2020

Gender Representation In American Made English Language Learning Textbooks: A Multi-Modal Study

Amy Simpson Burden

GENDER REPRESENTATION IN AMERICAN MADE ENGLISH LANGUAGE
LEARNING TEXTBOOKS: A MULTI-MODAL STUDY

by

Amy S. Burden

A Dissertation

Submitted in partial fulfillment of the

Requirements for the degree of

Doctor of Philosophy

Major: Applied Linguistics

University of Memphis

May, 2020

Dedication

I dedicate this work to my mother and to my daughter, who are lovers of words. Mom, thank you for teaching me how to stick up for myself with four syllable words from the medical dictionary. And Abigail, the world is wide open for you. May you achieve more than I ever will Strong Girl!

Acknowledgement

I can't thank my husband enough for all that he has made possible along this journey. From selling our house and moving to a new state, to caring for our wonderful but rambunctious children while I attended classes or taught. He has picked up new tasks as my schedule became more demanding, and he really helped our lives to continue to run smoothly. I would also like to thank my parents who have always encouraged my educational goals. They have never doubted that I would achieve great things and have provided endless reassurance that I can do this. I am grateful to have had two of my greatest blessings with me on this journey. Eli and Abigail, you two have been such troopers, my sidekicks at meetings, conferences, and classes. I know you'll both do great things too. To my friends and colleagues, your friendship has been such a blessing during this journey. There were many days that spending time with you, discussing our writing has made all the difference. To my closest friend Jessica, you have heard all my frustrations, insecurities, and triumphs. Thank you for sticking with me through miles of distance and months apart. Finally, I am grateful to my dog, Pico. If he could speak, I know he would be a linguist. He has heard me defend this dissertation more than anyone else. By my side from master's to doctorate, I'm grateful to my emotional support, Pico.

I would also like to thank my dissertation committee for their encouragement, expertise, time, and effort. I would not be here without you all – Dr. Thrush, Dr. Dalle, Dr. Graham, and Dr. Wright. I would like to especially thank my dissertation chair Dr. Thrush. You have been a solid rock for me these last two years as I completed

ii

coursework, chose a topic, prepared and defended a prospectus and now as I close this dissertation. Thank you for all the letters of recommendation, all the e-mails you responded to at all hours of day and night, and for all the long meetings in your office. I am forever grateful for your attention and expert advice on this and many other aspects of life during and after graduation.

The greatest gratitude and thankfulness though, goes to my Lord and Savior Jesus Christ. It is because of Him that I live and breathe, that I have strength for today and bright hope for tomorrow. He has never failed me; He will never leave me. He cleared a way for me to pursue this doctorate, and He has provided again and again for all my needs during this journey. I give God all the glory and honor and praise for this achievement.

Gender Representation in American Made English Language Learning Textbooks:

A Multi-modal Study

By

Amy S. Burden

BA, Spanish, Mississippi College, Clinton, MS 2008

MA Teaching Languages, The University of Southern Mississippi, Hattiesburg, MS 2010

PhD, Applied Linguistics, The University of Memphis, Memphis, TN 2020

Abstract

Using Critical Discourse Analysis and computational linguistics in the present study, I investigated the discursive representations of gender in two series of English Language Development textbooks in the largest markets in the USA – Texas and California. In addition, I examined the pictorial gender representations within images of these two series adhering to Critical Image Analysis. I also engaged in previously unnavigated realms of learning material study by examining the linguistic and pictorial gendering of non-human characters as well as examining types and tokens of gendered language. I also investigated the roles genre played in gendered messaging in both series. Finally, I investigated how diversity, design, and access give power to some and not to others in these two series, employing Janks' Interdependent Theory of Critical Literacy as my framework. The results indicate that while overt sexism has been removed from current US texts, more subtle forms of bias exist linguistically and pictorially that place males in positions of supremacy and suppress the accomplishments of females. These

texts promote traditional gender and family roles while overrepresenting males and underrepresenting females when compared to US Census Data. Stories place males in adventurous, aggressive, and competitive environments that are not open to female agents. Female agents are most often seen at home or going home and appear confident within domestic spheres. Females are materialist while males are pragmatic. Through an investigation of non-humans, I found that females are small, underestimated, and unintelligent while males are big, cunning, and drawn as the norm. Female non-humans often are othered pictorially through adornment, facial features, and coloring.

In addition, these texts lack genuine diversity or design, giving power and supremacy to white males while suppressing the voices of females. The texts do present multiple hybrid identities which allow males and females to access several varieties of discourse. Implications at the school, institutional, and societal level are discussed, and recommendations for challenging gender bias in teacher training and classroom discourse are given as well as a discussion of future research.

Key Words: critical literacy, gender representation, English Language Learning, Critical Discourse Analysis, Critical Image Analysis, computational linguistics, textbooks, language and power, gender, hidden curriculum, ELT, ELL, ELD, ESL, The United States, diversity, access, design, redesign

Table of Contents

List of Figures

List of Tables

Chapter 1 - Introduction

There are many influences in a child's life that assist them in their growth to adulthood and the roles that accompany it. These include parents, teachers, media, peers, and the school environment, including learning materials. All these agents in a child's life serve multiple purposes, including the development of attitudes towards gender and the assimilation of gender roles. Children learn reading, writing, and arithmetic, but also how to create and maintain friendships and how to model appropriate behaviors for home and classroom. Reading materials and school textbooks are often relied upon not just for content area learning, but also for reinforcing a society's cultural values and norms, including gender roles which can involve gender bias and stereotyping (Witt, 2001).

Studies on how educational curricula reproduce gender bias, particularly as it pertains to English language learning, have been conducted since the 1970's and have demonstrated that textbooks place women in inferior roles, background their accomplishments, or erase them from the text (Hartman and Judd, 1978; Porreca, 1984; Giaschi, 2000; Lee, 2014). All these shortcomings regarding representation can add up to what Basow calls a curriculum of inferiority (1992). English Language Learning is already problematic as TESOL often insinuates privilege for certain ways of knowing and expression. Added to linguistic privileging of certain discourses within the curriculum is the subtle privileging of males over females in much of language learning materials as noted above. Both these issues contribute to the development of a child's self-concept as either superior or inferior, solely based on language and gender (Witt, 2001).

However, there have been very few published studies on the extent of gender bias in English language textbooks in the United States since the early 1980's. While early studies on gender issues in second or foreign language learning materials were groundbreaking and functioned to raise awareness with stakeholders and publishers, they predominantly focused on content analyses of a single textbook series, rarely incorporating systematic linguistic analysis or critical visual analysis – and *very rarely* did they do both. Previous studies also failed to examine the work of genres to more democratically or more conservatively represent gender within learning materials (Sunderland, 2015).

Since1984, few if any studies on EAL or ELL texts produced for public schools in the United States have been conducted. Sunderland believes that this is because overt discrimination in current materials is no longer an issue, but she hedges this claim with a variety of ways previous pioneering studies have failed to address the subtle forms of gender bias within text (2015). This study will examine textbooks for underlying issues regarding gender positioning and representation through Critical Discourse Analysis effectively getting at the issues of power and domination within gender representations that are naturalized for ELL's.

In this study, I will conduct Critical Discourse Analysis using Fairclough's framework to examine gender representation in two series of textbooks published specifically for the Texas and California ELL classrooms, totaling 12 books spanning 6 levels of instruction, from kindergarten through grade 5 (2015). I will analyze the series *On Our Way to English: Texas,* volumes K-5 (Freeman, 2012) and *California Benchmark*

Advance: *Texts for English Language Development*, *California* volumes K-5 (Reyes, 2018). I will describe gender through a corpus analysis of gendered pronouns, nouns, verb collocations, adjective collocations, occupational stereotyping, and gendered address titles cataloguing both types and tokens of both human and nonhuman characters and separating findings by genre in order to catalogue not only differences in the treatment of gender, but also the ways gender is similar across genres. I will use Critical Image Analysis to examine the images within the texts for gender positioning using Giaschi's seven questions for analysis (2000). I will then interpret the texts and images using Fairclough's five categories for interpretation, followed by explanation of the data through the lens of Janks interdependent theory of critical literacy to name and interrogate social practices related to design, access, diversity and domination (Janks, 2010).

Context for This Study

Gender in American Textbooks.

The first studies of ESL textbooks in the USA that focused on gender representation began in 1978 with Hartman and Judd who found overt sexism, including gendered slurs in American and British ESL textbooks. Their contribution is incredibly important for its consciousness raising efforts and the analysis of "firstness" which had not been examined at that point in educational materials. They defined "firstness" as: "A subtler convention of language is the ordering of sex pairs like male and female, Mr. and Mrs., brother and sister, husband and wife, which are usually ordered with the male first, with the single exception of ladies and gentlemen. While this may be a minor point, such

automatic ordering reinforces the second-place status of women and could, with only a

little effort, be avoided by mixing the order" (390). their content analysis followed no

critical image or discourse framework and failed to mention the breadth of the textbooks

analyzed. The time period is particularly relevant however, as this was just a few years

after second wave feminism spread across the USA, making deliberate efforts at

changing the policies regarding gender in education (Blumberg, 2015).

In 1972, Title IX was passed which included prohibition of gender discrimination

in any government funded educational institution. This included gender bias in materials

used for career recruitment purposes but not educational materials in general (Title IX

and Sex Discrimination, 2018). In 1974, the Women's Educational Equity Act was

passed. This included funding for research and training to help eliminate sexism in

schools. This was the first large financial push to work on sex bias in education (Andrews

& Garcia, 1994).

During the second wave feminist movement, Texas feminists used protests

through the National Organization of Women (NOW) and other grassroots feminist

organizations to lobby for change in textbook adoptions in Texas. They completed

content analyses of textbooks in kindergarten through twelfth grades that were being

considered by the Texas Board of Education (TBOE) for implementation the following

year. Their results were sent to publishers who were required by Texas law to provide

responses to each letter sent, which was 177 in all. The result in 1974 were hearings by

the TBOE to resolve the content issues raised by the 177 feminists working on the project

(Hicks, 1974).

Another pioneering study in sexism in ESL textbooks was undertaken by Karen Porreca in 1984. This study addressed gaps from Hartman and Judd's study, such as the number and names of all textbooks explored. In addition to including all the elements of Hartman and Judd's 1978 study, Porreca used a systematic quantitative content analysis approach to examine 15 purposefully selected ESL textbooks. However, in this study, images were given a cursory nod, receiving very little attention. Nonetheless, her work has been named repeatedly as the foundational work for the field of educational textbook analysis, particularly with English language texts.

The 1990's saw a second generation of gender analysis studies take place in the USA. While ESL textbooks made for the US classroom were rarely included in these second-generation studies, mainstream content areas were. US History and World History textbooks were examined in 2004, and Clark and Mahoney found only moderate gains in gender representation from textbook studies done in the 1980's for US History, and even lower gains for world history books. Children's illustrated books were examined in 1999 by Davis and McDaniel and they saw only a 2% increase in female visibility. Sadker and Zittleman examined teacher training manuals in 2002. Sadker and Sadker had examined them previously in 1980. They found that 23 out of 24 of the manuals examined devoted about 1% of their textual space to female contributions. 8 of the 24 did not mention sex bias at all, and 'several' promoted gendered stereotypes. These content area studies show that while the intensity of bias is diminishing, representation and positioning of females in educational materials have only made modest gains since the second wave feminist movement of the 1970's. State Boards of

Education and Secretaries of Education essentially moved on from gender issues, either because overt sexism had decreased or because the powerful felt it was not a big enough issue to continue contributing (Blumberg, 2015).

While textbooks are pedagogically motivated, neoconservatives in powerful positions often use textbooks to influence students beyond documented curricular intentions. One way this has been seen historically in content textbooks is in history books in the Southern United States. "The Lost Cause" is an intellectual movement that imparts a distorted view of Civil War history through the preservation of the South's perspective which frames the Confederates' cause as heroic. This glorifies Confederate soldiers, explains slavery as a benevolent institution, and hides the role it played in the Civil War. Elite Antebellum families in the 1950s used their social and political clout to spread these tenets through school history textbooks, demonstrating the reach of the powerful into school curriculum to promote their own narrative and shape the ideologies surrounding race taught to Southern school children (Cox, 2003).

Textbooks' covering of the English language is a second example of the reach of the neoconservative powerful into the curricular choices of the classroom. The preference for "Standard American English" to the detriment of all other ways of knowing and communicating is one way the powerful use curriculum to disenfranchise the poor (Cunningham, 2017). The view that there is one kind of discourse that is 'good' in fact limits and excludes, not reflecting the valuable ways English is practiced in local, global, and even digital contexts. Standard American English has its roots in pre-Civil War America as a distinguisher between social elites and the socially inferior. Nonetheless,

books like *The Elements of Style* by Strunk and White (1918, 1959, & 2019) are still on

Amazon's top 10 list in multiple disciplines, reflecting the schools' dissatisfaction with

non-standard writing and the belief in materials to correct it (Lisbeth, 2017). But

according to many linguists, there is nothing to 'correct' about Englishes that differ from

'standard' – this is a way the educational system continually silences students who are

not born into the majority culture (Perryman-Clark, Kirkland, & Jackson, 2015).

Textbook producers try to express an idealized reality (Keshavarz & Malek,

2009). In order to make textbooks acceptable to a variety of cultures, publishers may

avoid controversial topics and present white middle class as the global norm (Richards,

2005). Through language choice, content, and images within a text, unconscious and

even conscious gender messages are conveyed through textbooks. They explain and

control the norms and values governing society. In addition, these conveyed messages

express ideas about the opportunities available for both females and males to exist in

dominant or nondominant positions (Keshavarz & Malek, 2009). The average cost of

textbooks has risen in the United States four times faster than the rate of inflation within

the last ten years (Kristoff, 2018). This reflects the power producers have over the

American educational system to garner an economic profit. Textbooks are something

more significant than names, dates, facts. They inspire realities that are shaped by 'the

ruling system in legitimizing and preserving their dominance and preventing production

of the alternative discourse' (Keshavarz & Malek, 2009, p.7).

For the last half century or so, the USA has published educational materials sub

nationally, with Texas and California having enormous sway in the direction of materials

publication and being the first to see and use new materials (Thurman, 2013). While

many nations publish curriculum on a national level, often through the ministry of

education, in the USA, it is up to states to decide on the textbooks used in the classroom.

As Texas and California have the highest student populations, publishers often write

curriculum with these two contexts in mind, or in collaboration with these two boards of

education. Books created with the Texas and California educational desires are then

marketed and sold to other states as well. Therefore, Texas Board of Education and

California Board of Education often make curricular choices that affect the books read

across the USA. Two incredibly large educational governing bodies with their own

political and ideological motivations tell publishers like Houghton Mifflin, Pearson, and

Benchmark Education what they would like to see and read, and those books are

published nationwide (Blumberg, 2015). For this reason, I will examine two textbook

series published by Rigby – a Houghton Mifflin company and Benchmark Education

Company for the Texas and California ELL classrooms respectively, examining gender

representation and positioning linguistically and pictorially in a systematic fashion.

Overview of Gender Concepts.

To begin, it is important to understand terminology related to gender and

language relevant to the topic of gender and education. Gender has changed in definition

throughout time and culture. Judith Butler began to trouble the definition of gender in the

1990's. She argued that gender is artificial, proscribed, and performative and that our

gender identity is retroactively created as the result of our performances so that our

notion of 'natural' is the result of subtle or blatant coercions. "Gender reality is

performative which means, quite simply, that it is real only to the extent that it is performed" (p.278) Ehrlich, in her article published in 1997, argues that gender is the result of social practice. She describes how males and females adopt interactional styles based not on static gender or sex traits, but on situations, activities, and practices, and that early research on gender differences should more aptly be defined based on social, historical, or cultural contexts than on gender or sex. She describes 'social construction of gender' which is the idea that gender is not simply reflected by language but is constructed by language. Construction entails that a representation of gender can be reflected and created in discourse and ideologies of the reader or listener.

Further, identity development is the way that people collaboratively construct themselves and identify others as certain kinds of people or as members of various communities. Most of us are given gendered identities before birth through gifts and parties centered around pink or blue. However, gender identity and sex are not the same thing. Doctors provide us with an identity based on our sex at birth, but it is popular culture and the development of self that not only tells us what it means to be man or woman, but how we are expected to perform these roles or identities. As culture changes so do the norms based on gender (Martin & Nakayama, 2014). For example, Biblical accounts of King David, the Israelite king in BC 1000 show him dancing in the streets, crying aloud, playing the harp and lyre, writing poetry and sheet music, and directing choirs in the book of Psalms and in 2 Samuel. This is in sharp contrast to popular culture portrayals of masculinity in more recent decades. Gender ideology is defined as the attitudes regarding roles, rights, and responsibilities of men and women in society. These

differ depending on the society, but within one society, a person might experience multiple prevailing ideologies on gender.

Representations of gender can be found everywhere. The focus of this study however, is the way gender representation is situated in the ELL teaching texts of the US classroom. Pakuła, Pawelczyk, & Sunderland define representation as "Representation is of someone or something (an individual, social group, or institutional practice) by someone(s) (an individual, social group, or institution) and in a certain way. This 'certain way' extends to talk, writing, images, and hence discourse more widely" (2015, p 12). Pakula et al. explain that a representation of gender can be reflected and constructed in discourse and ideologies of the reader or listener (2015).

In addition to concepts regarding gender identity, role, and representation, it is necessary to establish a definition going forward of sex, sexism, and discrimination. Merriam Webster defines sex as "the sum of the structural, functional, and behavioral characteristics of organisms that are involved in reproduction marked by the union of gametes and that distinguish males and females". Interestingly, the English Language Learner definition for "sex" from Webster's is defined as 'being male or female' (2019). Ann Oakley was the first scientist to make a distinction between sex and gender. She defined sex as a word that refers to the anatomical differences between males and females, while gender is cultural and encompasses what is masculine and feminine. Sexist language then can be defined to include semantic or morphologic expression that displays the differences between sex and gender erroneously or unnecessarily - or language that seeks or achieves exclusion or the dismissing of either sex. (Parks &

Robertson, 1998). Porreca warns that sexism is by no means an isolated or minor

problem, and she demonstrates this with an exhaustive linguistic study on English

language teaching materials (ELT) used at that time (1984).

Role of Language in Gender Identity.

Gender and language are connected to identity construction through the complex

participation in a discourse community which are often joined by symbol systems such as

clothing, adornment, mannerisms, and handwriting styles. People may experience gender

and language in different ways depending on their community or at different life stages

(Davis & Skilton-Sylvester, 2004).

The role of language then, in both representing and constructing gender identity

and ideology is important. Knowledge itself is a socially constructed linguistic principle.

Berlin states: 'Language – in its mediation between the world and the individual…-

contains within its shaping force the power of creating humans as agents of action' (1991,

p 150). Coming from gender identity is the notion of gender roles. These are the gendered

behaviors that are considered normative and which are shaped by political, economic, and

social forces (Fairclough & Wodak, 1997). Shifts in the types of questions sociolinguists

asked ventured away from gender differences models such as Lakoff's *Gender and the*

Woman's Place in 1975 to theories that situate social, cultural, and historical ideas of

gender and gender identity performance as the basis for questioning began in the 1990s

(Ehrlich, 1997). It is socialization and indeed coercion within these forces that teach the

sexes to be different (Lakoff & Bucholtz. 2010).

The Purpose of this Study

I have found scant empirical research of multimodal critical linguistic analysis of gender representation in American-made English language learning textbook series for the k-12 audience. Parham examined one textbook linguistically from the USA in her study of 9 EFL texts (2013). Hartman and Judd, then Dr. Karen Porreca looked at American context ESL texts for an adult learner audience (1978;1984). There has been a plethora of studies on EFL texts for child and adult learners from across the globe. Other content area textbooks have been studied within the USA such as history, art, and physical education. Since researchers are aware that there are multiple issues regarding bias and sexism in other content area textbooks and in EFL textbooks, it is imperative that a study be conducted to examine ELL textbooks to determine what hidden or overt messages about gender are being passed along to English language learners in American public schools through their learning materials. As images and language may either work together or work against one another, it is also imperative that a study of multimodal linguistic analysis be conducted to determine the role images play in gender representation within these texts. Conceptually, I drew on principles of Critical Discourse Analysis, Critical Image Analysis and Critical Literacy as my frameworks for analysis.

Research Questions

Three main research questions guided this study.

1. How is gender represented discursively in recently adopted ELL textbooks in CA and TX?

2. How is gender represented pictorially in recently adopted ELL textbooks in CA and TX?

3. How is diversity, access, design and domination used to give power to some and not to others within recently adopted ELL textbooks in CA and TX?

To answer these, I had to create several sub-questions, specifically in the descriptive phase of analysis. I did this in order to enrich my linguistic analysis of the text and to provide greater depth to the descriptions for interpretation and evaluation of images within those texts. These sub-questions were:

1. What are the frequencies with which women/men are mentioned or referred to through an analysis of the occurrences of masculine and feminine pronouns and some selected gendered terms?

2. How are women/men described through an analysis of adjectives collocating with woman/women, man/men, and boy/s and girl/s and the pronouns he and she?

3. What do women/men do in these texts through an analysis of verbs associated with males and females using the pronouns he and she?

4. What themes do these linguistic phenomena uncover regarding gender?

5. What similarities and differences are there between human and non-human characters using these forms of linguistic analysis for gender representation?

6. What similarities and differences are there when these analyses are divided by genre for gender representation?

7. Do images support or distract from the texts' messages about gender?

8. How do images represent males and females at work and leisure?

9. How do images of non-human characters gender them and how does this compare to gendering of humans pictorially?

Significance of this Study

This study is significant because it adds to the discourse on gender messaging in learning materials in a manner that moves the discussion forward. The examination through critical multimodal linguistic study is rare in current empirical research, and the study of non-human characters, genres within learning materials, and type versus token in linguistic analyses are new to this field. Using computational software to analyze linguistic phenomena in learning materials is also quite rare and adds validity to the results.

The study has professional significance in the American ELL classroom with the discovery and treatment of these texts by the educator. Pre- and in-service ELL teachers in the USA have had few examples of how critical literacy can be applied to challenge pre-made language learning textbooks (as opposed to authentic real-world materials). The professional significance reaches to the writers and publishers to advocate for more accurate representations of gender for ELL's. Gender messaging is important to large boards of education in states like California and Texas as they search for curricula that promotes language, academic, and social learning simultaneously which also represents their values.

Finally, this study has personal significance as it adds to my critical consciousness on gender representation in materials with which I as an ESL educator and teacher trainer for the last 11 years have taught. It enhances my ability to provide teacher training through curriculum analysis that goes far beyond content examination of pedagogical tools and presentations into how critical linguistic analysis can and should be used by educators in curriculum selection and in-service teaching. Finally, my understanding of the value of critical literacy and its uses in the language classroom to facilitate engagement and critical awareness have been augmented through the completion of this study.

Summary

In this chapter, I shaped an argument for this study. First, I introduced the issue of gender bias in classrooms and the effects of this on students in various ways, with a focus on gender messaging through learning materials. I provided a context for this study through a discussion of the roles of textbooks in language learning classrooms, hidden messages within textbooks, and the process by which the United States adopts textbooks. I provided an overview of research on children's textbooks and the influences of the first wave feminist movement and the women's equality act on these studies. As ELL textbook studies have largely been excluded from gender analysis studies from the 1990's forward, I presented an argument for further examination through a discussion of how neoconservative power has influenced messaging regarding language, race, and gender in content-area textbooks in the USA.

Next, I included a section on gender terms and concepts integral to the analysis, results, and discussion of this study. Finally, I detailed the purpose of the current study and the research questions I posited and answered within it. I ended with a discussion of the multiple significances of the current study on an empirical, methodological, professional, and personal level. In this next chapter, I will review historical and current literature pertinent to this study.

Chapter 2 - Literature Review

Gender and language research in TESOL has been emerging since the 1970s.
From teacher attitudes towards gender, handling of gender issues in the classroom, and
gendered discourses, the classroom has been an important location for research in gender
and language.

Gender and Education

Gender bias in academia has permeated all levels including bias in hiring, tenure,
and promotion of female educators. Through the passing of Title IX, discrimination in
publicly funded education is no longer allowed to be overt in the United States within
these institutions, but it persists often subversively through an educational system created
by men for men (Easterly & Ricard, 2011). The following sections will describe the role
teachers, classrooms, and textbooks play in institutional socialization, specifically
regarding gender messaging. These are the three crucial aspects of Giroux's Hidden
Curriculum (1988).

Classroom Interaction

Manifestations

Gender bias in classrooms manifests itself in several key manners. Sunderland
located in the literature manifestations of gender bias related to time, kind of attention,
and student/teacher interaction (2000). Regarding time, she brought in an example from
Spender that involved counting the minutes on a recording of teacher and student

interaction. The case study by Spender showed that though the teacher thought she spent

more time with the girls and needed to correct that, she was only spending an average of

38% of her time in conference or calling on females (1982). This is not just a western or

US issue but is a global classroom phenomenon. Observations from Bangladesh by

Sultana found that boys were called on more often than girls. In his study, female

students had reported this behavior regarding one of their male teachers because it was so

overt (2011). This rang true in the Hong Kong classroom at that time as well. In a 1994

and 1995 study of interactions between students and teacher in the EFL classroom,

teachers had more interactions with male students during observed classes (41%) than

with female students (7%) (Forrester, 1997).

The kind of attention given to males versus females was also discussed in

Sunderland's review. She discussed how boys received more attention, but it was not the

same kind of attention and could be negatively viewed. Boys often received the most

verbal and blatant criticism of their academic contributions as well as perceived character

flaws from their teachers (Kelly, 1988). The last area of bias manifests itself in

teacher/student interaction. As noted in the section above, boys tend to dominate class

discussions and demand more attention from their teachers (Robbins, 2004; Qin, 2018).

However, research at the time (2000) showed that the quality of interaction differed from

male to female. In language classes, Sunderland noted that girls were more often asked

deeper questions requiring longer responses and were more often asked to respond in the

second language than were questions given to males (1998). Sultana noted something

different in his observations of teacher/student interaction, which was eye contact. In his

classroom observations, he noticed that teachers made greater eye contact during interaction with male students than with females (2011).

Effects on Students.

Other studies of that time also indicated a preference for instruction directed at males that left females students at a deficit, as mentioned in Feldhusen & Willard-Hoyt's research article published in *Contemporary Educational Psychology*. In their text, they describe how the attention to male students may not even be desired by male students and may be preferable for some female students. It nonetheless positions females in these classrooms at a disadvantage regarding opportunities to perform skill acquisition and engage in academic conversation (1993).

Sadker brought up the negative ways gender bias can affect males as well. He noted that in 1999, girls received lower standardized tests grades, but boy received lower course grades. Males were not socialized in school to develop close friendships or friend groups the way females were, and so they were more likely to face isolation at all stages of their educational life than were female students. They were also more often targeted for physical violence that resulted in fatalities as well as suicide during schooling than were female students. Sadker believes there is correlation between these issues and the masculine gender roles placed on males with more force and much earlier than roles were placed on females (2000).

More recent information on the presence and effects of bias in the language classroom shows that the effects of biased comments and instruction can linger for years.

In the German classroom context, researchers followed male and female students from preschool through the end of kindergarten, comparing their reading scores and reported motivations to read with their preschool teachers' attitudes towards gender and reading. For preschool teachers who held the belief that girls were more inclined to read and were better readers by nature, male motivation in that classroom and in the subsequent year of school was negatively affected in reported motivation and reading test scores. But, when preschool teachers held more egalitarian views on gender and reading, male students' motivation and scores correlated positively. No matter the teacher's beliefs on gender and reading, girls' motivation and scores remained consistently positive (Wolter, Braun & Hanover, 2015).

Reading stereotypes held by students can and do effect males more harshly than females. Studies have shown that children begin learning gender stereotypes regarding reading as early as age two, and these stereotypes persist throughout their K-12 education. In the 1970's, a common stereotype was that girls were more suited to reading than boys (Dwyer, 1974). Unfortunately, this ugly stereotype has persisted into the 21st century and has translated into entire school subjects being labelled by students as 'girls subjects' when it requires 'too much' reading (Steffens & Jelenic, 2011). Indeed, there have been multiple recent studies showing that educators may still feel this way, and it still effects their pupils. In fact, teacher and parent attitudes on gender and reading have been found to be predictors for self-reported reading esteem and motivation through the sixth grade (Retelsdorf, Schwartz, & Asbrock, 2015).

Another gender stereotype that negatively effects boys in school regards language. Stereotypes pertaining to certain languages as gendered persists into college for some. French is one that is observed to be 'feminine' by potential male language learners. Researchers surveyed 294 freshmen college students on the gendering of language and found that most students found French to be a feminine language, and so fewer males would sign up for this class as it was gender norm-violating (Knisely, 2016). This supports similar claims regarding the gendering of languages and their effects on language learning by gender (Carr & Pauwels 2006; Kissau, Kolano & Wang 2010; Williams, Burden & Lanvers 2002). A silver lining is that these gendered ideologies towards language learning seem to diminish with exposure. Students who had taken language classes were less likely to report these same ideological issues than students who had never taken language classes. This is an argument for language education in American primary schools but is unfortunately beyond the scope of this argument.

Indeed, there are ways in which gender bias regarding boys in the classroom places them at a deficit. Qin found that the adolescent boys in his study performed their identity in somewhat rebellious ways. In this case, their masculine performances labelled them as 'not serious' about learning (2018). This is congruent with Robbins observations in her study of Vietnamese gender behavior in the EFL classroom. The researcher noted how boys demanded much more attention from her than the girls, often through acting out in rebellious and disrespectful behavior to maintain male dominance in the classroom society (2004). However, she also found that Vietnamese boys' hierarchical ideologies on gender placed them at an advantage in the classroom as they had to perform for longer

periods and with fewer mistakes to maintain their positions, whereas girls' lower status in and outside the classroom took pressure off them to perform in the second language. This newer study contrasts with the work of Dr. Jane Sunderland in the German second language classroom. She found that girls received more thought-provoking questions and so could maintain the floor longer in the second language (1998). This contrast could perhaps be due to the cultures observed in each study. Sunderland herself said in 2000 that gender issues in the classroom were diminishing due to Title IX in the USA. However, based on more recent readings, improvements in treatment of gender identity performances by males and females has seen only modest gains.

Textbook Roles in Education

In addition to classroom interaction and interaction with teachers, textbooks play an incredible role in the formation of society's youth. The importance of textbooks in teaching and learning cannot be denied (Richards, 2009). They provide a consistent and convenient way to for teachers to instruct and for students to acquire information quickly and compactly. In the English as a Foreign Language (EFL) context, some teachers consider textbooks as the foundation for their teaching, and learners are given contact with the second language through these texts. (Ahmad & Shah, 2014). However, textbooks are not just for disseminating facts and numbers but are used to communicate societal values and gender ideology.

Early constructivists like Gershunny argued that while textbooks were supposed to instruct the disciplines, they also conveyed norms and presuppositions about 'gender roles and social values' (1977, p.150). Textbooks have been defined as artifacts that play

a major role in whose culture is taught (Apple, 1992). Textbooks are full of represented human agents, both fictional and nonfictional, who carry out a range of social actions with social consequences that inform the reader about what he or she can expect in a similar situation (van Leeuwen,1996). They explain and instruct the dominant acceptable behavior as well as worldview of the dominant culture often to the exclusion of minority culture.

The Hidden Curriculum.

Although the official curriculum publicizes the accepted educational roles, the double or hidden curriculum stays around the unconscious level. Dr. Bobbie Harro describes hidden curriculum as the silent messages children receive in school while teachers and textbooks instruct the same general message to all children (2000). On institutional socialization, she says it contains "…most of the messages we receive about how to be, whom to 'look up to', and 'look down on', what rules to follow, what roles to play, what assumptions to make, what to believe, and what to think…"(p 48). Giroux is the theorist who first described the hidden curriculum. He displayed three crucial aspects of the hidden curriculum: the organization of schools, communication inside and outside of the classroom, and the curricular content (Giroux, 1988). Notable educators who pushed back against the hidden curriculum through innovative pedagogy are Maria Montessori and John Dewey (Marshall, 2017). However, we can still see effects of the hidden curriculum in today's schools and materials. These silent messages include gender messages (Grayson, 2006). While the hidden curriculum is not graded, students nonetheless attempt throughout their schooling to master concepts promoted through it in

order to attain enjoyable and successful experiences from schooling. The hidden curriculum says more about how people act and how the school operates than the published curricular objectives (Dziak, 2019).

Textbooks play an important role in hidden curriculum – what Shardakova and Pavlenko define as the "implicit, ideological values conveyed by the text" (p26) - through being reflective of curriculum orientation which may have distinctive realization of genders. All the values, norms, perspectives, and attitudes that are held by a society are reflected in the language and in the textbooks (Lakoff & Buchholtz, 2010). They affect students' perception subconsciously by the way they portray the male and female social actors and their manners in society. Visuals and written curriculum materials need to be examined to see when, where, and how girls and boys are represented in schools as a part of Title IX compliance and other educational equity initiatives (Hutchison, 1999). An example of these educational equity initiatives is the Gender Expectations and Student Achievement (GESA) professional development program which was created mainly to observe patterns of interaction, but also included observance of activities and the visuals and curriculum that supported them (MAEC, 1993). So, how does curricular content within textbooks represent gender? A review of the literature suggests the pivotal role textbooks have in representing gender roles and social values.

Textbook Analysis

Over the last three decades, both content and linguistic analysis of textbooks for gender construction have investigated sexist language, female visibility, firstness, and gender stereotypes. These studies have provided quantitative and qualitative data on the

unequal treatment of gender in education materials. The following section will attempt to highlight what has been done in the field of gender and language studies within textbook analyses with a focus on English language learning in the ESL and EFL contexts.

Defining Terms for English Language Learning

English Language Learning (ELL) texts are designed for use in K-12 educational settings within a dominantly English-speaking country, such as the United States. ELL textbooks are often touted as 'common-core aligned' which sets them apart from other English language textbooks produced for different contexts such as English for Academic Purposes, Life Skills, or English for Specific Purposes. ESL is English as a second language, which is used to refer more broadly to texts produced for learning English as a second or other language in a language center or program in any dominantly English-speaking country. These texts are more often created with a wider variety of life skills in mind as opposed to the common-core content alignment of ELL textbooks. The United Kingdom uses the term EYL or English for Young Learners (Wright, 2019). EFL or English as a Foreign Language textbooks are books created for global use or for specific cultural programs in countries where English is not the dominant language (Richards, 2001).

Previous Studies of ESL Textbooks

The following sections will outline the major findings of content and linguistic analysis studies of ESL and EFL textbooks.

Position

  While research regarding gender in American made ELL materials is virtually non-existent, linguistic study of textbooks in the EFL (abundant) and ESL (limited) has consistently revealed throughout time and context that women are given secondary roles in classroom materials twice as often as men. Dr. Karen Porrecca examined order of appearance, or as she labelled it 'firstness' in her study of 12 of the then most popular ESL texts in the USA. Her study found a ratio of female firstness to be 1:2.94 (F : M) which demonstrated that men were given first position in the text more than twice as often as women (1984). Lee found similar results, with men occupying first position in dialogues and readings more often than women. Lee's study is particularly relevant as it was one of the most prominent studies involving the use of computational surveys to increase the quantitative validity of the results (2014). Lee and Collins found more egalitarian representation in their comparative study of Hong Kong EFL textbooks from 1988-2005. They found a ratio of 1: .83 (F:M) and more accurately reflected the population distribution in Hong Kong at the time (2015). However, as they did not employ CDA or CIA, their results are somewhat limited in their qualitative discussions of gender. Samadikhah and Shahrokhi (2015) examined two series called *Top Notch English* and *Summit English* and found that in both series there was statistically significant gender bias towards men through positioning within the text. While this study examined two series of texts using Fairclough's framework for CDA, they failed to explain the results on a societal or institutional level as the third phase of analysis warrants. Additionally,

while they explored images, they did not fully explain their methods for determining 'manifestation' of females vs males.

Amerian and Esmaili had contradictory findings in their study of *The American Headway Series* in which 75% of mixed gender texts placed women in first position. Their checklist for examining gender bias in English language teaching materials has been cited frequently in current studies on a global scale. However, their corpus was quite small, being only three volumes of one series of textbooks. They also chose *American Headway* at random from the top 8 books taught in Iran. Had they used purposeful sampling of the text, or examined more than one series, the results for the Iran context would have had greater face validity (2015).

Linguistic Representation

Through an examination of linguistic representation – using pronouns, nouns, and other gendered grammar markers, research has consistently shown males in first positions within learning materials at least twice as often as females. In 'Dick and Janes as Victims', evidence demonstrated the portrayal of men twice as many times as women in the 14 child-centered stories in their study (1975). Graham describes the creation of a school children's nonsexist dictionary. She discussed another grammatical analysis of sexism in language - nouns used to describe women and men. To create and compile a dictionary, these lexicographers searched through over 5 million words from juvenile texts published in the USA. They found that the textbook writers had created over seven times as many male characters as female (1974).

Several more recent studies, however, have seen vast improvements in how women are represented linguistically in EFL texts. For example, Parham investigated gender representation in nine series of children's books designed to teach children to read in English. She discovered that male and female characters were equally visible in terms of frequency of participation, number, and length of turns. This study is the most recent I have found that has examined ELL books that are also in use in USA classrooms. She focuses on the most widely used books for her EFL context and eliminates variables by staying on the same reading level for all her corpora. However, she fails to choose a framework for critical analysis, and implies that Fairclough, Wodak, and van Dijk are all in agreement on how to conduct CDA. Additionally, her focus was only on human characters, despite the prevalence of gendered animals and other creatures in children's books. Had she examined all characters including non-human, she would have found a more complete representation of gender in the nine books she examined (2013). Lee and Collins examined gender representation in Hong Kong compulsory English textbooks for elementary children and found a significant increase in feminine pronouns in the 2005 edition versus the 1988 edition (2015).

These findings are not completely consistent across contemporary EFL textbooks, however. Samadikhah and Shahrokhi, when examining *Top Notch English* and *Summit English,* saw equality in linguistic representation of males and females in *Top Notch* when addressing the use of nouns and pronouns, but supremacy of male linguistic representation in the Summit series (2015). Amerian and Esmaili's study of *American*

Headway series - a publication of Oxford University Press for Iran found that male proper nouns and pronouns were seen 61% of the time, with female at 39% (2015).

Gender Roles

Gender role representation in English Language Textbooks has also been studied in the EFL context more recently and with greater depth than in the past. There is still a distinct gap in the literature for the ELL context here in the US, but evidence from older studies in the ESL context and from contemporary texts in the EFL context demonstrate a perpetual display of women in more stereotypically feminine professions and men experiencing a wider variety of roles allocated to them within the text. For example, the 1974 study mentioned earlier titled 'Dick and Jane as Victims' examined child-centered stories from 14 different publishing companies. Among other findings, they noted that male characters were seen in a wide variety of roles, whereas female characters were more often housewives. This is the first study I am aware of since the passing of Title IX to focus on gender in children's literature.

In Porreca's study, explained earlier, her findings as related to role allocation demonstrated that men were overwhelmingly seen in a variety of occupations, with president being the most often referred to occupation for men. In contrast, women were most often shown to be maternal caregivers, or in subservient positions such as receptionist (1984). Pakuła, Pawelczyk, and Sunderland examined Polish EFL textbooks currently in use at varying age levels and found similar results regarding role allocation. Women were relatively powerless next to men within the texts. Women and men had different roles, representing conventional and gendered stereotypical role allocation.

Their study was incredibly thorough, examining both consumption and products in

Poland (2015). Sadeghi and Maleki studied the ILI (Iran Language Institute) English

series and found similar results as men had overwhelmingly more active and dynamic

roles than did female characters who were positioned more passively. Their study used

van Leeuwen's approach to CDA with an emphasis on social actors. While the set up for

their study was impressive and detailed, there was very little discussion of *how* they

arrived at their results. A proper discussion section would have been very helpful to

better understand the statistical data presented to the reader (2016).

Several recent studies divided the types of roles allocated in categories

representing stereotypes or agency. Amerian and Esmaili broke the roles in *American

Headway Series* into sex stereotypes – female monopolized roles, male monopolized

roles, female dominated roles, male dominated roles and gender neutral roles, They found

that not only were the majority of roles available given to men, but that the majority of

roles given to men were stereotypical male roles (monopolized or dominated) (2015).

Yaghoubi-Notash and Nouri also noted unequal role allocation in their study of the *Four

Corners Series*, with men in more active roles and more often seen as dynamic agents.

Their study also used Van Leeuwen's Social Actor Network for CDA, but as their

corpora was small, involving only 2 textbooks from the same series, and only examining

cross-gender interactions within the text, their findings are quite limited to this situation.

Additionally, they did not consider images at all in their analysis of gender (2016).

