

Diversity in Contemporary Picturebooks: A Content Analysis

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Using content analysis and lenses of critical race, gender schema, and critical disability theories, this study examines the representation of diversity in contemporary picturebooks.

PICTUREBOOKS ARE WRITTEN artifacts that convey cultural messages and values about society and help children learn about their world. Books children read and interact with, including those used in classrooms and educational settings, can influence children's self-awareness (Chaudhri & Teale, 2013) and help them develop a positive self-identity (Hall, 2008; Levin, 2007). Books also assist children in breaking and questioning stereotypes and help broaden their cultural perspectives (Thein, Beach, & Parks, 2007). Picturebooks are educational tools, and most children come into contact with them; consequently, the content of picturebooks matters. This study explores the diversity represented in a corpus of contemporary picturebooks, both within the content of the books and of those who created them.

Importance of Children Seeing Themselves in Books

Multicultural literature helps children identify with not only their own culture but also the cultures of others, thus promoting discussions of diversity (Colby & Lyon, 2004). In her research, Bishop (1990) posited that children need

to see themselves reflected in literature (i.e., look into a mirror), to see the lives of others (i.e., look into a window), and to see themselves as able to transverse between groups and worlds (i.e., pass through a sliding glass door).

Children's books are powerful learning tools for helping young children understand discrimination (Taylor, 2003). The images we share with children affect their conceptualization of self and belonging. "When children cannot identify with a book or see their lives celebrated through stories, it may have a negative impact on their self-image. The message they get is that their lives and their stories are not important" (Willett, 1995, p. 176). Seeing self is critical, but not seeing self is even more critical because children may feel marginalized.

Children also need to see diverse authors and illustrators creating the picturebooks they interact with in order to see career possibilities. In addition to being mirrors and windows, books are also maps (C. Myers, 2014). As children seek their place in the world, they search for where to go and ways to get there. Literature can provide avenues of

possibility. For this reason, children need to see people like themselves as authors and illustrators of picturebooks. If diverse authors and illustrators are not seen as picturebook creators, it sends a message. Children need not only to see themselves in what they read but also to see diverse authors and illustrators in order to internalize that all populations are valued in the publishing world and that employment opportunities in publishing are open to all people, regardless of race, gender, or ability (Feelings, 1985; Roethler, 1998).

History of Diverse Literature

There has long been acknowledgment of the lack of diversity in books published for children. In her groundbreaking study, Larrick (1965) analyzed over 5,000 picturebooks published over a 3-year period and noted that only 6.7% had African American characters, most of which perpetuated stereotypes. She suggested that this lack of representation impacts society when White images are the only ones children see. Numerous studies followed Larrick's, including Rudine Sims Bishop's (Sims, 1982) seminal research that looked again at representations of African Americans in children's literature and reported that although there had been an increase in the number of books with African American characters, they were still portrayed in a negative and/or stereotypical way. Bishop theorized that research has to examine the social and cultural contexts in which literature is written in addition to standard literary elements.

Other studies analyzing representations of multicultural literature have followed, including studies focused on ethnicity (e.g., Naidoo, 2008; Roberts, Dean, & Holland, 2005), gender (e.g., Hamilton, Anderson, Broaddus, & Young, 2006), and disability (e.g., Dyches, Prater, & Jenson, 2006). Each study found that the issues identified by Larrick and Bishop remain prominent; there is a lack of diversity in picturebooks.

This belies population statistics that show the United States is becoming increasingly diverse in terms of ethnicity (U.S. Census Bureau, 2010) and disability (Davis & Bauman, 2013), as are the populations in the nation's elementary schools (National Center for Education Statistics, 2013). The Cooperative Children's Book Center (CCBC; 2014) reported that the number of picturebooks published annually has steadily been increasing; however, analyses of children's literature show that current demographics are not being reflected in children's books (Lee & Low Books, 2013). By tracking the number of books by and about people of color published each year, the CCBC has noted that the number of multicultural titles published

has remained static. As diversity is more than just ethnicity, this study seeks to broaden these findings by including analyses of representations of ethnicity, gender, and disability in contemporary picturebooks, as well as the genders and ethnicities of those who create them.

