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ABSTRACT

This paper proposes a multicultural education framework for curriculum development for social studies/language arts core classes taught in a multicultural setting. The themes proposed in the framework are meant to be embedded in an integrated, holistically organized program. The purpose of the paper is to provide a curriculum framework model suitable for presentation at a social studies and/or language arts conference. This is not a closed model but intended to be dynamic in order to open discussion about a multicultural education curriculum. The multicultural themes suggested as applied to integrated social studies/language arts programs include: (1) "Understanding Self and Others: Culture, Ethnicity, and Personal and Group Identity"; (2) "Critical Participation in a Pluralistic Democracy"; and (3) "Multicultural, Transformative Content Knowledge." (EH)

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The Drama of Dominance and Diversity
A Multicultural Curriculum Framework
for Secondary Social Studies/Language Arts Core

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Prologue

I have prepared a multicultural education framework for curriculum development for social studies/language arts core classes taught in a multicultural setting. The themes proposed in the framework are meant to be embedded in an integrated, holistically organized, program.

My purpose in this paper is to provide a curriculum framework model suitable for presentation at a social studies and/or language arts conference. Because of this, the model may appear to be a closed model. I, however, want to emphasize that curriculum is a dynamic description of instructional intention, and to assume otherwise would be to shortchange the goal of social reconstruction for which the model was designed. This model and its description are intended to open discussion, to be used in schools to facilitate movement toward a multicultural education curriculum.

A great contradiction exists within our society. It is the contradiction between beliefs espoused by democratic principles and the inequality experienced by certain cultural groups subordinated because of their race, class, or gender. Our schools' perpetuation of a dominant heritage reflecting values inappropriate to a growing proportion of our students results in social tensions witnessed daily in classrooms across the country. Ironically, the ensuing inequality works to prevent the mobilization of unity and solidarity necessary for the development of students' understandings of the role of the citizen in a pluralistic democracy.

The purpose of this paper is to merge two theoretical understandings of the function of schooling to produce a social studies/language arts core curriculum that is critical, multicultural, and democratic. To do this I first address the theoretical foundations of this curriculum. From theory I move to a consideration of how humanities classrooms, with language arts and social studies working in tandem, can use a culturally sensitive and culturally democratic pedagogy to further students' historical and contemporary understanding of the value of diversity and unity in accomplishing socially transformative goals.

Theoretical Foundations

A plethora of notions about the proper form of multicultural education has created confusion among education practitioners. The convergence of two theoretical paths have helped to negotiate my own understanding of the relative roles of schooling for critical participative democracy and multicultural

education. The democratic function of schools put forth by John Dewey and the liberatory pedagogy of Paulo Friere when articulated together present a social reconstructionist view of schooling for a critical multicultural democracy[1].

John Dewey (1916) addresses the issues of inequality, social tension, and democratic reform when he writes about the implications of human association.

> In order to have a large number of values in common, all members of the group must have an equitable opportunity to receive and to take from others. There must be a large variety of shared undertakings and experiences. Otherwise the influences which educate some into masters educate others into slaves. . . . (p. 84)
> . . . . The isolation and exclusiveness of a gang or clique brings its antisocial spirit into relief. But this same spirit is found wherever one group has interests 'of its own' which shut it out from full interaction with other groups, so that its prevailing purpose is the protection of what it has got, instead of reorganization and progress through wider relationships (p. 86-85).

For Dewey, democracy is clearly more than just a form of government, it is a mode of "associated living, of conjoint communicated experience" (p. 87). He argues that schools should present students with opportunities that foster these ethical foundations and critical understandings of participative democracy.

When the ideas of critical liberatory pedagogy ((Freire, 1993) are brought to bear on Dewey's notion of schools as apprenticeships of democracy we begin to develop an understanding of the potentially powerful force of schools

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[1] The term"cultural democracy" has been used by Ramirez and Casteneda (1974) to challenge the negative effects of an assimilationist ideology. Cultural democracy recognizes that the way a person communicates or relates to others is a product of a value system of the home and community. It is used to provide a critique of education that does not recognize the individual's right to remain identified with the culture and language of his or her cultural group. Because of my emphasis on unity and solidarity among students of diverse cultures, I have moved to call this a multicultural democracy. "Critical" was added as a way of emphasizing the need for an on-going critique of democractic principles for the maintenance of a multicultural democracy.

in reconstructing society. Freire states that the goal of education is to pose " . . . . problems of human beings in their relations with the world" (p. 60).

> Students, as they are increasingly posed with problems relating to themselves in the world and with the world, will feel increasingly challenged and obliged to respond to that challenge. Because they apprehend the challenge as interrelated to other problems within a total context, not as a theoretical question, the resulting comprehension tends to be increasingly critical and thus constantly less alienated. Their response to the challenge evokes new challenges, followed by new understandings; and gradually the students come to regard themselves as committed (p. 62).

For Freire, liberatory pedagogy must engage students in thematic investigations of their world aimed at energizing their "attitude of understanding toward what they see" (p. 91) to act on observed injustices and objectification in a form of *revolutionary praxis*. -- to take steps to re-create society in the form of a cultural synthesis.

Multicultural Themes as Applied to Integrated Social Studies/Language Arts Programs

In order to promote skills for critical participation as a citizen in a culturally diverse democracy, I propose a liberatory curriculum with investigative and action projects that encourage students to examine their own experiences and to use their experiences to query historical narratives. I have organized the principal ideas for this curriculum into a thematic model for use in humanities, core, or block classes, classes that are team taught, and/or classes that operate within a school that has adopted a multicultural perspective of teaching and learning. The thrust of the model is two-fold: to build an inquiring and critical community within the classroom and to move education in an outward direction focusing on cultural diversity and injustice in the students' world in a research-oriented praxis.

Several pedagogical assumptions are relevant to this thematic model. It assumes that holistic, student-constructed knowledge has value and can be used to question knowledge produced by and constructed within disciplines of the dominant culture. It also assumes that the development of certain moral and ethical values and attitudes related to diversity, acceptance, equality, equity, and democracy are important goals of education within public school systems. Finally, it assumes that students who learn the meaning and value of civic participation at an early age will not be overwhelmed by the socially and politically constructed obstacles encountered by adults.

I have grouped the strands of the curriculum model into three thematic areas: understanding of self and others as members of a multicultural society, attitudes and skills necessary for critical participation as citizens of a pluralistic democracy, and multicultural content knowledge of interdisciplinary content in language arts and social studies. Within each of the three themes, strands are used to facilitate implementation within the classroom. These strands identify ways teachers can address the three themes with students. While I discuss these themes and strands individually, their value as tools of multicultural understanding lie in their interdependent natures. Because this is only a framework for building curriculum and not a learning-outcome-based curriculum, I support the descriptions of most strands with examples from a thematic unit on labor history[2].

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[2] In choosing labor history as an illustrative unit, I am engaging in a *praxis*-oriented pedagogy that seeks to recognize the equality of all students. Labor history, or the history of the working class, has all but disappeared from middle and high school American history texts, while units emphasizing contributions of the elite industrial capitalists continue to dominate the curriculum. Choices such as the latter unfortunately only affirm the heritage of a small group of students and invalidate the histories of a much larger group. Education for a critical multicultural democracy must create classroom conditions that value all students' histories.

In the proposed model (Figure 1, Appendix A), I recommend twelve thematic strands for infusion across the curriculum. These strands are intended to address the social, psychological, political, and intellectual needs of participatory citizenship in a culturally pluralistic democracy. They provide for the development of the students' personal, cultural, and national identities through explorations of the present and the past, of the home, the community, the nation, and the world, and they provide for training in the skills necessary for active participation in a pluralistic democracy. While traditional units of study provide the weft, these multicultural themes and their strands are the warp that lend yardage to the curricular fabric. Each strand not only strengthens and adds to the fabric but also imparts to it a color and texture, much the same as diversity strengthens and enhances society. Each strand provides continuity to subject matter knowledge and facilitates the extension of learning beyond discreet units of instruction.

The thematic strands that define this model can be adopted and implemented in a variety of settings. For all of the reasons noted by those promoting multicultural or multiethnic education[3], these themes can become the focus of a total school environment. By its nature, this model is however ideally suited to an integrated social studies/language arts program operating within an empowering school culture. It is most appropriate for middle and high schools, and with some modification can be carried into an elementary setting.

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[3] James Banks (1994) distinguishes between multicultural and multiethnic education. Multiethnic education is a broadly conceptualized reform movement designed to enable students from various ethnic and racial groups to experience educational equality. Multicultural education deals not only with the educational problems of low-income students and students of color but also with the problems of women, people with disabilities, religious groups, and regional groups. Many educators have become concerned that the focus of multicultural education has become so broad it may dilute its positive effects for non-white student populations.

The discussion of the framework that follows reflects my beliefs that curriculum for multicultural education must affirm cultural identities, create spaces for the voices of all students, validate the histories of all people, set high standards for academic excellence and empower students for participation in a culturally pluralistic democracy. I believe that multicultural education can not be a distinct curriculum; it is a philosophy of education, a way of life in a classroom, a climate for communication, a free exploration of conflict and change. It is a dynamic and evolving commitment of teachers and students to a free and purposeful democratic exchange of ideas. It is the resolve to construct a more equitable society.

