

A CONTACT ANALYSIS OF CALDECOTT MEDAL AND HONOR BOOKS  
FROM 2001-2011: EXAMINING GENDER ISSUES AND EQUITY IN 21<sup>ST</sup>  
CENTURY CHILDREN'S PICTURE BOOKS

by

NICOLE CHRISTINA YELLO

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Thesis Chair: Elizabeth S. Hoffman, Ph.D.

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## **ABSTRACT**

An abundance of research has been conducted about the importance of including books and literature as part of a young child's developmental process. Much of this research suggests that picture books are vital to a young child's healthy development and "are important influences that shape us by reflecting the politics and values of our society" (Fox, 1993, p.656).

This study was completed to analyze character roles and gender representation of male and female characters exclusively in children's picture books. The entire population of Caldecott Award and Honor Medal books published between 2001 and 2011 was utilized for a frequency analysis.

Each Caldecott Award and Honor Medal book meeting this study's criteria was examined, read and analyzed. Books included only works of fiction and were delimited to exclude biographies, autobiographies, informational books, concept books and poetry. A total of 24 books were used in the data analysis.

This research attempted to answer the following question: Are males and females equitably represented in recently published children's literature? From a content-analysis approach, within a historical perspective, this research aimed at examining if gender bias still dominates the literature, and if so, to what extent. The intellectual interest of this project is in discovering male and female presence and imagery in children's picture books.

## **DEDICATION**

To my mom and dad, Susan and John, for patiently waiting and letting me find my own way.

Thank you for giving me the gift of education and endless opportunities.

To my sisters and brother, Natalie, Jennifer and Joel, for your never-ending support and encouraging words. You are my best friends.

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## TABLE OF CONTENTS

ABSTRACT.....	iii
DEDICATION.....	iv
ACKNOWLEDGEMENTS.....	v
TABLE OF CONTENTS.....	vi
LIST OF FIGURES.....	viii
LIST OF TABLES.....	ix
CHAPTER ONE: INTRODUCTION.....	1
CHAPTER TWO: LITERATURE REVIEW.....	3
Gender Bias and Literature.....	3
CHAPTER THREE: METHODOLOGY.....	7
Pilot Study.....	7
Purpose of the Second Pilot Study.....	8
Justification for Using Caldecott Award and Honor Medal Books.....	9
Focus Books.....	10
Delimiting the Study.....	12
Data Collection Instrument.....	15
Process of Evaluation.....	16
Method of Data Collection.....	16
CHAPTER FOUR: RESULTS AND DISCUSSION.....	20
Results.....	20
Analysis of the Data.....	29
CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS.....	34
Summary of Research.....	34
Conclusions.....	35
Recommendations for Future Study.....	36
APPENDIX A:.....	37
BOOKS ANALYZED IN PRELIMINARY PILOT STUDY.....	37
APPENDIX B:.....	40

BOOKS SELECTED FOR SECOND PILOT STUDY .....	40
APPENDIX C: .....	42
TABLE OF RANDOM NUMBERS USED IN SECOND PILOT STUDY .....	42
APPENDIX D: .....	44
THE DATA COLLECTION INSTRUMENT .....	44
APPENDIX E: .....	46
RANDOM NUMBER ASSIGNED TO EACH BOOK .....	46
APPENDIX F: .....	48
RANDOM READING ORDER .....	48
APPENDIX G: .....	51
DATA COLLECTION SHEETS FOR SELECTED CALDECOTT AWARD AND HONOR MEDAL BOOKS, 2001-2011 .....	51
REFERENCES .....	95

## **LIST OF FIGURES**

Figure 1: Frequency of Males, Females and Neutral Character Appearances Sorted by Award Year..... 32



## LIST OF TABLES

Table 1: Caldecott Award and Honor Medal Books Chosen For Examination Sorted by Year of Award.....	10
Table 2: Caldecott Award and Honor Medal Books Selected for Inclusion in Major Study After Delimitation .....	14
Table 3: Gender Representation in Titles .....	22
Table 4: Books that Feature a Male as the Central Character.....	23
Table 5: Books that Feature a Female as the Central Character .....	24
Table 6: Books that do not Feature a Male or Female Central Character.....	25
Table 7: Gender Representation as Central Character .....	26
Table 8: Gender Representation as Central Character Sorted by Year and Title .....	27
Table 9: Gender Representation in Illustrations .....	28
Table 10: Prevalence of Male, Female and Neutral Characters in Titles, Illustrations and as Central Character .....	29
Table 11: Comparison of Data Across Four Studies (1972-2012) .....	29
Table 12: Instances of Male, Female and Neutral Character Appearances in Caldecott Award and Honor Medal Books Sorted by Year of Award .....	31

*“Everything we read...constructs us, makes us who we are, by presenting our image of ourselves as girls and women, as boys and men.”*

-Mem Fox (1993, p. 152)

## **CHAPTER ONE: INTRODUCTION**

Just like adults, children can learn about the breadth and depth of life from the literature that they read. High-quality children's literature has the power to inspire the imagination and offers children vicarious experiences of entering a world different from their present one. Children's literature is for children from birth to adolescence, covering topics of relevance and interest to children of those ages, through prose and poetry, fiction and nonfiction (Lynch-Brown & Tomlinson, 2008). These books that children read are very different from adult literature. An important difference between children's literature and adult literature is that children's literature takes into account the more limited life experience of the audience and is said to provide characters and events with which children can identify (Tsao, 2008). Sarvis (2004) offers "Since certain emotional and psychological aspects of the human condition are outside the realm of childhood, the content of children's literature is limited by the experience and understanding of children" (p.9). Children's life experiences are significant because readers use experience to comprehend text. Thus, children may not understand the same complexity of ideas and therefore, the expression of ideas must be simpler in language (i.e. vocabulary). Quality children's literature relates to their range of experiences and is told in language children can understand.

Through books, young children can learn about and make sense of their world. It helps children entertain new ideas, see the world from a new perspective and develop their imagination. Children can understand how they fit in, and how they relate to others. Literature helps young people gain an appreciation of the universality of human needs across history, which makes it possible for them to understand that all humans are, to some degree, alike (Lynch-

Brown & Tomlinson, 2008). Unfortunately, children's books can also mold a child's understanding of how humans are very different. Frawley (2008) says picture books often provide very young children with some of their earliest perceptions of gender, race and class. While transacting with literature, children are building gender schema of what it means to be male or female and forming sex-role stereotypes.

Based on the impact of children's literature on the developing psych of children, this research attempted to answer the following question: Are males and females equitably represented in recently published children's literature? From a content-analysis approach, within a historical perspective, this research aimed at examining if gender bias still dominates the literature, and if so, to what extent. The intellectual interest of this project is in discovering male and female imagery and presence in children's picture books.

## **CHAPTER TWO: LITERATURE REVIEW**

This chapter presents a review of research and literature related to this study. Research studies related to gender bias, gender schema, equitable representation and sexism in children's literature are reviewed.

### **Gender Bias and Literature**

An abundance of research has been conducted about the importance of including books and literature as part of a young child's developmental process (Clark, Alameida, Gerka, & Ross, 1972; Czapinski, 1972; Nilsen, 1974; Schlossberg & Godman, 1972; Stewig & Higgs, 1973; St. Peter, 1979; Weitzman, Eifler, Hokada, & Ross, 1972). Much of this research suggests that picture books are vital to a young child's healthy development and "are important influences that shape us by reflecting the politics and values of our society" (Fox, 1993, p.656).

Experimental research suggests that gender bias in picture books is harmful to young children's development. Elliker (2005) as cited in Tsao (2008) explains books that children read and that are read to them have psycho-social uses at a time when children are continually constructing ideas from information around them and assimilating new knowledge with previous knowledge. Strictly speaking, everything that children read contributes to the formation of their self-identity (Tsao, 2008). Tagnoli, Pullen and Lieber (1994) concluded that gender bias in children's books gives young males a sense of entitlement and lowers young females' self-esteem and occupational aspirations. Weitzman et al. (1972) argued that the dearth of female characters teaches both sexes that females are less worthy than males (Hamilton et al., 2006). In

her 1996 study, Goss argues that “the lack of positive, supporting role models in children’s books has been one avenue that has contributed to the undermining of self-esteem for women causing them to limit their intellectual horizons and stunt their future job potential” (p.4). On the other hand, while additional research has demonstrated that reading can certainly affect one’s attitudes, values and development, the results are extremely varied and individual. Even though reader interpretation and the intensity of influence may be inconclusive, the fact remains that children need nonsexist reading materials.

In acknowledgement of this potentially strong influence on young children, researchers have questioned the validity of equitable gender representation and the appearance of gender-biased images in children’s picture books since the 1970s (Key, 1971; Clark et al., 1972; Czapinski, 1972; Nilsen, 1974; Schlossberg & Godman, 1972; Stewig & Higgs, 1973; St. Peter, 1979; Weitzman et al., 1972). Some of these researchers set out to uncover if picture books simply reflect innate differences between the sexes or if they are reproducing and reinforcing culturally-based gender stereotypes in our culture. Other researchers sought to determine the representation of males and female characters in children’s picture books. Early studies of gender from the 1970s and before have shown that an under-representation of girls and women and gender-typed characters were prevalent in a variety of samples of children’s books (Fisher, 1976; Nilsen, 1974; Weitzman et al., 1972). This research is significant because the books being studied were being read to impressionable children who were at a formative age developing their notions about what it means to be a male and female in society (Sarvis, 2004). Adding to the impact is that children often listen to the same story over and over again, internalizing the same message more with each listening (Worland, 2008).

