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Teach Your Children White?

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Teach Your Children White?

An analysis of cultural diversity in children's picture books in Marin County
Libraries

A senior thesis submitted to the faculty of Dominican University of California in
partial fulfillment of the requirements of the Bachelor of Arts in Humanities and
Cultural Studies

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Abstract

Through exploration of early childhood literature - focused on those intended as read aloud and including illustrations – this thesis will investigate the impact and influence of cultural and racial diversity and representation in books on the development of a child’s identity as well as broader world view. The thesis will also research the histories of cultural diversity and representation in children’s literature. The research parameters for this project are focused on Marin County and will include: access to culturally diverse literature in public libraries throughout the county; library procurement policies and the impact on cultural diversity within the collection; brief analysis of children’s literature titles with high circulation rates across the county. The final conclusion will highlight gaps and opportunities that will need to be addressed in order to improve cultural awareness and representation for all children.

Preface

I am an avid reader of children's books - sometimes the same one five, six, seven times in one sitting. Mind you, this is not because of some great love of the canon of children's literature. I have two pleasantly precocious sons who love to be read to and in the case of my eldest, love to read. As a reasonably progressive 30 something living in a monstrously liberal community in the western woods of Marin County, I have always enjoyed bringing books to our reading nook that reflect the lives and experiences of people from across the globe. That said, our weekly trip to the library during those first years typically resulted in a haphazard collection of books pulled from the bottom shelf and librarian-highlighted texts from the top. I was more focused on the gender differences in books - and before my son could read the words, often adjusted the genders of animal characters from one reading to the next. One morning on my way into the office, sipping a fair trade coffee with organic milk and local honey, my eyes finally opened to the reality of what I had been reading for the last six years, when Morning Edition on NPR played a brief segment titled "As Demographics Shift, Kids' Books Stay Stubbornly White." Journalist Elizabeth Blair shared a report from the Cooperative Children's Book Center at the University of

Wisconsin-Madison that only 3% of children's books were written by Latinx authors or were about Latinx characters (NPR). I was gob smacked. I began to pay closer attention to the characters and illustrations in my son's books. Had I perpetuated racist ideas these last 6 years and not even realized it? My research began in earnest in 2014 as I was pregnant with my second child. I was eager to see what was really available and out there and perhaps more so, I wanted to understand how this exposure to racial and cultural diversity impacts a child during their early stages of development. What could I do as a parent to strengthen ideals of tolerance and a commitment to acceptance in my children, and how might I might also advocate and support policies and programs in my local libraries and school that promote diversity?

Introduction

The development of identity starts at birth. Children interpret what behaviors, appearance and engagements should be accepted or warily approached, in part, according to the way adults to whom the child is attached interact and react. This process, called social referencing, can be easily observed in infants. A young child will look to his or her mother's face specifically when confronted with a situation or person foreign to them (Feinman, 1992). Should the mother look alarmed or concerned, the child will respond in kind. As children grow, they begin to develop a sense of who they are and both race and skin tone are key components in the formation of identity (Frazier, 1941). When children maintain a positive sense of identity, their self-esteem and confidence develop and are likely to excel in a school environment. A healthy sense of identity also helps children to be more open to people from backgrounds other than their own because they are less likely to fear differences or put other children down to feel better about themselves (Pulido-Tobiassen, 1999).

By age three, children can put their reactions to skin color into words

(Goodman, 1964). During this time, an awareness of race as a variable attribute develops and curiosity about the differences in race, among other characteristics, begins to develop. In their workbook for early age child care providers, Dora Pulido-Tobiassen and Janet Gonzalez-Mena describe this early development of awareness and differences:

Just as they learn about differences between colors and shapes, they [young children] also are starting to categorize people. Three – and four – year – olds talk about physical differences between themselves and others, between boys and girls and among skin colors, hair textures, and eye shapes. They also soon become aware of differences in language, in family make-up, and in what happens in each other's homes. By the time they are in the early grades, children have begun comprehending racial differences consciously. (Pulido-Tobiassen, 1996)

As children engage in this process of creating identity, the level of acceptance and appreciation of difference developed relies on the level of social meaning given to differences by those in positions of power and influence in the child's life. Are off-handed remarks made that express a sense of low value about someone from a different race? Is cultural pride disparaged as a mechanism individuals use to

separate themselves from the mainstream social structure? Sha’kema M. Blackmon and Elizabeth M. Vera describe cultural identity as part of a person’s social identity in their essay, “Ethnic and Racial Identity Development in Children of Color.” Social identity, they explain, is how a child - how any person - understands themselves in the context of the world around them (47).