Understanding Self and Others: Culture, Ethnicity and Personal and Group Identity

Understanding diversity is inconceivable without an understanding of culture, and culture cannot be understood apart from people. Bennett defines culture as a "system of shared knowledge and belief that shapes human perceptions and generates social behavior" (Bennett, 1990, p. 47). Culture impacts how people understand themselves and others. Consequently as teachers we have a responsibility to help students become aware of the existence and the roots of their values, beliefs, and most basic assumptions.

One of the primary goals of multicultural education is to help students to know and understand themselves and others. It is particularly significant from the standpoint of personal interaction skills that students view themselves and others as actors in both a cultural and multicultural setting. As teachers it is our responsibility to empower all students. We cannot do this unless we can blaze a path for the celebration of self and others in both the classroom and the community.

Ethnic Identity

To blaze a path for mutual celebration, teachers must first create classroom experiences that help students to define who they are as individuals living within an ethnic community. This is a dynamic process of on-going definition, a continual search for identity, but it is also one that, for reasons of trustbuilding within the classroom, students must confront anew as each school year begins. The complexity of this process is heightened in multicultural classrooms as students grapple with questions of ethnicity as well as questions of personal growth and adolescent identity formation (Erikson, 1968). Schools and teachers need to come to grips with ethnicity and culture as legitimate elements in a student's development in order to provide appropriate support (Gay, 1982, 1994).

Darder (1991) refers to this search for identity by students of micro-cultures as the awakening of the bicultural voice. Biculturalism is a process by which individuals learn to live in two distinct sociocultural environments. "Biculturality" is the result of adapting to two cultures having substantial dissimilarity (Darder, 1991; Solis, 1980,1981). How the students adapt to their biculturality determines who they are (Gay, 1982, 1994). For many students, this experience consists of how they position themselves between their ethnic community, or home, culture and their school culture. Biculturality will form the basis for my discussion of ethnic and civic identities.

Since, in the diverse classroom, it is often easiest for students to articulate their own experiences using the experiences of others (Witherill & Noddings, 1991), helping students to understand their own and others' biculturality is best done initially through literature. I have compiled an annotated bibliography of full-length works with themes related to the discovery

of an ethnic identity within the bicultural experience of young people (See Appendix B.). Many of these works are autobiographical, others are fictional accounts based on the lived experiences of the authors. Through autobiographical books like Maya Angelou's *I Know Why the Caged Bird Sings* and Laurence Yep's *The Lost Garden* students can participate in the biculturality of others while reflecting on their own perceptions of home and school experience.

In addition to using literature as a way of uncovering one's own bicultural identity or of understanding the biculturality of others, the construction of family histories facilitate the negotiation and definition of all students' ethnic identities. I was first convinced of the necessity for this when I began teaching an elementary social studies methods class. I asked my students to interview someone in their families about a singular event or episode in history. Through their r flective descriptions of the history gathering process, I learned a great deal about the significance of family history to the identity of the individual[4].

As a result of questioning parents about the "nationality" of their ancestors, many white adolescents discover their previously unknown European roots. Occasionally one even uncovers Native American ancestry. Non-white American born students recover parents' perceptions of what it has meant to be bicultural, while immigrant students may touch chords ranging from extreme sensitivity and emotional blocking to enthusiastic sharing of memories with the next generation.

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4 One student wrote, "Had I not done this, I would have never realized what the depression [sic] meant to my family." Others, expressing the importance of "voice," expressed satisfaction at having retrieved a piece of history that would have otherwise passed without note. Many female students have found threads of themselves in their mothers' stories or have discovered a new respect for their parents' experiences as a result of these shared moments.

Stories collected from family members about their first work experiences or finding their first jobs help students to connect their personal histories with those considered in a unit of study on the history of labor. Such stories, when collected by students in a multicultural setting, can reveal inequities in finding work, diverse attitudes toward work, and discrimination in the workplace.

The sharing of family stories among students opens avenues for mutual respect and understanding. Collaborative revision and editing provides opportunities for an intimate sharing of family history and culture. Stories that reflect family cultures different from one's own generate the respectful interest of others. As stories are constructed and intimacies shared, bridges of cultural understanding are built that will facilitate the construction of events and episodes in multiple ways, from multiple perspectives.

Applying Concepts of Culture

While students' understanding of their own and others' experiences helps them to define who they are, their conceptual understanding of these experiences facilitates their cross-cultural competency. Constructs used to describe their own lives have bearing on their understanding of lives of people and nations in history and in contemporary world and national affairs. Spradley (1980) says that culture is "the acquired knowledge people use to interpret experience and generate behavior" (p. 6). Culture has both explicit and implicit, or tacit, components. I believe that students must look at their own cultures, those they live in at home, those of the greater community, and those of the school if they are to respect each other, to engage in perspective taking, to feel empathy for one another, and to develop an ability to move from their diverse individual positions to a sense of solidarity in accomplishing shared goals

When students bring their lives into classrooms, they not only enrich the learning of others, but they give voice to their own stories, their own heartfelt issues. When the tacit knowledge our students have about life, about their own lives and their experiences, is perceived as important to others, their sharing leads to self-acceptance, improves self esteem, and becomes an important part of how that student understands himself.

The sharing of students' understandings of their own lives becomes an important component in developing classroom climates conducive to cross cultural understanding and the construction of a sense of solidarity among students and between the students and the teacher. Our students live in a world of diversity. Each of their lives differs from those of others in the classroom, whether these differences are based on race, class, ethnicity, or gender. Students explore these differences by focusing on social structure, economic concerns, beliefs, history, constructions of space, use of leisure time, ways of communicating, and sources of power used within the home and the community (See Figure 2, in Appendix A.).

Making difference salient in the classroom and the discussion of ethnicity in positive terms, create opportunities for students to represent their own cultural, or bi-cultural, identities (Towson, 1985). The exchanges among students that result can go far in eliminating the misattribution that results from stereotyping and misplaced assumptions (Feldman, 1979 & Triandis, 1975, cited in Towson, 1985). In addition, students need to become aware of what Hall (1990, 1981, 1959) calls "hidden culture," those tacit assumptions of people who share a common culture. They need to examine the way they and culturally different others view time, space, and interpersonal relations. They must also develop an awareness of how people consistently express themselves within their own cultural groups. They should explore both the

explicit and the illusive aspects of communication. They should seek understanding of the various world views that drive peoples' thoughts and actions. In all of this, they should emphasize those aspects of culture that differentiate. Because, as Welsh (1991) writes, "The aims of equality and respect are met by *highlighting differences* , [Italics used in the original text.] not by transcending them or looking beneath them for a common foundation" (p. 83).

To this end, I recommend teachers use the world cultures model (Figure 2, Appendix A) to involve students in a cross-cultural construction of their own communities. Students within the classroom would provide the starting points for such investigations by sharing their own experiences. I have found over the years that most students are excited about and willing to bring in cultural artifacts and to share with their classmates. They are willing to interview family members about important questions of social and economic concern. Students are generally enthusiastic about discussing their own resistance "language." African American students sometimes enthusiastically and sometimes hesitantly describe the circumlocution, irony, rhythm and metaphoric realities of signifying. Hispanic students will chuckle about using Spanish in the classroom as a way of teasing or of excluding others from their conversations. They are insightful when describing how values within their ethnic peer groups either conform to or resist the values implicit in schooling within the dominant culture. I have even found them eager to share their beliefs.

The teacher must then move students from these conversations to an awareness of the overlapping roles each of the culture universals in the world cultures model plays in directing people's lives. She must focus their understanding on the way uses of power, both inside and outside the primary culture, can, if not resisted, determine how people value their own cultures.

Sleeter and Grant (1994) sensitize us to the fact that the struggle of subordinate groups to change their existing sociopolitical conditions causes them to continually re-create their cultures, and they admonish us to study both subordinate cultures and the dominant culture so that students can better understand the conditions of oppression and resistance. By analyzing their experiences in this way students will be able to recognize and respond to injustices within their own lives.

Cultural Diversity: From the Classroom to the Community

Doing demographic, ethnographic, and historic research within the community is one of the most significant components of multicultural education. Students have limited resources within the school from which to study their own communities. They are limited to the knowledge they or the teacher can provide. Such limitations, however, provide opportunities for students to move about the community as researchers. To engage in collaborative research within the community serves a number of purposes: as participant-observers, students are empowered as trusted informants; they learn to explore and exploit naturally occurring situations as sources of data; students not only learn about learning, but they also develop skills necessary for transformative social and political action; through collaborative analysis of data, students experience an exchange of ideas based on the multiple perspectives of group members; and by extending the students' knowledge base into their own communities, issues of national significance take on greater relevance. Some students have even reported that their community research has improved their communication with their parents and others adults. Participants in the Intercambio Research

Project's Bronx Middle School Collaborative[5] (Torres-Guzman, Mercado, Quintero, & Viera, 1994) in New York City have learned first hand the value of local ethnographic research. For them employing ethnographic procedures helps students capture the "nuances of the cultures, and allows for the transformation of relationships among the participants" (p. 106).