Theoretical Framework

Beach et al. (2009) stated that "content analysis is a flexible research method for analyzing texts and describing and interpreting the written artifacts of a society (White & Marsh, 2006)" (p. 129), adding that a critical content analysis approach adds "a particular theoretical perspective" to a quantitative content analysis (p. 130). Using this mind-set, a combination of theories is used to discuss the importance of children seeing themselves in books as markers of their identity development.

CRITICAL RACE THEORY (CRT)

CRT is based on the idea that racism is inherent, must be acknowledged, and must be a focal point of analysis. The use of CRT in content analyses of literature examines character depictions and language in presenting characters of different races in order to point out assumptive portrayals. CRT-based research in children's literature has focused on depictions of African Americans (e.g., McNair, 2008), Latinos (e.g., Chappell & Faltis, 2007), Asians (e.g., Ching & Pataray-Ching, 2002), and Native Americans (e.g., Hughes-Hassell, Barkley, & Koehler, 2009).

Two additional tenets of CRT are counter-storytelling and interest convergence theory. *Counter-storytelling* is defined as a way of telling stories that challenge myths or telling stories of populations that often are not told (Solórzano & Yosso, 2002). By showing the perspectives of the marginalized, it sends the message that all people's lives and cultures matter and "serve as powerful ways to challenge and subvert the versions of reality held by the privileged" (Hughes-Hassell & Cox, 2010, p. 217). Counter-storytelling can also be used to examine issues of other diverse populations, such as gender and disability. Finally, interest convergence theory addresses the financial aspect (Bell, 1992), or with regards to literature, commercial publishing.

GENDER SCHEMA THEORY (GST)

GST, also referred to as the social construction of gender, posits that depictions of female and male gender roles impact children's development of gender identity. Similar to CRT, GST states that the focal point of analysis must be on gender roles and whether or not they perpetuate stereotypes (Bem, 1983), as gender bias depicted in children's books can contribute to children's socialization and self-identity (Hamilton et al., 2006).

CRITICAL DISABILITY THEORY (CDT)

CDT, which includes the social model of disability, is a framework for the analysis of disability that challenges the beliefs and assumptions of ableism that are present in society (Hunt, 1966). CDT's principles focus on the misassumption that those with physical, emotional, or cognitive impairments cannot participate in mainstream social activities. Studies of literature using CDT examine portrayals of characters with disabilities, their inclusion in social situations (Priestley, 2002), and tokenism (Koss & Wakefield, 2009).

Research Questions

The current research was undertaken to develop a clearer understanding of diversity present within contemporary American picturebook publishing. The study focused on the following guiding questions:

1. Who are the characters and populations represented in contemporary picturebooks across categories of ethnicity, gender, and disability?
2. Who are the authors and illustrators of these titles in terms of their ethnicities and genders?

Methodology

This study is a descriptive content analysis of contemporary 2012 children's picturebooks. The first step was identification of titles. A database of 455 picturebooks published in 2012 by U.S. trade book publishers was compiled by searching publishers' catalogs and websites. The books included were (a) published by major trade publishers, thus excluding self-published books; (b) in hard copy, thus excluding e-books; (c) released in the United States as first printings, (d) illustrated by U.S. citizens or residents; and (e) original works that did not have marketing tie-ins. These parameters were established to include print books primarily from major trade publishers based in the United States, most commonly found in classrooms and school libraries. Because much of the analysis is based on visual images, illustrators residing in the United States were selected to capitalize on their knowledge of the country. It is recognized that this corpus of books is not inclusive of all picturebooks published in 2012.

Utilizing systematic content analysis procedures as described by Cohen, Manion, and Morrison (2007), an a priori coding system was developed (Weber, 1990). All codes were established prior to the analysis based on existing content analyses of ethnicity, gender, and disability. The coding scheme was reviewed by two professional colleagues, who made suggestions for revision. The content analysis first involved the researcher reading and coding

the corpus of books. Upon completion of the coding, results were analyzed by systematically calculating frequency counts and percentages in order to identify patterns that provide some understanding into the books' characteristics. Once percentages were calculated, patterns were analyzed using the lenses of CRT, GST, and CDT.

Findings

Patterns identified across the 455 books yielded a number of interesting results. Findings are discussed for each category following the guiding questions.

