

**The Representation of African-Americans
in the Caldecott Award and Honor Books 1979-2009**

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Abstract

The researcher examined 31 years (1979 to 2009) of the Caldecott Award and Honor books for the inclusion and representation of African-Americans. This study replicated one conducted by Frank in 1979. There were six research questions – three were quantity questions and three were quality questions. The quantity questions focused on the number of times African-Americans appeared in the award and honor books from those three decades. The other three research questions focused on the quality of African-American representation in pictures and illustrations, story line, loaded words, characterization, setting and overall contribution of the book. Coders made decisions about the quality of those characteristics using the criteria of anti-racist, non-racist, racist by omission and racist by commission. Findings of Frank's earlier study were that many of the Caldecott Award and Honor books from the inception in 1938 until 1978 contained racism either by commission or omission. Findings of the current study were that the books from 1979 to 2009 were for the most part non-racist and anti-racist.

Dedication

This dissertation is dedicated to the children of the world. Books can take you around the world and back again. Books can help you understand your world and the world of others. May you always find yourself among the pages of the books you are reading.

This dissertation is also dedicated to Dr. Zelma Lloyd Frank, Aunt Zelma, for blazing this trail 38 years before me. Thanks for having the courage to examine this same collection of books and being brave enough to use words like racism, stereotype, racist by commission, racist by omission, and loaded words when referring to this collection of esteemed Children's Literature. I can not help but think your research study has made a difference in the types of children's books selected for the Caldecott Award and Honor books and has, in some small but significant way, changed publishers' viewpoints about Children's Literature. You had the audacity to hope that little African-American children and little Caucasian children would have the opportunity to learn, through books, about the universality of childhood in a multi-racial society.

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Chapter One

Introduction

Children's Literature is the main medium of information for young students. It is used in a variety of ways to convey information and to engage students in culturally relevant understanding. Additionally, Children's Literature is used as a tool in bibliotherapy for emotional and mental health reasons, as well as to help children build relationships with others. Subsequently, Children's Literature is a mainstay in the growth and development of children. In a child's early years Children's Literature is used to assist children in understanding the world around them and help them build their identities about self and others. More importantly, Children's Literature takes children on journeys across the world, sometimes to places and times they will never see. Walter Dean Myers (2014), a children's book author, stated:

Books transmit values. They explore our common humanity. What is the message when some children are not represented in those books? . . . Where are [African-American] children going to get a sense of who they are and what they can be? (p. SR1)

The Cooperative Children's Book Center (CCBC), established in 1963, is an examination, study, and research library funded by the University of Wisconsin-Madison School of Education and the Wisconsin Department of Public Instruction/Division for Libraries and Technology. The CCBC receives a copy of the majority of new children's books published annually in the United States by trade book publishers. In 1985, The CCBC began documenting the number of books they received that were written and/or illustrated by African-Americans. During that year, the CCBC estimated approximately

2,500 books for children were published, of which 18 were by African-American authors or illustrators. Thirty years later in 2015, the CCBC reported they received 3,400 books, of which 107 were written by African-Americans, and 270 were about African-Americans (University of Wisconsin-Madison School of Education Cooperative Children's Book Center, 2016).

Background

The Caldecott Award, bestowed annually by the Association for Library Service to Children, was named in honor of the nineteenth-century English illustrator, Randolph Caldecott (American Library Association, 2016b). This honor is given to “the artist of the most distinguished American picture book for children published in the United States during the preceding year” (American Library Association, 2016b, p. 1). The Caldecott Award Books and Caldecott Honor Books are of interest because “the Caldecott Medal is widely considered to be one of the most prestigious awards in Children's Literature, and books selected by the committee will become part of the canon of distinguished children's books for years to come” (Association for Library Service to Children, 2015, p. 55). Library collections department managers purchase these award-winning books each year to be included in the Children's Literature section in public libraries.

Historically, when an African-American has been depicted in a book for children, the illustration has portrayed African-Americans in positions of servitude, and the African-American was rarely mentioned in the text. When African-American authors began to have their works published, they, too, depicted African-Americans in positions of servitude. Alexander (1985) asserted, “Despite the growing number of books depicting the [African-American] experience, the image they give of the [African-

American] is still one of the more insidious influences that hinder the [African-American] child from finding true self-awareness” (p. 52). Birtha (1985), while working as a children’s book selection specialist in a library in Philadelphia, also understood how important it was for African-American children to find themselves in the text and pictures of the books they read at school and at home. Birtha (1985) stated:

The selection of books for children is one of the most important responsibilities of the librarian, for children’s minds are impressionable Children need books through which both [African-Americans] and [Caucasians] can be educated to real life situations through accurate portrayal of life, histories, and historical fiction which show the total picture, not a partial picture; and biographies that present people to whom children of all races can look for inspiration to live better lives. (p. 64)

Frank (1979) reviewed Caldecott Award Books and Caldecott Honor Books for their portrayal of African-Americans in pictures and text. Findings from Frank’s research were of significance because she revealed this collection of books did not contribute to the elimination of stereotypical thinking about African-Americans and African-Americans’ lives. Interestingly, the converse reality is rarely considered, as Larrick (1995) attested,

The impact of all-[Caucasian] books upon 39,600,000 [Caucasian] children is probably even worse. Although his light skin makes him one of the world’s minorities, the [Caucasian] child learns from his books that he is the kingfish. There seems little chance of developing the humility so urgently needed for world

cooperation, instead of world conflict, as long as our children are brought up on gentle doses of racism through their books. (pp. 1-2)

Frank (1979) found that “from 1938 to 1947, seven (3%) of the Caldecott Award Books and Honor Books contained [African-American] characters in the illustrations” (p. 145). She also noted “when [African-American] characters were pictured they were pictured as slaves in every instance but one” (p. 145). Frank continued:

From 1948 to 1957, two (1%) of the total books had [African-American] characters. In one of these books . . . no reference was made to [African-Americans] in the text, but two [African-American] servants were pictured. In the other book . . . [African-Americans] were pictured as freed slaves and referred to as ‘Negro Helpers.’ . . . during this time period also, [African-Americans] were portrayed in negative roles Two books, less than one percent, had [African-Americans] in illustrations during 1958 to 1967. No mention was made of [African-Americans] in the text in any of the books. . . . Only one book out of the forty-five (less than one percent) Award and Honor books from 1968 to 1978 had [African-American] characters. (Frank, 1979, pp. 146-148)

Overall, Frank found that over the forty-year time period and out of 177 books, [African-Americans] were represented in only 12 (fewer than 7%) of the total books.

Statement of the Problem

Children learn about their self-identity and the identity of others through the literature they read and literature that is read to them. Demographers reported there is a new type of student entering our public schools. They are students who are culturally diverse, poor, and technologically savvy (Maxwell, 2014). There is now a plethora of

literature available to students, not only in the form of books or comic books but also in digital formats. Classrooms today offer literature to students that can be read on iPads, the Internet, school-provided computers, in classroom libraries, and the school library. No matter the format, consideration must always be given to the messages students receive from the literature they read or is read to them. Educators must be intentional about the literature that is available for their students and purposeful with the intent or meaning they want students to derive from reading selected books. Osa (1995) said, “One just cannot ignore the young population who are the undisputed leaders of tomorrow. And as socializing agents, children’s books need to be seriously addressed” (p. x). Frank (1979) concluded in her study:

Research has shown that, after the political, social, economic, and racial upheavals of the 60’s, children’s books began to depict more African-American characters. This did not happen with the Caldecott books. In the last decade, more integrated or African-American inclusive books have been written; however, this has not been the case with the Caldecott books. The Caldecott books have not kept pace with the times. (p. 151)

Therefore, since the Caldecott Award and Honor Books are highly regarded in the world of Children’s Literature, a close examination of this collection of books was necessary to determine if, during the 31 years since Frank’s dissertation was published, African-Americans were represented more in pictures and in the text. Additionally, close examination of this collection of books revealed whether the inclusion of African-Americans contributed to a positive identity of self and others for the children who read them.

Purpose of the Study

The purpose of the current study was to examine the collection of Caldecott Award Books and Caldecott Honor Books published from 1979 to 2009 to determine the quantity of inclusion of African-Americans in the books selected for the award and to investigate whether the quality of African-American portrayal in pictures and words has changed. The researcher compared the findings from the current study, 1979 to 2009, to the findings in Frank's study, 1938 to 1978, and made conclusions about the differences in the quantity of depiction of African-Americans between the two collections being examined. The researcher then made a comparison of the quality of depiction of African-Americans between the two studies. Finally, the researcher compared both quantity and quality of the depiction of African-Americans by decade of the current study.

Significance of the Study

America is considered a melting pot made up of people from many different countries, races, and religions, all hoping to find new opportunities and a better way of life. These people have maintained their cultural and religious practices, thus creating a mosaic across America's landscape. However, in Children's Literature there has been an underrepresentation of the many minority groups that make up the melting pot. If students learn about their identity and their understanding of others through Children's Literature, it is necessary to determine if, in fact, there is adequate and fair representation. The current study investigated the inclusion and portrayal of African-Americans in the Caldecott Award Books and Caldecott Honor Books. McNair (2008) stated:

Children's Literature functions as an important tool in the educative process within schools, and it serves to socialize children and shape their values, cultural

norms, and worldviews. Children's Literature has the potential to expose children to the beliefs and perspectives of racial and ethnic groups outside of their own. Perhaps Children's Literature, that reflects and affirms children's cultural experiences, can play an important role in students' educational success. (p. 3)

This is the type of Children's Literature that should be found in children's libraries everywhere and read to children by teachers and parents every day. Maxwell (2014) reported:

America's public schools are on the cusp of a new demographic era. This fall, for the first time, the overall number of Latino, African-American, and Asian students in public K-12 classrooms is expected to surpass the number of non-Hispanic [Caucasians]. (para. 1-2)

The literature in schools and public libraries must keep pace with the changing face of America in order to properly prepare today's students for tomorrow's world. One of the 21st century skills is global awareness. Global awareness is defined as: "Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts . . . and understanding other nations and cultures. . ." (P21 Partnership for 21st Century Learning, 2017. p. 1).

One of the best ways to begin this work is through Children's Literature. Findings from the current study need to be shared with school board members as they allocate funds for books to be read by students. What is learned from the current study needs to be shared with curriculum coordinators as they make recommendations for texts to be used in classrooms. Finally, the current study provides direction for librarians as

they make decisions about book selections to be housed in their libraries and as they select books to read aloud to children.

Delimitations

Lunenburg and Irby (2008) defined delimitations as “self-imposed boundaries set by the researcher on the purpose and scope of the study” (p. 134). Therefore, the current study had the following delimitations.

1. The current study was limited to the Caldecott Award Books and Honor Books during the time periods of 1979 to 2009 for a total of 126 books. The collection examined was composed of 31 Caldecott Award books and 95 Caldecott Honor books. (See Appendix D)
2. The books were evaluated for the inclusion, portrayal, or omission of African-Americans only, to allow for a meaningful comparison to Frank’s study.
3. Books were rated as NA – non-applicable, if they were about animals, flowers, alphabets, vehicles, etc. and had no human characters. In these cases, the coders were not required to read these books.

Assumptions

Lunenburg and Irby (2008) stated “assumptions are postulates, premises, and propositions that are accepted as operational for purposes of the research” (p. 135). They continued that “assumptions [in a research paper] include the nature, analysis, and interpretation of the data” (p. 135). The current study was conducted under the following assumptions: (a) the Caldecott Award and Honor books are representative of Children’s Literature in the United States during the time period between 1979-2009; (b) all three readers were successfully trained to evaluate the texts in an identical, objective manner;

(c) a book evaluation form was used which allowed all three readers to make accurate decisions about the quantity and quality of the representation of African-Americans in the Caldecott Award and Honor books; and (d) the interpretation of the data collected on the book evaluation form accurately represented the perceptions of the three readers of the Caldecott Award and Honor books.

Research Questions

Krippendorff (2004) stated that the questions in a text analysis “are the targets of the analyst’s inferences from available texts” (p. 31). He continued that the questions of a text analysis “inform the analyst about extratextual phenomena” (p. 32). Extratextual phenomena are not observed in a content analysis but are “phenomena outside the text and thus retain their hypothetical character until confirmed by validating incidences” (p. 32). In a text analysis, research questions are developed so that answers can be validated not by what is written in the text, but from several incidences or phenomena derived from the text. Those incidences point to conclusions which result in answers to the research questions. The current study was guided by six research questions: three questions about the quantity of representation of African-Americans in the text and pictures and three questions about the quality of that representation in text and pictures in the award-winning children’s books.

RQ 1. To what extent is there a difference in the quantity of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between the decades of 1979 to 1988, 1989 to 1998, and 1999 to 2009?

RQ 2. To what extent is there a difference in the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between the decades of 1979 to 1988, 1989 to 1998, and 1999 to 2009?

RQ 3. What is the quantity of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books from 1979 to 2009?

RQ 4. What is the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books from 1979 to 2009?

RQ 5. To what extent is there a difference in the quantity of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between Frank's study (1938-1978) and the current study (1979-2009)?

RQ 6. To what extent is there a difference in the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between Frank's study 1938 to 1978 and the current study 1979 to 2009?

A Definition of Terms

The definitions included in this section clarify meanings and describe concepts and ideas used in this dissertation. When other definitions were not readily available, terms were defined the same way they were in Frank's study in order to maintain reliability in the replication of her study. The term Black and African-American refer to the same group of people. The researcher used the term African-American; however, when other authors were quoted they might have used the term Black. In many instances, the researcher changed the author's original term Black to African-American, which is denoted by the use of brackets around the term African-American. When authors used

the term white, in reference to people, the researcher used the term Caucasian enclosed in brackets.

Caldecott Award Books and Honor Books. This collection of books is named in honor of nineteenth-century English illustrator Randolph Caldecott. This distinction is awarded annually by the Association for Library Service to Children, a division of the American Library Association, to the artist of the most distinguished American picture book for children (Association for Library Service to Children, 2008).

Coder. The term coder refers to “a person employed in the process of recording observations, perceptions, and reading of texts” (Krippendorff, 2004, p. 126).

Illustration. The word illustration and picture are used interchangeably in the current study.

Loaded Words. A word is loaded when it has insulting overtones. (California State Department of Education, 1998)

Picture. For the purpose of the current study, a picture is defined as a visual representation of a person, object, or scene.

Picture Books. A “picture book for children”, as distinguished from other books with illustrations, is one that essentially provides the child with a visual experience. A picture book has a collective unity of story-line, theme, or concept, developed through the series of pictures of which the book is comprised. The book displays respect for children’s understandings, abilities, and appreciations. Children are defined as persons of ages up to and including fourteen, and picture books for this entire age range are considered (Association for Library Service to Children, 2015).

Racism. Racism is any attitude, action, or institutional structure which subordinates a person or group because of their color. Racism is not merely prejudice, but prejudice plus power (Council on Interracial Books for Children, 1976, p. 5).

Self-Concept. Self-concept is defined as perceptions individuals have of themselves. (Quandt & Selznick, 1984)

Stereotype. A stereotype is an oversimplified generalization about a particular group, race, or sex, which usually carries derogatory implications (California State Department of Education, 1998).

Storyline. Storyline includes two elements: standard for success and resolution of problems. Standard for success refers to how the storyline depicts biases or the power in relationships among people of various identities. Resolution of problems refers to the way problems are presented, conceived, and resolved in the story. (California State Department of Education, 1998)

Text Analysis. “Text analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use” (Krippendorff, 2004, p. 18).

Organization of the Study

The current study replicates Frank’s 1979 study that analyzed the inclusion of African-Americans and their portrayal in the Caldecott Award books and the Caldecott Honor books from 1938-1978. Frank analyzed the Caldecott Award and Honor books from 1938 to 1978, which were the first 40 years of awards, and a total of 177 books. This researcher examined the next 31 years of Caldecott Award Books and Caldecott Honor Books to consider in detail the inclusion of African-Americans and the quality of

their portrayal, a total of 126 books. Furthermore, findings from the current study were also used for comparison with the earlier study.

Chapter two is a review of the literature. The researcher examines the Caldecott Award and compares this award to two other awards, the Coretta Scott King Award and the Pura Belpre Award, searching for similarities and differences, since those awards were specifically designed to recognize books by authors from certain minority groups and the awards were sponsored by the same organization. The researcher then reviews Frank's study completed 37 years ago and its connections to the current study. Finally, the researcher presented a historical overview of the evolution of Children's Literature in this country, and presented information about the effect Children's Literature has on a child's self-esteem. Chapter three provides information about the methods used which includes the content analysis of the books and the information collected in response to the research questions. Chapter four then reports the results of the analysis of the data by quantity and quality and also makes comparisons to Frank's earlier study. Finally, in chapter five, the researcher draws conclusions and provides implications for future action for educators, as well as suggestions for future research studies.

Chapter Two

Review of the Literature

The current study examined the Caldecott Award and Honor books for the inclusion and portrayal of African-Americans in the text and illustrations in the 30 years following Frank's study completed in 1979. This literature review includes a focus on four essential elements of the study in order to construct understanding for the entire study. The first section of this literature review includes background information on Randolph Caldecott and the award which was named for him. The second section is an historical overview of the evolution of African-Americans in Children's Literature in the United States beginning in the nineteenth century. The third section provides insight into the value of Children's Literature and the impact it can have on children's self-esteem. The last section summarizes Frank's study, completed in 1979, which is being replicated in the current study.

The Randolph Caldecott Award

The Randolph Caldecott Society UK (2006) was founded to promote and encourage, for the public benefit, the study and appreciation of the work and life of the artist and illustrator Randolph Caldecott. Randolph Caldecott was considered an influential children's book illustrator in England during the 19th century. His illustrations for children's books were considered to be unique because he would create a sense of movement in pictures and add humor. Caldecott left school at the age of 15 to begin his career as a banker and eventually relocated to work in the bank's head office. His love for drawing, doodling, and illustrating was lifelong. After approximately 11 years as a banker, he realized that his drawings would support him, so he gave up a career in

banking to work full time as an artist. Caldecott's career as an artist has been described as massive because his work was published in novels, travel books, periodicals, magazines, as well as in children's books. He was known to decorate the margins of letters and documents with his sketches and art and his wide range of art work included illustrating cartoons to having his work commissioned by government. Caldecott's sculpture and paintings in oil and watercolor have been displayed in galleries in England. Despite suffering from poor health, it became a custom of his to travel to warmer locations during the coldest times in England. When traveling, he wrote and illustrated travel books of the many places he visited. One of those trips was to the United States, where he became ill and died in St. Augustine, Florida in 1886 (The Randolph Caldecott Society UK, 2006).