One of the most prominent related studies was done by Weitzman et al. (1972) as cited in Turner-Bowker (1996). This extensive, seminal study focused on books that had won the prestigious Caldecott Award, the Newbery Award, Little Golden Books, and others described as etiquette books. The researchers sought to determine if gender differences existed in characters and the representation of character roles in 18 Caldecott Award books written from the 1940's to the 1960's. This research was performed by counting the number of pictures of males and females, counting books in which no female appeared and noting books which had females as central characters (Williams, Vernon, Williams, & Malecha, 1987). They found that females were greatly underrepresented in titles, central roles, and illustrations by an 11:1 ratio (Turner-Bowker, 1996). Weitzman et al. (1972) suggested that the stereotyping of all characters and the relative invisibility of females taught young readers an important lesson about the relative worth of boys and girls in American society; that is, that "boys are more highly valued than girls" (Clark et al., 2003, p.439).

In 1993, using a different sample of books, Kortenhaus and Demarest replicated the studies done by Weitzman et al. and Collins et al. The study looked at 25 Caldecott Award and Honor Medal books from the 1940s through the 1980s, along with 125 randomly chosen off library shelves (Tepper & Cassidy, 1999). Because Kortenhaus and Demarest (1993) replicated studies done by Weitzman et. al, they analyzed the books according to the same eight characteristics: females in titles, males in titles, females in central roles, males in central roles, females in pictures, males in pictures, female animals and male animals. Their findings show that males outnumbered females, and although there was a gradual decrease in gender imbalance over the decades, it still existed at the time of the study's completion.

Other early studies (Kolbe & LaVoie, 1981; Nilsen, 1971) of Caldecott Award winning picture books also revealed substantial inequitable representation of the sexes, as well as more blatant portrayals of gender stereotypes (Frawley, 2008). Although more recent studies (Clark et al., 2003; Gooden & Gooden, 2001; Hamilton, Anderson, Broaddus & Young, 2006; Sugino, 2000) demonstrate that while they are not quite as prevalent, gender stereotypes still exist, and, as such, continue to misinform and misrepresent boys and girls (Frawley, 2008). According to Tuchman (1978) this inaccuracy reflects a “symbolic annihilation because it denies existence to women and girls by ignoring or under-representing them in cultural products” (p.198) (as cited in McCabe, et al., 2003).

If children’s literature represents a beginning step in the socialization process of our young, it would appear, that we are teaching our young females that they are not supposed to have jobs outside the home (Kortenhaus, & Demarest, 1993), but does this view represent today’s society? If the roles of women have changed enough to alter society’s perception, then it would seem that portrayals of women in media, including children’s literature would reflect a new image of American women. If the type of literature children are exposed to affects how they view the sexes and gender, a more responsible representation of male and female characters in children’s books may provide a means through which gender stereotypes can be improved (McDonald, 2001).



## **CHAPTER THREE: METHODOLOGY**

This study was completed to analyze character roles and gender representation of male and female characters exclusively in children's picture books. The entire population of Caldecott Award and Honor Medal books published between 2001 and 2011 was utilized for a frequency analysis. A preliminary pilot study was completed prior to the main study in order to assist the researcher in the creation of a functional data collection instrument for use in the main study. Once a data collection sheet was produced, a second pilot study was accomplished in order to establish reliability with the tool.

### **Pilot Study**

Prior to conducting the analysis of the 43 Caldecott Award and Honor Medal selections chosen for this study, a small pilot study was completed. The focus of this preliminary pilot study was an analysis of an available, random sample of 20 children's picture books. The list of books used can be found in Appendix A. One of the limitations of this preliminary pilot study was the wide range of publishing dates beginning in 1948 through 2010. This sample of random books were read informally, with the use of a basic data collection instrument to record the title, author, illustrator, the year of publication, a brief summary, and details regarding any noticeable gender bias in the book's illustrations and/or text. The purpose of this preliminary pilot study was to assist with the creation of an effective, functional data collection instrument for use in the main study.

## **Purpose of the Second Pilot Study**

In order to further refine the data collection sheet, a second pilot study was performed on an alternate population of books since the entire set of Caldecott Award and Honor Medal selections for the years 2001-2011 was to be used in the major study. The winners from the Association for Library Service to Children: Notable Children's Books for the younger reader (preschool-grade 2) were the population which best matched the characteristics of the Caldecott Award and Honor Medal books. See Appendix B.

The Association for Library Service to Children (ALSC) is a division of the American Library Association (ALA). The ALA is a non-profit organization that promotes library service and librarianship and the ALSC is an organization dedicated to children's literature and library service (Mission & Priorities, n.d.). Each year the ALSC identifies the best children's books of fiction, information, poetry, and pictures and nominates them to be named a Notable Children's Book. According to ALSC policy, the current year's Newbery, Caldecott, Belpré, Sibert, Geisel, and the Batchelder Award and Honor books automatically are added to the Notable Children's Books list (2012 Notable Children's Books, n.d.). Candidates for the award are identified and voted on by the ALSC Notable Children's Books Committee, which consists of 11 members. For 2011, 60 candidate books were chosen, and 22 winners were selected. In order to identify the books that would be analyzed for the second pilot study, books were selected using a Table of Random Numbers. These books, representative of Caldecott Award and Honor Books, were numbered 1 through 60, alphabetically. The Research Randomizer (Urbaniak & Plous, 2011) generated 1 set of 15 unique, sorted numbers with a range of 60 (See Appendix C). Books with

the randomly selected 15 numbers were used in this pilot study. See Appendix C for the list of books utilized. These books were read, analyzed and extensive notes were taken on the characters. After using and applying the existing data collection instrument, the researcher identified areas that needed improvement. Implementing a second pilot study allowed the researcher the opportunity to operationally define each specific category on the data collection instrument. Additionally, the researcher was able to strengthen the reliability of the study by forcing the researcher to adhere to a definite set of guidelines when categorizing characters, titles and identifying illustrations.

### **Justification for Using Caldecott Award and Honor Medal Books**

The annual Caldecott Award is awarded by the American Library Association to the most distinguished American picture books. Each year, one book is awarded the Caldecott medal and as many as five books are awarded as honor books. Caldecott medal winning books display a gold seal on the cover while the honor books show a seal of silver (Williams et al., 1987). Typically libraries place these winning books in a special section in the library. According to Weitzman et al. (1972), “others in the industry look to [Caldecott] winners for guidance in what to publish” (p. 1128). Even though [Caldecott Award and Honor Medal winners] may not be representative of all that is published, as a group they may be a stronger socializing influence than any other identifiable group of books (Dougherty & Engel, 1987).

Additionally, picture books exert a unique influence on their audience for a variety of reasons (Worland, 2008). Most significantly, the audience reads the text at a point in their lives

when they are especially impressionable and when they first begin to formulate their ideas about culture, society and values (Worland, 2008).

### Focus Books

The books chosen for examination in this study were 43 Caldecott Award and Honor Medal selections for the years 2001-2011.

**Table 1: Caldecott Award and Honor Medal Books Chosen For Examination Sorted by Year of Award**

2001	<i>So You Want To be President?</i>	Judith St. George
	<i>Casey at the Bat</i>	Ernest Thayer
	<i>Click, Clack, Moo: Cows that Type</i>	Doreen Cronin
	<i>Olivia</i>	Ian Falconer
2002	<i>The Three Pigs</i>	David Wiesner
	<i>The Dinosaurs of Waterhouse Hawkins</i>	Barbara Kerley
	<i>Martin's Big Words: The Life of Dr. Martin Luther King, Jr.</i>	Doreen Rappaport
	<i>The Stray Dog</i>	Marc Simont
2003	<i>My Friend Rabbit</i>	Eric Rohmann
	<i>The Spider and the Fly</i>	Mary Howitt
	<i>Hondo &amp; Fabian</i>	Peter McCarty
	<i>Noah's Ark</i>	Peter Spier
2004	<i>The Man Who Walked Between the Towers</i>	Mordicai Gerstein
	<i>Ella Sarah Gets Dressed</i>	Margaret Chodos-Irvine
	<i>What Do You Do With a Tail Like This?</i>	Steve Jenkins and Robin Page

	<i>Don't Let the Pigeon Drive the Bus</i>	Mo Willems
2005	<i>Kitten's First Full Moon</i>	Kevin Henkes
	<i>The Red Book</i>	Barbara Lehman
	<i>Coming On Home Soon</i>	Jacqueline Woodson
	<i>Knuffle Bunny: A Cautionary Tale</i>	Mo Willems
2006	<i>The Hello, Goodbye Window</i>	Norton Juster
	<i>Rosa</i>	Nikki Giovanni
	<i>Zen Shorts</i>	Jon J. Muth
	<i>Hot Air: The (Mostly) True Story of the First Hot-Air Balloon Ride</i>	Marjorie Priceman
	<i>Song of the Water Boatman and other Pond Poems</i>	Joyce Sidman
2007	<i>Flotsam</i>	David Wiesner
	<i>Gone Wild: An Endangered Animal Alphabet</i>	David McLimans
	<i>Moses: When Harriett Tubman Led her people to Freedom</i>	Carole Boston Weatherford
2008	<i>The Invention of Hugo Cabret</i>	Brian Selznick
	<i>Henry's Freedom Box: A True Story from the Underground Railroad</i>	Ellen Levine
	<i>First the Egg</i>	Laura Vaccaro Seeger
	<i>The Wall: Growing Up Behind the Iron Curtain</i>	Peter Sís
	<i>Knuffle Bunny Too: A Case of Mistaken Identity</i>	Mo Willems
2009	<i>The House In The Night</i>	Susan Marie Swanson
	<i>A Couple of Boys Have the Best Week Ever</i>	Marla Frazee
	<i>How I Learned Geography</i>	Uri Shulevitz
	<i>A River of Words: The Story of William Carlos Williams</i>	Jen Bryant
2010	<i>The Lion &amp; the Mouse</i>	Jerry Pinkney

