Cultivating Little Consumers: How Picture Books Influence Materialism in Children

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CULTIVATING LITTLE CONSUMERS
How Picture Books Influence Materialism in Children

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ABSTRACT

Scholars across various disciplines are increasingly concerned about the impact of the pervasiveness of consumer culture on children in the U.S. and other affluent nations. The many detrimental effects of consumerism are most often attributed to exposure to television and advertisements. Some scholars argue that commercialization has even taken over children’s literature, but little known research has been conducted on the role of children’s literature in shaping material and consumer values at a young age, even though it is a crucial medium for development. This study explored how children’s picture books potentially deter or reinforce materialism and consumerism in young children through a content analysis of a sample of 30 picture books. Text and illustrations were coded for the occurrence of indicators of consumerism or counter-consumerism. Fifty indicators were identified across ten categories that represent different ways in which picture books can promote and discourage the consumer socialization of readers. The frequencies of these indicators were explored across a variety of parameters. In addition to contributing to the literature on children and consumer socialization, this research offers a newly developed coding tool for further research on material values in literary media. It also identifies leverage points for shaping consumerism through more careful selection of children’s picture books by parents, educators, and children alike.

Keywords: materialism, consumerism, children’s consumerism, counter-consumerism, picture books, impacts of consumerism, material values orientation, consumer involvement, children’s literature
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INTRODUCTION

I love children. I grew up going to and then helping in a daycare. I moved half way around the world to nanny for two little ladies. Now, on a good week, I babysit three or four times for several different families. All of these little ones inspire me. They often usher me into imaginary lands, bring finger paintings to life, and instigate contagious laughter. They articulate the realities of our world better than any adult could, even when they can barely speak.

But, being privy to the lives of these children has also left me deeply concerned. Among my three to five year-old clients, brand-name toothpastes are indicators of “special” treats and objects that should be shown off. The boys compare their collections of Star Wars and Lego Ninjago toys, while the girls compare their American Girl accessories. “Hi, mommy!” has been replaced with “Can I play with your phone?” and playing games on the Ipad and Wii or watching television is preferred over outdoor play. Nagging, begging, and subsequent tantrums are normal. I see these children struggling to entertain themselves using imagination and thus relying on these branded, scripted toys and technology. And though it is clear that the parents that I work with actively attempt to combat this, the greater culture makes it difficult.

Their world is saturated with commercial messages that encourage a need for “more, more, more.” Davis (1998) claims that most children are addicted to consumerism by preschool. They develop quickly into consumers as soon as they can articulate brand names, which is usually around 18 months-old (Schor, 2004). All children in our affluent nations—despite individual socioeconomic status—are impacted by this consumer culture (Goldberg, Gorn, Peracchio, & Bamossy, 2003; Levin, 2007). This is a problem for multiple reasons. Many scholars agree that consumerism perpetuates environmental, economic, and social degradation (Leonard, 2010, for example). Tremendous evidence points to consumer involvement and materialism as having a tremendous role in a decrease in psychological, physical, and social well being in young children (Beder, 2009; Hill, 2011, for example).

Due to this saturation, combating consumerism on a large scale can be difficult. There are so many avenues for shaping these values. Many studies and efforts focus on advertisements,
television, and environmental education and engagement, but it appears that little insight has been made into the role of children’s picture books in transforming our children into consumers or helping them escape this pervasive culture, despite the prevalence of these books in the daily lives of children. For example, scholars argue that picture books provide a unique lens into childhood, which in turn supplies children with a sense of normal behavior based on their favorite characters (Hansen & Zambo, 2005; O’Neil, 2010). The majority of even the youngest children are read to daily, and most families have a large collection of picture books (Rideout, Vandewater, & Wartella, 2003). Personally, every child that I put to bed begs for ‘just one more’ story.

To address this need for more insight, I designed a study that explores the potential for children’s picture books to shape materialism and consumer behavior. The major research question asks: *How do children’s picture books potentially deter or reinforce materialistic values and consumer culture?* This question was answered by a content analysis of a carefully selected sample of 30 picture books published since 1998. Because no studies I’m aware of have examined consumerism and materialism in picture books, it was first necessary to create a comprehensive coding system, which identified 50 different indicators of these values. The

*Figure 1: Chloe, Jacques, and I, excited for reading at bedtime*
coding system was then implemented to identify the frequency and variations within these particular indicators.

There are several theoretical concepts that were important in this study. Consumption refers to the acquisition, use, and disposal of goods and services (Olander & Thogersen, 1995). Consumerism, consequently, can be operationally defined as the habitual attitudes and behavior surrounding consumption (Clark, Martin & Bush, 2001). Scholars argue that the most damaging form of consumption is “conspicuous consumption,” which was theorized by Thorstein Veblen in the early 1900s (Scott, 2010). Conspicuous consumption is troublesome because it describes consumption that results from the desire to elevate one’s social status through material goods (Scott, 2010). For the purpose of this study, consumerism was also referenced as “consumer culture,” “consumer involvement,” “consumer values” and “consumer orientation.” In this study, these terms are used in the context of Veblen’s and other scholars’ theories that consumerism is harmful. Materialism, as best defined by Merriam-Webster dictionary, is a “preoccupation with or stress upon material rather than intellectual or spiritual things” (Merriam-Webster, 2012, online). Throughout this study, materialism was associated with many other terms, including “material orientation,” and “material values,” among others.

Another major concept present in the study is the general notion that consumerism does more harm than it does good. Consumerism and the materialism that is linked to it are some of the most important sources of environmental, economic, and social degradation in the world today (Olander & Thogersen, 1995). The relationship between sustainability and consumerism was initially perceived to be weak, but awareness around both topics has also increased consensus that they are inherently linked (Roberts & Bacon, 1997). Ecological Footprint Assessments indicate that the United States is currently consuming the resources of 5.4 earths per year (Leonard, 2010). As a result, consumerism contributes to a wide range of environmental problems, including climate change, eutrophication (nutrient overloading in water), chemical diffusion into the environment, air pollution, habitat loss, acidification, dehydration of landscapes, and noise disturbance. This environmental degradation comes about both directly and indirectly as a result of the material items and services bought, used, and disposed of daily (Brower & Leon, 1999; Olander & Thogersen, 1995). Part of this degradation is due to a lack of information available to consumers (Brower & Leon, 1999). Such an increased demand for
material goods has caused major concern among scientists, environmentalists, and scholars alike about the well being of the planet (Davis, 1998). Slowing consumption rates and making conscious consumer choice are methods of lessening this negative impact on a personal scale (Kopnina, 2011).

Consumerism causes tremendous social degradation. For example, consumption can directly combat “socially-motivated citizenship practices,” such as caring for the environment or community participation (Nairn, 2009, p. 56). As a result of less civic and community engagement, people are also more likely to feel lonely and as though they lack confidants and true friends (Leonard, 2010). Finally, while it could be argued that consumerism can positively contribute to economic well being, it also degrades the economy. One example is the personal debt that has accrued in Britain as a result of increased consumerism. This personal debt is so tremendous that it has resulted in nationwide economic turmoil (Halligan, 2005).

This thesis research is possibly one of the first content analyses on materialism and consumerism in children’s picture books. It identifies and improves the understanding of the different ways in which picture books can both positively and negatively participate in the consumer socialization of their audience. In addition to contributing to the literature on children and consumer socialization, this research offers a newly developed coding tool for further research on material values in literary and visual media. It also identifies leverage points for shaping consumerism through more careful selection of children’s picture books by parents, educators, and children alike, as well as encourages more thoughtful creation of these books by authors and illustrators in the future. As a babysitter, I hope that this research can, in turn, be used to help children to let go of their conspicuous consumption tendencies early on, even in a small arena such as picture books. I hope that this information can be used to reach out to the little ones who, as a result of consumer culture, believe that they need more to be happy and to usher them toward the realization that they are more than “little consumers.”
LITERATURE REVIEW

Conspicuous consumer attitudes and behavior in the most affluent nations consistently correlate with the degradation of the natural and social world (Leonard, 2010; Olander & Thogersen, 1995). In such a consumer-driven society, children adopt the desire to consume at an early age and thus represent an enormous consumer market (Nairn, 2009). Furthermore, children can easily develop unsustainable, and irresponsible consumer attitudes and habits (Davis, 1998). Scholars across multiple disciplines have recognized the damaging relationship between children and consumerism, and they have identified many avenues by which children become consumers, including literary media such as picture books.

This review begins by analyzing literature on consumerism among children, including literature that addresses the children’s consumer market, how children develop as consumers, and the impact of consumerism on children’s well being and on the planet. It continues by examining methods of measuring and countering consumerism. Subsequently, because picture books have been identified as both a tool for promoting and countering consumerism, there is a section on the children’s picture books, which addresses the picture book market and the importance and role of these books during childhood.

Understanding Children as Consumers

Children as consumers represent an over $1.33 trillion global market (Nairn, 2009). The toy industry alone is a $69 billion market (Buckingham, 2011). Such spending usually results from “ad hoc handouts” by parents, many of whom, scholars argue, put in little effort at fostering critical thinking around these materials (Nairn, 2009, p. 54). Davis (1998) argues that children, even at pre-school age, are already “avid consumers” (p. 117). 95% of adults agree that children are far too centered on consumerism and purchasing things (Chaplin & John, 2007).

Children most frequently purchase or influence the purchase of snacks and sweets, followed by toys and then apparel (Schor, 2004). The market is typically segmented by age and gender in order for marketers to more accurately target the audiences. In the 1930s, the toddler
was first recognized as an important market segment, which, interestingly enough, was established before any pre-teen or teenage market segments (Buckingham, 2011). Marketers recognize that the contemporary child represents three different types of contributors to consumerism. These include acting as consumers themselves, pestering their parents to consume, and “long term market potential” through establishing brand loyalty early on (Buckingham, 2011, p. 85). Companies such as Disney have gone as far as hiring child psychologists to figure out how to increase the children’s market and to target it most effectively (Giroux & Pollock, 2011).

**How Children Become Consumers**

Understanding how this market came to be is possible through an exploration of the literature on the development of young children into “little consumers.” A tremendous amount of research has been done on the psychology of materialism and the socio-cognitive of development into a consumer. Davis (1998) argues that children become “colonized by exploitative ideas and practices toward each other and the environment” via consumer socialization with no guidance as to how to make informed decisions (p. 117). This socialization can occur through many avenues (to be explored later) as a result of the developmental abilities of very young children.

Children under the age of nine are typically in a developmental stage that focuses on the self and thus prompts demands for products blind to their consequences. Statements such as “‘I want this,’ [or] ‘Buy me that’” are thus typical among little ones (Goldberg et al., 2003, p. 279). Chaplin and John (2007) echo this, saying that consumer behavior presents itself in young children as an “immediate and overwhelming desire,” and they make their wants known by taking products off store shelves or begging (p. 482). However, for very young children, getting the products is often an end in itself. Additionally, children can recognize and respond to logos by eighteen months of age, and by two, they communicate their desires for these brands (Schor, 2004). By three years old, children begin to equate their possessions with their self-worth (Schor, 2004). Unfortunately, once such materialism is formed, it is very difficult to change, exhibiting the importance of fostering critical thinking around consumerism at an early age (Stapp, 1978, as cited by Wilson, 1996).
Chaplin and John (2007) argue that materialism happens later in life with the development of issues around self-esteem, which Kasser et al. (2004) call one of the essential proponents of a Materialistic Value Orientation, or “the belief that it is important to pursue the culturally sanctioned goals of attaining financial success, having nice possessions, having the right image… and having high status,” (p. 13). In fact, materialism increases in correlation with self-esteem issues from ages eight to thirteen, and then decreases in later adolescence (Chaplin & John, 2007). The children’s consumer market, therefore, begins its infiltration in infancy and continues through a child’s most vulnerable stages. In addition to self-esteem, identity increases in importance as children grow up; in adolescence, children feel the need to define themselves, often through what they own (Belk, 1985). For example, children value possessions because they allow them to articulate their self-concept to others (Chaplin & John, 2007). Additionally, people in general become materialistic in order to counteract insecurity derived from “experiences that undermine the satisfaction of psychological needs,” (Kasser et al., 2004, p. 16). Materialism therefore allows people to cope with doubts of self-worth, challenges, and to provide safety in an unpredictable, media-driven world (Kasser et al., 2004). Illusions that happiness can result from material objects are perpetuated in a consumer society via a number of possible ways, described below (Chaplin & John, 2007).

A number of avenues latch on to this psychological vulnerability of children and usher in the transformation from child to consumer. Media and advertising aimed at children are most often blamed for this transformation (Beder, 2009). Levin (2007) writes, “Because of the pervasiveness of the media, we are all swimming in the same ocean of isolation and materialism. In that ocean, there is no safe harbor,” (online). Marketers recognize that children aged two to five are in the process of developing “basic skills” and so materialism can “find traction by becoming some part of this developmental process (Coffey, Siegel, & Livingston, 2006, p. 55). While very young children can recognize that ads are meant to sell products, they do not know that ads are trying to force them in particular to buy these products (Pine & Nash, 2002). Children who spend more time using media and watching a lot of television are significantly more likely to express materialism and be involved in consumerism (Schor, 2004). Approximately 74 percent of children start watching television before the age of two and about half of children under two watch television every day (Rideout et al., 2003). Television networks for children in infancy have been created as a result, allowing for consumer messages to enter
into their lives earlier (Beder, 2009). A significant number of children even have televisions in their bedrooms. Children in lower income households are more likely to have TVs in their rooms (Kindlon, 2001). On average, children eight to eighteen years-old spend six and a half hours per day plugged in to electronic media and often use multiple devices at a time (Louv, 2008). Good (2007) argues that the people who spend more time watching television are more likely to be apathetic about environmental efforts, which is in turn mediated by materialism.