Children are not blind to difference and are not shy about pointing it out when they see it, as any parent of a two year old knows. Any aspect unfamiliar to a child is guaranteed to be an instant object of fascination and curiosity. Parents have these everyday opportunities to model acceptance. Multicultural awareness does not reduce difference, or the importance of uniqueness. Exposure to routine and daily habits from varied cultures, provides a greater context for the child to construct wider world of understanding, when that exposure values equally those aspects different from the child’s direct experience, the child gains a greater acceptance of others (Wilson, 207).

Home centered and community specific learning lays the groundwork for the development, in particular, of the social identity, as defined earlier. Children develop their sense of the world from the every-day goings on in their own household and through active and passive witness of those in the community

around them, including extended family, friends and members of the community at large. If a child engages with adults and other children from a diverse cross section of cultures, and the key caregiver in that child's life shows value in that diversity, that child has a good chance of a broader awareness and acceptance of varied cultures. What then for the children in less diverse locales?

Enter the book. Clint C. Wilson, professor at Howard University School of Communications and Graduate School of Arts and Sciences states plainly the power of the book in his essay "The Influence on the Development of a Multicultural perspective in Children's Media":

Books represent the most effective means of teaching children about tolerance and understanding in preparation for growth into adulthood in a multicultural society. (212)

When children see characters who look like, talk like and are named like they are, behaving and interacting with others in ways that are modern and authentic with their own experience, they are validated.

Unlike other forms of visual media, such as television programs, websites or movies, the book creates a framework in which children are able to overlay the reality of their individual life experience. The voices of characters - conjured up

from the child's mind or created by an older reader - mimic real people in the child's life. The sounds of a cityscape scratched out in abstract color are the sounds the child hears every day. The story is set by the author and the illustrator but it is the child and the reader that bring the story into relatable relief. Books are "cool" using the Marshal McLuhan definition of the term in reference to media type; reading (or being read to) requires an engagement and participation (Raymond Gozzi 227). The book is uniquely suited as a scaffold for the reflection on real-world experiences, interactions and exposures.

As I read with my youngest son, he will often linger on a single page and request the words be re-read two, three or more times. The always expected "Why" questions appear yet, at each reading, the focus of the inquiry shifts, goes deeper. In a family favorite, The Bat Boy and the Violin (1998), Elliott has been long obsessed and confused by the idea of why different baseball leagues existed just because of skin color. The story takes place in the early 20th century, right during the time of Jackie Robinson and the racial integration of American baseball. Our readings have sparked conversations and further research on the history of race in baseball. With young children in particular, reading is not a passive activity. The turning of the page is a willed act that can be suspended easily; inquiry and sharing can be

inserted encouraging a personal relevance. I have never seen this depth of engagement with other forms of media.

What is Multicultural Literature anyway?

In her book *Multicultural and Ethnic Children's Literature in the United States* (2007), Donna Gilton, professor of library and information sciences, defines multiculturalism as the view or understanding that all cultures – whether dominant or minority — have equal value and worth:

At its best, it enables all to participate in general US public culture and to maintain their own cultural base. It enables bicultural people who cannot completely assimilate to live very creatively. If done well, it also encourages people to be interested not only in themselves but in their neighbors as well.
(Gilton, 2007)

In children's literature, this extends to the stories told, the characters included (or excluded) and the authors and illustrators producing the books read by (or read to) the youngest members of our society. While books in this category may include historical, folk and religious tales, it is critical to include stories of the everyday: children getting up in the morning, rushing to catch a bus or make it to school on

time, visiting with friends and squabbling with siblings. The experience of the book must provide a window into a world different and relatable.

Richard Takaki's concept of the Master Narrative - defined as the "pervasive and popular mistaken story that our country was settled by European immigrants and that Americans are all White" (4) - highlights an unfortunate feature of children's literature in the United States. Multicultural literature operates within the world dominated by the Master Narrative while providing an alternative - and I would argue more accurate and comprehensive - view of the world. Books cannot tear down or favor one culture over another. The stories must flow from authentic experience and real truth.