A number of illustrative projects related to labor history immediately suggest themselves. Students can quantitatively study the income and occupations of community members; they can conduct interviews about people's experiences in looking for and working at their first American jobs; they can make comparisons between the first job experiences of immigrants and natural born citizens, between races, and among those at different income levels or within different career categories. They can gather statistics that differentiate unemployment and non-employment by age, gender, and ethnicity. They can use interviews to study the skills available in the ethnic community and the networking of the community that facilitates economic assistance and labor cooperation among its members. In local archives students can investigate the history of work and its effects on the economic, social and political development of the community. They can survey community members about working conditions and job satisfaction. Students' relatives and other adults in the community can be invited to the class and subjected, as expert informants, to group interviews. This type of learning has tremendous potential for shifting the balance of power in the classroom and between the school and the community. It provides a forum for the examination and debating of issues

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5 The Intercambio Research Project is a consortium of researchers, teacher educators, and practitioners who seek alternative ways of learning for Puerto Rican/Latino children. Five projects are reported in Hollins, King, and Hayman (1994). These projects use ethnography as an instructional tool. In the Bronx Middle School Collaborative students learn about the work of ethnographers and conduct their own original research.

that are at the midst of the lives of students. Most importantly, however, it brings all students in the class to a common understanding of the effect of ethnicity and gender on whether people work, the type of work they do, and the conditions they face at work.

Critical Participation in a Pluralistic Democracy

Thomas Jefferson has said that an educated citizenry is essential to the maintenance of democracy. As social studies educators we have gone through many phases of thinking about what constitutes an educated citizen. Is it one who can make moral pronouncements taken directly from the Bible? Is it one who knows the essential facts about the Declaration of Independence, the American Revolution, and the Constitution? Is it a person who is informed about current events? Is it the patriot who defines freedom and justice in terms of American democracy? Is it an individual who questions the validity of received information, or is it more than these? Through my years as a social studies educator, I have come to believe that education for democratic pluralism fosters student thought and action that is critical that questions commonly accepted truths, values, and beliefs and speaks out about the essential causes of the human condition. Education for a critical multicultural democracy goes beyond this to create classroom conditions that encourage shared responsibilities for the ethical and moral decision-making involved in turning academic understandings and critical thought into political and social action.

In my discussion of the three strands of education for critical participatory citizenship in a multicultural democracy, I will first describe the central organizing feature, a class project that engages students in political and/or social action. I will then explain the two strands that support this student action: social and cultural rights and responsibilities and critical thinking.

Social Action for Social Reconstruction (The Project)

A class-selected social or political action project is a capstone activity of this multicultural curriculum framework. The project is, as Dewey (1916) says, "an outgrowth of forces operating in the child's [student's] life, and a discovering of the steps that intervene between the child's present experience and their richer maturity" (p. 189). As an ideal it involves students in all aspects of Parker and Jarolimek's (1984) hierarchy of political involvement, as spectators seeking information, as activists who contact public personnel or officials, and as "intellectual workers" (Giroux, 1988) who both critique existing conditions and discover means for engaging in praxis. It requires culturally diverse students who see shared injustices and to work cooperatively to influence public decisions thereby creating conditions of transformative solidarity within heterogeneous communities (Welsh, 1991).

As a culmination of their study of the labor movement, for example, students may select a political action project related to unemployment among minority youths and carryout an intervention modeled after those that grew out of the Illinois River Project[6] or the student action projects described in *Civics for Democracy* (Isaac, 1992). A simple commitment to increase the number of

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6 The Illinois River Project is an interdisciplinary project funded by the Illinois State Board of Education Scientific Literacy Grant Program. It's goal is to monitor the quality of water on every major river source in Illinois. Science, social studies and English students engage in water quality testing, historical research of local communities, and creative and expository writing. The 250 participating schools follow only two guidelines: they will test water quality and submit written material for *Meanderings*, the project's publication of student writing (Bidlack & Williams, 1993).

Students at Jersey Community High School in Jerseyville, Illinois, as part of a chemistry class project, tested water along the Mississippi and Illinois Rivers. This sparked a student's interest in bringing water from a creek near her home. As part of the Illinois River Project, a network of 250 schools, students began a political action project that resulted in student-community cooperation to remedy the pollution of the creek. A second successful project operating within this network is described by Scharle (1993).

summer jobs available for youths and to write about their efforts can involve students in bold political actions. As students draw public attention to their cause and that attention works to arouse public opinion, they develop a sense of political empowerment that charges and sustains their efforts.

As another option for looking at labor through their own experiences, students may decide there is a lack of school guidance in making career decisions. To heighten community, administration, and student awareness, they may decide to organize a school-wide career exploration program. This type of action project takes on a somewhat different character with students able to reap the results of their efforts. Their success is directly dependent on their ability to plan and work together. The value in such a project comes from its demand for cooperative and unified efforts and the linking of these efforts directly to satisfaction of students' needs.

Throughout this action-oriented process, the teacher plays the non-traditional role of facilitator and motivator. While the success of action projects rests with the students, the teacher is prepared to plan and direct goal- setting, brainstorming, problem solving and evaluation sessions, to organize the flow of information, and to orchestrate a jigsaw[7] approach to carrying out the complex tasks required for accomplishing student-set goals. Students may also call upon the teacher to consult about any number of concerns from correct ways of writing public officials to appropriate dress for a "sit-in." Students do the rest: the planning, the telephoning, writing of letters, information gathering, decision-making, monitoring, trouble-shooting, and "acting."

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7 Jigsaw is a cooperative learning activity where each group within the class engages in a separate but related activity. The input of all groups is necessary for the accomplishment of the objective or completion of the task (Aronson & Gonzalez, 1988; Aronson, Blaney, Stephan, Sykes, & Snapp, 1978).

Regardless of the vehicle chosen for social and/or political critique and action, such projects provide students a "real life" experience developing and using skills required of active participants in a critical, multicultural democracy. Students develop abilities to identify shared social/political problems, research their multiple realities using historic, demographic and ethnographic methods, and identify and implement plans for public action. Students learn about fund raising, strategizing, organizing events, generating publicity, maintaining their "cool" under fire, and ultimately taking responsibility for the outcomes of their activities[8].

Such projects enhance the political and social consciousness of all students. Their voices are heard; they are individually and collectively empowered. They cultivate a sense of connectedness to others. They develop the sense of solidarity that comes when diverse beliefs and perspectives successfully come together to solve shared problems, and see, in this solidarity, an ability to transform social and political realities.

Social and Cultural Rights and Responsibilities

Because the principal goal of a multicultural curriculum is to create conditions where students will develop a culturally critical conscience for ethical and moral decision-making, the overriding feature of the curriculum is its focus on the rights and responsibilities of all people regardless of their race, class, gender, sexual orientation, or handicapping condition. All human beings have basic responsibilities for the preservation of self and others, for guaranteeing the personal health and safety of all individuals regardless of group identity, for assuring respect for human dignity. There is no cultural relativism about the

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[8] For an excellent guide to techniques for social and political action see Isaac (1992).

sanctity of each individual's freedom from oppression and everyone's responsibility for creating and maintaining fair and equitable systems of justice for all.

Antoinette Easley (in Mullen & Olsen, 1993), President of the Black Student Union, varsity basketball player at Galileo High School in San Francisco presented this poem for a National Poetry Week reading:

> Black as midnight and skin as dry as the Mohave desert,
> selling their bodies just to get a piece of the devil's white powder
> *This is my town*
> Boys the age of 12 selling weed and playing the radio so loud
> that I can hear them from miles away
> *This is my town*
> . . .
> Guys ask you to go to bed with them and get upset
> when you say, "Hell no!"
> *This is my town*
> A guy gets two girls pregnant at the same time
> and he doesn't claim either of them
> *This is my town*
> . . .
> The smart energetic successful people are overshadowed
> by the stupid lifeless shells of humans
> searching for something to smoke
> *This is our town*
> This is my town
> This is my world
> But this is not my destiny
> (Antoinette M. Easley in Mullen & Olsen, 1993, pp134-135)

Most students today are not as perceptive as Easley. They do not see the connection between society's ills and their own lives because of the emotional distancing differences in race and class can create. Others students, because of their social condition, feel a sense of alienation and powerlessness, an inability to affect political and social change. They do not understand that only through taking responsibility for the conditions created by inequality and injustice and acting individually and collectively to alleviate these conditions on their own level can they affect any change in society. As teachers it is risky for

us to remain passive. We have a responsibility for building classroom communities that confront controversy and take responsibility for creating a better community, one that values diversity and human integrity and fights inhumanity. Students need to confront their own complicity in oppression, acknowledge their own mistakes and act with humility and compassion in recognizing the rights of all people to freedom from oppression, equitable systems of justice, and human dignity.

Teaching about rights and responsibilities is done in a multitude of ways. To raise the level of our students' consciousness about the rights of others and the responsibilities they share for maintaining these rights, we attempt to model the ideal, and we either teach them directly, involve them in inquiry-oriented activities or engage them in an extended study of their own experiences. We as teachers, administrators, and staff daily model attitudes about rights and responsibilities by our actions and the systems we create. This makes up the "hidden curriculum" of schools. The message to students is powerful and unable to be matched by the potency (or impotency) of curriculum. Learning that appears to foster the development of shared civic responsibility is centered in cooperation, conflict resolution, and community building within the classroom (Mullen & Olsen, 1993). Content is considered for its value in promoting responsible civic and social action. Literature selections, writing prompts, and choices of social studies themes are significant for the messages they convey.

However, students need more than this if they are to become truly responsible citizens in a multicultural community and nation. They need to reflect on their daily actions and choices and see these as political statements. Being responsible means going beyond mere recognition of human dignity. It is living one's life in a way that recognizes the interdependence and connectedness of all people. It is caring and responding to others. It is a lived

awareness and outspoken sensitivity to bias, prejudice, scapegoating, and stereotyping. It is the vision and courage to act when people are devalued or disempowered because of who they are.