Programs have also been made about toys that children already (or might later) play with. Children are likely to relate to these characters through TV, and then are more likely to want to consume these licensed products. Advertising in between these programs for these and other toys blurs the line between advertising and programming (Beder, 2009). Video games, which increasingly have a presence in young children’s lives, also blur this line using product placement (Beder, 2009). This is a problem because children at an early age are unable to separate reality from the consumer world and thus are more likely to be shaped by marketing tactics (Nairn, 2009).

The norms established by advertising and media content also contribute to the development of materialistic values. Kasser et al. (2004) argue that these media show “a level of wealth that is unattainable by the average consumer,” and show “idealized versions of life,” which in turn encourage perpetual desire for ‘more,’ (p. 16-17). The characters in commercials and programs often gain social or personal rewards for having the goods they advertise (Kasser et al., 2004). Viewers are likely to attempt to model the behavior and preferences shown on television, in media, and in advertisements, but often need to purchase things to get there (Kasser et al., 2004). This is an extremely successful source of consumer socialization. Advertisers have hired child psychologists to further their impact. Dale (2005) writes,

Advertisers have not bought the [psychology] profession’s insight into children’s aspirations and fears with the aim of making kids stronger, better human beings, but rather in order to pry money out of their pockets by feeding them with the false promise that laying down their allowance… will somehow make them whole, happy, and self-fulfilled (p. 14).

Television and other forms of screen time in themselves also lead to a decreased connection to nature, part of what Louv (2008) calls Nature Deficit Disorder. From birth to the age of six, children spend about as much time in front of a screen as they do outside (usually
around two hours per day) (Rideout et al., 2003). Children need direct exposure to nature for physical and psychological well being, but very few actually spend real, unstructured time in nature (Louv, 2008). For example, from 1997 to 2003, there was a 50 percent decrease in unstructured, outdoor play among children. Scholars argue that valuing nature opposes materialism and consumer culture, so stripping children of their opportunity to play freely outside ultimately can lead to more materialistic behavior (Hirsh & Dolderman, 2007; Louv, 2008; Kanner et al., 2004).

Another form of media that has been seldom studied, but also shows signs of commercialization, is children’s literature. First, children’s literature is tightly wound up with the consumer market. For example, Scholastic, Inc., in 2001, was the focus of a national protest because it co-sponsored the Advertising and Promoting to Kids conference (Linn, 2004). Secondly, licensing issues reflect consumer culture’s presence in books. Linn (2004) uses the example of Harry Potter series which was first just “a series of well-written books” that held children’s attention despite ideas that attention spans no longer existed in children (p. 62). However, soon the series turned into a brand when Warner Brothers licensed hundreds of tie-in products, including toys, computer games, and other accessories. This means that the imaginary value of Harry Potter has been shifted; for example, many children now require branded goods to dress up as Harry and Hermione as opposed to using more imaginative or creative solutions (Linn, 2004).

While it appears that few studies have been conducted on materialistic values and consumer involvement in the content of widely read picture books, a 1986 study by Susan Spiggle showed that consumer culture was present in comic books in the forms of character content and commercial content. Crabb (1994) showed that female characters interact with more domestic and household goods throughout children’s books than male characters, which may be modeled by readers, especially when it comes to gendered decisions around use, preferences, and other material-related skills. Additionally, product placement has been both formally and informally present in children’s literature, particularly young adult novels, quite prominently over the last few decades, with the first formally arranged product placement occurring in 2006 (Bullen, 2009). Little attention has been paid to this, which Bullen speculates is due to the fact that “product placement in fiction may be because its presence is seen to reflect a social reality in
which brands have become one of the dominant signifiers of identity, social affiliation and status” (2009, p. 500). (The role of children’s books in other types of socialization will be discussed in detail later in this literature review).

Once marketing and media have encouraged the purchases, products themselves can promote the continuation of consumption in young children (Beder, 2009). The first way that this happens is through marketing via the product directly. For example, Barbie, one of the most popular children’s toys, is a product that is consistently accessorized and, ultimately, needs more accessories. Barbie’s accessories are also branded, leading to a desire to consume human-sized branded goods (Beder, 2009). Shockingly, when Mattel partnered with MasterCard, Barbie even came equipped with a credit card. In response, Beder (2009) writes:

The real learning experiences gained from such toys are about consumption, self-gratification and the extent of the dazzling array of commodities on offer. Despite the rhetoric of individuality and opportunity that toy makers employ, the major identity offered by their toys is that of conspicuous consumption (p.35).

This shows that toys in themselves are avenues for more toys and goods.

The act of play also helps to foster excessive consumption. Beder (2009) claims that a phenomenon of “turning play into business” has had increasing presence in childhood (p. 23). One 1997 study showed that children spent three or four hours per week shopping, yet nearly twenty hours playing (Schor, 2004). Now, these two have become integrated because particular, branded toys are increasingly necessary for play (Beder, 2009). One example is what Thomas (2007) calls smart toys, such as Leap Frog or other products with electronic chips, which provide for very closed-ended, unimaginative play. This toy-dependence leaves play lacking creativity and makes for “scripted play,” which the marketers and advertisers promote (Beder, 2009, p. 34; Coffey et al., 2006).

Areas of play have also become an arena for marketing and commercial promotion. Branding infiltrates publicly owned infrastructure such as parks. Outdoor play has decreased in favor of indoor play, and commercialized play franchises are now seen as favorite places to “pay to play” (Buckingham, 2011, p. 220). The concept of “pay to play,” or having to pay money in order for children to have fun and engage in play, is particularly interesting because it indicates that play itself has become something to possess. With such persistent infiltration of messages to
consume, it is clear why children become “avid consumers” before preschool (Davis, 1998, p. 117).

Schools and childcare centers can also promote consumer values because schools are subject to marketing ploys. For example, underfunded schools are particularly inundated by corporate advertisements because they depend on this relationship for funding (Beder, 2009). Molnar, Boninger, Wilkinson, and Fogarty (2010) refer to this as “appropriation of space,” which means that businesses are allotted a certain amount of advertising space in each school in exchange for funding (p. 89). This includes presence in vending machine, logos, signs, uniforms and other materials (Molnar et al., 2010).

Beyond the infrastructure of schools, some curricula have the potential to spark consumerism. In the 1980s, the national call for a consumer society led to teaching consumerist values in classes such as home economics and in daily activities. Some of the consumer values that these lessons encouraged were planned obsolescence (the planned failure or alteration of products in order to force consumers to buy new ones), fast food, and packaged and prepared food (Spring, 2010). Thus, consumerism has been engrained in school curricula for decades. Today, corporations also sponsor curriculum and curricular activities. Taco Bell recently partnered with the Boys & Girls Club to provide educational activities for various groups of children (Spring, 2010). One stealth campaign by Hidden Valley in 2007 allowed for a salad bar to be placed in several elementary schools in order to accompany a curriculum that encouraged vegetable consumption, paired with Hidden Valley salad dressings (Molnar et al., 2010). Another company called Youth Minds Inspired creates educational materials for whatever businesses hire them as an advertising technique. They develop curriculum, activities, and materials that insert the brand directly into the classroom. Beder (2009) claims that one of the major problems with this pervasiveness of corporations in schools is that literacy and numeracy have actually decreased among students. Thus, commercialization in the classroom does not have any sort of academic benefit.

The literature also points to social and family life in the development of children as consumers. Pugh (2009), in her ethnography of children in Oakland, California, found that consumer culture lies in social experiences “among affluent and poor children alike, in private schools and public, on playgrounds, at birthday parties—wherever children gathered.
Everywhere children claim, contest, and exchange among themselves the terms of their social belonging” (p. 6). Banjeree and Dittmar (2007) conducted a study that found that peer rejection among elementary school children is related to peer pressure around material goods. Therefore, students are encouraged to be more materialistic because it means for acceptance (Banjeree & Dittmar, 2007). Furthermore, as youth become more materialistic, they too will judge others based on material values and perpetuate this cycle (Nairn, 2009).

Adults, especially parents, play a significant role in fostering materialism in children. A 2003 study by Goldberg et al. provides evidence that children’s levels of materialism are correlated with their parents’ levels of materialism. Another study showed that 75 percent of mothers believe that their children are exposed to too much materialism, but 68 percent of this same group wanted to indulge their kids in “little extras” (Coffey et al., 2006, p. 37). This has been attributed to the busyness of the contemporary mom’s life, which requires her to relax the rules around consumption in order to simplify her life (Coffey et al., 2006). Sorenssen & Mitchell (2011) argue that motherhood is often centered on such consumerism. Some parents also dress their babies in bibs and onesies that say “supermodel” or “princess” on them, essentially asking them to consider vanity in infancy (Twenge & Campbell, 2009).

Levin (2007) blames parents for the materialism of their children outright. She argues that wealthy (often demanding) parents in particular tend to reward their children on conditional bases with expensive clothing and electronics, but do not understand why they are simultaneously depressed. She writes:

Our tremendous preoccupation with… winning at all costs… has sent a clear message to our children—that what matters most in life is competition, individualism and the things we accumulate. Instead, we should be teaching our children the values of cooperation, reciprocity, and connection” (Levin, 2007, online).

What parents do not understand is that by using material items to calm or appease a child, children do not learn to manage their feelings without goods and thus end up with an empty sense of self (Levin, 2007).

However, parents who want to counter materialism are challenged by consumer culture in general. Twenge and Campbell (2009) write:

Parents who want to stick with the older model of child rearing that downplays materialism and emphasizes politeness and discipline are swimming against the cultural
tide… if you don’t let your children do something, but every other message that your children hear—from the media, friends, the school, and other parents—tells them its OK, your resistance only lasts so long (p. 74).

It is clear that the other avenues outlined above can overshadow attempted resistance, leading to many harmful outcomes.

**The Impact of Consumerism on Children**

“Consumer involvement undermines children’s well-being,” writes consumerism expert Juliet B. Schor (2004, p. 176). The constant pressure to consume by marketers and, consequently, education, play spaces, toys, peers, and parents, has been shown to be detrimental to children. Some of these impacts include social, health, and psychological effects. This pressure can also transform the personalities of children.

The biggest result of all of the outside forces that push consumerism on children is that they become materialistic consumers. Children as consumers are less likely to spend time outside, less likely to read every day, and are about ten percent less likely to be able to read in general. These children are glued to their screens, perpetuating the cycle (Rideout et al., 2003). 97 percent of children ages zero to six have toys, clothes, books and more that are based on characters from television shows or movies, indicating the success of marketing (Rideout et al., 2003). Psychologist Allen D. Kanner, claims that, over the past few decades, children are most likely to say that when they grow up, they want to make money, as opposed to being a fireman or a nurse or a space explorer (as cited by Clay, 2000).

Children as consumers are trained to be extremely persuasive. Businesses have identified persistent whining and begging are significant contributors to their success (Schor, 2004). Two major types of nagging exist in this context: “persistence nagging,” or repeated product requests and “importance nagging,” when kids give a reason for why they want a product (Linn, 2004, p. 24). According to Sutherland and Thompson (2003), 46 percent of all toy sales result from nagging. Child Research Services, a company that specializes in studying parents and children for marketing purposes, tells their clients that they can encourage even pre-verbal babies and toddlers to nag their parents for products (Schor, 2004). According to Coffey et al. (2006), child requests are an equivalent reason to price for why parents purchase particular items. Some scholars argue that this allows for more choice for children (Coffey et al., 2006). However, this
nagging behavior has been known to cause family stress. Parents are often unable to counteract this behavior and to, therefore, instill values around materialism, leading to conflict (Beder, 2009).

Many authors argue that play (an essential component of childhood) has been devalued by consumer involvement, therefore leading to children being denied much of their childhood (Beder, 2009; Hill, 2011; Steinberg, 2011). Hill (2011) writes, “Play has become professionalized and tainted with adult cues, imagination and expectations; it no longer belongs to the creative mind of a child,” (p. 349). Thus, not only can scripted play spark consumerism in children as mentioned earlier, but it can also deprive children of developmentally essential activities. The infiltration of electronic toys and media at a young age exaggerates this (Hill, 2011).

Children’s identity has been significantly shaped by consumerist culture. With the infiltration of the media and the consequent compulsion to acquire more things, children have little ability to actually act. Creativity, self-motivation, and desire to make change suffer tremendously (Hill, 2011). Children are more self-centered than ever before. They are angrier, lazier, and far more pressured to grow up and worry about their future (Kindlon, 2001). Leach (1994, as cited by Hill, 2011) writes:

Consequently, children learn at an early age that conformity, defining self-worth by what you own, and seeking happiness through the acquisition of material goods are traits towards which to aspire. These are antithetical to creativity, characterized by originality and the capacity for critical thinking. A sense of self is shaped in numerous ways by creativity that is expressed as play, and, when that is squelched, identity suffers (p. 352).

The constant overload of consumer messages leaves little room for children to produce their own ideas and thus to develop a true identity outside of the consumer realm. Children also encounter self-control problems, especially an inability to resist temptation, which can lead to later problems like drug addiction, irresponsible sex, or crime. This need for instant gratification also causes behavior such as temper tantrums and expectations to get one’s own way (Kindlon, 2001). Market criteria put on children have a “profound effect on [their] moral and ethical values,” (Zipes, 2002, p. 20).
Social relationships suffer significantly as a result of consumerism. Schor (2004) found that goods are one of the major points of contention between children and parents. Materialism and consumer desires have been linked to mistrust and stealing goods within the households as a result of a consumption-based rewards and punishment systems (Schor, 2004). Children are significantly less obedient due to consumer culture; more specifically, the importance of obedience among both children and parents has decreased steadily since the 1950s (Twenge & Campbell, 2009).

