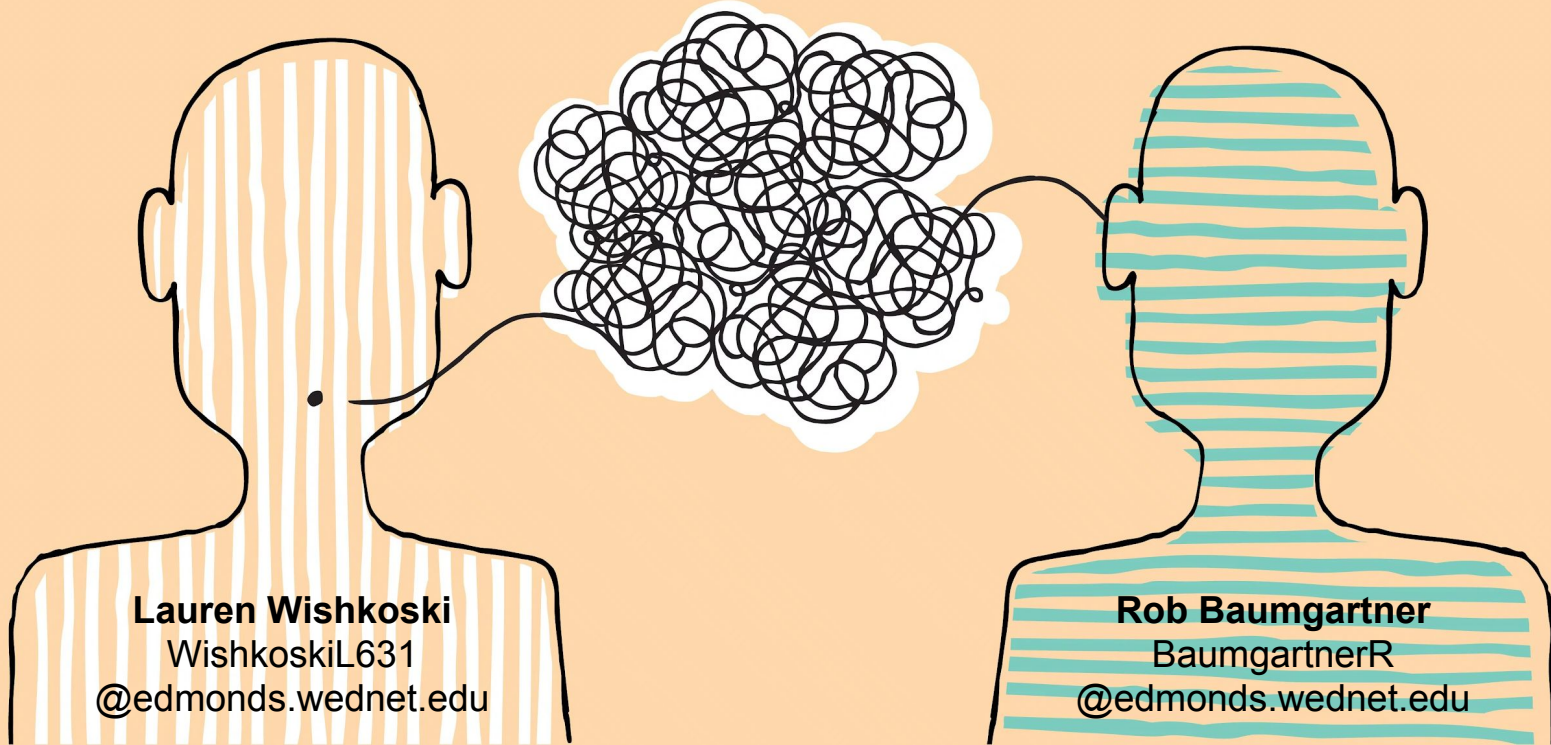


The Stories We Tell Are Important



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A Student's Story...



Jabari watched the other kids climb the long ladder. They walked all the way out to the end of the board, as big as tiny bugs. Then they stood on the edge. They spread their arms and bent their knees. And sprang up! up! up! And then they dove down, down, down.