	<i>All the World</i>	Liz Garton Scanlon
	<i>Red Sings From Treetops: A Year In Colors</i>	Joyce Sidman
2011	<i>A Sick Day for Amos McGee</i>	Philip C. Stead
	<i>Dave the Potter, Artist, Poet, Slave</i>	Laban Carrick Hill
	<i>Interrupting Chicken</i>	David Ezra Stein

### **Delimiting the Study**

Because Caldecott Award books are awarded to picture books in all genres, the selected books for inclusion in this study included books that were not suitable. This study was confined by the researcher to books that are works of fiction and was further delimited to exclude collections of biographies, autobiographies, informational books, concept books and poetry. Biographies were excluded from this study because biographical stories give factual information about the lives of actual people, including their experiences, influences, accomplishments, and legacies (Lynch-Brown & Tomlinson, 2008). Informational books give factual information about, or explain any aspect of the biological, social, or physical world (Lynch-Brown & Tomlinson, 2008) and are not suitable for inclusion in this study. A concept book explores or explains an idea or concept (e.g., opposites), an object (e.g., a train), or an activity (e.g., working) rather than telling a story (Lynch-Brown & Tomlinson, 2008) and typically do not have characters (e.g., *Gone Wild: An Endangered Animal Alphabet*). Therefore determining gender equity in these types of books is impossible, thus they were excluded from the major study. The books delimited from this study were:

- *So You Want to be President?* by Judith St. George- informational
- *Casey at the Bat: A Ballad of the Republic Sung in the Year 1888* by Ernest Thayer- poetry
- *The Dinosaurs of Waterhouse Hawkins* by Barbara Kerley- biography
- *Martin's Big Words: The Life of Dr. Martin Luther King, Jr.* by Doreen Rappaport- biography
- *The Spider and the Fly* by Mary Howitt-poetry
- *The Man Who Walked Between the Towers* by Mordicai Gerstein- biography
- *What Do You Do With a Tail Like This?* by Steve Jenkins and Robin Page-concept
- *Rosa* by Nikki Giovanni-biography
- *Song of the Water Boatman and Other Pond Poems* by Joyce Sidman- poetry
- *Gone Wild: An Endangered Animal Alphabet* by David McLimans- concept
- *Moses: When Harriett Tubman Led Her People to Freedom* by Carole Boston- Weatherford- biography
- *The Invention of Hugo Cabret* by Brian Selznick- young adult chapter book
- *Henry's Freedom Box: A True Story from the Underground Railroad* by Ellen Levine-biography
- *First the Egg* by Laura Vaccaro Seeger-concept
- *The Wall: Growing Up behind the Iron Curtain* by Peter Sis- autobiography
- *How I Learned Geography* by Uri Shulevitz -autobiography
- *A River of Words: The Story of William Carlos Williams* by Jen Bryant- poetry
- *Red Sings From Treetops: A Year in Colors* by Joyce Sidman- poetry

- *Dave the Potter, Artist, Poet, Slave* by Laban Carrick Hill- biography

A total of 19 books were delimited from this research. Of these 19 books, one book is considered informational, five books are poetry, nine books are considered biographies. One delimited book was a young adult chapter book, which does not fit the schema of this study. The remaining 3 books are concept-oriented, and once again, are not suited for this research. After setting the criterion for delimiting the study, 24 total books were considered in the major study.

**Table 2: Caldecott Award and Honor Medal Books Selected for Inclusion in Major Study After Delimitation**

2001	<i>Click, Clack, Moo: Cows that Type</i>	Doreen Cronin
	<i>Olivia</i>	Ian Falconer
2002	<i>The Three Pigs</i>	David Wiesner
	<i>The Stray Dog</i>	Marc Simont
2003	<i>My Friend Rabbit</i>	Eric Rohmann
	<i>Hondo &amp; Fabian</i>	Peter McCarty
	<i>Noah's Ark</i>	Peter Spier
2004	<i>Ella Sarah Gets Dressed</i>	Margaret Chodos-Irvine
	<i>Don't Let the Pigeon Drive the Bus</i>	Mo Willems
2005	<i>Kitten's First Full Moon</i>	Kevin Henkes
	<i>The Red Book</i>	Barbara Lehman
	<i>Coming On Home Soon</i>	Jacqueline Woodson
	<i>Knuffle Bunny: A Cautionary Tale</i>	Mo Willems
2006	<i>The Hello, Goodbye Window</i>	Norton Juster



	<i>Zen Shorts</i>	Jon J. Muth
	<i>Hot Air: The (Mostly) True Story of the First Hot-Air Balloon Ride</i>	Marjorie Priceman
2007	<i>Flotsam</i>	David Wiesner
2008	<i>Knuffle Bunny Too: A Case of Mistaken Identity</i>	Mo Willems
2009	<i>The House In The Night</i>	Susan Marie Swanson
	<i>A Couple of Boys Have the Best Week Ever</i>	Marla Frazee
2010	<i>The Lion &amp; the Mouse</i>	Jerry Pinkney
	<i>All the World</i>	Liz Garton Scanlon
2011	<i>A Sick Day for Amos McGee</i>	Philip C. Stead
	<i>Interrupting Chicken</i>	David Ezra Stein

### **Data Collection Instrument**

A data collection instrument was a necessary tool to tabulate the frequency counts for each book. Therefore, a data collection sheet was created (see Appendix D). The data collection sheet provided the framework to house vital information. The sheet consists of two general sections, one section is for book identification information and the other is for the frequency count and analysis. In the identification section of the data collection sheet, the book's title, year of publication, author, illustrator, the year of nomination and award type (Caldecott Award or Honor Medal selection) were recorded. The other items on the data collection sheet were classifications and fill-in-the-blanks to assist in the organized collection of information for the

frequency analysis. For the frequency analysis, the books were tabulated according to four characteristics: (1) the title of the book, (2) the gender of the character in the central role, (3) the total number of female images in the illustrations, (4) the total number of male images in the illustrations, (5) the total number of neutral images in the illustrations. An image is considered a visual depiction of a character in the form of an illustration in the book.

### **Process of Evaluation**

In order to reduce the likelihood of rater bias through chronological rating, books were assigned a reading order using a Table of Random Numbers. The 43 books included in this study were sorted by the researcher according to Caldecott Award year in chronological order starting with 2001. The Research Randomizer (Urbaniak & Plous, 2011) generated 1 set of 43 randomly sorted numbers with a range of 43 (See Appendix E). These randomly generated numbers were applied to the chronological list of Caldecott books included in this study. Each book was assigned a random reading order. The list of books in reading order can be found in Appendix F.

### **Method of Data Collection**

Analysis of each book began after the title page and ended with the last page of each book. Book covers, dust jackets, endpapers, and the flyleaves were not analyzed. Each page was examined twice in order to confirm rater reliability.

Analysis of each book began with opening the book to the title page. The title page includes the book's full title and subtitle, if applicable; the names of the author(s) and illustrator(s); and the name and location of the publisher (Lynch-Brown & Tomlinson, 2008).

This information was recorded on the data collection sheet. On the reverse side of the title page, often referred to as the verso of the title page, is the publishing history of the book (Lynch-Brown & Tomlinson, 2008). This page contains copyright notices, edition information, publication information, printing history and the book's identification number. The book's copyright year was collected from this page and recorded on the data collection sheet.

Turner-Bowker (1996) has identified that authors are making conscious efforts to reduce sexism, but in order to eliminate sexism, attention needs to be drawn to the more subtle forms of bias such as the disproportionately high number of male characters represented in titles. Therefore, this study analyzed each book's title for the presence of a male, female or neutral influence. The book's title was classified as "male" if the title contained a masculine name or pronoun or "female" if the title contained a female name or pronoun. (e.g., *Ella Sarah Gets Dressed* [2004] was coded "female"; *The Invention of Hugo Cabret* [2008] was coded "male"). In cases where sex is not identifiable from the book's title, information in the text such as illustrations and pronouns were used to assist in determining if the title character is male or female (e.g., *Casey At the Bat* [2001]). A book's title could also be classified as both (male and female) or neutral. The title of a book is important because it is one of the first components noticed by the reader and communicates the nature of the story to young readers who primarily choose books solely on the title and cover (Lynch-Brown & Tomlinson, 2008). If females are underrepresented in titles, Weitzman et al. (1972) explains, "Children scanning the list of titles of what have been designated as the very best children's books are bound to receive the impression that girls are not very important because no one bothered to write about them" (as cited in Collins, Ingoldsby & Dellman, 1984) (p.1129).

The central character's gender is especially important since by definition the story revolves around this individual (Williams, et al., 1987). Many researchers and authors argue that readers identify with characters of their own gender in books. Therefore, this study will consider a book's central character as an important factor in determining gender bias. A character was identified as the "central character" if he/she is the main focus of the text. In many cases, the title character is also the character in the central role of the book. Central characters (CC) were coded as male, female, neutral, or equal. It was fairly easy to determine the CC, however, in cases where more than 1 character could be considered the CC, a frequency count was completed. Each appearance of the CC in question was counted. The character with the highest number of representations was identified as the CC. If a frequency count yielded equivalent results, the CC was coded as equal (e.g., *Hondo & Fabian* was coded equal because each CC made an equivalent number of appearances in the book). In cases where the gender of the CC was indeterminate, visual indicators such as clothing and facial features were used to make a subjective determination. If no clues were given to the gender of the CC, the CC was considered neutral (e.g., *Don't Let The Pigeon Drive the Bus* was coded "neutral" because we cannot make a determination based on pronouns, or visual indicators if the CC, the pigeon, is male or female).