What about the authors and the illustrators? If an individual is not represented in the Master Narrative, does their writing or artwork automatically fall under the category of multi-cultural? What about the opposite scenario? This is where creator and content must be scrutinized separately. The Cooperative Children's Book Center has been documenting the number of children's book about and or by people of color and First/Native nations since 1985. The center does not assess *all* children's book published within a given year, only those that have been sent to the center including picture books, novels and nonfiction books. In 2016, the

Center received a total of 3,400 individual children's books. The subject or main character of 22% of these was a person of color or a secondary character was non-white and a crucial component in the story. Just shy of 13% of the authors of the 3,400 books identified as non-white. The math shows that not all of the books categorized as *about* people of color or first/native nations are created by a non-white author. An example would be Ezra Jack Keats picture book *Snowy Day (1962)*, lauded as the first children's book that showed an African American main character *not* in a disparaging light.

The cultural and experiential proximity of the author to their subject may raise concerns about the authenticity and appropriation of the content itself, particularly when a representation of modern life is the focus. This by no means restricts any author from writing about the world 'outside' of their own direct experience, it merely indicates a need to pay close attention to what is perception and what is reality. As evidenced in the slowly growing percentage of authors and illustrators identifying as non-white, the industry and profession of children's books has a ways to go and while this is inextricably linked to the content, it is not a straight line correlation. Admittedly, a more widely diverse set of storytellers will produce a more widely diverse set of perspectives but as the growth rates have

shown, this is not a trend that will change overnight. Those in the industry (from author to editor to publisher) must hold a rigorous set of standards based on a foundation of situation knowledge. . It is no longer adequate or excusable to claim “positive intent” as author Emily Jenkins learned with her 2015 book, *A Fine Dessert*. The objective of this book is to show how “food, technology and even families have changed throughout American history” (“A Fine Dessert” 2016). After initial high praise from various review bodies, Jenkins’ portrayal of slavery in the book received considerable condemnation. There is no doubt that a dismissive assessment of slavery was never Jenkins’ intention; however, it is no less negatively impactful. Progress is evident with the author’s authentic apology and willingness to provide teaching materials (through her website) on how to talk with young readers about the portion of the book where Southern Plantation slaves are the main characters. The fate of *A Fine Dessert* shows the need for scrutiny in *all* children’s literature whether the topic be explicitly multicultural in nature or not.

Selecting a book to read to a child is an active process and requires careful consideration and bit of pre-work. The “cool” format of the book requires that the reader be as participatory as the listener remembering that each experience a child has is impactful. It is the responsibility of the reader to know the content and the

perspective - know where there may be controversy or differing perspectives and most importantly how to address it appropriately with the child. As the way a trusted adult interacts with others molds a child's perception of the world, so too does the way a topic or character is engaged with during a reading session.

Library as a place of diversity

The demographic of Marin County is by no means representative of the country, the state or even the greater Bay Area. Well over 90% of the residents of Marin County identify as white or Caucasian, the median age is over 50 and the average household income is north of \$100,000, almost double that of the nation as a whole. Both recent and historical initiatives and voting records show this county to be staunchly 'blue'. In 2012, the county voluntarily assessed their low income and affordable housing rates. This was done at considerable cost and with no urging from outside forces. I provide this example as a way to express the persona and social perspective of the people in the county. Marin cares about equality, about human rights, about cultural diversity, and cares about the education and access for all of its children.

This interest in equality and education is reflected in the commitment to

public libraries. The Marin County public library system supports 10 locations across the county: Bolinas, Civic Center, Corte Madera, Fairfax, Inverness, Marin City, two Novato locations, Point Reyes and Stinson Beach. In addition, 7 cities have city maintained libraries which maintain a strong and interconnected relationship with the county system. Any county or city library card holder is able to gain access to both locations of the College of Marin library and the Dominican University library system. The county operates a library bookmobile and a mobile preschool. While most districts are looking for ways to minimize and reduce spending, the non-profit organization 'Friends of the Marin County Free Library' provides over \$200,000 in additional financial revenue annually along with hundreds of volunteer hours. The residents of the county have continually supported parcel tax ballot initiatives committed to the maintenance as well as growth and modernization of public libraries in the county.

The number one goal of the Marin County Free Library Commission is to be the “preferred place for children, families and caregivers to connect, learn and grow together” (“Marin County Free Library 2016 Strategic Plan” 2016). In visiting all of these locations, I have found thriving and active children’s sections. Each location offers various programs for young children such as read-a-loud Storytime sessions

(including bilingual Spanish and English), options for budding readers to read a story to a dog (in partnership with the Humane society), and various lecture series targeted at parents and caregivers. All California children are eligible for a free library card (at birth) and children's books are never assessed late fees on overdue materials. This perk reduced the cost to produce this paper dramatically.