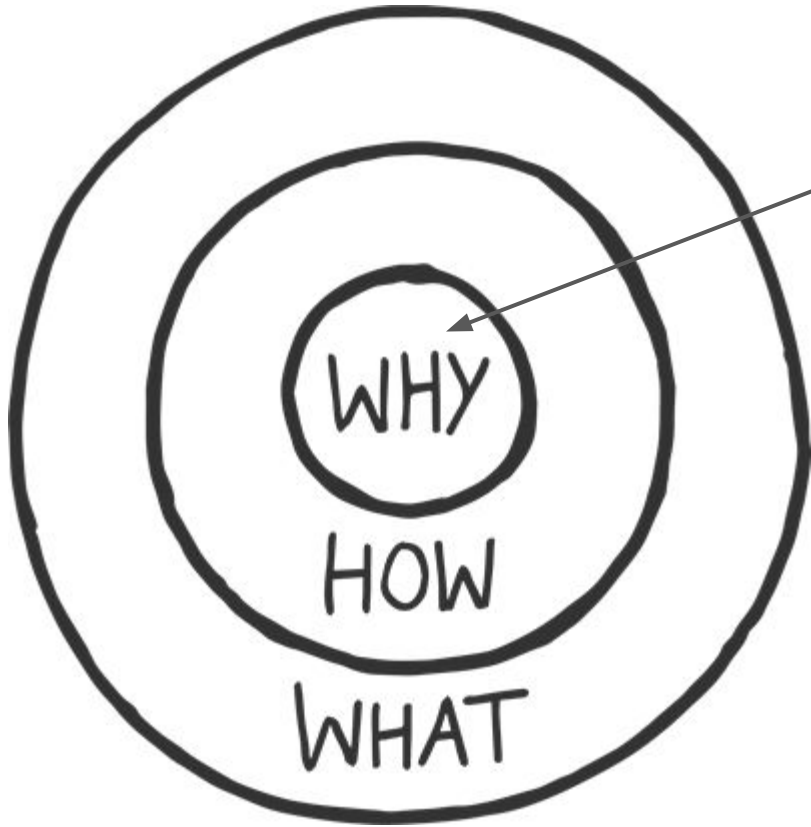
Splash!

"Looks easy," Jabari said.

But when his dad squeezed his hand, Jabari squeezed back.

Give yourself permission to learn.
*It is impossible to get better and
look good at the same time.*

Julia Cameron in *The Artist's Way*



Simon Sinek's [Golden Circle](#)

Edmonds School District [Race and Equity Policy](#)

We are committed to creating and sustaining great schools where every student—without exception—learns at high levels.

...

Educational equity benefits all students and our entire community. The diversity of our student body, our staff and our community is a strength of this district and should be fostered.

...

Each student deserves respectful learning environments in which diversity is valued and contributes to successful academic outcomes.



Chimamanda Ngozi Adichie

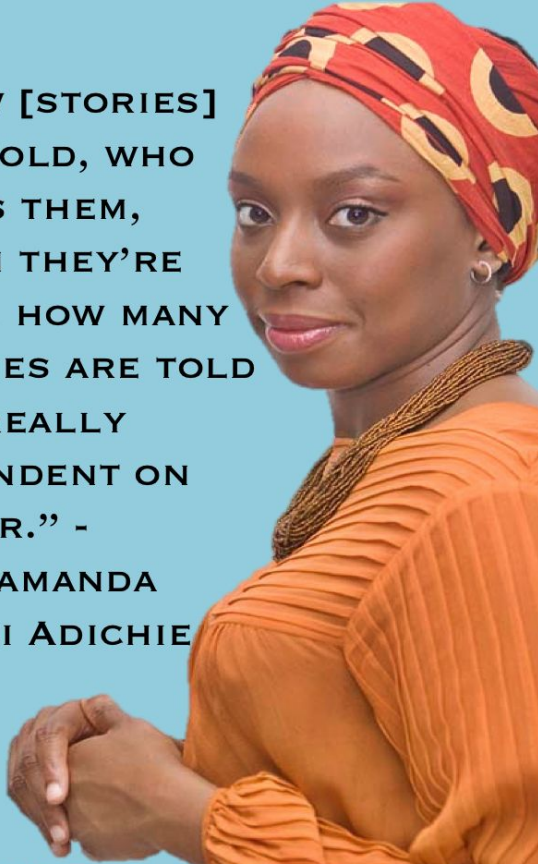
“The Danger of a
Single Story”