By focusing on their own experiences, students become conscious of a significant gap between democratic values for equality, the sanctity of freedom and the realities of most peoples' lives. They articulate the fact that this gap is greater for certain groups because of their race, gender, and/or class and seek the historical roots of subordination. They examine the cumulative effects of oppression on people of color, working class people, and women. They study the ways in which people have taken responsibility for alleviating this oppression and affirming the rights of others. Through an emphasis on "movement history" students can also learn about models for change that were initiated by the very people who suffered injustice, inequality, and oppression.

The message of responsibility is strongest, however, when we provide "space" in our curriculum for students to engage in the intellectual and participatory skills necessary for political and social action, i.e. to do the types of social and political action projects proposed in this framework, projects that will further students' moral commitment to securing the "blessings of liberty" and engage them in taking responsibility for a more equitable and just world for all people.

Critical Thinking

The obligation of teachers and schools to address the needs and the rights of culturally diverse students to study their own histories, their own realities, and to have their own voices heard is implicit in multicultural education. Restructuring curriculum for inclusion requires that thinking for a critical multicultural democracy be the very foundation on which an integrated

language arts-social studies program is built. In such a program students become engaged in critical thought or reflective inquiry in all aspects of the curriculum. They actively evaluate the pervasive rhetoric of the media, the humanities, the social sciences, and history as "symbolic representations of the world and society" (Sleeter & Grant, 1991, p. 79). What kind of match is there between what they hear and read and their own perspectives of reality? Through their whole-class experiences and their cooperative research, and planned social action, they inquire about the legitimation of dominance and inequality prevalent in written and spoken texts (Cichlow, Goodwin, Shakes, & Swartz, 1990). They develop competence in critical inquiry as they consider social and political issues and engage in cooperative and personal decision-making related to social and political action (Whitson & Stanley, 1994).

Kincheloe (1993) refers to this as "critical critical thinking." It is critical thinking used for emancipatory purposes. Students see themselves in relation to others around them, to the community, to the world. They sense that thinking and acting are bound by purpose and commitment. They connect thinking with evaluation, evaluation with judgment, and judgment with morality. In this way, critical thought questions common assumptions, practices and beliefs as matters of conscience. When "critical critical thinking" is moved by a desire for empowerment, it becomes social activity (Kincheloe, 1993) centered around the practical reconstruction of one's world. When teachers step back, giving voice to bicultural students, they not only empower these students as individuals, but they also create opportunities for group empowerment and the solidarity that comes when students from diverse cultures work together to solve common problems (Welsh, 1991).

The centrality of the social and political action project to the multicultural curriculum framework creates conditions for group empowerment and the site

for critical multicultural democracy in the classroom. Because it is a class-selected project, it requires students to make collective judgments about their shared realities in terms of their diverse moral and ethical positions. Because it is focused on changing existing conditions, students must evaluate rhetoric of dominance and control against conditions of fairness and equality. When students engage in social and political action projects, their critical thinking is translated into a "greater voice" and emancipatory empowerment as they see their own ability to move others to acknowledge and to act.

Multicultural, Transformative Content Knowledge

Multicultural education places transformative knowledge and critical pedagogy at the center of content-area instruction. What has heretofore been considered objective literary criticism and social science and historical knowledge is being challenged by new epistemologies founded on the principle that there is no objective truth. All knowledge is subjective and must be considered as political statement. The canon we have known and taught in the past has not considered the voices of people of color, women, gays, and lesbians. We have reached a point in the production of historical knowledge where teachers have access to new histories based on the interpretations of previously marginalized and ignored groups. According to Banks (1995), "Transformative academic knowledge consists of concepts, paradigms, themes, and explanations that challenge mainstream academic knowledge and expand the historical literary canon" (p. 6). By including these perspectives, females and students of color find their connections to the past; the voices of their ancestors are recovered.

Critical pedagogy occupies a central position in multicultural education along with transformative knowledge. Critical pedagogues are concerned that students understand how their own consciousness is shaped by the dominant culture. They push students into self-reflection as a means of deconstructing the processes by which their consciousness has been formed (Kincheloe, 1993). Critical pedagogy pushes issues of race, class, gender, and power to the forefront of knowledge "production" (McLaren in Giroux, 1988). Its charge is the demise of school knowledge as the reproduction of culture and the forging of a more democratic culture for society. "Questions raised by critical pedagogy -- questions which are relevant and pertinent to the human condition, questions which are formulated as part of a larger struggle for human liberation -- are those which must be asked of history itself" (McLaren in Giroux, 1988, p. xiii).

As I move from a more theoretical discussion into a discussion of the multicultural strands of academic knowledge, I need to note that both the themes and the strands within the area of academic knowledge are suitable to American studies, American history, American literature, world literature, world history or interdisciplinary studies. Many of these are also equally applicable to other related areas of disciplined inquiry such as geography, anthropology, philosophy, sociology, communication, and the history of art, music, drama and dance.

Interconnectedness

A culturally sensitive curriculum encourages students to view the world as a network of interdependency. These webs of interdependency entail responsibility and care for each other. They are the antithesis of conflict and deny the validity of dichotomies (Peterson & Runyan, 1993). Stressing interdependence offsets the emphasis of traditional history on the value of

individualism and emphasizes the connection between people, institutions, and events in different times and different places. It is a world view consistent with that of many members of ethnic communities (Kagan, Zahn, Widaman, Schwarzwald, & Tyrrell, 1985; Bennett, 1990) and a view that is most readily accepted by a large number of female students (Belenky, Clinchy, Goldberger, & Tarule, 1986; Gilligan, Lyons, & Hanmer, 1990).

As students consider interdependence they begin to understand how individual decisions impact others and particularly how placing value on individual success can set up systems of competition and conflict and a devaluing of the other. Making interconnectedness a central concept in the development of history leads students to question the validity of linear representations of history. History is a web of events, a collage of characters. Events lie along spiraling paths that connect to the lives of all people.

As members of diverse cultures who indeed played important roles in the formation of this nation, students should examine their own connections to historic times and events. This is easily done through a study of the industrial development of this nation. American history has been painted on a canvas of private enterprise. Capital success has privileged the few and oppressed the many. Groups whose oppression has been most affected by this privileging have been females and people of color. As students consider the contributions of minority groups and women, they realize the industrial transformation of this nation was not solely a white male accomplishment, and particularly not an accomplishment devoid of pain and suffering.

To make personal connections between their own experiences with discrimination and feelings of powerlessness, students need to examine industrial development and the ways the efforts of women and peoples of color have resulted in their own oppression. From whose sweat was it that men like

Carnegie and Rockefeller got funds for their magnanimous philanthropic endeavors? Students who engage in studies of labor history see the connections between individual wealth and group oppression from their studies of the conditions of workers in Homestead, Pennsylvania, the horrors of the Ludlow massacre in Colorado, the terror of the Triangle factory girls, the courage of Chinese railroad builders, and the exhaustion of Asian women and children currently working in the sweatshops of New York City.

Through the social and political action projects already described students are encouraged to connect events in history with their own lives. To do this they can select contemporary issues related to labor exploitation such as immigrant women who do piecework in urban sweatshops. They might also examine the devaluing of labor of certain groups of people such as those who share the highest unemployment and non-employment statistics, minority youth. This can be linked to the effectiveness of movements that have involved people working together to overcome social, economic, and political obstacles to liberty, justice, and human dignity. By focusing on the social action component of this unit, students will be encouraged to use historically based knowledge about reform movements and knowledge of contemporary problems to act collectively in overcoming their shared problems.

Multiple Perspectives

A multicultural curriculum must facilitate students' understandings about why individuals and groups respond differently to the political, social, historic, and economic factors that create the human condition. Recognizing that most people do not understand the uniqueness of their own or their culture's world view nor the legitimacy of views of others, a multicultural curriculum in the humanities should de-center the dominant perspective and encourage students

to explore alternative views and to use this knowledge to question their own perspectives. As teachers we need to emphasize the silenced voices of history's marginalized groups, women, people of color, and those of the working classes, while encouraging students, through research and reflection, to construct their own subjective versions or perspectives of history.

In considering the history of American labor, we find that most texts give priority to the industrial development of our nation following the Civil War. Zinn (1980), on the other hand, describes this period of industrial development as "The Other Civil War" (p. 206-246), a class struggle based on tensions aroused by the developing factory system, the impact of immigration on the labor market, and the continuing treatment of African Americans as an enslaved people. It was a period typified, in the eyes of the working class, as one of organizing the poor to fight the rich (Zinn, 1980). What is even more significant to African American students, however, is that in the midst of this struggle, white organizations refused to recognize the commonality and the intensity this same struggle held for workers, regardless of race. During a time that marked the beginning of movements to free white male laborers from capitalist domination, non-whites faced not only oppression by employers but were denied access to the organizations that sought to ease labor conditions.

As a result of a study of the relationships between race and organized labor, students should be able to empathize, for example, with African American bricklayers in New Orleans when they were warned by the New Orleans *Tribune*, an African American newspaper, to "keep aloof, go back to your work, and insist upon being recognized as men and equals before you do anything" (cited in Foner, 1974) when white bricklayers refused to open their unions to blacks. When the white laborers struck for an eight-hour day in 1866,

their African American co-workers did not hesitate to act as scabs to break the strike (Foner, 1974).