In keeping with the research method utilized by Dougherty and Engel (1987), a frequency count of how often a young reader would encounter an image of a male or female character was completed, since "the total number of male and female images a child receives from a book may be more influential on the child's developing concepts of sex roles than just the number of different characters" (Engel, 1981, p.648). Each character that appeared in the text and illustrations was counted in the frequency count. All characters that appeared in the text were

categorized as male, female, or neutral, and then counted. Anthropomorphized animals or objects were also categorized and counted. When there were groups of characters depicted, an illustration was coded as “female” if there were more female characters than male characters; an illustration was coded as “male” if more male characters were shown than female. In cases of ten or more characters in a group, the group was counted as a single appearance of either male, female, neutral. An illustration was coded neutral if it was not possible to make a determination if a character was male or female. Each individual character appearance was counted towards the frequency analysis in this research. In cases where a character illustration was variously placed on one page, on facing pages, on alternating pages, or on parts of a page, each appearance counted as one.

## CHAPTER FOUR: RESULTS AND DISCUSSION

This study was completed to analyze character roles and gender representation of male and female characters exclusively in children's picture books. The entire population of Caldecott Award and Honor Medal books published between 2001 and 2011 was considered for the frequency analysis. Each Caldecott Award and Honor Medal book meeting this study's criteria was examined, read and analyzed. The researcher counted the prevalence of females and males in titles, as central character and in illustrations by counting the numbers of characters in each of the three categories. A data collection sheet used to collect the data is provided in Appendix D. A total number of 24 books were used in the data analysis of this study.

### Results

A book's title was classified as "male" if the title contained a masculine name or pronoun. Of the 24 books analyzed, 4 had a masculine name or a male pronoun in the title, which is 17% of the selected Caldecott Award and Honor Medal selections from 2001-2011. The following books were coded as "male" titles:

- *Hondo and Fabian* by Peter McCarty
- *Noah's Ark* by Peter Spier
- *A Couple of Boys Have the Best Week Ever* by Marla Frazee
- *A Sick Day for Amos McGee* by Philip C. Stead

Two books contained a female name or feminine pronoun in the title, which is 8% of the selected Caldecott Award and Honor Medal selections from 2001-2011. These 2 books are:

- *Ella Sarah Gets Dressed* by Margaret Chodos-Irvine
- *Olivia* by Ian Falconer

The following eighteen books (75%) had neither a female/ male name nor feminine/ masculine pronoun in the title and were therefore considered neutral:

- *A House In The Night* by Susan Marie Swanson
- *The Three Pigs* by David Weisner
- *Interrupting Chicken* by David Ezra Stein
- *Knuffle Bunny Too: A Case of Mistaken Identity*
- *The Lion & the Mouse* by Jerry Pinkney
- *Don't Let the Pigeon Drive the Bus* by Mo Willems
- *Knuffle Bunny: A Cautionary Tale* by Mo Willems
- *Zen Shorts* by Jon J. Muth
- *Coming On Home Soon* by Jacqueline Woodson
- *The Red Book* by Barbara Lehman
- *The Hello. Goodbye Window* by Norman Juster
- *Kitten's First Full Moon* by Kevin Henkes
- *All the World* by Liz Garton Scanlon
- *Flotsam* by David Weisner
- *Hot Air: The (Mostly) True story of the First Hot-Air Balloon Ride* by Marjorie Priceman
- *Click, Clack, Moo: Cows That Type* by Doreen Cronin

- *The Stray Dog* by Marc Simont
- *My Friend Rabbit* by Eric Rohmann

**Table 3: Gender Representation in Titles**

Category	Number of Titles	Percent of total number of Titles
Male	4	17%
Female	2	8%
Neutral	18	75%
<b>Total</b>	<b>24</b>	<b>100%</b>



Central characters (CC) were coded as male, female or neutral as explained previously. After completion of the coding of each title, there were 10 books that featured a male as the CC, which is 42% of the selected Caldecott Award and Honor Medal selections from 2001-2011.

**Table 4: Books that Feature a Male as the Central Character**

<b>Title</b>	<b>Author</b>	<b>Male CC</b>
<i>Click, Clack, Moo: Cows That Type</i>	Doreen Cronin	Farmer Brown
<i>The Three Pigs</i>	David Weisner	Pig 1
<i>The Stray Dog</i>	Marc Simont	Willy, the dog
<i>My Friend Rabbit</i>	Eric Rohmann	The rabbit
<i>Hondo and Fabian</i>	Peter McCarty	Hondo and Fabian
<i>Noah's Ark</i>	Peter Spier	Noah
<i>Zen Shorts</i>	Jon J. Muth	Stillwater, the bear
<i>Flotsam</i>	David Weisner	Boy with blonde hair
<i>A Couple of Boys Have the Best Week Ever</i>	Marla Frazee	James
<i>A Sick Day for Amos McGee</i>	Philip C. Stead	Amos McGee

Nine of the 24 (37%) selected Caldecott Award and Honor Medal selections used in the study for analysis featured a female as the CC.

**Table 5: Books that Feature a Female as the Central Character**

<b>Title</b>	<b>Author</b>	<b>Female CC</b>
<i>Olivia</i>	Ian Falconer	Olivia
<i>Ella Sarah Gets Dressed</i>	Margaret Chodos-Irvine	Ella Sarah
<i>Kitten's First Full Moon</i>	Kevin Henkes	The kitten
<i>Coming On Home Soon</i>	Jacqueline Woodson	Ada Ruth
<i>Knuffle Bunny: A Cautionary Tale</i>	Mo Willems	Trixie
<i>The Hello, Goodbye Window</i>	Norman Juster	The girl
<i>Knuffle Bunny Too: A Case of Mistaken Identity</i>	Mo Willems	Trixie
<i>All the World</i>	Liz Garton Scanlon	Girl in green bathing suit
<i>Interrupting Chicken</i>	David Ezra Stein	Little Chicken

A CC was considered neutral if there were no clues given to the sex of the CC. Pronouns in the text, visual indicators, such as clothing and facial features from the illustrations, were used in making a determinations of sex.

**Table 6: Books that do not Feature a Male or Female Central Character**

<b>Title</b>	<b>Author</b>	<b>Neutral CC</b>
<i>Don't Let the Pigeon Drive the Bus</i>	Mo Willems	The pigeon
<i>The Red Book</i>	Barbara Lehman	The person in the green jacket
<i>Hot Air: The (Mostly) True story of the First Hot-Air Balloon Ride</i>	Marjorie Priceman	The duck
<i>A House In The Night</i>	Susan Marie Swanson	The child
<i>The Lion &amp; the Mouse</i>	Jerry Pinkney	The mouse

**Table 7: Gender Representation as Central Character**

Category	Central Character (CC)	Percent of total titles
Male	10	42%
Female	9	37%
Neutral	5	21%
<b>Total</b>	<b>24</b>	<b>100%</b>

For the frequency analysis, the books were tabulated according to four characteristics: (1) the title of the book, (2) the character in the central role, (3) the total number of female images in the illustrations, (4) the total number of male images in the illustrations, (5) the total number of neutral images in the illustrations. Table 8 shows gender representation data collected detailed by year and title.

**Table 8: Gender Representation as Central Character Sorted by Year and Title**

	Male images		Female images		Neutral images		Total No. of images	
	No.	Percent	No.	Percent	No.	Percent		
2001	<i>Click, Clack, Moo: Cows that Type/ Cronin</i> <i>Olivia/ Falconer</i>	8	14%	24	42%	26	44%	58
		9	10%	73	85%	4	5%	86
2002	<i>The Three Pigs/ Wiesner</i> <i>The Stray Dog/ Simont</i>	83	77%	0	0%	25	23%	108
		43	65%	21	32%	2	3%	66
2003	<i>My Friend Rabbit/ Rohmann</i> <i>Hondo &amp; Fabian/ McCarty</i> <i>Noah's Ark/ Spier</i>	19	22%	0	0%	67	78%	86
		25	89%	3	11%	0	0%	28
		36	58%	11	18%	15	24%	62
2004	<i>Ella Sarah Gets Dressed/ Chodos-Irvine</i> <i>Don't Let the Pigeon Drive the Bus/ Willems</i>	3	12%	23	88%	0	0%	26
		3	8%	0	0%	34	92%	37
2005	<i>Kitten's First Full Moon/ Henkes</i> <i>The Red Book/ Lehman</i> <i>Coming On Home Soon/ Woodson</i> <i>Knuffle Bunny: A Cautionary Tale/ Willems</i>	0	0%	30	100%	0	0%	30
		24	51%	6	13%	17	36%	47
		2	6%	30	94%	0	0%	32
		39	48%	41	51%	1	1%	81
2006	<i>The Hello, Goodbye Window/ Juster</i> <i>Zen Shorts/ Muth</i> <i>Hot Air: The (Mostly) True Story of the First Hot-Air Balloon Ride/ Priceman</i>	17	36%	30	64%	0	0%	47
		85	89%	11	11%	0	0%	96
		11	7%	28	19%	110	74%	149
2007	<i>Flotsam/ Wiesner</i>	60	79%	14	18%	2	3%	76
2008	<i>Knuffle Bunny Too: A Case of Mistaken Identity/ Willems</i>	34	39%	29	33%	24	28%	87
2009	<i>The House In The Night/ Swanson</i> <i>A Couple of Boys Have the</i>	3	13%	3	13%	17	74%	23
		84	90%	9	10%	0	0%	93

	<i>Best Week Ever/ Frazee</i>					
2010	<i>The Lion &amp; the Mouse/ Pinkney</i>	0 0%	0 0%	48 100%		48
	<i>All the World/Scanlon</i>	26 30%	21 24%	41 47%		88
2011	<i>A Sick Day for Amos McGee/ Stead</i>	69 81%	0 0%	16 19%		85
	<i>Interrupting Chicken/ Stein</i>	17 25%	31 60%	4 8%		52
		<b>700 44%</b>	<b>438 28%</b>	<b>453 28%</b>		<b>1591</b>

In the 24 books included in this study, a total of 1,591 illustrations of characters were analyzed. Of the 1,591 illustrations of characters, 700 (44%) were male, 438 (28%) were female and 453(28%) were considered neutral. Table 9 presents a complete analysis of the character illustrations.