Additionally, peer relationships suffer. For example, children experience peer rejection directly as a result of strong material values within their peer group (Banjeree & Dittmar, 2007). Overly critical judgment of others, as mentioned before, also has spiked. Hill (2011) writes, “Within capitalist cultures, others judge and are judged along a consumptive criteria” (p 355). Thus, just as peers foster the development of children into consumers, they are also pushed into becoming unfriendly and intolerant (Hill, 2011). Children also become more antisocial (Twenge & Campbell, 2009). For those children who are able to maintain relationships, they are less giving and warm than non-materialistic individuals (Twenge & Campbell, 2009). This lack of generosity and unwillingness to share is particularly due to the strong emotional attachment to possessions that materialists have (Belk, 2010).

Consumer culture also shapes gender identity, especially as it pertains to women. In addition to viewing very thin, appearance-based ideals on television and in advertisements, girls’ toys feature uber-slender, idealized bodies that push them toward a certain norm (Hill, 2011). Hill (2011) argues that, as a result, “their internalized standard of normal is ultimately based on an illusion. Girls learn to see themselves as objects to be looked at and evaluated by appearance” (p. 358). Furthermore, boys are discouraged to engage in female-targeted consumerism and therefore encouraged to differentiate themselves from this appearance-based norm (Jacobson, 2004).

Children’s health and psychological well-being have also been tremendously impacted. The most significant health issue is obesity, which has skyrocketed significantly over the last several decades. Alcohol and drug use have also increased significantly as a result of advertising and norms set by the media. Other evidence shows that there is a direct correlation between consumer culture and depression and anxiety in children. The average age for the first signs of
depression is fourteen years-old and most cases come from affluent homes (Hill, 2011; Levin, 2007). As a result of materialism, increased screen time, and decreased outdoor time, the number of antidepressant prescriptions for American children almost doubled in 2003, for example; during that same year, antidepressant prescriptions for preschoolers increased 66 percent (Louv, 2008). Children are more likely to commit suicide than ever before. This depression can be attributed to the unrealistic goals set forth by consumer culture around happiness; perpetuators of consumerism emphasize that more stuff will bring happiness, but this is not the case (Hill, 2011).

From a different perspective, marketers in particular argue that children are more empowered as a result of their role as consumers. Children today are more informed, and thus more capable of requesting and persuading their parents or guardians (Coffey et al., 2006). This is partly due to the use of computers and better education, but it is also due to the infiltration of the media. Coffey et al. (2006) argue that children are more critical consumers as a result of the Internet. As a result, Buckingham writes, “They know what they like, what they want, and how to get it” (2011, p. 85). Yet, arguments also exist as to whether or not empowerment is truly a result of consumerism and media pervasiveness. Hill (2011) argues that consumerism is an “entrapment, an endless quest of acquisition tied to identity” (p. 354). Therefore, while perhaps consumers have an enormous freedom of choice on which product they want to acquire, their obligation to want to acquire any product at all is outside of their control.

**Countering Consumerism in Children**

Despite the recognition that it is difficult, many scholars have identified some leverage points for countering consumerism. Some argue that simply strengthening industry guidelines for media such as television will prevent irresponsible consumerism in children. However, efforts made by organizations such as the Children’s Advertising Review Unit (CARU) have been too ineffective (Levin & Linn, 2004). Thus, it is necessary to examine other approaches to countering materialism and consumer involvement.

Significant scholarly focus has pointed to gratitude and sharing as two types of behavior that counteract materialistic values. Belk (2010) writes, “The rise of possessive individualism over the past few hundred years… has been accompanied by a concomitant decline in our sharing of many things,” (p. 727). An increase in sharing can break down the constraints of
materialism and also increase community (Belk, 2010). Gratitude opposes materialism by fulfilling psychological needs, which material goods do not. A 2011 study showed that gratitude, when materialism is controlled for, results in a number of positive benefits, including greater life satisfaction, lower envy, lower depression, and higher grade point average, among others (Froh, Emmons, Card, Bono, & Wilson, 2011). Lastly, beyond sharing and gratitude, altruistic behavior and simple kindness “is in full contrast with the non-generosity element in a materialistic orientation” (Karabati & Cemalcilar, 2010, p. 631). Consumerism can therefore be countered through, simply put, good behavior.

Another value set that contrasts materialism is environmentalism. Green consumerism, or consumerism that involves valuing your decision as a consumer and realizing the impact of certain products to inform your decisions, is an increasing trend that works within consumer culture to encourage responsibility (Elkington, Hailes & Makower, 1990). Hirsch & Dolderman (2007) claim that environmental attitudes are set opposite of consumer values. One study showed that nature immersion and creative response to this experience led to visible environmental consciousness and behavior (Lewis, Mansfield, & Baudains, 2010). Similarly, Louv (2008) argues that even having a room with a view of nature can help counter depression possibly caused by consumer culture in children. Green spaces both increase social interaction and offer a place of solitude, often without commercial presence (Louv, 2008). Therefore, nature in itself can help to disconnect from consumer culture and thus to help children develop their identities and enhance their health in a more positive way.

Most scholars concerned about children as consumer argue that reducing screen time is the best solution (Center for the New American Dream, 2006; Linn, 2004). Engaging in activities such as playing games, spending time outdoors, reading, doing community service, and playing music together can help to combat materialism (Linn, 2004). Reading provides an important screen-alternate activity that can help counter consumerism; literature is a rising tool for countering consumerism education. Economics reporter Motoko Rich (2011) argues that economics lessons are available in a plethora of children’s books, often inspiring critical thinking. For example, authors such as Roald Dahl and J.K. Rowling have criminalized greedy, spoiled characters like Veruca Salt and cousin Dudley respectively (Rich, 2011). Other consumer-related lesson topics in children’s books might include bartering, choice-making,
saving, the value of money, working, wants and desires, re-use, tradeoffs, and interdependence among both fictional and consumer-specific nonfiction books (O’Malley, 2004). Common Sense Media (2013), a children’s advocacy organization that provides children and their family with information and education about media in order to empower children, also provides guides to books that encourage imagination. Similarly, the Rutgers University Project on Economics and Children (2013) recommends books by topic to help educate children on economics; one topic includes differentiating between wants and needs. In another approach, parody books such as Goodnight Ipad by Ann Droyd ironically reveal just how plugged in people are (2011). Non-fiction books seek to educate children deliberately about consumerism, usually through an environmental lens and efforts such as recycling and waste management (Solid Waste Authority, n.d.). Other fictional classics, such as The Lorax by Dr. Seuss, offer very moralistic lessons about excessive consumerism and extraction. However, the commercialization of this book when was made into a film caused the messages to attract criticism about its true ability to preach about anti-consumerism (Beucke, 2012). (Also see section on The Role of Children’s Literature in Fostering Environmental Responsibility).

Beyond these values and activities, there are also many avenues that can help direct children toward more responsible behavior. The literature points to adults as potential pioneers for countering consumer involvement and materialism. Because parents or guardians and teachers typically provide early childhood education, it is important to understand the role of adults in shaping consumerism. Evidence shows that young children, who are particularly susceptible to influence by marketers, are more likely to have higher levels of materialism without guidance from a role model (Achenreiner, 1997). Consequently, educators, parents, and other child role models are essential in combating consumerism for young children (Achenreiner, 1997; Clark et al., 2011). Clark et al. (2011) found that teachers are significant in increasing marketplace knowledge—an understanding of factors such as price and shopping within the context of consumption—among adolescents. These authors also observed that an increased presence of a teacher role model correlated with lower levels of materialism, yet the results were statistically insignificant (Clark et al., 2011). This is evidence of the potential for teachers to influence consumerism and materialism.
In addition to their ability to foster consumerism, parents also play an essential role in positively shaping consumerism. The Center for the New American Dream (2006) has published a guide for “Tips for Parenting in a Consumer Culture,” which offers parents information how they can help their children to become informed and aware about what they want and what they buy. Coffey et al. (2006) argue that parents, for the most part, dictate conversation among two to eight year-olds and thus serve an important role in what is purchased. Marketers have targeted the parenting process to increase consumption, which serves as evidence that it is a leverage point for shaping consumer attitudes (Coffey et al., 2006).

There are a number of educational attempts that show promise in shaping materialism at an early age. The first is environmental education. Environmental Education (EE) and Education for Sustainability, its closely related counterpart, are based on fostering a respect and care for the natural world and can take place in both formal and informal educational settings (Paden, 2000). Some scholars believe that some level of EE should be mandatory at the early level because it is an important tool for encouraging active participation in environmental and social issues (Flogaitis, Daskolia & Agelidou, 2005).

Davis (1998) argued that early childhood sustainability education is necessary to combat the “intellectual and emotional poverty” that results from consumerism and affluence (p. 118). In general, the literature reveals a very weak and under-investigated relationship between responsible consumption and early childhood sustainability education. However, some research explores the potential for early childhood EE or sustainability education to affect change in terms of consumer perspectives. For example, a 2005 study was conducted on the Australia-based Campus Kindergarten’s Sustainable Planet Project, a sustainability curriculum that was implemented by the school in 1997. The Sustainable Planet Project was initially an attempt by Campus Kindergarten teachers to supplement their curriculum by educating students about their personal interests in recycling, gardening, and nature, which sparked mini-projects that are now embedded into daily lessons. The curriculum uses local, visible environmental problems such as water conservation to educate the students. The result of the 2005 study show that sustainable attitudes around the acquisition of products increased, including bulk product ordering and environmentally friendly cleaning products by the school itself (Davis, 2005).
Tremendous success in transforming attitudes around waste was witnessed at the Campus Kindergarten, with implementation of programs that address bottle and cardboard recycling, the introduction of composting and worm farming, and, thus, a significant reduction in the amount of waste produced (from two bins per day to half of a bin per day) (Davis, 2005). One of the more interesting results of the Sustainable Planet Project was a “litterless lunch program” that advocated against the use of disposable packaging or utensils at lunchtime (Davis, 2005, p. 10).

A Hong Kong environmental education program also implemented several successful activities, including “action type activities,” such as recycling, donations of second-hand goods, and whole-school campaigns to become more environmentally aware (Lo, 2010, p. 576). This same program allowed students to participate in activities such as making toys and art from recycled products (Lo, 2010). These activities have the potential to combat the desire by these children to acquire newly made products. Lastly, Lo’s (2010) Hong Kong study showed that after a series of lessons about the impacts of paper use, some children decided to bring in handkerchiefs for personal hygiene. This shows that sustainability education can spark informed decision-making on a personal consumption level.

Currently, as Kopnina (2011) claims, there is a “pronounced lack of interest in teaching responsible consumption” (p. 217). This implies a lack of understanding about consumerism or a feeling that it is less important than other topics by educators and others in the field. There are also some studies that warn against implementing consumer awareness in sustainability education. For example, Skouteris, Do, Rutherford, Cutter-Mackenzie, and Edwards (2010) argue that because of the pervasiveness of the media in our culture, children are more likely to follow media messages that promote their immediate satisfaction than to follow the environmental or health-related examples set by parents or other role models. Yet, the potential, as identified above, truly exists and the use of environmental education tactics can help children get there.

Another form of education, Reggio Emilia, offers an interesting approach to early childhood education that seeks to encourage simplicity and creative, critical thinking. It is named after its place of origin, Reggio Emilia, Italy, and is driven by a unique set of fundamentals. These include identifying the child as a (1) protagonist, (2) collaborator, and (3) communicator. Reggio Emilia is based on children’s theories and believes that these should dictate what happens
in early childhood education. In the context of consumerism, Reggio Emilia offers some very important opportunities. First, using open-ended questions and open-ended materials for play allows “children to think, imagine, remember, make comparisons, and formulate new ideas” (Caldwell, 1997, p. 40). It is these critical thinking skills that are necessary for assuring that children become constructive consumers. Furthermore, encouraging open-ended play (as opposed to play with branded toys or closed-ended materials) furthermore combats the loss of imagination that can be witnessed as a result of consumerism (Caldwell, 2003). There have been no particular studies that examine the direct relationship between materialism in children and Reggio Emilia, however.

Another educational movement is called TV Turnoff Week (also called Screen Free Week), or a week where a family looks to switch off their media-based entertainment. One study, while it measures experiences around media education programs, shows that switching off media for a week resulted in more creative, outdoor play (Kline, 2005). Similar programs, such as No Logo and Adbusters, are part of a movement called culture-jamming and “seek to break the spell cast over the land by mass advertising” (Dale, 2005, p. 49). Relevant advocacy and media watchdog organizations are popping up all over, including the Alliance for Childhood, Commercial Alert, Commonsense Media, Obligation, Inc., The Center for Media Literacy, and many others, which all provide educational resources (Linn, 2004). These organizations will play an important role in encouraging policies around media for children. There has also been a call for more financial education among scholars on consumerism, particularly in schools (e.g. Beverly & Burkhalter, 2005; Lim, 2005). Lim (2005) advocates that, in early childhood, the most effective consumer education is for parents and teachers to explain that children cannot simply have everything.