As with everything it seems, not all current texts in the EFL context display this

imbalance in role allocation. Samadikhah and Shahrokhi compared role allocation in the

Summit and *Top-Notch* series and found more equal allocation of roles for men and women. They divided roles into familial, commercial, social, occupational, and other and found that men and women were placed in these role categories at relatively the same percentage (2015). Even one textbook in Porreca's study found positivity in role allocation for women. The textbook featured one chapter on women's liberation, which featured the most women's roles for the entire textbook in one unit, which included doctors, lawyers, and educators (1984).

Pictorial Representations of Gender

While pictorial representations of gender have been conducted in other content areas in the K-12 American classroom such as art history and English language arts, ELL textbooks are decidedly absent from these approaches to identifying representation of gender (Gustlin, 2016; Meadows Morgan, 2017). Many linguistic studies complete only a count of images or male and female figures to account for imagery in the text. There are two frameworks that are employed in some studies: Giaschi's Critical Image Analysis (2000), and van Leeuwen's Visual Social Actor Network for the analysis of images (2008) and Representation and Viewer Network (2008). Giaschi's framework is derived from Fairclough's CDA and contains seven questions for analyzing gaze, agency, and body language. In van Leeuwen's framework, analysis includes who is and is not included, who could've logically been included, and the agency displayed, cultural representations, and individual vs group members on display as well as relative distance between viewer and character in image and angle of gaze.

From the current EFL context and the historical ESL context, we see evidence of

textbooks containing more male images, more males at work, and more male dominated

images. A historical look at ESL texts from Porreca noted that men were displayed at

work five times as often as women. In more recent studies, there is movement towards

equality in gender representation pictorially (1984). One example is Lee's comparison of

Hong Kong English textbooks from 1988-2005. While there were still significantly more

men than women in the images, there were more women only images, and more women

and men represented equally in images in the 2005 edition of the text (2014). In a multi-

modal analysis of *Summit English*, Samadikhah and Shahrokhi found that pictorial

representation was equal for gender (2015). Pictorial analyses of textbooks produced for

the Iranian school system in Amerian and Esmaili's investigation of *The American*

Headway Series divided pictures into males only, more males, females only, more

females, equal share, or not recognized. The results showed more male only pictures and

more male outnumbered pictures. Only 24% of images were equally shared (2015). In

each of these studies however, the analysis was based on a simple counting of characters

to determine gender equity pictorially. Had these researchers considered a framework

such as Giaschi's Critical Image Analysis the results would have been more in-depth and

telling of the representation and positioning by gender in images (2000).

Mustapha used Giaschi's Critical Image Analysis framework to examine gender

positioning through visual images in ESL books in Nigeria. While his analysis focused

only on visuals and therefore was not multimodal, he had a large and purposefully chosen

corpora of nine textbooks at the 6th grade level. He employed four parts of the CIA

framework to conduct his analysis. He found that males within the Nigerian ELT context were positioned visually as inherently superior, strong, and in control in professions, social activities, and conflicts, but inferior in the domestic domain to females. Females were only viewed as superior in the domestic domain (2015).

Once the texts and images have been deconstructed in these ways, they should be reconstructed or redesigned to challenge the biases discovered within them. The following sections will describe methods for redesign and provide examples from the literature of educational materials reconstruction.

Critical Pedagogy

It is important to have a solid understanding of the nature of critical pedagogy as a method for transforming the TESL and ELL classroom. Critical Pedagogy has its roots in the work of Brazilian educator Paulo Freire with the writing of his book *Pedagogy of the Oppressed*. Paolo Freire is a social constructivist who objected to "banking" concepts of education like the 'atlas style' of teaching commonly seen in lecture-based classes. The "banking" teacher's job is to fill the receptacles (the students) with deposits of information that are wholly decided on by the teacher. Freire proposed that students should be allowed to negotiate their own learning outcomes by working alongside their teachers to understand language they need for their own realities. He wanted them to be instruments of their own empowerment by using language to solve problems in their own lives (1970).

A second theorist involved in the creation of critical pedagogy is Lev Vygotsky. Lev Vygotsky, who is known as the champion of Social Constructivism, advocated a genuine look at children's thinking as meaning-making, socially constructed, and emergent with social interactions with their environment. His most popular concept that is cited widely in educational, behavioral, and psychological research is the Zone of Proximal Development (ZPD). There is a common diagram to explain this concept, which includes three circles. The first represents the person and what the person can do or achieve on their own and is a self-regulated zone. There is a ring around this personal circle that represents what the learner can do with help from the environment, which can be other learners or a teacher. This is considered the zone of proximal development. It is the information plus one (I+1) area and the place that educators are pushing their students toward. This is the area of 'other-regulation' focused on collaboration to stretch current knowledge with reliance on the 'expert'. The outer ring is what a person is not able to do or achieve even with support. Vygotsky noted the foundations of development were social and rejected the notions of predetermined stages of development. He believed that the ZPD was only achieved dialogically through mutual construction of meaning (Brown, 2014).

Critical theorists believe that the current educational system in much of the world is meant to produce patriotic workers who prop up the powerful. It is not in the best interest of the powerful to create citizens who critically examine the world around them and insist on change that best serves their own interests. Critical pedagogy insists on

critical thinking to produce critical consciousness which leads to transformative action within the students' own worlds (Freire, 1970).

Critical pedagogy began in earnest in the United States during the period of desegregation in response to the blatant and manipulated legal loopholes out of providing equal integrated education to minorities. American professor Michael Apple brought critical pedagogy into the spotlight in the 20th century USA. He took the ideas of Giroux's hidden curriculum and further described the educational system under the shadow of segregation and Jim Crow Laws. He saw that even the best intentioned non-racist educators operating under so-called liberal ideas of 'helping people' were simply propelling their own ideas of good and bad, right and wrong, correct and incorrect. This resulted in putting forth values and norms that also promoted inequality and marginalization. This also furthers the narrative that minorities were passive observers and not active in the making of their own history (McLaren, 2017).

There are several tenets of Critical Pedagogy. First, education is not neutral but political. Education should be critical with the classroom modeling critical skills. Education should be a dialogue between stakeholders and should be transformative, promoting conscientization. To summarize, critical pedagogy is social justice in education and the belief that all schools are political in nature. Its purpose is to promote critical consciousness, or *conscientization* as Paolo Freire called it, for all its learners. Beyond conscientization, however, is the goal of transformative action upon unjust social conditions experienced by the students. Critical Pedagogy goes by many names such as liberatory pedagogy, empowering pedagogy, radical pedagogy, progressive pedagogy, or

pedagogy of possibility, hope, and love. It has roots in feminism, queer pedagogy, and cultural studies. What makes it distinctive from these is its explicit commitment to education for citizenship or "reconstructing democratic public life" as stated by Giroux (1988).

Critical Pedagogy in TESL and ESL/EFL Contexts.

Critical and Feminist Pedagogies have begun moving into the TESL Training and then into the ESL/EFL classroom over the last twenty years through the work of educators and researchers such as Canagajarah, Pennycook, Sunderland, and Norton. These educators have taken the principles of Critical Pedagogy and applied them to these contexts by considering several general rules. Namely, a critical classroom must be communicative, and communicative activities should focus on building critical awareness. There should be real world problems to solve, such as in Task-Based Teaching.

Task-Based Language Teaching or Task-Based Instruction emerged more recently from Communicative Language Teaching and is often shortened to TBLT. It took inspiration from social constructivists using a functional syllabus for tasks widely considered to be applied to real world problem solving. With an authentic task, meaning must be primary, and there must be a real-world problem to solve with an objective that can be assessed within the outcomes of the task. There are two types of tasks – target and pedagogical tasks. The former happens outside the classroom and the latter inside the classroom. The target tasks are where critical conscientization and transformative action steps can be enacted (Norton & Pavlenko, 2004).

A second rule in these two contexts is that educators partially or fully reject second language acquisition (SLA) theories that are purely psychological, and which ignore the role society plays on acquisition. Examples of theories that focus on the psychological are Behaviorism, Nativism, and Cognitivism. Social Constructivist theories on (SLA) should be adopted for use in a critical ESL course (Brown, 2014). Within the TESL training course, teacher preparation should focus on social constructivist theories. Additionally, TESL education should teach linguistic principles as well as educational principles. The first language should again be considered an asset and allowed for freedom of expression in the classroom. Finally, educators need to re-evaluate the labels of "native" and "non-native speakers" and question the validity of such terms, considering multiple World Englishes and the ability for speakers to achieve communicative competence without having to have been born in an English-speaking country (Canagarajah, 2004).

Critical Literacy as Critical Pedagogy.

Dr. Hillary Janks believes that as educators, we should not stop at deconstructing a text and naming the issues, but we should then *do* something about the problems we see. Namely, readers should *reconstruct* the text from different perspectives through Critical Literacy. She sees this as a cyclical process – construction, deconstruction, and reconstruction. Once one has deconstructed a text – in this study through CDA and Janks Interdependent Theory of Critical Literacy – it is important to imagine how the text can be redesigned "in an effort to transform social relations in order to achieve greater equity" (2010, p 184). Most of the writing about Critical Literacy is educational in nature

– that is, most articles teach educators how to implement this teaching philosophy, but often do not contain previous textual redesign efforts or their reception with the intended audience.

Daniel wrote an extremely informative article for practitioners to immediately begin implementing concepts of critical pedagogy into their ELL classrooms in the USA. She gives an extended definition for Critical Pedagogy (CP) as a pedagogy of validation that affirms the ability for English Language Learners to reach their goals as they themselves define their level of maximum potential and achievement which is unique to their circumstances. She defines Critical Literacy (CL) as a way of interacting in the English language classroom by creating safe spaces to challenge each other and the curriculum, to stop marginalization, and to acknowledge linguistic privileging of English. In CL, students have the right to question societal norms and engage with texts in a manner that places themselves as decision makers rather than empty vessels. A discussion of the rationale for educators adopting transformative literacy practices is given and ideas for incorporating CL and CP in pre-service teacher training programs to promote advocacy and social action with ELL's is had. Practical ideas for planning instruction are given as well as a checklist for determining the appropriateness of curriculum and materials within CP and CL frameworks. There is a useful list of discussion questions for getting students to think critically added at the end with several example texts that can be adapted to the critical classroom (2016).

In the same year, Daniel and Koss described the set up for an ELL classroom at varying ages in the K-12 setting where critical literacy practices could be implemented.

They included sample redesigned lesson plans and ideas for use in an ELL classroom

with a mixture of multiculturalist pedagogy and critical feminist pedagogy. They

explained how to use a Critical Literacy approach to discussions and identify gender

stereotypes. They described how to choose appropriate texts for analysis and a rationale

for children's literature as critical consciousness-raising input. They list sample

questions to get students thinking critically about gender roles, give teachers ideas for

book selections, and list questions teachers should ask themselves when choosing

curriculum and preparing critical lessons on gender. Both these articles, however, take

on the assumption that educators have a myriad of equitable movies and books to

demonstrate egalitarian views on gender representation (2016).

Finger also wrote an article explaining how to use already published and authentic

resources to teach critically in the ELL classroom. She presents the idea of using movies

to discuss prejudices – whether ethnic, racial, sexual, or gender – critically in the

language classroom. She discusses several good movies for different ages and topics, as

well as how to get students to respond to issues regarding prejudice as a result of

introduction to the dramas. She lists ideas for discussion questions, writing prompts, and

hands-on activities to promote critical consciousness. Readers theater is implemented as

performed ethnography. Finger does demonstrate how movies that contain prejudices can

and should be deconstructed to promote critical consciousness. Her model of prompts for

reconstruction of aspects of the movies through readers theater is an excellent way to get

students to reconstruct dramas (2016). Her chapter is unique in that she provides

feedback on the reception of these methods in an English Language Learning Classroom in the United States through quotes and student writing samples.

Critical Language Study.

Emeritus professor at Lancaster University, Dr. Norman Fairclough wrote a textbook for discourse analysis students demonstrating step by step how to analyze various discourses through Critical Language Study (CLS). One chapter, however, was devoted to the use of CLS in critical English language education. In 2015, Fairclough outlines a model for CLS in English education specifically pertaining to ELL's in the public schools. He references a debate over English language teaching policy and uses his explanation of why CLS is the best model for language policy. The guiding principles include marrying awareness and practice and building on student experience with two levels of awareness. He presents a practical lesson on writing to help illustrate the concepts. He advises that students use the same three parts of CLS in the English Language Learning classroom to reach critical consciousness. These are: reflection on student experience, showing the systems at work in their experiences, explaining the language needed and the higher orders at work, then practicing with the language critically (Fairclough, 2015).

Summary

In this chapter, I presented the relevant literature on the topic of my research project, highlighting research findings related to my three research questions. I began with an overview of gender and education, paying special attention to the three major

components of Giroux's Hidden Curriculum – the teacher, the classroom, and the

materials - along with the effects the hidden curriculum has on students, particularly in

the language classroom. I then narrowed my focus to the teaching materials in the

language classroom and the relevant research on gender representation in language

teaching materials. I highlighted the major conclusions regarding gender positioning,

gendered linguistic representations, gender roles, and gendered pictorial representations.

To address my last research question on text redesign, I addressed Critical Literacy and

Critical Pedagogy, highlighting works by Janks (2010; 2014) and Daniel, Daniel and

Koss, and Finger, (2016) on the implementation of these teaching philosophies in the

language classroom. In Chapter three, I will discuss my empirical research methods in

greater detail, providing a firm outline for my study.

Chapter 3 – Research Methods and Current Study

Significance of Current Study

As I mentioned in the previous chapter, there has been a plethora of content and textual analysis studies conducted on EFL textbooks. I have only read two studies (Hartman and Judd, 1978 and Porreca, 1984) that looked specifically at ESL textbooks for the US audience, and only one that has examined ELL or EAL textbooks made in the USA for the public-school audience. Parham's study examined only one book that is created in the USA and used in the USA as part of her 9-book analysis. As such, the data collected in my study fits firmly into the gap in what is known about gender within ELT Materials in US public schools.

Additionally, I examined aspects of the textbooks that most previous studies have not. For example, as part of my description phase, I named both token and types of characters by gender as well as the gendering of non-human characters both linguistically and pictorially. I examined genres within the textbooks to look for similarities in the way gender is discursively represented within genres following the recommendations of Sunderland on moving forward with gender representation studies of learning materials (2015). I conducted a visual examination of the texts using Giaschi's Critical Image Analysis framework. Multimodal analysis of this type has rarely been done on more than one textbook, and very few studies have used multimodality in this way to compare multiple series in any purposeful manner (2000). Using Computational Surveys through ANTCONC aided in describing the written discourse and increase validity and reliability of the results (Anthony, 2019). Additionally, the lens through which I examine the texts

for explanation at situational, institutional, and societal levels was through critical literacy. Few published academic studies have been conducted in this way as these are traditionally seen as teaching methods for teacher training or use in a classroom setting. However, providing an explanation through these will advance curriculum development, teacher training, and professional development regarding two popular textbook series in the USA. Practical application of my explanation can be used in either TESOL classroom training or as teaching materials.

Research Methods

Over the last three decades, content and linguistic analyses of language textbooks for gender construction and representation have found issues regarding sexism, discrimination, minimization, and stereotyping, among other issues. While these studies have provided useful insights into the treatment of gender in educational materials, there have been several limitations within the literature that this study aims to address. First, the quantitative limitations of the manual collection of data within the description phase of Fairclough's CDA make it more likely that subtle issues regarding gender representation are being missed. For this reason, more recent studies have begun to create corpora which they linguistically analyze with software. Secondly, though many studies have used Fairclough's Dialectal Relational Approach to CDA, few have *reconstructed* the texts to intervene and promote change within the classrooms that use these texts. Finally, while some recent studies have examined language systematically through CDA and with corpus or manual instruments, few have looked at the images through a critical framework as well. Studies have done one or the other, but not both. By combining CDA

with CIA, a thicker description of gender issues was created and analyzed, and more of these subtleties were addressed through Critical Literacy.

Theoretical Frameworks

Discourse Analysis (DA), specifically Critical Discourse Analysis, was used as the theoretical framework for this research on the discursive representation of gender in elementary ELL textbooks in the United States. Critical Image Analysis was employed to examine images within the texts during the description and interpretation phases of Fairclough's framework. In addition, Critical Literacy was used to reconstruct the texts to name and interrogate the social practices revealed through CDA and CIA and to promote change within the critical classroom.

Critical Discourse Analysis

CDA as a framework for linguistic analysis of spoken and written language has proven particularly useful for textbook analysis for gender issues. To follow is a more in-depth explanation of CDA, its major critiques, and how I implemented CDA in the current study.

Critical Discourse Analysis is a branch of sociolinguistics that takes an interventionist approach to language use. Wodak, Van Dijk, and Fairclough are among the most cited for developing Critical Discourse Analysis. Wodak summarizes the variances succinctly in her book *What CDA Is About-A Summary of Its History, Important Concepts and Its Developments.* She credits Siegfried Jager with the origin of discourse derived from French theorist Michel Foucault.

CDA is a derivative of critical theory which is any theory concerned with the critique of ideology and domination (Fairclough, 1989). CDA considers elements of domination, power, control, and discrimination (Wodak, 2007). While Wodak and Fairclough differ in their approach to CDA, they both consider power and ideology to be crucial. Wodak adds a third element of history. There are two main assumptions of CDA: language is a social event that is related to the speaker's selections of vocabulary as well as grammar that is 'principled and systematic' (Fowler and Kress, 1979) and the purpose of CDA is to make clear the opaque elements of language that lead to or protect unequal distributions of power (Wodak & Meyer, 2001) to ultimately change the existing social reality (Fairclough, 2015).

CDA is not free from critique - such as that of noted conversation analyst, Emanuel A. Schegloff. He warned that if conversational analysis was not done before CDA, the results would not be binding to the data and the validity would be diminished (Schegloff, 1998). Other researchers such as Henry Widdowson have handed down harsh critiques, such as his position over the definition of 'discourse' as fashionable and vague. He also calls into question the motivation of those who employ CDA as choosing texts that will confirm their ideologically biased interpretations (1995). Fairclough retorted to this critique by stating the openness that exists in the principles of CDA is for multiple interpretations which is an explicitly stated position and commitment of the framework (1996). Fairclough describes the need for a branch of sociolinguistics to CDA with the explanation that sociolinguistics answers the 'what' questions but fails to answer the

'why' questions of language use (2001). Van Dijk (2001) calls CDA 'linguistics with an attitude'.

For the purposes of this study, I implemented Fairclough's Dialectal Relational Approach to CDA. Fairclough's approach to CDA reflects an examination of the power *behind* discourse, not just the power in discourse. It also sets an agenda for critical consciousness raising regarding the contribution language makes to the act of domination. Fairclough's approach goes beyond critique of discourse through historical theories (Wodak) to explanation of how it relates to other elements in the existing reality. His approach is explained more specifically through its three interrelated stages: description, interpretation, and explanation (Fairclough, 2015).

Description. Description entails a linguistic uncovering of the text and regards the grammar and vocabulary present as choices from among the options available depending on the genre. In order to interpret the features of the text, it is important to realize what other ways meaning could have been made morphologically or grammatically. To critically describe a text, the analyst must shift back and forth between what is there and what is not (Fairclough, 2015). Gee calls this aspect of description the "Why this way and not that way" tool. He asks the analyst to think of discourse like designing a house with the grammar and vocabulary as the bricks and mortar (2015). In Fairclough's book *Language and Power,* he provides ten questions the analyst can ask about a text during the description phase. They are listed below:

1. What experiential value do words have?

2. What relational value do words have?

3. What expressive value do words have?

4. What metaphors are used?

5. What experiential value do grammatical features have?

6. What relational value do grammatical features have?

7. What expressive value do grammatical features have?

8. How are simple sentences linked together?

9. What interactional conventions are used?

10. What larger scale structures does the text have?

In the current study, I developed a corpus of the textbooks following the recommendations of Lee and Collins (2015) who developed corpora for studying two series of textbooks (12 total) of 27,000 and 29,000 words. I looked for frequencies of gendered words, gendered nouns and pronouns, male and female appearances, gender neutral and gender marked vocabulary, adjective collocations with males and females, address titles, and verbs which denoted activities and indeed roles of males and females. I examined aspects of the textbooks that most previous studies have not. I named both token and types of characters by gender as well as the gendering of non-human characters. I examined genres within the textbooks to look for similarities in the way gender is discursively represented within genres following the recommendations of Sunderland on moving forward with gender representation studies of learning materials

(2015). I used Fairclough's 10 questions at the description phase to analyze the results of my data collection within this phase. This will assist me in developing interpretations of the texts as well.

Interpretation. This second phase of interpretation is both the name of the phase and a description of what the discourse participants do. This is concerned with participants' processes of production and text interpretation by the analyst. Interpretations are generated by what is in the text (description) and what is 'in' the interpreter. This can also be referred to as the interpreter's background knowledge which is 'cued' by textual features (the description). By discussing common sense assumptions however, the analyst can learn what assumptions are ideological in nature. It is those things that give value to the text. The reliance of background assumptions and the discourse processes at work in production is the concern of the Interpretation phase. It is impossible to adequately draw from linguistic features of a text its effects on the society. Text and social structures share an indirect relationship with one another. It is for this reason that analysts cannot stop with the descriptive phase but must continue to the interpretive phase of analysis. The value of discourses described above only become real when situated in social interaction. (Fairclough, 2015). Fairclough lists five categories to consult when interpreting what is seen and what is not.

1. *Meaning of utterance* – analysts draw on their background knowledge of word meanings and combine words and meanings and grammatical information to work out implicit meanings for larger portions of the text. Pragmatics of speech acts (Austin, 1962) comes into play at this level of interpretation.

2. *Local coherence* – This level looks at the connections between utterances in order to create a sense of coherence between multiple lines of text in a single piece. Cohesive devices are examined at this level. Gee lists cohesive devices to look at critically within a text: pronouns, quantifiers, substitution, ellipsis, lexical cohesion, and conjunction-like links. At this level, analysts can and should look beyond formal cohesion as described by Gee above (2011). They should make inferences based on implicit assumptions even without cohesive devices (Fairclough, 2015).

3. *Text Structure and Point* – Text structure involves describing the entire text and the assumptions about what will and will not be present in that genre. The point of the text is the topic identified (Fairclough, 2015).

4. *Situational Context* – This is where the background knowledge of the analyst comes into play along with knowledge of what was said previously, physical situation, and properties of the participants.

5. *Intertextual Context* – This relates current discourses to previous discourses and their assumptions that may be taken as a given through allusion or agreement/disagreement.

Explanation. The purpose of the explanation stage is to determine how a discourse is part of a social process and practice which is determined by social structures and what affects these discourses can have on these structures (Fairclough, 2015). For my study, the social processes revolved around the relations of power with regards to gender. I drew

49

on critical literacy to reconstruct the texts and frame my explanation of these social processes at the situational (classroom), institutional (school), and social (state) level.

Fairclough provides three questions that should be asked at this stage of CDA:

1. What power relations at situational, institutional, and societal level help shape this discourse?

2. What elements of member resources which are drawn upon have an ideological character?

3. How is this discourse positioned in relation to struggles at the situational, institutional, and societal levels? Overtly or covertly? Normatively or creatively? Does it sustain or transform existing power relations? (p 75).

At this stage, I employed Jank's Interdependent Theory of Critical Literacy to discuss power in relation to struggles at the situational, institutional, and societal levels.

Critical Literacy

Paolo Freire defines critical literacy as a vehicle that can be used to aid educators and students to think critically, to challenge the norms of society that may influence them, to stop marginalization, and to acknowledge the privilege that comes with English and other dominant ways of being. Under this pedagogy, Students' literacy experiences place them in the position of decision-maker instead of as passive vessels (1970). A major goal of CL is the preparation and equipping of learners to frame the world through questioning, to deconstruct, to critique and then to reconstruct texts through reformation. CL also recognizes that all ideologies are political and reflective of individual agendas

(Canagarajah, 1999). It is comprehensive in range and broad in its acceptance and implementation of the tools and methods from other ideologies that are congruent to its primary objective of encouraging critical consciousness raising (Daniel, 2016).

One major researcher in the field of Critical Literacy whose contributions to the field I leaned on in my analysis of discursive positions of gender is Dr. Hillary Janks (2010). There are four elements to Janks' interdependent model of critical literacy: domination, access, diversity, and design. I chose to work within her theory mainly in order to examine the text in the explanation phase of Fairclough's Framework for CDA because it provides a concise framework to uncover issues of subjugation through and domination by influential circles in a given culture (Freire, 1970). A secondary trait of this theory is that it helps educators to design greater alternatives to traditional worldviews so that they may better enact social justice reform (Mambu, 2011). Janks' theory worked well within the explanation phase as her theory contains four categories with which to filter the text using an understanding of her meanings – domination, access, diversity, and design. To follow is Janks' Synthesis Model of Critical Literacy which will provide examples and explanation for the interdependent nature of these four categories of analysis.

Domination without access	This maintains the exclusionary force of dominant discourses.
Domination without diversity	Domination without difference and diversity loses the ruptures that produce contestation and change.
Domination without design	The deconstruction of dominance, without reconstruction or design, removes human agency.
Access without domination	Access without a theory of domination leads to the naturalisation of powerful discourses without an understanding of how these powerful forms came to be powerful.
Access without diversity	This fails to recognise that difference fundamentally affects pathways to access and involves issues of history, identity and value.
Access without design	This maintains and reifies dominant forms without considering how they can be transformed.
Diversity without domination	This leads to a celebration of diversity without any recognition that difference is structured in dominance and that not all discourses/genres/languages/literacies are equally powerful.
Diversity without access	Diversity without access to powerful forms of language ghettoises students.
Diversity without design	Diversity provides the means, the ideas, the alternative perspectives for reconstruction and transformation. Without design, the potential that diversity offers is not realised.
Design without domination	Design, without an understanding of how dominant discourses/practices perpetuate themselves runs the risk of an unconscious reproduction of these forms.
Design without access	Runs the risk of whatever is designed remaining on the margins.
Design without diversity	This privileges dominant forms and fails to use the design resources provided by difference.

Figure 1 The Synthesis Model of Critical Literacy Adapted from Janks (2010)

I employed this theory to explain the linguistic suppression and exclusion of female character's voices and accomplishments that perpetuates certain ideologies related to social power in terms of gender identity. This played an important role in discovering the extent to which the use of silenced and excluded voices in a text may be manipulated to legitimate the dominant discourses and their power in relation to women. Finally, this framework can also function as an excellent teaching tool in a critical language course or

52

critical teacher training classroom, making the results of this analysis pertinent to future reconstruction of these popular texts within the ELL classrooms of Texas and California.

Critical Image Analysis (CIA)

In Fairclough's book *Language and Power,* he stresses the need to evaluate images in modern systems of communication. He insists on the importance of images, specifically in representation and positioning in support of the text or as a stand-alone analysis. Very often, visual images operate in tandem with discourse in a reinforcing manner that makes them hard to untangle (2015). Giaschi notes the increase in images in ESL materials, making images more prominent, especially in lower level textbooks where images are overshadowing traditional grammar charts (2000). Jack Richards, author of the *Interchange* series, noted that well planned textbooks are visually appealing, with high standards of visual design created to draw in the language learner (2005). Therefore, in order to create a thick description of gender representation in the two series from Houghton Mifflin and Benchmark Education, I knew I would need to analyze images. To follow is an explanation of the framework I used to analyze positioning and representation of gender in each image found within readings analyzed in these two textbook series.

Framework for Image Analysis. Fairclough (2015) insists that positioning within pictures should also be a part of the critical analytic process. In order to address gender positioning within images and to address my second research question regarding pictorial representation of gender in these texts, I conducted a critical image analysis. There are several ways images within texts have been examined regarding gender and

sexuality. One framework for this is called "Critical Image Analysis" developed by Giaschi (2000) in which he proposes seven exploratory questions regarding images:

    1. What is the activity of the image(s)?

    2. Who is active (the "protagonist") in the image?

    3. Who is passive (the "receiver") in the image(s)?

    4. Who has status in the image(s)?

    5. What does the body language communicate?

    6. What does the clothing communicate?

    7. Where are the eyes directed?

In his 2000 study, he found that women's heads were often inclined towards a man. When the woman's gaze was averted and the man's gaze was upon her, his facial and body language showed physical signs of tension or anger. A more recent study that used this same framework is Mustapha who looked at Nigerian focused ELT books. Using this framework, he found that focus (gaze) in the drawings tended to be on male characters in each book he analyzed. Between 53% and 68% of images with male characters in them showed the male as the focus based on gaze. However, neither of these researchers employed multimodality – i.e. they did not consult the textbooks on a discourse level in any critical manner. If they had, they would have realized a more complete picture of gender in the texts (2015).

I used Giaschi's framework for Critical Image Analysis in addition to Fairclough's CDA for multimodal analysis. I chose Giaschi's (2000) design because his framework directly addresses the position of gender, and it is directly derived from Fairclough's 1989 framework for CDA. One dimension of his framework examines the representational characteristic of images – a major facet of this research study. This type of analysis directly addresses a gap in the literature as many studies on gender representation in ESL texts have either given images a cursory nod, or they have focused only on written discourse (Magno & Kirk, 2000).

The Current Study

This study had two main purposes. The first aim of the study was to examine gender representation discursively and pictorially in ELL textbooks used in elementary schools in the USA, specifically texts adopted by California or Texas. The two series *On Our Way to English Texas* and *California Benchmark Advance* have 6 levels of study, from kindergarten through fifth grade. I used a multimodal approach with CDA and CIA frameworks for analyzing discourse and images. The second aim was to evaluate the role of access, diversity, design and power within the texts using an interdependent theory of critical literacy to name and interrogate the social practices in order to change them within a critical classroom. This was a mixed methods study, as corpus linguistics and preliminary CIA presented quantitative data which were analyzed with CDA and Jank's Interdependent Theory of Critical Literacy qualitatively.

My specific research questions are as follows:

55

1   How is gender represented discursively in recently adopted ELL textbooks in CA and TX?

2. How is gender represented pictorially in recently adopted ELL textbooks in CA and TX?

3. How is diversity, access, design and domination used to give power to some and not to others within recently adopted ELL textbooks in CA and TX?

Researcher Positionality

I took the position of an outside researcher. Though I have taught ESL and led ELL teacher training, I do not feel as though I am part of the K-12 ELL teaching community of practice where my data sets lie. I also positioned myself as a cultural feminist, making me self-aware of the interpretations I drew and my own member resources that I brought to the interpretations. However, Fairclough clearly asks researchers to consider other possibilities within any interpretation. So, I attempted this within my study.

Summary

In this chapter, I have discussed my methodology and frameworks I used to analyze my data. My data includes all the readings which include specific instructions to the learner to produce language before, during, or after the reading from two textbook series – *On Our Way to English: Texas* and *California Benchmark Advance: Texts for English Language Development*, which includes 12 textbooks total. I analyzed this data quantitatively and qualitatively using Fairclough's Framework for Critical Discourse

Analysis and Janks Interdependent Theory of Critical Literacy. I used ANTCONC to aid in my quantitative analysis of the readings. From those readings, I selected all mixed gender images of people for analysis using Giaschi's framework for Critical Image Analysis. This study goes beyond what is available in the literature by using computational software for analysis, examining type and token of gendered characters, examining non-human gendering linguistically and pictorially, and examining the data by genre. The combination of linguistic and pictorial analysis, as well as quantitative and qualitative analysis creates a much thicker description of gender representation within these two series than has been done previously of any analysis in this field. I presented in this chapter a review of these frameworks and more detailed explanation of how they will be used in the current study. In the next chapter, I will provide more detailed descriptions of the two textbook series and will present the results of analysis.

Chapter 4 - Results and Discussion

This study has two main purposes. The first aim of the study is to examine gender representation in ELL textbooks used in elementary schools in the USA, specifically texts adopted by either California or Texas. The two series, *On Our Way to English: Texas* and *California Benchmark Advance* have 6 levels of study, from kindergarten through fifth grade. I will use a multimodal approach with CDA and CIA frameworks for analyzing discourse and images. This will be a mixed methods study, as corpus linguistics and preliminary CIA will present quantitative data which will be analyzed with CDA qualitatively.

My specific research questions are as follows:

1. How is gender represented discursively in recently adopted ELL textbooks in CA and TX?

2. How is gender represented pictorially in recently adopted ELL textbooks in CA and TX?

3. How is diversity, access, design and domination used to give power to some and not to others within recently adopted ELL textbooks in CA and TX?

The structure and organization for this chapter will first address research question one, with subsections designed to follow Fairclough's model for CDA – descriptions and interpretations. A separate section will address questions of genre and non-human gendering through CDA's descriptions and interpretations phase. I will continue to research question two with subsections designed to follow Giaschi's model for CIA with

interpretations to follow. Research question three will follow to discuss Fairclough's third

stage of CDA with evaluations through the lens of Jank's Interdependent Theory for

Critical Literacy, which will evaluate descriptions and interpretations from the CIA and

CDA. The chapter will then conclude with a summary of the findings.

Description of Data

In this section, the two series of textbooks I will be using for analysis will be described in

detail, and an overview of the rationale for selection of the readings will be discussed.

For each series, I only included readings that contained instructions for language

production and that contained linguistic references to gender. While reading in general in

the second language is beneficial for acquisition, I am concerned with readings that

contain instructions for production and references to gender because I wanted to focus on

the students' *opportunities* for engagement with the readings that reference gender. I

wanted to consider who will have greater access to the discourses and who will not.

Finally, the Whole Language Approach to teaching languages posits that acquisition is

enhanced with multiple passes through the text that employ multiple modalities. Texts

that contain instructions for production will be more likely to receive more passes and

multiple modalities and produce greater acquisition and uptake of vocabulary, themes,

and perhaps the hidden curriculum and gender messaging within. Therefore, it is

important that these texts that reference gender linguistically are the focus of this study.

On Our Way to English: Texas

This textbook series is the state version of the *On Our Way to English* national series. As such, it includes more references to Texas history, more readings about specific cultures represented within the state, and geographical references within the readings. This series contains six textbooks from grades Kindergarten through Fifth. The Kindergarten, Grade 1 and Grade 2 are softcover books with all the readings at the back of the book. The students are asked to tear the stories out along their perforations and staple them together to make readers for each unit. Each unit is comprised of fictional and non-fictional stories on similar topics, such as weather, classroom, and community helpers. The lessons around these stories are found in the front of the textbooks. With these grades, each reading asks the students to produce language, so all these readings were subject to review for analysis. I looked through each reading, ignoring images to discover which readings contained linguistic references to gender. I chose those readings and their images for analysis.

Books three through five are more traditional textbook layouts, with eight units per textbook. Each unit had the same format. They began with a review of vocabulary words, a comic strip that was somewhat unrelated to the rest of the unit, two to three long readings with questions for language production before, at various points during, and after the readings. Then, there were one-page infographics such as menus, phone book pages, forms, trifold advertisements and others. In the center of each unit was a two-page vocabulary intensive. There was a comic picture using the vocabulary, and there were 3-5 questions for extended writing and research. At the end of each unit was a review page.

The unit took one reading and gave the student three to four questions for extended conversation, writing, or research. I began my search for relevant data in the readings, as they each asked students to produce language. The comics and vocabulary pages did not. I searched the text, not the images, for signs of gender and chose the entire reading for analysis. I then used the images within the chosen readings for critical image analysis. This series has a science focus throughout, and so contained several extended readings about non-living things like rocks which contained no reference to gender and were excluded from study.

This series relies quite heavily on images. For this reason, my linguistic analysis will occasionally show a smaller sample size than *Benchmark* series. However, with Critical Image Analysis, the opposite is be true. There were far more images to analyze in *OOWTE* than in *Benchmark*. Additionally, as there were so many large images, and pages of vocabulary only or extended readings with no gender reference, there were less words analyzed compared to *Benchmark*.

Benchmark Advance: Texts for English Language Development, California

This series is a state version of the national series and contains seven textbooks. For the sake of comparison with *OOWTE*, I only analyzed books Kindergarten through fifth. The most noticeable difference between the state and national series is that the California series is paperback, and the national series is hard back. Additionally, a copy of the California state ELD standards can be found on the back cover of the state series. Otherwise, the series for state and national are the same. Each book in this series contained ten units.

In this series, Kindergarten is formatted somewhat differently than the rest. While all the series contain stories written in 'panes' of text with three panes per page, the Kindergarten text had few explicit instructions written to the student on what to do with language as before, during, and after. Some readings contained short questions about the vocabulary from the reading afterwards or would have pages dedicated to pictures and sentences from the reading with vocabulary or grammatical structures bolded or underlined. For this reason, for the Kindergarten textbook, I looked for either questions about the reading, or I looked for grammatical pages from the readings. If neither were present, then the reading was excluded from review, as there was no clear indication that students were producing language as a result of the reading. I then examined the text for each applicable reading to determine whether gender was referenced. If it was, the entire reading was included in my data set.

In grades first through fifth, the formats were more standardized. Each unit began with a title page and information about learning goals. There were images from the unit on the title page as preview. Then, the unit would contain five to ten short stories, each with one or more questions written at the bottom of the page in the "Think Speak Listen" box. With this format, nearly every reading was included for language production and then further reviewed for gender references, and those containing linguistic references for gender were included in the data set.

This series had considerably more stories to analyze linguistically because they were almost all under two pages of text, and the 10-unit book may have up to 10 per unit. Beyond Kindergarten, there were few grammatical or vocabulary focused pages, and

instead readings and "Think Speak Listen" boxes were the norm. There were no review pages at the end of the chapters, making more of each textbook relevant to the parameters of this study. However, there were far fewer images in this series than in *OOWTE.* There was one to three small images per page of text. In the *OOWTE,* there was typically either four images per page, or entire pages devoted to one detailed image. For this reason, there are greater quantities of linguistic phenomena to report in *Benchmark*, but fewer examples of image related phenomena compared to *OOWTE.*

Research Question One

The first question I investigated was: "How is gender represented discursively within the two series of ELD textbooks?" In my attempt to describe discursive representation, I employed corpus linguistics to analyze the corpora from each textbook series. Each series consists of six levels with one volume for each level for a total of 12 books for the present analysis. *Benchmark Advance* contains a corpus of 44,757 words, and *On Our Way to English* contains a corpus of 18,039 words. Previous corpus studies have been criticized for their small size which could restrict the conclusions drawn. This study is based on a much larger corpus and includes a wider range of gender-concerned features than previous studies (Yang, 2011; Lee & Collins, 2015; Lee, 2018). All the texts were entered electronically and then edited manually before collocational analyses were performed. In order to analyze gender representation in the series, the present study used frequency counts and collocational analysis. The software ANTCONC was used to conduct the queries (Anthony, 2019). The Word List tool was used to configure token versus types of words in each series. The collocate tool was used to examine the verbs

associated with male and female agents, and the concordance tool elicited frequencies of individual words and phrases in a KWIC format, which shows collocates of the word chosen and identifies common phrases.

Phase One: Description

The following features were examined to answer the above research questions:

1. The frequency with which women/men are mentioned or referred to through an analysis of the occurrences of masculine and feminine pronouns and nouns.
2. The frequency of occurrences of various gender-marked terms.
3. The kinds of adjectives collocating with woman/women, man/men, and boy/s and girl/s and the pronouns he and she.
4. The kinds of verbs associated with males and females through an analysis of the pronouns he and she.
5. The frequencies of various address titles for reference to women and men.

Male and Female Appearances

Dr. Jackie Lee credits Dr. Carroll and Dr. Kowitz with promoting the use of computational tools to study gender stereotyping in texts (1994). Dr. Lee has pioneered the use of computational tools for linguistic analysis of ELT textbooks. Her study in 2015 and 2018 relied on corpus analysis examination of a selection of gendered words to determine male/female predominance in the texts (Lee & Collins, 2015; Lee, 2018). However, I realized that with ANTCONC, it would be feasible to record all gendered nouns within the two series- both type and token in order to produce a more complete

image of character allocation by gender, based on Dr. Jane Sunderland's recommendations for future research (2015). Table 1 contains the ten most frequently read gendered nouns for each series. Female nouns made up 30.4% of the types of gendered nouns in the series *On Our Way to English (OOWTE)*. Female nouns similarly made up 38.7% of the types of gendered nouns in *Benchmark Advance*. The ratio of male to female (M : F) gendered nouns for *Benchmark Advance* is 1.9 : 1. For *On Our Way to English*, the ratio of male to female is 1.99 :1. It is interesting to consider these ratios in relation to Lee and Collins' ratios for their Hong Kong EFL textbooks series published in 2011. They found a ratio of .83: 1 and Lee's Japan EL textbook study showed a ratio of 1.62:1 and .62 : 1, demonstrating a rather large gender disparity between the EFL context and the USA context for publications of the same publishing time period. Bag and Bayurt examined 4th – 8th grade Turkish EFL textbooks and found a range of 40%- 54% noun presence, which shows a higher range of female nouns than both the US texts analyzed (2015). Karen Porreca's examination of gendered terms in U.S. ESL Textbooks from 1984 showed very similar findings to the present study: 2.1:1 (M : F) which included the use of the masculine generic. Without it, the ratios were 1.77:1. As of 2010 (two years before OOWTE was published) The US Census recorded populations of male and female based on sex m=49.2% and f=50.8%. Therefore, the representations of gendered nouns in these two series are not representative of the nation (US Census Bureau, 2015).