The Newberry Award was the first children's book award in the world that was awarded by the American Library Association for the most distinguished American children's book published in the preceding year. The second award by the American Library Association recognized the artist who had created the most distinguished picture book of the year. This award was named in honor of Randolph Caldecott in 1937 (American Library Association, 2016b).

According to the Association for Library Service to Children (2008), several books are considered for the Caldecott Award every year. Committee members begin receiving books eligible for this award in early spring from book publishers, however, committee members are asked to remain open-minded as they consider books for this award. Books are considered, by the committee, based upon whether they meet the

criteria for that specific award and not whether they might be eligible for other awards.

Committee members use the following criteria:

1. In identifying a “distinguished American picture book for children,” defined as illustration, committee members need to consider:
 - Excellence of execution in the artistic technique employed;
 - Excellence of pictorial interpretation of story, theme, or concept;
 - Appropriateness of style of illustration to the story, theme, or concept;
 - Delineation of plot, theme, characters, setting, mood or information through the pictures;
 - Excellence of presentation in recognition of a child audience.
2. The only limitation to graphic form is that the form must be one which may be used in a picture book. The book must be a self-contained entity, not dependent on other media (i.e., sound, film, or computer program) for its enjoyment.
3. Each book is to be considered as a picture book. The committee is to make its decision primarily on the illustration, but other components of a book are to be considered, especially when they make a book less effective as a children’s picture book. Such other components might include the written text, the overall design of the book, etc.

It was also noted that the committee should keep in mind that the award is for distinguished illustrations in a picture book and for excellence of pictorial presentation for children. The award is not for didactic intent or for popularity. (Association for Library Service to Children, 2008, p. 1)

The criteria does not limit the number of times an author or illustrator can be

recognized for their work through the years. The researcher noticed there are a few authors and illustrators who have been recognized with an award or honor book more than once since the inception of the Caldecott award.

The Evolution of African-Americans in Children's Literature in the United States

This section of the literature review is a glimpse into the depiction of African-Americans in Children's Literature from the middle of the nineteenth century to the end of the twentieth century. This historical reflection of the portrayal of African-Americans throughout several decades gives indication that African-Americans have been depicted in a variety of ways in Children's Literature.

Prior to 1899. Early in the nineteenth century, and well before the Civil War, there were newspapers and periodicals written by and for African-Americans. Those publications were usually an outgrowth of religious organizations or activist groups. Those same publications also functioned as “voices of racial uplift, as shapers of a national [African-American] community, as instruments for educating an [African-American] citizenry, and as vehicles for self-definition, self-determination, and self-expression” (Bishop, 2007, p. 10). One such publication was *The Christian Recorder*, established in 1852 and is still in print today. This newspaper functioned as a moral guide, appealing to both parents and children alike. Because this newspaper had child-related material, “it was among the earliest publications to offer written stories and poems to a readership of [African-American] children” (Bishop, 2007, p. 13). Oftentimes, the materials for children might not have been written by African-Americans but were selected because they were compatible with the moral and religious beliefs of the editors. Some of those well-known Caucasian authors were Lydia Maria Child, Harriet Beecher

Stowe, and Hans Christian Andersen (Bishop, 2007, p. 11). Although slave owners and former slave owners opposed movements for African-Americans to learn how to read, there were literary publications for African-Americans during this era in history. These early literary offerings were frequently religious, moralistic, or cautionary tales – all important for the upbringing of a young child.

By the mid-1850s authors began to write books that had a special appeal for children other than a moralistic or religious viewpoint designed for instruction. African-Americans were beginning to write children's books, as well. Joel Chandler Harris, a Caucasian writer, began writing *Uncle Remus Tales* in 1881. Those were the stories he heard slaves tell one another while they worked on the plantation. Williams & Caver (1995) reported that "Harris did not interpret the true nature of slaves' use of folktales; rather, he wrote condescendingly by allowing helplessness, not virtue, to triumph" (p. 14). His stories were written in heavy dialect and have been viewed by some to be condescending while others found they were entertaining. An excerpt from one of his stories, *Uncle Remus Initiates the Little Boy*, illustrates the heavy dialect which sometimes made it difficult to read:

Bimeby, one day, atter Brer Fox bin doin' all dat he could fer ter ketch Brer Rabbit, en Brer Rabbit bein doin' all he could fer ter keep 'im fum it, Brer Fox say to hisse'f dat he'd put up a game on Brer Rabbit, en he ain't mo'n got de wuds out'n his mouf tewl Brer Rabbit came a lopin' up de big road, lookin' des ez plump, en ez fat, en ez sassy ez a Moggin hoss in a barley-patch. (Harris, 2000, p. 1)

Williams and Caver (1995) reported:

Many books of this time period; however, showed good masters and happy slaves. They were condescending and stereotypical and depicted African-Americans as not having enough sense to make decisions for themselves or have good judgement. There were some African-American writers of Children's Literature during this same time period. However, their viewpoint was different and their works were not as readily available as the ones that depicted African-Americans in stereotypical and condescending ways. (p. 16)

Amelia Etta Hall Johnson is considered to be the first African-American woman to write a novel for African-American children (Bishop, 2007, p. 16). In 1890 she wrote *Clarence and Corinne; or God's Way*. The main characters are never physically described but appear to be Caucasian in the illustrations. In keeping with the tenor for Children's Literature, this book was also rooted in religious ideas.

1899 to 1939. This time period has been characterized by some as ridicule and response (University of Washington Suzzallo-Allen Library, 2006). African-American parents, who wanted to purchase books for their children, frequently found books with unflattering portrayals of African-Americans. They were presented as objects of ridicule and generally inferior beings. "In the early days of American Children's Literature, with the publishing industry controlled by Caucasians, [African-American] characters in picture books were largely portrayed as childlike, stupid, greedy, and subservient" (University of Washington Suzzallo-Allen Library, 2006, p. 1).

W.E.B. Du Bois was a founding member in 1909 of the National Association for the Advancement of Colored People (NAACP) and became director of publications and

research. The official publication of the NAACP was *The Crisis* magazine. In 1919, Du Bois launched a new magazine for children called *The Brownies Book*. It was advertised as “A thing of joy and beauty, dealing in happiness, laughter and emulation and designed especially for kiddies from six to sixteen” (Bishop, 2007, p. 23). The goal of *The Brownies Book* was to “teach universal love and brotherhood for all little folk, black and brown and yellow and [Caucasian]” (Bishop, 2007, p. 23). Publication began in 1920, but by 1921, the publication ended. Du Bois’ publication of this magazine was a precursor to multicultural literature that would come decades later. *The Brownies Book* was successful in lifting the veil of invisibility of African-Americans in Children’s Literature but it would take several decades before the representations in text and pictures were more positive and non-stereotypical.

In the 1930s, several authors, both African-American and Caucasian, wrote books in dialect because those were the books that publishers would publish (Williams & Caver, 1995). Caucasian authors continued to write books about African-Americans and used loaded words as if they were spoken by the African-Americans in the story. Annie Weaver wrote and illustrated children’s books which were based on plantation stories and made extensive use of black dialect. One of her books is *Frawg*, a distorted name for the amphibian, frog. In this story, Frawg’s major preoccupation in life is eating watermelon and talking with his dog who is far more intelligent than him. The illustrations were stereotypical and showed big lips, bug eyes, bare feet, and watermelon. In another book, *Across the Cotton Patch*, by Ellis Credle, names were given to children in these books that were not typical names for people at that time but were rather a show of disrespect or disdain. For example, there are two twin girls, one called the Atlantic and the other the

Pacific and their baby sister, Magnolia Blossom. Credle used the terms “culled boys” and “yaller gals” as if spoken by the African-American children in her book (Williams & Caver, 1995, p. 16). Usually, the illustrations in the books showed stereotypical features, watermelons, and cotton fields.

More African-American writers emerged as a result of the Harlem Renaissance, a cultural, social, and artistic explosion, which took place in Harlem in the borough of Manhattan, New York from about 1918 to the mid-1930s. The Harlem Renaissance brought concerted attempts by African-American authors to respond to the earlier stereotypical literature for children. This era is still considered influential to the world of African-American artists and authors of books for children

1940 to 1969. This time period has sometimes been referred to as the all-white world of children’s books. Although during this time period there were books for children about African-Americans, they were overwhelmingly written by Caucasian authors. The image presented in these books “was the image of [African-American] people that the [Caucasian] establishment sanctioned for [Caucasian] children (Bishop, 2007, p. 69). For example, Larrick (1995) reported:

In 1945, librarians who selected the 1946 Caldecott Medal winner, *The Rooster Crows* by Maud and Miska Petersham were not bothered by four pages showing [African-American] children with great bunions, feet, coal black skin, and bulging eyes (in the distance, a dilapidated cabin with a black, gun-toting, barefoot adult). [Caucasian] children in this book are nothing less than cherubic, with dainty little bare feet or well-made shoes. (p. 4)

After 18 years of receiving complaints about the illustrations in this book, the publisher reissued it with an all-Caucasian cast. In 1941-1942 a controversy was played out in the pages of *Publisher's Weekly* between African-American librarians and Caucasian women. The issue was the use of dialect in children's books. An example is a response by three Caucasian women to this controversy: a bookstore owner, a librarian, and Christine Noble Govan, author of the books featuring the twins Sears and Roebuck. Their indignant response was "books incorporating dialect and pickaninnies were extremely popular even among [African-American] children." The bookstore owner declared, "pickaninnies are in all truth among the cutest of God's creatures!" Finally, the librarians replied, "good intentions notwithstanding, [African-American] children are harmed, embarrassed, and humiliated by portrayals such as Ms. Govan's" (Bishop, 2007, pp. 75-76). In response to this controversy, Bishop (2007) suggested that "a segment of the Children's Literature community had both an emotional and a financial stake in maintaining the stereotypes of [African-Americans] with which they had become comfortable" (p. 76).

Larrick (1995) conducted a survey of 70 publishers of children's books over a three-year span, 1962 – 1964, to determine if the publishers were responsible for the scarcity of books that included African-Americans. She received 63 responses, and her conclusions were that the vast majority of children's books contained only Caucasian characters and eight publishers only produced books with Caucasian characters. Her examination and analysis of several hundred books caused her to conclude that 6.7% of children's books during this time period were about African-Americans. However, Larrick (1995) also reported that "almost 60% of the books with [African-Americans] are

placed outside of the continental United States or before World War II” (pp. 2-3). She also found these books that are placed outside of the continental United States are African folk tales, stories in the Caribbean, or historical books of slavery and the Underground Railroad. Larrick (1995) asserted that “most of [the books] show a way of life that is far removed from the contemporary [African-American] and may be highly distasteful to him” (p. 3).

During this time period, if African-Americans were found in books, “the image presented was the image of [African-American] people that the [Caucasian] establishment sanctioned for [Caucasian] children” (Bishop, 2007. p. 69). Additionally, during this time period, “African-American children were depicted as stupid, fun-loving, barefooted, and with mothers who wore checkered or polka-dot dresses with large white aprons and head wraps” (Williams & Caver, 1995. p. 17). This was a very stereotypical approach which still did not present a realistic portrayal of African-Americans. Many publishers were catering to the mothers of the South and the North and the books/images they wanted for their young child.

1970 to 1999. This literary period ushered in a new generation of African-American authors. Those authors wrote with a new perspective of literature for African-American children. Their literature conveyed a new richness and depth to the portrayal of African-Americans in picture books as well as to the descriptions of African-American lives and lifestyles. This era ushered in prestigious milestones for African-American authors that resulted in the establishment of the Coretta Scott King Award for excellence in books written by and about African-Americans. African-American authors and illustrators were recognized with Newberry and Caldecott medals as award and honor

books. Finally, media attention was brought to African-American authors and illustrators (University of Washington Suzzallo-Allen Library, 2006).

Pescosolido, Grauerholz, & Milkie (1997) published an article from their study titled “Culture and Conflict: The Portrayal of Blacks in U.S. Children’s Picture Books Through the Mid and Late Twentieth Century”. Their study uncovered the relationship between racial conflict in the United States and the inclusion or portrayal of African-Americans in Children’s Literature. They found:

The rise and fall of racial conflict as reported in the New York Times [offered] an inverse image to the greatest change in the visibility of [African-Americans] in U.S. children’s picture books. The data indicate a slight rise beginning in 1945 corresponding to a gradual decline in portrayals of [African-American] characters, a sharp rise between 1955 and 1965 corresponding to the disappearance of [African-Americans] in illustrations and story lines, a sharp decline in the late 1960s paralleled by the dramatic reintroduction of portrayals of [African-Americans] in books, and a return to earlier low levels of conflict corresponding to stabilization in the portrayals of [African-Americans] in overall trends. The year 1965 [marked] the beginning of a dramatic fall in racial conflict and a dramatic rise in the percentage of books with [African-American] characters as well as portrayals of a qualitatively different, more positive nature. (p. 457)

Pescosolido et al. (1997) also noted:

During the 1970’s, there was an increase of Caldecott award winners about African-Americans; however, these Caldecott award winners portrayed only one ethnicity, African-American, in the books. There was no integration or

interaction of African-Americans with anyone from any other ethnic group portrayed in these books. (p. 455)

Eloise Greenfield, children's book author and poet, penned in 1975 what was referred to in retrospect as a manifesto for contemporary literature for African-American children. She declared what she saw as the goals and purpose of literature for African-American children included an emphasis on self-esteem, participation in the arts, and knowledge of African-American history and achievements. Her manifesto set the tone for African-American Children's Literature for the last quarter of the twentieth century. (Bishop, 2007, p. 92)

Children's Literature and the Effect on Self-Esteem and Self-Identity.

In a 2014 interview with Jennie McDonald from the CCBC for the Collaborative Classroom, Eric Velasquez, an Afro-Puerto Rican children's book illustrator and author, shared that he was a reluctant reader as a child because he didn't see himself in the books he was given to read in school. Frank (1979), Birtha (1985), Myers (2014), and Velasquez (2014) all shared the same belief that it was important for children to find themselves in the books they read because it contributes to a good self-esteem. Velasquez was also quoted in the interview as saying;

Once a child sees himself represented in a book, his existence is validated, and he feels that he is part of the world. Conversely, when a child does not see herself represented in books, she doesn't feel as though she is part of the world, and her life, her existence, is not validated. (McDonald, 2014. para 17)

In the latter half of the twentieth century, researchers began paying attention to Children's Literature and its effect on self-esteem. This was also about the time

educators were beginning to think about multicultural education and multicultural books in classrooms. Barksdale-Ladd and Hefflin (2001) wrote, "Literature is a powerful medium. Through it, children construct messages about their cultures and roles in society" (p. 810). Because various cultures and ethnicities are depicted in children's books, children gain a greater understanding of their world around them. "When readers do not encounter characters who are like them, reading is likely to be frustrating rather than pleasurable" (Barksdale-Ladd & Hefflin, 2001, p. 811). Should this happen, children will continue to be frustrated as readers, will not develop the love of reading, and will not gain positive personal affirmation as readers all of which are important to successful academic achievement in school. Candy Dawson Boyd (1991) wrote:

I never saw myself or my mama or my daddy in books. But as children, we blew bubbles on sunny summer mornings on the back porch, played school, worried about doing well on the long division test, and avoided broccoli and spinach and liver. We dreamed. We celebrated. We lived rich, vibrant lives despite all of the adversities. I never saw any of that in books.

Did I notice? Yes. Did it make me feel bad? Yes. I had my first real interactions with Caucasians when I went to high school. Before that time the Jewish family that owned a clothing and jewelry store where I worked for many years, policemen, and a few salesmen were the only Caucasians in my community. The doctors, dentists, teachers, lawyers, clerks – all were African-Americans. (p. 52)

This is a far too common commentary heard from African-Americans, both children and adults. The world they lived in at home that had high expectations for them, taught them their life's lessons and taught them that the world they lived in was "okay",

came tumbling down once they entered school and opened a book. They no longer saw themselves in their books. Dawson (1991) wrote:

Books visit where we can't. Books share what we can't. Books heal what we can't. Books offer the space to ponder what we can't. Books give a quality of timelessness that we can't. African-American literature forms part of the foundation for examining our values in order to live ethical and responsible lives. (p. 55)

Children's Literature encourages creativity and is the means for transmitting literary heritage from one generation to another. For too long, Children's Literature has been one-sided in presenting messages and truths to students. The values transmitted were universal values; however, those values only applied to Caucasian children. African-American children did not have African-American heroes or fairy tales with African-American fairy godmothers in their literature at school. The messages transmitted to children through their literature were sometimes subtle, sometimes overt, and in retrospect unintended.

Frank's Study

Frank's study, completed in 1979, was designed to make a comprehensive assessment of the inclusion, portrayal, and treatment of African-Americans in the Caldecott Award and Honor Books selected from its inception in 1938 through 1978. Frank (1979) opined that "because these books are given a top award and are so popular, they should through content and illustrations be forerunners in the quest for equality through literature" (p. 11). Her study covered the first 40 years of books receiving this medal of distinction, which totaled 177 books. The design of her study included two

main questions. The first question was a quantity question and the second was a quality question. Frank examined the books for how many times African-Americans were included in the text and pictures and as she did this, she analyzed the text for the portrayal and treatment of African-Americans in text and pictures. Her second question considered if there was a difference in the quantity or quality of the inclusion and/or the portrayal of African-Americans in the Caldecott Award and Honor books by decade.

Frank (1979) reported:

The current study was based upon the assumption that the portrayal of [African-Americans] in illustrations and text in children's picture books does influence the values, attitudes, and concept development of both [African-American] and Caucasian children because books reflect society's values and mores. A further assumption was that a large portion of young children's education is amassed through their reading and interpretation of the pictures in the books they are given to read and study. (pp. 12-13)

Method. Frank reviewed 42 Caldecott Award books and 135 Caldecott Honor books. She developed an analytic instrument to review all books. The instrument was based on the criteria listed in *10 Quick Ways to Analyze Books for Racism and Sexism* authored by the Racism and Sexism Resource Center for Educators in 1974. Frank (1979) also took guidance from the *Values Checklist* found in the book *Human (and Anti-Human) Values in Children's Books* by the Council on Interracial Books for Children.

Frank's study (1979) measured eight different categories: illustrations, story line, the effects of the book on the child's self-image or self-esteem, copyright date, use of racially potent or loaded words, the kinds of heroes and heroines depicted, the setting,

and overall contribution. When books were analyzed, consideration was given to those categories and an evaluation was made to determine if each of those categories was anti-racist, non-racist, or racist by commission or omission.