Efforts outside of the early childhood realm also show promise for how consumerism can be shaped positively through education in general. S.C. Johnson Corporation has created a curriculum for teenagers through Keeping America Beautiful. This program attempts to directly address product purchasing by showing “Get a Grip,” an educational film on manufacturing efficiency and environmental practices. The curriculum has been encouraged for use at the high school level in natural and social science courses across the country (Georgeson, 2000). This effort serves as an example of a functioning curriculum that directly advocates for
environmentally and socially responsible product acquisition. Lastly, on a systematic level, some educators have banned commercial and branded content in schools and rejected corporate donations (Chaplin & John, 2007).

The above examples indicate that there are many possible values and ways that can help to deter materialism and consumer involvement in children. In addition, scholarly attention has also been focused on measuring materialism and consumer involvement in order to better understand this concept, which could furthermore aid in attempts to shape these values either way.

**Measuring Materialism and Consumer Involvement**

There have been several attempts to both qualitatively and quantitatively measure consumerism and materialistic attitudes, primarily in the consumer studies and psychology fields, yet also amid some environmental scholars (Achenreiner, 1997; Clark et al., 2011; Goldberg et al., 2003; Kopnina, 2011). Goldberg et al. (2003) developed a Youth Materialism Scale, a ten-item scale covering youth perspectives on satisfaction with purchases and possessions, expectations and activities surrounding consumption, the social importance of consumption, and the means to obtain goods and services (See Appendix A). The researchers conducted a study in which they prompted both children and their parents with an extensive set of questions about purchasing habits and media consumption. Upon analyzing the data using the Youth Materialism Scale, the researchers found various relationships between socioeconomic factors and materialism levels. The 2003 study focuses upon nine to fourteen year-olds because the researchers believe that their developmental stage allows them have a better understanding of the means (i.e., money) necessary to consume (Goldberg et al., 2003). An earlier study by Gwen B. Achenreiner (1997) also sought to measure materialism among eight to sixteen year-olds in the Midwestern United States using a five-point index. By measuring the materialism of children at various ages and applying the scale, Achenreiner concluded that children are more likely to be materialistic at ages when they are more susceptible to influence by marketers and peers (1997).

Belk (1985) measured materialism through the sub-traits of envy, possessiveness, and non-generosity, all of which are strong indicators of materialism. Richins and Dawson (1992) also looked at three components of materialism: possession-defined success, acquisition
centrality, and acquisition as the pursuit of happiness. Juliet Schor’s (2004) ‘Consumer Involvement Scale’ asks its research sample, consisting of children aged ten to thirteen, a series of eighteen broad questions on consumerism (See Appendix B). A vast majority of the children sampled using this scale exhibited strong consumerist attitudes (Schor, 2004). Bottomly, Nairn, Kasser, Ferguson, and Ormrod validated this scale for use with children in a 2010 study. Schor (2004) followed up her study with a case study on how those consumer values relate to parent-child relations, media engagement, psychological and social well-being, health, and self-esteem.

Kopnina’s (2011) study of consumerism in the Netherlands is perhaps the closest to any sort of consumer measurement that seeks to account for young children’s ideals surrounding social and environmental responsibility. The intention of this study was to measure the consumer attitudes held by 140 upper-elementary students with the hope of creating a curriculum centered on consumerism in the Netherlands. It also aimed to analyze any differences in these perspectives across different socioeconomic backgrounds. These data were qualitatively measured using multiple methods, including consumption diaries, focus groups, and interviews and were furthermore organized using concept mapping (Kopnina, 2011). She found that Dutch parents and children differ in their knowledge of responsible consumerism and called for more consumption-related education (Kopnina, 2011).

Other studies have focused more heavily on materialism and consumerism in the media. For example, Yang and Oliver (2010) claim that heavy television watching promotes materialism, which furthermore leads to decreased life satisfaction. Spiggle (1986), as mentioned earlier, created a coding system for consumerism and material values in comic books. Her coding system is visible in Appendix C. This coding system identified several possible indicators of consumerism and materialism, including material-related goals, occupation, and product or retail importance and presence.

Children and Their Picture Books

Seventy-nine percent of children are read to daily (for an average of 39 minutes per day) and 59 percent of households with children under six years-old have more than 50 picture books at home (Rideout et al., 2003). Across the market, picture books (also written as “picturebooks” and “picture-books”) take many forms and serve many audiences (Wolfenbarger & Sipe, 2007).
Picture books come in hard-cover, paperback, e-books, computer programs, board books, toddler-pocket board books, coloring books, music books, and more (Shaloo, 1993). The children’s picture book is considered a unique form of literature because of the significance of both the words and the text, which, on their own, could not stand up as literature or art (Jalongo, 2004; Nodelman, 1990). Children’s picture books are usually around 32 pages long (Newbery & Rosoff, 2008). The general public tends to assume that picture books are fictional narratives, but nonfiction and non-narrative picture books are equally as important (Wolfenbarger & Sipe, 2007). Post-modern picture books also seek to add more playful elements into children’s books by altering or dismissing traditional linearity (Wolfenbarger & Sipe, 2007).

Picture books reach a wide audience. Picture books cater most effectively to audiences who respond more to pictures than words (Nodelman, 1990). Traditionally, picture books are created for children aged three to seven, but the scope of this audience has expanded tremendously over time (Salisbury & Styles, 2012). Hanson and Zambo (2005) use picture books in their university classes to aid in the study of children themselves. Some scholars argue that though most children stop reading picture books once their reading skills improve, students of all ages can benefit from reading picture books, especially as it pertains to the study of their aesthetic value and image-text relationships (Wolfenbarger & Sipe, 2010). Zipes (2002) argues, “The major readers… of children’s literature are white, middle-class children, their parents, teachers, university students and professionals in the field, even when the books are multicultural and diverse” (p. 35). The infant and toddler market has also been growing due to stagnancy in traditional market (The Bookseller, 2005).

In the context of the traditional market, children can recognize pictures by nine to twelve months-old, which is long before they develop thorough language skills (Moerk, 1985). Picture books up to 400 words generally accommodate one to three year-olds. These often take the form of alphabet or number books, which allow children to associate words with pictures, and novelty books, which offer interaction through pop-ups, flaps, and other methods of creative construction (Melrose, 2002). For two to eight year-olds, picture books become more of a visual and verbal experience, and involve an important shared experience between the child and the reader. These books can be up to 1500 words long and also aid in the development of literacy (Melrose, 2002).

The behavioral tendencies of children in early childhood (children from birth to age
eight) are also important to note in understanding the audience of picture books (Seefeldt, 2005). For example, from ages three to seven, “imagination reigns supreme” (Acuff & Reiher, 1997, p. 61). Gender differences begin to appear at this age, dictating preferences and behaviors (Acuff & Reiher, 1997). Children also begin to develop trust and thus are more likely to believe the things they are told (Levin & Linn, 2004). Very young children cannot pick up on persuasive intent; instead, they focus on how things look in books and focus on one idea at a time (Levin & Linn, 2004). Imaginative and egocentric thinking dominate children at this age (Seefeldt, 2005).

To relate to his or her audience, the author often imagines or idealizes a reader to whom they write. Children who go along with this implied reader persona will be shaped more by the book; those who do not will gain critical thinking skills (Larkin-Lieffers, 2010). The most successful children’s books utilize few words and make sure that there is no redundancy with the messages of the words and the pictures (Newbery & Rosoff, 2008; Rosen, 2008). Most children read uncritically and want to learn from the stories. However, it is advised that the content or theme of the children’s book should not deliberately point out something that is wrong and should not offer a solution, but should instead depict the world as a complex place that needs further exploration (Aiken, 1998). Stories that involve adult behavior, daily events, primary interest and occupations, and animals offer these platforms (Aiken, 1998). Children best connect to characters that they can relate to, especially ones who are imperfect and have a life that is described thoroughly whether through pictures or words (Gephart, 2010). Children are also attracted to nurturing characters, characters that they can emulate, or characters that they do not identify with (such as an evil villain) (Acuff & Reiher, 1997). In order to provide this description, the character’s motivation and context are very important. The character must also be believable (Melrose, 2002).

**The Children’s Picture Book Market**

While children will generally spend money at their disposal on other items, the children’s book industry (also including young adult books) brought in $840 million in the first half of 2012 (Publishers Weekly, 2012; Zipes, 2002). The most frequently purchased format is hardcover books, followed by paperbacks, then e-books (Publishers Weekly, 2012). Despite the hype of e-books, children still prefer and have an affinity toward print media (Milliot, 2013). Most children from birth to six years-old acquire their books via their parents from Amazon.com, followed by
libraries, then big box stores such as Walmart, whereas older children most frequently get their books from libraries. Children of all ages rely on their friends more than bookstores and, lastly, the library to obtain book recommendations (Milliot, 2013).

Television and other forms of screen time have transformed both reading habits and picture books themselves (Pollack, 1980). As described in the “How Children Become Consumers” section above, picture books have become a hot market item and have become heavily branded. This change came about when libraries lost funding in the 1980s. Coupled with more disposable spending in the hands of children, chain bookstores had to step in to preserve the book market. However, these booksellers and their customers, unlike librarians and teachers, “[don’t] have the time nor the professional yardstick to make a considered decision about a children’s book,” (Pollack, 1980, p. 42-43). Publishers today play a significant role in the branding of children’s literature. Some publishers argue that branding at least gets children to read. However, it is likely that the quality and messages of the books suffer significantly because the books are designed to sell more so than to educate and entertain (Zipes, 2002). In Europe, publishers are cutting back the range of books and instead focusing on making their books “giftier” by adding special packaging and games inside each book (The Bookseller, 2005, p. 12). Books are more about the familiar characters now than a tool for literacy (McGillis, 2002; Pollack, 1980). Additionally, 76 percent of children now have talking books and most have literary products based on TV characters (Rideout et al., 2003), which Beder (2009) and Linn (2004) might argue takes away from the possibility for creativity in reading picture books. Other publishers have started to create their own books in-house that are intended for mass-market sales (Pollack, 1980).

Yet, despite this change, parents still believe that picture books are “very important” and two-thirds believe that they are more important than other media like computer activities, videos, puzzles, and educational television (Rideout et al., 2003). Bickford (2010) calls upon the role of libraries to encourage non-brand-based books and encourage play and creativity through the books they promote, but this is difficult. Book awards exist to help guide parents, teachers, librarians, children, and booksellers alike toward better books, though the success of this has not been studied.
Several awards exist for picture books. One of the best-known and most prestigious awards is the Caldecott Medal, which is given to one illustrator each year for the most distinguished picture book. A number of honors awards are also named each year (Association for Library Service to Children, 2013). Another important award is the Charlotte Zolotow Award, which is given yearly to the “author of the best picture book text” and also notes several honors books (Cooperative Children’s Book Center, 2013). Most awarded books, such as the formerly mentioned, are adult-selected, though some are child-selected. Each state, for example, has at least one award featuring books selected by children. Children tend to focus less on quality than adults do and enjoy humorous books more (Hilbun, Claes, & Griffiths, 2010).

Internationally, books that tend to win award are those that reflect the country’s culture, feature imagination or creativity, deal with lessons or morals, and those with animal characters (Hilbun et al., 2010). These award lists note a great variety of books, all of which have different possible effects on their readers.

**Cognitive Development through Picture Books**

Cognitively, reading picture books has tremendous importance in child development. According to Moerk (1985), picture books are crucial in language development. The first way that this occurs is through interactions between reader and child. For example, pointing motions made by both young child and parent reader in reading a picture book is crucial to vocabulary development; children will model their vocabulary after what their parent points to and repeats the name of (Moerk, 1985). Additionally, the structure of the text in picture books, often rhythmic and repetitive, aids in vocabulary development. Children even become so attached to the repetitive nature of their books that they “insisted upon correcting the narrator” if the text even slightly varies from what they have heard in the past (Moerk, 1985, p. 554). This, thus, aids in memory building (Moerk, 1985). Picture books are also essential in introducing objects that may not be present in a child’s daily life, such as other cultures or exotic animals, which might only be present to children through television otherwise (Moerk, 1985). This has the potential to broaden children’s understanding of the world.

Even the act of reading to babies is extremely important and has been shown to enhance preparation for school (Straub, 2009). Very young children are able to “read” picture books because they understand what the pictures tell them and thus learn how stories work (Johnston &
Frazee, 2011). Straub argues that “babies who are not read to as infants and preschoolers enter school with a major deficit” (2009, p. 352). Those students who do enter school with learning deficits or who are considered at-risk can increase their school performance by engaging with picture books (Justice & Ezell, 2002).

A few scholars note that literary competence is developed through picture book reading. This includes understanding main characters, plotlines, artistic strategies, early grammar, and story structures (Prior, Willson, & Martinez, 2012; van der Pol, 2012). Sipe reiterates this in his 1998 article, writing:

Picture books… give children the opportunity to engage in an unending process of meaning making as every rereading brings about new ways of looking at words and pictures. In other words, picture books allow children to have multiple experiences as they engage in creating new meanings and constructing new worlds (p. 107).

Therefore, picture books serve as important tool for learning morals and practicing analysis and meaning-making even before children can truly read. Lastly, some scholars point to the ability for picture books to help with early learning of mathematics concepts (van den Heuvel-Panhuizen & van den Boogaard, 2009).

**The Role of Picture Books in Socialization**


Children’s literature today continues to be a vehicle for cultural reproduction. From traditional characters and plots to postmodern stories that question status quo, the writers and illustrators of our culture present images of daily life in America that young readers can internalize and build upon...The stories and pictures provide an explicit guide and act as a stabilizer for young children just coming to terms with social behavior and beliefs (p. 41).