**Table 9: Gender Representation in Illustrations**

Category	Number of illustrations	Percent of total number of illustrations
Male	700	44%
Female	438	28%
Neutral	453	28%
<b>Total</b>	<b>1591</b>	<b>100%</b>

An analysis of the data collected and compiled in Table 10, reveals that male titles outnumber female titles and neutral titles. Male illustrations outnumber female and neutral illustrations of characters, by 262 appearances. Males and females in the central role are nearly equal, but males still outnumber neutral characters in the central role.

**Table 10: Prevalence of Male, Female and Neutral Characters in Titles, Illustrations and as Central Character**

	Males	Females	Neutral
Titles	4	2	18
Illustrations	700	438	453
Central Character	10	9	5

### **Analysis of the Data**

Research data from this study was compared to the research findings of Weitzman et al. (1972), Collins et al. (1984) and Kortenhaus & Demarest (1993) in order to determine if male-dominated gender biases still dominate the literature. A comparison of the Weitzman et al. (1972) study and the Collins et al. study revealed that gender differences have decreased considerably (Gooden & Gooden, 2001). The present results were consistent with those of Kortenhaus & Demarest (1993). Male titles outnumbered female titles with a ratio of 2 to 1.

**Table 11: Comparison of Data Across Four Studies (1972-2012)**

	Weitzman et al. (1972)	Collins et al. (1984)	Kortenhaus and Demarest (1993)	Yello (2012)
In titles	8:0.1	2.0:1	2.0:1	2.0:1
In central roles	3.5:1	1.7:1	1.9:1	1.11:1
In illustrations	7.6:1	1.4:1	1.4:1	1.6:1

Analysis reveals that since the Weitzman et al. study was completed in 1972, there have been significant positive changes to the equality of males and females in titles with a 8.0:1 ratio in 1972, to a 2.0:1 ratio revealed by Collins et al. (1984) and Kortenhaus and Demarest (1993), as well as in this study. A significant change was also revealed in the presence of males and females in central roles. In 1972, Weitzman et al. revealed a ratio of 3.5:1 males to females in a central role. According to the findings of this study, a more equitable 1.11:1 ratio has been reported. An equally impressive change occurred in the presence of male and females in the illustrations of children's books. According to the 1972 findings of Weitzman et al., a ratio of 7.6:1 males to females in the focus books. Collins et. al (1984) and Kortenhaus & Demarest (1993) reported a 1.4:1 ratio. This study found a close 1.6:1 ratio of male to female presence in character illustrations.

In order to determine if gender stereotypes had changed during the ten-year period studied as a result of increased awareness of gender stereotyping and sexism, the researcher formed a frequency table. The table on the following page shows the instances of male, female and neutral character appearances in the 24 focus books used in the study, sorted by year of award selection.



**Table 12: Instances of Male, Female and Neutral Character Appearances in Caldecott Award and Honor Medal Books Sorted by Year of Award**

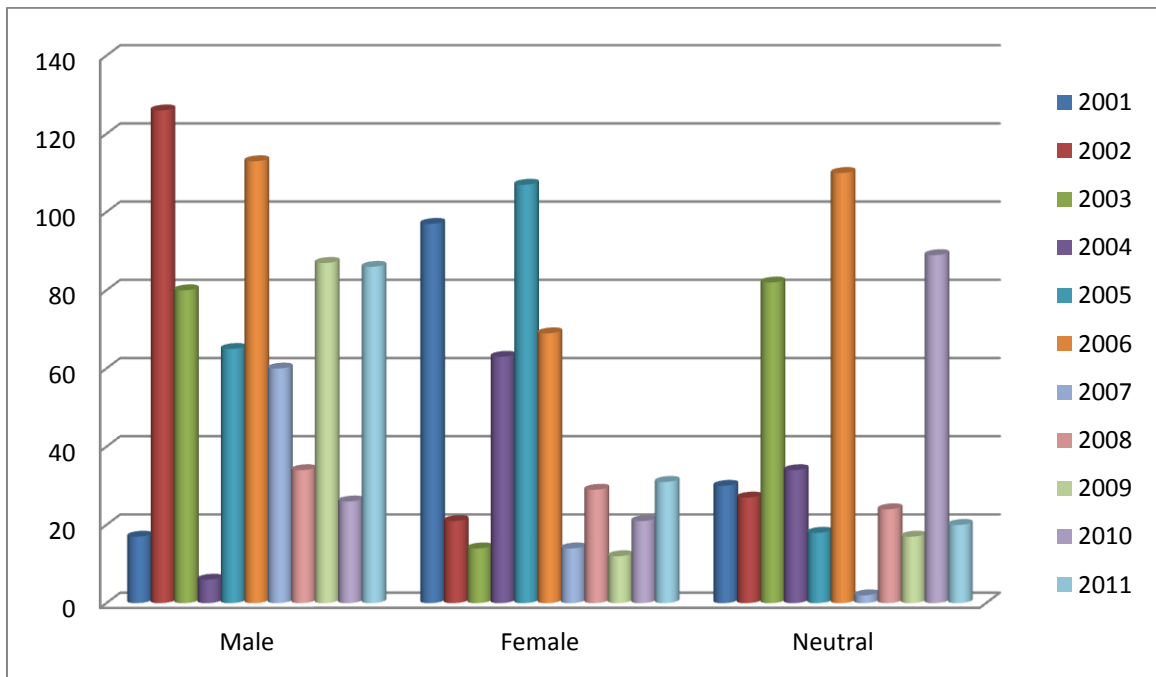
Year of Award Selection	No. of Characters*			
	N	Male	Female	Neutral
2001	2	17	97	30
2002	2	126	21	27
2003	3	80	14	82
2004	2	6	23	34
2005	4	65	107	18
2006	3	113	69	110
2007	1	60	14	2
2008	1	34	29	24
2009	2	87	12	17
2010	2	26	21	89
2011	2	86	31	20
Totals	24	700	438	453

---

\* Note: Each number represents the count of every male, female or neutral character represented. A character was counted more than once if shown on different pages.

Using the same data from the previous chart, the following graph shows the instances of male female and neutral appearances in the 24 focus books used in the study, sorted by year of award selection.

**Figure 1: Frequency of Males, Females and Neutral Character Appearances Sorted by Award Year**



In summary, the goal of this research was to analyze character roles and gender representation of male and female characters in children’s picture books. Of the 24 books analyzed, 4 had a masculine name or pronoun in the book’s title, two books contained a female name or feminine pronoun, and eighteen books were neutral, and had neither a female or male influenced title. Ten of the 24 books featured a male as the central character, nine books featured a female central character and there were five books whose titles did not reflect a male or female central character. An analysis of the frequency data shows that in the 24 books included in the study, a total of 1,591 illustrations of characters were analyzed. Of the 1,591 character

illustrations, 700 were male, 438 were female and 453 were considered neutral. The following chapter will discuss the conclusions based on these findings as well as recommendations for educators and for future research.

## **CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS**

This chapter outlines the conclusions which may be drawn from this research. Before presenting the results, a brief summary of the focus and design of the research is presented. This is followed by recommendations for future research on the topic of gender bias and equity.

### **Summary of Research**

This study was completed to analyze character roles and gender representation of male and female characters exclusively in children's picture books. This research sought to answer the following question: Does gender stereotyping still exist in today's children's literature? The intellectual interest of this project was in discovering male and female imagery and presence in current children's books.

The entire population of Caldecott Award and Honor Medal books published between 2001 and 2011 was utilized for a frequency analysis. A review of the focus books revealed that some of the books selected for inclusion in the study were not suitable for inclusion. The study was confined to books that are works of fiction and were further delimited to exclude biographies, autobiographies, informational books, concept books and poetry.

A data collection instrument was specifically designed through the implementation of two pilot studies. Each Caldecott Award and Honor Medal book meeting this study's criteria was examined, read and analyzed. A frequency count of how often a reader would encounter an image of a male or female character was completed. Additionally, a book's title and book's central character were identified and classified as male, female or neutral.