Findings. Frank (1979) found that out of 177 books in her study, African-Americans were represented 61 times in 12 books. Of those 12 books, African-Americans were portrayed 41 times in one book, alone, and they were all depicted as slaves. Frequently, Frank found that African-Americans were pictured in the books, but were not mentioned in the text. She also revealed that the African-American characters were pictured in a very demeaning or stereotypical manner.

During the last time frame Frank examined, 1971 to 1978, she found no African-Americans in the text or pictures. She found it was reasonable that African-Americans could have been included in more books, but they were not. Frank reported the number of books containing [African-Americans] was greatest during the first decade although all depictions were negative and demeaning. During the second and third decades, an equal number of books contained [African-American] representation. In every book except one, *The Snowy Day*, [African-Americans] were pictured in inferior or stereotypic roles. Even in *The Snowy Day* the mother was pictured in a stereotypic fashion. “She was very fat and dressed in loud clothes – an update of Aunt Jemima” (pp. 115-116). Frank (1979) also reported that from 1938 to 1978, out of a total of 177 books, only four books were judged anti-racist and the rest were either non-racist, racist, or not applicable. She continued that “when a book was judged anti-racist or non-racist, it was usually applicable to both the illustrations and text” (p. 116).

Frank's Conclusions. The following conclusions from Frank's study in 1979 serve as guideposts for the current study: (a) There was racism in the collection examined in her study because African-Americans were either omitted from the illustrations and texts of the books or depicted in stereotypic or demeaning roles (p. 150); (b) Racially potent or loaded words were found in six books (p. 150); (c) Over the course of the 40-year study, there was no improvement of the treatment of African-Americans in the illustrations or text. In some decades, she noticed a decline of the inclusion of African-Americans in the illustrations or text (p. 151); (d) Only two books in this collection were written with African-Americans as the main characters (p. 152); and (e) Despite the political, social, economic and racial upheavals of the 60s the Caldecott Award and Honor books had not kept pace with the times (p. 151). Frank opined, because of the racism noted in these books, they did not contribute to a healthy self-esteem in children. She continued that teachers should be cognizant of the books they select to read to their students as well as the books selected for children to read. She cautioned that teachers must be aware of the subtleties of racism inherent in books and work to eliminate those books from classrooms.

Summary

This chapter was an overview of the four essential components that collectively provide necessary background for the current study. The first element was about Randolph Caldecott. The Randolph Caldecott Award recognized the illustrator of the most distinguished children's picture book in a given year. Children's picture books were very reliant upon pictures to help tell the story, so the work of an illustrator was highly important to the success of a children's picture book. This was why a Caldecott

Award was given every year in recognition of the illustrator rather than the author. The illustrators were recognized for their artistic abilities in conveying the author's message or story throughout the book.

A historical overview of the evolution of African-Americans in Children's Literature from the mid nineteenth century to the end of the twentieth century was provided. The evolution of Children's Literature by and about African-Americans in the United States has transitioned from positive image portrayals to stereotypical portrayals in text and illustrations, back to a more positive portrayal in illustrations and text. Children's Literature by and about African-Americans has had its peaks and valleys in the publishing world as well, and has been largely dependent upon societal and racial events in the United States.

The third element was a glimpse into the effect Children's Literature has on students' self-esteem and their success in school. The fourth and final element was a review of Frank's 1979 study because the current study replicated her study by examining the next 30 years of the Caldecott Award and Honor books.

Chapter three details the methods used for the current study. It provides insight into the number of books examined for the current study, the specific information the coders looked for as they examined those books, and how that information was gathered in response to the six research questions.

Chapter Three

Methods

The purpose of the current study was to investigate the collection of Caldecott Award Books and Caldecott Honor Books from 1979 to 2009 to determine whether there has been a change in the number of award books in which African-Americans are portrayed and whether the quality of their portrayal in pictures and words has changed since the completion of Frank's study in 1979. Chapter three begins with the author's perspective. Because this was a qualitative study using text analysis, the perspective of the researcher is included because of the influencing factor on how books were coded. The design of the study is explained so the reader of this research understands the intent of the current study. An explanation of why this collection of books was selected, including how they were acquired, is included. This chapter also includes a listing of the research questions for the current study. Finally, the researcher provides an account of how the quantity and quality data were collected, coded, and analyzed.

Author's Research Perspective

As the researcher, I have childhood memories of my mother taking me to the public library and the librarians reading books with the gold foil emblem on them to the children in attendance. As an adult I learned the books with the gold foil emblem were the Caldecott Award Books. As an adult, I had no recollection of those books being stereotypical.

When I was in elementary school, during those formative years when a child learns to read, the basal readers used for budding young readers were the Dick and Jane series by William S. Gray and Zerna Shar. I remember, as a child, that reading was not

pleasurable, and realized my dislike of reading was because the people in the books didn't look like my family, people in my neighborhood, or my world, and the storylines didn't seem plausible. Later, as a classroom teacher, I taught my students to read using a basal reading series, and I also wanted them to find themselves in the stories as they made decisions about their identity and the identity of others. There were times I chose not to have my students read certain stories from the series because I found the stories were stereotypical about a group of people and I didn't want my elementary students to assume that the stories in their basal reader mimicked the real world for certain groups of people. For example, two stories in the basal reader were about single mothers and their daughters. One story portrayed the single mother and her daughter being evicted from their apartment. They were African-American. In the second story, the single mother was Asian and she was a doctor. I did not want my students, who were young and impressionable, to begin to develop unqualified ideas about certain groups of people, so I chose not to have my students read those two stories. The reading experiences I had as a child, student, and teacher left lasting impressions. Those experiences shaped who I am as a reader and what I do as a reading teacher. My experiences as a student learning to read, coupled with my desire for students to find themselves in Children's Literature, informed my penchant for students to have access to multicultural literature in their classrooms, school libraries, and public libraries. Since Caldecott Award and Honor Books have become part of the canon of distinguished literature for children, it is necessary to examine this collection to determine the quantity and quality of portrayal of African-Americans in these books from 1979 to 2009. In Frank's earlier study she found the books either omitted African-Americans or portrayed them in a stereotypical manner.

As the researcher, I had to have a vision for the research which guided the concept development of the current study. Since this was a qualitative study with a content or text analysis, and because the current study replicated an earlier study, the process in the earlier study was closely followed. As the concept for the current study was being developed, I had to consider the intent of the original study and make sure the purpose of this new study aligned with the intent of Frank's study.

Research Design

The design of this research was qualitative using a text analysis. According to Krippendorff (2004):

Text analysis is a research technique for making replicable and valid inferences from texts . . . to the contexts of their use. . . . text analysis involves specialized procedures. It is learnable and divorceable from the personal authority of the researcher. Techniques are expected to be reliable. More specifically, research techniques should result in findings that are replicable. That is, researchers working at different points in time and perhaps under different circumstances should get the same results when applying the same technique to the same data. Replicability is the most important form of reliability. (p. 18)

The current study involved the gathering of both quantity and quality data. The quantity part of the current study focused on the number of times African-Americans were represented in illustrations and text in each book. The quality element of the current study focused on the analysis of the quality of the representation of African-Americans in both illustrations and text of each book.

Selection of Books

Frank's study, completed in 1979, examined all of the Caldecott Award Books and Caldecott Honor books from the inception of the award in 1938 through 1978, the first 40 years of the award. The number of books receiving awards was 177, which included 42 Award books and 135 Honor books. Because the purpose of the current study was to replicate Frank's study and determine whether there was a change in the number of award winning books in which African-Americans were portrayed and whether the quality of their portrayal in pictures and words had changed, the researcher examined the next 31 years (1979 to 2009) of Caldecott Award and Honor books, which totaled 126 books. Of the 126 books, 31 were Caldecott Award books and 95 were Caldecott Honor books (See Appendix D). The books for the current study were gathered with the intent to conduct an analysis of the pictures and text.

Measurement

The researcher developed six research questions to guide the current study. Each question was developed based on what the researcher had determined as the important information to be obtained by reading this collection of books. The book evaluation form (See Figure 1) was used as the tool to capture specific information by the coders. The coders later entered the same information into Survey Monkey, an electronic data collection tool.

Information indicated on the book evaluation form was used to answer the research questions. In cases where a book had no human characters, that book was considered not applicable to the current study, and coded as NA.

BOOK EVALUATION FORM											
TITLE OF BOOK:						COPYRIGHT DATE:					
Evaluation Criteria	Anti-Racist		Non-Racist		Racist by Omission		Racist by Commission		# of Afr.-Americans		N.A. No Humans
	Art	Words	Art	Words	Art	Words	Art	Words	Art	Words	
1. Pictures											
2. Story-line											
3. Loaded Words											
4. Characterization											
5. Setting											
6. Overall Contribution											

Figure 1. Book Evaluation Form used in Frank's study in 1979. Frank granted permission for researcher to use this form in the current study. Coders will use this format to tally incidences from the books and then will place their final information in an electronic format.

RQ 1, RQ 3, and RQ 5 were quantity questions. To address research question one the researcher recorded the number of times African-Americans were portrayed in the illustrations and how many times African-Americans were mentioned in the text of each book, by decade: 1979 to 1988, 1989 to 1998, and 1999 to 2009. Coders responded to this question by placing a tally mark on the book evaluation form each time they saw a different African-American in the text or pictures of an award or honor book. The researcher looked at the total number of times African-Americans were represented in text and pictures by decade in the collection of Caldecott Award and Honor books from 1979 to 2009 to answer the first research questions. RQ 3 was an overall glimpse into the representation of African-Americans in the Caldecott Award and Honor books throughout the entire collection for the study from 1979 to 2009. RQ 5 was a quantity

comparison of the representation of African-Americans in art and words between Frank's study and this current study.

RQ 2, RQ 4, and RQ 6 were quality questions. While reading the Caldecott Award and Honor books, the coders had to make a determination about the treatment of African-Americans in the illustrations and text using the criteria and characteristics listed on the book evaluation form. Coders looked at six criteria: pictures and illustration, story line, loaded words, characterization, setting, and overall contribution. The researcher used the document *10 Quick Ways to Analyze Children's Books for Racism and Sexism* (1998) to analyze those descriptions for the six criteria on the book evaluation form. The researcher aligned *10 Quick Ways to Analyze Children's Books for Racism and Sexism* (1998) so that the descriptors in this document aligned in the same order of the six criteria on the book evaluation form. The two documents were aligned for clarity purposes to assist the coders in analyzing the books (See Table 1). The researcher then annotated the document so the coders would understand which criterion aligned with each descriptor (See Appendix E).

Table 1. Criteria Paired with *10 Quick Ways to Analyze Children's Books for Racism and Sexism*

Number on Book Evaluation Form	Book Evaluation Form Criteria	10 Quick Ways to Analyze Children's Books for Racism and Sexism
1	Pictures and Illustrations	Check the Illustrations
2	Storyline	Check the Storyline
3	Loaded Words	Watch for Loaded Words
4	Characterization	Note the Heroes, Consider the Effects on a Child's Self-Image, and Weigh the Relationships Between People
5	Setting	Look at the Lifestyles
6	Overall Contribution	Consider the Author or Illustrator's Background, Check out the Author's Perspective, and Look at the Copyright Date

Coders assigned a characteristic to each criterion. The characteristics they used were anti-racist in art or words, non-racist in art or words, racist by omission in art or words, and racist by commission in art or words.

The Council on Interracial Books for Children published *Human (and Anti-Human) Values in Children's Books* in 1976, which included descriptions of the characteristics that were used in the current study. The Council defined racism as “the systematic oppression and exploitation of human beings on the basis of their belonging to a particular racial group or people” (p. 4). The Council continued that the word systematic “connotes practices and policies which are pervasive, regardless of whether

they are intentional or unintentional” (p. 4). The researcher used additional definitions from The Council to define the other characteristics used on the book evaluation form:

Racist by omission [meant] that [African-Americans] could logically have been included but were not. Racist by commission [meant] that the words or the art were openly racist in some way. Non before a negative value [meant] that the book’s impact was neutral in that regard. (Non-racist was regarded as being neutral.) Anti before a negative value [meant] that the book made some positive impact. (Council on Interracial Books for Children, 1976, p. 25)

When coders considered the pictures and illustrations, they looked for what characters were doing and the way they were depicted in the pictures or illustrations. Coders noted if characters in the pictures appeared to be in demeaning or stereotypical roles. They next considered if the pictures and illustrations appeared to be anti-racist, non-racist, or racist by commission or omission.

Coders next analyzed the story line and paid attention to the standard for success. For example, in cases where the character was African-American, coders were to note if the character had to exhibit “Caucasian” behavior standards to “get ahead”. Coders also examined the manner in which the African-American character was able to resolve their problems. Coders then considered in detail if the storyline was anti-racist, non-racist, or racist by commission or omission.

Loaded words are described as having insulting overtones (California State Department of Education, 1991). Some examples of loaded adjectives which appear to be racist when referring to an African-American character are: savage, primitive, conniving, lazy, and docile. Coders decided if the words used in the storyline were

loaded in some way or whether the words appeared to be anti-racist, non-racist, or racist by commission or omission. Coders indicated their decision about the characteristic on their book evaluation forms.

The next criterion considered was the characterization of individuals in the books. Coders examined closely the relationships between the characters in the book, who held the power, and who was dominant. For this criterion coders also paid close attention to who the heroes were in the story and considered in whose interest the character was serving. Additionally, coders decided the effect this book would have on a child's self-esteem and if they judged this book to be anti-racist, non-racist, or racist by commission or omission as far as how individuals were characterized in the story.

When coders were asked to examine books for the setting, they paid close attention to the lifestyles of the African-American characters, where they lived in contrast to the Caucasian middle-class, if present in the book, and if the settings were a genuine depiction of African-American culture. Coders had to decide if the setting was anti-racist, non-racist, or racist by commission or omission.

The last criterion coders judged was the overall contribution the book had to a child's self-esteem. To aid in making a final decision, coders considered the background of the author or illustrator by examining the available information about the author or illustrator on the book jacket. Coders considered the author's perspective and how it strengthened or weakened the storyline. The coders also considered the copyright date of the book, which could possibly provide insight into the social, political or economic events of that time period in the United States. Finally, this criterion was judged to be anti-racist, non-racist, or racist by commission or omission.

RQ 2 required coders to make a determination about the quality of treatment of African-Americans in the illustrations and text by decade: 1979 to 1988, 1989 to 1998, and 1999 to 2009. Coders had to pay close attention to the treatment of African-Americans in the text, in the illustrations, or in both text and illustrations. They were making decisions about whether the treatment of African-Americans in the illustrations or text appeared to be anti-racist, non-racist, or racist by omission or commission.

Once the quality of depiction of African-Americans had been determined by decade, the overall quality of the characterization of African-Americans from 1979 to 2009 was gathered to answer RQ 4. The researcher wanted to know if, by decade, there was a difference in the overall quality of the depiction of African-Americans. Finally, RQ 6 was designed to determine the extent there was a difference in the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between Frank's study during the time period of 1938 to 1978 and the researcher's current study from the time period 1979 to 2009. The researcher wanted to determine if there was a difference in the quality of treatment of African-Americans between the two studies.

Data Collection, Coding, and Analysis

The Institutional Review Board (IRB) form was submitted to Baker University on July 31, 2016, requesting permission to conduct this research study. Baker University granted permission on August 1, 2016 (See Appendix B).

There were three coders for the current study. Coders examined each book and coded them using the book evaluation form (Figure 1). The current study was designed to replicate a study completed by Frank (1979). The researcher received permission from

Frank to use the same tool she used to code the books in her study (See Appendix A).

Use of this same tool provided the same viewpoint or lens for coders that was critical in order to replicate Frank's study

Two librarians and the researcher independently read and coded the books for the current study. To add breadth to the current study, it was important that the coders, including the researcher, had a variety of experiences with books, children's books, and collections of books. To add depth to the current study, it was important that all three coders had experiences in making decisions about books that were selected and placed in collections. This gave them the experience of considering multiple factors before deciding if a book would be placed in a collection for use. The researcher had spent 42 years in early childhood and elementary education in various capacities ranging from teacher, resource teacher, principal, and central office administrator with oversight for early childhood and elementary schools.

The first librarian had worked in libraries since the 1980s in several different cities and capacities. She had worked as a part-time reference librarian for the Metropolitan Community College and was branch manager of a Mid-Continent Public Library, a position she had held for the past 16 years. In her role as branch manager she had ordered children's books for her branch, including picture books and readers, juvenile fiction and nonfiction, and magazines for children. She hosted story times for children because she understood the value of reading to children. She has also hosted book discussion groups for children in grades four through six.

The second librarian worked in the Johnson County Public Library and selected the adult materials. She also worked for the Mid-Continent Public Library system for the

past 10 years. During the time she served as a coder for the current study, she was a collection development librarian. Prior to that she had worked as an assistant branch manager and then moved to branch manager. Her prior work history included work as an intellectual property coordinator for a medical group and an editorial assistant and permissions coordinator for the University of Missouri Press.

The researcher conducted training with the librarians prior to their reading the selected books to allow all three readers an opportunity to calibrate their coding, thus ensuring inter-coder reliability. Training of the coders was conducted over the course of two days. On day one, the researcher introduced the study to the librarians, allowed time for questions and answers, and then explained the book evaluation form, including explanation and significance of the criteria and characteristics on the form. The first set of books used for training was collaboratively evaluated and the coders read and discussed the books together. The conversation about each book fostered the coders' thinking about each book and the application of the terms in the study to each book. All three coders practiced evaluating the following books using information on the book evaluation form. All three coders evaluated the following practice books using information on the book evaluation form.

- *Seashore* by Sue Unstead. This book was non-fiction and had no human characters so it was marked NA and not read.
- *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst. The front cover of this book was in color; however, all of the interior story pages were in black and white pencil drawings. Frank, in her study, would not have read this book because all of the drawings were in black and white.

- *Butterfly* by Petr Horacek. This book had only one human character, a little girl, and the coders found that the storyline was such that all children could find themselves in this book. The coders found the book was anti-racist.
- *Gobble It Up! A Fun Song About Eating!* by Jim Arnosky. This was a fun book about animals eating. Because there are no human characters, it was marked as NA.
- *Duck on a Bike* by David Shannon. This was a picture book about animals. There was only one two-page spread with children of different ethnicities. The children were mentioned in the text only once and were referred to as “a whole bunch of kids”. Because there were human characters in one illustration and mentioned in the text once, this book was coded. The coders found it was also anti-racist because it contributed to positive self-esteem in children.