In the past, O’Neil argues, books have set the mainstream as privileged and with an above average standard of living. Often, authors do this intentionally; their viewpoints are subtly introduced through the characters and narrative (P. Shannon, 1986). More modern books entice children to be critical thinkers and to develop social values such as fairness and an appreciation for diversity, though this can vary. In a study done on picture books in the United States, P. Shannon (1986) found that picture books typically present characters that act individualistically;
the characters focus on their own self-development and personal emotions, but are less concerned with cooperation and community well-being.

More recent studies focus on awareness of sexual orientation and same-sex relationships, mental and physical disabilities, and other modern issues and the use of picture books to explore these issues (Matthew & Clow, 2010; O’Neil, 2010). Other studies focus heavily on gender socialization within picture books. For example, Crabb (1994), in his study of material culture and gender in picture books, found that female characters are more likely to be pictured using household objects than male characters. Assumptions have also been made that boy-specific books should adopt formats similar to action-packed comic books in order for boys to be more likely to read (McGillis, 2002). All of these behaviors have the possibility to be modeled by the audience (Crabb, 1994). P. Shannon (1986) echoes this, writing, “Books provide examples that confirm and challenge the decisions of children’s daily lives,” (p. 656).

Picture books also provide insight into children in general. “Children’s books are one of the many reflections of, and influences on, cultural and individual images in childhood,” (Larkin-Lieffers, 2010, p. 76). Hansen & Zambo (2005) argue that picture books can be used to study children themselves. The authors use these books to teach child development. They write, “Virtually every [child development] theory or principle, with a little creativity and a good selection of stories, can come alive in the pages of a book” (Hansen & Zambo, 2005, p. 41). More specifically, picture books provide strong examples of physical development, cognitive development, and socio-emotional development in young children. For example, they argue that in Lilly’s Purple Plastic Purse by Kevin Henkes (2006), Lilly’s egocentric attitude, imaginative activities, and other personality traits are representative of what might be typical of a preschooler (as cited by Hansen & Zambo, 2005). Picture books provide a unique lens into early childhood thinking and behaviors.

In addition to the social value of the content of children’s books, picture books have a tremendous impact on readers in general. One of the most significant impacts of reading children’s books is fostering a connection between child and parent. Johnston and Frazee (2011) describe this as a loving experience where “a space is created—a holy space, if you will—where the book, the child, and the adult are under a spell together,” (Johnston & Frazee, 2011, p. 11). Thus, picture books help to create commonalities for children and adults.
The Role of Picture Books in Fostering Environmental Responsibility

Scholarly attention has increasingly been paid to the role of children’s literature in shaping environmental values in addition to social values. More specifically, there is significant literature on how environmental responsibility can be encouraged through children’s literature. Depictions of nature and animals have declined tremendously over time, with images of the built environment in children’s literature more prominent. This provides evidence that children’s literature increasingly lacks the ability to guide students toward an appreciation for and understanding of the natural world and the role of humans in it (Williams, Podeschi, Palmer, Schwadel, & Meyler, 2012). UNESCO (2002) called for more environmental children’s literature “in order to influence children's concepts of and behaviour towards the environment” (n.p.). Scholars agree that environmental awareness and attitudes can be fostered directly through children’s books or by using this literature as a jumping off point for other environmental lessons (Burke & Cutter-McKenzie, 2010; Ramos & Ramos, 2011). Other studies argue that “ecologistic and moralistic attitudes toward the environment are correlated” with reading books (Eagles & Damare, 2010).

Burke and Cutter-Mackenzie (2010) identify four beneficial steps that allow for this success. They argue, first, a child engages with a picture book and identifies with the environmental content and images of the book. This engages their imaginations, allowing them to explore possible interpretations. These interpretations are likely to spark ecological literacy. Then, readers ask how they can engage in active participation or sustainable action on the issue (Burke & Cutter-McKenzie, 2010). The desire to engage civically in environmental issues also occurs because readers relate to the characters in the stories, who often go through a process of gaining environmental awareness that is similar to one the audience might experience (Bigger & Webb, 2010; Cecil, 1996). By relating to these characters, the readers must also engage in the issues that they face and are thus forced to formulate solutions or opinions on the issues (Bigger & Webb, 2010). Thus, new perspectives and role models for responsible action are gained through children’s literature. Using stories to spark environmental responsibility and knowledge is additionally effective because learners are able to make generalizations about environmental concepts that might otherwise be too complicated for them to understand (Butzow & Butzow, 1999).
Not only do picture books with written story lines have the potential to foster this, but also more and more attention is being paid to the illustrations in environmental children’s literature. In an evaluation of two wordless picture books, it was determined that merely having pictures in children’s books encouraged “more active cooperation in the process of endearing meaning” (Ramos & Ramos, 2011, p. 326). Thus, critical thinking skills, which are essential in environmental responsibility and action, are achieved (Ramos & Ramos, 2011). The imaginative qualities of children’s books in general also have this effect and allow students to expand on their existing knowledge and context to explore new ideas. Thus, children’s books are gateways through which environmental responsibility can occur. Furthermore, literature such as children’s picture books, both traditional non-fiction and fiction, is also argued to be more effective at getting a student response than textbooks (O’Brien & Stoner, 1987).

The children’s book industry has seen significant infiltration from corporate sponsorship, which can inhibit the spread of environmental ideas and instead promote environmentally destructive thinking (Bickford, 2010; Hade, 2002). Thus, while there have been several reviews conducted by scholars that provide insight into the potential role of and uses for existing children’s literature for environmental education (Cecil, 1996; Hug, 2010; O’Brien & Stoner, 1987; Ramos & Ramos, 2011), there still exists a lack of enough environmental education within mainstream children’s literature to overpower the negative societal influence (Cecil, 1996).

Conclusion

The literature presents a growing concern over the social, psychological, and emotional well being of children in an increasingly consumer-driven, materialist world. Scholars have identified several major avenues through which children potentially become consumers. This development first happens because of the psychological vulnerability of young children. This allows the media, including advertising, television, electronic games, and literature to prey upon children. Scholars might consider further evaluating the materialistic content of a case study of children’s television programming in order to determine exactly what types of values this type of media promotes. Other avenues for developing materialism and consumer involvement include toys and scripted play, play arenas, schools, and social life, including interactions with adults and peers. These lead to tremendous negative effects, including damaged relationships, decreased morality, materialism, depression, obesity, and decreased creativity, to name a few. It appears
that environmental education, alternative education programs, parental efforts, outdoor engagement, as well as values such as gratitude and sharing are the most studied ways to combat consumerism.

Expanding upon one of these avenues by which children become consumers (children’s picture books) has revealed a significant role for picture books in the lives of children, as both a tool for socialization and a lens through which to study childhood and children’s culture. Picture books can influence not only social values, but also cognitive development and environmental attitudes. Future studies should more specifically focus on the types of attitudes children gain from picture books, as well as the role of material values in these important parts of childhood.
METHODS

Overall Strategy & Goal

The purpose of this study was to examine the potential role of children’s picture books in perpetuating consumer socialization and in the development of material values in young children. It, therefore, sought to answer the question:

“How do children’s picture books potentially deter or reinforce materialistic values and consumer culture?”

I answered this through an exploratory content analysis of illustrations and text in 30 children’s picture books. I created a coding guide using an iterative technique, and then coded the books for indicators of materialism and consumerism. Finally, the results were analyzed for the frequency of the presence of these indicators and their relationships to other factors across the sample. The study was conducted from June 2012 until its completion in May 2013.

Objectives

This study involved the completion of two major objectives, outlined below.

Objective 1: To select a comprehensive sample of children’s picture books.

Step 1: Survey the children’s book market

In order to first begin to select a comprehensive sample of children’s picture books, it was necessary to gain an understanding of what was actually being read and why. Beginning at the Fletcher Free library in June 2012, I perused the vast picture book collection as well as books explicitly about the environment, as recommended by one of the assistant librarians. This allowed me to get a strong sense for different types of picture books. The librarian also directed me toward the American Library Association and The Cooperative Children’s Book Center websites, particularly to review the Caldecott Medal and Charlotte Zolotow Awards for children’s picture books. This led to perusal of other recommended book lists for young children from resources such as the Children’s Book Council, American Library Association, New York

I visited local book stores, including independently owned Flying Pig Books in Shelburne, Vermont, and Phoenix Books in Burlington, Vermont, as well as Barnes & Noble in South Burlington, Vermont, and spoke with their owners or managers about the most-read, most popular and least-read books. I inquired about board books versus regular books at the Flying Pig. At Barnes & Noble, I took photographs of the shelves to determine how the books were organized and marketed (See Appendix D). Informal meetings with other librarians and book experts, including Kelly Wood of Champlain Elementary School in Burlington, Vermont, and Judy Kaplan of the University of Vermont in Burlington, Vermont, helped to solidify some other considerations for selecting a comprehensive sample, including gender, multiculturalism, and other themes.

Step 2: Determine the number of books to be selected

A total of 30 books were carefully selected for this study out of interest in time. The selection criteria are described below.

Step 3: Define sample criteria

The picture books selected for this study are appropriate for children of approximate ages two to eight years-old (early childhood). It is assumed that the books could be read to children by parents, and these children could later grow to read to themselves. The picture books were selected from those published over the last 15 years between 1998 and 2013. The books were not selected for specific morals or themes; they would be realistic narratives with characters and settings to which a young audience could. This excluded naming books, alphabet books, and similar-style books that did not tell a story. The books also featured a relatively equal amount of text and illustration, which made them more accessible to very young readers.

Step 4: Select books.

With the above criteria in mind, the books for this study were selected from three lists (called source-lists in this study). The first source list was directly librarian-recommended by Kelly Wood, head librarian at Champlain Elementary School in Burlington, Vermont. This list is abbreviated as “LR” in this study. With a bit of background on my research, I asked Mrs. Wood
to show me what books kindergarteners were picking up most frequently. She explained that there is often a large gender divide between which books are chosen, and presented both boy-oriented and girl-oriented books as well as some in combination. Most of the books she picked out were published after 1998. While it should be noted that Mrs. Wood brought out a few books featuring television or movie characters (such as Star Wars), they were not considered due to such clear ties to the consumer world. Of the 18 books recommended by Mrs. Wood, I chose ten based on the criteria above. Appendix E provides a detailed explanation of why some of the books were chosen over others.

The second list from which the books were chosen was the Caldecott Medal Winners from 2003 to 2012, abbreviated as “CMW” in this study. The Randolph Caldecott Medal was first given in 1938 and seeks to commemorate “the artist of the most distinguished American picture book for children” (Association for the Library Service to Children, 2013, online). In addition to one winner per year, there are also three to four honors recipients each year. The terms and criteria for the selection of this winner are quoted from the American Library Association website in Appendix F (Association for the Library Service to Children, 2008). For the purposes of this study, only the winners from each year were selected, totaling ten books.

The third list that I selected books from was The New York Times Bestsellers—Picture Books (abbreviated as “NYT”). A version of this list appeared in the September 16, 2012 issue of The New York Times Book Review. For a full list of titles, see Appendix G. These rankings reflect sales for the week ending September 1, 2012. The list is published weekly (The New York Times, 2012). This particular date was chosen due to its original selection for potential use in this study at that time as well as the thought that it might reflect the purchases of young children around the start of the school year when reading is highly encouraged. The NYT list reflects the books with the highest purchase records, many of which have been on the list for as many as 48 weeks (The New York Times, 2012). The New York Times measures sales from independent and chain retailers, online retailers, universities, supermarkets, department stores, newsstands, as well as e-book sales (The New York Times, 2012). Many of these books were also featured on the “Top Picks for Kids” shelves at Barnes & Noble’s South Burlington, Vermont, indicating that they are well-advertised and thus more likely to be requested by children and picked up by
parents who shop at these major bookstores (See Appendix C for Barnes & Noble display photos). All of the books on this source list were used in the study.

In conclusion, the sample is composed of a triangulated sample of high profile, directly preferred, and/or high quality picture books, which is consequently very likely to be representative of the books that have been regularly read by and sold to children over the last fifteen years. Each book was given a number label (01-30), and I noted its author, illustrator, year of publishing, publisher, and the list from which it was chosen. (See Appendix H and results section for the finalized list).

**Objective 2:** To develop and implement an efficient and accurate system for assessing depictions of consumer involvement and materialistic values in children’s picture books.

**Step 1: Define evaluation criteria.**

The literature review revealed that very few studies have been conducted on children’s books around the social values of interest. As a result, it was necessary to create an original set of evaluation criteria based on the themes across the literature on children’s materialism, consumerism, and counterattacks. This process was conducted iteratively and interactively. Through studies and concepts of these themes identified in the literature review (Beder, 2009; Coffey et al., 2006; Kindlon, 2001; Louv, 2008; Rideout et al., 2003; Schor, 2004; Spiggle, 1986, for example), I initially identified several major themes present in the literature on children as consumers. For example, Susan Spiggle’s study (1986) provides one of the most relevant sets of coding categories and indicators on material values in literature, but this dated study is more specific to comic books, which have a far more realistic, complicated format. However, a few of her coding themes, including product-character interactions and commercial importance, were considered in the initial coding process (Spiggle, 1986). Schor’s (2004) study about children’s consumer involvement also points to the theme of social relationships around consumerism, notably comparison of goods among peers and relationship with parents. Particularly, Coffey et al. (2006) and Kindlon (2001) argue that child-parent relationships are extremely important in the context of materialism. Finally, I noted reflections of consumer culture such as standard of living, presence of excessive goods, and vanity (Kasser et al., 2004).
In addition, it was important to note how the books could possibly deter materialism. While it must be noted that reading books is an important non-screen activity that prompts imagination in young children (Rideout et al., 2003; Linn, 2004), more concrete indicators of potential deterrents of materialism were selected. These include orientation to the environment, presence of open-ended, imaginative play, and sharing or other reciprocal relationships (Belk, 1985; Linn, 2004; Louv, 2008, for example).