## Conclusions

The present findings suggest that females are still underrepresented in recently published children's literature in the illustrations and in titles. According to the 2000 census, females comprised 51% of the total population therefore it would seem logical that they be represented in at least 50% of the pictures that children view in award-winning picture books (Gooden & Gooden, 2001). According to the research findings, females are being shown 1.6:1 ratio to male illustrations, and still are in titles 2.0:1. Clearly, females are not being shown in 50% of the illustrations as Gooden & Gooden suggest. McCabe et al. (2011) says "not showing a particular group or showing them less frequently than their proportion in the population conveys that the group is not socially valued" (p.200).

While this study provides valuable information about gender bias and raises interesting issues regarding gender equity in children's literature, the results found are limited to this specific population of books. The following points must be considered as final interpretations of the data are made:

1. Interpretation of males, females and neutral characters are based on the researcher.
2. Accuracy of frequency character counts are based on a single rater.
3. In this study, utilizing the entire population of Caldecott Award and Honor Medal award books represents the larger population of all children's books, but is not representative of all that is published.

4. This study was confined to books that are works of fiction and books were further delimited to exclude collections of biographies, autobiographies, informational books, concept books and poetry.

Despite these points, this research has value and draws attention to the need for children to have access to egalitarian reading materials.

### **Recommendations for Future Study**

Studies done by the American Association of University Women (AAUW) suggest that little attention is being “given to the inequities in our classrooms that inhibit girls from reaching their potential for achievement” (p.1) and suggest that the limiting roles females are shown in children’s literature presents very confining views of women, thus limiting their potential. An experimental study investigating the influences of gender-biased children’s literature on the gender role development of young children would add great insight into the body of research.

**APPENDIX A: BOOKS ANALYZED IN PRELIMINARY PILOT STUDY**

## Appendix A: Books Analyzed in Preliminary Pilot Study

Beaty, Andrea (2009). *Firefighter ted*. New York: Scholastic Inc.

Carle, Eric (1977). *The grouchy ladybug*. New York: HarperCollins Publishers.

Coleman, Michael (1996). *A silly snowy day*. New York, Scholastic inc.

Day, Alexandra (1991). *Carl's afternoon in the park*. New York: Farrar, Straus & Giroux.

Elzbieta (1989). *Brave babette & sly tom*. New York: Dial Books for Young Readers.

Freeman, Don (1968). *Corduroy*. New York: Scholastic Inc.

Henderson, Kathy (1992). *In the middle of the night*. New York: Macmillan Publishing Company.

Kann, Victoria (2009). *Goldilicious*. New York: Scholastic Inc.

Ketteman, Helen (1997). *Bubba the cowboy prince: a fractured texas tale*. New York: Scholastic Inc.

Littledale, Freya (1971). *Peter and the north wind*. New York: scholastic Inc.

McCloskey, Robert (1948). *Blueberries for sal*. New York: Penguin Books.

Metzger, Steve (2003). *The little snowflake*. New York: Scholastic Inc.

Milbourne, Anna (2004). *The dinosaur*. New York: Scholastic Inc.

Morrisey, Dean (1994). *Ship of dreams*. New York: Harry N. Abrams, Inc.

Numeroff, Laura (2000). *If you take a mouse to the movies*. New York: Scholastic inc.

Pace, Anne Marie (2010). *Never ever talk to strangers*. New York: Scholastic Inc.

Polacco, Patricia (2008). *For the love of autumn*. New York: Scholastic Inc.

Sendak, Maurice (1963). *Where the wild things are*. New York: HarperCollins Publishers.



Thompson, Colin (1993). *Looking for atlantis*. New York: Dragonfly Books.

Willems, Mo (2010). *Knuffle bunny free: An unexpected diversion*. New York: HarperCollins Publishers.

**APPENDIX B: BOOKS SELECTED FOR SECOND PILOT STUDY**

## Appendix B: Books selected for second pilot study

Reynolds, Aaron (2010). *Back of the bus*. New York: Philomel Books.

Fraze, Marla (2010). *The boss baby*. New York: Beach Lane Books.

Issacs, Anne (2010). *Dust devil*. New York: Schwartz & Wade.

Schubert, Leda (2010). *Feeding the sheep*. New York: Farrar, Straus & Giroux.

Lacamara, Laura (2010). *Floating on mama's song/ Flotando en la cancion de mama*. New York: HarperCollins.

Polacco, Patricia (2010). *The junkyard wonders*. New York: Philomel Books.

Willems, Mo (2010). *Let's say hi to friends who fly*. New York: Balzer+ Bray.

Browne, Anthony (2010). *Me and you*. New York: Farrar, Straus & Giroux.

Peete, Holly Robinson & Peete, Ryan Elizabeth (2010). *My brother charlie*. New York: Scholastic Inc.

Lee, Suzy (2010). *Shadow*. San Francisco: Chronicle Books.

Pinkney, Andrea Davis (2010). *Sit-in: how four friends stood up by sitting down*. New York: Little, Brown Publishers.

Burningham, John (2010). *There's going to be a baby*. Sommerville, Massachusetts: Candlewick Press.

Muldrow, Diane (2010). *We planted a tree*. Racine, Wisconsin: Golden Books.

Malaspina, Ann (2010). *Yasmin's hammer*. New York: Lee & Low Books.

**APPENDIX C: TABLE OF RANDOM NUMBERS USED IN SECOND  
PILOT STUDY**

## **Appendix C: Table of Random Numbers Used in Second Pilot Study**

Random numbers were generated with 1 set of 15 unique, sorted numbers with a range of 60.

p1=3, p2=9, p3=16, p4=18, p5=19, p6=20, p7=25, p8=26, p9=28, p10=32, p11=47, p12=50,  
p13=53, p14=56, p15=59

<http://www.randomizer.org/form.htm>

## **APPENDIX D: THE DATA COLLECTION INSTRUMENT**

<b>Title of book</b>	Click here to enter text.	<b>Copyright Year:</b>	
<b>Author</b>	Click here to enter text.	<b>Year of nomination:</b>	Choose an item.
<b>Illustrator</b>	Click here to enter text.	<b>Award type:</b>	Choose an item.

Title of book	Choose an item.
---------------	-----------------

Character in central role	Choose an item.
---------------------------	-----------------

**Frequency analysis**

Females:

Total number of images in illustrations	
---	--

Males:

Total number of male images in illustrations	
--	--

Neutral:

Total number of neutral images in illustrations	
---	--

Relevant observations:

--

**APPENDIX E: RANDOM NUMBER ASSIGNED TO EACH BOOK**



## **Appendix E: Random number assigned to each book**

1 set of 43 random numbers generated with a range of 43.

25, 32, 39, 34, 5, 14, 38, 40, 41, 11, 42, 16, 2, 23, 4, 12, 31, 27, 26, 13, 28, 24, 21, 36, 20, 35, 43,  
30, 37, 22, 18, 10, 8, 1, 17, 15, 7, 9, 33, 29, 19, 3, 6

<http://www.randomizer.org/form.htm>

## **APPENDIX F: RANDOM READING ORDER**

## Appendix F: Random Reading Order

- 1: *The House In The Night*
- 2: *The Man Who Walked Between the Towers*
- 3: *Dave the Potter, Artist, Poet, Slave*
- 4: *What Do You Do With a Tail Like This?*
- 5: *The Three Pigs*
- 6: *Interrupting Chicken*
- 7: *A River of Words: The Story of William Carlos Williams*
- 8: *Knuffle Bunny Too: A Case of Mistaken Identity*
- 9: *The Lion & the Mouse*
- 10: *The Wall: Growing Up behind the Iron Curtain*
- 11: *The Spider and the Fly*
- 12: *Don't Let the Pigeon Drive the Bus*
- 13: *Knuffle Bunny: A Cautionary Tale*
- 14: *The Dinosaurs of Waterhouse Hawkins*
- 15: *How I Learned Geography*
- 16: *Noah's Ark*
- 17: *A Couple of Boys Have the Best Week Ever*
- 18: *First the Egg*
- 19: *A Sick Day for Amos McGee*
- 20: *Song of the Water Boatman and other Pond Poems*
- 21: *Zen Shorts*

- 22: *Henry's Freedom Box: A True Story from the Underground Railroad*
- 23: *Ella Sarah Gets Dressed*
- 24: *Rosa*
- 25: *So You Want To be President?*
- 26: *Coming On Home Soon*
- 27: *The Red Book*
- 28: *The Hello, Goodbye Window*
- 29: *Red Sings From Treetops: A Year In Colors*
- 30: *Moses: When Harriett Tubman Led her people to Freedom*
- 31: *Kitten's First Full Moon*
- 32: *Casey at the Bat*
- 33: *All the World*
- 34: *Olivia*
- 35: *Flotsam*
- 36: *Hot Air: The (Mostly) True Story of the First Hot-Air Balloon Ride*
- 37: *The Invention of Hugo Cabret*
- 38: *Martin's Big Words: The Life of Dr. Martin Luther King, Jr.*
- 39: *Click, Clack, Moo: Cows that Type*
- 40: *The Stray Dog*
- 41: *My Friend Rabbit*
- 42: *Hondo & Fabian*
- 43: *Gone Wild: An Endangered Animal Alphabet*

**APPENDIX G: DATA COLLECTION SHEETS FOR SELECTED  
CALDECOTT AWARD AND HONOR MEDAL BOOKS, 2001-2011**

## APPENDIX G: COLLECTION SHEETS

<b>Title of book</b>	<i>So You Want To be President?</i>	<b>Copyright Year:</b>	2000
<b>Author</b>	Judith St. George	<b>Year of nomination:</b>	2001
<b>Illustrator</b>	David Small	<b>Award type:</b>	Caldecott Award winner