Author

6 minutes

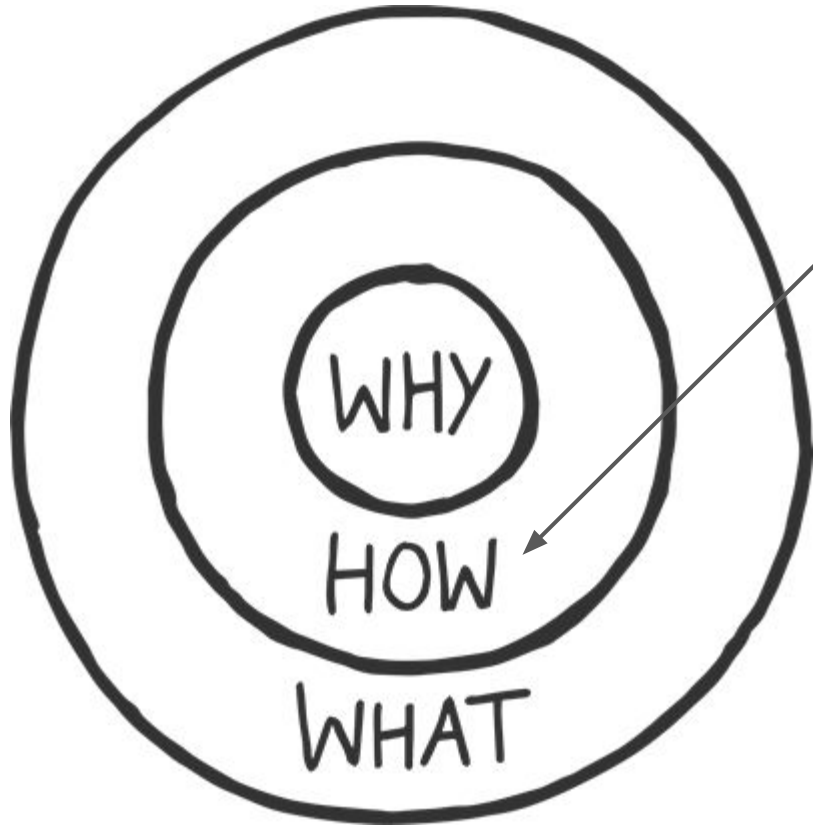
Why are stories important?

“HOW [STORIES] ARE TOLD, WHO TELLS THEM, WHEN THEY’RE TOLD, HOW MANY STORIES ARE TOLD ARE REALLY DEPENDENT ON POWER.” - CHIMAMANDA NGOZI ADICHIE



Some reasons brainstormed by Edmonds SD Paras during a learning session

- connect or divide
- open ^{or closed} mind
- suspending judgment
- understand/empathize
- know what we don't know
- stereotypes & bias
- "self-fulfilling prophecy"
 \ mental & emotional



Edmonds School District Race & Equity Policy

We resolve to address opportunity gaps at every level of our organization through policy, procedure, and practice in order to eliminate persistent achievement gaps.

Selection Policy for Instructional Materials

LISs will consider these factors as they use reason and professional judgment to select library materials: ...

- objectively **representing the diversity** of the United States and the world, including the current and historical experiences of diverse groups, considering diversity of race, ethnicity, culture, class, religion, gender, sexual orientation, physical and mental ability, occupation, and life experiences
- **free of stereotyping and** gender, race, class, and other forms of **bias...**
- **providing models** which may be used as a vehicle **for the development of self-respect and the appreciation of cultural (and other) differences**



Foreword by **Yvette Jackson**

Culturally Responsive Teaching & **THE BRAIN**

Promoting Authentic Engagement and Rigor
Among Culturally and Linguistically Diverse Students