These benefits and programs certainly promote literacy and general access to reading materials but what about a more specific focus on cultural and racial diversity? Librarians throughout the county have curated excellent book lists - available at each location and on the county library website - encouraging children and families to select culturally diverse books. During a fall 2017 Library Commission Meeting, Librarian Julie Magnus commented on requests she had received from a mother of young children to help explain to her child immigration - a topic commonly raised in the current political climate:

It made me think about how things happen out in the world and patrons come to us for help understanding what's happening, educating themselves and their families. I think it shows the importance of being responsive to current events and building that relationship with patrons, of being a trusted resource and a grounding place to turn to in times of uncertainty and

confusion. (2017)

Magnus' findings are echoed by Librarians throughout the county and the process of selecting books to 'top shelf' in the children's section is taken seriously and with an eye towards expanding the minds of their patron children. The overall collection of the library system is regularly reviewed and evaluation criteria for a title to be kept or new purchases into the collection to be made include attention on award winners and the inclusive representation of diverse points of view ("Marin County Collection Development Policy" 2015).

Award winners, access and what kids are *really* reading...

Over the past fifty-plus years, since the explosive Carrick article, a number of multicultural children's literature award organizations have been founded. Those winning books together present a list of opportunities for parents and caregivers to choose from when on the hunt for books with a diverse backgrounds, content and/or perspectives and range from a specific cultural focus - as with the Sydney Taylor Book Award for representation of Jewish culture - to the broad - as with the Jane Addams Peace Award given to authors or illustrators who "engage children in thinking about peace, social justice, global community, and equity for all people"

(Jane Addams Peace Award 2016). Publishing of books falling into the multicultural category demands a greater focus, for certain, however of the wonderful books that are created, are the titles readily available to the hungry hands of two-year old audiences? Confident that the microcosm of the Marin County community would not disappoint, I completed an assessment of fourteen different awards given for books published in the United States between 2012 and 2015. Forty titles were suitable for the pre-reader and included both fiction and nonfiction. With these awards providing an easy list, how well does the Marin County Library system fare? Less than half of the titles had enough copies in circulation to keep one at each library location and those which did have 10 or more copies in circulation in the system were usually clustered between two and three different locations. Seven of the titles did not have a single copy in circulation within the Marin County Library System. Only four of the titles from the awards list even earned a spot on the Diverse Experiences Picture Books List curated by the library. Not to say that the other books on this list aren't exceptional (they are); however, it was clear the list was curated with a wider net on publication date. Now, these numbers don't look so bad on their own. The books *are* available in the public library system however, with these small numbers of copies, it really is unlikely one will be selected without

being sought out directly. In comparison, the award winners of the Caldecott Medal and the Geisel Medal (2012 through 2015) each had an average of 20 copies in circulation.

Low numbers available doesn't always equate to low numbers of readers. After all, this population of parents and caregivers are progressive, in-tune with the movements of civil rights, diversity and equal access. The circulation numbers just don't support these orientations. From a list of the top 100 picture books in circulation in 2016, not a single one of these award winners showed up. Only *The Adventures of Beekle* (2016) from the Caldecott list showed up in the 29 spot with 131 lends over the course of the year. If the children (parents and caregivers) of the community weren't checking these books out, what were they bringing home in their sustainable cloth book-bags each week? The familiar and the easy. 16 authors account for almost half of all of the books on the top 100 list; four - Kate McMullan of the "I'm" series, , Kim Dean of "*Pete the Cat*", Dr Seuss and Mo Willems, account for over 20% alone. These books have familiar characters, the stories have been read over and over again at bedtime, bath time, under a blanket on a rainy day or lounging in the sunshine under a shady tree.