BOOK INFORMATION

Each book was first analyzed for overall representations of ethnicity, gender, and disability. Next, main characters were examined individually. Main characters and overall book content were separated out to note that although diverse populations may be present in overall titles, diverse characters may not have a central role in the book. Also, not all books contain main characters. (See Table 1 for an overall breakdown of book and character counts across each of the following categories.)

ETHNICITY. Representations of primary and secondary ethnicities were coded for and designated as culturally generic, specific, or neutral (Bishop, 1992). A book was considered as containing a primary culture when a specific culture or cultures were predominantly represented. Secondary representations included when characters of a different culture from the primary culture appeared in the book. Codes included White, Black, Asian, Latino, Native American, Middle Eastern, and multiracial. Books were further coded for the country in which the characters were born. A multiple code was used when ethnicity was not clear.

According to Bishop's (1992) definitions, a culturally generic book includes characters that represent a specific cultural group with little authentic information. A culturally specific book includes details that help identify characters as members of a particular cultural group. Culturally neutral books have multicultural faces portrayed or contain characters from minority groups, but the depictions are based on skin color or physical features.

Examination of the books revealed that the majority of them featured White characters as both primary (45%) and secondary (21%) cultures, distantly followed by Black characters (primary 9%, secondary 17%). Overall, there was a relative lack of representations of other cultures, with Asian, Latino, Native American, and Middle Eastern depicted as a primary culture in only 23 books (5%) and as secondary in 55 books (12%).

TABLE 1
Overall book and character diversity represented

Type	Overall Book Number (percentage)	Main Character Number (percentage)
Ethnicity: Primary/Secondary		
White	205 (45)/96 (21)	199 (75)
Black	40 (9)/79 (17)	39 (15)
Asian	13 (3)/30 (7)	8 (3)
Latino	5 (1)/15 (3)	7 (3)
Native American	2 (0.4)/8 (2)	2 (0.7)
Middle Eastern	3 (0.7)/2 (0.4)	2 (0.7)
Multiracial	0 (0)/0 (0)	0 (0)
Multiple	10 (2)/60 (13)	0 (0)
Unknown	4 (0.9)/1 (0.2)	10 (4)
Gender		
Male	383 (84)	261 (57)
Female	364 (80)	166 (36)
Disability		
Physical	196 (43)	29 (7)
Emotional	0 (0)	0 (0)
Cognitive	2 (0.4)	1 (0.2)

The majority of titles (144 primary cultures [32%] and 125 secondary cultures [27%]) were found to be culturally neutral, with the characters' ethnicities only used for descriptive purposes rather than functioning to depict insights about the culture or cultural practices. Eighty-six (19%) primary and 37 (8%) secondary cultures identified were coded as culturally specific, clearly portraying the cultural group they represented. There were the fewest culturally generic books: 36 (8%) primary and 18 (4%) secondary cultures were included that depicted a character of a cultural group yet provided no additional culturally specific information. Looking at the titles that were coded as culturally specific via their primary cultures, over half (59%) portrayed specific details of White culture. Although

White culture is often not considered culturally specific in content analyses, it was included here when a book included significant elements of White culture rather than just the depiction of a White or neutral face. Just over a quarter of the titles (24; 28%) depicted Black culture, with 20 of those depicting Black American culture. The remaining 12 titles were evenly split among the Asian, Latino, Middle Eastern, and Native American cultures. Removing books that include culturally specific depictions of White culture, only 36 of the 455 titles in the study depicted culturally specific characters in primary roles.

Not surprisingly, 199 (75%) of the human main characters are White. Black main characters make up 15% (39 titles), and Asian, Latino, Middle Eastern, and Native American main characters combined only make up just under 6% (19 titles).

GENDER. Inclusion of male and/or female characters was noted overall for each title and main characters. Gender was coded for if represented by gender characteristics in illustrations (normative constructions of gender), gender pronouns, and gender-specific language. This category included humans, animals, insects, creatures, or other if clearly identified in text or image. These guidelines were based on previous studies (e.g., Crabb & Bielawski, 1994; Weitzman, Eifler, Hokada, & Ross, 1972). If the gender was unclear, the character was coded as neutral. It is recognized that these parameters are limiting and potentially problematic because gender is not solely a binary construction. Regarding gender roles, characters were coded by occupation, their primary depiction as being indoors or outdoors, and their being active versus passive, based on definitions used by Weitzman et al. Not every character was coded for gender role depiction, as some characters were depicted in generic ways depending on their role in the book.