At the end of this training, librarians left with a copy of the book evaluation form, (See Figure 1), the annotated checklist, *10 Quick Ways to Analyze Children’s Books for Racism and Sexism*, the purpose statement and research questions from the study, definition and terms used in the study, and an alphabetical list of each book in the study organized by decades (See Appendix E).

On day two, the researcher answered questions the librarians had from the last meeting regarding the study or the book evaluation form. They were reminded that the evaluation of the book began with the content of the story, which did not include front cover, back cover, or book jacket flaps. During this day, all three coders began to analyze books individually, using the book evaluation form working toward inter-coder reliability. Books used for training were not part of the Caldecott Award and Caldecott

Honor Books but were other children's picture books identified by the researcher for the purpose of practice and inter-coder reliability. The researcher and librarians read the following books on day two of training:

- *A Picture Book of Rosa Parks* by David A. Adler. Although there was a picture of the Klu Klux Klan and a picture of Rosa Parks working in a cotton field, two of the three coders found this book was anti-racist in pictures, story line, characterization, setting, and overall contribution and found there were no loaded words in the book. One of the coders found this book was a good morality tale for children, and that it was necessary to tell children this story. The researcher confirmed that in those cases where two out of three coders did not agree, the researcher would make a decision based on the majority opinion.
- *Clifford Visits the Hospital* by Norman Bridwell. This book was another in the series of books about Clifford the big red dog, and because there were human characters in the book, the book was read and coded. There was one African-American adult in the book who was a professional, a nurse. The book also showed African-American children playing in a room with other children. The researcher tended toward coding this book as non-racist, a neutral stance, but the two other coders agreed the book was anti-racist and contributed to a positive reading experience for children.
- *Charlie Parker Played Be Bop* by Chris Raschka. This is the first book the coders encountered about an African-American that was written and illustrated by someone who is not African-American. The coders found that this book showed an African-American man in a positive light and that the book was more like an

ode to Charlie Parker. There appeared to be no storyline and once again, it was found that this book was anti-racist.

- *Sophie's Masterpiece* by Eileen Spinelli. This book was about a spider, Sophie, who had been personified. Because there were human characters in the book, it was read and coded. Coders found this book was racist by omission in art and words because the setting was a boarding house and it was feasible that some of the boarders could have been African-American. In the end, the coders enjoyed the story and found it contributed to a positive impact on children.
- *You're My Honey Funny Bunny* by Sally Doherty. The book had no human characters so was coded as NA and was not read.
- *Wild Animals ABC* by Garry Fleming. This was a beautifully illustrated alphabet book, but there were no human characters so it was coded as NA and was not read.
- *The Invisible String* by Patrice Karst. Coders found the illustrations of the mother and her two children were very cartoonish and that African-Americans could not clearly see themselves in the pictures. When the two Caucasian children dreamed about their friends, the illustrations depicted children of different skin hues in the dream bubbles and coders didn't always agree on the ethnicities of the faces in the dream bubbles. Because the setting of the story was at home with a mother and her two children, coders viewed the setting as non-racist, and the characterization as non-racist. The storyline and overall contribution were viewed as anti-racist. One coder found the overall contribution was racist by commission. The coders then discussed the setting of the story and that it all took place inside of their

home, which provided a singular viewpoint of one family. On the other hand, if the story also took place out of the home and no African-Americans or other ethnic groups were represented in the pictures or text, then it could be viewed as racist by commission.

While coding books, the coders realized that they looked at these books with more attention to detail than they had ever done with any other children's book in the past. One coder said, "I will never look at children's books the same way again." Once the researcher determined that all three coders had the same understanding of the book evaluation form, books for the study were distributed to the coders so they could begin analyzing the Caldecott Award and Honor Books on their own. Each coder received books that had been sorted into ten-year intervals from 1979 to 1988, 1989 to 1998, or 1999-2009. In an effort to ensure additional validity from the coders, each coder read and evaluated their collection of books separately from each other and were told to not discuss the books and their ratings with each other until after each individual had read all 126 books. The researcher met with the other two coders every three weeks to answer questions, discuss challenges, and exchange books until everyone had an opportunity to read each set of books.

Books were read and coded separately within the three decades using the book evaluation form. First, coders took a picture walk through the book. In this way, they could decide whether to read necessary the book or not. If there were only animals or no human characters, it wasn't to read that particular book. If the decision was to read the book, coders, using the book evaluation form, first counted the number of times African-Americans were represented in the text and illustrations. Then, coders looked at the

criteria: pictures and illustration, story line, loaded words, characterization, setting, and overall contribution. They then had to decide if the book was racist in art and words, anti-racist in art and words, racist by omission in art and words, or racist by commission in art and words. Coders then gathered their information on the book evaluation form for each book and entered the information into the Survey Monkey, which stored the information in a database.

In using Survey Monkey, the electronic data collection tool, coders had to first identify the decade of the book they were going to evaluate. From there, skip logic was built in so the survey took them directly to that decade. Once there, in the correct decade, coders selected the book they were evaluating from an alphabetical list of the books within that decade. When the book was selected, the next question asked if the book had human characters. If the response was “yes”, coders were linked to the book evaluation form, and if the response was “no”, skip logic linked coders to a page that told them this book was not eligible to be evaluated. At this point, coders were finished with the book evaluation form for that particular book. If the coder selected the “yes” option, then the first question asked them to decide if the pictures and illustrations were anti-racist with a response of yes or no. Next, coders had to decide the number of times they found it was anti-racist in art and words, non-racist in art and words, racist by omission in art and words, or racist by commission in art and words. Of course, the criteria “in words” did not apply to the pictures and illustrations, so the coders would have to respond with a zero in order to move to the next response. Next, coders responded to the characteristic of story line with the same criteria. The survey repeated four more times for coders to respond to the questions for loaded words, characterization, setting, and overall

contribution. Survey Monkey required a response for each question; therefore, any time the coders found the criteria did not fit the characteristic, they would have to enter a zero in order to move to the next question.

Once results were collected from the coders in Survey Monkey, an analysis was conducted to determine the quantity of African-Americans represented in the text and illustrations and to what extent the coders were in agreement. Next, an analysis was conducted to determine the characteristics the coders assigned to each criterion in every book. The researcher's rule was the majority opinion would prevail. Most of the time, the point of disagreement among the coders was on the quantity of African-Americans found in the illustrations. When there were instances that all three coders did not agree, the researcher re-read the book and made a final decision. After the analysis of the data, tables were created to present the data and to make comparisons with Frank's 1979 study.

Limitations

Lunnenberg and Irby (2008) stated that "limitations of a study are not under the control of the researcher. Limitations are factors that may have an effect on the interpretation of the findings or on the generalizability of the results" (p. 133). The researcher recognized the following limitation for the current study: Coding or rating of the books was subject to the interpretation of the coders and the effect the pictures and text had on them as they read the Caldecott Award and Honor books.

Summary

Chapter three included information about the research design, books selected and sampling procedures, research questions, instrumentation, which included measurement, validity and reliability, data collection procedures, data analysis, and limitations. Chapter

four includes the results of the data analysis and hypotheses testing. Chapter five includes conclusions and recommendations.

Chapter Four

Results

The purpose of the current study was to examine the collection of Caldecott Award Books and Caldecott Honor Books published from 1979 to 2009 to determine if the quantity and quality of inclusion of African-Americans had changed from an earlier study completed in 1979. The researcher, along with two librarians, first examined the 126 books for the current study and counted the number of times African-Americans were portrayed in pictures and mentioned in the text which became the quantity data. Next, the books were coded based on six characteristics: pictures and illustrations, story line, loaded words, characterization, setting, and overall contribution. Eight criteria were applied to each characteristic. For example, when coders considered the pictures and illustrations in a book, they determined if the pictures and illustrations were anti-racist in art and words, non-racist in art and words, racist by omission in art and words, or racist by commission in art and words. The researcher collected the results from the coders through the use of an electronic, Internet-based, data collection tool on Survey Monkey, and sorted the data by decade. Next, the researcher examined the overall quantity of African-American representation in the entire collection of books from 1979 to 2009 and the quality representation of African-Americans from 1979 to 2009. Last, the researcher compared the findings from the current study to Frank's study and made conclusions about the differences in the quantity and quality of depiction of African-Americans between the two studies. Krippendorff (2004) reported that "extratextual phenomena were . . . inferences from texts [that] pertain to phenomena that are not observed during a content analysis, phenomena that are outside the texts. . ." (p. 32). The researcher

discovered extratextual phenomena during the data analysis and reported those phenomena as well.

Most of the portrayals of African-Americans in the current study were found in books about African-Americans, and most of the texts that referred to or were spoken by African-Americans were also found in the same books about African-Americans. There were 20 books that were not read or coded for the current study because they had no human characters and were about animals, colors, alphabets, or were counting books. Three books about Africans and one book about people in the West Indies were not included in the analysis of the quantity of African-American representation because the characters were not African-American. However, they were included in the analysis of the quality of the representations because one of the purposes of the current study was to gather quality data on how characters were treated in this collection of books. This leaves 106 books that were read and coded for the quality data and 102 books read and counted for the quantity data for the current study. One coder for the current study took exception with the wording in one book, *Duke Ellington. The Piano Prince and His Orchestra*, in the collection of award and honor books from 1999 to 2009. The phrases used were, “. . . he had fine-as-pie good looks . . .” and “. . . a pretty-skinned beauty . . .” A word was considered a loaded word when it had insulting overtones or the language might be sexist or ridicule women. The other two coders did not find exception with these phrases, so they were not considered loaded words, and were not coded as racist by commission. The coders found no other exception with the words or language used throughout the books in the current study so the section on loaded words was eliminated from the analysis of quality data.

RQ 1 was designed to determine the extent there was a difference in the quantity of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between the decades of 1979 to 1988, 1989 to 1998, and 1999 to 2009. RQ 2 addressed the quality of African-American representation in illustrations and text in this collection of books between the same decades. The researcher reviewed the data and reported the quantity representation and then the quality representation for each decade.

1979 to 1988

The first time period examined was 1979 to 1988. There were 36 books awarded in this time period. During this decade of Caldecott Award and Honor books, there were three books with a setting in an African country: *Shadow*, written by Blaise Cendrars; *The Village of Round and Square Houses*, written by Ann Grifalconi; and *Mufaro's Beautiful Daughters*, written by John Steptoe. Whereas these books had African characters and not African-American characters, they were not included in the quantity data for the current study but were included in the quality data. These three books were considered to be anti-racist in their overall contribution (See Table 3). All three of these books were folktales, one of which was an ode written and illustrated across several pages.

In three of the books analyzed, an African-American was central to the theme of the story during this decade. Table 2 displays a quantity, by year, of the representation of African-Americans portrayed in all the books in the illustrations as well as in the text. Table 2 also informs the reader of the total number of books, that year, that included those representations. For example, in 1979 there were 20 representations of African-

Americans in the art, 15 representations of African-Americans in the words or text of the books, all of which were found in one book.

Table 2

The Quantity of African-Americans in Art and Words in the Caldecott Award and Honor Books with a Copyright Date of 1978 to 1987

Date	AAs in Art <i>N</i>	AAs in Words <i>N</i>	Total <i>N</i>
1978	1	0	1
1979	20	15	1
1980	7	0	1
1981	0	0	0
1982	8	0	1
1983	2	0	1
1984	0	0	0
1985	1	0	1
1986	0	0	0
1987	0	0	0
Total	39	15	6

Note. AA = African American. Since Caldecott Awards were given for the book that was published the previous year these books received awards during 1979 to 1988.

In the three books about African-Americans from this time period, the overall contribution was considered to be non-racist. The three books are discussed below:

- *Ben's Trumpet*, written by Rachel Isadora. This book's illustrations were in black and white. There were places in the book where the characters were illustrated and some or part of their facial features could be seen.

There were instances the illustrator depicted a black or white silhouette of

a character, all of which made it difficult to determine if a character was African-American.

- *The Grey Lady and the Strawberry Snatcher*, written by Molly Bang, was a wordless book which had a picture of the Grey Lady on every page. The final page in this book had six other African-Americans, which one might assume were her family.
- *Ten, Nine, Eight*, also written by Molly Bang, was a descriptive narrative in which each page had a countdown from ten to one as the African-American father and child got ready for bed. There was no conversation between father and child and they were never mentioned in the text.

The researcher encountered some racial ambiguity in the pictures of these books and assumed that when brown faces were portrayed, the illustrator meant them to be African-Americans. These individuals were pictured on city streets or in crowd scenes.

This decade of books included two poetry books, two books about Native Americans, two alphabet books and four books with animals only. One of the books with animals only, *Mice Twice*, by Joseph Low, was a Native American folktale. In addition to the folktales from Africa mentioned earlier, there were nine other books during this time period considered to be folktales representative of other countries and cultures.

One of the two alphabet books, *On Market Street*, by Arnold Lobel, was about a young boy who went shopping on Market Street to purchase gifts for a friend. Each page showed a person whose body was made up of whatever was being purchased based on

the letter of the alphabet. For example, A was for apples and the picture was of a woman whose entire body was made up of red and green apples holding a basket of apples in each hand. Whereas the artwork was very well done for the characters representing each letter of the alphabet, and because the copyright of the book was 1981, there was no reason why the faces on the alphabet characters couldn't be representative of African-Americans or people from other ethnicities. This was a book where an African-American child reading this book and learning to recognize the letters of the alphabet would not find himself/herself on the pages. This book's overall contribution was considered to be racist by omission. Two other books in this decade considered racist by omission in their overall contribution were: *King Bidgood's in the Bathtub*, by Audrey Wood & Don Wood, and *Alphabetics*, by Suse MacDonald. Once again, it was very plausible that African-Americans could have been included in these books without interfering with the original intent of the books. These books were analyzed and the results are in Table 3. Most of the books during this time period were coded as non-racist for their pictures, story line, characterization, setting, and overall contribution. It should also be noted that no books were considered racist by commission during this time period. Across all criteria, the largest proportion of the representations were considered non-racist by the coders.

Table 3

Summary of the Quality Representation in the Caldecott Award and Honor Books During the Time Period of 1979 to 1988

Characteristic	Criteria				
	Pictures	Story Line	Characterization	Setting	Overall Contribution
A-R	7	5	5	5	9
N-R	19	25	24	25	18
RC	0	0	0	0	0
RO	4	0	1	0	3

Note. A-R = Anti-Racist, N-R = Non-Racist, RC = Racist by Commission, RO = Racist by Omission

Caldecott Award and Honor books, during the time period of 1979 to 1988, were for the most part, not inclusive of other cultures or ethnicities. In other words, nearly every book in this time period presented a segregated world, that included only one culture or ethnicity (with the exception of three books). There was no interaction with people from other ethnicities in any of the books. The unintended message of segregation was very clear in this collection of books, and an African-American child reading these books would not find himself/herself in the worlds of most of these books. It was as if they were peeking into someone else's life that was not theirs and would never be their life. Characters, in these books, do not have relationships with those from an ethnicity other than their own. During the first decade of books examined in the current study, only three of the 36 books were about African-Americans and three took place in Africa. Africans and African-Americans were portrayed in a total of six books.

1989 to 1998

The next time period examined was 1989 to 1998 and there were 43 award-winning books in this time period. Only 36 of the 43 books were read and coded because seven books were about animals or were alphabet books with no human characters. There were eight books about African-Americans: *Mirandy and Brother Wind*, by Patricia C. McKissack, *The Talking Eggs*, by Robert D. San Souci, *Tar Beach*, by Faith Ringgold, *Working Cotton*, by Sherley Anne Williams, *Yo! Yes?*, by Chris Raschka, *John Henry*, by Julius Lester, *The Paperboy*, by Dav Pilkey, and *Harlem*, a poem, by Walter Dean Myers. One other book that should be mentioned here was *The Faithful Friend* by Robert D. San Souci. With a setting in the West Indies, the characters in this book were of French and African descent and because this book does not portray African-Americans, it was not included in the quantity data. All of the books about African-Americans during this time period and *The Faithful Friend* were coded as anti-racist with their overall contribution to Children's Literature and its positive effect on children, except one, *Working Cotton*, which was coded as non-racist for its overall contribution.

Four of these books, one of which was *The Faithful Friend*, were folktales. This time period of Caldecott Award and Honor books had a greater representation of African-Americans in the total number of books awarded than the previous time period. The first time period, 1978 to 1988, included three books about African-Americans, while this time period included eight books about African-Americans. This also included a total of 15 out of 43 books with portrayals of African-Americans. There were 174 portrayals of African-Americans in 15 books during this time period and 45 times African-Americans were included in the text. Table 4 displays the quantity of the representation of African-

Americans in art and words by year. The highest number of representations of African-Americans in the illustrations was in 1988 where there were 50 occurrences in one book and the highest number of representations of African-Americans in words was 11 times in two books in 1996.

Table 4

The Quantity of African-Americans in Art and Words in the Caldecott Award and Honor Books with a Copyright Date of 1988 to 1997

Date	AAs in Art <i>N</i>	AAs in Words <i>N</i>	Total <i>N</i>
1988	50	8	1
1989	4	4	1
1990	14	8	3
1991	0	0	0
1992	10	6	1
1993	3	2	2
1994	33	4	2
1995	8	0	2
1996	47	11	2
1997	5	2	1
Total	174	45	15

Note. AA = African American. Since Caldecott Awards were given for the book that was published the previous year these books received awards during 1989 to 1998.

The book, *Working Cotton*, depicted a day in the life of a young African-American girl who worked with her family in a field picking cotton. There was one picture of the young girl that appeared picaninny-ish because of her hairstyle. She had unkempt hair with short braids that were askew on her head. This picture was the same one found on the front cover of the book. The coders did not agree

on whether this picture was racist by commission or if it portrayed realism. The mother in the story appeared like the stereotype of a mammy with her large misshapen body and big feet. However, in the end, the coders found the overall contribution of this book was non-racist, which gave the book a neutral stance in regard to its effect on children and their self-esteem.