Table 1 Top Ten Gendered Nouns By Series

Benchmark- Male	Benchmark- Female	OOWTE-Male	OOWTE-Female
man-68	mother-38	dad-70	mom-51
Jack-40	woman-35	Don-25	Elena-36
Don-38	girl-26	man-22	Margaret-20
Edison-37	mom-25	Frank-14	Dolley-15
boy-36	women-23	king-13	Martha-14
king-36	wife-22	Miguel-13	Jasmin-11
men-35	queen-19	Scott-13	mother-11
Tesla-28	daughter-15	Chay-12	Carlota-8
Washington-27	girls-15	Francois-12	Catalina-8
Midas-25	Zora-15	Tom-12	woman 8
John-23	hen-13	brother-11	Ana-7

Table 1 shows that the most frequent nouns are those that designate a person's sex and family relationships. However, when paired nouns are compared, as in man/woman, mom/dad, boy/girl, the male noun is found more frequently. Interestingly, the opposite is true for the nouns for marital status, - husband/wife and for parental nouns overall (mother/father, mommy/daddy etc.). These findings are extremely similar to Porreca's 1984 look at US textbooks. *OOWTE* demonstrates a greater range of diversity in character allocation through their use of names from a variety of cultures. Ana, Catalina, Carlota, Elena, and Jasmin are in the top 10 most frequently named female nouns in this series, denoting a consideration of audience that *Benchmark* lacks. In fact, the only

female name that makes the top 10 list is "Zora", referring to one article in one unit of one book about Zora Neale Hurston. This is contrasted by the multiple male names that are part of the 10 most frequent gendered nouns in *Benchmark* – Tesla, Midas, Washington, John, Edison, Don, and Jack. Tesla had three articles written about him, and Edison, Washington, and King Midas were written about in multiple volumes of the series. Jack (and the Beanstalk) had almost an entire unit to itself, with multiple retellings of the fairytale from differing perspectives.

The top 10 most frequent female nouns are predominantly familial terms. In *Benchmark*, females are most often referred to by these terms to show their relationship to a male protagonist who is named. One notable example is the "Jack and the Beanstalk" fairy tales told from multiple perspectives. Each retelling, the two female characters, even when spoken to directly, are only referred to as "Jack's Mother" and "The Giant's Wife". There are several other narratives that feature females as narrator, but she remains unnamed, so could not be included in this list. In this way the female protagonist was disembodied in that she was only a voice and was labelled by her role as 'narrator'. German English language books from the 1970's had the same issue as noted in Marlis Hellinger's study published in 1980 in which they pointed to greater anonymity of women. Example 1 from the Benchmark Advance Grade 4, Unit 8 demonstrates this phenomenon.

(1): The San Francisco Earthquake 1906: An Eyewitness Account

It was 5:13 am, and my husband had arisen and lit the gas stove, and put

on the water to heat....We were in a fourth-story apartment flat. We braced

ourselves in the doorway, clinging to the casing. Our son appeared across

the reception room. The shock came, and hurled my bed against an

opposite wall. I sprang up, and, holding firmly to the foot-board managed

to keep on my feet to the door. It grew constantly worse the noise

deafening. the crash of dishes, falling pictures, the rattle of the flat tin

roof. The floor moved like short, choppy waves of the sea, crisscrossed by

a tide as mighty as themselves ....My husband told me to dress quickly and

get down our stairs to the street. After a half-hour we came up to our flat. I

walked over the remains of my choicest china, porcelain, and cut-glass,

without a feeling of regret or a sigh or tear.···

Here, the man is given a name that describes his familial status and is given

agency through his instructions to his family which allows him a patriarchal respect role

in the narrative. The narrator is disempowered in that she unquestioningly follows the

commands of the male protagonist, without taking any form of control other than to keep

her feet on the ground.

However, *OOWTE* has multiple extended readings that feature female named

protagonists. Dolley and Martha are lead protagonists in a play about the American

Revolution "The Declaration of Independence" in grade 5 unit 1. There is more evidence

that with *OOWTE*, the writers and publishers attempted to provide diverse perspectives

on the issues tackled through their textbook series. The American Revolution was

covered in both series, but only in *OOWTE* were females in lead protagonist positions.

Betsy Ross was featured in the long-debunked story of the creation of the American flag,

in which she is described as sewing by firelight night and day to finish General

Washington's design. By placing Betsy Ross as an employee instead of the entrepreneur,

her role in the American Revolution is diminished (Grade 2 Unit 1).

Phase Two: Interpretations

Traditional Family Values are Important

Traditional families with traditional gender roles begin quite early in the OOWTE

series. The phonics readers used in the kindergarten textbook point to this theme. In

Unit 6, a traditionally dressed mother figure is seen scowling at her muddy child and

pointing away. The words say, "Into the tub!" This begins the role of mother being

concerned about cleanliness, a traditional part of domesticity.

Into the tub!

Figure 2 OOWTE Book K Unit 6 "Rainy Day"

Another example of the traditional family values appears in the kindergarten *Benchmark* text. A short story depicts a mother instructing her son to write a thank you note to his grandmother. When he obeys, it makes his grandmother happy. Handwritten thank you notes are quite traditional and most often upheld by mothers (Unit 4).

The poem in unit 10 of Benchmark Kindergarten is a harsh offender of traditional gender roles.

> (2) "'There was an old woman tossed in a basket, for under her arms she carried a broom. "Whither, oh whither, oh whither so high?" "To sweep the cobwebs from the sky; And I'll be back down again by-and-by."'

She carries a broom and is preoccupied with clearing cobwebs from the sky – a trifling activity. Her age and gender are forefront in her description. She remains unnamed. The verbs used in this poem are also disconcerting. She is 'tossed' in a basket. Small light objects are tossed. The use of this verb to describe the action done against her dehumanizes her and removes her agency to place herself where she desires. Her response to the question about her return 'by and by' is vague and stereotypical of women's language (Lakoff, 1975).

OOWTE contains more subtle references to traditional family gender roles, but they are there, nonetheless. In grade one unit one, a mother describes 'her girl' which is an odd construction. "her child" or 'the girl' are more common collocations. This does however suggest a mother's ownership of her children.   Configurations like this are frequent, such as Grade 1 unit 8 when a female remarks on 'her family'. Later, in unit 6

70

there is a story that features two male children, with their mom playing a secondary supporting role. Her job is to feed her boys healthy food – yams- and to make sure they both eat all their food before they go and play. This preoccupation with finishing one's plate and eating vegetables is a decidedly traditional mothering role. This is further contrasted by the lack of fathers or other male role models encouraging their children to eat healthy food or finish their dinners.

Females within grade 1 unit 8 all fall into a traditional motherly caregiver role. Nurse Eve has a cot for a boy who is upset. His teacher, Mrs. Meade, has an extra pair of shorts when the boy confesses to ripping his. Finally, two children are left to their own devices, ordering a machine, putting it together, and trying it out without parental involvement. Mother only comes in to comment on how big her children are growing, giving the credit to the vegetables she fed them.

(3) "My, my!" Mom said. "You are so big! it must be all the spinach."

These results are like those in the Japanese context in Lee's 2018 study, which claimed that writers in that environment still thought of teachers and caregivers as female.

Unit 9 of grade 1 retells the fairy tale of "The Shoemaker and the Elves". Even the title is curious, as the traditional title for this fairytale is "The Elves" (Grimm & Grimm, 1963). This title places the male, the husband in first position. His wife remains unnamed and while the "Shoemaker" is named for his vocation, she is called only 'his wife'. She remains in the background for the entirety of the story. She is only named for her relationship to the man in the story. However, in the Grimm's tale, she enters the

story in the second half, and she plays an important role in thanking the elves for their service and designing and creating clothing for them.

> *OOWTE* features a particularly stereotypical mother in grade 2 unit 6:

> (4) "Mom went away this weekend. She put Dad in charge. 'When I get back', said Mom, I want everything neat as a pin.' 'OK' said Dad."

The daughter's language here is quite telling of the assumed roles of mothers and fathers. Mom 'put Dad in charge.' A quote from Mom explains what Dad is to be 'in charge' of. These words lead to the assumption that Dads are not normally in charge of the home, mothers are naturally in charge of the home, and a Dad must be told when those roles are changed. This also assumes that only one of them can be 'in charge' at a time, instead of a more egalitarian sharing of the household duties. Traditional family roles are further explored when Dad shirks the responsibilities of the home Mom placed on him before she left. He falls asleep on the couch. The theme that men are inept in the ways of the home is demonstrated in this story and follows what Sunderland found to be true of rhetoric surrounding fathering in parenting magazines in 2000, that they are "mother's bumbling assistant" (Sunderland, 2000a). The narrator, the daughter in this story, feels compelled to take over the domestic chores when she realizes her dad will not. This furthers the notion that daughters inherit domestic charge from their mothers. Lee and Collins found the same to be true in the Australian ELT context in 2009. They found that throughout the series they examined, females were still overwhelmingly presented in the domestic arena, with occasional shifts into more male-dominated fields.

Pronoun Study

The present study also included an analysis of feminine and masculine pronouns, with results shown in Table 2. The results are like those of gendered nouns mentioned earlier, with an intense bias towards male representation. *Benchmark* had the greatest bias, with male to female pronoun ratio at 2.4:1 (69%-29%). *OOWTE* had a male to female pronoun ratio of 1.6:1(62.2%-37.8%). Lee and Collins found 50.6% female pronouns in the 2005 EFL series they examined and ratio of 1.28:1 and 1.07:1 (M : F) in Japanese texts in 2018. Bag and Bayurt conducted a content analysis of textbooks in the Turkish EFL context of 4th-8th grades. Their findings of each textbook range between 42-58% female pronoun presence (2015). The Turkish textbooks contrast more favorably than both US series who have only 29% and 37.8% female pronoun presence. This demonstrates that linguistically, while the Hong Kong, Turkish, and Japanese EFL contexts have improved over time, the US ESL context has remained consistent with 1984 in this area.

Table 2 Pronoun Study

	Masculine and Feminine Pronouns							Total Masculine	Total Feminine
	he	She	him	her	his	himself	herself		
Benchmark	570	237	118	195	348	23	6	1059	438
OOWTE	224	130	24	79	94	1	0	343	209

Gender-Neutral and Gender-Marked Vocabulary

Words referring to occupations have been traditionally marked with the masculine generic, or when the sex of the agent is unknown a term called occupational stereotyping is used. This has come under criticism by those opposed to this linguistic bias and androcentric assumptions surrounding work (Talbot,2010). In contemporary society, gender neutral terms are becoming increasingly common. In order to compare the incidence of gender-marked terms in the two sets of textbooks, I conducted a keyword search in ANTCONC for "man", "men", "mistress", "master", "boy", and "girl" removing the search term 'word' so that all compound words ending with a masculine morpheme -man/-men, -master[s], -boy[s], and a feminine morpheme -woman/women, -girl[s], -ess[es] would be found. The findings are for both series are summarized in Table 3.

Table 3 Occupational Stereotyping

Vocabulary	Benchmark	OOWTE
Businessman	2	0
Mistress	5	0
Master	14	0
Salesman	2	0
Tradesman	1	0
Englishman	1	0
Snowman	2	0

Table 3 Occupational Stereotyping (Cont'd)

Vocabulary	Benchmark	OOWTE
Councilman	1	0
Woodsman	1	0
Nobleman	1	0
Mankind	0	1
Workmen	1	0
medicine men	1	0
Lumbermen	1	0
Mailman	0	2
Minutemen	1	0
Huntsman	1	0
Sorceress	1	0

The present study reveals that *Benchmark* uses occupational stereotyping while *OOWTE* for the most part, does not. The only instance of masculine generic "man" was in a quote from astronaut John Glenn "One small step for man. One giant leap for mankind". A female child character talks about the 'mailman' twice in a narrative. In *Benchmark*, there are 17 tokens of male linguistic stereotyping, except for the use of 'master' and 'mistress' which are each used more frequently. In comparison, the Hong Kong EFL textbook series referenced earlier had but three total. The 1984 study of US textbooks did not look at occupational linguistic stereotyping. The 2018 study in the

Japanese context also found fewer examples of this type of linguistic sexism, with gender marked words ranging from four to 13 in a series (Lee).

Adjective Collocations with Male- and Female-Referring Expressions

I conducted a word study of the pronouns "he" and "she" as well as the phoneme "-man" in order to discover adjectives that commonly collocate with male and female characters in both series. I first recorded all the adjectives for each pronoun and phoneme by series, then completed a keyword search for each word recorded in each series using KWIC views to enable me to study the words in their individual contexts before ascribing them to male or female characters in quantities. *OOWTE* has noticeably less adjectives ascribed to these terms overall. So, I decided to make separate tables for each series to demonstrate this phenomenon.

The first noticeable characteristic of the adjectives is that there are far more adjectives associated with male characters in both series than with female characters. In a close reading of *Benchmark*, I noticed the biographies had far richer descriptions of the males than did biographies of females. I will discuss this phenomenon in more length in my genre study section. The results of this word study show that 75% of adjectives were collocated with males in *Benchmark*. This was less noticeable in the close reading of *OOWTE* but is still quantifiably true with 66% of all adjectives collocating with males. The more limited range of adjectives associated with females makes them appear diminutive and opaque, while making males more interesting to read about. This echoes the findings in multiple contexts globally, from Hartman and Judd's work with ESL

textbooks in 1978, Evans and Davies work with middle school readers in US classrooms in 2000, and Japanese English Language Textbooks in 2018 (Lee).

In *Benchmark*, the adjectives predominantly describe age and physical size for male characters. Males are most often described as young or old, and there is a wide variety of terms to describe a male character's stature, such as 'gigantic', 'enormous', 'huge', and 'tall' which is also seen in the Japanese EFL context (Lee, 2018). The terms for a female's size are more limited and more often refer to the lack of height – 'little', 'small', 'tiny', 'fairy-like', and 'short'. However, 'large' and 'tall' are each used once to refer to females. Males are more often described by their age than are females, with 'young' being used 20 times, and 'old' used 14 times. The most used adjectives for females refer to diminutive size – 'little'-14 times, and socioeconomic status – 'poor' 8 times. Only 3 male humans were described as little – an old man in the "Gingerbread Man" folktale, the "Brave Little Tailor" fairytale, and Jack from "The Beanstalk" fairytale was described as 'little' by the giant. This last description could be considered more as a matter of perspective of the speaker. These frequently used adjectives act to minimize female agents. Androcentric terms concerning appearance such as 'pretty' and 'beautiful' were exclusive to female agents. Lakoff labels adjectives such as these as 'empty' adjectives commonly used to describe women, and Talbot goes a step further to point out the ways in which these adjectives promote a female's attractiveness to males(1975; 2010). 32.8% of adjectives allocated to females are physical descriptors. 20% of adjectives allocated to males are physical descriptors. The most common physical descriptor for males are adjectives for size – "enormous", "large", "giant", "tall",

77

"gigantic", and "long" are all used to describe how big a male agent is, with the adjectives – "short", "little", and "small" being the only adjectives to describe a male agent's diminutive size. Most physical description adjectives for female agents describe their beauty or lack thereof. "Beautiful", "fairy-like", "ugly", "pretty", "soft", "bent", and "cute" are all used to describe female characters. When considering overall sentiments, both genders are predominantly described with positive adjectives. Females were described with negative adjectives 35.5% of the time, and males were described with negative adjectives 28% of the time.

OOWTE had some similarities in adjective use, but the series has several unique properties in its use of adjectives to refer to gender. First, just as in *Benchmark,* males and females are described overall as positive based on adjective use. And, like *Benchmark*, females are described slightly more negatively than males. 40% of adjectives used to describe female agents were negative. 31.5% of adjectives used to describe male agents were negative.

Unlike *Benchmark*, *OOWTE* did not rely as heavily on physical description adjectives. Emotional states of being were far more frequent. This may be because the themes of many of the stories were in overcoming obstacles. In this series, there was a constant theme of overcoming adversity. So, emotions played a larger role than physical traits. Males were still "big" and "strong", "handsome" and "slick", while females were still "tiny" and "small", but not to the extent that is seen in *Benchmark*.

In *OOWTE*, the descriptions were similar in that male characters were most often described by their age and size, though with considerably fewer terms to describe each

78

category. The adjectives to describe females were more spread out among the categories, with adjectives describing mood receiving more frequent allocation, such a "happy", "worried", and "tired". Lakoff's early work on women's language demonstrates that women are often stereotyped as more emotional than their male counterparts (1975), and the data for *OOWTE* supports this stereotype. These findings demonstrate a persistent imbalance as well as gender stereotyping which was first brought up in the US context by Karen Porreca in 1984.

Verbs associated with Males and Females

The clusters tool was employed to identify verbs collocating with the pronouns "she" and "he". There are far more verbs collocating with males than with females in both series. In *Benchmark*, there are 251 verbs collocating with "he", and only 130 verbs collocating with "she" In *OOWTE*, there are 109 verbs collocating with "he", and 81 verbs collocating with "she". These are types of verbs as opposed to tokens, which insinuate greater flexibility in activity for male agents than for females. Additionally, as both agents collocate with all forms of the verb 'be', it is action verbs that are more often collocated with male agents than with female. There is an attempt at providing women with a wider range of activities than in Porreca's work, such as the terms "invented" and "published". However, men are still presented as more active and engaged in a wider range of activities, just as they are in the Australian, Saudi, Japanese, and Hong Kong contexts (Lee & Collins, 2009; Aljuaythin, 2018; Lee, 2018; Lee and Collins, 2015).

Phase Two: Interpretations of Verb Analysis

Women's Accomplishments Minimized/ Men's Accomplishments Maximized

Upon considering verbs, it became apparent that female accomplishments are diminished or erased from the text frequently. This becomes more apparent when the types of verbs used to describe famous females are compared to the types of verbs used to describe famous males. It is easiest to do this using *Benchmark*'s Grade 1 book in the first unit:

> (5) Garrett Morgan was an inventor. One day, he saw a terrible accident. A car collided with a horse and carriage. In 1923, Morgan **invented** a signal that directed traffic safely. Morgan's signal had signs that moved up and down like arms. Red meant "stop" and "green" meant "go." Jim Henson. Do you know who Jim Henson was? Maybe not. But you know the puppets he **created**. Kermit the Frog is one, and Miss Piggy is another.

> Because of Frederick Douglass, many people worked together **to free** enslaved people. Keller **helped** improve life for people with special needs. Because of Chavez, thousands of farm workers live better lives. She **aided** those with special needs. He **won** rights for farm workers. He **worked to free** the slaves. They all helped people.

Not only are there more famous males than females, but the verbs used to describe famous people differ by gender. Morgan "invented", Henson "created", Douglass "worked to free", Chavez "won", but Helen Keller "aided" and "helped". The verbs used

to describe the accomplishments of males are much more powerful and more concrete than Helen Keller's, the only female in this section. The article even ends by repeating one of the verbs used to described Keller's accomplishments – "helped" and attributed it to all the famous people in the section, further diminishing the depth of her contributions. Additionally, what exactly she accomplished with her 'aid' and 'help' is opaque. The text references that she 'improved life for those with special needs.' The reader must come to this article with a level of understanding as to what it means to have special needs and the educator would be responsible for filling in how she improved life. However, a side by side reading of Frederick Douglass is much clearer. He 'worked to free slaves.' What Douglass accomplished is stated much more concretely than Keller's. How he did this is unclear, but the results of his actions are clear. How many of the verbs attributed to the males in this biographical article could have also been attributed to Helen Keller?

In the Chart in Appendix A, I created a chart to summarize the appearance of the most prominent themes in each series. I used various markings to denote the severity of the theme within the reading. In the paragraphs to follow, I will explain the significance of each marking and then explain the theme represented with examples.

There are many stories that in some way diminish a female character's voice or accomplishments. The most frequent way this happens is the verbs used to describe her actions. When a story uses hesitant language and places the actions of a female onto an object or idea, I use a / to represent this. The diminishing power of the text is not overt. Thompson calls this "thingifying" in which the writer turns actions into things or states of

affairs (1990). There are several examples of this type of language in *Benchmark* Grade 5 when referring to the Lowell Mill Girls. In the first article- a poem,

(6)"the belts and twisted gearing make a network in the rooms".

The action verb is given to the belts and gearing, not to the woman controlling them. The verbs attributed to her are "think of fair Killarney" and "dream some old love tune". She has no action verbs attributed to her at all. The use of these verbs alluding to her daydreaming at her task are contradictory to the truth of the Industrial Revolution as evidenced in another poem by Rudyard Kipling where:

(7)"If you make a slip in handling us you die!"

This is in the same unit but paints a different picture of how the machinist comes at his or her work. The same is true for the short biography of Lucy Larcom in that unit, a Lowell Girl. All the action verbs in her description of working at Lowell Mills are given to the machinery and not the female machinists.

(8)"The buzzing and hissing and whizzing of pulleys and rollers and spindles and flyers   around me often grew tiresome…"

Here again, the machines are credited with the actions, not the females working them.

Second, I used ✔ when the language is overt, sometimes from misrepresenting the female character in a biography, or when a male character demeans outwardly the work of the female. In grade 2 of *Benchmark*, the first story deeply diminishes the accomplishments of Betsy Ross. The story is the oft retold legend of how Betsy Ross

designed and sewed the first American flag. However, this legend has been debunked as this is part of our national history that has worked to hide the accomplishments of some (Martin and Nakayama, 2018). While the story itself may be apocryphal, there are receipts that show the commissions paid to her for flags for the Navy. Her role may have been more of a managerial role than a seamstress, as she was the owner of the shop Washington reportedly visited the night he commissioned Ross' business for the sewing of the flag (History of Betsy Ross). The story leaves out many details that would have more accurately described her role in our nation's history. The action words used for Ross include "Took a break from her sewing", and "Mrs. Ross folded and cut long into the night". The false narrative that she sat around sewing and drinking tea and eating biscuits diminishes her role.

An **X** is used when the diminishing of female accomplishments is a focus of the story, as in *OOWTE* Grade 1 Unit 5 "Bake Sale Part 1". Here the focus of the phonics reader is on how a male character ridicules a female character for the cake she has baked for the bake sale.
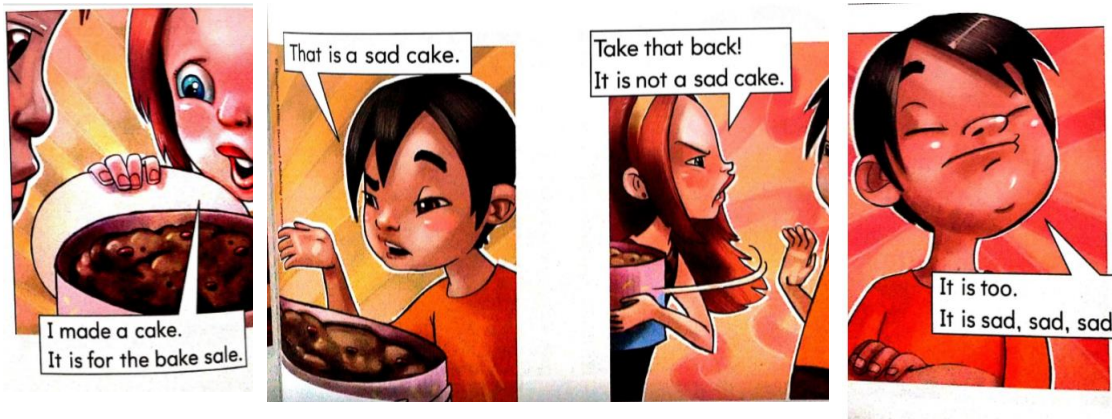
Figure 3: *OOWTE* Grade 1 Unit 5 "Bake Sale Part 1".

There are multiple stories within *OOWTE* Grade 2 that do break from this theme of female minimization. In unit one alone, there are two female leads who make their own decisions. Tam is a female child who decides to move out to her treehouse. Despite her father asking her to come in, she makes her own decision to stay and defends it. In Unit 2, a young girl finds what she believes is a baby dragon and singularly decides to take on its care and then to release it at the end of the story.

(9)"So, I made up my mind. I let him go. "

The sentence above uses the phrase "I made up my mind". This is a change in the way female characters are described previously. This is also an interesting contrast to *Benchmark as* there is only one adjective in *Benchmark* that remarks positively on a woman's intellect.   In unit 3, a story called "Rainy Day" features another strong female lead who has an adventure with a knight and a dragon.

(10)I **sailed** my boat into a big bay. The bay had a cave on one side.

Then later:

(11) So, I **sat** on the dragon's tail as it flew up, up, up in the hot sun.

These active verbs show how the female lead takes charge of her own adventure. While the author could have used more vivid language to describe the child's actions than "sat" such as "rode", this does still promote the female child as acting on her environment. Additionally, the language used in her conversation with the knight puts her on equal footing with him:

(12) A man sat on a rock nearby. "Hi," he said. "I'm Jay."

Then later:

(13) "You pay him?" I said No Way!" "Yes!" said Jay, "I pay him oats and hay."

The dialogue above shows the female child on a first name basis with the knight and feeling comfortable speaking in a colloquial register.

Indeed, Grade 2 has several lead females who have adventures. In unit 4, a female child who is fed up with the way she is treated at school attempts to mail herself. Another female tells off a male who oversteps in a competitive game. "Can it, Mitch!" And finally, a brave sister helps her brother through a scary night. In unit 6, a female child working alongside her mother on the farm warns her family about an impending tornado and then helps with the clean up afterwards.

Men Go Out and Have Adventures/ Women Stay Home and Wait

A persistent pattern regarding actions by gender within the text involves the notion that male characters go out and have adventures while female characters stay home or go home, echoing the findings of Evans and Davies who reported that males were more adventurous and took greater risks than did females (2000). The chart in Appendix A shows the stories from both series that contain this theme. More than 160 short stories and articles were read in depth for this issue, and 98 of them contained this, making it the most prevalent gender theme in the *Benchmark* series. This issue is just as prevalent in OOWTE with 39 out of over 70 stories in the *OOWTE* series contained this issue to some degree, as shown in appendix A. This theme appears to be perpetuated to a

greater extent in *Benchmark* than in *OOWTE*, as verbs collocating with females in *OOWTE* represent 42% of all verbs collocating with gender.

The Markings **/**, ✔, and **X** have specific meaning for the realization of this pattern. First, **/** means that while a male does go out on an adventure OR a female is pictured at home, the story is not focused on the act of adventuring or staying at home. An example of this is the poem "Si Se Puede!" About Cesar Chavez in Grade 4 Unit 9 *Benchmark*. The poem focuses on how Chavez went to the fields and to rallies on behalf of migrant workers. He does go out, but the focus is on the change he promoted, not on any adventure.

Second, ✔ means that the focus of the story is on a male going out to have an adventure OR the focus of the story is on a female staying home. "Cinderella's Very Bad Day" and "Cinderella: Too Much for Words" in *Benchmark* Grade 3 Unit 4 are examples of how a story is focused on females staying home. The setting is in the kitchen and bedrooms of the family home. All actions are related to domestic service.

There are several Paul Bunyan and Pecos Bill folktales in *Benchmark*. Each of these stories is an example of a male centered story – no female presence- and the focus is on the adventures these men go out and have. Their adventures had a direct physical impact on the landscape of the USA. Paul Bunyan got rid of mosquitos for a summer (Grade 4 Unit 6), killed all the oak trees in Iowa (Grade 5, unit 3), and created rivers in the Midwest (Grade 3 Unit 2). Pecos Bill created Death Valley (Grade 5 Unit 8).

Finally, **X** means that both elements are present – a male is out on an adventure while a female character goes home or stays home. For example, in Grade 4 Unit 6 of *OOWTE*, "Our Rainforest Home" there are two females and two males. The daughter is sick in bed. The mother sends her son for his grandfather to collect medicine from the rainforest. The rest of the story is about the son and grandfather venturing through the rainforest together.

Women are Materialistic/ Men are Pragmatic

Jaworski then later Pakuła, Pawelczyk, and Sunderland found language in Polish EFL contexts that diminished, minimized or used adjectives to put females in negative positions compared to males (1986; 2015). The first evidence of the materialistic female is quite early in the *Benchmark* Series. In unit 4 of kindergarten, a vase is broken and only Mother cares. Other family members are seen at different tasks like gardening and
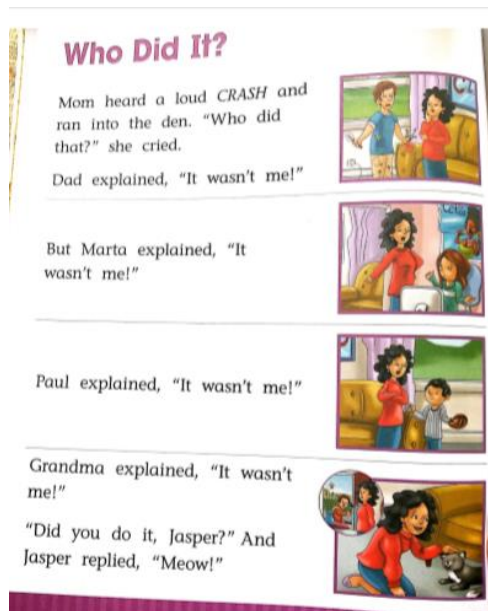
Figure 4 *Benchmark Kindergarten* Unit 4 "Who Did It?

homework while Mother diligently hunts for who has broken her vase. This story also contains overlapping themes of traditional family values and gender roles where Father goes outside to work, and Mother stays home and conducts herself in the realm of domesticity.

Grade 1 unit 1 has the odd short story disconnected with the theme of famous Americans of a male child who finds some money, but upon hearing a female crying, decides it must belong to her. This short story only continues the pattern that females are dramatically concerned with their material possessions in a way that males are not.

> (13) "Max really wants a snack, but he does not have enough money. Is that a dollar on the floor? Max picks it up. 'Oh, no!' he hears Ana cry. Max knows what to do."

This very short story emphasizes the value that Ana places on the money she's lost. Her action is to cry, which is a heightened emotional reaction. Spender discusses the way female emotions are used as ways to dismiss or minimize their contributions linguistically in her book *Man Made Language* where she says that women are perceived as over garrulous and clichés regarding female emotions are drawn upon to dismiss women's words (1985). The use then of only a cry from the female character as opposed to actual words feeds into the clichés that what women have to say are not legitimate because of the emotion that accompanies them. Evans and Davies also found that in their study of middle school readers, females were often more emotionally expressive and panicky than males (2000). Max's language is much calmer and more detached from the

money he finds. The story begins that what he really wants is a snack. This is a frequent theme in males in *Benchmark* – 12 times. So, his attachment is to food, not money.

The materialism is not simply limited to female humans, but this theme is perpetuated through fable into the animal world as well. In *Benchmark* Kindergarten Unit 6, Hen wants a new hat. She tries on many hats before choosing the first one she looked at. The language here highly suggests the materialistic theme when Hen cries "I love it!" referring to the hat. She also describes the hat as 'beautiful' - what Lakoff calls an 'empty adjective' more common in stereotypical renderings of female language (1975).
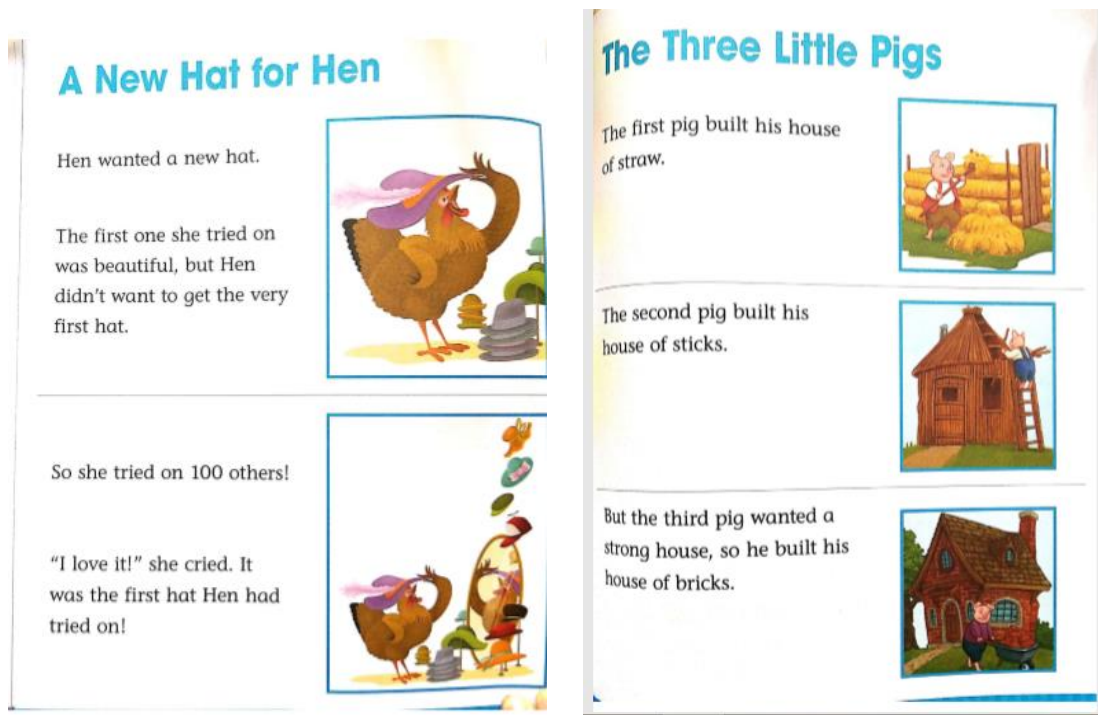
Figure 5 Benchmark Kindergarten Unit 6 " A New Hat for Hen" and "The Three Little Pigs"

The contrast in the way male non-human characters respond to material desires is visible within this chapter. Directly after "A New Hat for Hen" is a short rendering of the "Three Little Pigs" fable. In the "Three Little Pigs", concrete verbs are used to describe what the pigs *do* about their desire for material possessions. The story says that the pigs "wanted a strong house" so they "built" those houses so often recounted in children's bedtime stories. Hen "wanted a new hat". The superfluous desire of hen is magnified when positioned beside this second story of male animals. They 'built' she 'tried on'. While the female acquires goods in a silly way – by trying on 100 hats simply because she didn't want to buy the first one she tried on – the males made their goods in a practical way – desiring strength.

As seen in Appendix A, female materialism is either quite subtle or not present in *OOWTE,* but is seen more often in *Benchmark.* This theme is evident in at least 23 articles in the 160 analyzed.

Females are Cooperative/ Males are Competitive

Both series contain multiple readings about the cooperative nature of females. This is sometimes contrasted with the competitive nature of males in the same text, but not always. There are also many texts outlining the competitive nature of male characters. And, while there are a few examples of females who are competitive, there are no examples of males who are cooperative in either series. These themes were also present in the 2000 study of middle school readers in the US where they found 33% of male characters were competitive versus only 11% of females (Evans and Davies).

Lessons about male and female socialization rules appear early in the *Benchmark* series. In the first unit of the kindergarten text, a female child befriends a lonely looking male child, suggesting an air of cooperativeness that is pushed on females in American society. Evans and Davies also found females to be more nurturing, passive and understanding than males (2000). This is a positive story and shows the reader that both genders can get along as well as that girls and boys can both play sports together. In Unit 4, there is a clearer picture of a female's cooperative role. There is a fairytale about a "little girl" named Cora. She is best known in this story for "her kindnesses" to the male frog by giving her food away to him. He then decides to give her gold.
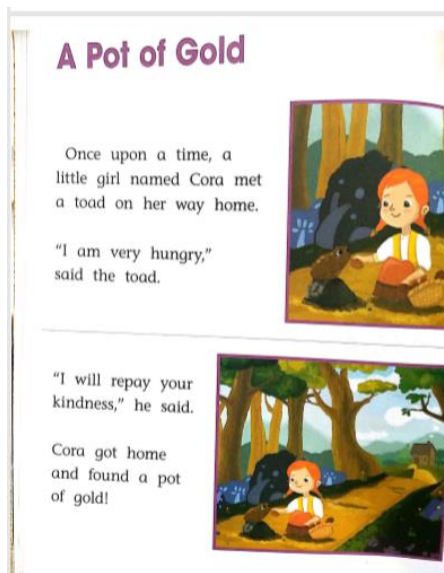
Figure 6 *Benchmark* Kindergarten, Unit 4 "A Pot of Gold"

Here, despite the insinuation that Cora has done *something* for which the toad is grateful, her actions are absent from the text. The male toad is the only character that speaks in the story as well. This story contains overlapping themes of female cooperation

and muting of her accomplishments and voice. The assumed charity of Cora is absent

linguistically in favor of reading the Toad's complaints and promises.

Additionally, we see cooperation between two female children in unit 5, when one

female shows another how to draw and the other female helps her with her math

homework. These examples of cooperation are quite positive and helpful for

kindergarteners to see exemplified, but it is rare to see a male child cooperating. It

appears to be a female initiated and maintained activity.

> (14)"Jen and Rita were friends. Rita helped Jen with her math. Jen showed Rita
>
> how to draw. That made both friends very happy!"

Deborah Tannen has written at length about the social conditioning of females to engage

in cooperative talk and play while males are socially conditioned to engage in

information giving and one-upmanship (1991). This social conditioning into gender roles

in the school environment appears to be firmly perpetuated in both series of texts and at

almost every level.

Additionally, there is evidence of the competitive nature of males. In *OOWTE*,

this begins quite early, with two stories about baseball that are male only, promoting

competitive sport to boys in kindergarten ("Sam's Bad Day", and "Baseball"). The

continuation of competitive sports for boys only happens again in Grade 1 of *OOWTE*

with "Ivan Finds His Place" where his sister plays violin, and he finds a place on the ball

field. There are two stories in the *OOWTE* series where this theme is fully realized in the

same story – as in females show cooperativeness while males show competitiveness. In

Kindergarten, "Bake Sale" contains a boy who demeans a girl for a cake she has made for

the bake sale, and he tells her that he could make a better cake. This is the competitive

nature. In the end, his cake looks awful and the female shares her cake with him. This is

the cooperative nature. A second theme within this is that females are dominant only in

domestic endeavors such as baking. This is a theme found in Mustapha's study in the

Nigerian EFL context (2015). Another story in grade 2, warring tribes can't work out

who will get water rights – competitive nature – and so the chief brings in his daughter to

help make peace. She encourages them all to share – cooperative nature ("Let the Water

Flow" Unit 5).

When comparing the two series, 16 of the 70 stories analyzed contain this theme

in *OOWTE*. 36 articles of the 160 readings in *Benchmark* contain this theme, showing

that it prevalent at the same rate as *OOWTE* (22%). Many of the articles that contain this

theme are in the Grade 5 textbook, which focuses on the wars America has fought and so

results in males participating in competitions of sorts.

Address Titles

While the male address title, "Mr." does not indicate marital status, the titles

"Mrs." and "Miss" do. First suggested in 1901 and made popular during the first wave

feminist movement beginning in 1969, the term "Ms." was introduced to create a

symmetrical term to "Mr." that does not refer to marital status (Zimmer, 2009). When

examining both series for use of these terms as referenced in Table 4, *Benchmark* uses

both "Miss" and "Ms.", while *OOWTE* exclusively uses the more traditional titles "Miss"

– 15 and "Mrs." – three to address female characters, suggesting that it is yet to achieve

contemporary address for female agents. Every time "Miss" is used in *OOWTE*, it is to describe a teacher. The instances with "Mrs." are teachers and neighbors.

Table 4 Address Titles

Address	Benchmark	OOWTE
Miss	2	15
Mrs.	16	3
Mr.	22	5
Ms.	7	0

One way the "Mrs." title functions in *Benchmark* is to diminish the female character. In "Mrs. Stowe and the President" in *Benchmark* Grade 5 Unit 1, the title masks who "Mrs. Stowe" really is. In this case, Mrs. Stowe, is Harriet Beecher Stowe, the author of *Uncle Tom's Cabin.* Authors are often referred to by the name they use to pen their work. The use of "Mrs." Instead of her full name hides what she is known for and puts her marital status as the first thing the reader understands about her. The title of the short story sounds more like a housewife is meeting the president, not an accomplished investigator and writer. This is also seen in the narrative about Betsy Ross in book 2. She is referred to as "Mrs. Ross", placing her marital status in the front and masking the name that many Americans would recognize immediately as the creator of the first American flag. Interestingly, in the Iranian context with a comparison of *Summit* and *Top Notch,* "Mr." was written 33 times in *Top Notch* and 15 times in *Summit*. "Mrs." Was written 13 times in *Top Notch* and nine times in *Summit.* The researchers pointed to the significance

placed on women's marital status and the importance of men in these two series
(Samadikhah & Shahrokhi, 2015).