Every one of the award winners was checked out at some point during the

year with those having a large number of copies in the system showing more 'check-outs' than the others. In informal inquiry with parent-friends, I found a common theme. Award winners or specifically multi-cultural content would be sought out and added to the library pile occasionally. Most often, the books just wouldn't be read or read once and returned without being fully explored. Parents felt uncomfortable or the kids just wanted an old-standby story. In a home experiment, I set out to read each book on the awards list, bring to the family reading nook, and find a meaningful and authentic way to connect my little ones to the characters and topics. I was able to borrow most of the titles immediately or through a request process taking between a few days (those requested from an alternate location) and one month (those titles already out on loan). Bringing a short stack of books back to our family reading nook felt empowering. Here I am - multicultural and diversity champion - expanding the minds of my children and creating accepting and tolerant humans! I'd select three or four titles at a time, in addition to our teetering stack of dump truck books, *Pete the Cat*, Dr. Seuss and potty training guides. Making sure I was fully equipped to bring each title to my child's level, I read and re-read several times before bringing to the nook and in many cases, committed myself to additional research on the topics presented. I needed to be prepared for any question and able

to provide historical context. The award winners could only be read at certain times - after dinner when everyone was fed, quiet and focused; never in the morning, when a book would often be started and never finished. After months of this approach I realized my 'responsible liberal behavior' was only teaching my kids that these books, these *special* topics and characters, would be teaching moments, full of inquiry and history lessons and not at all what they wanted. I made the books, and therefore the topics and characters, different, other and arduous. My approach hadn't incorporated any of these titles into our regular library, it had only increased the suspicion of my children for *any* I book I suggested be added.

It became clear that it was with me - the adult and reader - that a changed approach was needed, starting with a willingness to acknowledge my own biases, perspective and lack of exposure. Instead of having the answers to all questions, I needed to simply listen. Children will find the differences in the world, certainly, but the young seem uniquely equipped to find sameness - shared experience - that an adult might overlook. Allowing the book to be "cool" and giving the young listener every opportunity to sink into the story, creates the space to find those connections.

Conclusion

Children first hear the stories their parents and caregivers remember. The very adult cultural biases come to each individual reading nook and color the selection, prioritization and treatment of each new story. Those books using language unfamiliar in one's own dialogue are shied away from. Early reading is so often focused on building literacy, (using the definition of the ability to read) and not as a process and experience that helps a child increase their cultural literacy. Healthcare providers are keen to give out chunky board books to new parents and most often, those books represent diverse perspectives of characters and cultures. What does not come along is a handout for the parent on how to share the content of the book. It is well documented that when children see characters from their own and different social groups in a positive light in a book, and it is reinforced naturally and authentically by the reading adult, the subconscious foundation of moral and ethical coding strengthens toward an open and diverse understanding of the world. The group that needs the most education are the adult readers.

Stories from an unfamiliar culture can be shared in an honest and open manner, promoting understanding and inclusion and not highlighting difference. However, to do so does requires tools, direction and most importantly, awareness

and intention. Research on the effects of responsive parenting during shared book reading continually highlights the impact caregivers have during that most special-of-shared-times with a book. How that adult both implicitly and explicitly expresses positivity must still be taught.

Appendix A - Award Winners 2012 - 2015

Note: Books reviewed for this thesis were only those that fell into the picture book category and therefore, not all book awards are represented each year.

Award Name	Award Year	Book Title	MCL Circulation Count	Rank on MCL 2016 Top 100
American Indian Library Association - Picture Book	2014	Caribou Song, Atihko Oonagamoon	0	0
American Indian Library Association - Picture Book	2012	The Christmas Coat	11	0
Asian Pacific American Librarians Association - Picture Book	2012	Good Fortune in a Wrapping Cloth	0	-
Asian Pacific American Librarians Association - Picture Book	2014	Hana Hashimoto, Sixth Violin	8	-
Asian Pacific American Librarians Association - Picture Book	2015	Juna's Jar	5	-
Asian Pacific American Librarians Association - Picture Book	2013	Red Kite, Blue Kite	8	0
Carter G Woodson	2013	Fifty Cents and a Dream	5	
Carter G Woodson	2014	Hey Charleston! The True Story of the Jenkins Orphanage Band	8	0
Carter G Woodson	2012	Red Bird Sings	3	0
Carter G Woodson	2015	Separate is Never Equal		0
Children's Africana Book Award	2014	Bundle of Secrets: Savita Returns Home	0	0
Children's Africana Book Award	2014	Desmond and the Very Mean Word	3	-
Coretta Scott King Award Illustrator	2015	Firebird	13	0