Yo! Yes? was a simple story of the beginning of a friendship when an African-American boy and a Caucasian boy met on the street. The two-page spread in the book always showed the African-American boy on the left side and the Caucasian boy on the right side. The African-American boy was dressed in a t-shirt, loose-fitting shorts, and tennis shoes with untied shoestrings. The Caucasian boy was dressed in slacks, white shirt, cardigan sweater, and striped shoes. There's quite a contrast in the images of these two boys in the way they were dressed. Additionally, some of the language used was stereotypical, as well. The African-American boy approached the Caucasian boy and said, "Yo!" and the boy answered, "Yes?" On another page, the African-American boy said, "What's up?" and the other boy answered, "Not much". The African-American boy appeared to be demonstrative with his gestures, which could seem intimidating, while the Caucasian boy appeared to be timid, with hands behind his back. In the end the boys became friends. The entire story was told in 34 words, and the coders decided the overall contribution of this book was anti-racist because of the theme of the book and its effect on children's self-esteem.

This ten year period of Caldecott Award and Honor books began to cross the racial divide as seen in the book *Yo! Yes?* and portrayed in the pictures of the book *John Henry*, by Julius Lester, and other books described by the researcher.

- *John Henry* was a folktale about an African-American whom the reader saw interact with people who were not African-Americans.
- Officer Buckle delivered programs on safety to school children in the book *Officer Buckle and Gloria*, by Peggy Rathmann. In the illustrations you saw children and adults whose skin color varied from light beige to medium brown. Although it was difficult to determine if someone with brown skin was African-American, the illustrations showed there was an attempt in this book to be inclusive of individuals from different ethnic groups.
- Lydia Grace Finch had to move from the country to the big city to live with her Uncle Jim who owned and operated a bakery in the book *The Gardener*, by Sarah Stewart. An African-American couple also worked in her uncle's bakery, so the illustrations showed African-Americans and Caucasians working together. Since the story was told in a series of letters that Lydia wrote first to her uncle and then back home to her parents and grandmother, the African-Americans didn't say anything but they were mentioned in the text of Lydia's letters more than once and shown in the pictures frequently.
- Allen Say, an Asian-American author and illustrator, told the story of his grandfather's journey from Japan to America and back to Japan, again, in the book *Grandfather's Journey*. The author told us his grandfather met many people during his travel across North America and said, "He shook hands with black men and white men, with yellow men and red men" and the accompanying illustration showed men from different ethnic backgrounds.

- The fun, musical book *Zin! Zin! Zin! A Violin*, by Lloyd Moss was about an orchestra that prepared for and eventually presented a concert. This book was written in rhyme and showcased the musical instruments of the orchestra - not the people. One of the members of the orchestra was an African-American woman cellist and her treatment in the pictures was the same as the other musicians.
- Vera Williams wrote three short stories in tribute to babies in the book *More, More, Said the Baby*. One baby was Caucasian, one was African-American and the third one was Asian. This book also presented the idea of multi-racial families as the Caucasian grandmother lovingly played with her African-American granddaughter.
- The *Smoky Night*, written by Eve Bunting was a story about a night of rioting, looting stores, buildings on fire and neighbors who didn't get along. Although there were indications in the story that the neighbors were from at least three different ethnic groups, all the characters were illustrated with the same facial features and same skin color that was a grayish purple. There's an intimation that the characters would become friendly neighbors at the end of the story. The researcher believed the characters were intentionally illustrated in an ambiguous manner so the reader wouldn't dwell on the ethnicity of the individuals but rather on the theme or message of the book.

The 1989 to 1998 Caldecott Award and Honor books were also comprised of two poetry books, three alphabet books, one book about colors, two books with no words, three books with animals only, and two books that were mainly about animals. This collection also recognized two books about the Jewish religion: *Golem* by David

Wisniewski which took place in Prague and *Hershel and the Hanukkah Goblins* by Eric Kimmel taking place in a small village in the Ukraine. Along with these two religious folktales there were seven other folktales representing other countries and cultures.

During this decade of stories, African-Americans and Caucasians had positive interactions with each other. Inside the illustrations and text of some of these award winners, integration began. This decade was described as having positive portrayals of the characters and in the overall contribution of the book with 33 of the 36 books being coded as non-racist or anti-racist. There was one instance a book was considered racist by commission in the pictures and racist by commission in the characterization. Non-racist was the criteria used the most for all characteristics, to code the books during this time period. The quality data for this time period is displayed in Table 5.

Table 5

Summary of the Quality Representation in the Caldecott Award and Honor Books During the Time Period of 1989 to 1998

Characteristic	Criteria				
	Pictures	Story Line	Characterization	Setting	Overall Contribution
A-R	11	12	11	10	12
N-R	22	23	22	25	23
RC	1	0	2	0	0
RO	2	1	1	1	1

Note. A-R = Anti-Racist, N-R = Non-Racist, RC = Racist by Commission, RO = Racist by Omission

1999 to 2009

The last time period examined in the current study was 1999 to 2009, an 11-year period. This final collection of award-winners recognized 47 books which included four poetry books, five wordless books, one alphabet book, five books about animals only, and six books about African-Americans. Although there were six books about African-Americans, there were 18 additional books that portrayed African-Americans in the illustrations and mentioned them in the text. Of the 47 books in this last time period, 40 were examined because seven were about animals, which included two poetry books. Table 6 displays the quantity of times African-Americans were represented in pictures and words and the total number of books for that year that included portrayals of African-Americans. The largest number of representations of African-Americans during this decade was in 1998. There were 66 African-Americans pictured in one book and represented in the text 12 times.

Table 6

The Quantity of African-Americans in Art and Words in the Caldecott Award and Honor Books with a Copyright Date of 1998 to 2008

Date	AAs in Art <i>N</i>	AAs in Words <i>N</i>	Total <i>N</i>
1998	66	12	1
1999	10	0	2
2000	16	6	2
2001	2	0	1
2002	0	0	0
2003	1	0	1
2004	8	4	3
2005	64	37	3
2006	9	2	2
2007	41	5	3
2008	0	0	0
Total	217	66	18

Note. AA = African American. Since Caldecott Awards were given for the book that was published the previous year these books received awards during 1999 to 2009.

The six books about African-Americans were: *Rosa*, by Nikki Giovanni, *Martin's Big Words*, by Doreen Rappaport, *Duke Ellington. The Piano Prince and His Orchestra*, by Andrea Davis Pinkney, *Henry's Freedom Box*, by Ellen Levine, *Coming on Home Soon*, by Jacqueline Woodson, and *Moses. When Harriet Tubman Led Her People to Freedom*, by Carole Boston Weatherford.

- Two of the books were about escaping from slavery: *Henry's Freedom Box* and *Moses. When Harriet Tubman Led Her People to Freedom*. Both of these books were coded as anti-racist.

- Three of the books: *Rosa, Martin's Big Words*, and *Duke Ellington: The Piano Prince and His Orchestra* were historical accounts of the lives of these three African-Americans and how their life's work in the past still had impact today. The coders agreed the overall contribution of these three books was anti-racist because they had a positive message for children.
- The last book, *Coming on Home Soon*, was a poignant story of a little girl who waited with her grandmother for her mother's return. It was wartime so her mother left to find work to support the family. This book could probably have been placed in the category of historical fiction in that this happened frequently to families during World War II while the men were away fighting in the war. This book was also considered anti-racist.

Results of the quality analysis of the books from this time period are found in Table 7.

Once again, most of the books during this time period were considered non-racist in pictures, story line, characterization, setting, and overall contribution. No books during this time period were considered racist by commission in any area. Four books were coded as racist by omission for the pictures and one book was coded racist by omission in characterization and setting.

Table 7

Summary of the Quality Representation in the Caldecott Award and Honor Books During the Time Period of 1999 to 2009

Characteristic	Criteria				
	Pictures	Story Line	Characterization	Setting	Overall Contribution
A-R	7	7	9	5	8
N-R	29	33	30	34	32
RC	0	0	0	0	0
RO	4	0	1	1	0

Note. A-R = Anti-Racist, N-R = Non-Racist, RC = Racist by Commission, RO = Racist by Omission

This decade was described as having a theme of integration and inclusion of characters inside the pages of the books. A historical study of the Underground Railroad showed that African-Americans were assisted by Caucasians along their journey. This relationship was intimated in the book *Moses*, but the reader never saw pictures or read about Caucasians in this book. However, in the book *Henry's Freedom Box*, the reader saw Caucasians throughout this book, sometimes as the slave master and other times as a supporter on the Underground Railroad. In both *Rosa* and *Martin's Big Words*, the reader saw images of Caucasians in the pictures and read their words in the text. Other books that pushed aside the notion of segregation within the book and gave way to a more multicultural viewpoint were:

- *The Hello, Goodbye Window*, by Norton Juster. This story was told by a little girl who spent a lot of quality time with her Nanna and Poppy. Nanna was brown-skinned, had curly hair, and was from England, while Poppy was fair skinned. When her parents arrived to pick her up, her mother was brown-skinned and her

father was fair-skinned. This book's overall contribution was considered anti-racist.

- *A Child's Calendar. Poems*, by John Updike. John Updike first issued this collection of poetry in *A Child's Calendar* in 1965 and later re-issued the collection in 1999 with new artwork. Although the researcher was not familiar with the 1965 version of this book, it was noted that in the 1999 award winner, African-Americans and Caucasians interacted with each other in a positive manner throughout the book. This book's overall contribution was coded as non-racist.
- *The Stray Dog*, by Marc Simont. Two lucky children found a stray dog and were able to keep him. At the end of the book they took their dog, Willy, to the park to introduce him to the neighborhood. The park scene was a multicultural representation of the adults and children in their neighborhood. This book was coded as non-racist, a neutral stance.
- *Ella Sarah Gets Dressed*, by Margaret Chodos-Irvine. This book was about a little girl who wanted to dress herself for a playdate with her friends. When she finally arrived for her playdate, her friends appeared to be from three different ethnic backgrounds. The overall contribution of this book was coded as non-racist.
- *Casey at the Bat*, by Ernest Thayer, was considered to be a ballad of the republic or a narrative poem. This well-known poem had been illustrated and distributed many different ways in children's books through the years. The copyright on the book in this collection was 2000 but the book had been illustrated to appear like

an old newspaper reminiscent of the 1880s, when the poem was first written. Throughout the book, newspaper clippings were pasted onto the pages from newspapers from long ago with actual newspaper articles from the 1880s. Imposed on one page was an article titled, “The Dark Days Ahead”. The article was in reference to a movement to remove and ban “Negroes” from the game of baseball. The researcher found this newspaper clipping to be very well-placed in the artwork as a reminder of the history of African-Americans in the sport of baseball. This book was coded as non-racist.

RQ 3 captured the quantity of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books in the entire 30 year period. This information was reported by decade and then as a total spanning the years of the study from 1979 to 2009 and is reported in Table 8. The portrayal of African-Americans increased considerably in each decade. In 1979-1988 there were 39 representations of African-Americans in the illustrations; however, by the last decade, 1999-2009, there were 217 representations of African-Americans in the illustrations. The quantity representation of African-Americans in the text or words follows a similar pattern of increasing throughout the decades; however, African-Americans are represented in illustrations considerably more than the number of times they are found in the text of the books examined.

Table 8

The Quantity of African-American Representation 1979 to 2009

Date	AAs in Art <i>N</i>	AAs in Words <i>N</i>	Total Books <i>N</i>
1979-1988	39	15	6
1989-1998	174	45	15
1999-2009	217	66	18
Total	430	126	39

Note. AAs = African-Americans.

RQ 4 captured the quality of African-American representation in illustrations and text for the entire 30 year time period. That information is reported by decade and then as an overall total for each characteristic in Table 9. In the overall contribution of a book, 73 books were coded non-racist which is the criteria receiving the highest number of responses. The next highest coding, anti-racist, was given to 29 books, no books were coded as racist by commission and four were coded as racist by omission.

Table 9

A Summary of the Quality Data 1979 to 2009: Pictures, Story Line, Characterization, Setting and Overall Contribution

Criterion	Characteristic				
	Decade	A-R	N-R	RC	RO
Pictures	1	7	19	0	4
	2	11	22	1	2
	3	7	29	0	4
Total		25	70	1	10
Story Line	1	5	25	0	0
	2	12	23	0	1
	3	7	33	0	0
Total		24	81	0	1
Characterization	1	5	24	0	1
	2	11	22	2	1
	3	9	30	0	1
Total		25	76	2	3
Setting	1	5	25	0	0
	2	10	25	0	1
	3	5	34	0	1
Total		20	84	0	2
Contribution	1	9	18	0	3
	2	12	23	0	1
	3	8	32	0	0
Total		29	73	0	4

Note. Contribution = Overall Contribution, 1 = 1979 to 1988, 2 = 1989 to 1998, 3 = 1999 to 2009, A-R = Anti-Racist, N-R = Non-Racist, RC = Racist by Commission, RO = Racist by Omission.

RQ 5 was designed to compare the overall quantity of representation of African-Americans in the current study to Frank's earlier study completed in 1979. Overall, 126 books were examined for the current study compared to the 177 books in Frank's study. African-Americans were portrayed in illustrations 430 times and were mentioned by name, referred to, or actually had speaking lines in the books 126 times in the current study. These numbers were significantly higher than the 61 books in which Frank (1979) found African-Americans portrayed in her study and the 12 times they were mentioned in the text, referred to, or actually spoke. There has been a significant increase in the quantity of representation of African-Americans in text and illustrations from the 1979 study to the current study.

RQ 6 was designed to explore the extent there is a difference in the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor books between the current study and Frank's study completed in 1979. Table 10 showed a comparison of the overall quality representation of the treatment of African-Americans between the two studies. Most of the books in both studies were coded as anti-racist or non-racist in pictures, story line, characterization, setting and overall contribution. Frank (1979) coded seven books as racist by commission, whereas the current study coded no books as racist by commission in the overall contribution of the book. Frank's earlier study of 1979 found more books racist by commission than the current study 31 years later.

Table 10

Comparison of the Overall Quality Representation in the Caldecott Award and Honor Books between Brown's Study and Frank's Study

Characteristic	Criteria									
	Pictures		Story Line		Characterization		Setting		Contribution	
	B	F	B	F	B	F	B	F	B	F
A-R	25	6	24	5	25	5	20	5	29	4
N-R	70	46	81	35	76	48	84	34	73	64
RC	1	6	0	5	2	10	0	8	0	7
RO	10	35	1	30	3	52	2	10	4	31

Note. A-R = Anti-Racist, N-R = Non-Racist, RC = Racist by Commission, RO = Racist by Omission, B = Brown, F = Frank, Contribution = Overall Contribution

Additional Analyses

There were 39 books depicting African-Americans in the illustrations in this study, compared to 61 books depicting African-Americans in Frank's 1979 study. African-Americans were represented in the words in 20 books in the current study compared to being represented in the words in Frank's (1979) study in 12 books. Table 11 displays the number and percentage of books with African-American representation in the illustrations and the texts in both studies.

Table 11

A Comparison of the Number and Percentage of Books with African-Americans in Brown's Study and Frank's Study

Researcher	AAs in the Art <i>N</i> (%)	AAs in the Words <i>N</i> (%)	Total <i>N</i>
Brown	39 (31)	20 (16)	126
Frank	61 (34)	12 (7)	177

Overall, all of the characteristics of the Caldecott Award and Honor Books from 1979 to 2009 were coded as non-racist the majority of the time with all criteria. There was a total of 126 books and 106 were coded to gather the quality data and 102 for the quantity data. When coders looked at the pictures and illustrations, they carefully examined them looking for stereotypical representations and the roles the characters played in the story. Coders rated the pictures and illustrations in all books as non-racist 66% of the time and anti-racist 25% of the time. While making decisions about the storyline, attention was given to the identification of insulting passages, bias, the way problems were resolved in the story, and the standard for success. In other words, the following ideas were explored for standard for success: the behavior standards and expectations for a person of color to “get ahead”, the dominant culture or society in the story, and if there was a relationship between African-American children and Caucasian children, do the African-American children do most of the understanding and forgiving. The story lines were found to be non-racist 76% of the time and anti-racist 23% of the time. The lifestyles of the characters in the story, the relationships between the characters, the heroes, and the effect the role of the characters might have on a child’s self-esteem were all considered for the characterization criteria. Characterization was viewed to be non-racist 72% of the time and anti-racist 24% of the time. If there were African-Americans in the story, coders needed to determine if their setting was depicted in such a way that it contrasted unfavorably with the unstated norm of non-African-Americans, the setting was depicted as different, or there were some inaccuracies in the setting. The settings of the stories were rated as non-racist 79% of the time and anti-racist 20% of the time. Finally, the overall contribution of the book was calculated. This

was the area in which coders made a decision about the overall effect the book might have on a child's concept about self and others as a result of reading this book. Coders found the overall contribution of these books non-racist 69% of the time and anti-racist 29% of the time.

Summary

A final glimpse of the representation of African-Americans in the books in the current study shows that across the decades there was a notable increase of the number of African-Americans portrayed in the illustrations of this collection of books. The number of books about African-Americans increased from three books in 1979 to 1988, to eight books in 1989 to 1998, to finally, six books in 1999 to 2009. Whereas, this number was three times as many as the two books in Frank's (1979) study, this number represented a small percentage of the Caldecott Award and Honor books from 1979 to 2009.

Chapter five contains a summary of the entire study, conclusions, and implications for future research. The reader will examine the major findings from the study, the overall quality impressions, and the quantity impressions of the study. A brief review of literature which supports the findings is included in chapter five. Finally, the researcher provides concluding remarks about the study.

Chapter Five

Interpretation and Recommendations

This study was conducted to follow-up a study completed 38 years earlier by Frank (1979) who examined the first 40 years of the Caldecott Award and Honor books. The results of this study and comparisons to Frank's (1979) study were reported in chapter four. Chapter five includes an examination of those results, implications for action and recommendations for future research.

Study Summary

The researcher examined 31 years of the Caldecott Award and Honor books for the inclusion and representation of African-Americans. The current study was a follow-up to a study completed in 1979 and the researcher replicated the methods from the earlier study. There were six research questions – three were quantity questions and three were quality questions. The quantity questions were a count of inclusion of African-Americans in the award and honor books from 1979 to 2009 in both pictures and text. The quality questions were an examination of the pictures and illustrations, story line, loaded words, characterization, setting and overall contribution of the book. Once these characteristics were identified, coders made a quality decision about the characteristics using the criteria of anti-racist, non-racist, racist by omission and racist by commission. Frank's earlier study found that the Caldecott Award and Honor books from the inception in 1938 until 1977 contained a considerable amount of racism in the books either by commission or omission. Findings of the current study are that the books from 1979 to 2009 are for the most part non-racist and anti-racist.

Overview of the Problem. Since the Caldecott Award and Honor Books are highly regarded in the world of Children's Literature, a close examination of this collection of books was necessary to determine if, during the 31 years following Frank's (1979) study, more African-Americans characters were included in those award-winning books and whether these inclusions contributed to a positive identity of self and others.