Linguistic Gendering of Non-Human Characters

Through repeated close readings of both series, I catalogued frequency of
occurrences, gender, and non-human form of characters (Ex: robot, dwarf) as well as
short descriptions and linguistic references and page numbers for each occurrence. I then
compiled a table to demonstrate the linguistic gendering of non-human characters by both
series in Table 5.

Table 5 Gendered Non-Humans by Series

Gender	Benchmark	OOWTE
Male	88	15
Female	28	5
Non-gendered	3	0

Linguistic gendering in these texts was demonstrated using pronouns predominantly.
Sometimes, the names of the characters were helpful in determining gender, as with the
fairy Tinkerbell in a Peter Pan retelling in *Benchmark Advance*. However, I did not rely
on proper names for linguistic gendering, but instead looked for pronouns to confirm.
Balto the Alaskan rescue dog is described in 2 different readings, but neither time is
linguistically assigned a gender, so is recorded as gender neutral in Table 5. *Benchmark*
had far more stories and poems about animals and other non-human characters than did
OOWTE, who predominantly featured human stories. The ratio of male to female non-

human characters is quite high in *Benchmark* at 3.14:1. *OOWTE* had fewer non-human

characters but shared a similar ratio or 3:1 male to female. There are characters in each

series that are only male such as dogs and badgers. There is but one occurrence total in

both series of a fox being female. Fox is a frequent non-human character in each series,

and each time, he is clever and cunning. Male characters are frequently described by

some positive character trait such as clever, cunning, intelligent, and crafty as in "Crafty

Fox" (*Benchmark* Grade 1 Unit 4 and Grade 3 Unit 6), "Clever Raven" (*Benchmark*

Grade 5 Unit 8), "Wise Friend Fox" (*Benchmark* Grade 2 Unit 6),

Non-human females are frequently quite small such as ladybugs, snails, beans,

beetles, ants, birds, and fairies. The adjective "little" is used in every instance where a

hen is character. However, there are 2 female cows, 1 female giraffe, 1 she-dragon, and 1

giantess within the 2 series of texts, showing that there are a few cases of larger female

non-humans. There are also a few small male animals, such as the Mosquito, the Gnat,

and the Crawfish. In several instances, though, these small males accomplished

something huge, using their size to their advantage. Mosquito is blamed for a never-

ending night in an African folktale (*Benchmark*, Grade 1 Unit 6). The Gnat boasts about

taking down the King of Beasts (Lion) (*Benchmark*, Grade 4 Unit 2).

There are not simply more tokens of male non-humans, but also more types of

male non-humans. There are 47 types of male non-human characters in *Benchmark*

Advance, and 11 types of male non-human characters in *OOWTE* which contrasts with

the 5 female types in *OOWTE* and the 23 female types in *Benchmark*. The ratio of male

to female types is 2:1 in both *Benchmark* and in *OOWTE*. In an examination of literary

features in India's national EFL curriculum, Bhattacharya found that most animals in these series were male when they were gendered linguistically. When animals were female, they were often symbolizing weakness. Bhattacharya believes this is due to a cultural perspective in India where power and strength are male attributes and being docile and weak are female attributes (2017).

As there are far fewer examples of female non-human characters in *OOWTE*, it was difficult to notice patterns. The female characters are often characterized as less intelligent than male characters as in the retelling of "Fox and Crow" where the male fox flatters the crow through compliments of her beauty and she sings for him, dropping her cheese to do so. He then pokes fun at her dim intelligence before taking the cheese and running away

(15)"Between bites of the cheese, the grinning fox said, 'You have a voice, madam, I see, but what you want is wits.'" (*Benchmark* Kindergarten).

One of the female cows in *Benchmark* Grade 1 is part of a poem about a farmer boy. All that we learn about the Jersey Cow is that "she knew not how" to thank the farmer boy for getting her home.

Female characters are also characterized as being slow in contrast to their faster male characters. An example of this is of Kate the Country Mouse in "City Mouse Country Mouse" (*Benchmark* Grade 1) where Kate's slow quiet life is too boring for Clyde, the City Mouse. Kate doesn't like the speed at which life moves in the city and returns home, happy to be in the quiet countryside.

97

When the female characters are able to accomplish something, this often surprises the male characters as in "Tortoise and the Hare" (*Benchmark* Kindergarten), "How the Beetle Got Her Coat" (*Benchmark* Grade 2) and Snail in "How Water Came to Dry Lands" (*OOWTE* Grade 4). In each of these stories, the female is described in ways that emphasize her slowness. Tortoise is described as

> (16) "…plodded along, slowly putting one foot in front of the other as tortoises do. "I may be slow," said Tortoise, "but I always try hard to do my best.""

The Beetle has this description:

> (17) "'The beetle crawls so slowly,' he thought. 'She can't possibly win!'"

Snail has several adjectives to describe the intensity of her slowness:

> (18) Snail was small and slow…", "The people watched as Snail went slowly to the ocean. Some shook their heads and said, "She's so small, and the bottle is so big!'" and "When Snail finally returned, everyone was asleep. Slowly, the exhausted Snail climbed the hill to her home. She was so tired that she dragged the water bottle on the ground.

In each of these tales, the female must overcome the obstacle of slowness with some other characteristic she possesses. The Tortoise and the Snail are both determined. The Beetle can fly.

Phase Two: Interpretations

Male non-humans are both more frequent in type and in token, are more often large and described for their character traits that bely strength and intelligence. Female non-humans are considerably less frequent in both series, are more often small and slow, described by their size and small intellect and slow speed. Their size is more often an obstacle to be overcome than a trait that is used to their advantage. These non-human characters perpetuate gender stereotypes that females are the weaker, fairer sex as well as less intelligent than males. Stereotypes concerning males as stronger, larger, and more intelligent are emphasized in most non-human stories.

Genre Study

Jane Sunderland advised in her chapter on moving the subfield of learning material analysis forward, that linguists and educators should examine gender by genre to determine if some genres contribute more to the issues of gender representation than do others (2015). To that end, I went back through the 12 textbooks by hand, associating each article with its genre. I then placed them into .TXT files that I labelled according to genre and series (EX: Poetry CA). *California Benchmark Advance* textbooks are longer than *On Our Way to English Texas* textbooks, having ten versus eight units each. *Benchmark* also relied on multiple short articles with one to two discussion questions each. *OOWTE* books three to five had longer texts with more images and questions for discussion sprinkled throughout. The ends of the units had further in-depth activities and discussion about those longer articles. This led to *Benchmark* possessing a wider breadth of genres than *OOWTE*. The genre categories shared by the series were: Narrative,

Personal Narrative, Biography/Autobiography, Nonfiction, and Folktale/Fable. *Benchmark* had Fairytales and poems involving gender, so they are analyzed separately and will not be compared to the *OOWTE* series. Additionally, as *Benchmark*'s articles were much shorter and in larger quantities, I decided not to compile folktales and fables into one category as I did in *OOWTE*. I did however make comparisons when I believed they were applicable.

Gendered Nouns by Genre

Just as I did when considering all nouns in a series, I decided to catalogue all gendered nouns for each genre and each series. I started with the .TXT files I made for genre/series in the Word List in ANTCONC. I made a chart in excel from the results, which I cross-checked with Stanford's Natural Language Processing Software on the Parts of Speech tagging function. I then went back and labelled each noun as masculine or feminine.

Table 6 Benchmark Education California Gendered Nouns by Genre

Biography		Fable		Folktale		Fairytale		Narrative		Non-Fiction		Personal Narrative		Poetry	
Tesla	20	Melamut	7	Man	21	Midas	21	Tom	26	Washington	25	dad	13	man	6
Edison	19	Hen	3	Paul	14	King	18	Jack	23	men/an	21	Camila	11	John	5
Scott	19	Master	3	Woman	14	Billy	15	Stanley	22	Edison	18	mother	10	woman	5
Twain	12	Brother	2	Harry	13	Jack	13	mom	16	women/an	14	man/en	12	Henry	4
Franklin	11	Aesop	1	Girl	12	queen/s	14	Miguel	13	Bell	12	Martha	9	boy	3
Thomas	10	Clyde	1	Men	11	Hercules	11	Meg	12	Franklin	9	mom	8	Cesar	2
Tom	10	Henhouse	1	Prince	9	girl/s	18	stepsister/s	14	Michelle	8	Tesla	8	hen	2
king	9	Madam	1	Henry	8	man/en	11	Fred	11	Whitney	8	uncle	8	son	2
boy	8	Man	1	John	8	daughter/s	14	mother	10	Borglum	7	Fletcher	6	Cesario Estrado Chavez	1
Sampson	8	Mother	1	Trina	8	Katie	9	Sarah	10	Coffin	7	master	6	girls	1

Looking only at <u>types</u> of gendered nouns by genre for *Benchmark*, there are several that provide gender equality. Poetry, narratives, and fairytales all have around 50% female presence within *Benchmark* texts. Several genres preferred males – biographies were 66% male, folktales and non-fiction were 75% male, and personal narratives were 60% male. Only poetry texts saw a slight preference towards females, with 53% of gendered nouns being feminine. When considering <u>token</u> gendered nouns, the disparity becomes slightly more apparent. 75% of all gendered nouns in biographies are masculine, 70% in folktales, 54% in fairytales, 55% in narratives, 79% in non-fiction, 62% in personal narrative, and 64% in poetry. Only fables demonstrated a marked change towards feminine nouns with 62% of <u>token</u> nouns being feminine.

Table 6 shows the 10 most frequently used nouns in each genre. In every genre but fable, the most frequent noun is masculine. In the biography genre, nine of the top ten most frequent nouns refer to historical males – Thomas Edison, Nikola Tesla, Dred Scott, Mark Twain, and Benjamin Franklin. Only Deborah Sampson makes the top 10 list, which demonstrates that when the publishers and writers had options for choosing historical figures to write about, they overwhelmingly chose male figures over female figures. The results are similar in the non-fiction genre, where George Washington, Gutzon Borglum, Thomas Edison, Alexander Graham Bell, Eli Whitney, and Levi Coffin make the top 10 most frequent gendered nouns. The noun "Michelle" in the female list refers to a child interviewing a person of interest, not an actual historical or cultural figure. When I looked further down the list to see who else had seven or more mentions, I found only one female – Harriet Beecher Stowe with seven mentions. Again, when the

publishers could have chosen any historical or cultural figure or event, they overwhelmingly chose to write about male figures, male-centric events, and male-centric accomplishments. John Henry was a frequent character in folk tales and poetry, showing up in both top 10 lists for those genres. Paul Bunyan was another frequent character in the folktale genre, making the top 10 list. These two characters are of course important in national folklore, but they also show a lack of gender diversity when there are female folk characters such as Sally-Ann Thunder-Ann Whirlwind Crockett and Annie Oakley who are important within US folklore as well.

In both series, personal narratives were overwhelmingly written with family in mind. In *Benchmark*, 4 of the top 10 nouns refer to family members. The story about Camila is particularly unique in this series, as the narrator is male, and Camila is his daring and brave friend who encourages him to take a risk and explore a cave with her. She remains unphased by things that frighten the narrator and helps him overcome his fears in the end. Camila is an excellent example of a strong female character in this genre.

Casey's story in grade 2 Unit 6 "On One Wheel" is a heartwarming family narrative. The narrator (Casey) feels unequal to her peers who can play team sports. So, her mother reminds her that she has other talents, such as riding the unicycle. When Casey decides to ride her unicycle to school, her mother rides with her, and she shows a girl named Martha, who had been critical of her talents the day before, how to ride a unicycle. This demonstrates several positive lessons using a female lead. First, everyone has something they're good at. Second, we should forgive those who have wronged us.

In the fable genre, the noun count tools do not adequately provide information about gendered characters, as many of the characters are named for the animal they represent, which for the most part, is not gendered. Melamut the crocodile is one of few characters with a name. Fox is a common character in fables but could not be counted because it is not a gendered word. Hen is a gendered noun, so is counted. Fables will be discussed in more detail later to better explain the way this genre uses gender.

Table 6 On Our Way to English Texas Gendered Nouns by Genre

Biography		Fable/Folktale		Narrative		Non-Fiction		Personal Narrative	
Margaret	20	man	14	dad	19	Gus	11	dad	42
Howard	12	Ping	6	Dolley	15	Huck	9	mom/s	36
Francisco	11	princess	6	Martha	14	Carlota	8	Scott	13
Quang	10	emperor	5	Chay	12	boy	2	Dean	10
Knight	8	king	3	Jasmin	11	girl	2	Robert	10
Christa	7	woman	2	Jun Ming	11	gods	2	Bob	9
Jefferson	7	daughter	2	Bert	10	Hernando	2	Cortes	9
John	6	men	2	Ivan	10	man/en	4	papa	9
Lourdes	6	noble	2	Miguel	10	priests	2	grandfather	8
Pullen	5	bride	1	Max	9	de Soto	2	Hector	8

On Our Way to English has longer but fewer texts accompanied by larger and more elaborate illustrations. There are also more sections of the text that have no accompanying instructions for interaction with the reading as well as more texts

involving non-fiction zoology, biology, and social science with no reference to gender. Therefore, the genres that were given the most attention in this series and that had gender references were only five – biography, fable/folklore, narrative, personal narrative, and non-fiction. The results of a word list study of gendered nouns cross-checked with Stanford Core NLP software shows that all the genres overwhelmingly favor male characters to female in type. 67.2% of the gendered nouns in personal narratives are masculine. Gendered nouns in non-fiction texts are 84% masculine. Gendered nouns in narratives are 66% masculine. Gendered nouns in Fable/Folktales are 62% masculine. Finally, gendered nouns in biographies are 64% masculine in type. This differs slightly from *Benchmark* which had more equality in narratives by type of gendered nouns. Otherwise, by genre, the two series contain gendered noun types at about the same rate. When considering the token gendered nouns, there is a slightly different perspective within the biography genre for *OOWTE*. The other genres have token gendered nouns at about the same rate as type gendered nouns with female nouns appearing in narratives at 33% type, 32% token, personal narratives at 32% type, 26% token, non-fiction at 15% type, 20% token, and fable/folktale at 38% type, 26% token. Biography is the only genre that has a marked difference in the way feminine nouns are presented within the texts when examining the token references. While only 26% of the gendered nouns in biographies are feminine by type, 52% of all gendered nouns are feminine by token. This is one important reason why it is important to examine both token and type when examining learning materials for gender representation. Sunderland (2015) advocated for this treatment as most studies before 2016 only looked at token quantities of pronouns, nouns, and adjectives.

105

In *OOWTE*, there are several articles that focus on females only, such as a biography of Christa Sadler, tour guide on the Colorado River, Hildegarde Howard, the first female paleontologist, Harriett Pullen, a female entrepreneur who made her fortune during the 1849 gold rush, and Margaret Knight, an accomplished inventor. In addition to writing articles about famous women, they had a few articles featuring biographies of children who are not famous but are meant to be relatable to the reader. Wen is an ELL student from China. Lourdes worked hard to become a citizen and enjoys voting. So, while there are more masculine nouns by type, the attention these few females receive pushes the text into more equal representation of female characters by token. Looking at both type and token by genre, clarity on just where the text does well and where the text can improve is made clearer.

For the other genres however, examining the token appearances of gendered nouns only points out the extent of the disparity between representation of genders. The Fable/folktale genre study shows that while females are represented only 38% by type, they are further mentioned in 26% of gendered nouns by token.

One example of how this manifests itself is in the folktale "How Water Came to Dry Lands". This is the tale where the two "woman" noun references are found. In this tale, there are two named female characters. Blue Bird Woman, and Snail. Blue Bird Woman has one job. She must tell the Chief Deer Man what she has heard from the townspeople. He takes it from there and the story continues and finishes without her. While Blue Bird Woman is a character type, she is only referenced twice in the entire tale and her presence is backgrounded. She had the ear of the people and could have played a

106

larger role than what she was given. In fact, when I searched for the origins of this Navajo tale retold in the textbook, I found a much stronger female presence for this character in published folklore than in the *OOWTE* version. In the retelling by Geri Keams, the character in charge was named "First Woman". There was no Deer Man who took over when Blue Bird Woman found out the townspeople were grumbling about the water (1998). In fact, the only Blue Bird Woman I found in Native American folklore was married to High Horse. She was a princess in Lakota mythology (Schell & Woldstad, 2012).

It seems *OOWTE* took some unnecessary steps to background the original female protagonist in their retelling of the tale. This is an example of what Thompson calls 'concealing'. He says this is when a texts disguises or hides the working of power through hiding some of the information and telling only half-truths (1990). In the Lakota myth told by Schell and Woldstad, Blue Bird Woman has significantly more power than she is allocated in the *OOWTE* retelling. Additionally, in the Keams retelling, First Woman has all the power, Snail is called Snail Girl, and her image is quite magnificently drawn. However, in the *OOWTE* retelling, her gender is only obtained through pronouns that are used to describe her. Finally, the titles are quite different. In the *OOWTE* title "How Water Came to Dry Lands", the passive voice is used - "water came". This acts to suppress the actions of Snail who is the one responsible for bringing water. The retelling by Keams is titled "Snail Girl Brings Water" which puts the female protagonist in first position in the title and gives the title active voice, with Snail Girl taking the action upon the water.
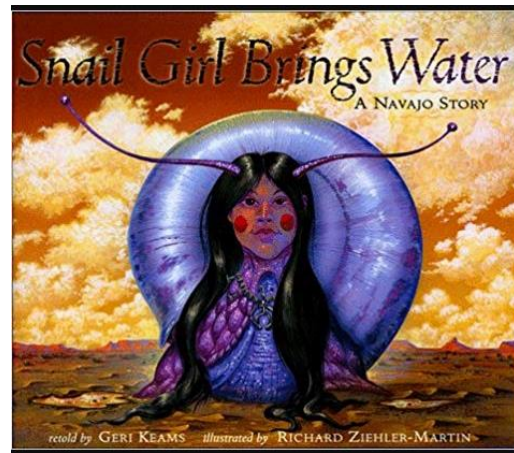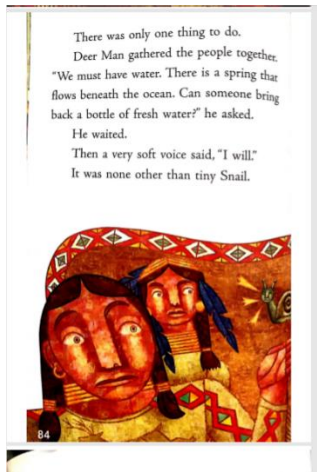
Figure 7 Two Versions of "Snail Girl"

With personal narratives in *OOWTE*, there were often female narrators, but they often wrote about their families and did not take on action for themselves. Two examples of this are "My Family Works the Land" in grade 4 unit 2, and "My Two Homes" in grade 5 unit 1.
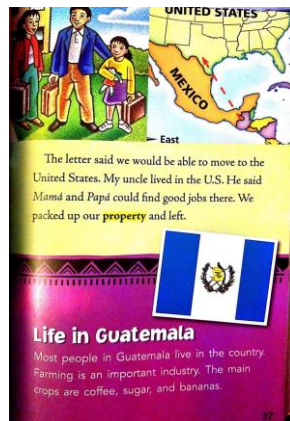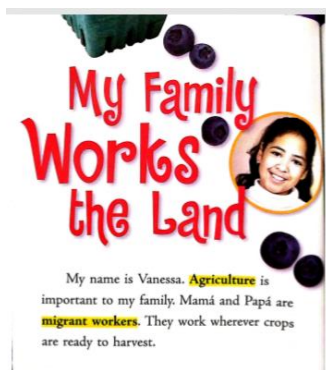
Figure 8 *OOWTE Grade 4* Unit 2 "My Family Works the Land" and "My Two Homes" Grade 5 unit1

These are both relatable stories for ELL's in Texas schools, featuring migrant

workers in the first, and immigrants from Guatemala in the next, and they show diversity

in promoting the female minority as storyteller. But, as they predominantly feature the

parents' work, this is what shows up in the gendered noun frequency list (Dad, Mom,

Papa, and Grandfather)

The numbers do not tell the whole story within the non-fiction genre for *OOWTE*.

The two most frequent gendered references are "Gus" and "Huck". These are animals in

a non-fiction story about the honey badger, the Birin tribe, and a species of bird known to

work alongside the honey badger to lead it to honey. Oddly, the animals were given

names, and both were masculine, despite the article being an otherwise factual retelling

of how honey badgers and birds find honey and the roles they played in the Birin Native

people's use of honey. Most of the non-fiction articles only referenced gender in pronoun

use, as will be discussed next.

The narrative genre demonstrates how distribution of characters plays a role in

overall representation of gender. Dolley and Martha are two names in the top 10 list, but

they are both in one story and featured in only one textbook (Grade 5 unit 1). So, while

there are two female nouns in the top 10 list, female nouns make up 33% of gendered

nouns overall. This is like the results of Porreca's 1984 study in which a majority female

characters were in one unit in the textbooks *Developing Reading Skills: Advanced,*

Advanced Listening Comprehension, and *Paragraph Development.* In both cases, this

results in a lowering of the overall proportion of female to male characters throughout the

rest of the textbook.

There is one positive element of *OOWTE* writing that surfaces in this word study that is absent from *Benchmark*. This is the cultural diversity in gendered proper nouns. In all genres except Fable/Folktale, names from other cultures make the top 10 list. This is more common in the *OOWTE* series to feature non-dominant perspectives and challenges what Richards said is likely the norm for publishers attempting to make their textbook relatable to a wider readership. Dr. Richards asserted that white middle class would be the go-to in many ESL/EFL textbook series (2005). Where *Benchmark* features primarily male WASP like characters (White Anglo-Saxon Protestant) and only rarely shares the perspectives of males such as Cesar Chavez and John Henry and even more rarely, those of female minorities like Dolores Huerta and Zora Neale Hurston, *OOWTE* features minority voices more regularly, as evidenced by the use of minority gendered nouns in the top 10 list in Table 7.

Pronoun Allocation by Genre

The present study included an analysis of feminine and masculine pronouns for each genre, with results shown in Table 8. The results are like those of gendered nouns mentioned earlier, with an intense bias towards male representation. *Benchmark* had the greatest bias in all genres, with male to female pronoun ratio at 6.7:1 in the non-fiction genre at the worst disparity, and 1.5:1 in the narrative genre at the most equal.

Table 7 Gendered Pronouns by Genre: On Our Way to English Texas

Genre	He	she	Him	her	his	Himself	herself	Total	Male	Female	Ratio (M:F)
Biography	38	66	2	40	17	0	0	163	57	106	0.54
Fable/Folktale	35	10	2	8	12	1	0	68	50	18	2.78
Narrative	60	32	3	19	32	0	0	146	95	51	1.86
Non-fiction	18	4	0	2	4	0	0	28	22	6	3.67
Personal Narrative	91	17	18	10	29	0	0	165	138	27	5.11

OOWTE had a male to female pronoun ratio of 5.1:1 in personal narrative at the worst

disparity, and .5:1 in biography at the most equal. Biography is the only genre in which

female pronouns are found more often in the texts than males. This is also noticeable in

the noun study, as the top 10 list of nouns reflects some of the famous female biographies

as well as several of the relatable biographies of children and youth who are minority

females. The noun study did not provide a complete picture of the linguistic

representation of gender in fables for *Benchmark*. This was because most characters were

named based on their species, as opposed to distinctly male or female names. The gender

of the characters becomes evident only through examining pronouns.

The fable genre contains 68 male pronouns and only 21 female pronouns. I

examined Aesop's Fables in the Library of Congress and saw that the fables from Aesop

in the series were gendered accurately. However, I also noticed that there were several

fables that didn't contain gender at all such as The Plain Tree and The Oak and The

Reeds. Characters in these stories were both plants, and so that was potentially why they

were not gendered. *Benchmark* had one fable that contained plants, and the characters

were gendered. ("Union of Corn and Bean" in Grade 4 Unit 3). Another fact about

Aesop's Fables is that there are many fables that have female protagonists and female

villains. Some examples of those are "Owl and the Grasshopper", "Lion and Mouse",

"Crane and Wolf" and "Frog and the Ox". So, while the writers appear to keep gender

accurate to Aesop's design, the use of fables that favor male characters at a ratio of 3.2:1

shows an unnecessary gender disparity for the genre.

Table 8 Gendered Pronouns by Genre: Benchmark Advanced California

Genre	He	she	Him	her	his	himself	herself	Total	Male	Female	Ratio (M:F)
Biography	69	24	9	23	43	1	1	170	122	48	2.5
Narrative	113	82	40	72	70	6	1	384	229	155	1.5
Personal Narrative	54	16	14	18	39	0	0	141	107	34	3.1
Folktale	105	34	11	28	46	5	3	232	167	65	2.6
Fable	41	11	5	9	20	2	1	89	68	21	3.2
Fairy Tale	86	40	21	31	53	6	0	237	166	71	2.3
Poetry	17	11	7	3	17	0	0	55	41	14	2.9
Non-fiction	76	11	7	9	48	2	0	153	133	20	6.7

Table 9 Gender Marked Words by Genre in Benchmark Advance California.

Biography		Fable		Fairytale		Folktale		Narrative		Non-fiction		Personal Narrative	
businessman	1	Master	3	Englishman	1	huntsman	1	councilman	1	businessman	1	master	1
Princess	2			nobleman	1	salesman	2	snowman	1	Englishman	1		
Girlhood	2			boy-like	1	tradesman	1	businessman	1	minutemen	1		
				Princess	4	snowman	1	mistress	5	lumbermen	1		
				Giantess	1	woodsman	1	master	3	farmgirl	1		
				Master	1	medicine men	1			sorceress	1		
						cowboy	1			princess	1		
						master	1						

114

Gender Marked Words by Genre

Since it was determined that only *Benchmark California* used gender marked words, I wanted to find out if one genre was the culprit. I wondered if a genre is more susceptible to gender marked words than others. The results of a word study of the phonemes -man, -men, -girl, -boy, -master, and the suffix -ess were run through ANTCONC for each genre in *Benchmark*. The results are summarized in Table 10.

The results demonstrate that the use of gender marked words is more prolific in some genres, such as folktales and non-fiction, but it is not absent from any, other than poetry. Therefore, it is safe to say that gender-marked words, particularly the use of 'master' which is in four genres and marked words with -men which are found in four genres, are found regardless of genre. This is an issue with the series, not elements of a genre. Gender marked words do not always signal an unwelcome shift in the text, as in 'snowman' and 'princess' which is the generic and the specific in that order. But, uses of the phoneme '-man' signal an unnecessary gendering of the occupation. Although, in the vast majority of these cases in the text, a specific person is being referenced, so the use of the '-man' in reference to a male character who performs that job is more normative, though using the gender neutral term is more preferred in 21st century writing. An example would be to call a male a 'business owner' instead of a 'businessman' or a female farm worker a 'farm hand' instead of a 'farmgirl'. There were only a few instances where the masculine generic was used when there was no specified character. The term "lumbermen" was used to describe the occupations workers on Mount Rushmore held before agreeing to work on the monument. Of course, males and females

worked on Mount Rushmore's creation, as mentioned in the same non-fiction piece, so the use of the masculine generic is unnecessary.

(19) "Many were ranchers, miners or lumbermen. The work was difficult…"

(Grade 2, Unit 10)

Another location in the text that employed male centric language when it was not called for was a short reading about an archeological discovery. In it, the author defines a "Pharaoh" as a "king" of ancient Egypt. Not only does this reference a Eurocentric definition that does not appropriately define the ruler of ancient Egypt, but the word "king" also denotes a male ruler. However, evidence shows that there were indeed female Pharaohs. Goddesses were common in ancient Egyptian religion, and women in that culture could own land and businesses, marry and divorce at will, and hold political titles, even Pharaoh (ex: Cleopatra and Nefertiti). So, the author could have defined pharaoh as a 'ruler' of ancient Egypt and avoided the European-centric language and inaccurate gendering (Worrall, 2018).
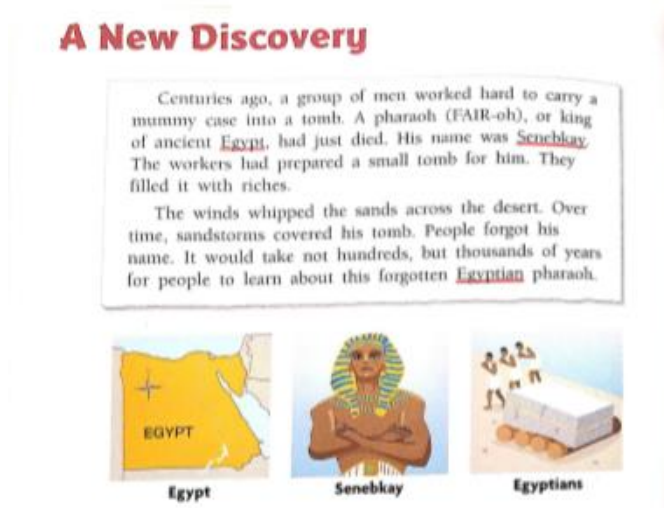
Figure 9 *Benchmark Grade 2* Unit 7 "A New Discovery"

Verbs Associated with Males and Females by Genre

The clusters tool was employed to identify verbs collocating with the pronouns 'she' and 'he' for each genre and in each series. In *Benchmark*, there was a wider range of verbs associated with males than with females in each genre. The genre with the greatest disparity between gender in the way of activity was non-fiction, where verbs associated with males were read four times as often as verbs associated with females. The genre with the greatest equality in terms of activity was fairytales, where male verbs were seen at a ratio of 1.5:1. These are types of verbs as opposed to tokens, which insinuate greater flexibility in activity for male agents than for females. It is interesting to note that even though male nouns and pronouns are more frequent within the series, this did not predetermine that males would also have greater variety of activities within each genre than would females.

Within the listing of verbs, I tracked action verbs for each. It appears that by genre, female verbs are active at about the same rate as male verbs are active. So, while males appear more often and in a greater variety of activities, the activities for each gender are roughly active and inactive at the same rate. The types of activities that male and female agents are engaged in differ by genre and by gender.

In the Personal Narrative genre, females make sounds most often – call, ask, cry, etc. But, in the Fairytale genre, females make very few sounds, and more physical movements – grabbed, ran, dropped, tossed, turned, etc. The Personal Narrative is where female verbs are most often active, but their activity most often has to do with speech and not physical movement. In every genre, many active verbs for males use physical movements. Additionally, male verbs are associated with activities more often than with

physical movements or sounds. In biography, males built, drew, published, invented, read, etc. In Fable, males purchased, raced, swam, etc. In fairytale, males drew and embroidered. In non-fiction, men worked, studied, and invented.

This Genre study on *On Our Way to English* demonstrated the greatest difference so far between the two series. While there was overall an increased variety of verbs associated with males over females, one genre- biography - held the opposite. Verbs associated with females had a greater variety than males and were seen at a rate of .4:1 male to female. From the noun study, it became evident that *OOWTE* attempted to provide a variety of female perspectives within this genre, both historical and contemporary, famous and ordinary – in a way that *Benchmark* did not. These results are mirrored here in the verb study with the wider variety of verbs associated with females than with males. However, of all the genres examined, this genre also has the greatest equity between the genders, with a ratio of .4:1. As with *Benchmark*, both genders were active and inactive at about the same rate. There was one genre that defied this pattern – non-fiction. There were only 4 types of verbs attributed to females in this genre to begin with, and only 1 of them was active, so only 25% of female verb types in non-fiction were engaged in activity through verb choice. This is contrasted with male verbs in that genre who were active 64% of the time with nine verbs referring to physical activity. Non-fiction and personal narratives had the greatest disparity in verb types for the series at 3.5:1 male to female ratio.

When comparing the specific types of activities males and females are engaged in by genre, it appears that both are engaged in similar activities within all genres. For example, running and working are common activities across multiple genres for both

genders. In the biography genre, male characters were more active in the form of physical movement, with no references to speech or other sounds. Males fought, travelled, ran, and worked among other physical activities. This is unique as males and females in other genres within this series contain verbs associated with sounds. This points to the way the genre focuses on male accomplishments primarily but addresses both accomplishments and voice from females. In both series – *Benchmark* and *OOWTE*, females are more closely associated with verbs about speaking – call, tell, say, etc. This may be associated with the stereotype that females speak more than males and that males can be more active in a greater variety of environments than females.

Adjective Collocations by Genre

To conduct a study of adjective collocations for each gender by genre, I first used the table of adjectives for each series found through pronoun and phoneme queries in ANTCONC. I then searched for each term by genre and used the KWIC format in ANTCONC to determine gender before placing it in a spreadsheet for gender and genre by series. The results indicate several key findings for gender descriptions by genre. First, in *Benchmark*, males are given richer and greater descriptions than females in every genre. The greatest disparity in descriptors was fables, which had a ratio of 7.8:1 male to female adjective use. The most equally described genre regarding gender was folktale, with 1.25:1 male to female adjective use.

There are patterns for the ways in which male and female characters are described by genre in *Benchmark*. For example, in poetry, males are described by nationality, ethnicity, strength and stature, character, intelligence, wealth, age and timbre, while females were comparatively vague, with descriptions of nationality, age, and stature

alone. The only time female agents are described based on their intelligence in a positive

way is in the biography genre – and that is only one adjective – 'smart'. The full quote

is:

(20) "Hurston was a rare kind of person who could walk into a room and

command

immediate attention. She was smart and amusing, and people liked her."

The only *other* reference to a female agent's intelligence in the *Benchmark* series is

'silly'. This is from the "Milkmaid" folktale.

(21) "'Silly child,' her mother said. 'You'll be penniless if you only daydream

about what you want.'"

13 of the 14 times a female agent is described as 'little' in the *Benchmark* series come

from the same genre – folktales. This genre also characterizes a female as 'small', 'soft',

and 'fairy-like' which gives the impression that in this genre, female agents are regarded

for their size primarily.   17 of the 39 adjectives in this genre for females regard her size.

The narrative genre has the widest variety of adjectives describing women. Adjectives

for age, personality, physical characteristics, and emotional state exist in this genre.

Narrative is also the category where the ratio of descriptors is most similar between the

genders. As this is the genre where authors had the most liberty to write freely, the

variety of descriptors makes sense. In genres such as folk and fairytales where authors are

borrowing on someone else's ideas, there may be limitations in the descriptions within

the original work. This is where editors should consider which stories to include and

exclude to create the most egalitarian text for the reader. But, with narratives,

contemporary as well as classical and scholastic short stories are included such as *Call of the Wild* and *Black Beauty* excerpts as well as short stories written for this series.

Within each genre in *OOWTE* there was a challenge for the characters to overcome. Therefore, the adjectives are slightly more negative than in *Benchmark* overall. Another similarity is that in personal narratives, fables and folktales, non-fiction, and biography, adjectives referring to males are read more frequently in *OOWTE*, though not to the extremes seen in *Benchmark*. This results in a slightly richer description of male agents in these genres. The ratios are smaller in this series though, with 1.4:1 and 1.3:1 male to female in biography and folktale/fable respectively. This results in a similar depth of description for the characters regardless of gender in these genres. Non-fiction genre saw very few adjectives at all. This is because most non-fiction stories related to animal biology, earth science, and only minimally to humans. Personal narrative had the widest variety of adjectives within the *OOWTE* series. It is the largest genre in the *OOWTE* series at over 7000 words. Oddly, the variety of adjectives in this genre only described male agents. Female descriptors were seen at the same quantity as the other genres in this series. The ratio of male to female adjectives for this genre was 4:1, which shows the largest disparity between descriptors for gender.

While grades three to five contained great variety in characters, grades kindergarten – two relied on phonics-style readers for literacy and language production. These phonics readers used the short 'a' sound often, so the most popular characters were "Mack" and "Dad". This is also why one of the greatest used adjectives for males in that genre is "bad". In order to combat the disparity between descriptions in these early grades, writers should look for more female names with short letter sounds, as well as

short adjectives that are more positive in nature with short letter sounds to describe the increase in female characters.

The greatest physical description adjectives for females in *OOWTE* is found in Fable/Folktale genre where females are 'small', 'tiny', 'old' and 'young'. Fable/Folktale is also where the greatest attention is paid to age for males as well. Males are mainly 'young' in this genre, and age is a rare descriptor in the other genres examined. Happiness is an emotional state or character trait that is common within all genres examined and is a descriptor for both males and females. As *OOWTE* has a large phonics focus in grades kindergarten through two, and 'happy' contains a short 'a' sound, this explains the use of the word in all the genres.

Phase Two: Interpretations:

Women's Roles are Minimized

A persistent issue within the biography and non-fiction genres are that female receive less description than do males. This is accomplished through a variety of ways. First, in *Benchmark,* males have sentences about their hobbies, occupations, interests, and upbringing that are often absent from female biographies or non-fiction works with female protagonists. A notable example of this is the article in *Benchmark* Grade 3 Unit 1 "It's My Right".

> (22) On December 1, 1955, Rosa Parks boarded a city bus in Montgomery
> Alabama. The first ten seats of the bus were for white passengers only. Rosa
> Parks sat behind those seats in a seat for African Americans. Soon the bus was

full. a white man got on. The bus driver told Rosa Parks to give her seat to the

man. she politely refused to

move, so the bus driver called the police. In her autobiography, Parks wrote

I had no idea when I refused to give up my seat on that Montgomery bus that my

small action would help put an end to the segregation laws in the South. I only

knew that I was tired of being pushed around. Rosa Park's actions made many

people take action, too.

The article begins with the story of how Rosa Parks refused to give up her seat on the bus. What is missing however, is any description of who she is. No mention of hobbies, interests, her occupation, or her upbringing. In some biographies, these may not be relevant details, but as Rosa Parks was an active leader in the NAACP and the WPA, her interests in civil rights activism and her occupation are relevant. These details do show up in many male biographies and non-fiction stories including the next reading on Dr. Martin Luther King Jr. We learn his profession, his upbringing, his interests, and his background. In the previous reading on Henry Robert:

(23) Henry Robert (1837-1923) was an army officer in the 1800's. He read many

books about how to run meetings. Then he used what he learned to write his own

book, called Roberts Rules of Order. It was first printed in 1876. Today, people

all over the world still use Henry Robert's book. His rules help people avoid

problems and conflicts.

And after Rosa Park's brief story, Dr. King is described:

(24) Dr. Martin Luther King Jr. a leader in the African American community,

thought the boycott was a good idea. King believed in changing things peacefully.

the one-day boycott was a success. King became the leader of a group that called for a longer boycott of the city buses. For 381 days, most African Americans refused to ride the Montgomery city buses. When Martin Luther King Jr. spoke, people listened. He talked about how black Americans and white Americans were treated differently. his words made some people angry. King continued to speak out for peaceful change. On August 28, 1963, Dr. King gave one of his most important speeches. Standing in front of the Lincoln Memorial in Washington, D.C., he looked out at 250,000 people. Dr. King spoke about his dreams. I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

Parks' non-fiction story is an example of a second theme in unequal representation in the genre. Namely, that female stories are shared with males, but male stories can stand alone. Rosa Parks had to share her story with Dr. Martin Luther King Jr. who was given greater coverage in words and details.

This shows up again with the reading "Mrs. Stowe and the President" (Grade 5 unit 1). Harriett Beecher Stowe's legacy as writer of *Uncle Tom's Cabin* is shared with a description of President Lincoln and his interaction with her. The reader also only sees President Lincoln's impressions of her – "She seemed somewhat shy and short". Then Lincoln is quoted as having greeted her by saying "So you're the little woman who wrote the book that made this great war!" then "Mrs. Stowe blushed." The reader doesn't get to know Mrs. Stowe's thoughts on President Lincoln. She must share her story with a male, her thoughts and feelings are absent, and the language the male uses is physically demeaning towards her.

Another way female description in these genres are unequal in comparison to males is in the use of an author biography above their work in the text. Often in *Benchmark*, but not in *OOWTE*, there are short biographies before the text begins about the author. Sometimes, there are biographies that are one page or more about the author at the end of the work. Occasionally, there are both. In Grade 4 unit 2, Frank Baum receives a one-page biography after an excerpt from the *Wizard of Oz*. Similarly, James Barrie received a one-page biography after an excerpt from *Peter Pan*. John Burroughs receives both a short biography before an excerpt of his book, and a one-page biography afterwards in unit three. Willa Cather does not receive the short bio before her excerpt of *My Antonia*. The preface space is instead focused on character descriptions in the excerpt. Next, Robert Frost receives an author biography before his poem "Birches*"*, and Laurence Dunbar then receives an author biography before his poem "In Summer*"*. So, with only one female author in two units of text, she is the only author to not receive a biography either before or after her work is read. This did not stand out to me in other units, as other units do not have an author focus the way these two do. Additionally, there are very few authors who are female. Zora Neale Hurston, Harriet Beecher Stowe, and Willa Cather are the only female authors of great works in this series. Zora Neale Hurston did receive a one-page biography that she did not share with anyone else, but Harriet Beecher Stowe shared a non-fiction story with President Lincoln, and Willa Cather received no biography along with her work.