Incorporating perspectives of women and people of color into social science and humanities instruction addresses three important multicultural issues. It provides students of color and female students with a sense of personal history. As a transformative curriculum strand, it provides students from diverse cultures with an empowering model. By focusing on resistance instead of dominance, students of color and female students come to understand and be moved by the strength of their ancestors. Finally, it contributes to students' critical rethinking of canonized history. It teaches students that they, too, can construct history; they can have voices as historians.

Context Setting

For the postmodernist, context setting focuses on the contextualization of text construction (Who wrote it and for what purpose?), while the multiculturalist uses context setting to refer to events seen in a broader framework of culture, geography, and history. I am opting to reserve the former for later discussion and center my discussion, here, on the latter.

As a teacher of history I have often found myself pressured by the conflicting demands of time and content. I have slipped into the pattern of "chalk talk," "drill and practice", what I call "cognitive stuffing," and what Freire (1993) refers to as the "banking model" of teaching . This instructional model views the delivery of discreet pieces of information connected in linear causal relationships as the teacher's' charge. One of the most important contributions of women's history, gender studies, and ethnic studies has been the emphasis they have placed on a multi-dimensional, contextual model of the historic event.

Historic events are fraught with meaning and texture. Events can be more thoroughly understood if they are first put into context and then focused for deeper study. To see events and people from broader and deeper perspectives allows students to apply the key concepts of interdependence, conflict and conflict resolution, perspective consciousness and critical thinking with greater sophistication. As a teacher, I have pushed my students to apply the constructs of the world cultures model (Figure 2, Appendix A) to events in an effort to bring method to their search, to acknowledge the historicity and locality of events as well as their social, political, and economic contexts. Using this model, they have given evidence of their ability to go beyond superficial facts, to explore fresh insights, to inquire and to see the social sciences as dynamic disciplines renewed through expanding notions of inquiry. The idea is that students will be able to understand "the state of mind and the habits of life" (Bloch, 1953) of those who make and are affected by history.

While students normally study about the "work" of immigrant and ethnic groups, few teachers ask students to place this work within the context of the immigrant or ethnic experience, to listen to the voices of African Americans, Mexican Americans, Puerto Ricans, Irish Americans, Chinese Americans, Filipino Americans, Japanese Americans, and Southeast Asian Americans as they describe their work experiences. These stories become excellent prompts for group investigations of the ethnic experience as it relates to labor.

In a multicultural approach to the study of work, students become involved in group investigations.[9] Where school and class diversity permit, students' groups should consist of students from ethnic backgrounds that might

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9 Group investigation is a cooperative learning strategy described by Sharan (1980). It consists of presenting students with general research questions and allowing them to define these questions, delegate tasks, monitor their progress and evaluate their work, compile their information, and publish (report or presentation) the results of their investigation.

align with those being studied. In this way they lend their ethnic voices to the construction of their (hi)stories of immigrant labor.

To begin, students identify a number of questions to direct their study of ethnic labor. Why did these people migrate or immigrate? What conditions caused them to seek work outside of their indigenous areas? What types of work were common to each of the ethnic groups being studied? What cultural forces dominated the way they viewed their work? How did these cultural forces affect their work and the way they responded to the conditions of their labor? How did their work affect the social, political and economic structures within their ethnic communities? In what ways were the social, political, and economic factors of one's life affected by the gendered aspects of work in ethnic communities? How did the forces of other cultures, both dominant and subordinate, affect ethnic workers self images?

A thematic emphasis on context setting also provides our students with the opportunity to examine the origins and messages of popular and folk culture. By using music as a point of reference, students can use the concepts of the world cultures model to move into the lives of workers, the employed, unemployed and the non-employed. As they examine the cultures that produced history's songwriters, they develop their ability to comprehend the relevance of art to history and to engage in meaningful interpretations of the discourse of popular culture. Songs will no longer be just entertainment. Students' ability to read popular culture critically will have disturbed their enjoyment. With what society, with what culture did the songs of Joe Hill originate? Where was he schooled in disillusionment, hardship, bitterness and injustice? Students might also examine the origin of work and resistance themes in mural art prevalent in Hispanic communities of major urban areas particularly in the Southwest. Students can develop sensitivity for the themes of

African American spirituals, blues, and RAP as "discourses reared on suffering perfected in the lyrical woodwork of the vernacular and open to the piracy of insurrectionary thought . . . ." (Merod, 1992, p. 162).

To better meet the needs of all students, but especially students enculturated into the microcultures of minority groups, it is imperative that we consider fewer topics taught in more depth and with greater opportunities for students to explore the complexity of events through an analysis of their context. Not only does this give greater texture and meaning to curriculum content, but it is also consistent with the more holistic world views of those not assimilated into the macroculture (Hall, 1981; Bennett, 1990). I might add that it is also more consistent with "women's [or girls'] ways of knowing" (Belenky, et al., 1986).

Race, Class and Gender Consciousness

Recent scholarship in American history has provided new insights into the marginalized voices of women, people of color, and the working class. Viewing this from my own feminist stand and from the perspective of one who, even as a secondary student did not see the relevance of history to my own experience, I feel that one of the most important tasks teachers have is to encourage students to interpret all history as a politically constructed, subjective narrative, and to see traditional school-taught history as a product of those who dominate socially, economically, and politically. Traditionally, the labor movement story has been told as a story of accomplishments resulting from the organizing efforts of white males. It has only been within the past several years that white females Mother Jones and Elizabeth Gurley Flynn and African American organizer of the Brotherhood of Sleeping Car Porters, A. Philip Randolph, have drawn the attention of popular textbook publishers. Once the Civil War is over, African American women are among those missing from

standard historical interpretations. The significance of this to language arts and social studies students is not just the knowledge that these women are absent, but the inquiry that is involved in students constructing contextual[10] explanations for their omission from history.

Jones (1985) informs us that African American women, adept at community organization, found it easy to unite to stage collective job actions in the urban areas where they most frequently worked in domestic service. Laundresses struck in Jackson, Mississippi, in 1866 and in Galveston, Texas, in 1877. Each time, they demonstrated a high level of race and class consciousness. They also participated in successful strikes sponsored by the National Tobacco Workers Union and the Washerwomen's Association of Atlanta. In addition, black females made noteworthy contributions to the labor movement as the wives and daughters who assumed wage-earning responsibility when black males went out on strike (Jones, 1985). Why then are they left out? Whose history omitted these women? What values dominated the thinking of people who wrote history? What type of history was important to them? Where do African American women's accomplishments fit into this history, or do they? Are students beginning to develop an understanding of "the politics of history" (Zinn, 1990)? How much focus does textbook history give to domestic tasks such as laundering and, for that matter, farm labor? What types of labor are described in the texts?

Because, as a high school student in the early 1960s, I was struck by the irrelevance of history to my rural, lower middle class, Irish Catholic experience, I have been sympathetic with my black female students' beliefs that history has

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10 Here I am using the word "contextual" to describe the construction of texts by the historian. It is essential for students to understand that historians operate from within frames affected by gender, race, and class, the traditional school-taught history having been dominated by white elite males.

no meaning for them. It is not difficult for even young students to understand the marginal status of events associated with the private or domestic lives of black women when history is constructed or contextualized within the race (white), class (elite or privileged), and gender (male) of the traditional historian. In determining the canon of history, white men have traditionally privileged the public over the private sphere, capital over labor, industry in factories over domestic work and work done in the homes, and power over resistance. Where women, and particularly African American women, are concerned, their only recourse for becoming part of the canon is when they do so in what is normally considered a man's world. Because black women who worked outside the home to provide a livelihood for their families, most often found work in white women's homes, in domestic service, or in agriculture, their work was not privileged. The history books and materials I use as a teacher, like all the others, belittle and degrade my black female students' identities through absolute omission.

Because it is necessary for all people living in a culturally pluralistic democracy to understand the perspective of marginalized groups, it is essential to engage students in interpretations of history based on race, class, and gender perspectives. In so doing, we, as teachers, can anticipate that their understanding of the dynamic and subjective nature of history will encourage them to value and to evaluate their own and each others' subjective constructions of historic events.

Social History

Much of contemporary historical scholarship focuses on the social and cultural history of people and their problems. This "new" history targets the experiences, particularly the oppression and resistance, of women, workers,

slaves, racial and ethnic minorities, colonized people, homosexuals, students, criminals, and others that have heretofore been thought to have only a marginal effect on history. In a de-emphasis on the traditional objects of history, political, diplomatic and military events, these peoples' experiences become salient (Kramer, Reid, & Barney, 1994). Many view this as a more democratic history, one that de-thrones the former heroes of political, economic, and military history and views them simply as co-players in a multi-faceted history.

This new social history uses the methods and constructs of anthropology. It sees events as "embedded in deep structures of linguistic and symbolic meaning . . ." (Kramer, et al., 1994, p. 6), and it seeks the historical narratives of people for the cultural context they provide. The new historians view the actors and events of history as products of belief structures, the power of social, economic and political forces, and the interplay of cultures captured in the world cultures model (Appendix A, Figure 2). This is a history that has relevance to students whose lives are lived at the margins. Social history prompts discussion of and can be prompted by students' experiences. It centers on real life experiences and de-centers the history students have seen as irrelevant to their own views of the world. Because of the contemporary emergence of social histories the lived experiences of females and people of color are no longer ignored. Making use of these histories in secondary classrooms offers students a vision of their own experiences as the object of tomorrow's history.