Zaretta Hammond

Culturally Responsive Brain Rule #1

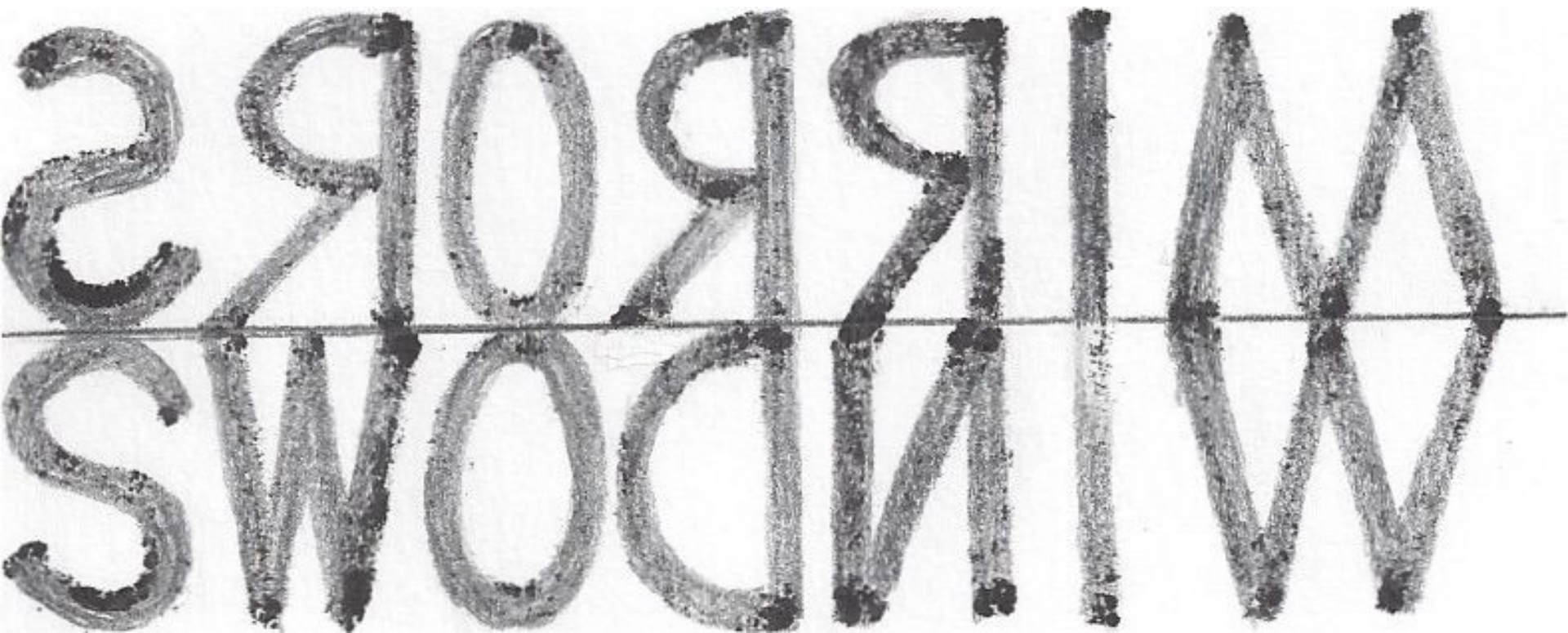
The brain seeks to minimize social threats and maximize opportunities to connect with others in community.

“Marginalized students need to feel affirmed and included as valued members of a learning community” (Hammond 47).

Culturally Responsive Brain Rule #3

Cultures guide how we process information.

“Collectivist cultures use social interactions such as conversation and storytelling as learning aids. ...Neural pathways are primed to learn using story, art, movement, and music” (48).



Original attribution of "Mirrors, Windows, and Sliding Glass Doors": **Dr. Rudine Sims Bishop** [article](#)



Grace Lin

Children's Book
Author/Illustrator

“The Windows and
Mirrors of Your
Child's Bookshelf”

12 minutes

Examining Texts

Choose one or two texts from your table. Read the description & author info, scan the images...