A third way female description is unequal is in the length of their biographies. Male biographies are much more frequent and often repeated throughout multiple readings in a unit, as with Joseph Plumb's story featured twice in Grade five Unit seven,

or in multiple textbooks like Thomas Edison (Kindergarten, Grades two, three, four), Alexander Graham Bell,(Grades two, three) and George Washington (Kindergarten, Grades one ,two, three, five). They also are often longer than female biographies. For example, in *OOWTE* Grade five unit ten, Marie M Daly's biography is related in 12 panes of text. However, her name is not mentioned after pane four. The rest of the article- eight more panes - focuses on biology and digestion, even though the title is "Marie M. Daly: Biochemistry Pioneer". This reading does not share her background, hobbies, or interests, but focuses on her work only. In contrast. Edison, who has biographies in Benchmark Kindergarten, Grade two, three, and four teaches us his middle name – Alva, that he loved to read and learn, that he was curious, multiple places he visited, multiple things he invented, and how his goals and inventions differed from other inventors of his time, such as Tesla. Helen Keller is the only female to be described in multiple textbooks. She is in grade one and grade two. However, her accomplishments were not mentioned clearly in either biography. Her physical disabilities were emphasized in both texts. Her biographies were less than three paragraphs total.

Research Question Two

The second question my research examines is: How is gender represented pictorially in recently adopted ELL textbooks in California and Texas? I chose to use Giaschi's framework for Critical Image Analysis because his framework is derived from Fairclough's 1989 Framework for Critical Discourse Analysis, making the results for linguistic and pictorial analysis congruent. Giaschi's framework contains seven areas of an image to analyze:

1. Activity

2. Protagonist

3. Receiver

4. Status

5. Body Language

6. Clothing

7. Eye gaze

(Giaschi, 2000)

There were 654 images of humans in the *On Our Way to English: Texas* readings selected for linguistic analysis. There were 557 images of humans in *California Benchmark Advance: Texts for English Language Development* readings selected for linguistic analysis. Following the advice of Mustapha's study from 2015, I decided to only analyze images that contained males and females together. Both Mustapha and Giaschi believe that male only and female only images will need to be analyzed differently than mixed images, and that Giaschi's framework was developed to analyze mixed images primarily. They both suggest single sex images be analyzed as a separate study to determine the likelihood that there will be significant differences between how single sex and mixed sex images are presented to the reader. In total, I employed CIA to examine 234 images in the *OOWTE* texts, and 101 images in the *Benchmark* texts.

However, I did keep a tally of every single sex image for both human and non-human subjects by grade and textbook. Quantitative results of this will be discussed below. In addition to eliminating single sex images from study, I also eliminated images of non-human characters from CIA study. The gendering of non-human characters will be discussed later, but CIA was not designed for use with non-humans. I also marked,

but did not analyze using CIA, humans interacting with non-humans. The only mixed gender images I analyzed were those included in reading selections that were linguistically gendered.

While Mustapha only examined areas 1-4 of Giaschi's framework, I chose to examine all seven areas for each of the 12 textbooks to provide a more complete analysis of the images for a better understanding of how the images work with or against the text regarding gender representation (2015).   Mustapha and Giaschi both believed that areas two through four could be used alone for quantitative research studies. Therefore, these areas will be presented quantitatively, with the other four areas will be presented qualitatively. In contrast to their assertion that status was a quantitative measure, I found this area to be more subjective. I will present this data quantitatively with some discussion of my observations.

To begin, I kept a tally of all male and female only human images in both series by grade. The results are seen in Table 11. In Texas, the rate of male only to female only images is 2.2:1 (M : F). In California, the rate is 2.1:1 (M : F). Both series feature male only images at double the rate of female only images, but at almost precisely the same rate as one another. This is almost identical to Porreca's findings after examining ESL texts in 1984 where she noted a ratio of 1.97:1. This is somewhat better than EFL studies that have shown male only images at rates as high as 6 times more often, but it is still not representative of American demographics (Aljuaythin, 2018). This disparity between male and female only images further demonstrates the preference for male representation in both texts and the suppression of females pictorially. As the population of the United

States is slightly more female than male, this is quite unrepresentative of reality (US Census Bureau, 2015).

Table 10 Male and Female Only Images

Texas	Male	Female	California	Male	Female
Gk	9	2	Gk	13	11
G1	89	27	G1	31	14
G2	100	70	G2	64	34
G3	16	6	G3	90	39
G4	36	6	G4	31	21
G5	39	20	G5	80	28
Totals	289	131	Totals	309	147

Results

In order to observe and record all seven areas of CIA, I went book by book in each series, and I used one page in a journal for each image that qualified for analysis. I color coded my analysis to correspond with the grade level I was examining. I put the page number and the state abbreviation across the top of each page. I then numbered my notes based on the area of the framework they were describing. I placed each page in the textbook beside the image until I had completed my analysis. To compile my results, I used Excel and created columns for each area and divided my responses by male and female. As I noticed patterns, I numbered those responses that represented those patterns. I also examined the works of educational researchers Giaschi(2000), Mustapha(2015), sociolinguists Talbot (2010) and Goffman (1959) and visual anthropologist Sut Jhally's

documentary *Codes of Gender* (2010) in order to gather a frame of reference for areas of concern in previous ELT materials and in other genres such as media and advertising.

When I completed these steps, I then re-examined my findings to look for categories of activities for area one, and sums of males and females in the other areas in order to look for patterns. As males and females in images are represented at different rates, I looked at percentage of the whole for each gender whenever possible to see more clearly what was going on in each series and in each area. I chose not to categorize my findings by grade, but I will discuss some general characteristics of the images that I found pertinent in certain grades during my discussion.

Differences Between the Series

It is necessary to first discuss some of the overarching differences between the texts that influence the types and amounts of images that were analyzed. First, *On Our Way to English Texas* has two distinct types of textbooks depending on the grade. Kindergarten through grade 2 use textbooks that contain phonics and vocabulary readers in the back of the textbooks along with instructions on how to tear them out and create readers. The front of the textbook contains questions and activities based on each reading. For this reason, I only examined images in the readers at the back of the book. Each textbook from kindergarten through grade two had approximately 40 stories that contained 8 or more separate images. This made the analysis of images in the Texas series more rigorous, but the results richer as patterns appeared in higher numbers than in the California series. In grades three to five, the textbooks had similarities to the *California Benchmark Advance* series in that there were patterns for each unit pictorially. A title page that contained information about the learning goals, then stories followed by

short activities. Texas books had longer readings and more images within those readings, which again, helped to enrich the findings from CIA. Stories written from the perspective of children, both historically, in folk literature, and in fiction were most common. Family activities from different time periods and geographic locations were most common in this series.

In *California Benchmark Advance*, other than kindergarten, all the texts flowed similarly. Kindergarten had more frequent pauses in readings for phonics and vocabulary acquisition activities, resulting in fewer images for analysis from this text than the other five. This series has strong ties to social studies, history, and language arts texts in the mainstream classroom, and this is reflected in their use of photography over cartoon drawings and open source images over hand drawn images. One effect of this is that there are far more adults in images doing adult-focused activities like voting, appearing before a judge, protesting, and being arrested. English language arts brought in the consistent use of fairy tales and children's literature to the text, but often contained non-human characters interacting with humans so were eliminated from CIA. The results of the seven-area examination of the remaining images will bring added clarity to the differences between the series pictorially.

What is the Activity in the Images?

Other researchers have divided activity into two or more distinct categories, such as in Porreca's 1984 study where she examined work versus leisure. She then subdivided work into domestic and non-domestic. Amerian and Esmaili created categories based around gender stereotypes "Male dominant", "Female dominant", "gender neutral" (2015). After writing descriptions of each image, I found six categories for activities in

both series. 'Leisure' activities include observances of people doing hobbies such as reading, writing, playing, and playing instruments, watching tv, and sports activities. Labor activities were any activities that involved manual labor or people in work situations. Examples of manual labor are chopping wood, carrying things, driving, and cleaning. Examples of work include caregiving, teaching, beekeeping, selling, and ranching. I grouped the various ways that people spoke into a 'Speech' category that included yelling, conversing, and greeting. 'Listening and looking' involved anytime a character was seen to be predominantly listening, looking at, or watching another character. 'Emotional' activities included hugging, crying, holding hands, comforting another character, expressing anger and surprise. Finally, 'daily routine' activities involved eating, drinking, sleeping, sitting, standing, putting on or taking off clothing. As these textbooks are geared to the kindergarten to fifth grade public school audience, these categories were more fitting than those of Porreca who examined primarily adult texts in the USA, and Esmaili and Amerian who examined textbooks in the Iranian context from childhood to adulthood.

Males and females were seen in every category in both series, but at different rates. In *Benchmark,* males were most often at work (24.4%) while females were most often listening, looking, and watching others (22.3%). The next action category that received the most attention was listening/looking for males at 19.1% and work for females at 19.1%. These numbers demonstrate the American values of masculinity equating to hard work first and femininity equating to cooperation first (Tannen, 2019). This also lines up with the results of Baleghizadeh and Motahed who found issues regarding work to be more frequent in American ESL textbooks than in British (2010).

These results have been found in several international studies as well, such as Nigeria, Iran, and India (Gharbavi & Mousavi, 2012; Mustapha, 2015; Battacharya, 2017; Marefat & Marzban,2014).

Secondly, this demonstrates the emphasis this ELL text takes on different spheres of human activity which may be unbalanced for the targeted audience of five to eleven-years old. Oddly, leisure activities were not in the top three categories for either gender, which might have been more appropriate for young ELL's who are learning how to express themselves, their goals, and their interests while simultaneously attempting to matriculate through elementary school in English. Dr. Krashen, linguist, polyglot, and language education researcher, posits that language learning is best accomplished through engaging comprehensible input (1981).

In *OOWTE,* males were most often seen speaking (31.7%) while females were most often seen listening, looking, or watching other characters (31.1%) For each gender, this is slightly less than one in three characters within the images involved in these activities. Next followed listening/looking for males at 23.4% and speaking for females at 29%. Females spoke almost as often as they listened, which demonstrates balance in active and passive roles for females in this regard.

Many of the images in the *OOWTE* series involved characters in conversations and in telling stories and involved more young children in the process of telling for each genre. The *Benchmark* series involved more adult characters in historical nonfiction, biographies, and historical narratives which accounts for the greater frequency of work within the images of this series. *OOWTE* did not have leisure activities in its top three for either gender. However, the focus on conversations and storytelling by young characters

133

more closely matches what research posits as the most successful way to engage young learners in language learning, giving *OOWTE* a visual edge over *Benchmark*, as well as more closely balancing the active and passive visualization of roles.

Active, Passive, and Status

While Giaschi and Mustapha found that characters were either active or passive and that every image had active and passive participation, I did not find the same to be true. I decided to create a third option "neutral", that I used for images were there is no action taking place. These types of images could be family photos or other obviously posed images where there is very little if any discernable action. I marked the image as neutral in action and neutral in passivity. Other times, the characters in the images were both equally active, with no discernable difference in activity level. Examples of this were three children riding bikes side by side, or two adults yelling at one another. In these cases, the actions were nearly the same, and equally active. Many times, I was still able to discern the character with the highest status, but in the few images where all indications pointed to equal status between the characters, I recorded this as neutral as well.

Who is Active?

In 45% of the images in *On Our Way to English Texas,* males were given the active role; females were active in 35% of images. In *Benchmark Advance California,* males were given the active role 36.6% of the time and females 32%. This is an improvement over past studies such as Porreca's 1984 study where males were three times as active as females. And compared to current EFL studies, such as Bhattacharya's in the Indian context, this is much more egalitarian, as those books contained males who were active

between 80% and 96% of the time (2017). In the Iranian context as well, the images more closely lined up with ESL texts in 1984 than with these from 2012 and 2018 (Gharbavi & Mousavi, 2012; Marefat, & Marzban,2014; Amini and Birjandi, 2012).

Who is the Receiver?

In *Benchmark* males were passive receivers in 33% of the images and females 36.6%. In *OOTWE*, males were passive receivers in 37.5% of the images and females 45.5%. The discrepancies between active and passive roles were attributed to neutral observations. Again, this is more egalitarian than several current EFL studies such as Mustapha's 2015 Nigerian context and Bhattacharya's 2017 Indian context.

OOWTE texts show a greater disparity between who is a doer and who is a receiver by gender than does *Benchmark*, which is only slightly disparate. This is significantly better than previous research into ELT textbooks both in the USA and internationally that overwhelmingly placed females in a receiver or passive role visually. The images in both series represent a shift in how males and females are presented, giving females more opportunities to be active than in the past, and to place males in non-stereotypical visual positions as listener, learner, and caregiver. However, as evidenced by area four, males, while in receiver roles, still maintained their higher status in other ways.

Who Has Status?

To determine status within the images, I re-examined areas five through seven of Giaschi's framework to re-evaluate my initial responses. Clothing and adornment such as white-collar work clothing, tribal adornment, or European royal adornment indicated elevated status. Eye gaze also communicates status such as looking down or looking up

at someone. Stature, posture, foregrounding and backgrounding techniques also communicate elevated or diminutive status, as does hand placement. I tried to examine several of these in each image to determine who carried greater status.

In the *OOWTE* series, males had higher status in 51% of the images. Females had higher status in 40% of the images, with equal status granted to 9% of the images. In the *Benchmark* series, males had higher status in 58% of the images and females had higher status in 22% of the images, with equal status granted to 20% of the images. Females were almost as likely to share equal status with a male as they were to hold the higher status. These results are common to the Indian context, as females have status in images within all the textbooks, but not to the extent of males (Bhattacharya ,2017). In both series, status was most often conferred through stature. In the *OOWTE* series, family stories were frequent, and mothers, fathers, and older siblings were often foregrounded and drawn larger than children and younger siblings. In example 10 from *OOWTE* Grade 1 unit 4, the father carries status as he is drawn larger than the mother and the child. He is also the one speaking and being spoken to. The mother is playing the passive receiver as she is seated nearby listening supportively to the conversation between father and son. In Figure 10 from *Benchmark* Grade 1 unit 2, the father carries status as he is drawn larger than the child. He is also the one speaking and being responded to.
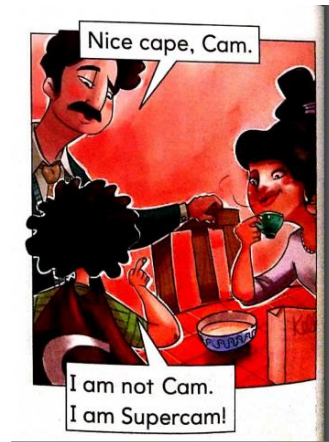
Figure 10 *Benchmark Grade 1* "A Pet for Meg" Figure 11 *OOWTE Grade 1* Unit 4 "Super Cam"

Adornment was occasionally observed to determine status, as in Figure 12 from *OOWTE* grade 1 unit 4. In both panes, the brother has higher status as he is drawn larger and wearing a crown. The sister is only partially drawn, drawn lower in the pane, and is not speaking.

Figure 12 *OOWTE Grade 1* Unit 4 "Super Cam"

She plays a passive receiver in both panes. Other times, status was conferred through foregrounding and backgrounding techniques by the artist as well as handplacement and eye gaze.
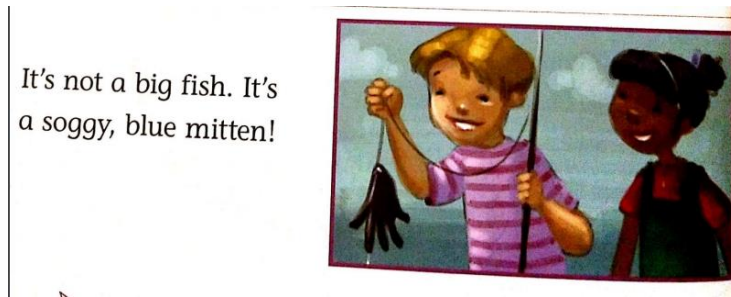
Figure 13 *Benchmark Grade 1* unit 4 "Big Fish"

In figure 13 from California Grade 1, the male has higher status as he is drawn larger, he is foregrounded, and he is focused on his task. The female is looking over his shoulder and is slightly smaller and backgrounded. She is also a passive receiver. In figure 14, *OOWTE* Grade 4 unit 1, while both characters have adornment, the male is foregrounded with the female positioned behind his shoulder. He also has intricate designs on his sleeve, earrings in his ear, and a necklace and golden rings around his hair. These work together convey higher status to the male.
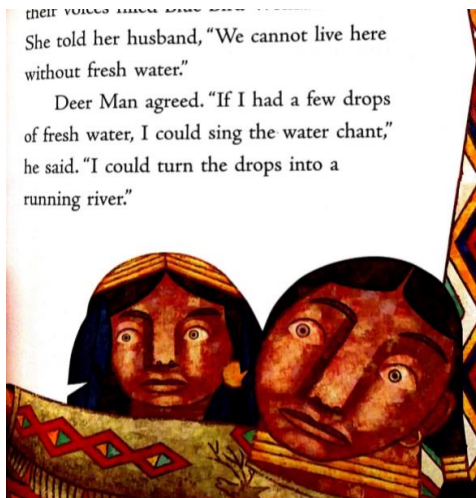
Figure 14 *OOWTE Grade 4* Unit 2 "How Water Came to Dry Lands"

What Does Body Language Communicate?

To determine body language, I took notes on the expressions, hand placement, and posture of each character within the images. Afterwards, I wrote down physical and emotional adjectives and used them to create patterns. I also examined Mustapha and Giaschi's studies for ideas on patterns of body language from their ELT textbooks. In the *Benchmark* textbook series, males are most often seen as either relaxed (20.8%) or protective/in charge (18.3%). Females were most often seen as either curious/supportive (26.2%) or anxious/worried (18.9%). In the *OOWTE* textbook series, males are most often seen as either relaxed (23.2%) or anxious/worried (13.8%). Females were most often seen as supportive and curious (23.1%) or relaxed (22.7%). In the Indian context, similar progress has been made with regards to males exhibiting more emotional body language (Bhattacharya, 2017).

Caregivers were common roles to find females and males working together. Mothers and sons, or caregivers such as teachers and male children were seen in both

series quite often, with the mother worrying over the child, often times while the father either showed relaxed disinterest or busied himself with labor, as in the "Snow White" tale in *Benchmark* Grade 3 unit 2 text shown in Figure 15. In Figure 12 above, there is a mother showing supportive curiosity for her son's conversation with his father but contributing nothing to the talk. In that case, the father's body language communicates a relaxed and confident parent through him leaning towards and over his son while speaking with him.

Snow White's hair was like fine spun silk. Her eyes were blue as the heavens, and her skin white as snow…. The colder it was, the happier Snow White seemed to be. Her favorite playthings were the glittering icicles that hung from the frosted trees….

Figure 15 *Benchmark Grade 3* unit 2 "Snow White"

Here, Snow White's mother is watching her play with icicles, unaffected by the cold. All the while, her father is concentrating on chopping wood. This could also be interpreted as curiosity on the mother's part, which was a frequent observation through body language. These series both demonstrate marked improvements over previous critical image studies of ELT textbooks which showed greater amounts of submission instead of curiosity and support from females. It follows Tannen's assertions on childhood socialization in US classrooms showing that females are socialized to be

cooperative, supportive, and curious about the thoughts of others. Males are socialized to be independent and competitive, always vying to be in charge (2019). Males in anxious or worried postures are incongruent with past studies that show males in more confident poses (Mustapha, 2015; Giaschi, 2000; Morris, 1977; Porreca, 1984). This is probably due to the audience for these series being kindergarten through fifth grade. Males and females both deal with fears from animals, parents, weather, bugs, and a whole host of other things. It would be reasonable then, that concern, anxiety, or worry would surface for male characters within a series where there are stories focused on families and young characters. Children's books in the US often teach children how to deal with fears and anxieties as evidenced by the "Disneyfication" of fairy tales in the *Benchmark* series which depicts young characters in frightening situations and 'following their heart' back home or into another family, often through marriage, communicating the important role family plays in safety and security.

What Does the Clothing Communicate?

It did not take long for me to notice how oddly dressed females in the *OOWTE* series were. It did not seem to matter the ethnicity of the female – for the first two books, she was frequently dressed in 1940's June Cleaver housewife apparel. Her hair was styled similarly, with buns or beehives, and she was adorned with pearls. I created a category to record these occurrences called "traditional dress". This also included period clothing that depicted females in frilly dresses, bustles, and corsets. Secondly, I noticed early on that females most often wore pink and purple, and males wore every color under the rainbow. Males not only wore pink and purple, but also blues, greens, yellows, and reds. It appeared that females were limited to stereotypical colors, while males were not. There

were only a few noticeable examples of female characters breaking with these traditional and stereotypically feminine dresses and colors within the series.

In *OOWTE*, there were 42 images of females in pink or purple and 41 images of females in traditional dresses. I made a distinction between traditional feminine dress and white-collar workwear. There were six females dressed in white collar workwear and five females dressed in blue collar workwear. This second set of females (blue collar or domestic) were most often seen in aprons covering their clothing, insinuating cooking and cleaning as their work. There were 33 females dressed in more contemporary clothing such as pants or shorts and shirts. For males, I noticed a similar traditional style of dress that was "Leave it to Beaver" 1940's style. Males often wore ties and button up dress shirts, belts and pleated khaki's no matter the setting and no matter their ethnicity. I placed these males in the category called "white collar work apparel" and used traditional clothing to refer to period clothing for males, tribal clothing, and traditional masculine clothing such as a black tux to a wedding. I noticed that males were often either white collar work (23) or blue-collar work dressed (12). One example from *OOWTE* Grade 2 unit 4 is seen in example 14. This is congruent with Dr. Jack Richard's assertion that to market to a wider audience, publishers place characters in a white middle class environment most often, demonstrating an idealized form of reality (2005).

Figure 16 *OOWTE Grade 2* Unit 4 "Bad Day"

Most images of males were dressed in contemporary casual clothing of t-shirts and jeans,

polos and jeans or sweats, which included almost all male children in the series (49).

In *Benchmark*, males were seen in a wider variety of clothing styles. Traditional

stereotypical male clothing was seen most often (20), but wealthy/royal adornment and

casual contemporary clothing were next at 10 males each. Blue collar work wear was

worn by 12 males and white-collar workwear by 9. Females were most often seen in

traditionally feminine dresses and skirts (33) and 13 females wore blue collar/domestic

work clothing, which again was predominantly aprons covering dresses as in the example

15 from Grade 3 unit 7. 17 females wore stereotypical pink and purple colors, while

Figure 17 *Benchmark* Grade 5 Unit 4 *Esperanza Rising*

143

males wore a much wider variety of colors. Only 4 males were seen in stereotypical blues. In both series, males were seen in three basic modes, casual, professional, and power dressed. This conforms to what Porreca noticed in 1984 and in Giaschi's 2000 study and is like reported findings in the Indian and Nigerian contexts (Bhattacharya, 2017; Mustapha, 2015). Females were dressed in stereotypically feminine dresses and pinks and purples predominantly placing them into more narrow categories than males.

The *Benchmark* series features articles written in historical contexts more often than contemporary contexts. When looking for an example of female contemporary dress in this series, it was difficult to find, as many of the females pictured are in period clothing. While contemporary stories of males and females are less seen in this series, when they are featured, females and males are presented in a more egalitarian fashion, with a wider variety of colors, hair and clothing styles, and activities. Take figure 18 from grade 2 unit 9. Here, the male is playing a help mate cooperative role. While the main character is still in a stereotypical hot pink, she also wears yellow and her female friend wears green and blue. They both wear pants instead of dresses.

Figure 18 *Benchmark Grade 2* Unit 9 "Paper Dinosaurs"

Most females were modestly dressed however, which is a pleasing contradiction to previous studies of female dress in ELT materials that showed objectification of females in images (Berger, 1972).

A Note About Clothing and Body Language. While Giaschi's Framework does take stature and adornment into account when determining status, another area that is closely related to these two is size and shape of characters. Upon analysis of drawn images, it became painfully obvious that all the females drawn were thin. This coupled with shorter stature for females compared to their male companions and the use of frilly dress communicates a certain level of female consumerism like that of popular magazines whose powerful influence from business interests limits the range of voices permitted. Talbot describes how censoring of magazines goes into the processing of visual images through airbrushing and computer enhancement of female bodies but pushing these bodies as 'real'. Beauty is assumed in popular magazines, and this notion of female beauty is perpetuated in both textbook series, with thin, small female characters. Males again are shown in a wider variety of body shapes and sizes, but were still somewhat limited to thin and childlike or supremely masculine, such as the warrior in the tale of "Rough-Faced Girl"(*Benchmark* Grade 2 unit 2) who shoots rainbows from his bow and arrow and is drawn shirtless and rippling with muscles. There is a marked contrast between the openness and masculinity of the warrior and his soon to be bride who is thin, small, and wrapped around herself.

Figure 19 *Benchmark Grade 2* Unit 2 "Rough-Faced Girl"

This is apparent in the larger-than-life body type for males in stories like John Henry, Pecos Bill, Paul Bunyan, and King Midas. Paul Bunyan and Pecos Bill had no female presence in their stories (despite there being some very adventurous tales about Bunyan's wife and sister in existence) so these were excluded from critical image analysis. However, John Henry is featured twice with his family, and each time, he is huge, and his mother is small and thin. Below in figure 20 is a picture of King Midas with his daughter (*Benchmark* Grade 2 Unit 6). Midas is drawn with huge lumber like arms and back, and his daughter is small in comparison.
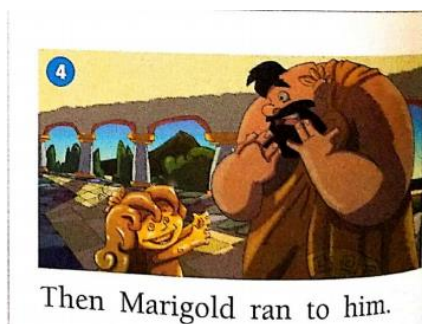
Figure 20 *Benchmark* Grade 2 Unit 6 *"King Midas"*

While it is safe to say that overt objectification of females and males is non-existent in these two series, more subtle consumeristic strategies that promote consumer femininity and masculinity as assumed and desirable norms is present in both series. While it is possible that illustrators considered healthier frames to be thinner frames, the use of oversized males seems incongruent with this theory.

Where are the Eyes Located?

In several of the images in both series, males and females are seen looking directly at one another (*Benchmark*=18M and 15F and *OOWTE*=39M and 26F). This is a sign of more equal status. In *OOWTE* texts, males were most often seen focused on their task (52) or looking up at someone (52). Looking up at someone or looking down at someone is a photographic strategy that enhances the statured difference between characters and creates a sense of dependence or need. In *OOWTE*, family stories were more frequent than workplace stories, so it was common to see a male child looking up at an older sibling or a parent of either gender. Equally as common was to see a male at work or leisure, focused on what he is reading, writing, or physically doing. Females in these same images were more frequently looking down at someone (45) or looking up at someone (35) than they were to be focused on a task (32). This suggests that females in these images were in conversation with others more often than they were at work or leisure activities, which corresponds to both clothing and observed activities. This appears congruent with the Tannen's observations in gender socialization for females to be cooperative and males to be competitive (Tannen 2019). From observations on female clothing and activities now coupled with the larger portion of females' eye gaze looking down, this continues the pattern of mothering, teaching, and caregiving for the *OOWTE*

series as appropriate work for females, though it should be noted that eye gaze on task was a very close third, demonstrating that while females may be primarily seen in cooperative roles, the *OOWTE* series does attempt to portray females as task-focused as well.

In *Benchmark*, males were most likely to be looking at a task (21) or looking directly at someone (18). Females were also most likely to be looking at a task (25) or looking directly at someone (15). Averted eyes in either series was uncommon for males and females showing that both series are making strides to place males and females in more equal status positions within images in these ways. This becomes even more apparent when compared with eye gaze research in other EFL textbook studies. For example, in the Indian context, there was evidence that cultural norms in Indian families were reflected in the drawings of husbands and wives in the national textbook *Honeydew,* where it was common to see husbands looking down at wives and wives looking away. Researcher Shristi Bhattacharya explains that this is still seen as a form of respect within traditional families and was reflected in one of the three nationally adopted EFL textbooks (2017). Mustapha found in his examination in the Nigerian context that eye gaze was focused on active males more so than active females, unless the setting was domestic. This was the only environment where Mustapha saw eye gaze directed at active females (2015).

Discussion

Dr. Jane Sunderland has been vocal about the role of the first and second wave feminist movements and educational reforms removing *overt* sexism and bias from textbooks, but based on these seven areas of study, more subtle forms of gender

stereotyping still exist in imagery(2015). Upon completing analysis of each book in each series, I compiled a list of the types of work males and females were seen doing in mixed images. In *Benchmark*, women were seen narrowly through mothering/caregiving, nurse, and guide alongside male actors. In contrast, males were seen alongside females in a wider variety of work activities: pianist, factory worker, soldier, manager, police officer, wood cutter, beekeeper, warrior, shoemaker, fisherman, gardener, athlete, and parent. While neither of these lists covers all the work activities these characters engaged in linguistically, these were the types of work-related activities characters engaged in within mixed gender images.

Another story from *California Benchmark Advance* about Harriet Beecher Stowe was already problematic linguistically, but also contained no images of her at work or with President Lincoln or any of the countless men and women she wrote about and met through her investigative work. The same was true for countless other historical female figures in the *Benchmark* series such as Susan B Anthony, Lucretia Mott, and Elizabeth Cady Stanton. In previous biographies or historical accounts, male figures are commonly seen giving speeches to crowds, shaking hands with multitudes, or signing bills with a parade of witnesses behind them. These three activists had their portraits and 1 fuzzy image of what we can only assume to be one or more of them outside holding a sign. However, a Google search turned up Anthony at a rally with male and female listeners, and The Gutenberg Project has an eBook with Anthony and Stanton conversing with a male aristocrat on the front cover. The accomplishments and work of these women alongside male supporters, protestors, politicians, and voters was suppressed through the types of images the editors and illustrators chose.

In *OOWTE*, there was a variety of work-related activities for males and females. A chart summarizing the types of work within images analyzed follows in Table 12.

Table 11 Occupations by Gender OOWTE

Male Work	Female Work
musician	mother
father	rancher
rancher	race car driver
race car driver	guide
builder	seamstress
restauranteur	teacher
housecleaner	volunteer
salesperson	gardener
volunteer	caregiver
gardener	builder/inventor
cook	

These demonstrate advances in the *OOWTE* series that promotes greater acceptance of females in a variety of work settings, if they are still able to conform to more traditional and stereotypical forms of dress while they work. While this list for males and females has some deviations from hegemonic stereotypes i.e. male as cook, house cleaner, or parent and female as inventor, race car driver, and guide, most activities in both lists still conform to traditional gender role activities. Pennycook says that the English language classroom is a domain where images of how the world is and should be

are struggled over (1994). Through the dissemination of materials that narrowly present the activities and range of femininity and masculinity inherent in females within the US and throughout our history, not only do learners get a view on the United States that is not reflective of reality, but they are given messages about how the United States should be and what their roles as males and females should look like that position them somewhat inaccurately.

Pictorial Gendering of Non-Human Characters

Dr. Jane Sunderland described several areas where the field of language teaching material analysis needed further investigation. One of these areas was the gendering of non-human characters. This study has investigated linguistic gendering of non-humans and found that pronouns and proper nouns were most often used to gender non-human characters. In addition, illustrations and photographs play a role in each of these series to gender non-human characters.

Methods

After analyzing the texts for language use and pictorial representation, I used my journal notes and other written observations to determine patterns of gendering for non-human characters, as I have not found any previous studies in the literature that systematically studied non-human character gendering pictorially. I created categories of gendering: facial features, size/shape, coloring, adornment. I studied each image of non-humans within the readings of each series used for language production that also contained linguistic gendering of some kind. I created a log using excel that listed the book and page number, and a "1" or "0" for whether the image contained gendering of

each kind. I logged whether the character was an animal or a mythical creature, and whether it was gendered pictorially as male or female. If an image contained no visible gendering, i.e. it was drawn anatomically accurate for the kind of animal it represented, I eliminated it from my analysis. I highlighted logs where the non-human is often like a human in common retellings such as giants, gods, and fairies.

Findings

In *Benchmark Advance California,* 44 animals and 34 mythical creatures were pictorially gendered. Linguistically, this series gendered 116 total characters – 88 male references and 28 female references. So, 78 characters were pictorially gendered in this series in at least one of the categories of gendering. This means that 67% of characters who were linguistically gendered were also pictorially gendered in some way. There were several images of characters in this series that were either photographed or drawn completely anatomically correct so there were no traces of gendering, which explains the difference between images and linguistic references. There were 55 pictorially gendered male characters and 23 female characters, meaning 62% of linguistically male characters were also pictorially gendered and 82% of linguistically female characters were also pictorially gendered. This may point to the use of the generic 'he' for animals within this series. Additionally, this may point to a more purposeful use of the pronoun 'she' or of female proper nouns and purposeful use of female traits in illustrations. In fact, adornment, or clothing non-humans, was the most common way illustrators gendered these characters. There were 50 characters who could be identified by some stereotypical adornment as male or female. There were 11 females that were gendered using adornment, making it the most common method for gendering females in illustrations for

this series. To the same extent as adornment was facial features which were drawn in a stereotypically feminine way for 11 females.

The most common way a non-human's face was drawn was through eye shape or lip shape. Female animals often had slanted, alluring eyes with long curled eyelashes while male animals did not have eyelashes, or they were not apparent. Non-gendered eyes were round and cartoonish. See Figure 23 for a side by side comparison of eye shape between a female and male animal. While there were very few gendered markers of a male non-human facially, male characters were the only who had eyes drawn aggressively, with eyebrows turning towards the bridge of the nose at a sharp angle. The eyes themselves were also drawn with sharp lines instead of the cartoonish round. See Figure 22 for an example of this phenomenon. This perpetuates the ideology of power and aggression as a norm for males. Often, male faces were drawn in a cartoonish way without humanizing gender markings, and female faces added female stereotypical humanized gender markings to the otherwise cartoonish faces. Figure 20 demonstrates this phenomenon, as the Fox has no discernable male or female features, but his mother has what appears to be eyeliner on her eyes, a roller in her 'hair', and a blue apron tied on. Otherwise, she is drawn the same as the male fox. Another example is in Figure 22.
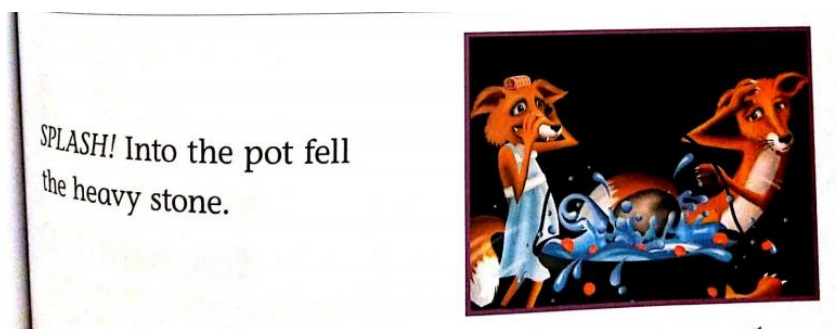
Figure 21 *Benchmark Grade 1* unit 4 "The Fox and the Little Red Hen"

Size and coloring were used in this series, though not to the extent of adornment or facial features. When coloring did occur, it accompanied adornment such as a pink dress for a female bear, or a blue pair of overalls for a male rabbit, such as the one in Figure 22 from *Benchmark* Grade 4 unit 6.

Short Read 1

Rabbit and Coyote

This tale tells the story of Rabbit and Coyote. Rabbit came upon a big rock and once there, he decided to deceive, or trick, Coyote... Soon Coyote came by and Rabbit leaned against the big rock.

"What are you doing, brother?" Coyote asked Rabbit....

"Come here quickly, brother, for the sky is falling down on us. You must lean against the rock and then hold
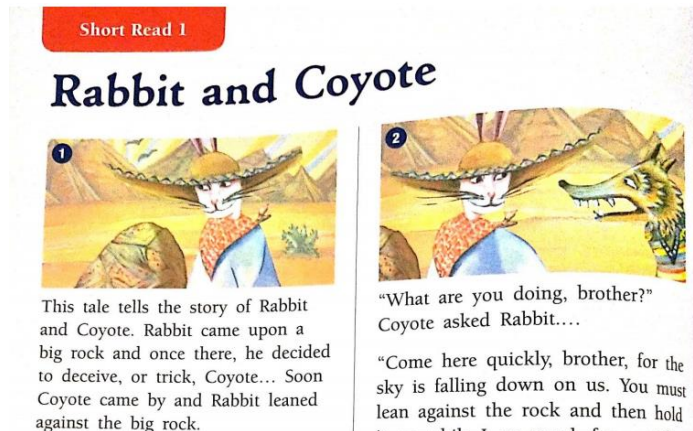
Figure 22 *Benchmark Grade 4* Rabbit and Coyote

Giaschi's 2000 study described how illustrators and photographers use size to make a character masculine. I applied this idea and found that female characters were sometimes drawn smaller than male characters in the same image who were of the same character type. One example is the giant in *Molly Whuppie* where the giant is huge, but 'his wife' – the only name she is ever given – appears average height (*Benchmark* Grade 4 unit 6).
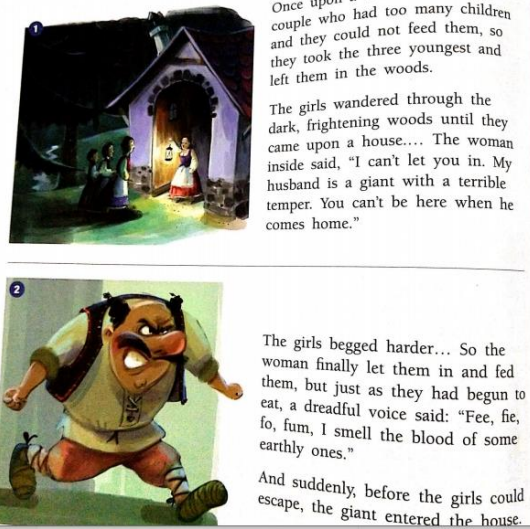
Figure 23 *Benchmark Grade 4* unit 6 "Molly Whuppie"

In *On Our Way to English Texas,* 14 animals and 13 mythical creatures were pictorially gendered. Linguistically, 20 non-humans were gendered in this series. So, 85% of non-human characters were both linguistically and pictorially gendered. There were 20 male and seven female pictorially gendered non-human characters. This shows that characters were more often pictorially gendered than linguistically gendered. One reason for this is that some characters went unnamed or undescribed but were pictured in the stories. Another reason is that characters that were not linguistically non-humanized appear to be non-human pictorially. Within this series, non-human gendering is done both linguistically and pictorially at about the same rate, but there is additional gendering that occurs through the illustrations only. As there were far fewer gendered non-human characters in this series, less firm conclusions can be drawn about the pictorial representation overall. Three characters were feminized through size, and two characters each were feminized through adornment, coloring, and facial features. Figure 23 displays one example of how facial features gendered one animal in a story about racing in the

Kindergarten textbook.
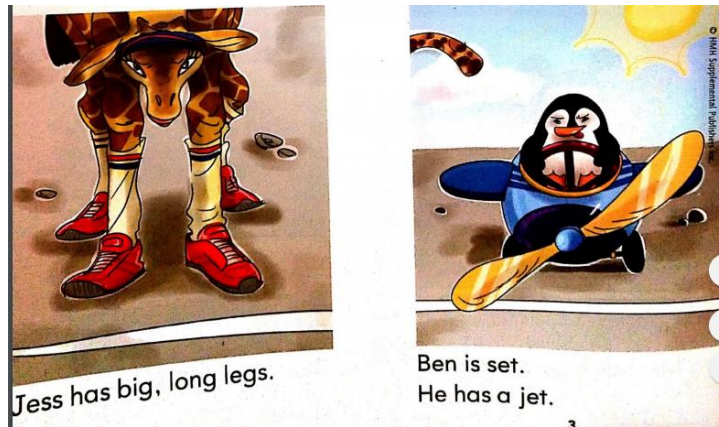
Figure 24 *OOWTE Kindergarten* "Big Race"

Here, the text uses stereotypically masculine adjectives 'big' and 'long', but creates a feminine slant and long lashes to the character's eyes, in addition to a full lip with pinkish red coloring. This is noticeably absent in the male penguin next to her. His look carries only determination and focus, but any stereotypical masculine features, such as a five o'clock shadow are absent. He is drawn in a more simplistic cartoonish style. I found this to be true often within both series. Females were given 'extra' artistic development to ensure their gender was apparent visually, but male characters were not. It is simply assumed then that male is the unmarked animal, and female is marked or othered. Lee describes this as one form of linguistic sexism known as 'male as norm' ideology (2015). Butler describes 'othering' as one type of normative violence wherein the male subject is signified and the female subject is marked 'off'(1999). In American society, this is seen in mass media by portraying the norm as white able-bodied males, with often times socially constructed femininely dressed and adorned females beside

them. Spender declares that 'man' sees himself as the norm, positive, and central reference point of reality and that females are therefore 'other'(1982). This is a common strategy employed by illustrators in these series, to assume a non-human is male anatomically unless drawn with female stereotypical add-ons like make-up, long lashes, coloring and adornment.