Contributions

It is important that all students learn about their culture(s) from a balanced perspective. Much of our school-taught history has emphasized dominance, or oppression, of minority cultures. It has painted a picture of suffering and passivity, and it has ignored the celebratory aspects of ethnic

histories. Traditional history is history from a white male perspective; white males see the "other" in a diminished, devalued form. These historians fail to see the cooperation and strength in ethnic communities, the way women and people of color value those who care, and the ability of these people to relentlessly resist domination and oppression.

The idea of teaching "contribution history" does crazy things to my mind with its childhood flashbacks of endless lists of people and their contributions to our "melting pot" society to be committed to memory before or the re-runs, from my early days as a teacher, of famous, and some not-so-famous, African American, Native American, and Hispanic people of history in the margins of textbooks. As a result, today I use this term with a different understanding of what "contributions" means.

Although I still see value in emphasizing the contributions of diverse groups of people, I now look at this differently. Students need heroes with whom they can personally identify, but these heroes are not to be chosen from my set of values or from the set of values that have traditionally influenced textbooks. They must be chosen as their work would be valued within their ethnic communities. Would African American teachers have chosen Phyllis Wheatley, the poet, or Crispus Attucks, the first man shot in the Boston Massacre, as their students' heroes, or were their contributions measured on white terms when they were placed in the margins of history texts? Would they have told us the story of a tired domestic worker named Rosa Parks who happened to be in the wrong seat on a Montgomery, Alabama bus? I have my doubts. They may have been more willing to focus on Rosa Parks, secretary of the Montgomery NAACP, highly respected in the community as a tireless worker who gave more than she got, and totally aware that the NAACP was looking for the "perfect woman" to defy the city's segregated bus ordinance and spark a

citywide boycott that gained nationwide attention to conditions faced by African Americans in the segregated South and sparked a major social revolution (Branch, 1988; Parks & Haskins, 1992). Or they may have, as I have often done with my classes, asked the students to find a hero within their own community, one who displays characteristics named by the class, not its teacher.

For me contribution history is also the story of collective contributions to the ethnic community, contributions that were a result of cooperative efforts. In a study of labor, this story tells how people of color and women have organized and succeeded in reforming society. It is the story of the United Farms Workers, the Brotherhood of Sleeping Car Porters, the Washerwomen's Association of Atlanta, the International Ladies Garment Workers and the story of the women's cooperatives organized to support striking workers, resist scabs, and, at the same time, to provide for their families.

It is more, it is also the contributions of large segments of America's ethnic populations to the country, as a whole. Students need only examine the contributions of African-American slave and "free" laborers to the growth of northern textile mills, the efforts of the Irish in early nineteenth century canal building, the sacrifices of the Chinese for the building of the transcontinental railroads, the sweat of Mexican, Japanese, and Filipino farm workers in the building of California's and Hawaii's profitable agri-business, or the risks of Iroquois high structural steelworkers to the building of our nation's bridges and skyscrapers to understand how the strength of the United States has been built on the backs of workers of color. These contributions are our multicultural students' connections to their identity as Americans.

Perhaps one of the greatest contributions people of color have made has been their relentless efforts to expand American ideals of freedom, justice, and equality. Their resistance to oppression has been marked by the many legal

battles fought by Chinese Americans to obtain the right to earn a living free from discriminatory laws and taxes. African Americans have fought throughout our history to gain equal access to the blessings of liberty for all people regardless of race. Highpoints in this struggle such as *Brown v the Board of Education of Topeka, Kansas* , 1954, The Civil Rights Act of 1964, the Voting Rights Acts,1865, and the Twenty-fourth Amendment ratified in 1964 were the marked accomplishments of the Civil Rights Movement of the 1950s and 1960s. By studying movement history, the grassroots efforts initiated by subordinated people, students learn the value of cooperation and the power of unity and solidarity in affecting social reconstruction.

Conclusion

The transformative challenge of Banks (1995) to empower and give voice to all students poses interesting prospects for changes in the way we teach, particularly in social studies and the language arts. While most multicultural agendas stress the need for teachers who possess special abilities to form strong interpersonal relationships with and between students, the transformative and critical challenge also calls upon teachers to be facilitators and mediators of traditional texts and creators of new foundations for student thinking about self, others, the community, the nation, and the past, present and future of all. It calls upon students to articulate the text from within and to use their knowledge and experience to evaluate cultural memory and and act on lived experience.

By focusing on individual students and the development of positive bicultural identities through the articulation of differences, this multicultural model creates conditions for cross-cultural communication and understanding.

It bring students into cooperative groups, beckons them to seek empowerment through shared identities and calls upon them to respect and care for others through the bonds of unity and solidarity.

This curriculum framework answers the challenge by encouraging teachers to prepare students to reconstruct the conditions within which they live and to be workers of a critical multicultural democracy. The framework calls for a shift in the balance of power in classrooms and between schools and their communities. It aims to build an inquiring and critical community within and outside the classroom, and it provides the opportunities for students to commit and act on their commitment to a free and purposeful exchange of ideas.

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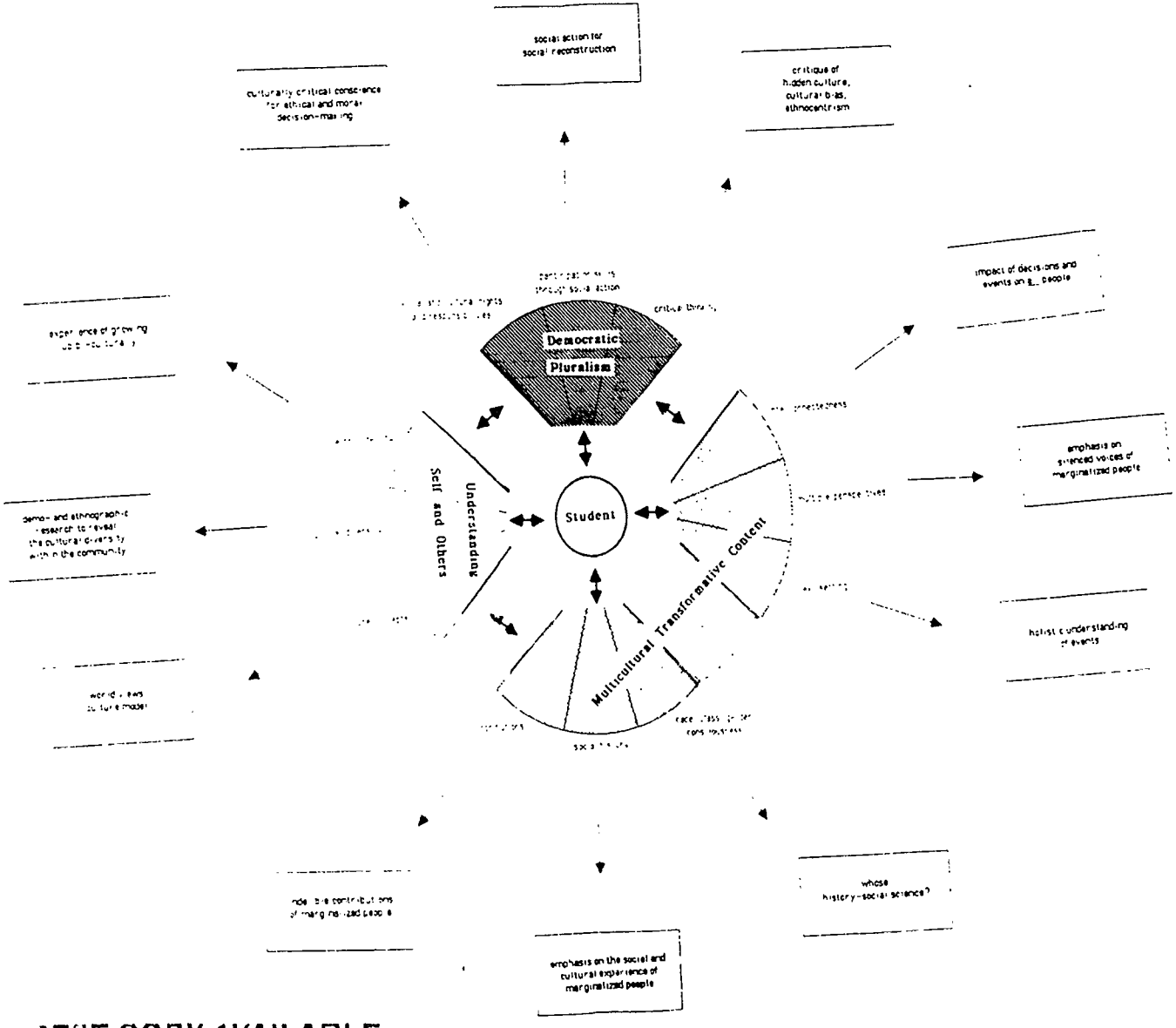
Appendix A

Multicultural Education
Expanding Notions of Literacy for Cross-Cultural Competency
and Democratic Empowerment