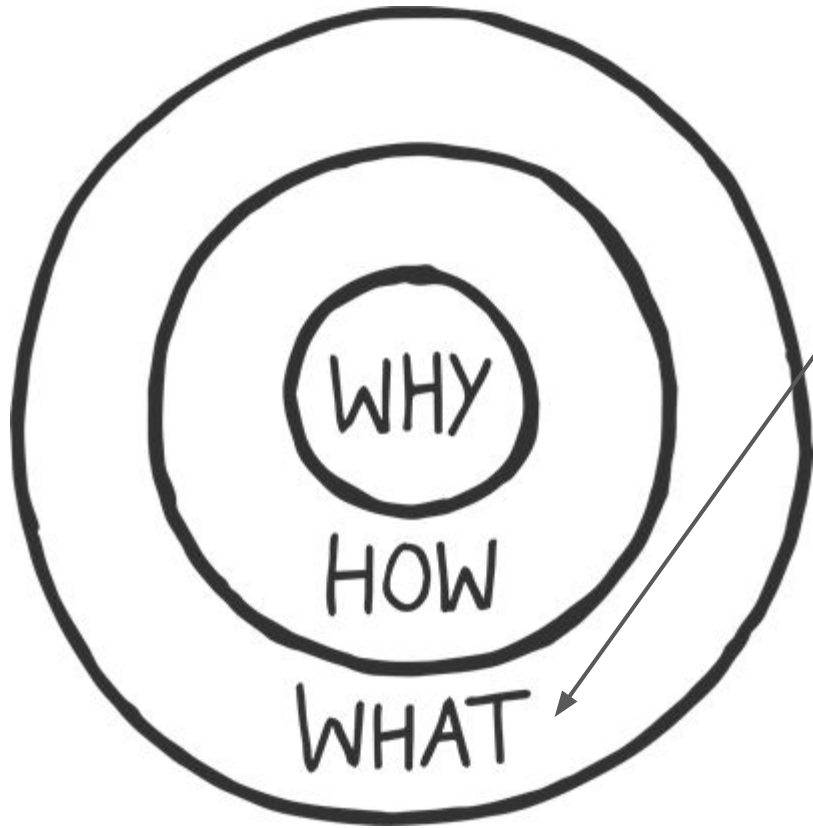
For whom might this book be a mirror? Window? In other words, who is represented by this text? Whose story is it sharing?

What categories of identity do you see represented, e.g., race?



Invitation:

With your partner and/or others near you, share your reflections.



Given the 'why' and the 'how', what is our role? How do the why and how impact the resources and services we offer?

There's no such thing as the perfect lesson, the perfect day in school, or the perfect teacher.

For teachers and students alike, the goal is not perfection but persistence in the pursuit of understanding important things.

Tomlinson and McTighe

Diversity in Children's Books 2015

Percentages of books depicting characters from diverse backgrounds
Based on the 2015 publishing statistics compiled by the Cooperative Children's Book Center, School of Education, University of Wisconsin-Madison:
ccbc.education.wisc.edu/books/pcstats.asp



0.9%
American
Indians/
First Nations

2.4%
Latinx

3.3%
Asian Pacifics/
Asian Pacific
Americans

7.6%
African/
African
Americans

12.5%*
Animals, Trucks, etc.

73.3%**
White

Illustration by David Huyck, in consultation with Sarah Park Dahlen & Molly Beth Griffin
Released under a Creative Commons BY-NC-SA license: <https://creativecommons.org/licenses/by-nc-sa/4.0/>

* About a quarter of the total children's books published in 2015 were picture books, and about half of those depict non-human characters, like animals & trucks.