Purpose Statement and Research Questions. The purpose of the current study was to investigate the collection of Caldecott Award Books and Caldecott Honor Books from 1979 to 2009 to determine whether there had been a change in the number of award winning books in which African-Americans were portrayed and whether the quality of their portrayal in pictures and words has changed since Frank's study was completed in 1979. Books were examined for quantity and quality of portrayals by decade and then compared with Frank's (1979) study completed 31 years earlier. The current study was guided by six research questions with three questions about the quantity of representation of African-Americans in the text and pictures and three questions about the quality of that representation in text and pictures in the award winning children's books. The following are the research questions for the study:

RQ 1. To what extent is there a difference in the quantity of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between the decades of 1979 to 1988, 1989 to 1998, and 1999 to 2009?

RQ 2. To what extent is there a difference in the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between the decades of 1979 to 1988, 1989 to 1998, and 1999 to 2009?

RQ 3. What is the quantity of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books from 1979 to 2009?

RQ 4. What is the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books from 1979 to 2009?

RQ 5. To what extent is there a difference in the quantity of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between Frank's study (1938-1979) and the current study (1979-2009)?

RQ 6. To what extent is there a difference in the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between Frank's study 1938 to 1978 and the current study 1979 to 2009?

Review of the Methodology. The current study examined 126 Caldecott Award and Honor books during the time period of 1979 to 2009. Frank's study had reviewed books over three decades; therefore, the current study also included books over three decades. The books were gathered and sorted into three time periods: 1979 to 1988, 1989 to 1998, and 1999 to 2009. Next, librarians were identified to read and code the books for the study. Training was conducted with the librarians regarding the study, the book evaluation form, the terms and definitions they would need to understand in order to examine and code the books. As a part of the training, books that were not a part of the study were examined to ensure inter-rater reliability. The first training consisted of two librarians and the researcher looking at the books collectively and having discussions about what the coders read and saw in the pictures, while using reference documents found in Appendix E. During the second training, the researcher answered questions for the coders based on the training documents and then each coder was given a stack of

books to read and code by themselves. At the end of this training, each coder was given a bound stack of book evaluation forms which included a form labeled for each book to be read. The forms were arranged by decade and in alphabetical order for each decade. This bound copy of the forms was given to each coder for ease of use. The coders were able to examine and code a book and see all of their results in one place. If they changed their mind about an item, they had the ability to do so on the paper copy. The electronic version did not allow the coders to go back or change their minds about an entry. The coders were also able to write notes to the researcher about books to be used for the researcher's consideration as data was gathered. These bound copies were a good back-up source of information as data were gathered and the researcher found missing information. The coders were then given access to the electronic version of the book evaluation form. Last, coders were each given a bag with books for the study which had been sorted by decade. The coders each had approximately three weeks to examine and code the books before the coders met again to exchange books. The coders and researcher met a total of five times and about every three weeks, which allowed time for each coder to examine and code each book. The coders had access to the researcher by way of e-mail and text message should they have a question or encounter a problem before the next scheduled meeting. At the scheduled meetings, questions were answered or clarified, then books were exchanged once again. Once all books had been examined, the researcher pulled the data from the Survey Monkey and culled it into quantity and quality data.

Major Findings. Frank (1979) found that only two books, or 1% of the books in her study, were about African-Americans, while the researcher found in the current study

that number had increased to 18, or 14% of the books. This increase seems significant because Frank (1979), in her study, examined 52 more books than in the current study. The researcher found that 40, or 32% of the books, portrayed African-Americans in the illustrations whereas Frank's (1979) earlier study reported 61, or 34% of the books, portrayed African-Americans in the illustrations. The number of books that included African-Americans in the text is still not large. In addition, in the current study, only 20 books, or 16% of the total, include African-Americans in the text, compared to 12 books, or 7% of the total in Frank's (1979) study.

Although the number of books about African-Americans was small, less than ten books during each time period, there was a steady increase of the portrayal of African-Americans in pictures and texts throughout the 31-year period. The 1979 to 1988 time period portrayed African-Americans 39 times and included them in text 15 times. The 1989 to 1998 time period portrayed African-Americans 174 times and included them in text 45 times. The 1999 to 2009 time period portrayed African-Americans 217 times and included them in text 66 times. It should be noted, however, that these portrayals and inclusions in texts are limited to a few books within each decade.

Loaded words were described in the current study as words that have insulting overtones. Frank (1979) found six instances of loaded words in her study but no books were coded as having loaded words in the current study. There was one instance where one coder felt two phrases contained loaded words that didn't belong in the text; however, the other two coders did not corroborate this, so the category of loaded words was eliminated from the quality data.

One question the researcher was particularly interested in was to find out to what extent there was a difference in the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books from the earlier study to the current study. This question was important because the Caldecott Award and Honor books are considered to be part of the cannon of distinguished Children's Literature, so the researcher wanted to determine if the quality of representation of African-Americans had changed over time. Frank (1979) found in her study, while examining the overall contribution of a book, 31 instances of the books being racist by omission in the art, and three times being racist by omission in the words. She also reported there were seven instances where the books were racist by commission in the art. This researcher and coders found four instances of books being racist by omission in the overall contribution of a book. This means there were times when the coders found it was reasonable to include African-Americans in the illustrations that would not interfere with the intent or message of the book. Furthermore, the researcher found no instances in which the overall contribution of a book was considered racist by commission. Therefore, there has been a significant decrease from the earlier study to the current one when the portrayal of African-Americans appeared to be racist by omission or commission.

Quantity Impressions. Books selected as a Caldecott Award or Honor book increasingly portrayed more African-Americans during the three decades of the current study. The number of books about African-Americans selected for this award remained less than ten for each decade; however, this was an increase over the two books about African-Americans reported in Frank's 1979 study. In addition to the books about

African-Americans, there were several books throughout the current study that portrayed African-Americans in the illustrations in which African-Americans were mentioned, referred to, or spoke in the text.

Quality Impressions. The researcher found there were no books considered to be racist by commission in the overall contribution of a book. Racist by commission would have meant that words were deliberately written or pictures deliberately illustrated in a manner that African-Americans would have found insulting. When authors write narratives about their lives, it is reasonable to believe African-Americans may not have been part of their stories. However, when books are about alphabets or other common topics, it is plausible that African-Americans could have been included in the illustrations but were not. There were times, as found in the book, *Officer Buckle and Gloria*, where there was a range of colors of the complexions of the children and adults in the book. It was difficult to discern if the individuals were African-American, from India, Mexican, or any other nationality; however, the researcher appreciated the illustrator's attempt to be inclusive in the illustrations. The researcher also noted, that when reading within the first decade of the current study, the books often depicted segregation. This means that each book was about one ethnicity, and the characters had no interaction with anyone from another ethnicity. For example, in the book *Knuffle Bunny* by Mo Willems, the main characters were Caucasian but the reader noted African-American characters depicted in the street scene. These African-American characters had no interaction with the main character and were not important to the story line of the book. This was viewed by the coders as an attempt to be inclusive and to provide students an opportunity to find themselves in the pages of the book. It is plausible if a person is walking down a city

street in America the person will encounter an African-American or someone from another ethnic group. The researcher noted when reading books from the second and third decades of the current study that not only did some books reflect integration, but there were times when the main characters were interacting with someone of an ethnic group other than their own.

Findings Related to the Literature.

The researcher noted that books during the time period of 1979 to 1988 books depicted a segregated society. Pescosolido et al. (1997) identified that since 1965, “Even when [African-Americans] and [Caucasians] appear in a book, their interactions show a striking absence of mutuality” (p. 455). The researcher found this to be the case in the Caldecott Award and Honor books as well. When African-Americans were in books about Caucasians, they were just background images. They were not central to the storyline and there was no interaction between them. Pescosolido et al. (1997) also reported:

In the Caldecott series . . . books after the mid-1970s focus on both Africans and African-Americans. For most of this phase they continue to focus on historical themes, the depiction of folk tales, or feature social and temporal locations that were difficult to pinpoint” (p. 454).

The researcher found that to be the case with three books during the same time period of 1979 to 1988. All three books were folktales, took place somewhere in Africa, and gave no reference to the time period of the story. Since folktales have their origin in the oral tradition, it was difficult to pinpoint when the stories began.

The book, *Yo! Yes?* by Chris Raschka, was mentioned earlier in chapter four. Pesconsolido, et al. reported Chris Raschka as saying “it was his intent to portray an interracial situation . . . the characters were deliberately drawn ambiguously to allow for depth and resonance with more people” (Pescosolido, et al. 1997. p. 454). The researcher agreed that an interracial situation was created, however, there were only two characters in the book and both appeared to be dressed in a stereotypical manner.

While examining the next two decades of Caldecott Award and Honor books, the researcher noted two significant findings. First, most of the books about African-Americans were books about heritage and/or notable trailblazers from certain time periods as far back as slavery. The stories in these books were told as accurately as possible without being insulting or demeaning. When dialect was used, the reader understood this was part of the speech pattern of the characters in the book and the author’s intent was not to ridicule. These findings were similar to those reported by Foster (1995) who wrote “. . . another significant occurrence since the sixties was the increase in works that evoked the African and African-American heritages as positive and ennobling experiences” (p. 38). These were stories that needed to be told more than once, only after reading the story the next time, the reader would have a sense of pride about their heritage. Second, scenes of integration became apparent in the Caldecott Award and Honor Books beginning in the late 1980s when African-American and Caucasian characters began interacting with each other within the pages of the book. Within the last two decades of the current study, there were books that showed realistic fiction, interracial families, and a multicultural viewpoint in the illustrations.

Conclusions.

The selection committee for the Caldecott Award and Honor books seemed to reflect a trend for moving in a positive direction with more inclusivity of African-Americans in books and illustrations. However, there still seemed to be an underrepresentation of African-Americans and other minority groups reflected in the collection of books selected for the Caldecott Award or Honor book from 1979 to 2009. The selection committee for Caldecott Award and Honor books could do a better job of selecting books that are realistic and inclusive of all races and ethnicities. In other words, the characters in the book should be representative of more than one ethnic group and they should interact with each other within the story. There should be a mutual, respectful relationship between the characters. On a positive note, the books examined in the current study had no negative racial overtones evidenced in the illustrations or the text of the books.

Implications for Action. When selecting books for children for a public library, school library, classroom library, or a personal library, the following need to be considered:

- Select books representative of many different ethnic groups, cultures, and religions. This helps all children understand themselves and others. The books in the library should be representative of the children who will read them or have them read to them.
- Fairy tales do not represent a diversity of cultures, so use them with children in small quantities. They are not realistic.

- Maintain a contemporary library of fiction and non-fiction for children that is inclusive of a variety of ethnic and cultural topics so children will be able to see the changing roles of gender and race in everyday life.

Recommendations for Future Research. The researcher conducted this study to determine if there was an increase in the portrayal of African-Americans in illustrations and inclusion in the text of the Caldecott Award and Honor books for a 31 year time period from 1979 to 2009. This was a follow-up study to an earlier study conducted by Frank (1979). Results from this study indicate opportunities for future research which include:

1. Conduct a study of the Caldecott Award and Honor books to determine the quantity of representation of people from other ethnic groups, cultures and religions to determine the multicultural representation in these award-winning books.
2. Conduct a study of the Caldecott Award and Honor books to determine the quality of the portrayal of people from other ethnic groups, cultures and religions.
3. Conduct an examination of a public school library or classroom library to determine if the images and storylines in the collection of books are representative of the children in the school or classroom who will read those books.
4. Conduct a study of the frequency of times an author or illustrator has their work selected for a Caldecott Award or Honor Book. Analyze the characteristics and look for commonalities to paint a picture for why they were selected.

5. Conduct a study on the media and its effect on children's self-esteem and/or its effect on understanding others. Look for the existence of stereotypes. Look for acts of racism either by commission or omission.

Concluding Remarks. Literature is a powerful medium for children. It provides them a window to their world and the world of others. Children's Literature is a very powerful vehicle as children navigate through life and build understandings about culture, heritage, status, social arrangements, and power. The impact it has on children is immeasurable. Therefore, the literature we expose children to is critically important. The Caldecott Selection Committee selected more books by or about African-Americans for an award during the time period of the current study, especially during the time period of 1989 to 1998 during which eight books about African-Americans were selected. However, there were several years when African-Americans were not portrayed in the illustrations or included in the text of books. The Caldecott Award and Honor books are still not as inclusive as they could be and should be since they are considered to be a part of the canon of distinguished Children's Literature. Although the quantity and quality of African- American representations in these books have improved since Frank's original study, this researcher agrees with Frank's belief that the Caldecott Award and Honor books are not keeping pace with the times. In other words, the Caldecott Award and Honor books are not accurately representing the diversity of our pluralistic society.

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Appendices

Appendix A: Permission from Frank

5949 Southland Drive

Stone Mountain, Georgia 30087

April 25, 2011

Mrs. Stacia Bradley Brown

6208 East 109th Street

Kansas City, Missouri 64134

Dear Mrs. Brown:

I am in receipt of your letter dated March 27, 2011. It gives me a great deal of pleasure and deep satisfaction to know that you have chosen to do a "Follow-up Study" to the Dissertation which I completed in 1979. Your research findings will be of monumental significance, and I anxiously await the results. You have my permission to use the Book Evaluation Form. I wish you the best on your journey as you delve into the significant analysis of this select group of children's books. If I can assist you in any way, please feel free to call upon me.

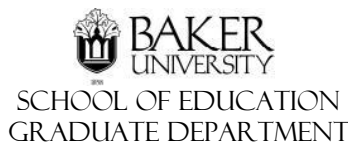
As I wrote in my dissertation thirty years ago, it is crucial that little Black children can open books and see people who look like them. I hope your research findings reveal that the Caldecott Award Books now reflect that inclusion.

Sincerely,

A handwritten signature in cursive script that reads "Zelma Lloyd Frank". The signature is written in black ink and is positioned above the typed name.

Zelma Lloyd Frank, Ed.D.

Appendix B: IRB Form



IRB PROTOCOL NUMBER _____
 2016
 (IR.B USE ONLY)

Date: July 18,

IRB REQUEST

**Proposal for Research
 Submitted to the Baker University Institutional Review Board**

I. Research Investigator(s) (Students must list faculty sponsor first)

Department(s) **School of Education Graduate Department**

Name	Signature	
1. Russ Kokoruda	_____	Major Advisor
2. Margaret Waterman	_____	Research Analyst
3.	_____	University Committee Member
4. Patricia Caruthers	_____	External Committee Member

Principal Investigator: Stacia R. Bradley Brown
 Phone: 816.767.1156
 Email: stacia_brown@sbcglobal.net
 Mailing address: 6208 E. 109th Street
 Kansas City, MO 64134

Faculty sponsor:
 Phone:
 Email:

Expected Category of Review: ___Exempt ___ Expedited ___ Full

II: Protocol: (Type the title of your study)

The Representation of African-Americans in the Caldecott Award and Honor Books
 1979-2009

Summary

In a sentence or two, please describe the background and purpose of the research.

This is a qualitative study with a text analysis which is also a replication of Frank's study completed in 1979. The researcher is replicating the previous study to determine if there is a difference in the quantity and quality of the representation of African-Americans in the Caldecott Award and Honor Books during the time period of 1979 to 2009.

Briefly describe each condition or manipulation to be included within the study.

There are none.

What measures or observations will be taken in the study? If any questionnaire or other instruments are used, provide a brief description and attach a copy.

Will the subjects encounter the risk of psychological, social, physical or legal risk? If so, please describe the nature of the risk and any measures designed to mitigate that risk.

A book evaluation form will be used to code each book. Two librarians and I will each read and code the 126 books in the current study. Books will be read and coded, inside of ten year intervals, using the book evaluation form, with the exception of the last interval which is eleven years. Readers, using the book evaluation form, will decide if the book was racist in art and words, anti-racist in art and words, racist by omission in art and words, or racist by commission in art and words. This will be cross-checked based on the following categories: pictures and illustrations; story line; loaded words; characterization; setting; and overall contribution. The checklist, 10 Quick Ways to Analyze Children's Books for Racism and Sexism, (Rethinking Schools, 1998) will give direction for these categories. Training will be conducted for the two librarians and all three readers will practice coding books until inter-rater reliability is established.

The Book Evaluation Form and 10 Quick Ways to Analyze Children's Books for Racism and Sexism are attached.

Will any stress to subjects be involved? If so, please describe.

Does not apply to the current study.

Will the subjects be deceived or misled in any way? If so, include an outline or script of the debriefing.

Does not apply to the current study.

Will there be a request for information which subjects might consider to be personal or sensitive? If so, please include a description.

Does not apply to the current study.

Will the subjects be presented with materials which might be considered to be offensive, threatening, or degrading? If so, please describe.

There are none. Does not apply to the current study.

Approximately how much time will be demanded of each subject?

Does not apply to the current study.

Who will be the subjects in the current study? How will they be solicited or contacted? Provide an outline or script of the information which will be provided to subjects prior to their volunteering to participate. Include a copy of any written solicitation as well as an outline of any oral solicitation.

There are none. Does not apply to the current study.

What steps will be taken to insure that each subject's participation is voluntary? What if any inducements will be offered to the subjects for their participation?

There are none. Does not apply to the current study.

How will you insure that the subjects give their consent prior to participating? Will a written consent form be used? If so, include the form. If not, explain why not.

Does not apply to this study.

Will any aspect of the data be made a part of any permanent record that can be identified with the subject? If so, please explain the necessity.

Does not apply to this study.

Will the fact that a subject did or did not participate in a specific experiment or study be made part of any permanent record available to a supervisor, teacher or employer? If so, explain.

Does not apply to this study.

What steps will be taken to insure the confidentiality of the data? Where will it be stored? How long will it be stored? What will be done with it after the study is completed?

Does not apply to this study.

If there are any risks involved in the study, are there any offsetting benefits that might accrue to either the subjects or society?

There are none. Does not apply to this study.

Will any data from files or archival data be used? If so, please describe.

Data from Frank's study will be used throughout this study to provide context. Data from Frank's study will also be used in a comparison with the current data that is being gathered and reported in chapter four.

Appendix C: Approval Letter



Baker University Institutional Review Board

August 1, 2016

Dear Stacia Brown and Dr. Kokoruda,

The Baker University IRB has reviewed your research project application and approved this project under Exempt Status Review. As described, the project complies with all the requirements and policies established by the University for protection of human subjects in research. Unless renewed, approval lapses one year after approval date.