Only 48 titles in the sample did not have a male or female character represented. Of those that did, males and females were fairly evenly distributed, with 84% of the titles depicting a male character and 80% depicting a female. However, within those depictions, females were more likely to be depicted in stereotypical gender roles (62%), including traditional jobs such as housekeeper, stay-at-home mother, teacher, and ballet dancer, whereas men were shown to have a greater variety of occupational options, such as businessman and/or business owner, sports star, explorer, or policeman (92%). Few males (8%) were shown in nontraditional roles; females were slightly more likely to have nontraditional jobs (38%). Adult females in the books often had passive roles (67%) and were seen as nurturing, whereas adult males were largely active (88%),

acting aggressively or assertively. Females (61%) were portrayed as working indoors or at home more frequently than males, who were typically seen in outdoor or outside-of-the-home occupations (94%). Children had more variety and are seen in the picturebooks as students or playing with friends. Although more girls were seen as helping in the home (44%) and boys working outside (36%), children were largely depicted as active, playful, and inquisitive.

Main characters were almost 60% male and only 36% female, contrasting with the even gender distribution in the overall corpus of books. Female main characters tended to be spunky and resist traditional gender role stereotypes, yet no male main character acted in a non-gender normative way. This contrasted with the overall depictions of gender in the books as a whole.

DISABILITY. Disability was divided into three types: physical (any physical impairment), emotional (any emotional disorder), and cognitive (all learning disabilities). Due to counting a character wearing glasses as having a physical disability, there were significantly more titles coded as containing a character with a disability, at 44% of the corpus. Removing instances of glasses dropped the number to 9%. Physical disability was the largest group represented (43%). After removing 182 titles that included a character wearing glasses and seven from pirate books with characters with eye patches, peg legs, or hooks, 34 titles (7%) represented characters as having other physical disabilities: blind (6), deaf (6), and use of wheelchair or cane (20). A cognitive disability was found in only two books: One character had a learning disability and another dementia. No instances of emotional disabilities were found.

Representation of disabilities within the main characters was also few, with only 17 main characters wearing glasses and 13 depicted with other physical (12) and cognitive (1) disabilities. It is only in these 13 titles that a character with a disability is presented as more than tokenism.

AUTHOR AND ILLUSTRATOR INFORMATION

Gender and ethnicity were coded for each author and illustrator via information found on jacket flaps, personal author/illustrator websites, publisher websites, or Internet searches. Gender was coded as either male or female based on pictures and pronouns. It is again recognized that gender is not solely a binary construction, nor do we know how the authors or illustrators self-identify. Ethnicity was coded as White, Black, Asian, Latino, Native American, or multiple and was further identified by place of birth. For example, all authors or illustrators of African or West Indian descent were coded as Black and then separated out

TABLE 2

Author and illustrator gender and ethnicity

Type	Author Number (percentage)	Illustrator Number (percentage)
Gender		
Male	185 (41)	283 (62)
Female	281 (62)	179 (39)
Ethnicity		
White	410 (90)	376 (83)
Black	25 (5)	28 (6)
Asian	13 (3)	29 (6)
Latino	7 (1.5)	13 (3)
Multiple	0 (0)	1 (0.2)
Unknown	8 (2)	4 (0.9)
Cognitive	2 (0.4)	1 (0.2)

into country of origin. If no specific identifying information was found, the author/illustrator was coded as unknown.

Authors (90%) and illustrators (83%) were predominately White, with authors skewing female (62%) and illustrators (61%) male. Non-White authors and illustrators were significantly fewer in number. Out of the total sample, 25 authors and 28 illustrators were Black. There were more Asian illustrators (29) than authors (13), Latino illustrators (13) than authors (7), and only three authors and one illustrator of Native American descent (see Table 2).