Six characters were gendered male through adornment in *OOWTE*. Size was used to masculinize characters five times, and coloring was used three times. One important instance of this was in the Kindergarten book when a male dog and female cat fought one another. The male dog was colored shades of brown, and the cat shades of lavender. So, while a reader might judge the dog appropriately colored for a dog, the cat was given a more cartoonish appearance than the male dog. It shifts the balance away from their species and onto their gender in a superfluous manner. This is an example of what Thompson calls "Fragmenting" or separating people (in this case animals) to divide and rule. The illustrator emphasizes the sex differences between the characters in order to unnecessarily split them into different groups (1990). This shift takes the 'cat fight' out of an animal-like scenario and brings the 'cat-fight' into a female-like behavior with the male dog acquiescing to her demands. The images can be seen in Figure 24. This is also a phenomenon described by Pakuła, Pawelczyk, and Sunderland as "multimodal disambiguation", or when the gender or sexuality of the characters is not integral to the story, but either the linguistic or visual mode genders or sexualizes the characters (2015).

Interestingly, the cat is never named, but is made linguistically female through the pronoun 'she'. However, the dog is given the name "Mack" and is also gendered with the pronoun 'he'. The very existence of this tale, with a male dog and female cat is quite

stereotypical. Women are often compared to cats and fiction and non-fiction stories throughout history have used female pronouns for cats (Biggle,1900; Earl, 1895). St. George Jackson Mivart, author of *The Cat: An Introduction to the Study of Backboned Animals, Especially Mammals* theorized that these connections are made because: "The cat also is favoured by that half of the human race which is the more concerned with domestic cares; for it is a home-loving animal and one exceptionally clean and orderly in its habits, and thus naturally commends itself to the good will of the thrifty housewife." (1881, p1) He highlights the connection to historical notions of femininity such as cleanliness and domesticity. Others claim the link is because cats are sensitive creatures and frightened by harsh treatment – again stereotypically like historical representations of females.

Therefore, the premise of the text itself is somewhat problematic in that it was created in 2012 for an audience through 2022 yet refers to stereotypes about females from the 19th and 20th century, going so far as to highlight the femaleness of the cat through coloring, eye shape, and adornment. His collar is red, while her collar is pink, making them adorned in masculine and feminine colors respectively. Named characters carry more power in stories than do unnamed characters, as named characters are more often principal characters while unnamed characters play secondary or peripheral roles. These two strategies work together to give the male character dominance in the story, despite the aggressive behavior of the female. This follows de Beauvoir's Hegelian Approach to the historical othering of women. Beauvoir made sense of this 'othering' by claiming that males were dependent on the female's inferiority for their status and power. In this cartoon, the male dog gains status using coloring of the female cat (1949).
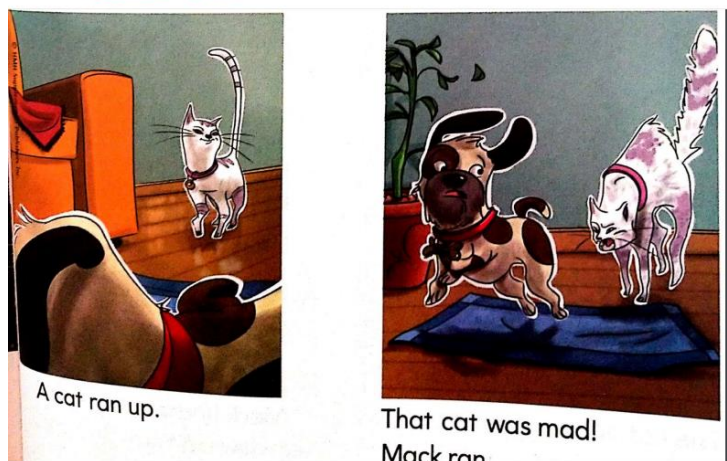
Figure 25 *OOWTE Kindergarten* Unit 5 "Mack's Bad Day"

56% of non-human characters with female gender markings had more than one gender marker in the *Benchmark* series. 34% of non-human characters with male gender markings had more than one gender marker. This affirms the theory that in this series, non-humans are presumed to be male unless add-ons are drawn to give female characteristics to an otherwise male image. Even when a non-human is given a male marker, it is not done with the intensity of female gendering. In *OOWTE*, there were far fewer non-human images for study, but 35% of non-human characters with male gender markings had more than one gender marker in the *OOWTE* series. 14% of non-human characters with female gender markings had more than one gender marker in the *OOWTE* series. This shows that illustrators gave less attention to gendering of subjects in this series than the illustrators in the *Benchmark* series. But in *OOWTE*, more than one in three male images contained more than one stereotypical masculine feature, suggesting that visual gendering of male characters received more attention than did female characters. In this series however, visual gendering was done in a way that gave more

159

power to male characters, such as through adornment for a white-collar worker and a larger size than females in the drawing. An example is in Figure 25.
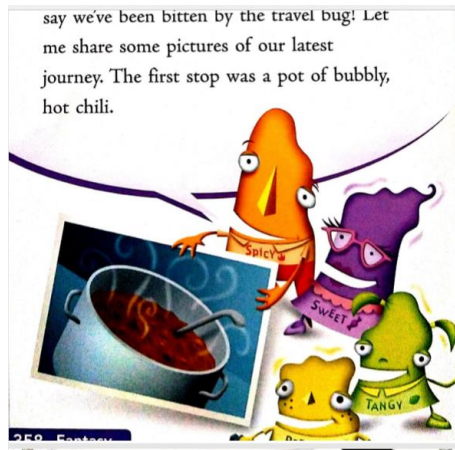
Figure 26 *OOWTE Grade 4* unit 8 "Chef Jeff's Nose"

This image from book 4 unit 8 shows that it is the male who does the talking through a speech bubble, and he is drawn larger and in workwear. These two gendering characteristics also give him status in the image. Also in this image is the one female rendering in this series that is given more than 1 gender marker. She is colored purple and put in a dress and heels, with long lashes peering over her cat-eye glasses. Her head also appears to be sporting a beehive hairdo of the 1960's. She is drawn smaller than the male, but larger than the male and female children. Even her name "Sweet" is a common pet-name for females in society that feminists have tried to squash from our vocabulary as it often accompanies a reassertion of traditional family roles or justification of males privileges as this very image suggests (Talbot, 2010).

Our new robot got to work. He zoomed around the kitchen, cleaning the stove and washing the pans left from lunch. Good. That was one **chore** I wouldn't have to do.

Figure 27 *OOWTE Grade 3* unit 4 "Robert's Robot"

In figure 27 from book 3 unit 4, the robot is colored using masculine stereoytpical colors and is wearing a bowtie, considered to be a white collar adornment. These male markers are positive, power giving traits. Even the color red is considered a 'power' color. Patti Bellantoni, author of *If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling* describes the color red as a 'caffeinated' color associated with power, defiance, lust, anxiety, romance, and anger in popular culture movies such as *Malcolm X, Shakespeare in Love,* and *The Wizard of Oz* (2013). So, though the male robot is seen in a domestic chore, he is somewhat elevated with the bowtie and color red that takes him from 'maid' to 'butler' status.

Research Question Three

My third research question asks: How are diversity, access, design and domination used to give power to some and not to others within recently adopted ELL textbooks in CA and TX? To respond to this question, I used Janks' framework for Critical Literacy to consider the linguistic descriptions and interpretations from these series as a lens for responding to Fairclough's third stage of CDA which asks the

161

researcher to investigate how a discourse is part of a social process and practice which is determined by social structures and what effects these discourses can have on these structures. I further asked: What power relations at situational, institutional, and societal level help shape this discourse? What elements of member resources which are drawn upon have an ideological character? How is this discourse positioned in relation to struggles at the situational, institutional, and societal levels?

For this, I needed to return to my linguistic interpretations from the two series which were:

Traditional Family Values are Important

Female Accomplishments are Minimized

Men go out and have adventures. Females stay home and wait

Females are Materialistic. Males are pragmatic.

Females are cooperative. Men are competitive.

From a look at the linguistic gendering of non-humans, the interpretations included:

Females are small, underestimated, and unintelligent.

Males are big, cunning, and the norm.

Before I discuss the power relations that frame these discourses, it is imperative to examine how diversity, access, domination, and design give power to whom.

Phase Three: Evaluations of Benchmark Advance

Throughout *Benchmark Advance,* discourse themes regarding traditional family values, 'standard' English usage, and imagery of white collar males alongside females in domestic work clothing display a lack of diverse voices as preference is given to traditional Caucasian family values of native born Americans as well as dress that is most often associated with white American families in 1950's tv shows such as "Leave it to Beaver", "I Love Lucy", and "Father Knows Best" where males went out and had adventures in their white collar suits and ties while females stayed home in their domestic uniforms and waited for their return.

Domination

Through concealing female accomplishments, 'thingifying' the ones that are written, unnecessarily fragmenting males and females into groups by gender, these texts legitimate ideologies that give power to white men, or what Jank's calls domination without access or diversity. She describes the power that is given when texts use 'markedness' to other certain groups, establishing a norm through a linguistically unmarked form. Power is granted when discourses present the dominant forms as the default and other more diverse forms as 'other' (2010). In the image analysis of gendered non-humans, this was accomplished visually. All non-humans were assumed to be males unless they had added female human features or accessories. With human gendering as well, white middle class dress was the norm, with traditional dresses for females and pleated khakis and button up shirts for males. There were rare occasions in this text where females deviated from this norm. Linguistic Occupational Stereotyping was also frequently used for male characters within this series.

Diversity

Upon notating this series for the first time, I noticed that there are six units within the 6 book (60 unit) series that feature males only. This equates to over half of 1 textbook devoted to males only. Where *Benchmark*'s curriculum contains gender diversity, it is predominantly done in the way Soñia Nieto describes as the "Holidays and Heroes" approach to multicultural education. She explained that when a curriculum takes bits and pieces of a dominated group's culture and places them at the periphery of the curriculum, it trivializes them by separating them from their diverse cultures and histories, tokenizing them within the text as an exotic 'other' (1996). Throughout the units on social studies, history, and science, the curriculum does this with gender. One example of tokenizing diversity is with Deborah Sampson, in unit 7 of grade 5, where the topic is on American wars. The unit begins with excerpts from Joseph Plumb Martin's diary during the Revolutionary War (his story is retold in a non-fiction piece as well later in this unit). This is followed by historical retellings of Patrick Henry and George Washington's role in the writing of the constitution. There was a non-fiction piece that mingles the Revolutionary War with the Civil War and the Iraq War which is concerning for reasons beyond the scope of this study. There are letters from men on the battlefields to their wives and sisters at home. There is an excerpt from *The Red Badge of Courage* about a young man on the battlefield during the Civil War. In all this focus on the greatness of war, which again, is concerning for reasons beyond this study – there is one short reading on Deborah Sampson. It shows her portrait and a statue of her in bad lighting that made it difficult for me to realize that's who I was looking at. The reading glosses over her reason for posing as a male in order to fight in the Revolutionary War, and focuses on her

injuries, her discharge, and her later work as an educator. Based on Nieto's explanation, Deborah Sampson was tokenized in this unit and was divorced from the struggles of females during this time period to be taken seriously in male-only professions. Additionally, the focus was placed on her injuries and discharge with only two words written about her work in the militia. She "performed bravely" (par 2, p114). This diminished her accomplishments on the battlefield, which is a consistent theme in this series for female characters.

In grades 1 and 2, Helen Keller is described, but her illness and her subsequent handicaps are the focus of each reading. There is no mention in either text of her accomplishments. However, in the same unit, we learn about Garrett Morgan, Jim Henson, Seqouyah, Frederick Douglass, and Cesar Chavez. For each of these people, we learn what they accomplished. Again, the female historical representative for the unit is peripheral, exotic, and unaccomplished when compared to all the males described. The focus is on her obstacles and handicap with no regard to the impact she had on the deaf and blind community or recognition of the marginalization of females and particularly females from these communities during that time period.

In both examples, work is done to position the reader with regards to gender in American history. In each situation, the themes regarding male victory position the reader to see competitiveness as normal and positive. The focus on Sampson's injuries and discharge from military service and on Keller's illness and handicaps positions the reader to believe that females are not a part of this competitive positive group. The emphasis on their injuries, illness, handicaps, and in Sampson's case, her movement from the military into education sends a message that competitiveness and social justice are not for women,

but there are more appropriate positions for them like teaching. The domination of male images, discourses, and themes with a lack of genuine diversity creates a community with patriarchal rules that shape a common identity for members. As ELL's will typically be outsiders to this dominant white heteronormative discourse, they will need to draw on the member resources provided by the text and their US peers to gain access to this common identity and develop a sense of belonging. The textbooks could have celebrated diversity with productive discussions on difference in discourses, genres, languages and literacies. Unfortunately, the disproportionate representation of males versus females and the suppression of female voice provides fewer member resources for female students to access this dominant discourse. This creates underdogs who, like Beetle, Helen Keller, and Deborah Sampson must overcome their differences, as they are obstacles to success.

Access

In terms of access, this series contain serious flaws. There are many instances of traditionally WASP and even sexist language within this series. People are 'chums' (seen in *Benchmark* Grade 1 unit 1), where males can be 'businessmen' (*Benchmark* grade 2 unit 8) and females are 'spinsters' (*Benchmark* Grade 3 Unit 1). In *Benchmark*, there are no languages other than English used in these texts, despite featuring characters from other nationalities and cultures on occasion. This lack of linguistic diversity leads to differences in power and access. Through *Benchmark* series legitimating only standard American English, particularly that of upper white middle class Americans, this can lead ELL's to profile people they meet and either dismiss or overvalue them based on how closely they speak to what they are taught through the language and themes in these series (Janks, 2014).

The theme of males going out and females staying in, coupled with the diminishing of female accomplishments creates a link between influence and success to masculinity, and physical appearance, cooperativeness, and domesticity to femininity. The hidden curriculum of this linkage between influence and maleness perpetuates sexist and male supremacist ideologies in the sense that men are portrayed as having contributed more to society that is of value by their sheer presence around topics describing American accomplishments. By contrast, women were rarely given the same space for their own contributions and were marginalized and underrepresented in multiple fields of study within both series. So, the discourse of exceptionalism is used to marginalize women and their contributions to society.

One example of this from *Benchmark* series is a short story from Grade 3 Unit 7 which discussed the cosmos. The short biography is about Edmund Halley and his contribution to astronomy. However, Carolyn Shoemaker's impact on astronomy, particularly in comet study is greater than Halley's. She has documented more comets than any other astronomer (Chapman, 2002). The exclusion of a female voice and female accomplishment here exceptionalizes the male accomplishment and ignores the arguably greater contributions of females within the field.

If this were an isolated occurrence, it could be more easily overlooked, but just one unit prior, the discussion centered around the Underground Railroad. The biography in this unit was of Levi Coffin, a white male who allowed his house to be used to smuggle slaves to freedom. There were more obvious choices that would've included the perspectives and voices of minorities and females, but oddly, the publishers chose yet another white male voice. Harriet Tubman is mentioned in Grade 2 unit 7, but in a fiction

167

piece, and her contributions are only noticeable within this piece to those with member resources such as a United States educator schooled in US public schools. Her voice is absent in favor of the voice of a male child.

> (25) "June 4 1860 Papa and l heard a knock on our door one night. That was our sign that it was safe to leave. We met a woman named Harriet Tubman. She came to lead us north to freedom."

In *Benchmark*'s Kindergarten text, there is a chapter devoted to American celebrations that is an all-male unit. This is reflective of our national history that sets aside celebrations for men and not for women, furthering male supremacy and the ideology of male exceptionalism. Oddly, this unit contained a story about Thomas Edison who is not celebrated on any given day within the United States. This shows that the choices for who to write about were not completely limited to the patriarchal culture of the USA that only officially celebrates male accomplishments. With that knowledge then, it would have served the audience to have added gender diversity to this unit through highlighting the accomplishment of a female inventor in place of Edison, who had articles written about him in three of the six textbooks in the series. Or to better keep with the theme of celebrations, they could've written about Women's Equality Day, Susan B. Anthony's birthday, or International Day of the Woman.

Design

Female value in this series was most often linked to physical appearance, a cooperative nature, or domestic abilities. Fictional stories about women centered around how their problems were solved through cooperation, physical attributes, or domestic

accomplishments. One glaring example is of Yeh-Shen in *Benchmark*'s Book 2 Unit 2. This story is a Cinderella story, though the author fails to note from which culture this story is retold. Yeh-Shen is given magic, which she chooses to use to make herself a new *outfit* for a banquet. It was through her *physical beauty* that she attracted the prince's attention at said banquet and "Naturally, they lived happily ever after." Interestingly, the more traditional retelling of the Chinese fairy tale shows not a man appearing and granting her magic, but a golden fish she had once kept as a pet. The introduction of another male character who is given status over the female protagonist is troubling.

The author's choice to begin the sentence with 'naturally' is also troubling, partly because it assumes that it is natural for any female to want to marry a royal male and it assumes that this female will of course be better off than before – i.e. "happily ever after". Hillary Janks says, "There is a great deal at stake in how we decide what is and is not part of nature." (2014, p 154). Naturalization is one of Thompson's modes of operations of ideology. If a society names something as natural, then we think it is unchangeable, absolute, and there is no need for further action. This leads us to draw conclusions based on cultural beliefs, not facts.

In this story, there are cultural beliefs that one, a female should be 'provided for' (traditional family values and gender roles) and two, that she is materialistic and will be happily ever after in the arms of a royal. In this case though, how natural is it for a woman to be happy marrying a man's she not met who only desired her for her physical appearance? And why is his title enough to prove his worth, but Yeh-Shen must use magic to make a matching shoe and dress combination outfit and head out in secret to a banquet to prove her value? The king doesn't have to do anything to prove himself, to

prove he will be kind to her or that he is even a good king. The assumption that because he is king, he is good and worthy of any female he chooses is in direct contrast to the rigmarole Yeh-Shen had to go through to prove the same. In this story, it is her physical appearance and her relationship to a man that gives her value.

In *Benchmark*'s Grade 2 unit 2, the folktale called "Rough-Faced Girl" is as derogatory as it appears in the title. The main character is devalued for her appearance, insinuating a link for females between appearance and value. However, she can see things others cannot. Through a hasty promise from an invisible yet still somehow handsome warrior that whoever can see him he will marry, a man's rough-faced daughter makes an unlikely match. Not only does her value come from her appearance and her male match, but this story also removes the female character's agency and choice by excluding her voice in the marriage arrangement. It is assumed yet again that the female character will be better off married to the handsome warrior, and that she *needs* no say in the matter. These stories reflect a sexist and male supremacist ideology yet again, through the hidden curriculum which links achievement to masculinity and physical appearance to femininity. While both these stories are illustrated and contain stylistic elements of minority culture folktales, the rhetoric within perpetuates sexist ideologies common within white upper-class males in the United States and Europe. Additionally, neither of these retellings gave credit to the cultures from which they were drawn. In both stories, this generalizes cultures, insinuating that all tribal peoples are the same, and that all Asian peoples are the same.

Secondly, I discovered the origins of "Rough-Faced Girl" and realized the depth at which this tale was altered by the writers of this textbook. I had originally assumed that

the patriarchal ideologies promoted may have been of the culture from which the story came, and so the publishers should have only chosen a more egalitarian folktale. Rafe Martin, an award-winning storyteller who has been a keynote speaker at myth, folklore, and storytelling conferences internationally wrote *Rough-Faced Girl* from his studies of the Algonquin peoples and their story of the female mystic on the shores of Lake Ontario (Martin, 2011). In his retelling, the focus is on her inner character, not her appearance. People in his retelling who chose to focus on her appearance are described derogatorily. It was she who sought the marriage alliance with the Warrior, not her father, showing agency and choice for the female protagonist. She is a female mystic, which is how she can see Invisible One, the warrior she eventually marries. It was also the Invisible One's sister who negotiated the marriage, not the Invisible One himself. In fact, Sister and Rough-Faced Girl have far more lines that do either Invisible One or Father. These two women dominate Martin's retelling. Visually, the images of the Father are very different. In the *Benchmark* series, the Father is seen wearing tribal headdress, a trope common in caricatures of Native Americans. The Algonquin story illustrates the father as poor in his tribe as seen in Figure 28 (Martin, 1992).

Figure 28 *Benchmark Grade 2* Unit 2 Father vs Martin 1992 Father

Interestingly, the Alongonquin tale has a family of 3 sisters, but *Benchmark*'s version eliminates 1 sister. So, through eliminating 1 female character, silencing the autonomous voice of Rough-Faced Girl and Sister and giving greater voice to Father and the Invisible One, purposeful steps were taken by the author to diminsh and exclude females from the text about a female mystic. This is not the work of a patriarchal folktale, but of the author of a textbook reading. These examples then, provide an element of diversity but with no purposeful design for reconstructing the realities or perspectives of the female characters within, and so the potential that diversity offers in these tales is not realized.

Classroom, School, and Societal Evaluations

The unequal power relations places white males as dominant and all females as secondary, displaying the values of the textbook's publishers and in a broader sense, the state of California. Fairclough asks critical linguists to recognize that settings are both penetrated by processes and relations at an international level, and potentially contribute to shaping them (2015). This belies the potential that through shaping the realities of language learners in one state about the larger world, a textbook curriculum can shape relations at an international level.

The ideologies embedded within these texts targeted at young English Language Learners are more likely to be internalized and acted upon due to their subtle nature. Overt sexism might receive notice and questioning but normalizing subtle forms of gender biases will likely not receive the same level of questioning. These texts need to be re-designed and re-analyzed to promote critical language awareness, of which I will discuss more in depth in chapter 5. The use of white-collar clothing, discourses, and themes legitimize the values of those in power in the United States. One could but look at

the make-up of the current US Senate and see a similar visual representation to what is represented within this text series. These themes supported male exceptionalism to the exclusion of female accomplishments and marginalization.

There is very little purposeful design or redesign to these texts. Most instructions following readings ask students to demonstrate understanding of key terms or of language arts themes such as plot, predictions, and summaries. There is a glaring lack of critical thinking questions or questions that ask students to consider other perspectives not shared in the texts. At a situational or classroom level, young learners from diverse backgrounds may find more stories that support a patriarchal view of family and gender roles, placing females at a disadvantage in language learning as there is more space given to language describing and being used by males which male students will be more apt to imitate. As there are more active verbs and richer descriptions of male characters, at a classroom level, male students may be able to pick up these descriptions and play with these various actions through role-play and other communicative or cooperative learning activities which would advantage them further in language learning by engaging kinesthetic intelligence in a way that language surrounding female actions does not.

The themes of male supremacy and female value linked to materialism, cooperativeness, and domesticity may be familiar to some learners who come from cultures with similar expressed values. This text does nothing to challenge these ideologies to allow for critical thinking about gender and language learning. At an institutional level, the themes of male competitiveness and female cooperation mirror what is seen in mainstream classrooms which place female language learners at a disadvantage in terms of opportunities for interaction with the teacher and holding the

floor in the second language, as these are constituted as rewards for competitive actions. These discourses legitimize the double standard in the treatment of males and females regarding competitive play – namely that it is encouraged and normalized in males and is discouraged and othered in females in favor of cooperative play. This also places greater weight and stress on male learners and assumes all males will fit into the aggressive masculinity portrayed in this series which may serve to "other" males who do not fit into this narrow category and mirrors evidence in elementary school reading textbooks in the USA where males were shown to be aggressive, argumentative, and competitive (Evans &Davies, 2000). These texts reproduce what the school as an institution values in female and male interaction and behavior in the classroom – a separate, unequal, and double standard. On a societal level, traditional family values, traditional gender roles, and a national history that heroizes males is shared and legitimized for young learners, encouraging them to acquiesce to these values.

Finally, on an international level, stories that depict other cultures but lack enough sourcing on origins, values, challenges, and accomplishments creates a generic stereotypical understanding of non-white cultures that may assume patriarchy as norm among other harmful tropes and stereotypes of Asian and Tribal cultures.

Phase Three: Evaluations of On Our Way to English Texas

Within this series, themes of traditional family values (white and white collar) are promoted frequently, as is the notion that men go out and have adventures while women stay home to wait for their return and to a lesser extent, female materialism and the diminishing of female accomplishments. "Mom" and "Dad" were the most frequent gendered nouns for males and females in this series, giving both the predominant role as

parent. The identity positions of these characters are still multiple and provide diverse perspectives on a variety of issues.

Diversity

Upon first reading and notating this series, I noticed that there were four units with a male only presence in the 6 book (48 unit) series. This equates to half of one textbook in the series being allocated to male characters only. While this series displayed a more traditional heteronormative picture of family, there were more examples of minority families and non-traditional heterosexual families such as stories touching on single parent homes and the pain caused by divorce and death of loved ones. There was a noticeable effort to include voices of immigrants, migrants, and international families of different nationalities both linguistically using Spanish and Vietnamese language and stories about various cultures with credit given to their origins, and pictorially through having diverse human images. The characters were most often given authentic names for the culture their pictures or the story represents which was noticeably absent in stories picturing minorities in *Benchmark*.

This was particularly encouraging as the series placed females with multiple identities where they can move outside of the communities they were born in and discover different ways of being. They learned additional languages, pursued education, and found meaningful work outside the home. This placement of female immigrants and minorities allows language learners to see difference as productive; it is a chance to expand horizons and acquire what Janks calls "hybrid identities" in which they learn to be comfortable in several different discourses (2012). Language in these texts is used to create a sense of belonging through translanguaging and code meshing. This is

exemplified in the story of Sacagawea where her skills as a polyglot are highlighted (grade 5 unit 5), or with minority women in the Alamo during settlement periods holding jobs alongside males (grade 5 unit 5) or in the story "My Two Homes" where both of the narrator's parents hold meaningful jobs outside the home in the United States after their immigration from Guatemala (Grade 5 unit 1) or Wen's story of learning English and succeeding in grade school education in the USA after her move from China (Grade 3 unit 1 and grade 1 unit 1) and Lourdes's story of becoming a US citizen and voting in an election (Grade 3 unit 7). The barriers between 'us' and 'them' that are created in current media are absent from this series.

However, throughout the text, I noted that with diversity there was a lack of power that led to a celebration of diversity without any recognition of the fact that difference is structured in power and that not all ways of knowing, communicating, and being are equal. For example, in the text about Lourdes becoming a US citizen in grade 3 unit 7, the text presupposes that citizenship in the USA is the ultimate goal of every international child, and it describes the process in a manner that glosses over the broken immigration system and oversimplifies the very complicated process that is stacked against immigrants of color from developing nations. This is like "My Two Homes" that fantasizes the life of a migrant family, and while it does celebrate their contributions to the local economies, glosses over any discrimination and gaps in education that come from working in this field.

Access to Hybrid Identities

OOWTE gave students access to multiple hybrid identities that are outside the stereotypes and norms for gender. I saw multiple clear examples of strong female

protagonists, particularly female children who displayed strength of character in overcoming obstacles. In this series, the cooperative female was also offered as an identity, as was aggressive behaviors for males. This was counterbalanced with domestic fatherhood.

Strong Female Protagonist. This series has multiple notable examples in each grade level of strong female leads. Grade 2 has multiple strong female lead characters, several of whom are dressed non-traditionally. In "Little Dragon*"* the female lead dresses in grunge wear with hair coloring and style to match. However, she is not linguistically othered for this style choice. Even stories about adult topics like the Revolutionary War were presented by children, giving their own perspectives as in the play, "Declaration of Independence" (Grade 5 Unit 1).

These females interact with male characters in a cooperative manner yet maintain similar status linguistically. In this series, males maintain status pictorially, even when they do not have it linguistically. As Jack Richards reported on the need for images in language learning materials to facilitate acquisition, this representation that skews towards males pictorially is misleading and it is more reflective of traditional gender and family roles and male exceptionalism than the language in the textbooks (2009). One specific example of this is in grade 2 unit 3 in which a young female falls asleep watching it rain, only to have a grand adventure, meeting a knight and his pet dragon, sailing her own ship across the seas, and riding aback this red dragon fearlessly. However, the images give status over and over to the male who is dressed as a knight and is quite larger than she. He is foregrounded, despite doing very little physically. She is also dressed in pink heart pajamas the entire time, despite linguistically her having an

impressive dream journey where, the illustrator *could* have drawn her in a knight's costume, or a pirate's costume, or a Navy costume. It was *her* dream after all. Below is an image from that story in Figure 29.

Figure 29 *OOWTE Grade 2* Unit 3 "Rainy Day"

Domestic Father. In this series, while traditional heteronormative family values are predominant, there are multiple attempts at empowering males to enter domestic roles, such as baking or cooking dinner, childcare, putting children to bed, playing with children, being active in chores, among others. Just as with strong female leads existing in each grade level, there are examples of males being successful in traditionally female domains in each grade level text. These males still primarily maintained status through adornment. They wore ties and dress clothes, giving the impression that they had just come in from work to care for family.

Aggressive Male. Competitive play for male characters is seen to a lesser extent but is still aptly present in this series. One notable example is from *Mean Dean* in Grade 2. He says, "As a rule, I never hit back." The dependent clause in first position

insinuates that the decision to NOT use fists in play is a principled decision this child has made, which encapsulates that a precedent exists for boys to use fists in play. It insinuates that withholding physical violence is not the norm. The negative word "never" also insinuates that he has been in this situation several times, again playing into the idea of precedent for this behavior. This story gives a nod to the ideology "boys will be boys" which provides increased freedom for boys to act badly socially.

This double standard for male and female behavior is continued in grade 2 and into grade 3 texts. Grade 3 contains an odd story about a boy who seems to be a braggart. The language used to describe how ill-liked he is was oddly strong for a young children's reader. The child being vilified was described as a 'sneak', a 'spy' with 'a big slick smile' who 'boasts a lot'. The descriptions from the writer on his behavior are also oddly strong. "He stuck out his chest" "He smacked his lips." "Scott's stuck up speeches…" "Scott snuck up" "he boasted". This type of aggressively negative language was only read in this series from male characters. While, in the end, the boys realized they were wrong about Scott, the shear amount of times aggressive language was used still stood out. This type of aggressive language between males happened again in grade 3 with 2 boys discussing dogs in the park.

(26) Narrator: Jack and Ben were walking through the park. A dog was swimming in the lake nearby.

Jack: Look at that dog, Ben! He doesn't seem to be scared of the water at all!

Ben: Dogs love water. Loving water is one of their traits.

Jack: They all love water? Every single dog in the world? Have you checked out every single dog, Ben? Are you sure you didn't miss one, hiding behind a tree up on a mountain somewhere?

Ben: One, two, three, four. I get four questions, all for one little statement about dogs.

Jack: Is that right? Are you positive? Absolutely sure? What if you counted wrong?

Ben: Yes, I'm sure. And that's another four questions.

Jack: So? Is there something wrong with that? Does it annoy you? Huh?

Narrator: Ben and Jack fell down on the grass, shaking with laughter. The dog jumped up onto the shore of the lake. It started shaking, too.

This is another example of aggressive and competitive language used by male characters in this series that plays into the theme of male competitive behavior. In our society, females are discouraged from this type of language, as it makes females less 'likeable' (Menendez, 2019). The fact that it is only seen in male to male dialogue subtly suggests that it is a discourse only available to males, leaving females without access to this assertive method of communication. Janks explains in her critical literacy toolkit for educators that differences in identity and power affect "who has the right to speak and act in different situations as well as who gets heard when they do speak or noticed when they take action." (2014, p5). This aggressive discourse gives power to males, along with the pictorial status that most often went to males. The reaction in the above story where the boys can laugh and tussle after an aggressive and challenging dialogue shapes the

decisions about whose language is appropriate and inappropriate. In the dialogue above, the reaction demonstrates that this aggressive talk is appropriate between boys.

Cooperative Outspoken Female. Another female identity constructed was the inactive female who stays home while males go out and have adventures. However, females in this series are more likely to be in a narrator position, giving them a voice to give their perspectives on a variety of topics, from moving, what it is like to be a migrant farmer, the Oregon Trail, and other stories of overcoming hardships as a family. In grade 3 for example, there is a friendly letter from Miki to her friend James. She narrates the storm that came through 'last night' and her feelings. Her actions are vague "We helped clean up. We put sandbags along the river" She uses inclusive language more common in female narration. The next story also uses primarily inclusive cooperative language from Yee and Elena on how to get to school. It's a cute and silly dialogue on different modes of transportation in which each girl listens to the other's ideas without put downs or overt challenges. So, while the two characters *talk* about going out to school, the story ends with talk only which unfortunately continues the theme of females staying home. These are ways in which language constructs a position for females as cooperative, supportive, but on the periphery of life within the stories. In Janks' Synthesis Model of Critical Literacy, she explains that domination without access maintains the exclusionary force of dominant discourses (2010). These females are narrating what others do and giving their sometimes-unspoken thoughts and feelings. This shows how the characters see the world, as bystanders watching other's stories unfold through their narrative presentation of other's behaviors. This also constructs the female as less powerful than the males in her

life. This cooperative discourse then maintains the exclusionary force of the dominant aggressive/competitive discourse of males.
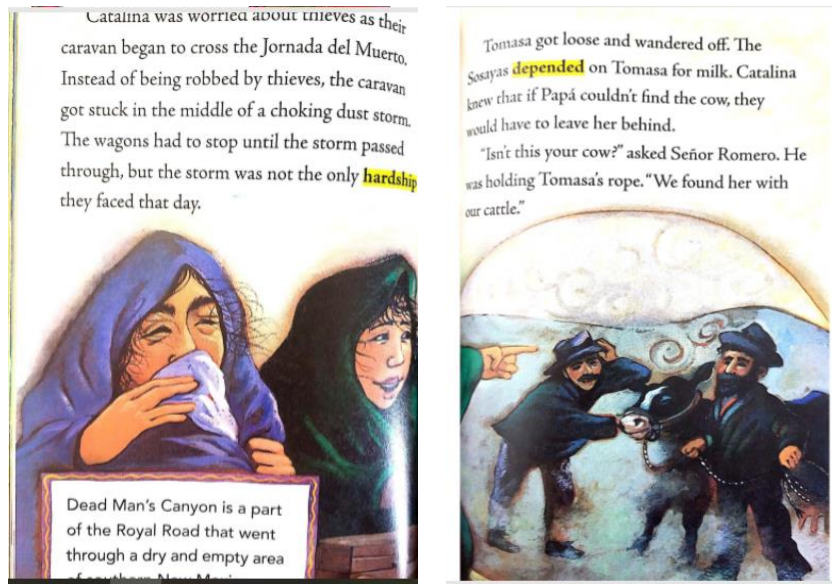
Figure 30 *OOWTE Grade 5* Unit 5 "Journey on the Royal Road"

In the story above, Carlota writes about her family's journey along the Camino Royal from San Juan, Mexico, into New Mexico, USA. She describes the actions of others in the story, and the images support her inaction, her place on the periphery as less powerful and influential than the male characters. In the story "Journey on the Royal Road" (Grade 5 Unit 5), while Carlota talks about her father and brother, she never addresses them. This is another way that she is constructed as peripheral to their family's narrative. Here, it takes for granted that as a young female, Carlota will not be much help physically or mentally to her family on their journey, unlike her brother who sits up front with her father and is seen toiling with the family's milk cow when it gets loose.

Even in stories where females go out with their families and have adventures, their active voices are not present or are muted through inclusive language. They are not given full autonomy for their actions. For example, in grade 4 unit 1, a powerful story of

immigration to the USA from Germany in the 1800's is told from the son's perspective. His mother and sister are part of this story, but only with the inclusive 'we' (x5), 'our'(x3), and 'us'(x1). This essentially removes the female immigrant voice from the story in favor of the male's perspective on how his mother and sister are dealing with immigration.

> (26) We were happy when spring came. But our troubles weren't over. The cold had killed the crops and the grapevines. To, make things worse, the rulers raised our taxes. Mama and Papa worried a lot. One day Papa and Mama gathered us together. "Anna, Richard, and Willi"; Papa said. "We have made a decision. In three months, we will sail for America. We will settle there." "Where is America?" we asked. That night Anna, Richard, and I whispered in our beds. "What would America be like? Would there be other children? Would there be cheese, grapes, and honey? Would there be wild animals?"

Power and the Cooperative Female. Janks talks about bad power and good power in her toolkit for educators *Doing Critical Literacy* (2014). In this, she discusses how power can be used to benefit some and to disadvantage others. In these stories, while the narrator is constructed as peripheral to her family's pioneering, the power and status given to her father and brother are used to benefit her. To follow are images illustrating the freedom the female narrator found as a result of the power granted to her father and brother. So, though this position is constructed for her, in this story it is not 'bad'. This text teaches language learners the value in migration and immigration, and the value in diversity and difference for those outside the cultures represented in this story. The top dogs in this story and in many others within this series are not just males, but parents.

They do have power over the underdogs, who are not just females, but children. This is a power relation that defends the underdog while promoting character development lessons around obedience and respect for parents.
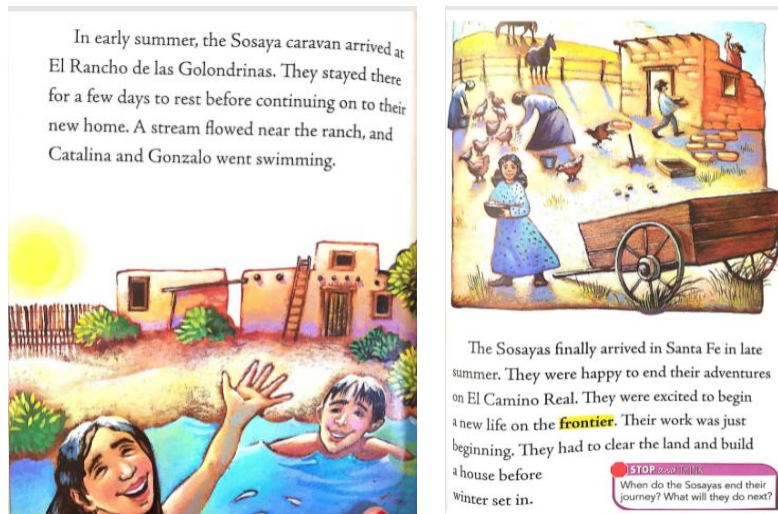
Figure 31 *OOWTE* "Journey on the Royal Road" Conclusion

Access with Design

The *OOWTE* series provides access to American history in a way that values the contributions of Latin Americans. There are multiple stories about Mexican immigration to Texas, as well as a non-fiction story about a female child and a male guide at the Alamo museum in grade 5 unit 5. This is a design that only appears in the Texas series for discussing state history and the influence of immigrants on the culture of that state, effectively giving females as well as males access to a pro-immigrant history of the state they are living and being educated in. In the Alamo Museum story, both characters are pictorially Latin in their features such as eyes, hair, and skin color. They both appear in very patriotic attire, which is a design choice that promotes acceptance of both these

184

individuals as American citizens and citizens of Texas while promoting their heritage as a thing of pride not just to them, but to Texas as well. This is shown in Figure 32. This is markedly different than *Benchmark* as that series was known to use linguistic and pictorial othering techniques to create an 'us vs them' paradigm.

Figure 32 *OOWTE Grade 5* Unit 5 "Alamo"

Classroom, School, and Societal Evaluations

On a classroom level, historical fiction and non-fiction within this series functions to help new language learners to identify with the stories and characters and to feel comfortable in their Texas classroom, lowering their affective filter. There are many examples of females overcoming language and culture barriers in this series. This is also true for males, as there are multiple biographies and short stories about young male immigrants to the United States. On a societal level, Texas boards of education desire this type of coverage of immigrants within their state to incentivize behaviors that are considered patriotic – gaining employment, seeking citizenship, earning an education, and appreciating the state's history. If all immigrants to the state do these things, it is

good for their economy and for production and innovation. It also encourages young people to assimilate, to learn English, and to become productive (non-welfare receiving) members of Texas society. This monolingual desire (English only) and entrepreneurial spirit and patriotism are American values that this series pushes through these texts.

Considering these texts on an international level, these pro-immigrant, pro-minority, pro-female messages positions language learners to see the United States through a different lens than perhaps news media and the current presidential administration paint themselves. Among other first world nations, America is not seen currently as pro-immigration or pro-minority. It is important that these students are receiving messages that contradict what the current presidential administration says about them. This change in attitude about immigration and minorities working and living in the USA is one that does have international ramifications in terms of foreign policy towards the USA.

Finally, through the multiple discourses that position females and males into different identities, there are implications at each level of Fairclough's Framework. On a classroom level, males are encouraged to be assertive, even aggressive with language, to be competitive and take the floor. Females are encouraged to be cooperative and play well with others, to defer to more assertive personalities, and to play by the rules. If they do this, then on a societal level, they will be successful in education, in work, and in attaining status within male dominated fields such as doctor, hotel owner, and tour guide.