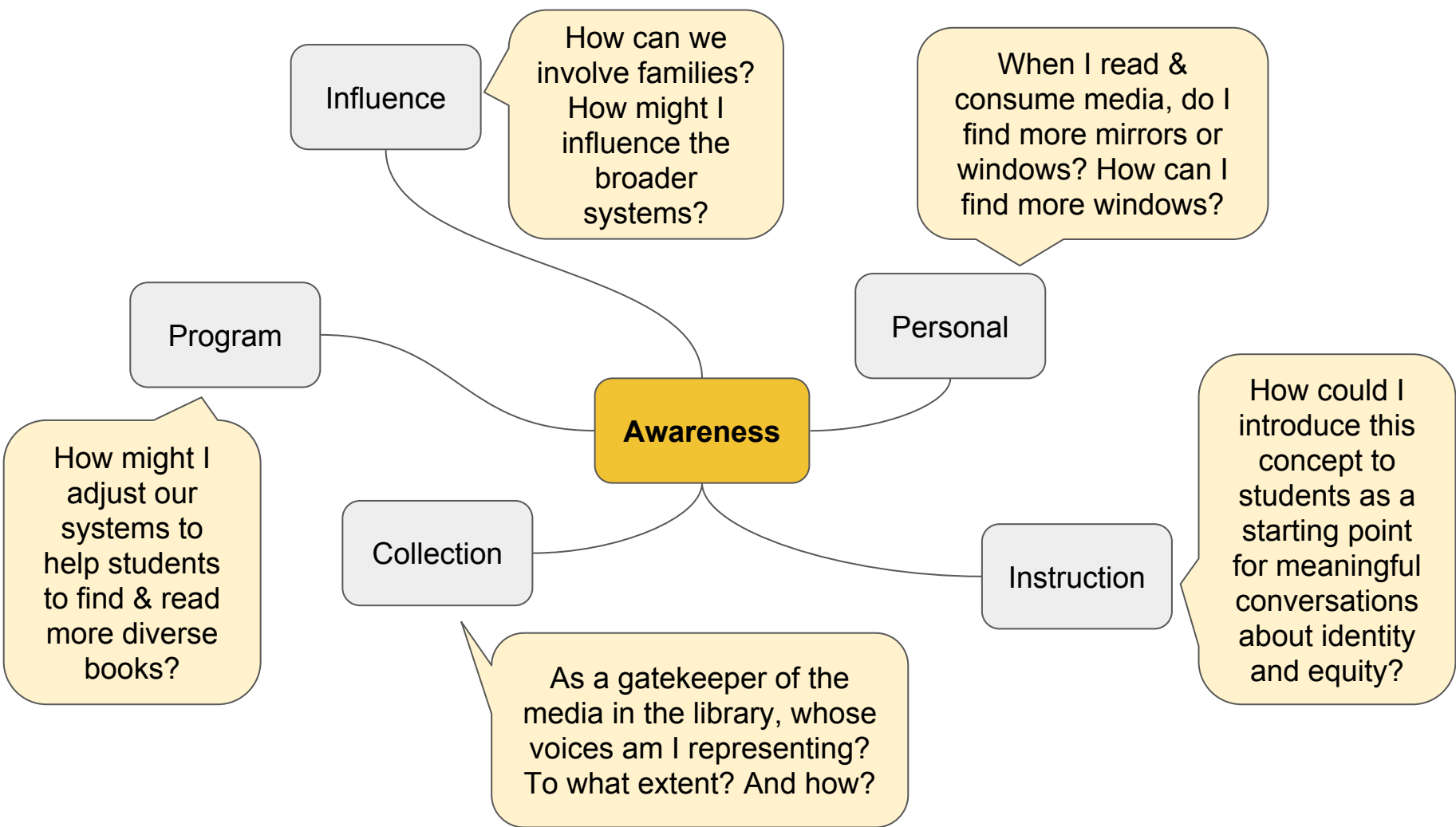
** The remainder depict white characters.