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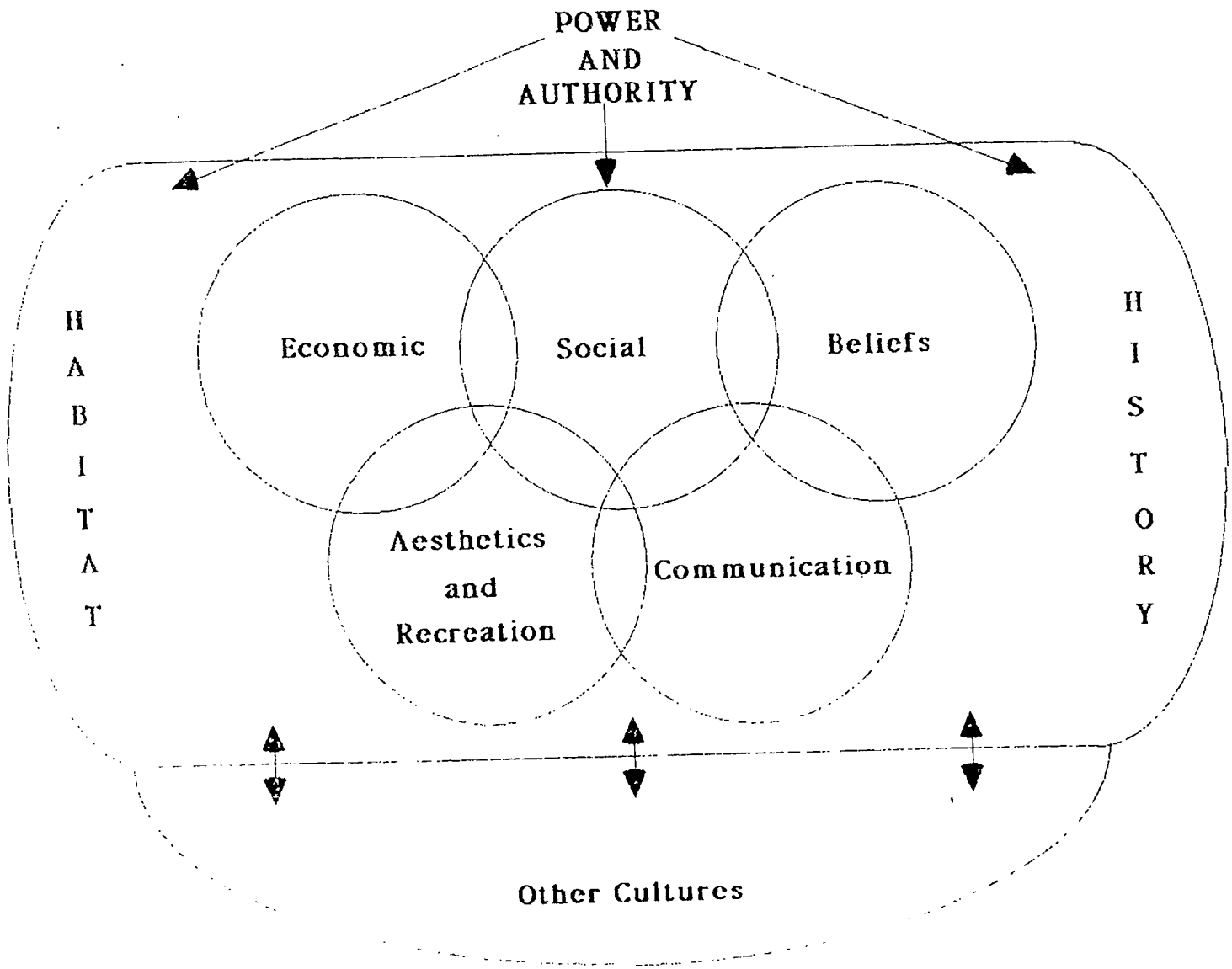
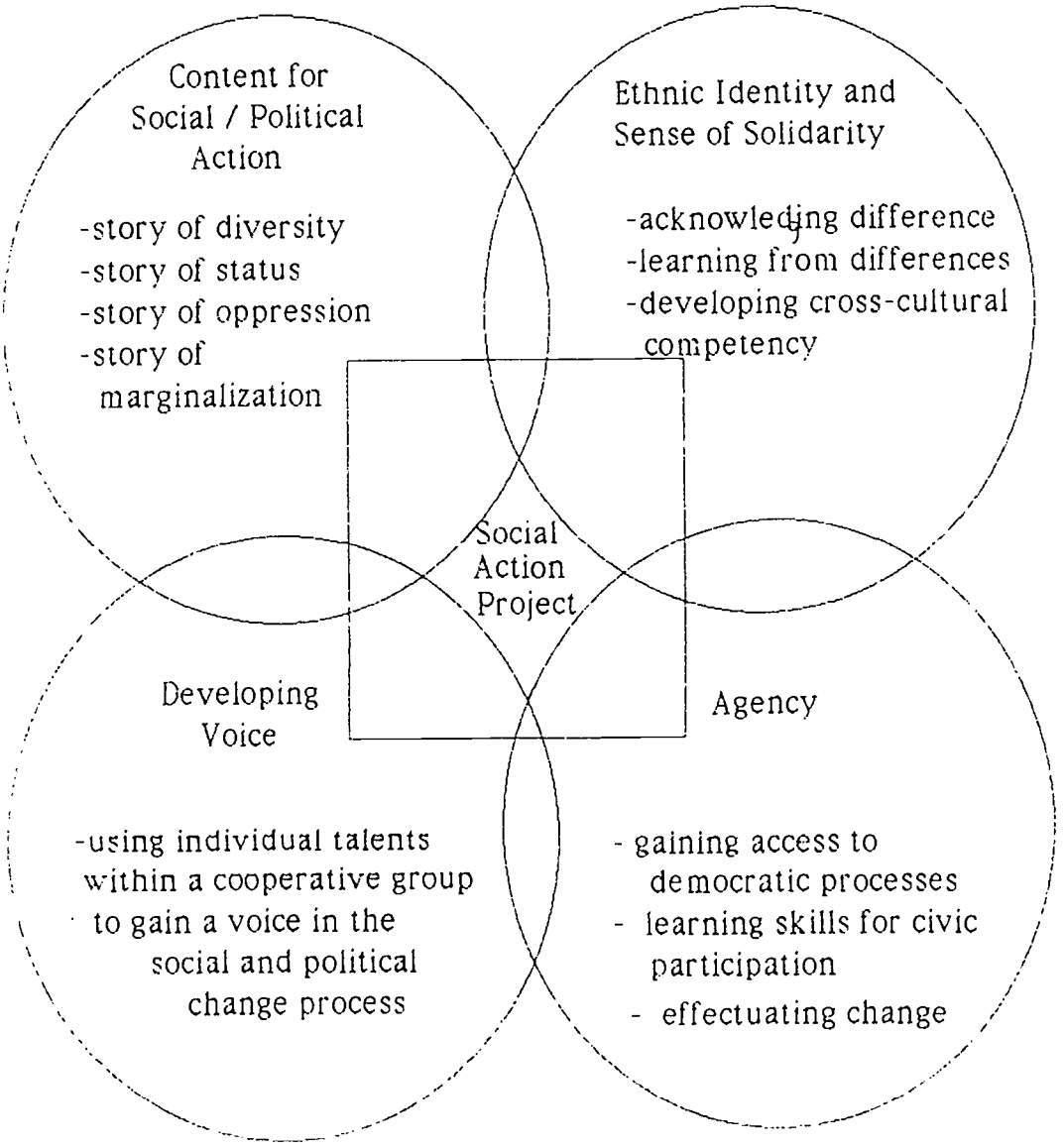
World Cultures Model



Social and Political Action Projects Complex Cooperative Learning about Civic Participation and Social Reconstruction



Appendix B

Annotated Bibliography

Literature for Exploring Bi-cultural Identities

African American

Angelou, M. (1969). I know why the caged bird sings . New York: Bantam Books.
This is a beautifully written account of Angelou's youth. It is the story of childhood suffering experienced in the rural South. It is the story of fear and comfort, of want and fulfillment of a bifurcated existence as she moves into the years of desegregation. But most of all it is a story of Angelou's maturing into a person who has a strong feeling of self-worth. (high school).

Davis, O. (1992). Just like Martin . Simon.
Ossie Davis offers readers a novel about a fourteen-year old who wants to participate in the Washington, D. C. Civil Rights March but must go against his activist father who believes nonviolence is cowardice. The story enters on the personal crisis the boy and his father face as they work through their differences. (middle school).

Ellison, R. (1984). The invisible man . New York: Random.
This novel, is considered a classic. The nameless protagonist's quest for identity and maturity is structured through a series of symbolic and archetypal experiences and encounters that cumulatively disillusion and educate him to the realities of life in racist America. It is a profound work of social criticism. (high school).

Hurston, Z. N. (1978). Their eyes were watching God . Urbana, IL: University of Illinois Press.
This novel is grounded in a celebration of the black female self. Janie Mae Crawford is a young black woman living in the post-World War I rural South, Her long, and ultimately successful struggle for her authentic self compels her to confront and overcome a gauntlet of limiting expectations of "Whut a woman oughta be and to do.". (high school).

Malcolm, X. (1964). The autobiography of Malcolm X . New York: Ballantine Books.
Malcolm X tells of his passage from street criminal to leader of the Nation of Islam, his withdrawal from the National of Islam and his founding of the Organization for Afro-American Unity. Having gone through a number of personal crises, Malcolm X's story of his own life can create a sense of hope for black youth. (high school).