Discussion

Clearly, the assertions of Larrick (1965), Bishop (Sims, 1982), and other researchers are still correct. Despite increasing U.S. diversity, picturebooks that feature nonstereotypically diverse populations remain a rarity. Even more rare seems to be the creation of these books by diverse authors and illustrators. Elements of CRT, GST, and CDT are used to explore the significance of the findings.

CRT

Children's literature is still not authentically portraying our multiethnic world; White privilege is apparent in the

TABLE 3
Ethnicity statistics

Ethnicity	Study Corpus (percentage)	Study Corpus (percentage culturally specific)	Cooperative Children's Book Center (percentage)	2013 U.S. Census Estimate (percentage)
<i>White</i>	66	66	N/A	63
<i>Black</i>	26	8	3	13
<i>Latino</i>	4	1.5	1.5	17
<i>Native American</i>	2	0.9	0.6	1
<i>Multiple</i>	0	0	N/A	2

creation and publication of contemporary picturebooks. Results of this study show that children who interact with current picturebooks predominantly see White faces and receive the message that, according to scholars of CRT, to be White is to be better. Finding books depicting non-White characters, particularly books depicting culturally specific elements, is rare, and although there are books depicting culturally neutral and generic characters, they are often seen in the background and as support for the primarily White characters. This lack of titles that feature ethnically diverse characters tells non-White children that they do not matter, and can inhibit them from developing a positive self-identity.

Although some might say that the dominance of White characters reflects the diversity of the U.S. population (63% of the U.S. population is White non-Hispanic according to the 2013 Census estimate; U.S. Census Bureau, 2013); 66% of the books in this study depicted White characters), it can also be argued that this normalizes Whiteness. Interestingly, all ethnically diverse populations coded for were represented in the corpus at a higher percentage than in U.S. society except for Latinos. Of the U.S. population, 17% self-identifies as Hispanic (the term used in the U.S. census), yet Latinos are only depicted in 4% of the books in the sample. All non-White populations depicted only equal 42% of the sample. This lack of representation sends a subliminal message that non-White people

play supporting roles in U.S. society. (See Table 3 for a breakdown of statistics comparing the U.S. 2013 Census estimates with the CCBC statistics and study results.)

GST

Gender stereotyping and an underrepresentation of female characters have been documented in children's picturebooks in the past (e.g., Hamilton et al., 2006; Taylor, 2003; Weitzman et al., 1972), and although there seems to be a higher representation of female characters included in some way in the text and illustrations of books in this current study, female main characters remain underrepresented. As "society plays a large role in directing [children's] behavior and shaping their lives" (Taylor, 2003, p. 300), a lack of representation of females in nontraditional gender roles perpetuates stereotypes and learned gendered behavior. GST scholars assert that gender inequities as portrayed in text and image can provide boys with a sense of entitlement while lowering girls' self-esteem. The continued portrayal of females in traditional gender roles is problematic, especially when the majority of the books feature male main characters. It is appreciated that books with female main characters

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tend to portray them as assertive and spunky, but this should be the norm rather than the exception.

CDT

Ableism is still apparent in contemporary picturebooks, and having a disability is depicted as something that needs to be fixed or hidden (Golos & Moses, 2013). This study shows that children who read current picturebooks predominantly see able-bodied people unless they are old and need mobility assistance; wear glasses, which is not typically considered a stigma in society; or are pirates, sending the message that to be able is to be better. We need picturebooks that authentically portray people with disabilities as contributing members of society.

COUNTER-STORYTELLING

Counter-storytelling is another tenet of CRT, defined “as a method of telling the stories of those people whose experiences are not often told” (Hughes-Hassell, 2013, p. 212). Because the majority of the picturebooks in the corpus were created by White authors and illustrators, counterstories are largely absent, excluding the voices and viewpoints of diverse people.

One positive is that in comparison to the CCBC statistics for 2013 (Horning, Lindgren, & Schliesman, 2013), this study showed a higher percentage of books created by diverse authors and illustrators across all coded populations. This study focuses only on picturebooks, whereas the CCBC statistics include all children’s and young adult publishing; so, the percentage of diversity represented in picturebooks is perhaps higher than that of all books published for youths. This is a step in the right direction, as picturebooks are typically the print medium that children interact with at younger ages (see Table 3).