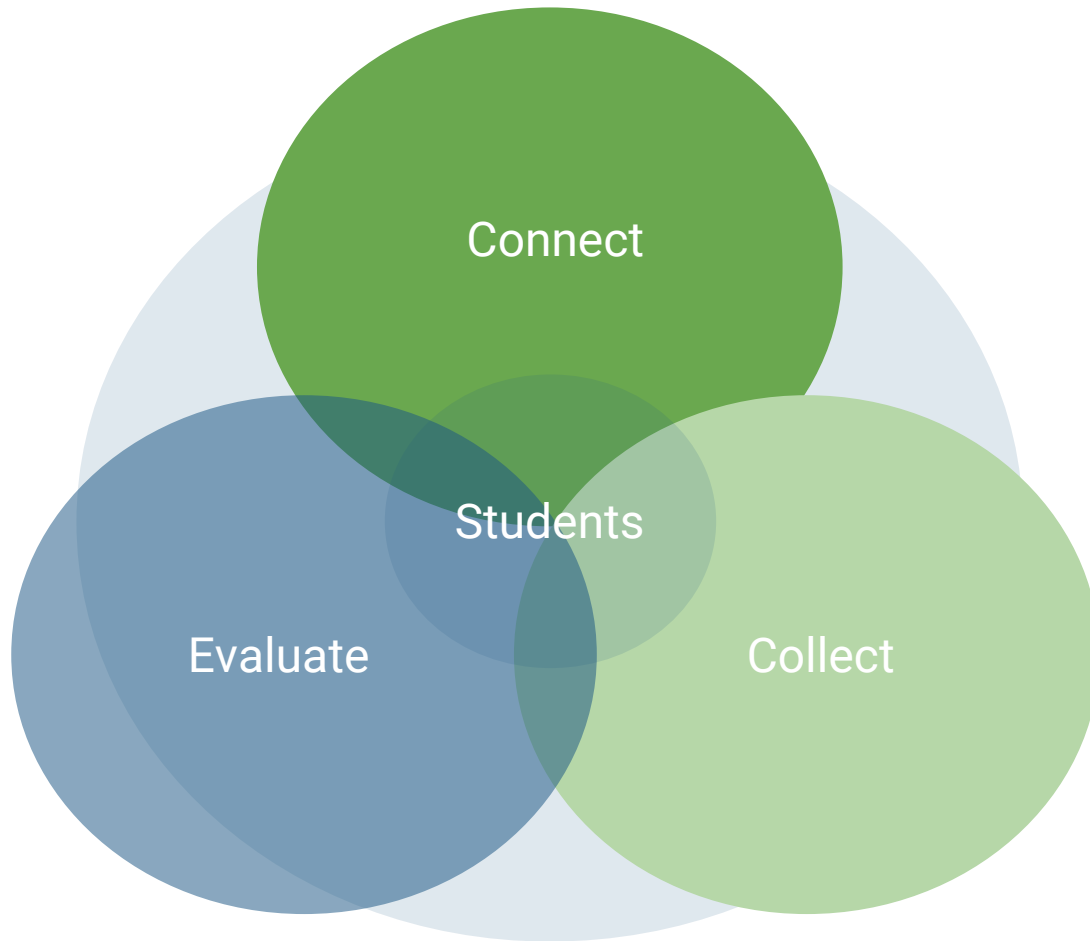
When children cannot find themselves reflected in the books they read, or when the images they see are distorted, negative, or laughable, they learn a powerful lesson about how they are devalued in the society of which they are a part.



Dr. Rudine Sims Bishop,

[“Mirrors, Windows, and Sliding Glass Doors”](#)





Collection Goals Document

WHO are we serving? How can we SEE them?

- Demographics that are available

Extending our knowledge beyond demographics

- What would you like to learn about student and family identities and experiences this year?
- How will you learn more this year?
 - Through whom?
 - Through what events?
 - Through what strategies?



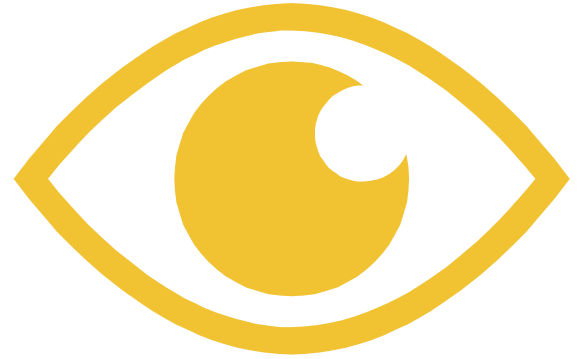
Diversity and Representation of the Collection

How do you currently determine how broadly a group is represented in your collection?

What ideas do you have for learning more this year about how broadly your school's collection represents various groups?

Are there any gaps in representation that you already know about?

Around what groups/experiences might you focus your book selection this year?



Representation Audits: Basic What/Why

Literal what: a count of titles (included in a section of the collection or a program)

Literal why: to determine the number of titles and representative percentages of specific groups within the collection or program

- Attempt to determine what percentage of collection/section/program reps something other than the established norm: white, cis/het, able-bodied, male
- Answer question, “what percentage of my collection is **written by** a voice other than the traditionally dominant voice?”
- Hold collection developer accountable to community and ideals of librarianship

Where to start...