To assure that this study was able to evaluate the wide range of forms and corresponding indicators that materialism and consumerism have, I first started with a list of five broad themes: obvious or blatant consumer involvement, subtle consumer involvement, social relationships, counter-consumerism, and environmental messages. These allowed me to gain an initial understanding of what was present in each book before refining my coding categories.

Step 2: Determine the level of analysis.

For the purposes of this study, I decided to look not at single words that might indicate materialism, but at the text, including dialogue, and the illustrations, as well as the two in combination. This more closely matched the experience that a young child might have with a picture book, as they pay attention to both individual elements and the overall story (Nodelman, 1990; Wolfenbarger & Sipe, 2007). Images and text were evaluated both based on explicit statements of materialistic values and consumerism as well as more subtle, engrained images and statements. Each different occurrence of these units was named as a separate indicator.

Step 3: Decide upon a pre-set or interactive set of concepts or categories

This study used an interactive set of concepts, which means that the content analysis was conducted initially while keeping the broad themes from the literature in mind, but was not limited to any particular indicators. This is necessary because, in my review of the literature, I did not uncover a comprehensive existing coding system for children’s picture books. Creating a new system allowed for the possibility of both expected and unexpected evidence of material and consumer involvement and/or counter-involvement.

Step 4: Develop rules for coding.

The content was coded for the mere existence of indicators as opposed to the frequency within each book as a result of the short length of the picture books. For example, if a particular
indicator occurred in many places throughout one book, that indicator would be marked as “present,” the same way that a particular indicator only occurring once in a book would be marked. Irrelevant or particularly neutral information was disregarded. If relevant, the book cover was analyzed, but the inside flaps and front inside pages were not. The book was thus analyzed from the first page with text or images to the last of the same.

Step 5: Conduct an initial reading of each book

In implementing the coding system, the first step was to read the first book from beginning to end aloud in order to simulate a parent reading to their child. This also allowed for assurance that the books met the sample criteria.

Step 6: Conduct open-coding & generate a list of indicators

I then read the books twice more. During these readings, I noted potential indicators using the concepts outlined in the literature review and keeping in mind the broad themes outlined in Step 1. I recorded specific page numbers, quotes and/or illustration descriptions.

Step 7: Organize indicators

As this evaluation system is brand new and features an interactive way of coding the picture books, it was necessary to then go back into my notes and to determine an indicator name and coding definition for each example noted. Once the indicators were defined, I then established ten categories under which these indicators were sorted. The categories were furthermore organized by a new, updated set of five major themes. Finally, the indicators were also designated with a “potential type,” i.e. as pro-consumer or counter-consumer indicators. Pro-consumer indicators are those that are more likely to encourage materialism and consumerism; counter-consumer indicators are those that are more likely to discourage materialism and consumer involvement, and, in turn, more responsible behavior.

Step 8: Generate a coding guide and sheet

Once the above indicators were named and defined, a coding guide was created for use in the final coding of this sample. This coding guide offers theme, category, and indicator definitions, as well as their potential type. This guide may be viewed in the results section. A blank version of this coding guide was also created for each book (01-30).

Step 9: Conduct refined coding
Once the coding system was established, each book was read another five times, once for each theme, noting instances of each indicator and recording specific examples with page numbers within the blank coding sheets. In some cases, it was necessary to add additional relevant indicators to various categories as the books were explored in detail; all of the books were then re-reviewed for the presence of that particular indicator.

**Step 10: Compile data for analysis**

Finally, I compiled the data in a binary format (0 for not present, 1 for present) in a Microsoft Excel spreadsheet for further analysis.

**Analysis**

Due to the exploratory nature of this study, the data were analyzed in multiple ways. After collecting the data, a number of calculations were conducted. First, the total number of occurrences of each indicator was tallied across the sample. These totals were then averaged across their respective categories and themes. I also calculated the sum of indicators in each book, as well as a total of pro- and counter-consumer indicators.

These computations, first, allowed me to rank the frequency of each indicator across the sample and, therefore, to compare the overall presence of the different indicators. I also ranked and analyzed the indicators within each category, and explored both how frequently and in what manner each indicator appeared. This analysis was followed by an examination of which categories overall and which themes overall had the greatest frequency. I also compared the frequency of each indicator within each source-list. Another form of analysis involved separating out the counter-consumer indicators (those that might deter materialism and consumerism) and pro-consumer indicators (those that might reinforce materialism and consumerism) and tallying their occurrences for each book. This allowed for a comparison across each book as well as across each source list to determine the variety of potential ways that each book could shape these values.

There are also several calculations that were used in the analysis phase of this study that should be mentioned for the sake of replication. The total frequencies of each indicator were calculated by a simple sum. The percent distributions of these frequencies were calculated by dividing the total number of occurrences of each indicator by the total number of books in the
sample (30). The mean, or average, frequencies were determined using a sum of all of the indicators within a category, theme, or overall, and were divided by the number of indicators in that particular group. Other calculations included sums of pro- versus counter-consumer indicators both as is and within each book. The final calculation involved totaling the number of different pro- and counter-consumer indicators in each book within each source list in order to compare them.

**Limits to Methodology**

First, this study is limited by the sample, which seeks to be representative of what is being read by children. Primarily, the size of the sample (30 books) only represents a tiny fraction of the number of books published and read each year, not to mention of those already in circulation. The size of the sample was primarily limited by the time allotted for this study. Secondly, the criteria used to select these books also limit the scope of the research. For example, by specifying that the books must have been published between 1998 and 2012, many classic, widely read picture books are excluded from the study. Lastly, librarian Kelly Wood at Champlain Elementary School in Burlington, Vermont, personally recommended the books that make up the Librarian-Recommended list. The preferences and tastes of her youngest students, as speculated by Wood, may not be representative the national population’s ideas of popular books.

This study is also limited by the nature of the construction of the coding system, which was constructed iteratively from the specific sample selected for this study. If it were to be used by future researchers, it may need to be expanded to include some other possible indicators that may have the potential to shape material and consumer values in other books. Furthermore, this study is limited by the polarity of the coding units. By only asking whether an indicator is present or not and, in turn, not assigning a strength to the presence of each indicator, I limit the ability to grade or rate each book or sample group and therefore to truly be able to compare them to each other. Additionally, by deliberately neglecting to code any neutral values or events within the books, it is possible that the potential indicators established by this study could be either weakened or strengthened by the neutral elements in each story. However, due to the fact that readers gain different things from each story each time it is read, this would have been difficult to determine without doing an additional study on the reactions of the readers to the books.
RESULTS

Final Sample

The final sample for this study may be seen in Table 1 below, sorted alphabetically by author’s last name. A more detailed table of the sample is available in Appendix H. The sample was selected according to the methodology in Methods section. One substitution was necessary within the list of Caldecott Medal Winners. The Invention of Hugo Cabret by Brian Selznick (2007), the 2008 winner of the Caldecott Medal, did not meet the criteria for the sample selection due to the fact that it was a lengthy text with limited illustrations. Knuffle Bunny Too: A Case of Mistaken Identity by Mo Willems (2007), which was a Caldecott Honor Winner for the same year, replaced this title.

Table 1: Final Sample, Alphabetical by Author

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Illustrator(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cronin, Doreen</td>
<td>Lewin, Betsy</td>
<td>Click, Clack, Moo: Cows that Type</td>
</tr>
<tr>
<td>Duskey Rinker, Sherri</td>
<td>Lichttenheld, Tom</td>
<td>Goodnight, Goodnight Construction Site</td>
</tr>
<tr>
<td>Falconer, Ian</td>
<td>Falconer, Ian</td>
<td>Olivia and the Fairy Princesses</td>
</tr>
<tr>
<td>Falconer, Ian</td>
<td>Falconer, Ian</td>
<td>Olivia</td>
</tr>
<tr>
<td>Gerstein, Mordicai</td>
<td>Gerstein, Mordicai</td>
<td>The Man Who Walked Between the Towers</td>
</tr>
<tr>
<td>Henkes, Kevin</td>
<td>Henkes, Kevin</td>
<td>Kitten’s First Full Moon</td>
</tr>
<tr>
<td>Hills, Tad</td>
<td>Hills, Tad</td>
<td>Rocket Writes a Story</td>
</tr>
<tr>
<td>Joyce, William</td>
<td>Joyce, William; Bluhm, Joe</td>
<td>The Fantastic Flying Books of Mr. Morris Lessmore</td>
</tr>
<tr>
<td>Juster, Norton</td>
<td>Raschka, Chris</td>
<td>The Hello, Goodbye Window</td>
</tr>
<tr>
<td>Kann, Victoria; Kann, Elizabeth</td>
<td>Kann, Victoria; Kann, Elizabeth</td>
<td>Pinkalicious</td>
</tr>
<tr>
<td>Klassen, Jon</td>
<td>Klassen, Jon</td>
<td>I Want My Hat Back</td>
</tr>
<tr>
<td>Kotzwinkle, William; Murray, Glenn</td>
<td>Audrey Colman</td>
<td>Walter the Farting Dog</td>
</tr>
<tr>
<td>Litwin, Eric</td>
<td>Dean, James</td>
<td>Pete the Cat: I Love My White Shoes</td>
</tr>
<tr>
<td>Litwin, Eric</td>
<td>Dean, James</td>
<td>Pete the Cat: Rocking in My School Shoes</td>
</tr>
<tr>
<td>Litwin, Eric</td>
<td>Dean, James</td>
<td>Pete the Cat and His Four Groovy Buttons</td>
</tr>
<tr>
<td>McMullan, Kate &amp; Jim</td>
<td>McMullan, Jim</td>
<td>I Stink!</td>
</tr>
<tr>
<td>Pinkney, Jerry</td>
<td>Pinkney, Jerry</td>
<td>The Lion and the Mouse</td>
</tr>
</tbody>
</table>
Table 2: Coding Themes & Definitions

<table>
<thead>
<tr>
<th>Theme #</th>
<th>Theme Title</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Individual Material Orientation</td>
<td>Includes indicators that pertain to personal traits and behaviors related to material objects, regardless of social context.</td>
</tr>
<tr>
<td>B</td>
<td>Interpersonal Material Orientation</td>
<td>The use and perceptions of material goods within a social context, often within interactions or relationships with others.</td>
</tr>
<tr>
<td>C</td>
<td>Social Norms</td>
<td>Behaviors or lifestyles that represent how a standard person should live.</td>
</tr>
<tr>
<td>D</td>
<td>Commercialization</td>
<td>The use of the picture book for business, such as marketing.</td>
</tr>
<tr>
<td>E</td>
<td>Environmental Messages</td>
<td>The interactions between characters and environment, as well as resulting attitudes.</td>
</tr>
</tbody>
</table>

Within these themes, ten categories were established to help organize the indicators by type. These categories are defined below in Table 3:
<table>
<thead>
<tr>
<th>Category #</th>
<th>Category Title</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Personal attachment to objects</td>
<td>Possession of and relationship to material goods by an individual character, including attitudes around objects or products.</td>
</tr>
<tr>
<td>2</td>
<td>Social comparison &amp; motives</td>
<td>The role of material goods in defining oneself, including individual motives for using, attaining, or disregarding material goods in a social context.</td>
</tr>
<tr>
<td>3</td>
<td>Character-peers interactions</td>
<td>The role of material goods directly in interactions and relationships with others and the nature of these relationships.</td>
</tr>
<tr>
<td>4</td>
<td>Adult-child interactions</td>
<td>The nature of adult-child relationships and the role of material goods within them.</td>
</tr>
<tr>
<td>5</td>
<td>Lifestyles</td>
<td>Depictions or expressions of how characters live their lives, including values and standards.</td>
</tr>
<tr>
<td>6</td>
<td>Desires/Wants</td>
<td>Expressions of items, services, or gratification desired by characters.</td>
</tr>
<tr>
<td>7</td>
<td>How Time is Spent</td>
<td>Materials-related activities performed by characters or described by narrator or illustrations.</td>
</tr>
<tr>
<td>8</td>
<td>Commercial Presence</td>
<td>The presence of marketing tactics such as labeling or advertising to show that objects have been or could be purchased.</td>
</tr>
<tr>
<td>9</td>
<td>Nature Immersion</td>
<td>Time spent and benefits of spending time outdoors.</td>
</tr>
<tr>
<td>10</td>
<td>Environmental Practices</td>
<td>Treatment of the environment and/or products in environmentally responsible or irresponsible ways.</td>
</tr>
</tbody>
</table>

A total of 50 indicators came out of the interactive coding of the sample. They are listed and defined below, then designated a “potential type” (in essence, whether they are a pro-consumer indicator and, thus, likely to encourage materialism and/or consumer involvement or whether they are a counter-consumer indicator and, therefore, likely to discourage materialism and/or consumer involvement).
### Table 4: Coding Indicators & Definitions, by category