A Comparison of Benchmark and OOWTE

Linguistically, females were represented more equally in *On Our Way to English* than in *Benchmark Advance*. There were very few references to male gender marked words. There was only one story in the series that contained "mailman" and Neil Armstrong's famous quote from the moon landing. While there was greater male representation with pronouns (1.6:1 M : F), it was somewhat expected in terms of the ratio of male to female nouns, and it was closer to equality than the ratio of male/female pronouns in *Benchmark*. There was also less disparity between male and female adjectives in the *OOWTE* series of 1:1.95 female to male. However, there was closer to equal number of verbs for males and females (1.625:1). Additionally, there was a wide variety of female proper nouns – 8 of the top 10 female nouns were proper nouns, and 5 of them were non-WASP names. This linguistic variety coupled with multiple examples of strong female leads within each grade level presents a more positive outlook for females in the Texas series. This series contains less male exceptionalist ideologies and in turn contains more egalitarian representations of males and females in interactions. There is still greater representation of males however, and there is still a strong ideology of traditional heteronormative family values for male and female characters.

Just as with *Benchmark*, *OOWTE* has significant issues representing folktales accurately in terms of how they reflect on gender. As discussed in an earlier section, "Snail Girl" in grade 4 unit 2 contains multiple troubling linguistic issues regarding representation of the non-human female, Snail Girl. In that section, I made a comparison between *OOWTE*'s version and a more widely spread version of the Navajo tale. The wife in *OOWTE*'s version is a princess in another story about her in Native American

187

Folklore, but this distinction is absent as is her voice. Snail Girl is put down repeatedly and her physical characteristics are a hindrance and obstacle to her success, unlike in the Navajo tale where these descriptions are lessened and where her speech is with the female lead instead of a male chief.

This minimization of female accomplishments is seen in another Native American folktale retelling "Let the River Flow" (grade 2 unit 5). I unfortunately could not track down another retelling of this, and the Texas' book did not name the nation from whom this story is retold. However, the female lead in this story is credited with ending a feud between tribes over water. She does this with a suggestion that they cooperate. Her role in peace keeping is reduced to one sentence that promotes cooperative discourse for females. The theme of cooperation for females and competition for males is not challenged through attempts at redesign at all within this text series. She is also only afforded a voice after her father gives her one. Without his permission and authority, she would not have had a voice in the debate. The dominant meanings in this series regarding male and female group behavior are maintained and not challenged or changed.

Overall in this series, despite retellings of folktales like Snail Girl, there was much less gendering of non-human characters and less non-human characters than *Benchmark*. As this was the case, there was very little data to determine which strategies were used most often or least often to gender non-humans in this series. More often in *OOWTE*, non-human characters lacked gender linguistically and pictorially. There were non-human characters in this series, but they were gendered less often than in the *Benchmark* series. In *Benchmark,* linguistic and pictorial gendering of non-human

females pointed to an unnecessary focus on female gender with males representing the norm. This strategy is seen far less often within *OOWTE*.

Another notable distinction between series was that female materialism was rarely seen in *OOWTE* but showed up often in *Benchmark*. There were many more opportunities in this series to see real females at work and to read their biographies, such as Harriet Pullen, Dr. Hildegard Howard, Sacagawea, Margaret Knight, and Christa Sadler, a tour guide on the Colorado River. With these stories of successful women, more space was given to their stories than in *Benchmark* which often gave fewer paragraphs and less details about famous or successful females in that series.

This is not to say that successful women were represented with as much frequency as successful males in the Texas series, just that when they were discussed, they received equal or greater space than males. Male nouns far out represented female nouns with a ratio of 2.28:1. (M : F). There were multiple units that had no female representation at all in this series. The quality with which female characters were discussed, described, and the agency given them by the writers *when they were present* was notably more egalitarian than in *Benchmark*. This gives the impression on a societal level that while men are more successful and more influential in most areas of life, women do play a role outside the home as well, though not to the extent of males. This is a *step* in the right direction for English Language texts, particularly in comparison to *Benchmark Advance.*

Summary

In this chapter, I have used Corpus Linguistics, Critical Discourse Analysis, Critical Image Analysis, and Critical Literacy to describe two series of ELT textbooks in search of the answers to several research questions. The first question that guided my study was: How is gender represented discursively in recently adopted ELL textbooks in CA and TX? The results of the present study indicate that while there has been some improvement in the ways females and males are represented discursively since 1984, there are still multiple issues regarding discursive representation. These two series reproduce several conservative American ideologies including traditional gender roles and family values, and the woman's versus the man's place in the world, and they perpetuate several negative stereotypes about females, including materialism. The US has always hidden histories in favor of a more idyllic national history, and this is demonstrated repeatedly within the series through minimizing or erasing the voices, struggles for equality, and accomplishments of females and providing richer and more vivid descriptions to males leading to male exceptionalism and supremacy (Martin and Nakayama, 2017). These were discursively enacted through more frequent presence of male nouns, pronouns, and adjective collocations, as well as more traditional addresses for females and occupational stereotyping bias towards males.

Secondly, I addressed the use of images within a critical framework developed by Giaschi using Fairclough's framework for CDA. I wanted to answer the question: How is gender represented pictorially in recently adopted ELL textbooks in CA and TX? I narrowed my analysis to only images with male and female human characters in non-crowd scenes, and I considered all seven areas of Giaschi's framework (2000). I found

that strides have been made to pictorially place females into a greater variety of activities than in past studies, but not by significant margins. The nature of these textbooks being targeted to young learners gave learners the opportunities to see mothers, teachers, and caregivers in high status roles within the home and school through eye gaze and adornment, but their status was limited to these domains.   Males were seen in three basic spheres: casual, professional, and power-dressed and were most often elevated in status over females. Overt objectification of female characters is absent from the current texts, but traditional American gender roles about clothing, work, status, and leisure persist in both series. There are undertones of Consumeristic femininity and masculinity through drawn images presenting many female characters as thin and pretty and males as tall and strong. Suppression of female accomplishments pictorially was observed in both series as female work was described linguistically but was absent from mixed gender images in many cases.

Thirdly, I examined these descriptions and interpretations through Jank's Interdependent Theory of Critical Literacy to evaluate these two series at a classroom, school, and societal level (2010). I found that in *Benchmark,* lack of access to dominant discourses for female characters coupled with the diminishing of female accomplishments while heroizing male characters promotes an ideology of male exceptionalism that limits the linguistic possibilities of female learners. However, within the Texas *On Our Way to English* series, while the text is still skewed to read about males more frequently, females and males both gain access to hybrid identities that are outside the traditional and stereotypical and are overall more diverse and egalitarian. Power

relations situated parents and fathers as the top dogs, but this use of power benefited the

families within the series instead of being an oppressive use of power.

Chapter 5 -Conclusion

As I said in my first chapter, the purpose of this study is to examine the representation of gender in two series of textbooks currently chosen by Texas and California for use in English Language Development classrooms from kindergarten to the fifth grade. I examined gender in two basic manners -- linguistically and pictorially. I conducted both Critical Discourse Analysis and Critical Image Analysis and reported the results in Chapter Four. Additionally, I wanted to examine how the textbooks discursively and pictorially reproduced and perpetuated power and domination interdependently with access and design of gender at the classroom, school and societal levels. I integrated Jank's Interdependent Model for Critical Literacy with Fairclough's Explanation Phase of Critical Discourse Analysis to respond. The findings in Chapter Four successfully address these purposes. In this chapter, I give a summary of my findings, discuss the implications for teacher training, classroom use, policy changes, and future research. I will end with discussing the limitations of the current study.

Summary of Findings

I designed the first research question to ascertain the way readings represented gender discursively in two series of textbooks published for the largest English Language Development markets in the United States, California and Texas. To examine the discursive elements of the texts, I employed Fairclough's Critical Discourse Analysis, which contained three stages, description, interpretation, and explanation. To assist with rich description of the discourse, I employed a computational survey through ANTCONC, examining gendered nouns, gendered pronouns, adjective collocations, and verb collocations for each series. I also read through each selected reading several times,

making notes of patterns in the discourse and recording them in a notebook. I used the

results of this data gathering to write a description of gender representation in each series.

I found that both series contained a large disparity between males and females in terms of

noun and pronoun use with bias towards male representation that does not match reality

using the US Census data as a baseline for defining reality. In the USA, the binary

genders are nearly equal, but both series overrepresent male characters and

underrepresent female characters compared to the population of the USA. I also

compared this to other developed nations and to the previous study conducted on US ESL

materials and found that these texts match more closely with the results of the 1984 ESL

study than to current findings in other national EFL textbooks with regard to the criteria

above.

Next, I took the results from the computational survey and the patterns I found in

my close readings of the series and interpreted them, finding several themes in each

series. In *Benchmark* I found that males go out and have adventures, while women stay

home, or go home and wait for them. I found that very traditional white Anglo-Saxon

Protestant family values are the prevailing norm, including traditional gender roles for

males and females in the home. I found strong evidence of socialization of females to be

cooperative and males to be competitive. *Benchmark* also repeatedly minimized or

completely erased female accomplishments and honored male's, giving the series an air

of male supremacy and exceptionalism. Women are viewed as materialistic and men as

pragmatic. I found similar themes in *On Our Way to English*, with traditional family

values and gender roles being very important. Patriarchal wisdom was valued and given

social power that was used to benefit the family. Females were also socialized to be

cooperative and males to be competitive, and there was evidence of exclusion of the female voice.

This research question had several sub-questions. I wanted to see how genre affected gender representation, and how non-humans were gendered linguistically. I found through a computational survey that fables were the only genre in *Benchmark* to quantitatively represent females more often than males. In *OOWTE,* biographies were the only genre to quantitatively represent females equally with males. Folktales in *Benchmark* contained the greatest degree of linguistic occupational stereotyping. Males and females were active at about the same rate in all genres, but males' activities were more physical in each genre, while females' activities were more verbal in *Benchmark*. *OOWTE* was much the same except for biography where a greater variety of active verbs collocated with female characters. Interpretations found that several genres minimized women's roles, but particularly in the biography genre in *Benchmark* and the narrative genre in *OOWTE*.

Next, I examined non-humans through critical discourse analysis. *Benchmark* had far more stories and poems about animals and other non-human characters than did *OOWTE*, who predominantly featured human stories. Male non-humans are both more frequent in type and token and are more often large and described for their character traits that bely strength and intelligence. Female non-humans are considerably less frequent in both series, are more often small and slow and are described by their size and slow speed. Their size is more often an obstacle to be overcome than a trait that is used to their advantage. These non-human characters perpetuate gender stereotypes that females are

the weaker, fairer sex as well as less intelligent than males. Stereotypes emphasize that males are stronger, larger, and more intelligent in most non-human stories.

My second research question concerned pictorial gendering in the selected readings in each series. I used Giaschi's framework for Critical Image Analysis and considered all seven areas of his framework for the chosen images. In *Benchmark*, women were seen narrowly through mothering/caregiving, nurse, and guide alongside male actors. In contrast, males were seen alongside females in a wider variety of work activities: pianist, factory worker, soldier, manager, police officer, wood cutter, beekeeper, warrior, shoemaker, fisherman, gardener, athlete, and parent. While neither of these lists covers all the work activities these characters engaged in linguistically, these were the types of work-related activities characters engaged in in mixed gender images. In 45% of the images in *On Our Way to English Texas*, males were given the active role; females were active in 35% of images. In *Benchmark Advance California*, males were given the active role 36.6% of the time and females 32%. This fact is an improvement over the past studies such as Porreca's 1984 study where males were three times as active as females. In the *OOWTE* series, males had higher status in 51% of the images. Females had higher status in 40% of the images, with equal status granted to 9% of the images. In the *Benchmark* series, males had higher status in 58% of the images and females had higher status in 22% of the images, with females and males sharing equal status in 20% of the images. Females were almost as likely to share equal status with a male as they were to hold the higher status.

These series both demonstrate marked improvements over previous critical image studies of ELT textbooks, which showed greater amounts of submission instead of

curiosity and support from females. It follows Tannen's assertions on childhood

socialization in US classrooms showing that females are socialized to be cooperative,

supportive, and curious about the thoughts of others. Males are socialized to be

independent and competitive, always vying to be in charge (2019). Males in anxious or

worried postures are incongruent with past studies that show males in more confident

poses (Mustapha, 2015; Giaschi, 2000; Morris, 1977; Porreca, 1984). While it is safe to

say that overt objectification of females and males is non-existent in these two series,

more subtle, consumeristic strategies that promote consumer femininity and masculinity

as assumed and desirable norms are present in both series.

My third research question was concerned with uncovering the roles access,

design, diversity, and domination have in these texts to empower some and not others at a

situational, community, and societal level. I employed Jank's Interdependent Theory of

Critical Literacy. I found that in *Benchmark*, the unequal relation of power places white

males as dominant and all females as secondary, displaying the values of the textbook's

publishers and in a broader sense, the state of California. At a situational or classroom

level, young learners may find more space given to language describing and being used

by males, which male students will be more apt to imitate placing females at a

disadvantage in language learning. At an institutional level, the themes of male

competitiveness and female cooperation mirror what is seen in mainstream classrooms,

which place female language learners at a disadvantage in terms of opportunities for

interaction with the teacher and holding the floor in the second language, as these

constitute as rewards for competitive actions. This response also places greater weight

and stress on male learners and assumes all males will fit into the aggressive masculinity

portrayed in this series which may serve to 'other' males who do not fit into this narrow category. On a societal level, traditional family values, traditional gender roles, and a national history that heroizes males is shared and legitimized for young learners, encouraging them to acquiesce to these values.

In *OOWTE*, on a classroom level, historical fiction and non-fiction in the series functions to help new language learners to see characters like themselves and to feel comfortable in their Texas classroom, lowering their affective filter. There are many examples of females overcoming language and cultural barriers in this series, and they read about girls like them. This idea is also true for males, as there are many biographies and short stories about young male immigrants to the United States. On a societal level, Texas boards of education desire this type of coverage of immigrants in their state to incentivize behaviors that they consider American ideals -- gaining employment, seeking citizenship, earning an education, and appreciating the state's history. Through the several discourses that position females and males into different identities, there are implications at each level of Fairclough's Framework. On a classroom level, males are encouraged to be assertive, even aggressive with language, to be competitive and take the floor. Females are encouraged to be cooperative and play well with others, to defer to more assertive personalities, and to play by the rules. If they do this, then on a societal level, they will be successful in education, in work, and in attaining status in male dominated fields such as a doctor, hotel owner, and tour guide.

To Sum up, as for linguistic analysis, these two series have *not* enjoyed improvement in gender representation over time. They are on par with Porreca's 1984 study in many ways such as noun, pronoun, adjective, and verb collocations. When

comparing these series to EFL textbooks in Japan, Hong Kong, Turkey, Poland, Saudi Arabia, Iran, and India, I found that *these* contexts have enjoyed improvement in gender representation with time and attention. They are now in several ways more egalitarian than the US textbooks.

One way in which these US textbooks have shown improvement is with images. While there are still far more male only images than female only or mixed images, the mixed images do show improvement in diversity and quantity of activity for females and diversity of activity for males. There are far more images that contain examples of males and females sharing status than in EFL textbooks from the Iran, Nigerian, and Indian contexts. There is also an improvement here over Porreca's 1984 study of US ESL textbooks. There are genres within each series that demonstrate areas of success and improvement over the past, and areas that still show much to be learned and gained from focused attention on gender representation.

After a thorough linguistic and pictorial analysis, a major finding is that these two series hold values and ideologies that do not match reality. First, male and female occupations are expanding, but at least in *Benchmark*, females are still quite narrowly drawn and described in mothering and teaching roles predominantly. While *OOWTE* shows improvement over *Benchmark*, they also do not reflect the reality of women in increasing numbers in the workforce in general. Male and female representation in workforce and in population is nearly equal, but men are shown in work clothing and at work or going out to work more often than women. They are also vastly overrepresented in the textbooks compared to the population of the USA.

Gender roles are changing and becoming more fluid, and families are more diverse and varied in appearance than either of these series depicts. More families are leaving behind the ideology of gender essentialism in the home and desiring more equal division of domestic labor (Lockman, 2019). More women are becoming financial providers, which is not well represented in either textbook series. Families are also more varied in appearance, with blended families, multiethnic and multiracial families, single parent households, and non-traditional guardianships like grandparents, aunts and uncles, and older siblings. Two parents, male and female, married households are no longer the only definition of family, but other than one story discussing divorce, many families discussed in both series were married male and female households.

This is not to say that the ideologies displayed in these texts are not representative of the prevailing ideologies of the privileged in US society. Male supremacy and exceptionalism still exist in US society and are reflected in many of our governing boards, both in private industry and in every level of government. The New York Times Glass Ceiling Index showed there are more CEOs named John than all female CEO's combined. For every female CEO, there are four times as many named Robert, James, William, or John (Wolfers, 2015). Fewer women directed the top 100 grossing films in 2017 than men named Michael and James. Fewer Republican senators are women than men named John. Fewer Democratic governors are women than men named John. Fewer women hold positions in the presidential cabinet, the Supreme Court, both house and senate (Miller, Quealy, & Sanger-Katz, 2018).

What's more, gender roles have not always been viewed as biased. Gender essentialism is a widely held belief in many more traditional homes but is also reflected

in certain news media and by certain contemporary politicians. It is the belief that males and females are born with distinctively different natures, which is predetermined biologically, and, which determines strengths and weaknesses for certain activities. Popular Christian authors such as Nancy Lee DeMoss tout this as Biblical and therefore rational, which normalizes this ideology in modern Christian families. DeMoss ironically describes this ideology in her book *Lies Women Believe and the Truth That Sets Them Free* where she claims that God wired men to be providers and protectors and are therefore not well suited to childcare and homemaking, but that God wired women for nurturing and emotional support, making them perfect for childcare and homemaking (Wolgemoth, 2018).

There is plenty of pushback on gender essentialism, however. In the book *All the Rage: Mothers, Fathers, and the Myth of Equal Partnership*, Darcy Lockman says "Parenting skills are not innate; they are learned..." and "When one parent gets into the habit of quickly responding to an infant's needs, the other is likely to accommodate that habit by failing to respond. This pattern then calcifies over days and weeks and months and years." (p. 87) and later "As the 'default parent', women quickly develop a greater 'parental consciousness'-- a greater awareness of the children's needs (i.e., 'the mental load')." (Lockman, 2019, p. 139-40).

Promoting an idealized reality that gives power and status to white men in this series is neither reflective of reality nor beneficial for children over the course of their first six years of school. Through repeated examples and lack of critical consciousness raising efforts over the course of years of education, these stereotypes and ideologies will likely become ingrained in English Language Learners. However, more research is

needed to determine the levels of uptake of gender messaging specifically from textbooks as opposed to the other variables in the hidden curriculum and society.

<div align="center">

Recommendations

</div>

In what follows, I provide some practical recommendations for classroom applications, first in teacher training, and then in the Kindergarten to fifth grade English language development classroom. I will discuss critical language study, critical literacy prompts for conscientization and critical awareness, and critical literacy projects to promote transformation.

Teacher Training

Research notes that without proper teacher training on how to recognize gender bias, many teachers will miss it. David Sadker, a teacher trainer, researcher, and author describes how each time he begins a teacher training workshop, he is reminded of the 'gender blindness' most educators have (1999). So, the pre-service and in-service teacher training classroom is the first place where I recommend beginning the process of conscientization. First, educators should partially or fully reject second language acquisition theories that are purely psychological and ignore the role society plays on acquisition. Examples of theories that are psychologically focused are Behaviorism, Nativism, and Cognitivism. Instead, Social Constructivist theories on Second Language Acquisition should be adopted for use in a critical ESL course. Within the TESL training course, these theories should be the focus on SLA units of study.

What's more, TESL education should not only teach linguistic principles, but also educational principles. The first language should again be considered an asset and

allowed for freedom of expression in the classroom. Educators need to re-evaluate the labels of "native" and "non-native speakers" and question the validity of such terms, considering many World Englishes and the ability for speakers to achieve communicative competence without having to have been born in an English-speaking country.

Next, teachers should embrace an identity of 'learner of students' instead of the traditional atlas and vessel role. Teachers need to relate to students culturally and socially, as forming relationships with them empowers them; using their culture, values, and interests in the curriculum empowers them as well. Confronting racism, gender bias, and developing communities of critical friends are advised for transformative teaching to take place.

A specific recommendation for raising teacher consciousness of gender bias is through training teachers to examine their own textbooks for gender bias through linguistic principles of discourse analysis. A day long training workshop could ask teachers to examine one unit and mark male or female nouns, pronouns, and highlight adjectives and verbs that are near them. Ask teachers to record information about principle and supporting characters' gender and gender expressions. Which gender receives greater linguistic representation? Is the reading more about male characters or female characters? Or is it a neutral text? Or are the characters equal in gender? What kinds of activities, roles, or occupations do the characters have? Are they stereotypical for their gender?

Educators could then examine pictures that accompany the readings. How many males are in the pictures? How many females? How many gender-neutral characters? By examining their own texts with a critical lens and considering agency, voice, and

representation, they can begin to see the bias and remove the 'gender blindness' that plagues many educators.

Additionally, exposing educators to teaching methods such as participatory teaching and critical pedagogy will better prepare them for teaching with texts containing gender bias. These methodologies should be taught as a part of TESOL Methodology courses and implemented through scaffolding in practicum courses.

Recommendations for the ESL Classroom

Whenever possible, educators can look for texts that demonstrate non-traditional gender roles, more egalitarian texts, and gender-neutral texts. Authentic texts to develop students' literacy for their own realities should be sought out. However, many educators are limited in either financial means for acquiring different texts, or they are limited in their ability to use texts of their own choosing. So, when educators face these limitations, there are several ways they can still promote conscientization, critical awareness, and transformation in the language learning classroom.

Critical Language Study

Norman Fairclough is a major proponent and designer of Critical Language Study or CLS. He believes that CLS might contribute to the emancipation of those who are oppressed in society. In CLS, a main objective is critical language awareness. The guiding principles for Critical Language Study are like that of Critical Discourse Analysis. In CLS, curriculum should work to join language awareness to practice in the language classroom. Language awareness is the awareness of the types of discourse students bring with them to the classroom and have at their disposal. Second, language

awareness should build on the experiences and existing capabilities of the students. This response is what happens during the interpretation phase. Students become aware of and interpret the rich array of member resources they bring with them and build on them in the explanation stage. This event is where they begin to question the assumptions about the language that they make or that they see in classroom texts or in society. The following is a flow chart for how to implement CLS in the ESL classroom.

First, allow students to reflect on their own language experiences. This instruction can be a part of a pre-reading exercise. Children can examine title, images, and headings in the reading and then be asked questions about their own experiences with these themes. Second, the educator can assist students with multiple ways of expressing their lived language experiences in relation to the theme of the text. This exercise would employ one or more of the language modalities and one or more linguistic competencies producing knowledge of language. Third, the students can engage with the text and question the social explanations within it, and further reflect on how it does or does not reflect their own realities and goals for language learning. Finally, the educator designs activities to purposefully allow children to practice new discourses. These new discourses can reflect students' own realities instead of simply assimilating into conventionalism.

This method would work well with these two series, as each series contain texts that superficially attempt to engage with other forms of discourse and cultures. However, after an intense study, they fall short in different ways. Allowing students to cycle through these stages of critical language study as a part of engaging with these supposed intercultural texts would benefit students as they are taught to think and speak critically about texts that are intended to conventionalize their lived experiences.

Critical Literacy

As Jank's Interdependent Theory of Critical Literacy has been a large part of my dissertation research, I have seen how employing critical literacy with English Language Development texts enhances both understanding of the text and of the English Language Arts core standards. This framework also provides an excellent framework for growing literacy skills while critically deconstructing a problematic text. In this section, I will outline how Critical Literacy can be applied in the English Language Development classroom to critique gender bias, and then I will provide an example lesson plan working with a reading from one of the textbooks in *On Our Way to English: Texas.*

First, educators using either of these textbook series ought not throw them to the four winds, but they should engage with them through critical literacy. Through CL, students can analyze a text they are reading, watching, or listening to in order to find out not only meaning, but also the social effects and how power works in their texts. This response will allow for critical consciousness raising, and it really can be implemented through a few important steps.

First, educators should look for ways to make story comparisons. As evidenced in this series, the accomplishments and contributions of women historically in both texts were diminished in different ways. There were several genres such as folktales that erased female voices and agency. There was little selection of fables that displayed female characters in a positive light. However, there are retellings of folktales and fairytales that give perspective to those who did not have it in the original - or in this case - the textbook versions. In addition, there are more options for children's biographies that directly engage with women's contributions throughout history to provide a different

perspective on historical events and women's influence on our national history. Aesop wrote many fables that demonstrate more breadth of characters that could be put alongside the repeated tropes in these series without compromising the tell-tale signs of the fable genre. By simply looking in the public or school library, going to YouTube or Vimeo, or by using digital resources such as Amazon Free Time, Storyline Online, Vooks, and ABC Mouse, educators can find alternative titles to pair with textbook readings.

Students can examine a second reading in groups, perhaps only looking for clues about a character or event, and then they will be able to compare the textbook version to another. They can use multiple modalities to describe characters, locate parts of speech in each to aid in challenging gender stereotypes, and decide whose voices are heard in each version. Then, educators can begin to ask questions about gender stereotypes and raise student awareness to other sides of issues that were concealed, suppressed, fragmented, or legitimated through the textbook reading (Burden, 2020).

Next, educators can better engage with student voices through critical literacy. Each series contained a few multicultural stories, but the stories were more often about the United States or fables, folktales, and fairytales told from a US perspective. Students can be asked to describe or research a similar character, event, famous person, version of a fable, folktale, or fairytale from their home culture and write, draw, or perform their own stories. This practice will also allow for critical consciousness raising efforts, as educators can assist students in determining whose voice and perspectives are shared in each version (theirs and the textbook), how males and females are depicted in each version and why that may be, and whose thoughts and feelings are valued in each. This

response would be an excellent way to use student output as comprehensible input for language learners through an interactive Venn diagram activity during and after student presentations (Burden, 2020).

Finally, collaborative redesign is a way that educators can use critical literacy with these series to promote critical consciousness and language learning. There are several ways educators can work with even very young language learners to re-design texts in this series. For example, something as simple as changing the pronouns and nouns in a story, such as the "Princess and the Pea" in *Benchmark* Grade 2 Unit 2. Children could work together to first make every reference to the prince say "princess" and every reference to the princess say "prince". Then, they could do the same for male and female pronouns. Children could re-draw pictures that put the princess in the adventures featured in the drawings from the textbook and put the prince crouching in the bed while the princess proposes marriage. This activity would allow students to criticize what might have been taken for granted about men's and women's roles in finding suitable mates. Students could also write or perform alternate endings to some of the stories in either series. Students might focus on ending the story the way they have heard stories in their home culture end, choosing to reflect the decision-making processes of their own families. Or, they could make an ending that gives a secondary character in the textbook greater voice. They could be encouraged to use non-standard dialects, code meshing, or other languages to reflect their own realities in their alternate endings.

Finally, students could create objects that re-name a character that was suppressed, thingified, or villainized in the textbooks. Pippa Stein experimented with crafting for critical literacy in the South African context and found that students in her

classes from minority groups brought in more found objects, cultural artifacts, and family treasures to express their understanding of a text or theme. By allowing students to use their own member resources to re-name or re-characterize a person or non-human from the textbook, they are effectively redesigning the text using their own realities (2004).

Example lesson using On Our Way to English Texas Grade 2.

I. **Preparation**

A. **Materials**: copies of "Sam's Big Day" grade 1, "Baseball" grade 1, and "Ivan Finds His Place" Grade 2, paper and drawing supplies, sports items

B. **Objectives:** Practice making inferences and retelling stories. Explore how nouns name boys and girls. Explore nouns related to sports. Think critically about sports boys and girls play.

C. **Vocabulary:** sport/s, baseball, basketball, music, dance

II. **Presentation**

A. Begin by asking students to think-pair-share about their favorite sport. Write down the names of sports each dyad share aloud on the board.

B. Ask both boys and girls to demonstrate how to hold or use the different sports items brought to class. If a student plays a sport that is not represented by these items, allow her to act out the way this sport is played. Students should try to name each action and sport item as the student uses it.

C. Are there any sports you played at home but not here in the US? What are they? Can you act out how to play this?

D. Divide students into three reading groups. Each group will have one of the stories in the materials section to take turns reading aloud.

E. Ask students to look at the covers and describe what they see and guess what the stories will be about. They may share the book covers with the class, their descriptions, and their guesses before they begin reading in their groups.

F. Check understanding using the multiple-choice activities included with the texts.

G. After each group has completed the reading and comprehension check, ask students to mark all the words that name a person in their readings. These are nouns. k. Ask students "who is your story about?" Is this person a boy or a girl? Why do you think all the sports stories in our textbooks so far have only had boy nouns and boys in the pictures? What does this reading say about who can play sports? We talked about our favorite sports before we read. Is it true that only boys play sports? According to Ivan's story, what kinds of things to do girls like to do? What does this reading say about what boys should like and what girls should like? Is it true that only girls are good at music? Who here likes to play music? What happens when Ivan tries to play music?

H. In your groups, scratch out the boy and girl words in your story. Re-write all the girl nouns above the boy nouns you scratched out. Re-write all the boy nouns above the girl nouns you scratched out. If you do not have any girl nouns, do not worry! This issue only means you have 1 step to do!

I. Now, use the paper and crayons at your desk to redraw the pictures to match the changes you made in each story. You may use any sport, clothing, type of hair, eye, and

skin color you wish. You do not have to draw the same kinds of boys and girls you saw.

Use scissors to cut out your drawings. Use glue sticks to paste them on top of the

drawings provided in the reader.

J. Each group should take turns reading their book and showing their pictures to

the class. They can talk about the changes they made, and which version they like better

and why.

Figure 33 *OOWTE* "Sam's Big Day" Grade 1
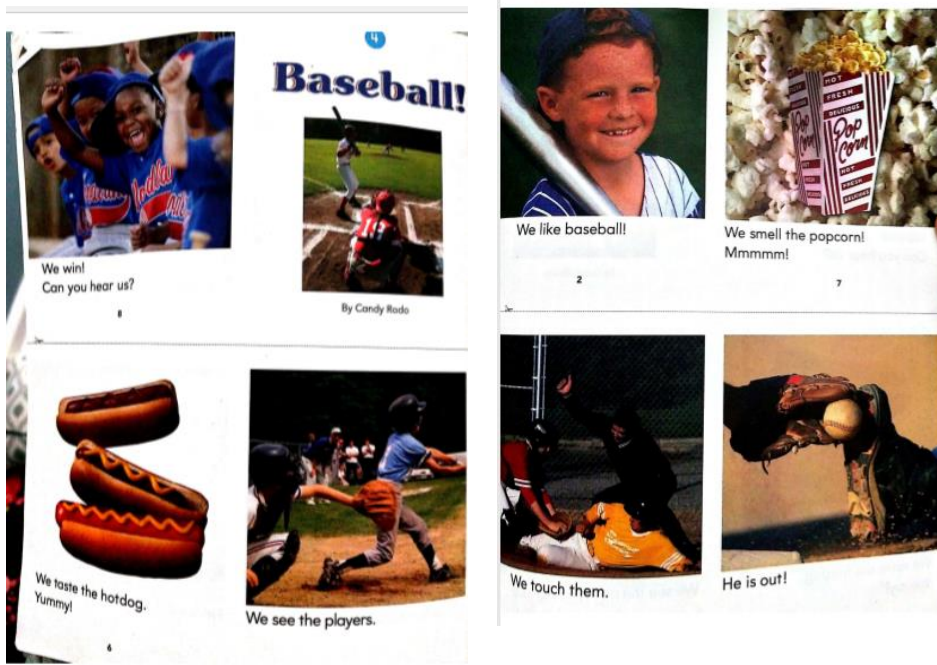
Figure 34 *OOWTE Grade One* "Baseball"
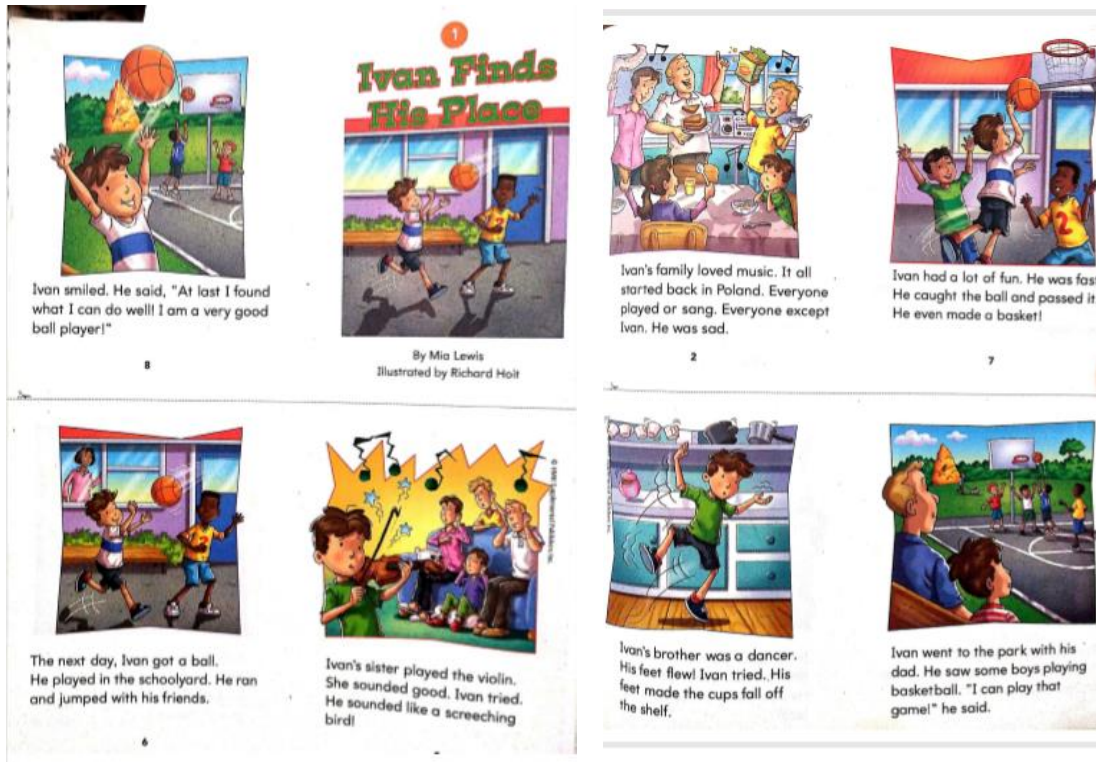
Figure 35 *OOWTE Grade Two* "Ivan Finds His Place"

Critical Literacy Projects. Finally, within the Critical Literacy Framework are opportunities for transformation. If students only realize there is a problem but are not given any outlets with which to do something about it, there can be a feeling of hopelessness. But Critical Literacy has been coined the Literacy of Hope (Janks, 2014). Critical Literacy Projects are an important way to take learning beyond the text, beyond problematization, and into social transformation. Students can make a difference in their classrooms, schools, and communities while learning language and growing literacy skills.

Several projects were described in chapter two of this dissertation, such as writing a letter to the principal asking for Halal options at an upcoming school social or using found objects to create a small garden in an area of the school yard that needs upkeep, then using the growth to provide meals to students who need them. In these series, students can investigate whether their own library has multicultural retellings of fairytales, fables, and folktales from the textbook available. They can do research to suggest appropriate multicultural stories to the librarian, and they can write and illustrate their own and laminate them to be placed in the library for the edification of all. They can go back to each of the multicultural stories in the textbooks that did not define the people group from whence the story originated and complete research online to name and compare the folktales and people groups. Students can then provide these updates to mainstream teachers, especially in California where a mainstream version of these textbooks exists.

With the lesson plan above, they can find out what sports are available at their elementary school or in their community. Do these sports allow both boys and girls to participate? If not, work together to create a video or a persuasive letter asking for equal participation. If these sports already allow boys and girls to participate, students can profile female athletes, or gender nonconforming athletes. Students could also plan and execute a sports drive where the school could offer drop boxes for used sporting equipment that can be reallocated to children who have not had access to these sports until now. Students could organize a sport's clinic during gym class to show American children how to play various sports from their home cultures with the help of teachers and gym coaches. These are ways that students can get involved with social transformation while jointly practicing using vocabulary and grammar they have learned from the texts.

Recommendations for Language Policy

In this section, I will recommend needed policy changes that US public schools, particularly those in California and Texas, should regard. First, the districts should provide resources to parents, teachers, and administrators with practical tips on talking about gender and sexuality with their pupils. There should be tips from an English Language Arts professional on addressing gender in literature with students and family. In the school, workshops should be offered as part of onboarding new teachers and in-service training during the week before classes begin working with concepts of critical literacy.

What's more, there should be greater communication between stakeholders on the effects of gender bias in learning materials. While this study is the only study on US ELD

materials, studies in content areas have found similar issues. Addressing these openly and honestly with all stakeholders should be undertaken to overcome the normalization of gender bias.

Each state Board of Education must hold their publishers accountable for lingering biases in their texts and task them with updates to their series to promote equity. Until these changes go into effect, publishers should print pamphlets for each district with tips for addressing the biases in their texts. In the public-school classroom, discussions of gender, sexuality, and inequity should be included as part of common core study. Teams of educators should work (paid) to provide materials to educators and parents to assist in this goal. Some states such as Tennessee have a week of family curriculum, which begins to address these issues, but the curriculum should be taken further to avoid opaque understandings of these concepts. As part of gender and sexuality studies, providing training to parents on how to discuss these issues at home to continue conscientization and transformational changes should be included.

Recommendations for Future Research

There were several limitations to this study that should be examined in future research endeavors. First, this study examined Kindergarten through fifth grade textbooks, while middle and high school English Language Development texts were excluded. I focused only on the written word, but many textbooks now include listening prompts on a cd or mp3 that would provide another layer of linguistic study and potential influence on the learner's reception of gender messaging. In addition, I decided to only examine texts that contained instructions to the student for language production but examining texts without explicit instructions to produce the language could be included

215

for a fuller picture of gender representation in the series. However, concerns over how much of the hidden curriculum would be taken up by students who are not required to produce the language before during or after reading should be considered in selecting texts for linguistic studies, as well as how the textbook asks students to interact with the readings.

I relied heavily on Porreca's 1984 study of gender representation in US ESL textbooks, and I compared my findings to this study and to textbooks produced internationally that have been studied more recently. However, comparative studies for each of these series would provide a clearer picture for how the state's curriculum has progressed. Broader studies similar to Porreca's 1984 study that would focus quantitatively on a larger body of ELD textbook series to examine gender representation across the US would provide a larger picture of the US, despite the influence that Texas and California classrooms have on the rest of the US.

Despite reaching out multiple times and with multiple phone calls to representatives from each company, I received very little information on the publishing process. Greater communication with publishers and in-house editors is necessary to examine the process for inclusion and exclusion and the guidelines given to authors for each series.

There are several ways this research should be taken to advance the field. First, there is more work to do on the hidden curriculum regarding the intersections of race and gender. I located several readings in these texts that misrepresented Native American folklore as well as misrepresented the transgressions of the Civil Rights Era, the Civil War, and Reconstruction period of American history that point to the issues of race and

gender that need to be discussed. In the future, wider studies should be undertaken to determine the breadth of these misrepresentations in English Language Development texts within the United States.

Beyond the hidden curriculum in materials, there is a need to measure uptake of gendered messages from these materials in English Language Development Classrooms. It is not enough to say that these exist in materials. Studying the language students produce after they read gendered messages could provide clarity on the role the hidden curriculum has played on the normalization of gender stereotypes. Classroom Critical Discourse Analysis has been employed to examine conversations among students for gendered dialogue, and this method could also be applied to student writing after finishing a text or unit wrought with gender representation issues discussed in this study.

Several studies of gender representation in teaching materials in the EFL classroom have asked teachers for their perceptions of the series, attempting to elicit what they know of gendered messaging. This idea is an important area of future research, particularly in California and Texas classrooms since they have more influence on future publications. In addition, knowledge of what teachers notice and how they respond can positively influence teacher training initiatives in the elementary context.

Finally, more endeavors to create a progressive curriculum employing critical pedagogies should be undertaken in the language classroom. Teacher training in the Humanities has evolved somewhat to introduce readings on critical pedagogies, and TESOL Press published a teacher training text that promotes social justice in English Language Teaching. However, there are many texts that attempt to teach critical pedagogies that use language that contains dominant discourses that are difficult to access

for some entry level teachers, particularly in the EFL context. Most of the original theorists who are firmly grounded in Marxism are middle class white men -- Henry Giroux, Michael Apple, Lev Vygotsky - not *exactly* attending to diversity of perspectives in the writing of these principles. These theorists wrote in elevated and privileged academic discourses, essentially shutting out the students they hoped to benefit through language that is inaccessible to them. More textbooks like TESOL Press' *Social Justice in English Language Teaching* that focus on multimodal and feminist critical pedagogies with practical applications for educators are needed for preparing TESOL educators for the gender biases and the intersection of race and gender issues that are part of the curriculum (Hastings and Jacob, 2016).