INTEREST CONVERGENCE THEORY

Finally, the tenet of interest convergence theory is relevant to publishing and the types of picturebooks being created and produced. Using this theory, children’s book publishers should promote ethnically diverse authors and illustrators and the creation of books containing representations of diverse populations if commercial statistics proved they would be profitable. However, if books with diverse populations are not being published, they cannot be purchased. According to Harris (1991a, 1991b), multicultural literature, specifically culturally conscious literature, although desired by educators, was not profitable enough for publishers and therefore is less likely to be published. At a recent Children’s Book Council panel on marketing diverse children’s books, it was acknowledged that publishers are driven by the bottom line and that there is an increas-

ing awareness of the need for diverse books (Burnett, 2014). Lee & Low Books (2014), a company dedicated to publishing books written by and about people of color, recently declared,

What is required is a true commitment from publishing: to right wrongs, to make concrete and sustainable efforts to be inclusive, to educate staff on the nuances of racism and privilege and to move toward a state of deeper understanding. (para. 12)

The continued portrayal of females in traditional gender roles is problematic, especially when the majority of the books feature male main characters.

Implications

This study has implications for research and pedagogy in the fields of education and children’s literature as issues of diversity continue to be at the forefront of discussion. The findings of this study can be used to help teachers become more aware of which diverse populations are and are not being represented in contemporary picturebooks, and allow them to critically examine the range of diversity represented in the books, authors, and illustrators they choose to include in their classrooms and curricula. A truly multicultural curriculum reflects the range of diversity found in society, including ethnicity, gender, and disability. Exploring and exposing children to a range of diverse populations will increase awareness and understanding of our pluralistic society (Gollnick & Chinn, 2013; Landt, 2013). As the United States becomes increasingly more multicultural, a child’s education should as well. “Culturally responsive classrooms specifically acknowledge the presence of culturally diverse students and the need for these students to find relevant connections among themselves and with the subject matter and the tasks teachers ask them to perform” (Montgomery, 2001, p. 4). One way to acknowledge the presence of diverse students is to include representations of them in the literature used. (See Appendices 1–3 for lists of suggested 2012 diverse picturebooks and useful websites for finding quality teaching resources and titles.)

In addition, having a variety of diverse populations depicted in the literature we share with children can help them become literate and engage with their own learning (Hughes-Hassel et al., 2009). Students are more likely to read and value the importance of reading when

they are able to see characters that are like them and to whom they are able to connect (Hefflin & Barksdale-Ladd, 2001). Children are interested in reading about themselves, in terms of characters, settings, and experiences. When students are able to identify with characters and situations found in text and illustrations, their level of reading enjoyment increases (De León, 2002). However, although our classrooms are culturally and ethnically diverse, the books predominantly found in classrooms portray White, middle class, cisgendered, abled characters (Dyches et al., 2006). What does that tell our students? Seeing diverse populations in children's literature needs to become the norm, not the exception. The lack of diversity in children's literature (i.e., who is writing, publishing, and being written about) indicates that educators will need to make special

efforts to seek out and use quality books that include diverse characters and situations and that publishers should increase their efforts to make available picturebooks that include a variety of topics and cultures so all children feel valued. As the late Walter Dean Myers (1986) argued, all children have the right to read stories depicting their lives and experiences, and all children have the right to write stories depicting their lives and their experiences. According to the results of this study, we still have a long way to go. ▣