Mini-audits:

- Audit new orders before submitting so that you can edit.
- Audit important programming: read-alouds by grade, displays, book talks, etc.

Reverse representation audit:

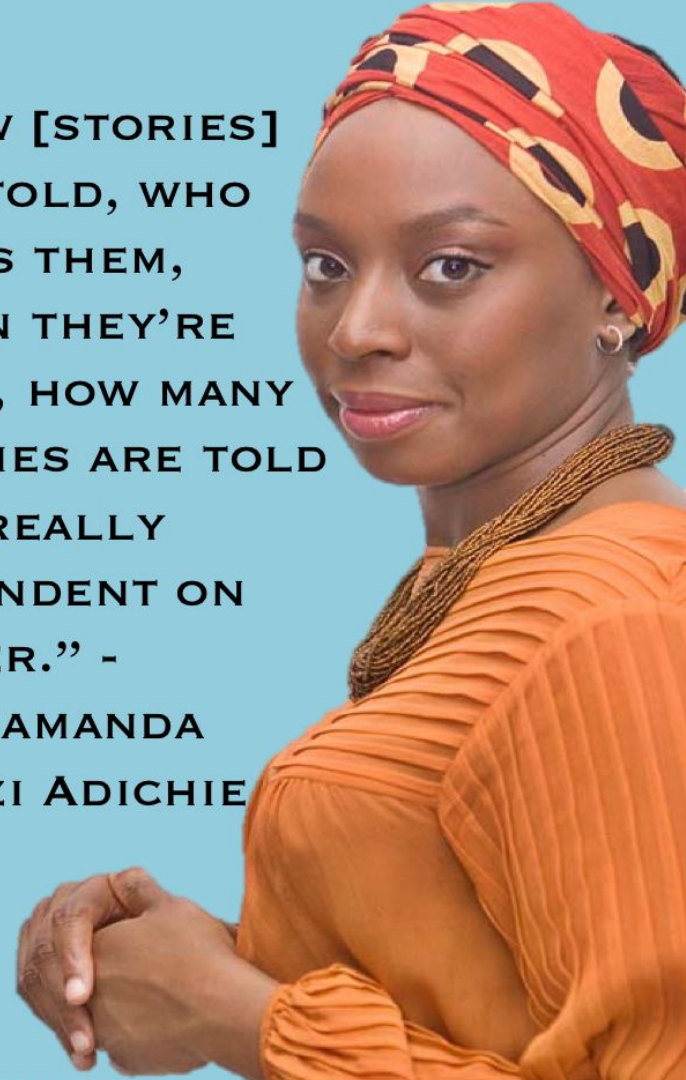
- Target specific topics using recent, reputable book lists for that topic. Check to see how many of the titles you have in the collection. Fill holes accordingly. Schedule specific topics for specific times of the year.

Begin to do bigger audits by sections that are MOST used/checked out.

Reflect: How can you apply the significance of story and mirrors/windows...

- Personally?
- To curricular resource selection/deselection?
- In your work with teachers?

“HOW [STORIES] ARE TOLD, WHO TELLS THEM, WHEN THEY’RE TOLD, HOW MANY STORIES ARE TOLD ARE REALLY DEPENDENT ON POWER.” - CHIMAMANDA NGOZI ADICHIE



Book Lists

A few booklists of multicultural and social justice books:

Teaching for Change [Booklists](#)

TeachingBooks.net [Booklists](#)

Early Childhood Anti-Bias [Booklists](#)

Black Lives Matter Week of Action [Booklist](#)

Guide for Selection (or De-selection) of Media

[Guide](#) for Selecting Anti-Bias Children's Books

Practical Tools

Tools/checklists to enhance reading diversity in the classroom/curriculum:

[Lite Version](#) (classroom instruction or library) and [Extended Version](#) (more explanation)

[Click here](#) to see examples of these tools applied to texts at a variety of levels. (Scroll down.)

**Resources
For Selection
& Deselection**

If you don't live it,
it won't come out of
your horn.

Charlie "Bird" Parker,
American jazz saxophonist/composer