Summary

In this chapter, I summarized the findings of this research study. I explained the methodology and sub-questions I explored to respond to the first research question: How do texts represent gender discursively in these two series? Using ANTCONC, I discovered that both series overrepresent male characters and underrepresent female characters compared to the population of the USA in many ways, including pronouns, nouns, adjectives, and verb collocations. Through this computational survey, I found themes of gender representation. Males are competitive, adventurous, assertive, wise, honored, and exceptional. Females are cooperative, materialistic, and homebodies. They are valued for their beauty. Their accomplishments are diminished, suppressed, or excluded. By examining non-human agent language and images, I found that males were represented at a higher rate here as well. Males were wise and big, while females were

slow and small. Male size was an asset to their success, but for females, size was an obstacle to be overcome.

I discussed my findings of critical image analysis, asserting that these images show advancement towards more egalitarian representations over ESL texts from the 1980's and contemporary EFL texts from a variety of foreign contexts. I summed up the results of my third research question on dominion, design, diversity, and access. I found that only *OOWTE* displayed attempts at diversity, purposeful design, and biographies with strong female protagonists who accomplished things. *Benchmark* gave power without design to males and lacked genuine diversity of character or thought.

In section 2, I recommended teacher training with Critical Language Study and Critical Literacy objectives and provided an example lesson plan using *OOWTE* readings that employed elements of CLS and redesign through CL. To conclude, I gave recommendations for policy changes as well as recommendations for future research endeavors.

References

Ahmad, H. & Shah, S. (2014). EFL textbooks: Exploring the suitability of textbooks' contents from EFL teachers' perspectives. *Transactions on Education and Social Sciences*, 5(1), 12–20.

Ali Dabbagh. (2016). Gender Representation under Critical Image Analysis: The Case of Iranian ELT Textbooks. *International Journal of English Language and Translation Studies*, 4 (4): 39-52.

Amerian, M. & Esmaili, F. (2015). Language and gender: A critical discourse analysis on gender representation in a series of international ELT textbooks. *International Journal of Research Studies in Education*, 4(2): 3-12.

Amini, M., and Birjandi, P. (2012). Gender bias in the Iranian high school EFL textbooks. *English Language Teaching*, 5(2): 134-147.

Andrews, C., & Garcia, L. (1994). Women's Educational Equity. https://www2.ed.gov/pubs/Biennial/125.html

Anthony, L. (2019). AntConc (Version 3.5.8) [Computer Software]. Tokyo, Japan: Waseda University. http://www.antlab.sci.waseda.ac.jp/

Apple, M.W. (1992). The text and cultural politics. *Educational Researcher*, 21 (7): 4-19.

Austin, J. L. (1962) *How to Do Things with Words.* New York: Oxford at the Clarendon Press.

Baleghizadeh, S., Jamali Motahed, M. (2012). An Analysis of the Ideological Content of Internationally-Developed British and American ELT Textbooks. *Journal of Teaching Language Skills*, 29(2), 1-27. doi: 10.22099/jtls.2012.406

Basow, S. (2010). Gender in the Classroom. In J. C. Chrisler & D. R. McCreary (Authors), *Handbook of gender research in psychology* (Vol. 1, pp. 277-295). Springer.

Beauvoir, S. D. (1949). *The Second Sex.* Translated by H. M. Parshley. New York: Vintage Books, 1989. English translation of Le deuxième sexe (Paris: Gallimard, 1949).

Bellantoni, P. (2013). *If it's purple, someone's gonna die: The power of color in visual storytelling*. Burlington, MA: Focal Press.

Berger, J. (1972) *Ways of Seeing*. London: Penguin Books

Berlin, J.A. (1991). Freirean Pedagogy in the US: A Response *Interviews: Cross-Disciplinary   Perspectives on Rhetoric and Literacy.* Eds. Gary A Olson and Irene Gale. Carbondale: Southern IL 169-76.

Bhattacharya, S. (2017). Gender representations in English textbooks used in grade eight under national and state boards, India. *Language in India*, 17(6):410-432.

Biggle, J. (1900). *Biggle Pet Book: A collection of information for old and young whose natural instincts teach them to be kind to all living creatures.* Wilmer Atkinson Co.

Blumberg, R. L. (2015). Gender bias in textbooks: A hidden obstacle on the road to gender equality in education. https://www.rosadoc.be/digidocs/dd-000120_2007_Gender_Bias_in_Textbooks_UNESCO.pdf

Brown, H.D. (2014). Human Learning. In Brown, H.D. (Ed.) *Principles of language learning and teaching: A course in second language acquisition.* 78-108. White Plains, NY: Pearson.

Burden, A (2020). Gender Bias in Classroom Texts: Strategies to Challenge It. *TESOL Connections*. February. TESOL Press.

Butler, J.(1990) Performative acts and gender constitution: An Essay in phenomenology and feminist theory.in: Sue-Ellen Case (Ed.) *Performing Feminisms: Feminist Critical Theory and Theatre.* Baltimore: Johns Hopkins UP.

Butler, J. (1999) *Gender trouble: Feminism and the subversion of identity.*10th anniversary edition New York: Routledge.

Canagarajah, A. S. (1999). *Resisting linguistic imperialism in English teaching*. Oxford: Oxford University.

Canagarajah, S. (2004). Subversive identities, pedagogical safe houses, and critical learning. In Norton and Toohey (eds) *Critical Pedagogies and Language Learning*. Pp 116-137. Cambridge University Press: New York, NY.

Carr, M. J. and Pauwels, A. (2006) *Boys and Foreign Language Learning: Real Boys Don't Do Languages*. Basingstoke: Palgrave Macmillan. http://dx.doi.org/10.1057/9780230501652

Chapman, M. (2002). Carolyn Shoemaker.https://astrogeology.usgs.gov/people/carolyn-shoemaker

Cimpian, J. (2018, April 23). How our education system undermines gender equity. https://www.brookings.edu/blog/brown-center-chalkboard/2018/04/23/how-our-education-system-undermines-gender-equity/

Clark, J. A. and Mahoney, T. (2004). How Much of the Sky? Women in American High School History Textbooks from the 1960s, 1980s and 1990s. Social Education, 68 (December):57-63.

Cox, K. L. (2003). Dixie's Daughters: The United Daughters of the Confederacy and the Preservation of Confederate Culture (New perspectives on the history of the South). University Press of Florida.

Cunningham, J. (2017). African American language is not good English. In Cheryl E. Ball & Drew M. Loewe (Eds) Bad Ideas About Writing. Pp88-92. Morgantown, WV: West Virginia University Libraries Digital Publishing Institute.

Daniel, M.C (2016). Critical Pedagogy's Power in English Language Teaching. In Hasting, C. and Jacob, L (eds). Social Justice in English Language Teaching. 25-40. Alexandria, VA: TESOL Press.

Daniel M. C. and Koss, M. (2016). Exploring perceptions of gender roles in English language teaching. In C. Hastings and L. Jacob (Eds). Social Justice in English Language Teaching. (pp. 179-188). Alexandria, VA: TESOL Press.

Davis, A. P. and McDaniel.T, (1999). You've Come a Long Way, Baby—or Have You? Research Evaluating Gender Portrayal in Recent Caldecott-winning Books. The Reading Teacher 52(5) (February):532-536.

Davis, K. A., & Skilton-Sylvester, E. (2004). Looking Back, Taking Stock, Moving Forward: Investigating Gender in TESOL. TESOL Quarterly, 38(3), 381-404. doi:10.2307/3588346

Dijk, T. A. (2010). Discourse and context: A sociocognitive approach. Cambridge: Cambridge Univ. Press.

Dwyer, C. (1974). Influence of children's sex role standards on reading and arithmetic achievement. Journal of . Educational. Psychology. 66: 811–816. doi: 10.1037/h0021522

Dziak, M. (2019). Hidden curriculum. Salem Press Encyclopedia.

Earl, T. (1895). Pets of the household: Their care in health and disease. Columbus, OH: A.W. Livingston's Sons Publishers.

Easterly, D. M, and Ricard C. S. (2011). Conscious efforts to end unconscious bias: Why women leave academic research. Journal of Research Administration. 42.(1). 61-73.

Ehrlich, S. (1997). Gender as social practice. *Studies in Second Language Acquisition*. 19. 421 - 446. 10.1017/S0272263197004014.

Evans, L. & Davies, K. (2000). No sissy boys here: A content analysis of representation of masculinity in elementary school reading textbooks. *Sex Roles* 42: 255. https://doi.org/10.1023/A:1007043323906

Fairclough, N (1989). *Language and Power*. London: Routledge.

Fairclough, N. (1996) `A reply to Henry Widdowson's discourse analysis: a

critical view', *Language and Literature*, 5: 1-8.

Fairclough, N. (2015). *Language and power*. London: Routledge.

Fairclough, N., & Wodak, R. (1997). Critical Discourse Analysis. In T. van Dijk (Ed.), *Discourse Studies: A Multidisciplinary Introduction* (Vol. 2, pp. 258-284). London: Sage.

Feldhusen, F.F. & Willard-Hoyt, C. (1993). Gender differences in classroom interactions and career aspirations of gifted students. *Contemporary Educational Psychology*, 18, 355-362.

Finger, A.G. (2016). Using drama to combat prejudice. In C. Hastings and L. Jacob (Eds) *Social Justice in English Language Teaching.* (pp.263-278). Alexandria, VA: TESOL Press.

Fowler, R., Hodge, G., Kress, G. and Trew, T. (eds) (1979) *Language and Control.* London: Routledge and Kegan Paul.

Freeman, Y. S. (2012). *On our way to English: Texas* (2nd ed., Vol. K, 6 vols., On our way to English). Rigby: Houghton Mifflin Harcourt.

Freeman, Y. S. (2012). *On our way to English: Texas* (2nd ed., Vol. 1, 6 vols., On our way to English). Rigby: Houghton Mifflin Harcourt.

Freeman, Y. S. (2012). *On our way to English: Texas* (2nd ed., Vol. 2, 6 vols., On our way to English). Rigby: Houghton Mifflin Harcourt.

Freeman, Y. S. (2012). *On our way to English: Texas* (2nd ed., Vol. 3, 6 vols., On our way to English). Rigby: Houghton Mifflin Harcourt.

Freeman, Y. S. (2012). *On our way to English: Texas* (2nd ed., Vol. 4, 6 vols., On our way to English). Rigby: Houghton Mifflin Harcourt.

Freeman, Y. S. (2012). *On our way to English: Texas* (2nd ed., Vol. 5, 6 vols., On our way to English). Rigby: Houghton Mifflin Harcourt.

Freire, P. (1970). *Pedagogy of the oppressed.* Herder and Herder: New York.

Gee, J.P. (2011). *How To Discourse Analysis: A Toolkit*. Routledge: London.

Gharbavi, A., and Mousavi, S.A. (2012). A content analysis of textbooks: Investigating gender bias as a social prominence in Iranian high school English textbooks. *English Linguistics   Research.* 1(1): 42-49. Doi https://doi.org/10.5430/elr.v1n1p42

Giaschi, P. (2000). Gender positioning in education: A critical image analysis of ESL texts. *TESL Canada Journal*, 18, 1: 32-46.

Giroux, H.A. (1988). Literacy and the pedagogy of voice and political empowerment. *Educational Theory* 38 (1) 62-75.

Gershuny, H. L. (1977). Sexism in dictionaries and texts: Omissions and commissions. In A. P.,   Nilsen, H.. Bosinajian, H. L. Gershuny, & J. P. Stanley (Eds.), *Sexism and language* (pp. 161-179). Illinois: National Council of Teachers of English.

Goffman, E. (1959). *The presentation of self in everyday life*. New York, NY: Anchor Books/Random House.

Graham, Alma. (1974). The Making of a Non-Sexist Dictionary. *ETC: A Review of General Semantics.* 2.

Grayson, K. (2006). Unmasking Gender Bias – Observing Hidden Dimensions that Affect Student Achievement. https://www.idra.org/resource-center/unmasking-gender-bias/

Grimm, J. and Grimm, W. (1963) The Elves. In Crane, Lucy (Translator) *Household Stories from the Collection of the Brothers Grimm.* (pp 171-174). New York, NY: Dover Publications.

 Gustlin, D. Z. (2016). The "f" word: A content analysis of "female" artists in art history textbooks (Order No. 10149428). Available from ProQuest Dissertations & Theses Global. (1815535674).

Hartman, Pl., & Judd, E.L. (1978). Sexism and TESOL Materials. *TESOL Quarterly* 12(4): 383-393.

Harro, B. (2000). The Cycle of Socialization. In M. Adams (Author), *Readings for diversity and social justice*. New York: Routledge.

Hastings, C. and Jacobs, L. (2016). *Social Justice in English Language Teaching*.
Alexandria, VA: TESOL Press.

Hellinger, M. (1980). For men must work and women must weep: Sexism in English
language textbooks used in German schools. *Women's Studies International
Quarterly*, 3: 267-275.

Hicks, F. C. 1974. "Continuing Task Force on Education for Women, Texas Feminist
Textbook Review." Protest hearings on textbooks before Texas Education
Agency. Austin, TX. September 11, 1974.

History of Betsy Ross. (n.d.). http://historicphiladelphia.org/betsy-ross-house/woman/

Hutchison, K. B. (1999). Senate floor speech on single-sex classrooms amendment.
Proceedings and debates of the 106th congress, first session.
http://www.senate.gov/hutchison/speech11.htm

Janks, H. (2010). *Literacy and Power.* London and New York: Routledge.

Janks, H. (2014). *Doing Critical Literacy: Texts and Activities for Students and Teachers.*
New York: Routledge.

Jaworski, A. (1983). Sexism in textbooks. *British Journal of Language Teaching* 21 (2):
109– 113.

Jhally, S. (Director). (2010). *Codes of Gender* [Video file]. USA: Media Education
Foundation. https://www.imdb.com/title/tt2190568/

Keams, G., & Ziehler-Martin, R. (1998). *Snail girl Brings Water: A Navajo Story*.
Flagstaff, AZ: Rising Moon.

Keshavarz, M. H., & Malek, L. A. (2009). Critical discourse analysis of ELT
textbooks. *The Iranian EFL Journal*, 5(2), 6-19.

Kissau, S. P., Kolano, L. Q. and Wang, C. (2010) Perceptions of gender differences in
high school students' motivation to learn Spanish. *Foreign Language Annals*,
43(4): 703–21. http://dx.doi.org/10.1111/j.1944-9720.2010.01110.x

Knisely, K. (2016). Language Learning and the Gendered Self: The Case of French and
Masculinity in a US Context. *Gender and Language*, 10(2), 216-239.

Krashen, S. (1981). *Second Language Acquisition and Second Language Learning*.
Pergamon Press Inc.

Kristoff, K. (2018, January 26). What's behind the soaring cost of college textbooks. https://www.cbsnews.com/news/whats-behind-the-soaring-cost-of-college-textbooks/

Lakoff, R.T. (1975). *Language and woman's place.* New York: Harper and Row.

Lakoff, R. T., & Bucholtz, M. (2010). *Language and woman's place: Text and commentaries*. Oxford: Oxford Univ. Press.

Lee, J. F. K. (2014). Gender representation in Hong Kong primary school ELT textbooks – a comparative study. *Gender & Education*, 26(4), 356–376. https://doi.org/10.1080/09540253.2014.916400

Lee, J. & Collins, P. (2015). Gender representation in Hong Kong primary English-language textbooks: A corpus study. In Mills, S. and Mustapha, A. (eds) *Gender Representation in Learning Materials: International Perspectives.* Routledge: London. Pp37-51.

Lee, J. (2018). Gender representation in Japanese EFL textbooks - a corpus study. *Gender and Education*, 30 (3), 379-395.

Lockman, D. (2019). All the rage: Mothers, fathers, and the myth of equal partnership. New York, NY, NY: Harper, an imprint of HarperCollins.

Lisbeth, L. (2017) Strunk and White set the standard. In Cheryl E. Ball and Drew M. Loewe (eds) *Bad Ideas About Writing*. Pp117-120. Morgantown, WV: West Virginia University Libraries Digital Publishing Institute.

Luke, A. (2002). Beyond science and ideology critique: Developments in critical discourse analysis. In M. McGroaty (Ed). *Annual Review of Applied Linguistics*. Cambridge: Cambridge University Press.

Magno, C., & Kirk, J. (2000). Imaging girls: Visual methodologies and messages for girls' education. *British Association for International and Comparative Education,* 38 (3): 349-362.

Mambu, J. E. (2011) Pessimism and optimism in some critical approaches to language studies. In Manara, C., & Zacharias, N. T. (Eds). *Bringing Literature and Linguistics into EFL Classrooms: Insights from Research and Classroom Practice*. pp 165-182. Newcastle upon Tyne: Cambridge Scholars Publishing.

Marefat, F., and Marzban, S. (2014). Multimodal Analysis of Gender Representation in ELT Textbooks: Reader's Perceptions. *Social and Behavioral Sciences*. 98: 1093 – 1099.

Marshall, C. (2017, October 27). Montessori education: A review of the evidence base. https://www.nature.com/articles/s41539-017-0012-7

Martin, J. N., & Nakayama, T. K. (2014). *Experiencing intercultural communication* (5th ed.). New York, NY, NY: McGraw-Hill.

Martin, R. (1992). *Rough-Faced Girl*. New York, NY: Puttnam and Gossett Group.

Martin R. (2011). Introducing Rafe Martin. https://www.rafemartin.com/introducing.html

Mclaren P. (2017). *Life in schools: An introduction to critical pedagogy in the foundations of education* (6th ed.). New York, NY: Routledge.

Meadows Morgan, S. Y. (2017). Cultural bias in English language arts curriculum and its effect   on African American and Spanish-speaking English language learners in a municipal school (Order No. 10271350). Available from ProQuest Dissertations & Theses Global. (1925634283).

Menendez, A. (2019). *The likability trap: How to break free and own your worth*. New York, NY: Harper Business.

Mid-Atlantic Equity Consortium, Inc., and the NETWORK, Inc. Beyond Title IX: Equity issues in Schools. Bethesda, Maryland: Mid-Atlantic Equity Consortium, September 1993).

Miller, Quealy, K., & Sanger-katz, M. (2018, April 24). The top jobs where women are outnumbered by men Named John. https://www.nytimes.com/interactive/2018/04/24/upshot/women-and-men-named-john.html

Ministry of Education and Training (MOET), UNESCO Ha Noi Office, and UNESCO International Bureau of Education (IBE), (2010). Guidelines for textbook review and analysis from a gender perspective. Hanoi/Do Son/Geneva.

Mivart, G. (1881) *The cat: An introduction to the study of backboned animals: Especially mammals.* New York: Charles Scribner's Sons.

Morris, D. (1977). *Manwatching: Field guide to human behavior*. London: Jonathan Cape Ltd.

Mustapha, A. (2015). Gender Positioning Through Visuals in English-Language Textbooks in Nigeria. In S. Mills & A. Mustapha (Eds.), *Gender Representation in Learning Materials: International Perspectives* (Routledge Studies in Sociolinguistics, pp. 150-163). New York, NY: Routledge.

Nieto, S. (1996). From brown heroes and holidays to assimilationist agendas: Reconsidering the critiques of multicultural education. In C.E. Sleeter & P.L. McClaren (Eds.), *Multicultural education, critical pedagogy and the politics of difference.* Albany, NY: State University of New York Press.

Norton, B., & Pavlenko, A. (2004). Addressing Gender in the ESL/EFL Classroom. *TESOL Quarterly*, 38(3), 504-514. doi:10.2307/3588351

Oakley, A. (1972). *Sex, gender, and society*. New York, NY: Harper and Row

Pakuła, Ł P., Pawelczyk, J., & Sunderland, J. (2015). *Gender and sexuality in English language education: Focus on Poland.* (Teaching English). British Council.

Parham, F. (2013). Gender Representation in Children's EFL Textbooks. *Theory and Practice in Language Studies*. 3. 10.4304/tpls.3.9.1674-1679.

Parks, J. B. & Roberton, M. A. (1998). Contemporary arguments against nonsexist language: Blaubergs (1980) revisited. *Sex Roles*, 39(5&6), 445-461.

Pennycook, A. (1994). *The Cultural Politics of English as an International Language.* Harlow, Essex, UK: Longman Group Limited.

Pennycook, A. (2004). Critical Applied Linguistics. In A. Davies & C. Elder (Eds.), *The handbook of applied linguistics* (pp. 784-807). Malden, MA: Blackwell Publishing Ltd.

Perryman-Clark, S., Kirkland, D. E., & Jackson, A. (2015). *Students' right to their own language: A critical sourcebook*. Boston, MA: Bedford / St Martin's.

Porreca, K. L. (1984). Sexism in Current ESL Textbooks. *TESOL Quarterly, 18*(4), 705-724.

Qin, K. (2018). Doing Funny" and Performing Masculinity: An Immigrant Adolescent Boy's Identity Negotiation and Language Learning in One US ESL Classroom. *Research in the Teaching of English*, 52(4), 427-454.

Retelsdorf, J., Schwartz, K., and Asbrock, F. (2015). "Michael can't read!" Teachers' gender stereotypes and boys' reading self-concept. *Journal of Educational Psychology*, 107: 186–194. doi: 10.1037/a0037107

Reyes, S. D., Fernandez, Q., Klein, A. F., & Smith, C. (2018). *Benchmark Advance: Texts for English Language Development, California* (Vol. K). New Rochelle, NY: Benchmark Education Company.

Reyes, S. D., Fernandez, Q., Klein, A. F., & Smith, C. (2018). *Benchmark Advance: Texts for English Language Development, California* (Vol. 1). New Rochelle, NY: Benchmark Education Company.

Reyes, S. D., Fernandez, Q., Klein, A. F., & Smith, C. (2018). *Benchmark Advance: Texts for English Language Development, California* (Vol. 2). New Rochelle, NY: Benchmark Education Company.

Reyes, S. D., Fernandez, Q., Klein, A. F., & Smith, C. (2018). *Benchmark Advance: Texts for English Language Development, California* (Vol. 3). New Rochelle, NY: Benchmark Education Company.

Reyes, S. D., Fernandez, Q., Klein, A. F., & Smith, C. (2018). *Benchmark Advance: Texts for English Language Development, California* (Vol. 4). New Rochelle, NY: Benchmark Education Company.

Reyes, S. D., Fernandez, Q., Klein, A. F., & Smith, C. (2018). *Benchmark Advance: Texts for English Language Development, California* (Vol. 5). New Rochelle, NY: Benchmark Education Company.

Richards, J. C. (2001). Postscript: The Ideology of TESOL. In R. Carter & D. Nunan (Authors), *The Cambridge guide to teaching English to speakers of other languages* (pp. 213-217). Cambridge: Cambridge University Press.

Richards, J.C. (2005). The role of textbooks in a language program. *RELC Journal*. 36(1), 85-92.

Richards, J. C. (2009). *Curriculum development in language teaching*. Cambridge, U.K.: Cambridge University Press

Robbins, K. (2004). Struggling for Equality/Struggling for Hierarchy: Gender Dynamics in an English as an Additional Language Classroom for Adolescent Vietnamese Refugees. *Feminist Teacher*, (1), 66. Retrieved November 30, 2018, from Edsjsr.

Sadeghi, B., & Maleki, G. (2016). The Representation of Male and Female Social Actors in the ILI English Series. *Journal of Language Teaching & Research*, 7(2), 307.

Sadker, D. (2000). Gender Equity: Still Knocking at the Classroom Door. *Equity & Excellence in Education*, 33(1), 80-83.

Sadker, Myra and David Sadker. 1980. Sexism in Teacher Education Texts. *Harvard Educational Review*, 50:36-46.

Sadker, D. and Zittleman, P. E., McCormick, T. Strawn, C. Preston,J. (2007). "The Treatment of   Gender Equity in Teacher Education." Pp. 131-149 in *Handbook*

for Achieving Gender Equity Through Education, edited by Susan S. Klein et al. 2nd edition. Mahwah, New Jersey: Lawrence Erlbaum Associates.

Salami, A., & Ghajarieh, A. (2016). Culture and Gender Representation in Iranian School Textbooks. *Sexuality & Culture*, 20(1), 69.

Samadikhah, M., & Shahrokhi, M. (2015). A Critical Discourse Analysis of ELT Materials in Gender Representation: A Comparison of "Summit" and "Top Notch." *English Language Teaching*, 8(1), 121–133

Schegloff, E.A. (1998) Text and context paper, *Discourse and Society*, 3: 4-37

Schell, M., & Woldstad, A. (2012). *Legend of Bluebird Woman and High Horse*. Knutsen by Bookemon.

Schmitz, B. (1984). Guidelines for Reviewing Foreign Language Textbooks for Sex Bias. *Women's Studies Quarterly*,12(3), 7.

Sex (2019). In *Merriam Webster.* https://www.merriam-webster.com/dictionary/sex?utm_campaign=sd&utm_medium=serp&utm_source=jsonld

Shardakova, M., & Pavlenko, A. (2004). Identity Options in Russian Textbooks. *Journal of Language, Identity & Education, 3*(1), 25-46. doi:10.1207/s15327701jlie0301_2

Spender, D. (1982). *Invisible Women: The Schooling Scandal*. London: Writers and Readers Publishing Co-operative Society with Chameleon Editorial Group.

Steffens, M. C., and Jelenec, P. (2011). Separating implicit gender stereotypes regarding math and language: implicit ability stereotypes are self-serving for boys and men, but not for girls and women. *Sex Roles*, 64: 324–335. doi: 10.1007/s11199-010-9924-x

Stein, P (2004) Re-Sourcing Resources: Pedagogy, History, and Loss in a Johannesburg Classroom." In M.R. Hawkins (Ed) *Language Learning and Teacher Education: a Sociocultural Approach*, Multilingual Matters. pp. 35–51.

Strunk, W., & White, E. B. (1918). *The elements of style* (1st ed.). New York, NY: Pearson.

Strunk, W., & White, E. B. (1959). *The elements of style* (2nd ed.). New York, NY: Pearson.

Strunk, W., & White, E. B. (2019). *The elements of style* (3rd ed.). New York, NY: Pearson.

Sultana, S. F. (2011). Dealing with Gender Bias inside Bangladeshi Classrooms: An Overview of   Teachers' Perspectives. *Language in India*, 11(5): 249–264.

Sunderland, J. (1998). Girls being quiet: a problem for foreign language classrooms? *Language Teaching Research*, 2(1): 48–82. https://doi.org/10.1177/136216889800200104

Sunderland, J. (2000a). Baby entertainer, bumbling assistant and line manager: discourses of fatherhood in parentcraft texts. *Discourse & Society*, 11(2): 249.

Sunderland, J. (2000b). New understandings of gender and language classroom research: texts,   teacher talk and student talk. *Language Teaching Research*, 4(2): 149–173. https://doi.org/10.1191/136216800670214625

Sunderland, J. (2015). Gender (representation) in foreign language textbooks: Avoiding pitfalls and moving on. In S Mills & A Mustapha (Eds.), *Gender representation in learning materials: International perspectives*. Pp. 19-34. New York, Routledge.

Sunderland, J. and McGlashen, M. (2013) Looking at picturebook covers multimodally: The case of two-mum and two-dad picturebooks. *Visual Communication,* 12, 4: 473-496.

Talbot, M. (2010) *Language and Gender*. 2nd. Cambridge: Polity Press.

Tannen, D. (1991). *You Just Don't Understand*. London: Virago.

Tannen, D. (2019). *You're the only one I can tell: Inside the language of women's friendships* (2nd ed.). London, UK: Virago Press.

Texas Education Agency. (2018). 19 tac CHAPTER 127. texas essential knowledge and skills for career development. http://ritter.tea.state.tx.us/rules/tac/chapter127/index.html

Texas Education Agency. (2018). Chapter 113. Texas Essential Knowledge and Skills for Social Studies Subchapter A. Elementary. http://ritter.tea.state.tx.us/rules/tac/chapter113/ch113a.html

Thompson, J.B. (1990). *Ideology and Modern Culture*. Oxford: Basil Blackwell.

Thurman, S. (2013). The Revisionaries http://www.pbs.org/independentlens/films/revisionaries/

Title IX and Sex Discrimination. (2018, September 25). https://www2.ed.gov/about/offices/list/ocr/docs/tix_dis.html

US. Census Bureau. (2015). *Women's History Month: March 2015*. The United States Census Bureau. https://www.census.gov/newsroom/facts-for-features/2015/cb15-ff05.html?intcmp=sldr5.

Van Leeuwen, T. (1996) The representation of social actors. In C. R. Caldas-Coulthard and M. Coulthard (eds), *Texts and Practices. Readings in Critical Discourse Analysis*. London: Routledge. pp.32-69.

Van Leeuwen, T. (1998). *Discourse and Practice: New Tools for Critical Discourse Analysis.*Oxford: Oxford University Press.

Vasquez, V. (2004) *Negotiating Critical Literacies with Young Children.* Mahwah, NJ: Lawrence Erlbaum and Associates.

Widdowson, H.G. (1995) Discourse analysis: a critical view, *Language and Literature*, 4 (3): 157-172.

Williams, M., Burden, R. and Lanvers, U. (2002) 'French is the language of love and stuff': perceptions of issues related to motivation in learning a foreign language. *British Educational Research Journal* 28(4): 503–28. http://dx.doi.org/10.1080/0141192022000005805

Witt,S.D.(2001). The influence of school texts on children's gender role socialization. *Curriculum and Teaching*. 16(1) 25-43.

Wodak, Ruth. (2007). Pragmatics and Critical Discourse Analysis: A cross-disciplinary inquiry. *Pragmatics & Cognition*. 15. 203-225. 10.1075/pc.15.1.13wod.

Wodak, R., & Meyer, M. (2001). *What CDA Is About-A Summary of Its History, Important Concepts and Its Developments* (Vol. 20). London: SAGE.

Wolfers, J. (2015, March 02). Fewer women run big companies than men named John. https://www.nytimes.com/2015/03/03/upshot/fewer-women-run-big-companies-than-men-named-john.html?searchResultPosition=2

Wolgemuth, N. D. (2018). *Lies women believe: And the truth that sets them free* (2nd ed.). Chicago, IL: Moody.

Wolter, L., Braun, E., & Hanover, B. (2015). Reading is for girls!? The negative impact of preschool teachers' traditional gender role attitudes on boys' reading related motivation and skills. *Front Psychol.* 6:1267. doi: 10.3389/fpsyg.2015.01267

Women on Words and Images (1972). *Dick and Jane as victims: Sex stereotyping in children's readers*. Princeton: N.J.

Worrall S. (2018, December 14). The truth behind EGYPT'S Female Pharaohs and their power. https://www.nationalgeographic.com/culture/2018/12/queens-egypt-pharaohs-nefertiti-cleopatra-book-talk/#close.

Wright, W. E. (2019). *Foundations for teaching English language learners: Research, theory, policy, and practice*. Philadelphia: Caslon.

Yaghoubi-Notash, M., & Nouri, Z. (2016). Inclusion/Exclusion and Role Allocation in Marketized EFL Syllabus: Gender from CDA Perspective. *Journal of Language Teaching & Research,* 7(1), 110.

Yang, C.C.R. (2011). Gender representation in a Hong Kong primary English textbook series: The relationship between language planning and social policy. *Current Issues in Language Planning,* 12: 77-88.

Zimmer B. (2009, October 23). Explaining the Origins of Ms. https://www.nytimes.com/2009/10/25/magazine/25FOB-onlanguage-t.html

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
Kindergarten					
No Dogs Allowed in School U1	✓				/
Goldilocks and the Three Bears U2					X
Tortoise and the Hare U2				✓	
New Friends U2				/	
Who Did It? U3	/		✓		/
A Pot of Gold U4		/	/	✓	
A Thank You Note for Gram U5					✓
Helping Each Other U6				X	
A New Hat for Hen U6			X		
What Do I Want? U9					
Old Woman, Old Woman U10					✓
First Grade					
What Will Max Do? U1			X		
People Who Made Contributions U1		X			
Read to Me U2	✓				
Tortoise and the Hare U2				X	
The Princess and the Pea U2	✓	X			/
The Gingerbread Man U2	✓			✓	✓

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
The Ugly Duckling U3	✓				/
Home Sweet Home U4	X				
Good Neighbors U4	✓				
I had a Little Hen U4					X
Rhyming Words U4			/		/
The Fox and the Little Red Hen U4	/	/			/
Atom's Day Off U5		/			/
Technology Breakdown U5	/				✓
The Boy Who Cried Wolf U6	/				
Why the Sun and the Moon Live in the Sky U8					✓
The Shoemaker and the Elves U9		/			/
Second Grade					
Can You Sew a Flag, Betsy Ross? U1	/	X			
Getting a Message to General Washington U1	✓				
Rough-Faced Girl U2	/			/	X
Yeh-Shen U2	/		✓		/
The Three Billy Goats Gruff U2	✓				
Jack and the Bean Tree U2	X				✓
The Troll Returns U2	/				

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
Why Sun and Moon Live in the Sky U2	✓	/	/		/
Postcards From Alex U3	✓				
Lost in the Desert Unit 3	X				/
The Blind Men and the Elephant U4	✓				
How the Beetle Got Its Gorgeous Coat U4		✓	✓	X	
A Woman with Vision U5		✓			
Mercury and the Ax U6	/				
A Foxy Garden U6	/			/	
The Many Tales of Red Riding Hood U6		/			
On One Wheel U6				X	/
The Oregon Trail U7		/			✓
Helen Keller: Words Through Touch U7		X			
Dear Diary U7		✓			/
A Dinosaur Named SUE U7		✓			
A New Discovery U7	/	/			
Goat and Bear In Business U9	/				
A Baker's Dozen U9			X		
How Mount Rushmore Was Made U10	/	/			
Third Grade					
Election Day U1		/			
It is My Right! U1		✓			

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
Winning the Right to Vote U1		✓			
The Fox and the Crow U2			X		
The Ballad of John Henry U2	X			X	/
Geese for the Queen U2	/		X	/	
Theseus and the Minotaur U2	X	/		X	
Snow White: A Russian Folktale U2					/
Paul Bunyan's Big Thirst U2	/				
Cinderella's Very Bad Day U4	✓		/		✓
Cinderella, Too Much for Words U4	/		/		✓
Cap O' Rushes U4		/	/	/	X
Jack and the Beanstalk U 4	X				/
The Giant's Complaint U4		/			/
The True Jack U4	/	/			✓
The Beanstalk Experiment U4				/	
The Fox and the Geese U6	/				
The Three Spinsters U6	✓			/	X
Doctor Knowall U6	X	/		/	✓

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
The Wolf and the Fox U6	✓			✓	
A New Life in Vermont U6					✓
Sarah and the Chickens U7	X				X
Wind and Wildflowers U7	✓				
How the World Was Made U8	✓				
Spider and the Sun U8	✓			/	
The Milkmaid U9		/	X		/
Lazy Harry U9			/		/
Two Foolish Brothers U9	✓				
Febold Feboldson and the Bonfire U10	✓				
Straw Coal and Bean U10	X	/		✓	
Grade Four					
Stanley's Release U1	X	/			
The Gnat and the Lion U2	X			✓	
Snow White Meets the Huntsman U2	X	X	X		✓
Come Away, Come Away! U2	X	/			✓
Peter, The Wild Boy U2	✓				✓
The Shimerdas U3	X				
Birches U3	✓				
Here Boy U4	✓				

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
Waiting for Stormy U4	/				
Balto, A heroic Dog U4	X				
After Dark U4	✓				
Rabbit and Coyote U6	/			/	
The Valiant Little Tailor U6	✓				
Chi Li and the Serpent U6					
Molly Whuppie U6		✓			
Kate Shelley: A Young Hero U6		/			
Hercules's Quest U6	✓			/	
Paul Bunyan and the Troublesome Mosquitoes U6	✓				
Dust Bowl Refugee U7		/			
Black Sunday: An Eyewitness Account U7	✓				
The Pony Express U7	✓	/			
Oregon Trail Diary U7					/
San Francisco Earthquake U8			✓		
Mount Vesuvius U8	X				X
Escape From Pompeii U8	/				/
Si Se Puede U9	/				
John Henry U9	X			X	✓
Out of the Dust U9	X		/		✓
Dust Storm Days U9	X	✓			✓
Blackout 1965 U10	✓				

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
A Night in Tesla's Lab U10	✓				
Grade Five					
Mentor Persona Letter U1	X				✓
Susan B Anthony U1		/			
The Dred Scott Decision U1		/			
Mrs. Stowe and the President U1		X			
The Presidential Medal of Freedom U1		/			
Games in the Woods U2	✓			✓	
Camp-Life U2	✓				
All Together Now! U2	✓				
Tom's Secret U2	✓				
Paul Bunyan and the Popcorn Blizzard U3	✓				
The Union of Corn and Bean U3		/			✓
I hear America Singing U4	✓				✓
Gold Country U4	✓				
Annie's New Homeland U4		/			/
Asparagus U4	X				✓
British English and Me U4	/				
Technology and the Lowell Mill Girls U5		/			

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
Lucy Larcom's New England Girlhood U5		/			
An Adventure to Remember U5	✓				
Androcles and the Lion U6	✓				
Mentor Narrative Journal U6	✓			✓	
BrushFire! U6		✓	/		
Sinbad and the Valley of Diamonds U6	✓				
The Law of Club and Fang U6	✓			/	
Gold Rush! U6	X				
Yankee Doodle Boy U7	/			✓	
Victory at the Battle of Yorktown U7	/	/		✓	
Road to Revolution U7	/			✓	
The Nation at War U7	/	/		✓	
Two Letters from Boston Massachusetts U7	X				
The Youth in Battle U7	✓			✓	
Young Patriots U7		/		X	
The Water Famine U8	✓			✓	
Pecos Bill and the Tornado U8	✓				
The Pagoda on the Hill U8	✓		/	/	

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
Why The Ocean Has Tides U8	X	/	/	✓	
A Tragedy that Brought Change U9		/			
The Great Migration and the Growth of Cities U9		/			

Appendix B

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
Kindergarten					
Little Fox U5	/				
Everybody In? U8	X	/			
Rainy Day U6	X				
First Grade					
Sam's Bad Day U1	✓			✓	
Baseball U1	/			✓	
Nan's Mistake U2		/			/
All Families are Special U2					✓
Packing for Camp U2	X				
Mack the Wild Poodle U4	✓				
Supercam U5			/		
Bake Sale U5		✓		✓	
Happy Birthday U6			/		/
Jin's Cave U 6	/				✓
Peace and Quiet U7	✓				
Yams for Lunch U7					/
Pete Will Not Leave! U8					/
The Be Big Box U8					/
Second Grade					

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
Ivan Finds His Place U1	X			✓	/
All Families are Special U1					✓
A Rainy Day U3					
Nice Play U4				✓	
Let the River Flow U5				X	
Cleaning Up U6			/		X
The New Kid U5	/			/	
Grandpa Makes a Go-Cart U7	✓				
Little Brother U7	/				
Third Grade					
Frank and Miguel and Tom U1	✓				
Hello! U1					
Dogs Love Water U2	✓			/	
Gus Helps Huck Get Honey U2	✓				
Writing Model: Friendly Letter U3		/			
How Will We Get to School Today? U3		/		✓	
Robert the Robot U4	/	/			
Keep in Touch U4	/	/			
Patterns in the Stars U5				/	
Traveling Through Space U 5	✓				

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
Mister Twister U6	/				/
Digging up Money U8	✓				
How to Be a Star U8	✓				/
Fourth Grade					
Writing Model: Personal Narrative U1					✓
A New Land, A New Life U1	/	/			
Getting to Know Quang U1	/			/	
How Water Came to Dry Land U2		X			
Stronger Than Rock U3		/			
A Bird Fossil Expert U4		/			
Sailing with Cortes U5	✓			✓	
Hoof Prints in a New Land U5	✓				
The Earliest Americans U5	/	/			
Our Rainforest Home U6	X	/			✓
How I Saved Closets and Made Money U7	X				/
Minding My Own Business U7	/				/
Visiting Chef Jeff's Nose U 8		/			/
Fifth Grade					

Story Title	Men go out. Women stay home	Female Accomplishments minimized /erased	Females are materialistic	Males are competitive/females are cooperative	Traditional Family Roles and Values are important
Thomas Jefferson U 1	✓				
The Declaration of Independence U1				✓	/
Oscar Gutierrez U2	✓				
The Loveliest Song of All U3	X				/
Traveling Sound Waves unit 3		✓			
The Nez Perce Help Us U5	✓	/			
Journey on the Royal Road U5	X				✓
The Battle of the Alamo U5	✓			/	
Computers Rule U6				/	
working on the raillroad unit 6	✓				
The Moon Olympics U 7	X			✓	
The Rap About the Nervous System U 8	/				