Coretta Scott King Award Illustrator	2013	I Too, Am America	6	
Coretta Scott King Award Illustrator	2014	Knock	10	0
Coretta Scott King Award Illustrator	2012	Underground: Finding the Light to Freedom	12	-
Ezra Jack Keats Book Award - Illustrator	2013	Mom, It's My First Day of Kindergarten	13	0
Ezra Jack Keats Book Award - Illustrator	2014	Rain	9	0
Ezra Jack Keats Book Award - Illustrator	2012	Same, Same but Different	4	0
Ezra Jack Keats Book Award - Illustrator	2015	Shh! We HAVe plan	21	0
Ezra Jack Keats Book Award - Writer	2013	And Then It's Spring	13	0
Ezra Jack Keats Book Award - Writer	2015	Hana Hashimoto, Sixth Violin	8	0
Ezra Jack Keats Book Award - Writer	2014	Tea Party Rules	11	0
Ezra Jack Keats Book Award - Writer	2012	Tia Isa Wants a Car	2	0
Jane Addams Peace Award	2014	Brave Girl	10	0
Jane Addams Peace Award	2013	Each Kindness	14	0
Jane Addams Peace Award	2015	Separate is Never Equal	13	0
Jane Addams Peace Award	2012	The Mangrove Tree	3	0
National Jewish Book Award, Children's Literature	2015	Oskar and the Eight Blessings	15	0
National Jewish Book Award; Illustrated Children's Book	2013	Hanukkah Bear	15	0
National Jewish Book Award; Illustrated Children's Book	2014	The Patchwork Torah	5	0
National Jewish Book Award; Illustrated Children's Book	2012	The Shema in the Mezuzah: Listening to Each Other	0	0
Pura Belpre Illustrator	2012	Diego Rivera: His World and Ours	9	
Pura Belpre Illustrator	2013	Martin de Porres	9	0
Pura Belpre Illustrator	2014	Nino Wrestles the World	15	0

Pura Belpre Illustrator	2015	Viva Frida	29	0
South Asia Book Award	2013	Bye, Bye, Motabhai	0	0
South Asia Book Award	2013	The Rumor	0	0
Sydney Taylor Book Award	2012	Hannah's Way	4	0
Sydney Taylor Book Award	2015	Ketzel, the Cat Who Composed	8	0
Sydney Taylor Book Award	2014	My Grandfather's Coat	11	0
Tomas Rivera Book Award	2012	Diego Rivera	9	0
Tomas Rivera Book Award	2014	Pancho Rabbit and the Coyote	13	0
Tomas Rivera Book Award	2015	Separate is NEver Equal	13	0
Caldecott Medal	2012	A Ball for Daisy	17	0
Caldecott Medal	2013	This is Not My Hat	17	0
Caldecott Medal	2014	Locomotive	34	0
Caldecott Medal	2015	The Adventures of Beekle: The Unimaginary Friend	25	29
Geisel Medal	2015	You Are (NOT) Small	16	0
Geisel Medal	2014	The Watermelon Seed	17	0
Geisel Medal	2013	Up, Tall and High	14	0
Geisel Medal	2012	Tales for Very Picky Eaters	14	0

Appendix B - Circulation Data - Marin County Libraries 2016

This table shows the top 100 titles, in terms of circulation numbers, across all Marin County libraries in 2016. This does not include any data for the city operated libraries including San Rafael city. A circulation count is defined, in layman's terms, as a check out. If the same Library Patron checked a title out more than once during the year, the circulation count would be the total number of check outs.

Rank	Title	Author	ISBN	Circulation
1	Pete the Cat : I love my white shoes	Litwin, Eric	9780061906220	435
2	Don't let the pigeon drive the bus	Willems, Mo	078681988X	406
3	Where the wild things are	Sendak, Maurice	9780060254926	305
4	The very hungry caterpillar	Carle, Eric	0399208534	290
5	Chicka boom	Martin, Bill	9780756952600	244
6	I want my hat back	Klassen, Jon	9780763655983	239
7	Knuffle Bunny : a cautionary tale	Willems, Mo	9780786818709	238
8	The pigeon needs a bath!	Willems, Mo	9781423190875	237
9	Miss Nelson is missing!	Allard, Harry	9780395252963	187
10	Madeline	Bemelmans, Ludwig	0670445800	174
11	Pete the cat and his four groovy buttons	Litwin, Eric	9780062110589	170
12	Pete the cat and his magic sunglasses	Dean, James	9780062275561	160
13	I'm brave!	McMullan, Kate	9780062203182	159
14	The pigeon wants a puppy!	Willems, Mo	1423109600	157
15	The day the crayons quit	Daywalt, Drew	9780399255373	155
16	Don't let the pigeon stay up late!	Willems, Mo	9781448743032	154
17	If I built a house	Van Dusen, Chris	9780803737518	154
18	Goodnight moon	Brown, Margaret Wise	9780060775858	148
19	Froggy gets dressed	London, Jonathan	9781448780730	147