Please be aware of the following:

1. Any significant change in the research protocol as described should be reviewed by this Committee prior to altering the project.
2. Notify the IRB about any new investigators not named in original application.
3. When signed consent documents are required, the primary investigator must retain the signed consent documents of the research activity.
4. If this is a funded project, keep a copy of this approval letter with your proposal/grant file.
5. If the results of the research are used to prepare papers for publication or oral presentation at professional conferences, manuscripts or abstracts are requested for IRB as part of the project record.

Please inform this Committee or myself when this project is terminated or completed. As noted above, you must also provide IRB with an annual status report and receive approval for maintaining your status. If you have any questions, please contact me at CTodden@BakerU.edu or 785.594.8440.

Sincerely,

Chris Todden EdD
Chair, Baker University IRB

Baker University IRB Committee
Verneda Edwards EdD
Sara Crump PhD
Erin Morris PhD
Scott Crenshaw

Appendix D: Caldecott Award and Caldecott Honor Books 1979 to 2009

2009 Medal Winner

The House in the Night, illustrated by Beth Krommes, written by Susan Marie Swanson
(Houghton Mifflin Company)

Honor Books:

- *A Couple of Boys Have the Best Week Ever* by Marla Frazee (Harcourt, Inc.)
- *How I Learned Geography* by Uri Shulevitz (Farrar Straus Giroux)
- *A River of Words: The Story of William Carlos Williams* , illustrated by Melissa Sweet, written by Jen Bryant (Eerdmans Books for Young Readers, an imprint of Wm. B. Eerdmans Publishing)

2008 Medal Winner

The Invention of Hugo Cabret by Brian Selznick (Scholastic Press, an imprint of Scholastic)

Honor Books:

- *Henry's Freedom Box: A True Story from the Underground Railroad* illustrated by Kadir Nelson, written by Ellen Levine (Scholastic Press, an imprint of Scholastic)
- *First the Egg* by Laura Vaccaro Seeger (Roaring Brook/Neal Porter)
- *The Wall: Growing Up Behind the Iron Curtain* by Peter Sís (Farrar/Frances Foster)
- *Knuffle Bunny Too: A Case of Mistaken Identity* by Mo Willems (Hyperion)

2007 Medal Winner

Flotsam by David Wiesner (Clarion)

Honor Books:

- *Gone Wild: An Endangered Animal Alphabet* by David McLimans (Walker)
- *Moses: When Harriet Tubman Led Her People to Freedom* illustrated by Kadir Nelson, written by Carole Boston Weatherford (Hyperion/Jump at the Sun)

2006 Medal Winner

The Hello, Goodbye Window illustrated by Chris Raschka and written by Norton Juster (Michael di Capua Books/Hyperion Books for Children)

Honor Books:

- *Rosa* illustrated by Bryan Collier and written by Nikki Giovanni (Henry Holt and Company)
- *Zen Shorts* illustrated and written by Jon J. Muth (Scholastic Press)
- *Hot Air: The (Mostly) True Story of the First Hot-Air Balloon Ride* illustrated and written by Marjorie Priceman. (An Anne Schwartz Book/Atheneum Books for Young Readers/Simon & Schuster)
- *Song of the Water Boatman and Other Pond Poems* illustrated by Beckie Prange, written by Joyce Sidman (Houghton Mifflin Company)

2005 Medal Winner

Kitten's First Full Moon by Kevin Henkes (Greenwillow Books/Harper Collins Publishers)

Honor Books:

- *The Red Book* by Barbara Lehman (Houghton Mifflin Company)
- *Coming on Home Soon* illustrated by E.B. Lewis, written by Jacqueline Woodson (G.P. Putnam's Son's/Penguin Young Readers Group)

- *Knuffle Bunny: A Cautionary Tale* illustrated and written by Mo Willems.
(Hyperion Books for Children)

2004 Medal Winner

The Man Who Walked Between the Towers by Mordicai Gerstein (Roaring Brook Press/Millbrook Press)

Honor Books:

- *Ella Sarah Gets Dressed* by Margaret Chodos-Irvine (Harcourt, Inc.)
- *What Do You Do with a Tail Like This?* Illustrated and written by Steve Jenkins and Robin Page. (Houghton Mifflin Company)
- *Don't Let the Pigeon Drive the Bus* by Mo Willems. (Hyperion)

2003 Medal Winner

My Friend Rabbit by Eric Rohmann (Roaring Brook Press/Millbrook Press)

Honor Books:

- *The Spider and the Fly* illustrated by Tony DiTerlizzi, written by Mary Howitt (Simon & Schuster Books for Young Readers)
- *Hondo & Fabian* by Peter McCarty (Henry Holt & Co.)
- *Noah's Ark* by Jerry Pinkney (SeaStar Books, a division of North-South Books Inc.)

2002 Medal Winner

The Three Pigs by David Wiesner (Clarion/Houghton Mifflin)

Honor Books:

- *The Dinosaurs of Waterhouse Hawkins* illustrated by Brian Selznick, written by Barbara Kerley (Scholastic)

- *Martin's Big Words: the Life of Dr. Martin Luther King, Jr.* illustrated by Bryan Collier, written by Doreen Rappaport (Jump at the Sun/Hyperion)
- *The Stray Dog* by Marc Simont (HarperCollins)

2001 Medal Winner

So You Want to Be President? Illustrated by David Small, written by Judith St. George (Philomel)

Honor Books:

- *Casey at the Bat* illustrated by Christopher Bing, written by Ernest Thayer (Handprint)
- *Click, Clack, Moo: Cows that Type* illustrated by Betsy Lewin, written by Doreen Cronin (Simon & Schuster)
- *Olivia* by Ian Falconer (Atheneum)

2000 Medal Winner

Joseph Had a Little Overcoat by Simms Taback (Viking)

Honor Books:

- *A Child's Calendar* illustrated by Trina Schart Hyman
Text: John Updike (Holiday House)
- *Sector 7* by David Wiesner (Clarion Books)
- *When Sophie Gets Angry-Really, Really Angry* by Molly Bang (Scholastic)
- *The Ugly Duckling* illustrated by Jerry Pinkney Text: Hans Christian Andersen, adapted by Jerry Pinkney (Morrow)

1999 Medal Winner

Snowflake Bentley, Illustrated by Mary Azarian, text by Jacqueline Briggs Martin

(Houghton)

Honor Books:

- *Duke Ellington: The Piano Prince and His Orchestra* illustrated by Brian Pinkney
Text: Andrea Davis Pinkney(Hyperion)
- *No, David!* by David Shannon (Scholastic)
- *Snow* by Uri Shulevitz (Farrar)
- *Tibet Through the Red Box* by Peter Sís (Frances Foster)

1998 Medal Winner

Rapunzel by Paul O. Zelinsky (Dutton)

Honor Books:

- *The Gardener* illustrated by David Small; Text: Sarah Stewart (Farrar)
- *Harlem* illustrated by Christopher Myers; Text: Walter Dean Myers (Scholastic)
- *There Was an Old Lady Who Swallowed a Fly* by Simms Taback (Viking)

1997 Medal Winner

Golem by David Wisniewski (Clarion)

Honor Books:

- *Hush! A Thai Lullaby* illustrated by Holly Meade; text: Minfong Ho (Melanie Kroupa/Orchard Books)
- *The Graphic Alphabet* by David Pelletier (Orchard Books)
- *The Paperboy* by Dav Pilkey (Richard Jackson/Orchard Books)
- *Starry Messenger* by Peter Sís (Frances Foster Books/Farrar Straus Giroux)

1996 Medal Winner

Officer Buckle and Gloria by Peggy Rathmann (Putnam)

Honor Books:

- *Alphabet City* by Stephen T. Johnson (Viking)
- *Zin! Zin! Zin! a Violin* , illustrated by Marjorie Priceman; text: Lloyd Moss
(Simon & Schuster)
- *The Faithful Friend* , illustrated by Brian Pinkney; text: Robert D. San Souci
(Simon & Schuster)
- *Tops & Bottoms*, adapted and illustrated by Janet Stevens (Harcourt)

1995 Medal Winner

Smoky Night, illustrated by David Diaz; text: Eve Bunting (Harcourt)

Honor Books:

- *John Henry*, illustrated by Jerry Pinkney; text: Julius Lester (Dial)
- *Swamp Angel*, illustrated by Paul O. Zelinsky; text: Anne Issacs (Dutton)
- *Time Flies* by Eric Rohmann (Crown)

1994 Medal Winner

Grandfather's Journey by Allen Say; text: edited by Walter Lorraine (Houghton)

Honor Books:

- *Peppe the Lamplighter*, illustrated by Ted Lewin; text: Elisa Bartone (Lothrop)
- *In the Small, Small Pond* by Denise Fleming (Holt)
- *Raven: A Trickster Tale from the Pacific Northwest* by Gerald McDermott
(Harcourt)
- *Owen* by Kevin Henkes (Greenwillow)

- *Yo! Yes?* illustrated by Chris Raschka; text: edited by Richard Jackson (Orchard)

1993 Medal Winner

Mirette on the High Wire by Emily Arnold McCully (Putnam)

Honor Books:

- *The Stinky Cheese Man and Other Fairly Stupid Tales*, illustrated by Lane Smith; text: Jon Scieszka (Viking)
- *Seven Blind Mice* by Ed Young (Philomel Books)
- *Working Cotton*, illustrated by Carole Byard; text: Sherley Anne Williams (Harcourt)

1992 Medal Winner

Tuesday by David Wiesner (Clarion Books)

Honor Book

- *Tar Beach* by Faith Ringgold (Crown Publishers, Inc., a Random House Co.)

1991 Medal Winner

Black and White by David Macaulay (Houghton)

Honor Books:

- *Puss in Boots*, illustrated by Fred Marcellino; text: Charles Perrault, trans. by Malcolm Arthur (Di Capua/Farrar)
- *"More," Said the Baby: Three Love Stories* by Vera B. Williams (Greenwillow)

1990 Medal Winner

Lon Po: A Red-Riding Hood Story from China by Ed Young (Philomel)

Honor Books:

- *Bill Peet: An Autobiography* by Bill Peet (Houghton)
- *Color Zoo* by Lois Ehlert (Lippincott)
- *The Talking Eggs: A Folktale from the American South*, illustrated by Jerry Pinkney; text: Robert D. San Souci (Dial)
- *Hershel and the Hanukkah Goblins*, illustrated by Trina Schart Hyman; text: Eric Kimmel (Holiday House)

1989 Medal Winner

Song and Dance Man, illustrated by Stephen Gammell; text: Karen Ackerman (Knopf)

Honor Books:

- *The Boy of the Three-Year Nap*, illustrated by Allen Say; text: Diane Snyder (Houghton)
- *Free Fall* by David Wiesner (Lothrop)
- *Goldilocks and the Three Bears* by James Marshall (Dial)
- *Mirandy and Brother Wind*, illustrated by Jerry Pinkney; text: Patricia C. McKissack (Knopf)

1988 Medal Winner

Owl Moon, illustrated by John Schoenherr; text: Jane Yolen (Philomel)

Honor Book

- *Mufaro's Beautiful Daughters: An African Tale* by John Steptoe (Lothrop)

1987 Medal Winner

Hey, Al, illustrated by Richard Egielski; text: Arthur Yorinks (Farrar)

Honor Books:

- *The Village of Round and Square Houses* by Ann Grifalconi (Little, Brown)
- *Alphabatics* by Suse MacDonald (Bradbury)
- *Rumpelstiltskin* by Paul O. Zelinsky (Dutton)

1986 Medal Winner

The Polar Express by Chris Van Allsburg (Houghton)

Honor Books:

- *The Relatives Came* , illustrated by Stephen Gammell; text: Cynthia Rylant
(Bradbury)
- *King Bidgood's in the Bathtub* , illustrated by Don Wood; text: Audrey Wood
(Harcourt)

1985 Medal Winner

Saint George and the Dragon, illustrated by Trina Schart Hyman; text: retold by
Margaret Hodges (Little, Brown)

Honor Books:

- *Hansel and Gretel*, illustrated by Paul O. Zelinsky; text: retold by Rika Lesser
(Dodd)
- *Have You Seen My Duckling?* by Nancy Tafuri (Greenwillow)
- *The Story of Jumping Mouse: A Native American Legend* , retold and illustrated
by John Steptoe (Lothrop)

1984 Medal Winner

The Glorious Flight: Across the Channel with Louis Bleriot by Alice & Martin Provensen
(Viking)

Honor Books:

- *Little Red Riding Hood*, retold and illustrated by Trina Schart Hyman (Holiday)
- *Ten, Nine, Eight* by Molly Bang (Greenwillow)

1983 Medal Winner

Shadow, translated and illustrated by Marcia Brown

Original text in French: Blaise Cendrars (Scribner)

Honor Books:

- *A Chair for My Mother* by Vera B. Williams (Greenwillow)
- *When I Was Young in the Mountains*, illustrated by Diane Goode; text: Cynthia Rylant (Dutton)

1982 Medal Winner

Jumanji by Chris Van Allsburg (Houghton)

Honor Books:

- *Where the Buffaloes Begin*, illustrated by Stephen Gammell; text: Olaf Baker (Warne)
- *On Market Street*, illustrated by Anita Lobel; text: Arnold Lobel (Greenwillow)
- *Outside Over There* by Maurice Sendak (Harper)
- *A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers*, illustrated by Alice & Martin Provensen; text: Nancy Willard (Harcourt)

1981 Medal Winner

Fables by Arnold Lobel (Harper)

Honor Books:

- *The Bremen-Town Musicians*, retold and illustrated by Ilse Plume (Doubleday)

- *The Grey Lady and the Strawberry Snatcher* by Molly Bang (Four Winds)
- *Mice Twice* by Joseph Low (McElderry/Atheneum)
- *Truck* by Donald Crews (Greenwillow)

1980 Medal Winner

Ox-Cart Man, illustrated by Barbara Cooney; text: Donald Hall (Viking)

Honor Books:

- *Ben's Trumpet* by Rachel Isadora (Greenwillow)
- *The Garden Of Abdul Gasazi* by Chris Van Allsburg (Houghton)
- *The Treasure* by Uri Shulevitz (Farrar)

1979 Medal Winner

The Girl Who Loved Wild Horses by Paul Goble (Bradbury)

Honor Books:

- *Freight Train* by Donald Crews (Greenwillow)
- *The Way to Start a Day*, illustrated by Peter Parnall; text: Byrd Baylor (Scribner)

Appendix E: Documents Used to Train Coders

10 Quick Ways to Analyze Children's Books for Racism and Sexism

Adapted from a longer article that appeared in the Bulletin of the Council on Interracial Books for Children, which is no longer published. Both in school and out, young children are exposed to racist and sexist attitudes. These attitudes – expressed over and over in books and in other media-gradually distort their perceptions until stereotypes and myths about minorities and women are accepted as reality. It is difficult for a librarian or teacher to convince children to question society's attitudes. But if a child can be shown how to detect racism and sexism in a book, the child can proceed to transfer the perception to wider areas. The following ten guidelines are offered as a starting point in evaluating children's books from this perspective.

Note: The following characteristics have been realigned and numbered to follow the order on the book evaluation form.

1. Check the Illustrations Look for Stereotypes **#1 Pictures and Illustrations**

A stereotype is an oversimplified generalization about a particular group, race, or sex, which usually carries derogatory implications. In addition to blatant stereotypes, look for variations which in any way demean or ridicule characters because of their race or sex. Look for Tokenism. If there are non-[Caucasian] characters in the illustrations, do they look just like [Caucasians] except for being tinted or colored in? Do all minority faces look stereotypically alike, or are they depicted as genuine individuals with distinctive features? Who's doing what? Do the illustrations depict minorities in subservient and passive roles or in leadership and action roles? Are males the active "doers" and females the inactive observers?

2. Check the Story Line **#2 Storyline**

The Civil Rights Movement led publishers to weed out many insulting passages, particularly from stories with [African-American] themes, but the attitudes still find expression in less obvious ways. The following checklist suggests some of the subtle (covert) forms of bias to watch for. Standard for Success. Does it take "Caucasian" behavior standards for a person of color to "get ahead"? Is "making it" in the dominant Caucasian society projected as the only ideal? To gain acceptance and approval, do people of color have to exhibit extraordinary qualities-excel in sports, get A's, etc.? In friendships between Caucasian children and children of color, is it the child of color who does most of the understanding and forgiving? Resolution of Problems. How are problems presented, conceived, and resolved in the story? Are people of color considered to be "the problem"? Are the oppressions faced by people of color and women represented as causally related to an unjust society? Are the reasons for poverty and oppression explained, or are they just accepted as inevitable? Does the story line encourage passive acceptance or active resistance? Is a particular problem that is faced by a person of color resolved through the benevolent intervention of a Caucasian person? Role of Women. Are the achievements of girls and women based on their own initiative and intelligence, or are they due to their good looks or to their relationship with boys? Are sex roles incidental or critical to characterization and plot? Could the same story be told if the sex roles were reversed?

9. Watch for Loaded Words**#3 Loaded Words**

A word is loaded when it has insulting overtones. Examples of loaded adjectives (usually racist) are "savage," "primitive," "conniving," "lazy," "superstitious," "treacherous," "wily," "crafty," "inscrutable," "docile," and "backward." Look for sexist language and adjectives that exclude or ridicule women. Look for use of the male pronoun to refer to both males and females. The following examples show how sexist language can be avoided: "ancestors" instead of "forefathers;" "firefighters" instead of "firemen;" "manufactured" instead of "manmade;" the "human family" instead of the "family of man."

4. Weigh the Relationships Between People**#4 Characterization**

Do the [Caucasians] in the story possess the power, take the leadership, and make the important decisions? Do people of color and females function in essentially supporting roles? How are family relationships depicted? In African-American families, is the mother always dominant? In Latino families, are there always lots of children? If the family is separated, are societal conditions - unemployment, poverty - cited among the reasons for the separation?

5. Note the Heroes**#4 Characterization**

For many years, books showed only "safe" non-[Caucasian] heroes - those who avoided serious conflict with the [Caucasian] establishment of their time. People of color are insisting on the right to define their own heroes (of both sexes), based on their own concepts and struggles for justice. When minority heroes do appear, are they admired for the same qualities that have made [Caucasian] heroes famous for because what they have done has benefited [Caucasian] people? Ask this question: "Whose interest is a particular figure really serving?"