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Definition</th>
<th>Potential Type (Pro- v. Counter-Consumer)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1: Personal Attachment to Objects</td>
<td>Attachment to objects for comfort or routine</td>
<td>Characters uses objects to help them overcome unfamiliarity or to gain reassurance about the world around them.</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td>Attachment to objects for happiness/ emotional satisfaction</td>
<td>Characters’ emotional stability depends on the presence and performance of a product; happiness increases or is maintained when an object is used.</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td>Emphasis on “love” of products</td>
<td>A “love” for a particular product is explicitly stated or illustrated.</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td>“Going with the flow”</td>
<td>Characters exhibit an aloofness or acceptance if material goods they are attached to change form or break.</td>
<td>Counter</td>
</tr>
<tr>
<td></td>
<td>Physical attachment to objects</td>
<td>Characters exhibit attachment to objects through physical contact with it, without explicit emotional dependence placed on it.</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td>Friendship with products/ objects</td>
<td>Characters treat particular objects like peers and develop relationships with them.</td>
<td>Pro</td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2: Social Comparison &amp; Motives</td>
<td>Self-acceptance despite differences</td>
<td>Character accepts themselves, even when they are different from the norm.</td>
<td>Counter</td>
</tr>
<tr>
<td></td>
<td>Changing to fit in</td>
<td>Character makes a visible effort to change something about itself in order to feel accepted.</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td>Material goods as a vehicle to fit in</td>
<td>Characters use or attempt to use products such as clothing or possessions to gain a sense of belonging in the context of their social frame.</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td>Material goods as a vehicle to stand out</td>
<td>Characters use or attempt to use products such as clothing or possessions to differentiate themselves from the norm.</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td>Material goods as a vehicle for approval/gaining friends</td>
<td>Material goods are necessary in order for characters to gain friends or approval of their peers/ authority figures.</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td>Self-concept articulated through goods</td>
<td>Characters define themselves or a part of themselves through what they own or wear.</td>
<td>Pro</td>
</tr>
<tr>
<td>3: Character-Peer Interactions</td>
<td>Reciprocity/ altruism</td>
<td>Social exchanges involve doing good for others, whether or not the recipient of this good has done something for the giver.</td>
<td>Counter</td>
</tr>
<tr>
<td></td>
<td>Sharing</td>
<td>Material goods are shared among characters.</td>
<td>Counter</td>
</tr>
<tr>
<td></td>
<td>Focus on objects instead of peers in social setting</td>
<td>Character’s attention is placed on the material goods they possess instead of the characters around them.</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td>Product-centered social interactions</td>
<td>Material goods are an important and integral part of characters’ actions toward or relationships with others.</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td>Lying/manipulation as a means for acquisition</td>
<td>In order to obtain or maintain possession of something, characters lie or perform foul deeds to other characters.</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------------------------------------------</td>
<td>------------------------------------------------------------------</td>
<td>------------------------------------------------------------------</td>
</tr>
<tr>
<td>Giving out of self</td>
<td>Goods or services are offered in order to help the character get</td>
<td>Pro</td>
<td>Pro</td>
</tr>
<tr>
<td>interest</td>
<td>what they want. Includes bribery.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Disregarding product</td>
<td>The importance or anticipated role of objects decreases in favor</td>
<td>Counter</td>
<td>Counter</td>
</tr>
<tr>
<td>importance in favor of</td>
<td>of positive relationships with other characters.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>friendship</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jealousy</td>
<td>Characters express envy toward objects or traits of another</td>
<td>Pro</td>
<td>Pro</td>
</tr>
<tr>
<td></td>
<td>character.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nagging/repeated</td>
<td>Characters persistently demand a good or service from and/or</td>
<td>Pro</td>
<td>Pro</td>
</tr>
<tr>
<td>product requests or</td>
<td>attempt to negotiate for that good or service with an authority</td>
<td></td>
<td></td>
</tr>
<tr>
<td>negotiation</td>
<td>figure.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meaningful adult-child</td>
<td>Child characters engage in beneficial relationships with the</td>
<td>Counter</td>
<td>Counter</td>
</tr>
<tr>
<td>relationships</td>
<td>adults in their lives, often involving meaningful dialogue,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>openness, encouragement, and positive activities.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Authoritarian/</td>
<td>Adult characters are depicted as authoritative, often in</td>
<td>Pro</td>
<td>Pro</td>
</tr>
<tr>
<td>disciplinary adult-</td>
<td>response to or causing defiance of child characters.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>child relationships</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expressions of love</td>
<td>Loving expressions, either physical or verbal, are shown</td>
<td>Counter</td>
<td>Counter</td>
</tr>
<tr>
<td></td>
<td>between child characters and authority figures.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Theme C: Social Norms

<p>| Standard of living:  | The lifestyle of the characters, indicated by possession value  | Pro                                                              | Pro                                                              |
| above average        | or home, indicates a level of wealth that may not be attainable |                                                                  |                                                                  |
|                      | by the average reader.                                          |                                                                  |                                                                  |
| Significant number   | Characters possess or characters’ homes or settings have a      | Pro                                                              | Pro                                                              |
| of toys present      | large number of toys present, often scattered around bedrooms  |                                                                  |                                                                  |
|                      | or playrooms.                                                   |                                                                  |                                                                  |
| Attention called to  | Expensive/ valuable items, large items, and new items have     | Pro                                                              | Pro                                                              |
| items of value/size/ | particular importance to character(s).                         |                                                                  |                                                                  |
| new items            |                                                                 |                                                                  |                                                                  |
| Risk of life/health  | Characters are willing to risk their well-being for material   | Pro                                                              | Pro                                                              |
| for product/fame     | goods or fame.                                                  |                                                                  |                                                                  |
| Emulation of TV      | Characters directly emulate figures they see on television.     | Pro                                                              | Pro                                                              |
| character            |                                                                 |                                                                  |                                                                  |
| Emphasis on looks    | Characters focus on their looks, including clothing and style.  | Pro                                                              | Pro                                                              |
| (vanity)             |                                                                 |                                                                  |                                                                  |
| Desire for upgrades  | Characters desire a better or different version of something    | Pro                                                              | Pro                                                              |
|                      | they already have.                                              |                                                                  |                                                                  |
| Desire for more      | Characters desire more of a particular material item.           | Pro                                                              | Pro                                                              |
| “stuff”              |                                                                 |                                                                  |                                                                  |
| Desire for unhealthy  | Characters express a desire for sweets and other unhealthy      | Pro                                                              | Pro                                                              |
| products             | foods.                                                         |                                                                  |                                                                  |
| Desire for high      | Characters express the desire for a higher level of wealth or   | Pro                                                              | Pro                                                              |
| standard of living    | for items that signify having a high level of wealth.           |                                                                  |                                                                  |
| Desire for instant    | Characters want instant gratification; they do not want to      | Pro                                                              | Pro                                                              |
| gratification         | wait or work for what they want.                               |                                                                  |                                                                  |
| Desire for Fame/     | Characters want to be famous.                                   | Pro                                                              | Pro                                                              |
| Celebrity Status     |                                                                 |                                                                  |                                                                  |
| Creative/ imaginative | Characters engage in a wide-range of creative activities,       | Counter                                                          | Counter                                                          |
| engagement           | including art, pretend play, imaginative games, music, dance, and more. |                                                                  |                                                                  |</p>
<table>
<thead>
<tr>
<th>Engagement with toys/games</th>
<th>Characters spend time with material goods including toys and board games.</th>
<th>Pro</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engagement with technology</td>
<td>Characters use electronic media technology.</td>
<td>Pro</td>
</tr>
<tr>
<td>Engagement with fashion</td>
<td>Characters explicitly mention their clothing choices and/or illustrations emphasize fashion.</td>
<td>Pro</td>
</tr>
<tr>
<td>Reading/ literary engagement</td>
<td>Characters are depicted reading or writing.</td>
<td>Counter</td>
</tr>
</tbody>
</table>

**Theme D: Commercialization**

<table>
<thead>
<tr>
<th>8: Commercial presence</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fake/satirical labeling</td>
<td>Material goods are labeled in a way that plays off of existing real-life brands or that are made-up, but could be real brands.</td>
<td>Pro</td>
</tr>
<tr>
<td>Mention of advertising</td>
<td>Advertising is directly mentioned in dialogue.</td>
<td>Pro</td>
</tr>
<tr>
<td>Generic labeling</td>
<td>Material goods are labeled without branding.</td>
<td>Pro</td>
</tr>
<tr>
<td>Branded/ corporate items or labels</td>
<td>Material goods are labeled with the names of real-life, existing brands and/or are clearly brand-name products; product placement.</td>
<td>Pro</td>
</tr>
</tbody>
</table>

**Theme E: Environmental Messages**

<table>
<thead>
<tr>
<th>9: Nature immersion</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Outdoor engagement</td>
<td>Characters spend time outdoors engaging in an activity; characters that merely pass through the outdoors for 1 or 2 pages were not considered engaging in the outdoors.</td>
<td>Counter</td>
</tr>
<tr>
<td>Positive orientation to the outdoors/ inspiration gained from nature</td>
<td>As a result of outdoor engagement, characters are positively affected; and/or nature is depicted in a positive light in the story and/or illustrations.</td>
<td>Counter</td>
</tr>
<tr>
<td>10: Environmental Practices</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature &gt; Human Extraction</td>
<td>Attempts at irresponsible extraction by human or human-like characters are foiled by nature-related characters whose lives are at stake as a result.</td>
<td>Counter</td>
</tr>
<tr>
<td>Re-use/Used Objects</td>
<td>Characters use old, possibly disposable items in a new way and/or use items that are reusable.</td>
<td>Counter</td>
</tr>
<tr>
<td>Irresponsible disposal</td>
<td>Characters throw away material goods without considering repair or environmental impact.</td>
<td>Pro</td>
</tr>
</tbody>
</table>

In addition to this detailed coding guide, I created a coding sheet that could be used for the coding process. This coding sheet is comprised of the list of indicators, by category and theme, with spaces to check off whether they are present or not and additional spaces to provide examples with page numbers. A blank coding sheet can be found in Appendix I. Finally, Table 5 below illustrates the different indicators within each “potential type,” as described above. There are a total of 37 pro-consumer indicators and 13 counter-consumer indicators.
Table 5: Coding Indicators by Potential Type

<table>
<thead>
<tr>
<th>Counter-Consumer Indicators</th>
<th>Pro-Consumer Indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Going with the flow”</td>
<td>Attachment to objects for comfort or routine</td>
</tr>
<tr>
<td>Self-acceptance</td>
<td>Attachment to objects for happiness/ emotional satisfaction</td>
</tr>
<tr>
<td>Reciprocity/ altruism</td>
<td>Emphasis on “love” of products</td>
</tr>
<tr>
<td>Sharing</td>
<td>Physical attachment to objects</td>
</tr>
<tr>
<td>Disregarding product importance in favor of friendship</td>
<td>Friendship with products/objects</td>
</tr>
<tr>
<td>Meaningful adult-child relationships</td>
<td>Changing to fit in</td>
</tr>
<tr>
<td>Expressions of love</td>
<td>Material goods as a vehicle to fit in</td>
</tr>
<tr>
<td>Creative/ imaginative engagement</td>
<td>Material goods as a vehicle to stand out</td>
</tr>
<tr>
<td>Reading/ literary engagement</td>
<td>Material goods as a vehicle for approval/gaining friends</td>
</tr>
<tr>
<td>Outdoor engagement</td>
<td>Self-concept articulated through goods</td>
</tr>
<tr>
<td>Positive orientation to the outdoors/ inspiration gained from nature</td>
<td>Focus on objects instead of peers in social setting</td>
</tr>
<tr>
<td>Nature &gt; Human Extraction</td>
<td>Product-centered social interactions</td>
</tr>
<tr>
<td>Re-use/Used Objects</td>
<td>Lying/manipulation as a means for acquisition</td>
</tr>
</tbody>
</table>

**Potential Type Totals**

**TOTAL COUNTER-CONSUMER INDICATORS: 13**

**TOTAL PRO-CONSUMER INDICATORS: 37**

| Giving out of self interest                                     |
| Jealousy                                                       |
| Nagging/repeated product requests or negotiation                |
| Authoritarian/ disciplinary adult-child relationships           |
| Standard of living: above average                              |
| Significant number of toys present                            |
| Attention called to items of value/size/new items              |
| Risk of life/health for product/fame                           |
| Emulation of TV character                                      |
| Emphasis on looks (vanity)                                     |
| Desire for upgrades                                            |
| Desire for more "stuff"                                        |
| Desire for unhealthy products                                  |
| Desire for high standard of living                             |
| Desire for instant gratification                                |
| Desire for fame/ celebrity status                              |
| Engagement with toys/games                                      |
| Engagement with technology                                     |
| Engagement with fashion                                        |
| Fake/satirical labeling                                        |
| Mention of advertising                                         |
| Generic labeling                                               |
| Branded/ corporate items or labels                             |
| Irresponsible disposal                                         |
Coding Outcomes

Once the coding guide was established, the books could officially be coded. Appendix J (Items 01-30) contains samples of the completed coding sheets for the sample books, in order of completion. These coding sheets provide specific examples of each of the indicator occurrences, some of which will be presented in the following section.

Individual Indicator Frequencies by Category

The first step in analyzing the data was to examine each indicator within the context of its category by ranking the indicators within from most to least frequent across the sample. (Note: The indicators are embedded in the text as phrases in small caps).

Category 1: Personal Attachment to Objects

The first category encompasses instances where an individual character shows some level of attachment to an object and describes how this attachment presents itself.