20	How to train a train	Eaton, Jason Carter	0763663077	146
21	Big rig	Swenson, Jamie	9781423163305	146
22	Horton hatches the egg	Seuss, Dr	9780394800776	142
23	Angelina's Cinderella	Holabird, Katharine	9780451473592	142
24	I'm fast!	McMullan, Kate	9780061920851	141
25	Fire engine no. 9	Austin, Mike	9780553510959	140
26	The duckling gets a cookie!?	Willems, Mo	9781423151289	139
27	The Pete the Cat's groovy guide to love : tips from a cool cat on how to spread the love	Dean, Kim	0062430610	137
28	Pete the cat and the bedtime blues	Dean, Kim	9780062304308	132
29	The adventures of Beekle : the unimaginary friend	Santat, Dan	9780316199988	131
30	My bus	Barton, Byron	9780062287366	130
31	Horton hears a Who!	Seuss, Dr	9780329574659	129
32	Corduroy	Freeman, Don	0670241334	129
33	If I built a car	Van Dusen, Chris	0525474005	127
34	Olivia	Falconer, Ian	0689829531	126
35	That is not a good idea!	Willems, Mo	9780062203090	124
36	The wheels on the bus		9780062198716	124
37	Fancy Nancy : Saturday night sleepover	O'Connor, Jane	9780062269850	124
38	Pete the cat and the missing cupcakes	Dean, Kim	9780062304346	123
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40	Bartholomew and the oobleck	Seuss, Dr	0394800753	121
41	Goodnight, goodnight, construction site	Rinker, Sherri Duskey	9780811877824	121
42	Kitten's first full moon	Henkes, Kevin	9780060588281	119
43	Officer Buckle and Gloria	Rathmann, Peggy	0399226168	118
44	Finding Winnie : the true story of the world's most famous bear	Mattick, Lindsay	9780316324908	117
45	Curious George rides a bike	Rey, H. A. (Hans Augusto)	039516964X	116

46	Sleep like a tiger	Logue, Mary	9780547641027	116
47	Maisy goes on a plane	Cousins, Lucy	0763678252	114
48	If you give a mouse a cookie	Numeroff, Laura Joffe	0060245875	113
49	Pinkalicious	Kann, Victoria	0060776390	112
50	How do Dinosaurs say good night?	Yolen, Jane	0590316818	112
51	Calling all cars	Fliess, Sue, author	9781492638353	111
52	Train	Cooper, Elisha	9780545384957	110
53	Richard Scarry's busy, busy town	Scarry, Richard	0307168034	109
54	Pete the cat's groovy guide to life	Dean, Kim	9780062351357	109
55	Dogs don't do ballet	Kemp, Anna	9781416998396	108
56	Pete the Cat and the new guy	Dean, Kim	9780062275608	108
57	Construction	Sutton, Sally, author	9780763673253	108
58	Disney Planes	Mawhinney, Art	9781450850360	107
59	Frozen		1450859445	107
60	Llama gram and grandpa	Dewdney, Anna, author	9780670013968	107
61	The day the crayons came home	Daywalt, Drew	9780399172755	107
62	Richard Scarry's Cars and trucks and things that go	Scarry, Richard	9781413114492	106
63	Extra yarn	Barnett, Mac	9780061953385	105
64	Creepy carrots!	Reynolds, Aaron	9781442402973	105
65	Journey	Becker, Aaron	9780763660536	104
66	Pete the cat. Twinkle, twinkle, little star	Dean, James	9780062304162	104
67	Knuffle Bunny too : a case of mistaken identity	Willems, Mo	9781448743575	103
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71	No, David!	Shannon, David	0590930028	102
72	Dino-swimming	Wheeler, Lisa	9781467702140	102

73	Bread and jam for Frances	Hoban, Russell	0060223596	101
74	Maisy plays soccer	Cousins, Lucy	0763672289	101
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98	Doctor De Soto	Steig, William	0374318034	94
99	Olivia and the fairy princesses	Falconer, Ian	9781442450271	94

100	Tap the magic tree	Matheson, Christie	9780062274458	94
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