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Informational book- N/A
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<b>Title of book</b>	<i>Casey at the Bat</i>	<b>Copyright Year:</b>	2000
<b>Author</b>	Ernest Thayer	<b>Year of nomination:</b>	2001
<b>Illustrator</b>	Christopher Bing	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Poetry- N/A
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<b>Title of book</b>	<i>Click, Clack, Moo: Cows that Type</i>	<b>Copyright Year:</b>	2000
<b>Author</b>	Doreen Cronin	<b>Year of nomination:</b>	2001
<b>Illustrator</b>	Betsy Lewin	<b>Award type:</b>	Caldecott Honor Medal

Title of book	neutral
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Character in central role	male
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**Frequency analysis**

Females:

Total number of images in illustrations	24
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Males:

Total number of male images in illustrations	8
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Neutral:

Total number of neutral images in illustrations	26
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Relevant observations:

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<b>Title of book</b>	<i>Olivia</i>	<b>Copyright Year:</b>	2000
<b>Author</b>	Ian Falconer	<b>Year of nomination:</b>	2001
<b>Illustrator</b>	Ian Falconer	<b>Award type:</b>	Caldecott Honor Medal

Title of book	female
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Character in central role	female
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**Frequency analysis**

Females:

Total number of images in illustrations	73
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Males:

Total number of male images in illustrations	9
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Neutral:

Total number of neutral images in illustrations	4
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Relevant observations:

<b>Title of book</b>	<i>The Three Pigs</i>	<b>Copyright Year:</b>	2001
<b>Author</b>	David Weisner	<b>Year of nomination:</b>	2002
<b>Illustrator</b>	David Weisner	<b>Award type:</b>	Caldecott Award winner

Title of book	neutral
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Character in central role	male
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**Frequency analysis**

Females:

Total number of images in illustrations	0
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Males:

Total number of male images in illustrations	83
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Neutral:

Total number of neutral images in illustrations	25
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Relevant observations:

<b>Title of book</b>	<i>The Dinosaurs of Waterhouse Hawkins</i>	<b>Copyright Year:</b>	2001
<b>Author</b>	Barbara Kerley	<b>Year of nomination:</b>	2002
<b>Illustrator</b>	Brian Selznick	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Biography-N/A
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<b>Title of book</b>	<i>Martin's Big Words: The Life of Dr. Martin Luther King, Jr.</i>	<b>Copyright Year:</b>	2001
<b>Author</b>	Doreen Rappaport	<b>Year of nomination:</b>	2002
<b>Illustrator</b>	Bryan Collier	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Biography-N/A
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<b>Title of book</b>	<i>The Stray Dog</i>	<b>Copyright Year:</b>	2001
<b>Author</b>	Marc Simont	<b>Year of nomination:</b>	2002
<b>Illustrator</b>	Marc Simont	<b>Award type:</b>	Caldecott Honor Medal

Title of book	neutral
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Character in central role	male
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**Frequency analysis**

Females:

Total number of images in illustrations	21
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Males:

Total number of male images in illustrations	43
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Neutral:

Total number of neutral images in illustrations	2
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Relevant observations:

Warden is male-stereotypical role
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<b>Title of book</b>	<i>My Friend Rabbit</i>	<b>Copyright Year:</b>	2002
<b>Author</b>	Eric Rohmann	<b>Year of nomination:</b>	2003
<b>Illustrator</b>	Eric Rohmann	<b>Award type:</b>	Caldecott Award winner

Title of book	neutral
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Character in central role	male
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**Frequency analysis**

Females:

Total number of images in illustrations	0
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Males:

Total number of male images in illustrations	19
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Neutral:

Total number of neutral images in illustrations	67
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Relevant observations:

<b>Title of book</b>	<i>The Spider and the Fly</i>	<b>Copyright Year:</b>	2002
<b>Author</b>	Mary Howitt	<b>Year of nomination:</b>	2003
<b>Illustrator</b>	Tony DiTerlizzi	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Poetry- N/A
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<b>Title of book</b>	<i>Hondo &amp; Fabian</i>	<b>Copyright Year:</b>	2002
<b>Author</b>	Peter McCarty	<b>Year of nomination:</b>	2003
<b>Illustrator</b>	Peter McCarty	<b>Award type:</b>	Caldecott Honor Medal

Title of book	masculine
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Character in central role	male
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**Frequency analysis**

Females:

Total number of images in illustrations	3
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Males:

Total number of male images in illustrations	25
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Neutral:

Total number of neutral images in illustrations	0
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Relevant observations:



<b>Title of book</b>	<i>Noah's Ark</i>	<b>Copyright Year:</b>	2002
<b>Author</b>	Jerry Pinkney	<b>Year of nomination:</b>	2003
<b>Illustrator</b>	Jerry Pinkney	<b>Award type:</b>	Caldecott Honor Medal

Title of book	masculine
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Character in central role	male
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**Frequency analysis**

Females:

Total number of images in illustrations	11
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Males:

Total number of male images in illustrations	36
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Neutral:

Total number of neutral images in illustrations	15
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Relevant observations:

<b>Title of book</b>	<i>The Man Who Walked Between the Towers</i>	<b>Copyright Year:</b>	2003
<b>Author</b>	Mordecai Gerstein	<b>Year of nomination:</b>	2004
<b>Illustrator</b>	Mordecai Gerstein	<b>Award type:</b>	Caldecott Award winner

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Biography- N/A
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<b>Title of book</b>	<i>Ella Sarah Gets Dressed</i>	<b>Copyright Year:</b>	2003
<b>Author</b>	Margaret Chodos-Irvine	<b>Year of nomination:</b>	2004
<b>Illustrator</b>	Margaret Chodos-Irvine	<b>Award type:</b>	Caldecott Honor Medal

Title of book	female
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Character in central role	female
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**Frequency analysis**

Females:

Total number of images in illustrations	23
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Males:

Total number of male images in illustrations	3
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Neutral:

Total number of neutral images in illustrations	0
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Relevant observations:

<b>Title of book</b>	<i>What Do You Do With a Tail Like This?</i>	<b>Copyright Year:</b>	2003
<b>Author</b>	Steve Jenkins and Robin Page	<b>Year of nomination:</b>	2004
<b>Illustrator</b>	Steve Jenkins and Robin Page	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Concept- N/A
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<b>Title of book</b>	<i>Don't Let the Pigeon Drive the Bus</i>	<b>Copyright Year:</b>	2003
<b>Author</b>	Mo Willems	<b>Year of nomination:</b>	2004
<b>Illustrator</b>	Mo Willems	<b>Award type:</b>	Caldecott Honor Medal

Title of book	neutral
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Character in central role	neutral
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**Frequency analysis**

Females:

Total number of images in illustrations	0
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Males:

Total number of male images in illustrations	3
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Neutral:

Total number of neutral images in illustrations	34
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Relevant observations:

<b>Title of book</b>	<i>Kitten's First Full Moon</i>	<b>Copyright Year:</b>	2004
<b>Author</b>	Kevin Henkes	<b>Year of nomination:</b>	2005
<b>Illustrator</b>	Kevin Henkes	<b>Award type:</b>	Caldecott Award winner

Title of book	neutral
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Character in central role	female
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**Frequency analysis**

Females:

Total number of images in illustrations	30
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Males:

Total number of male images in illustrations	0
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Neutral:

Total number of neutral images in illustrations	0
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Relevant observations:

<b>Title of book</b>	<i>The Red Book</i>	<b>Copyright Year:</b>	2004
<b>Author</b>	Barbara Lehman	<b>Year of nomination:</b>	2005
<b>Illustrator</b>	Barbara Lehman	<b>Award type:</b>	Caldecott Honor Medal

Title of book	neutral
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Character in central role	neutral
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**Frequency analysis**

Females:

Total number of images in illustrations	6
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Males:

Total number of male images in illustrations	24
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Neutral:

Total number of neutral images in illustrations	17
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Relevant observations:

<b>Title of book</b>	<i>Coming On Home Soon</i>	<b>Copyright Year:</b>	2004
<b>Author</b>	Jacqueline Woodson	<b>Year of nomination:</b>	2005
<b>Illustrator</b>	E.B. Lewis	<b>Award type:</b>	Caldecott Honor Medal

Title of book	neutral
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Character in central role	female
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**Frequency analysis**

Females:

Total number of images in illustrations	30
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Males:

Total number of male images in illustrations	2
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Neutral:

Total number of neutral images in illustrations	0
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Relevant observations:



<b>Title of book</b>	<i>Knuffle Bunny: A Cautionary Tale</i>	<b>Copyright Year:</b>	2004
<b>Author</b>	Mo Willems	<b>Year of nomination:</b>	2005
<b>Illustrator</b>	Mo Willems	<b>Award type:</b>	Caldecott Honor Medal

Title of book	neutral
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Character in central role	female
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**Frequency analysis**

Females:

Total number of images in illustrations	41
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Males:

Total number of male images in illustrations	39
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Neutral:

Total number of neutral images in illustrations	1
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Relevant observations:

<b>Title of book</b>	<i>The Hello, Goodbye Window</i>	<b>Copyright Year:</b>	2005
<b>Author</b>	Norton Juster	<b>Year of nomination:</b>	2006
<b>Illustrator</b>	Chris Raschka	<b>Award type:</b>	Caldecott Award winner

Title of book	neutral
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Character in central role	female
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**Frequency analysis**

Females:

Total number of images in illustrations	30
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Males:

Total number of male images in illustrations	17
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Neutral:

Total number of neutral images in illustrations	0
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Relevant observations:

<b>Title of book</b>	<i>Rosa</i>	<b>Copyright Year:</b>	2005
<b>Author</b>	Nikki Giovanni	<b>Year of nomination:</b>	2006
<b>Illustrator</b>	Bryan Collier	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Biography-N/A
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<b>Title of book</b>	<i>Zen Shorts</i>	<b>Copyright Year:</b>	2005
<b>Author</b>	Jon J. Muth	<b>Year of nomination:</b>	2006
<b>Illustrator</b>	Jon J. Muth	<b>Award type:</b>	Caldecott Honor Medal

Title of book	neutral
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Character in central role	male
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**Frequency analysis**

Females:

Total number of images in illustrations	11
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Males:

Total number of male images in illustrations	85
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Neutral:

Total number of neutral images in illustrations	0
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Relevant observations:

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<b>Title of book</b>	<i>Hot Air: The (Mostly) True Story of the First Hot-Air Balloon Ride</i>	<b>Copyright Year:</b>	2005
<b>Author</b>	Marjorie Priceman	<b>Year of nomination:</b>	2006
<b>Illustrator</b>	Marjorie Priceman	<b>Award type:</b>	Caldecott Honor Medal

Title of book	neutral
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Character in central role	neutral
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**Frequency analysis**

Females:

Total number of images in illustrations	28
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Males:

Total number of male images in illustrations	11
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Neutral:

Total number of neutral images in illustrations	110
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Relevant observations:

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<b>Title of book</b>	<i>Song of the Water Boatman and Other Pond Poems</i>	<b>Copyright Year:</b>	2005
<b>Author</b>	Joyce Sidman	<b>Year of nomination:</b>	2006
<b>Illustrator</b>	Beckie Prange	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Poetry- N/A
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<b>Title of book</b>	<i>Flotsam</i>	<b>Copyright Year:</b>	2006
<b>Author</b>	David Wiesner	<b>Year of nomination:</b>	2007
<b>Illustrator</b>	Davis Weisner	<b>Award type:</b>	Caldecott Award winner

Title of book	neutral
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Character in central role	male
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**Frequency analysis**

Females:

Total number of images in illustrations	14
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Males:

Total number of male images in illustrations	60
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Neutral:

Total number of neutral images in illustrations	2
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Relevant observations:

<b>Title of book</b>	<i>Gone Wild: An Endangered Animal Alphabet</i>	<b>Copyright Year:</b>	2006
<b>Author</b>	David McLimans	<b>Year of nomination:</b>	2007
<b>Illustrator</b>	David McLimans	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Concept- N/A
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<b>Title of book</b>	<i>Moses: When Harriett Tubman Led Her People to Freedom</i>	<b>Copyright Year:</b>	2006
<b>Author</b>	Carole Boston Weatherford	<b>Year of nomination:</b>	2007
<b>Illustrator</b>	Kadir Nelson	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Biography- N/A
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<b>Title of book</b>	<i>The Invention of Hugo Cabret</i>	<b>Copyright Year:</b>	2007
<b>Author</b>	Brian Selznick	<b>Year of nomination:</b>	2008
<b>Illustrator</b>	Brian Selznick	<b>Award type:</b>	Caldecott Award winner

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Not a children's picture book- N/A
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<b>Title of book</b>	<i>Henry's Freedom Box: A True Story from the Underground Railroad</i>	<b>Copyright Year:</b>	2007
<b>Author</b>	Ellen Levine	<b>Year of nomination:</b>	2008
<b>Illustrator</b>	Kadir Nelson	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Biography- N/A
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<b>Title of book</b>	<i>First the Egg</i>	<b>Copyright Year:</b>	2007
<b>Author</b>	Laura Vaccaro Seeger	<b>Year of nomination:</b>	2008
<b>Illustrator</b>	Laura Vaccaro Seeger	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Concept- N/A
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<b>Title of book</b>	<i>The Wall: Growing Up Behind the Iron Curtain</i>	<b>Copyright Year:</b>	2007
<b>Author</b>	Peter Sis	<b>Year of nomination:</b>	2008
<b>Illustrator</b>	Peter Sis	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
---------------	--

Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Biography- N/A
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<b>Title of book</b>	<i>Knuffle Bunny Too: A Case of Mistaken Identity</i>	<b>Copyright Year:</b>	2007
<b>Author</b>	Mo Willems	<b>Year of nomination:</b>	2008
<b>Illustrator</b>	Mo Willems	<b>Award type:</b>	Caldecott Honor Medal

Title of book	neutral
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Character in central role	female
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**Frequency analysis**

Females:

Total number of images in illustrations	29
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Males:

Total number of male images in illustrations	34
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Neutral:

Total number of neutral images in illustrations	24
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Relevant observations:

<b>Title of book</b>	<i>A House In the Night</i>	<b>Copyright Year:</b>	2008
<b>Author</b>	Susan Marie Swanson	<b>Year of nomination:</b>	2009
<b>Illustrator</b>	Beth Krommes	<b>Award type:</b>	Caldecott Award winner

Title of book	neutral
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Character in central role	neutral
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**Frequency analysis**

Females:

Total number of images in illustrations	3
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Males:

Total number of male images in illustrations	3
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Neutral:

Total number of neutral images in illustrations	17
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Relevant observations:

<b>Title of book</b>	<i>A Couple of Boys Have the Best Week Ever</i>	<b>Copyright Year:</b>	2008
<b>Author</b>	Marla Frazee	<b>Year of nomination:</b>	2009
<b>Illustrator</b>	Marla Frazee	<b>Award type:</b>	Caldecott Honor Medal

Title of book	masculine
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Character in central role	male
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**Frequency analysis**

Females:

Total number of images in illustrations	9
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Males:

Total number of male images in illustrations	84
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Neutral:

Total number of neutral images in illustrations	0
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Relevant observations:



<b>Title of book</b>	<i>How I Learned Geography</i>	<b>Copyright Year:</b>	2008
<b>Author</b>	Uri Shulevitz	<b>Year of nomination:</b>	2009
<b>Illustrator</b>	Uri Shulevitz	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Autobiography-N/A
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<b>Title of book</b>	<i>A River of Words: The Story of William Carlos Williams</i>	<b>Copyright Year:</b>	2008
<b>Author</b>	Jen Bryant	<b>Year of nomination:</b>	2009
<b>Illustrator</b>	Jen Bryant	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Poetry-N/A
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<b>Title of book</b>	<i>The Lion &amp; the Mouse</i>	<b>Copyright Year:</b>	2009
<b>Author</b>	Jerry Pinkney	<b>Year of nomination:</b>	2010
<b>Illustrator</b>	Jerry Pinkney	<b>Award type:</b>	Caldecott Award winner

Title of book	neutral
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Character in central role	neutral
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**Frequency analysis**

Females:

Total number of images in illustrations	0
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Males:

Total number of male images in illustrations	0
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Neutral:

Total number of neutral images in illustrations	48
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Relevant observations:

<b>Title of book</b>	<i>All the World</i>	<b>Copyright Year:</b>	2009
<b>Author</b>	Liz Garton Scanlon	<b>Year of nomination:</b>	2010
<b>Illustrator</b>	Marla Frazee	<b>Award type:</b>	Caldecott Honor Medal

Title of book	neutral
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Character in central role	female
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**Frequency analysis**

Females:

Total number of images in illustrations	21
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Males:

Total number of male images in illustrations	26
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Neutral:

Total number of neutral images in illustrations	41
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Relevant observations:

<b>Title of book</b>	<i>Red Sings From Treetops: A Year In Colors</i>	<b>Copyright Year:</b>	2009
<b>Author</b>	Joyce Sidman	<b>Year of nomination:</b>	2010
<b>Illustrator</b>	Pamela Zagarenski	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
---------------	--

Character in central role	
---------------------------	--

**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
--	--

Neutral:

Total number of neutral images in illustrations	
---	--

Relevant observations:

Poetry/Concept- N/A
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<b>Title of book</b>	<i>A Sick Day for Amos McGee</i>	<b>Copyright Year:</b>	2010
<b>Author</b>	Philip C. Stead	<b>Year of nomination:</b>	2011
<b>Illustrator</b>	Erin E. Stead	<b>Award type:</b>	Caldecott Award winner

Title of book	masculine
---------------	-----------

Character in central role	male
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**Frequency analysis**

Females:

Total number of images in illustrations	0
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Males:

Total number of male images in illustrations	69
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Neutral:

Total number of neutral images in illustrations	16
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Relevant observations:

<b>Title of book</b>	<i>Dave the Potter, Artist, Poet, Slave</i>	<b>Copyright Year:</b>	2010
<b>Author</b>	Laban Carrick Hill	<b>Year of nomination:</b>	2011
<b>Illustrator</b>	Bryan Collier	<b>Award type:</b>	Caldecott Honor Medal

Title of book	
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Character in central role	
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**Frequency analysis**

Females:

Total number of images in illustrations	
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Males:

Total number of male images in illustrations	
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Neutral:

Total number of neutral images in illustrations	
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Relevant observations:

Poetry- N/A
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<b>Title of book</b>	<i>Interrupting Chicken</i>	<b>Copyright Year:</b>	2010
<b>Author</b>	David Ezra Stein	<b>Year of nomination:</b>	2011
<b>Illustrator</b>	David Ezra Stein	<b>Award type:</b>	Caldecott Honor Medal

Title of book	neutral
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Character in central role	female
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**Frequency analysis**

Females:

Total number of images in illustrations	31
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Males:

Total number of male images in illustrations	17
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Neutral:

Total number of neutral images in illustrations	4
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Relevant observations:

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