6. Consider the Effects on a Child's Self Image**#4 Characterization**

Are norms established which limit the child's aspirations and self-concepts? What effect can it have on African-American children to be continuously bombarded with images of the color as the ultimate in beauty, cleanliness, virtue, etc., and the color black as evil, dirty, menacing, etc.? Does the book counteract or reinforce this positive association with the color [Caucasian] and negative association with black? What happens to a girl's self-esteem when she reads that boys perform all of the brave and important deeds? What about a girl's self-esteem if she is not "fair" of skin and slim of body? In a particular story, is there one or more person with whom a child of color can readily identify to a positive and constructive end?

3. Look at the Lifestyles**#4 Characterization and #5 Setting**

Are people of color and their setting depicted in such a way that they contrast unfavorably with the unstated norm of middle-class suburbia? If the non-[Caucasian] group is depicted as "different," are negative value judgments implied? Are people of color depicted exclusively in ghettos, barrios, or migrant camps? If the illustrations and text attempt to depict another culture, do they go beyond oversimplifications and offer genuine insights into another lifestyle? Look for inaccuracy and inappropriateness in the depiction of other cultures. Watch for instances of the "quaint-natives-in-costume"

syndrome (most noticeable in areas like costume and custom, but extending to behavior and personality traits as well).

7. Consider the Author or Illustrators Background # 6 Overall Contribution

Analyze the biographical material on the jacket flap or the back of the book. If a story deals with a multicultural theme, what qualifies the author or illustrator to deal with the subject? If the author and illustrator are not members of the group being written about, is there anything in their background that would specifically recommend them as the creators of this book? The same criteria apply to a book that deals with the feelings and insights of women or girls.

8. Check Out the Author's Perspective #6 Overall Contribution

No author can be wholly objective. All authors write out of a cultural as well as personal context. Children's books in the past have traditionally come from Caucasian, middle-class authors, with one result being that a single ethnocentric perspective has dominated American Children's Literature. With the book in question, look carefully to determine whether the direction of the author's perspective substantially weakens or strengthens the value of his/her written work. Are omissions and distortions central to the overall character or "message" of the book?

10. Look at the Copyright Date # 6 Overall Contribution

Books on "minority" themes – usually hastily conceived - suddenly began appearing in the mid-1960s. There followed a growing number of "minority experience" books to meet the new market demand, but most of these were still written by [Caucasian] authors, edited by [Caucasian] editors, and published by [Caucasian] publishers. They therefore reflected a [Caucasian] point of view. Only recently has the children's book world begun to even remotely reflect the realities of a multiracial society or the concerns of feminists. The copyright dates, therefore, can be a clue as to how likely the book is to be overtly racist or sexist, although a recent copyright date is no guarantee of a book's relevance or sensitivity. The copyright date only means the year the book was published. It usually takes a minimum of a year - and often much more than that - from the time a manuscript is submitted to the publisher to the time it is actually printed and put on the market. This time-lag meant very little in the past, but in a time of rapid change and changing consciousness, when children's book publishing is attempting to be "relevant," it is increasingly significant.

Purpose Statement and Research Questions

The current study is a replication of another study completed in 1979 and the purpose of the current study is to investigate the collection of Caldecott Award Books and Caldecott Honor Books from 1979 to 2009 to determine whether there has been an increase in the number of award winning books in which African-Americans are portrayed and whether the quality of their portrayal in pictures and words has improved since Frank's study completed in 1979.

The current study is guided by six research questions: three questions about the quantity of representation of African-Americans in the text and pictures and three questions about the quality of that representation in text and pictures in the award winning children's books.

RQ 1. What is the quantity of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books from 1979 to 2009?

RQ 2. To what extent is there a difference in the quantity of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between the decades of 1979 to 1988, 1989 to 1998, and 1999 to 2009?

RQ 3. To what extent is there a difference in the quantity of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between Frank's study (1938-1978) and the current study (1979-2009)?

RQ 4. What is the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books from 1979 to 2009?

RQ 5. To what extent is there a difference in the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between the decades of 1979 to 1988, 1989 to 1998, and 1999 to 2009?

RQ 6. To what extent is there a difference in the quality of African-American representation in illustrations and text in the Caldecott Award Books and Honor Books between Frank's study 1938 to 1978 and the current study 1979 to 2009?

Definition of Terms Used in Study

The terms included in this section are meant to clarify meanings and describe concepts and ideas used in this paper. When other definitions were not readily available, terms were defined the same way they were used in Frank's study in order to maintain reliability while replicating her study.

Caldecott Award Books and Honor Books. This collection of books is named in honor of nineteenth-century English illustrator Randolph Caldecott. This distinction is awarded annually by the Association for Library Service to Children, a division of the American Library Association, to the artist of the most distinguished American picture book for children (Association for Library Service to Children. 2009).

Stereotype. A stereotype is an oversimplified generalization about a particular group, race, or sex, which usually carries derogatory implications. (10 Quick Ways to Analyze Children's Books for Racism and Sexism. 1998).

Racism. Racism is any attitude, action or institutional structure which subordinates a person or group because of their color. Racism is not merely prejudice, but prejudice plus power. (Human and Anti-Human Values in Children's Books. 1976. p. 5.)

Self-Concept. Self-concept is defined as the perceptions of self that an individual has including his view of himself as compared to others (self-perception), his view of how others see him (self-other perception), and his view of how he wishes he could be (self-ideal). For variety, self-esteem, self-evaluation, and self-image [are] used interchangeably in this investigation. (As cited in Frank, 1979)

Picture. Dictionary.com defines picture as “a visual representation of a person, object, or scene, as a painting, drawing, photograph, etc.

Picture Books. A “picture book for children” as distinguished from other books with illustrations, is one that essentially provides the child with a visual experience. A picture book has a collective unity of story-line, theme, or concept, developed through the series of pictures of which the book is comprised. The book displays respect for children’s understandings, abilities, and appreciations. Children are defined as persons of ages up to and including fourteen, and picture books for this entire age range are considered. (Randolph Caldecott Medal Committee, 2015.)

Illustration. The word illustration and picture are used interchangeably in the current study.

Text Analysis. “Text analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use.” (Krippendorff, 2004, p. 18)

Coder. Refers to “a person employed in the process of recording observations, perceptions, and reading of texts.” (Krippendorff, 2004, p. 126)

Additional Terms Used on Book Evaluation Form

Racist by omission means [African-American] people could logically have been included but were not.

Racist by commission means that the words or the art are openly racist in some way.

Non before a negative value means that the book’s impact is neutral in that regard.

Anti before a negative value means that the book makes some positive impact.

Source: Human and Anti-Human Values in Children's Books, p. 25, 1976

1979 to 1988 Worksheet For Each Set of Books			
1979	<u>Paul Goble</u>	<u>The Girl Who Loved Wild Horses</u>	Winner
1979	<u>Donald Crews</u>	<u>Freight Train</u>	Honor
1979	<u>Peter Parnall</u>	<i>The Way to Start a Day</i>	Honor
1980	<u>Barbara Cooney</u>	<u>Ox-Cart Man</u>	Winner
1980	<u>Rachel Isadora</u>	<i>Ben's Trumpet</i>	Honor
1980	<u>Chris Van Allsburg</u>	<u>The Garden of Abdul Gasazi</u>	Honor
1980	<u>Uri Shulevitz</u>	<i>The Treasure</i>	Honor
1981	<u>Arnold Lobel</u>	<u>Fables</u>	Winner
1981	<u>Ilse Plume</u>	<i>The Bremen-Town Musicians</i>	Honor
1981	<u>Molly Bang</u>	<u>The Grey Lady and the Strawberry Snatcher</u>	Honor
1981	<u>Joseph Low</u>	<i>Mice Twice</i>	Honor
1981	<u>Donald Crews</u>	<i>Truck</i>	Honor
1982	<u>Chris Van Allsburg</u>	<u>Jumanji</u>	Winner
1982	<u>Stephen Gammell</u>	<i>Where the Buffaloes Begin</i>	Honor
1982	<u>Anita Lobel</u>	<i>On Market Street</i>	Honor
1982	<u>Maurice Sendak</u>	<u>Outside Over There</u>	Honor
1982	<u>Alice and Martin Provensen</u>	<u>A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers</u>	Honor
1983	<u>Marcia Brown</u>	<u>Shadow</u>	Winner
1983	<u>Vera B. Williams</u>	<i>A Chair for My Mother</i>	Honor
1983	Diane Goode	<u>When I Was Young in the Mountains</u>	Honor
1984	<u>Alice and Martin Provensen</u>	<u>The Glorious Flight: Across the Channel with Louis Bleriot</u>	Winner
1984	<u>Trina Schart Hyman</u>	<i>Little Red Riding Hood</i>	Honor
1984	<u>Molly Bang</u>	<u>Ten, Nine, Eight</u>	Honor
1985	<u>Trina Schart Hyman</u>	<u>Saint George and the Dragon</u>	Winner
1985	<u>Paul O. Zelinsky</u>	<i>Hansel and Gretel</i>	Honor
1985	Nancy Tafuri	<i>Have You Seen My Duckling?</i>	Honor
1985	<u>John Steptoe</u>	<i>The Story of Jumping Mouse: A Native American Legend</i>	Honor
1986	<u>Chris Van Allsburg</u>	<u>The Polar Express</u>	Winner
1986	<u>Stephen Gammell</u>	<i>The Relatives Came</i>	Honor
1986	Don Wood	<i>King Bidgood's in the Bathtub</i>	Honor
1987	<u>Richard Egielski</u>	<u>Hey, Al</u>	Winner
1987	<u>Ann Grifalconi</u>	<i>The Village of Round and Square Houses</i>	Honor
1987	Suse MacDonald	<i>Alphabatics</i>	Honor
1987	<u>Paul O. Zelinsky</u>	<i>Rumpelstiltskin</i>	Honor
1988	<u>John Schoenherr</u>	<u>Owl Moon</u>	Winner

1988	<u>John Steptoe</u>	<i>Mufaro's Beautiful Daughters: An African Tale</i>	Honor
1988	<u>Willi Glasauer</u>	<u>Greetings from the Surreal</u>	Winner

1989 to 1998 Worksheet For Each Set of Books			
1989	<u>Stephen Gammell</u>	<u>Song and Dance Man</u>	Winner
1989	<u>Allen Say</u>	<i>The Boy of the Three-Year Nap</i>	Honor
1989	<u>David Wiesner</u>	<i>Free Fall</i>	Honor
1989	<u>James Marshall</u>	<i>Goldilocks and the Three Bears</i>	Honor
1989	<u>Jerry Pinkney</u>	<i>Mirandy and Brother Wind</i>	Honor
1990	<u>Ed Young</u>	<u>Lon Po: A Red-Riding Hood Story from China</u>	Winner
1990	<u>Bill Peet</u>	<i>Bill Peet: An Autobiography</i>	Honor
1990	<u>Lois Ehlert</u>	<i>Color Zoo</i>	Honor
1990	<u>Jerry Pinkney</u>	<i>The Talking Eggs: A Folktale from the American South</i>	Honor
1990	<u>Trina Schart Hyman</u>	<i>Hershel and the Hanukkah Goblins</i>	Honor
1991	<u>David Macaulay</u>	<u>Black and White</u>	Winner
1991	<u>Fred Marcellino</u>	<i>Puss in Boots</i>	Honor
1991	<u>Vera B. Williams</u>	<i>"More More More," Said the Baby: Three Love Stories</i>	Honor
1992	<u>David Wiesner</u>	<u>Tuesday</u>	Winner
1992	<u>Faith Ringgold</u>	<i>Tar Beach</i>	Honor
1993	<u>Emily Arnold McCully</u>	<u>Mirette on the High Wire</u>	Winner
1993	<u>Lane Smith</u>	<u>The Stinky Cheese Man and Other Fairly Stupid Tales</u>	Honor
1993	<u>Ed Young</u>	<i>Seven Blind Mice</i>	Honor
1993	Carole Byard	<i>Working Cotton</i>	Honor
1994	<u>Allen Say</u>	<u>Grandfather's Journey</u>	Winner
1994	<u>Ted Lewin</u>	<i>Peppe the Lamplighter</i>	Honor
1994	<u>Denise Fleming</u>	<u>In the Small, Small Pond</u>	Honor
1994	<u>Gerald McDermott</u>	<u>Raven: A Trickster Tale From The Pacific Northwest</u>	Honor
1994	<u>Kevin Henkes</u>	<i>Owen</i>	Honor
1994	<u>Chris Raschka</u>	<i>Yo! Yes?</i>	Honor
1995	<u>David Diaz</u>	<u>Smoky Night</u>	Winner
1995	<u>Jerry Pinkney</u>	<i>John Henry</i>	Honor
1995	<u>Paul O. Zelinsky</u>	<i>Swamp Angel</i>	Honor
1995	<u>Eric Rohmann</u>	<i>Time Flies</i>	Honor
1996	<u>Peggy Rathmann</u>	<u>Officer Buckle and Gloria</u>	Winner
1996	Stephen T. Johnson	<i>Alphabet City</i>	Honor
1996	<u>Marjorie Priceman</u>	<i>Zin! Zin! Zin! a Violin</i>	Honor
1996	Brian Pinkney	<i>The Faithful Friend</i>	Honor
1996	Janet Stevens	<i>Tops & Bottoms</i>	Honor

1997	<u>David Wisniewski</u>	<u>Golem</u>	Winner
1997	<u>Holly Meade</u>	<i>Hush! A Thai Lullaby</i>	Honor
1997	David Pelletier	<i>The Graphic Alphabet</i>	Honor
1997	<u>Dav Pilkey</u>	<i>The Paperboy</i>	Honor
1997	<u>Peter Sís</u>	<u>Starry Messenger</u>	Honor
1998	<u>Paul O. Zelinsky</u>	<u>Rapunzel</u>	Winner
1998	<u>David Small</u>	<i>The Gardener</i>	Honor
1998	<u>Christopher Myers</u>	<i>Harlem</i>	Honor
1998	<u>Simms Taback</u>	<i>There Was an Old Lady Who Swallowed a Fly</i>	Honor

1999 to 2009 Worksheet For Each Set of Books			
1999	<u>Mary Azarian</u>	<u>Snowflake Bentley</u>	Winner
1999	Brian Pinkney	<i>Duke Ellington: The Piano Prince and His Orchestra</i>	Honor
1999	<u>David Shannon</u>	<u>No, David!</u>	Honor
1999	<u>Uri Shulevitz</u>	<u>Snow</u>	Honor
1999	<u>Peter Sís</u>	<i>Tibet Through the Red Box</i>	Honor
2000	<u>Simms Taback</u>	<u>Joseph Had a Little Overcoat</u>	Winner
2000	<u>Trina Schart Hyman</u>	<i>A Child's Calendar</i>	Honor
2000	<u>David Wiesner</u>	<u>Sector 7</u>	Honor
2000	<u>Molly Bang</u>	<i>When Sophie Gets Angry-Really, Really Angry</i>	Honor
2000	<u>Jerry Pinkney</u>	<i>The Ugly Duckling</i>	Honor
2001	<u>David Small</u>	<u>So You Want to Be President?</u>	Winner
2001	Christopher Bing	<i>Casey at the Bat</i>	Honor
2001	<u>Betsy Lewin</u>	<u>Click, Clack, Moo: Cows That Type</u>	Honor
2001	<u>Ian Falconer</u>	<u>Olivia</u>	Honor
2002	<u>David Wiesner</u>	<u>The Three Pigs</u>	Winner
2002	<u>Brian Selznick</u>	<i>The Dinosaurs of Waterhouse Hawkins</i>	Honor
2002	<u>Bryan Collier</u>	<i>Martin's Big Words: the Life of Dr. Martin Luther King, Jr.</i>	Honor
2002	<u>Marc Simont</u>	<i>The Stray Dog</i>	Honor
2003	<u>Eric Rohmann</u>	<u>My Friend Rabbit</u>	Winner
2003	<u>Tony DiTerlizzi</u>	<i>The Spider and the Fly</i>	Honor
2003	Peter McCarty	<u>Hondo & Fabian</u>	Honor
2003	<u>Jerry Pinkney</u>	<i>Noah's Ark</i>	Honor
2004	<u>Mordicai Gerstein</u>	<u>The Man Who Walked Between the Towers</u>	Winner
2004	Margaret Chodos-Irvine	<i>Ella Sarah Gets Dressed</i>	Honor
2004	Steve Jenkins and Robin Page	<i>What Do You Do with a Tail Like This?</i>	Honor
2004	<u>Mo Willems</u>	<u>Don't Let the Pigeon Drive the Bus!</u>	Honor
2005	<u>Kevin Henkes</u>	<u>Kitten's First Full Moon</u>	Winner
2005	Barbara Lehman	<i>The Red Book</i>	Honor
2005	<u>E. B. Lewis</u>	<i>Coming on Home Soon</i>	Honor
2005	<u>Mo Willems</u>	<u>Knuffle Bunny: A Cautionary Tale</u>	Honor
2006	<u>Chris Raschka</u>	<u>The Hello, Goodbye Window</u>	Winner
2006	<u>Bryan Collier</u>	<i>Rosa</i>	Honor
2006	<u>Jon J. Muth</u>	<u>Zen Shorts</u>	Honor

2006	<u>Marjorie Priceman</u>	<i>Hot Air: The (Mostly) True Story of the First Hot-Air Balloon Ride</i>	Honor
2006	Beckie Prange	<i>Song of the Water Boatman and Other Pond Poems</i>	Honor
2007	<u>David Wiesner</u>	<u>Flotsam</u>	Winner
2007	David McLimans	<i>Gone Wild: An Endangered Animal Alphabet</i>	Honor
2007	<u>Kadir Nelson</u>	<i>Moses: When Harriet Tubman Led Her People to Freedom</i>	Honor
2008	<u>Brian Selznick</u>	<u>The Invention of Hugo Cabret</u>	Winner
2008	<u>Kadir Nelson</u>	<i>Henry's Freedom Box: A True Story from the Underground Railroad</i>	Honor
2008	<u>Laura Vaccaro Seeger</u>	<u>First the Egg</u>	Honor
2008	<u>Peter Sís</u>	<u>The Wall: Growing Up Behind the Iron Curtain</u>	Honor
2008	<u>Mo Willems</u>	<u>Knuffle Bunny Too: A Case of Mistaken Identity</u>	Honor
2009	<u>Beth Krommes</u>	<u>The House in the Night</u>	Winner
2009	<u>Marla Frazee</u>	<u>A Couple of Boys Have the Best Week Ever</u>	Honor
2009	<u>Uri Shulevitz</u>	<u>How I Learned Geography</u>	Honor