Myers, W. D. (1993). Malcolm X: By any means necessary . New York: Scholastic.
Myers writes about Malcolm X's life as one of personal growth, an intensely changing man that moved from thievery to honesty, from being a racial separatist to searching for true brotherhood, and from atheism to Islam. (middle school).

Taylor, M. (1976). Roll of thunder, hear my cry. New York: Bantam.
This is one of three books by Taylor about the Logan family. Cassie Logan and other members of the family find their self respect and dignity in the family's stories about the past. Taylor uses these stories to provide an African American perspective of history as a history of oppression, resistance, and family unity and bonding. The stories are situated during the depression of the 1930s. Other titles are Song of the Trees and Let the Circle Be Unbroken. (middle school)

Wright, R. (1937). Black Boy. New York: Harper Row.
This autobiographical has become a classic. It is Wright's story about growing up in the midst of poverty, hunger, fear and hatred. He describes a life of alienation and extreme poverty in the Jim Crow South. He describes his passage from confused adolescence, considered a pariah in his own family, to a harsh and bitter young adult.

Multicultural

Bode, J. (1989). New kids in town: Oral histories of immigrant teens. New York: Scholastic.
Bode has collected stories from immigrant youth across the country. They tell of their frustrations with not knowing English, the type of clothes they had to wear, and their sometimes dangerous journeys to the United States. (middle school).

Asian American

Hong, M. (Ed.). (1993). Growing up Asian American. New York: William Morrow.
This anthology contains thirty-two classic stories and essays of childhood and growing up by Asian American authors. They explore issues of identity, language, generational differences, assimilation, and heritage. (high school).

Chinese American

Kingston, M. H. (1976). The woman warrior: Memoirs of a girlhood among ghosts. New York: Knopf.
As a Chinese American writer, Kingston uses the myth of the woman warrior as a background and counterpoint to her own story. This compelling novel combines myth, folktale, reminiscence, and reflection in a story about youth identity formation. This is most appropriate for advanced readers. (high school advanced readers).

Lee, G. (1991). China boy. New York: Plume (Penguin).
This is the story of an American born son of an aristocratic Mandarin family that fled China in the aftermath of the Communist Revolution. The hero, Kai Ting,

pushed into American culture when his father remarries a Philadelphia society woman. (high school).

Lord, L. B. (1984). In the year of the boar and Jackie Robinson . New York: Harper Row.
This is a wonderful story of a Chinese girl's migration and school experiences. Values reflected are, however, assimilationist. (middle school).

Wong, J. S. (1945). Fifth Chinese daughter . Seattle: University of Washington Press.
This is a biographical story of a young Chinese immigrant woman's experience and her feelings about growing up and living in America. (middle school, high school).

Yep, L. (1975). Dragonwings . New York: Harper Row.
This is the story of a Chinese immigrant boy and his father. Despite tremendous difficulties, father and son struggle to live in San Francisco while working toward their dream of creating a dragon-like flying machine. (middle school).

Yep, L. (1977). Child of the owl . Harper Junior Books.
This story is set in San Francisco Chinatown in the early 1960s. Casey, a strong Chinese girl whose father is a compulsive gambler, must live for a time with her grandmother, Paw Paw, whom she has never seen. Casey, who has never thought of herself as Chinese, is forced to decide who she really is. (middle school).

Yep, L. (1991). The lost garden . 1991: Julian Messner.
Laurence Yep, a well known Chinese American author of novels for young people, tells his own story about growing up in San Francisco. He describes his passage through stages of thinking he was white, wanting to be white, and finally of coming to a complete realization of himself as a Chinese American. (middle school).

Japanese American

Houston, J. W., & Houston, J. (1974). Farewell to Manzanar . New York: Bantam.
This is an account of Jeanne Wakatuski's experience as a young Japanese American girl interned with her family in the Owens Valley concentration camp during World War II. The book provides details about the sense of community that existed among the issei and nisei who had been moved from their west coast homes into the camps, about the tarnished luster of freedom for those who were denied full rights of citizenship while their sons enlisted in the U. S. military to fight for this country. It is also the story of a young girl who is confined to a camp with rules that prevent her contact with the outside world. (middle school).

Irwin, H. (1987). Kim/Kimi . New York: McElderry.
Kim is a well-adjusted, small town Iowa girl. However prejudice rears its ugly head. Kim is half-Japanese, half-American, the only one in her high school. An incident makes her accept that she is different and she feels it is time that she learns the origin of her Japanese half. Her father, who is dead, was disowned by his family for marrying a Caucasian woman. In her search, she learns about the history of the Japanese American people in California. (middle school, high school).

Okimoto, D. (1971). American in disguise . Philadelphia: Lippincott.
This is a story of a Sansei (third generation) Japanese American searches for his identity in Japan and in the United States. (high school).

Uchida, Y. (1981; 1983; 1985). A jar of dreams; The best bad thing; and The happiest ending (trilogy) . Athenum.
These three books tell the story of a Japanese-American girl, Rinko and her family living in Berkeley during the depression. Through day-to-day events, we see Rinko deal with racial prejudice and grow to accept her own racial and cultural identity. (middle school).

Jewish American

Lasky, K. (1986). Pageant . New York: Four Winds.
Sarah Benjamin faces the usual adolescent conflicts with one additional burden: she is a nice upper middle-class Jewish girl with a liberal background who attends an ultraconservative WASP private school in Indianapolis. The book follows Sarah's development through three Christmas pageants in which she has to be a shepherd regardless of her beliefs. It is easy to understand her feelings about being on the outside, her impulsive flight from school, and her decision to visit her sister in New York. (middle school, high school).

Yezierska, A. (1975). Bread givers . Persea.
This is an autobiographical novel about a young Jewish woman struggling against her father's Old World beliefs to achieve her American dream. Originally published in 1925, the sexism revealed in the novel will lend itself to critical discussion. While it is a story of the immigrant experience in an earlier age, its themes can be compared to those of students who have been participants in contemporary immigration "stories.". (high school, middle school).

Mexican American

Anaya, R. A. (1972). Bless me, Ultima . New York: Warner Books.
A classic novel about the relationship of a young boy, Tony, and a *curandera* who assisted at his birth and is asked to come to live with his family. It is a story about growing up and choosing between the life of a wild and free ranchero

and the life of a pastoral priest. It probes the family ties that both bind and tear at the boy. (high school).

Cisneros, S. (1989). The house on Mango Street . New York: Vintage.
This is a collection of stories and poems about Esperanza Cordero, a young girl growing up in the Hispanic quarter of Chicago, discovering the hard realities of life in the tenements. (high school, middle school).

Galarza, E. (1971). Barrio boy . Notre Dame, IN: University of Notre Dame Press.
Galarza, a Mexican American scholar, has written about his own experiences as a youth growing up in the barrio, first in Mexico and then in the United States. (high school).

Rivera, T. (1971). . . . Y no se lo trago tierra . . . and the earth did not part . Berkeley: Quinto Sol.
This is a collection of bilingual stories that capture the oral traditions of Mexican American culture. They focus on the lives of migrant farm workers; their struggles in schools; their desperate longing for something better, and their love of family. (high school).

Soto, G. (1985). Living up the street . New York: Dell.
Gary Soto's autobiography is about his youth in a Fresno barrio. It is the sometimes humorous, sometimes tragic story of a Mexican American boy growing up Catholic in an industrial barrio. (middle school).

Soto, G. (1990). A fire in my hands . New York: Scholastic.
This is a collection of Gary Soto's poems. A number of them reflect on themes of growing up and finding one's place in the world. Soto is a Mexican American from the San Joaquin Valley of California. (middle school).

Native American

Dorris, M. (1987) A yellow raft in blue water. New York: Warner Books.
This is the moving story of three generations of Native American females who each, in different ways, search for their identity amidst the restraints of poverty and social and racial alienation. (high school).

George, J. C. (1972). Julie of the wolves . Harper Junior Books.
This is the story of Miyax, a native Alaskan girl, who journeys alone onto the tundra in her determination not to loose her sense of self as an Inuit. (middle school).

Hillerman, T. (1989). Talking God. New York: Harper and Row, 1989.
In this mystery, a Native American copes with living in two worlds. (middle school, high school).

Welsh, J. (1979). The death of Jim Loney . New York: Harper.
This book recounts the story of a "mixed-breed" young man and his inability to find a place in either his Indian culture or the dominant white culture. The novel is set in Montana. (high school).

Puerto Rican

Ortiz-Cofer, J. (1990). Silent Dancing. Houston: Arte Publico Press.
The author situates her exploration of self in her Puerto Rican family history. In seeking to connect herself to "the threads of lives that have touched her own," the threads that created the "tapestry that is . . [her] memory of childhood, " Ortiz Cofer recognizes her autobiography as an emotional memory of truth as imaginative fiction. Others see it as a recollection of the bicultural experience.

Sexual Orientation

Garden, N. (1982). Annie on my mind. New York: Farrar, Straus and Giroux.
This is the tender love story of two young women that can be enjoyed by both gay and straight young people. It is a story of romance but gives an accurate understanding of the bittersweet drama involved in commitment to love someone of the same sex.

Fricke, A. (1981). Reflections of a rock lobster: A story about growing up gay. Boston: Alyson Publications.