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APPENDIX 1

2012 Diverse Titles of Note

Black	Disability	Asian	Native American
<p>Cole, H. (2012). <i>Unspoken: A story from the Underground Railroad</i>. New York, NY: Scholastic.</p> <p>Lyons, K.S. (2012). <i>Ellen's broom</i>. (D. Minter, Illus.). New York, NY: G.P. Putnam's Sons.</p> <p>Tate, D. (2012). <i>It jes' happened: When Bill Traylor started to draw</i>. (R.G. Christie, Illus.). New York, NY: Lee & Low.</p> <p>Walker, S.M. (2012). <i>Freedom song: The story of Henry "Box" Brown</i>. (S. Qualls, Illus.). New York, NY: Harper.</p> <p>Woodson, J. (2012). <i>Each kindness</i>. (E.B. Lewis, Illus.). New York, NY: Nancy Paulsen.</p>	<p>Hopkinson, D. (2012). <i>Annie and Helen</i>. (R. Colón, Illus.). New York, NY: Schwartz & Wade. (blind and deaf)</p> <p>Newman, B.J. (2012). <i>Glamorous glasses</i>. Honesdale, PA: Boyds Mills. (eyeglasses)</p> <p>Polacco, P. (2012). <i>The art of Miss Chew</i>. New York, NY: G.P. Putnam's Sons. (learning disability)</p> <p>Wise, B. (2012). <i>Silent star: The story of deaf major leaguer William Hoy</i>. (A. Gustavson, Illus.). New York, NY: Lee & Low. (deaf)</p>	<p>Heo, Y. (2012). <i>Lady Hahn and her seven friends</i>. New York, NY: Henry Holt.</p> <p>Lo, G. (2012). <i>Auntie Yang's great soybean picnic</i>. (B. Lo, Illus.). New York, NY: Lee & Low.</p>	<p>Bruchac, J., & Bruchac, J. (2012). <i>Rabbit's snow dance</i>. (J. Newman, Illus.). New York, NY: Dial.</p> <p>Nelson, S.D. (2012). <i>Buffalo Bird Girl: A Hidatsa story</i>. New York, NY: Abrams.</p>
		Multiple	Latino
		<p>Manning, M.J. (2012). <i>Laundry day</i>. New York, NY: Clarion.</p> <p>Polacco, P. (2012). <i>The art of Miss Chew</i>. New York, NY: G.P. Putnam's Sons.</p> <p>Stein, D.E. (2012). <i>Because Amelia smiled</i>. Somerville, MA: Candlewick.</p>	<p>Cofer, J.O. (2012). <i>The poet upstairs</i>. (O. Ortiz, Illus.). Houston, TX: Piñata.</p> <p>Schmidt, G.D. (2012). <i>Martín de Porres: The rose in the desert</i>. (D. Diaz, Illus.). New York, NY: Clarion.</p>
		International	
		<p>Kamkwamba, W., & Mealer, B. (2012). <i>The boy who harnessed the wind</i>. New York, NY: HarperCollins.</p> <p>Potter, A. (2012). <i>Mrs. Harkness and the panda</i>. (M. Sweet, Illus.). New York, NY: Alfred A. Knopf.</p>	

APPENDIX 2

Booklists of Award-Winning, High-Quality Multicultural/Diverse Children's Literature

- Américas Book Award for Children's and Young Adult Literature (Latino/a): <http://www4.uwm.edu/clacs/aa>
- Asian/Pacific American Award for Literature (Asian/Asian Pacific): <http://www.apalaweb.org/awards/literature-awards>
- Coretta Scott King Book Awards (African American): <http://www.ala.org/awardsgrants/coretta-scott-king-book-awards>
- Jane Addams Children's Book Awards (social justice and equality for sex and race): <http://www.janeaddamspeace.org/jacba>
- Middle East Book Awards (Middle Eastern): <http://www.meoc.us/book-awards/meoc-book-award-listing-by-category>
- Notable Books for a Global Society (international understanding): <http://clrsig.org/nbgs.php>
- Pura Belpré Award (Latino/a): <http://www.ala.org/awardsgrants/pura-belpr%C3%A9-award>
- Schneider Family Book Award (disability): <http://www.ala.org/awardsgrants/schneider-family-book-award>

APPENDIX 3

Websites for Finding High-Quality Multicultural/Diverse Children's Literature and Resources

- Association for Library Service to Children's 2009 "Growing Up in the Americas" Booklist: <http://ala.org/ala/mgrps/divs/alsc/compubs/booklists/growingupwrlld/americas.pdf>
- Children's Book Council Diversity Committee: <http://www.cbcdiversity.com>
- The Children's Literature Web Guide: <http://people.ucalgary.ca/~dkbrown/index.html>
- Cooperative Children's Book Center: <http://ccbc.education.wisc.edu/books/multicultural.asp>
- Imaginense Libros: Celebrating Latino Children's Literature, Literacy, and Libraries: <http://imaginenselibros.blogspot.com>

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