Table 6: Ranked Indicator Frequencies of Category 1 (Personal Attachment to Objects)

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Total Occurrences</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attachment to objects for happiness/ emotional satisfaction</td>
<td>6</td>
<td>20.0%</td>
</tr>
<tr>
<td>Emphasis on “love” of products</td>
<td>5</td>
<td>16.7%</td>
</tr>
<tr>
<td>Attachment to objects for comfort or routine</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Physical attachment to objects</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Friendship with products/objects</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>“Going with the flow”</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td><strong>Total Occurrences (Category)</strong></td>
<td><strong>24</strong></td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Average # of Occurrences (Category)</strong></td>
<td><strong>4.0</strong></td>
<td><strong>13.4%</strong></td>
</tr>
</tbody>
</table>

In Category 1, the indicator titled ATTACHMENT TO OBJECTS FOR HAPPINESS/ EMOTIONAL SATISFACTION occurred most frequently across the sample. Characters were attached to material goods including stuffed rabbits, balls, hats, books, cookies, and opportunities such as driving a bus. The characters show a marked change in their emotional well-being depending on whether or not they possess their object (or opportunity) of choice. One strong example occurs in Chris Raschka’s (2011) A Ball for Daisy, a wordless picture book about a dog who loves her ball, but it
gets broken when she shares it at the park. Daisy is devastated until the other dog that broke it buys her a new ball. Figures 2, 3, 4, show the extreme emotional shift experienced by Daisy based on the presence of her ball.

Figure 2: Daisy in original emotional state (Raschka, 2011, p. 5).

Figure 3: Daisy after her ball breaks (Raschka, 2011, p. 21).

Figure 4: Daisy's restored happiness when she gets a new ball (Raschka, 2011, p. 26-27).
The depicted emotions illustrate how Daisy’s happiness is clearly dependent on her ball. Similar emotional shifts were visible through both text and illustration in several other books as well.

Many characters in the sample also place EMPHASIS ON ‘LOVE’ OF PRODUCTS, in which the character(s) or author(s) and illustrator(s) explicitly state their adoration for a particular object. Characters in the sample express love for items of clothing including buttons on a shirt, shoes, or a hat. In Pete the Cat: I Love My White Shoes, for example, Pete sings about his love for his shoes as he walks down the street; even when he steps in things that turn his white shoes to red, blue, or brown, Pete affirms his love (Litwin, 2010). Figure 4 shows Pete playing guitar, with a heart and a white shoe above his head, while “he sang this song: ‘I love my white shoes, I love my white shoes, I love my white shoes’” (Litwin, 2010, p. 3-5). Pete’s love is affirmed in both illustration and text.

![Figure 4: Pete sings of his love for his white shoes (Litwin, 2010, p. 4-5).](image)

In addition to clothing, other characters express a love for books throughout the sample, primarily verbally but also through engagement with them (Hills, 2012; Joyce, 2012).

In 13.3 percent of the sample, ATTACHMENT TO OBJECTS FOR COMFORT OR ROUTINE was present. This indicator describes the use or presence of objects in a daily ritual or for reassurance.
in new experiences. Across the sample, single objects were used to reassure characters that they were okay in new environments. Pete, for example, in *Pete the Cat: Rocking in My School Shoes*, visits many new places and experiences some potentially stressful things during his school day, but, instead of feeling anxious, he bravely engages in each activity while reminding himself that he has his school shoes on and everything is alright (Litwin, 2011). Litwin writes:

> Pete has never been to the library before. Does Pete worry? Goodness, no! He finds his favorite book and sings his song: ‘I’m reading in my school shoes, I’m reading in my school shoes, I’m reading in my school shoes!’ (2011, p. 9-12).

In addition to new experiences, both single objects (a teddy bear) and multiple objects (a house, key, bed, light, and moon) were shown or named as part of a bedtime routine (Duskey Rinker, 2011; Swanson, 2009). These objects help to give children a sense of place and reassurance as the sun sets. They establish a familiar order to their world. Other characters show a physical attachment to objects in about 13 percent of the sample. This means that the characters consistently hold a single object, even it is not mentioned in the text or does not serve a particular purpose in the narrative. In all cases, this object is a stuffed animal, either a teddy bear or rabbit, to which the character clings.

Friendship with products or objects also occurred in ten percent of the sample and occurs when characters develop relationships with particular objects. Characters across the sample befriended books and toys. The strongest example occurs in *The Fantastic Flying Books of Mr. Morris Lessmore*. In this *New York Times* Bestseller, Morris Lessmore finds refuge in a building filled with flying books after his home is destroyed in a storm. Morris lives with and cares for these books “until he became stooped and crinkly. But the books never changed. Their stories stayed the same. Now his old friends took care of him the way he had once cared for them,” (Joyce, 2012, p. 31). Thus, this friendship is explicitly stated and serves as a source of support for the character. This type of friendship was present in other books as well, where the object, as is, becomes a friend (Willems, 2007). Other types of friendship are more imaginative. Characters such as Skippyjon Jones, a feisty Siamese cat, pretend that their beanbag dog toys are a band of Chihuahuas who need a hero; Skippyjon pretends to be a great sword fighter and helps his Chihuahua friends from a bandit (Schachner, 2003). In this instance, the character develops friendship with what he imagines his material goods to be, as opposed to the goods outright.
Lastly, the most seldom occurring indicator in Category 1 was **GOING WITH THE FLOW**, a counter-consumer indicator found only in two books by Eric Litwin (2010; 2012). This indicator measures a character’s ability to let go of their attachment to objects when they break or get dirty in favor of happiness. In Litwin’s books, Pete the Cat loves his white shoes and groovy buttons; but, when the shoes get dirty or the buttons fall off, Pete doesn’t worry and just keeps on singing. Litwin (2012) writes, “I guess it simply goes to show that stuff will come and stuff will go. But do we cry? Goodness, no! We keep on singing,” (p. 31-32).

**Category 2: Social Comparison & Motives**

“Social Comparison & Motives” refers to the use of material goods in defining oneself to others or in altering oneself and consists of six different indicators. Category 2 indicators had a mean frequency of 3.2, with the most frequent indicators showing up in 16.7 percent of the sample, while the least frequent indicators appeared in 6.7 percent of the sample. As described in Figure 26, this category has one of the lowest average frequencies found in the study.

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Total Occurrences</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-concept articulated through goods</td>
<td>5</td>
<td>16.7%</td>
</tr>
<tr>
<td>Self-acceptance</td>
<td>5</td>
<td>16.7%</td>
</tr>
<tr>
<td>Material goods as a vehicle for approval/gaining friends</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>Material goods as a vehicle to stand out</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Material goods as a vehicle to fit in</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Changing to fit in</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td><strong>Total Occurrences (Category)</strong></td>
<td><strong>19</strong></td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Average # of Occurrences (Category)</strong></td>
<td><strong>3.2</strong></td>
<td><strong>10.6%</strong></td>
</tr>
</tbody>
</table>

Five characters across the sample used material goods to articulate their self-concept to the audience or to other characters in the book (**SELF CONCEPT ARTICULATED THROUGH GOODS**). Characters define themselves via the colors of their product choices, the style of their clothing or possessions, or through the magnitude of fashion choices that they have and their desire to stay versatile (Kann & Kann, 2006; Litwin, 2010; Litwin, 2012; Falconer, 2000). The most potent example occurs in *Olivia and the Fairy Princesses*, where Olivia directly sets out to differentiate herself from the other girls and to show off her suave fashion choices (Falconer, 2012). She says:
‘At Pippa’s birthday party, they were all dressed in big, pink ruffly skirts with sparkles and little crowns and sparkly wands. Including some of the boys. I chose a simple French sailor shirt, matador pants, black flats, a strand of pearls, sunglasses, a red bag, and my gardening hat.’ (Falconer, 2012, p. 7).

Figure 4 illustrates her attitude:

![Figure 5: Olivia shows off her unique, well-curated style (Falconer, 2012, p. 7).](image)

This particular instance is also a strong example of the indicator **MATERIAL GOODS AS A VEHICLE TO STAND OUT** across the sample. Also, in this *The New York Times* Bestseller, Olivia shows her personality by dressing as a warthog instead of a princess at Halloween (Falconer, 2012).

In addition to defining themselves via material goods, five characters exhibit **SELF-ACCEPTANCE** amongst their peer groups and therefore send out a more positive message. These
characters either accept themselves outright or need to go through a period of insecurity before self-acceptance occurs. An example of the former occurs in *I Stink!* by Kate and Jim McMullan. The book highlights the tasks, features, and personality of one of New York City’s garbage trucks; the truck understands and articulates his important role in keeping the city clean. He remarks:


The illustration shows New York City under a pile of trash without the help of the garbage truck. A similar confidence is common in other characters that are comfortable being who they are (Gerstein, 2003; Schachner, 2003). Other characters are severely insecure and therefore search for their true selves throughout the book (Kann & Kann, 2006; Schoonmaker, 2011). In *Square Cat*, for example, Eula is a square cat that hates being square so much that she “lost her purr,” (p. 12). With the help of her round friends, she experiments with ways to feel more round, but her happiness is still limited. Then, by dressing up in square boxes, Eula’s friends help her see that there are many unique, wonderful things about being a square cat. Thus, her period of experimentation and insecurity is necessary for a final outcome of self-love.

**MATERIAL GOODS AS A VEHICLE FOR APPROVAL/GAINING FRIENDS** was present in ten percent of the sample and describes characters that use or feel as if they need to use particular objects to find love or friendship. Some characters help save valuable products from disaster in order to be accepted into their family (Kotzwinkle & Murray, 2001). Others used material objects as common ground in order to foster connections. Lastly, one character, Scaredy Squirrel, used products as offerings to peers in hopes of friendship (Watt, 2007). Scaredy is an outrageously fearful squirrel that lives most of the time in solitude in fear of getting bitten. However, he spies an innocent looking goldfish that he thinks might make a good, safe friend. Figures 5 & 6 below show the elaborate plan developed by Scaredy in order to obtain “perfect” a friend.
Figure 6: Goods needed by Scaredy Squirrel to make a friend (Watt, 2007, p. 13)

Figure 7: How Scaredy uses goods to make a friend (Watt, 2007, p. 14)

Thus, goods are deliberately mentioned as tools to make a good impression and to get the approval needed by peers.
Material goods as a vehicle to stand out, material goods as a vehicle to fit in, and changing to fit in are all similar indicators in which characters use a particular means to either fit in or stand out. All of these indicators were present in *Square Cat*, in which Eula the square cat is unhappy about her shape and seeks satisfaction (see “Self-acceptance” paragraph for full description) (Schoonmaker, 2011). Material goods as a vehicle stand out means that characters attempt to differentiate themselves using particular goods. In the sample, these goods included clothing (Falconer, 2012; Schoonmaker, 2011). Eula accentuates her unique shape via a hat and checkered shirt. Clothing was similarly used to help characters to fit in (material goods as a vehicle to fit in). Schoonmaker writes, “[Eula’s friends] tried to make Eula feel round. They gave her hoop earrings and a beehive hat. [They] painted a red rouge circle on… Eula’s cheeks,” (2011, p. 13-15). Additionally, changing to fit in indicates that characters did not necessarily use material goods, but felt a need to change themselves in order to fit in. In the sample, characters tried to change their behavior or activities in order to assure they belonged. Eula engages in activities that her round friends do, until she trips and falls because she is not actually round (Schoonmaker, 2011). Both using material goods and changing behavior help characters to either differentiate from or assimilate with their peers or family members.

**Category 3: Character-Peer Interactions**

“Character-Peer Interactions” is another important category, which encompasses indicators that measure the role of material goods and consumer culture in relationships. While the average frequency in Category 3 was 4.25, the most frequent of these indicators occurred in one-third of the sample.

**Table 8: Ranked Indicator Frequencies of Category 3 (Character-Peer Interactions)**

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Total Occurrences</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Product-centered social interactions</td>
<td>10</td>
<td>33.3%</td>
</tr>
<tr>
<td>Reciprocity/ altruism</td>
<td>9</td>
<td>30.0%</td>
</tr>
<tr>
<td>Sharing</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Focus on objects instead of peers in social setting</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>Lying/manipulation as a means for acquisition</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>Giving out of self interest</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Jealousy</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Disregarding product importance in favor of friendship</td>
<td>1</td>
<td>3.3%</td>
</tr>
<tr>
<td><strong>Total Occurrences (Category)</strong></td>
<td><strong>34</strong></td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Average # of Occurrences (Category)</strong></td>
<td><strong>4.25</strong></td>
<td><strong>14.2%</strong></td>
</tr>
</tbody>
</table>
This indicator, **PRODUCT-CENTERED SOCIAL INTERACTIONS**, measures the centrality of material goods in relationships and peer-to-peer interactions. In many cases, products provide common ground for newly or long established friendships and serve as a vehicle for interactions; for example, stuffed animals, chess sets, books, a window, balls, and a toy airplane are part of several positive relationships, where these objects help the characters to spend quality time with one another (Juster, 2005; Raschka, 2011; Rohmann, 2007; Stead, 2010; Willems, 2007). In contrast, other social interactions are product-centered because one character desires a product that affects or is related to another character. The product does not necessarily lead to a quality relationship. For example, characters interact with each other merely to attain more sweets like cupcakes and cookies or opportunities such as driving (Kann & Kann, 2006; Klassen, 2011; Willems, 2003; Willems, 2012). Others exhibit some level of jealousy or misunderstanding when another character attempts to interact with one’s toy, such as a ball (Rashka, 2011). Thus, objects are central in interactions in either negative or positive ways throughout the sample.

A second indicator, **RECIPROCITY/ALTRUISM**, is a counter-consumer indicator that occurred in 30 percent of the sample; this indicator accounts for acts between characters that reflect good deeds or reciprocal kindness. In *A Sick Day for Amos McGee*, Amos “had a lot to do that the zoo, but he always made time to visit his good friends” (Stead, 2010, p. 7). During these visits, Amos plays chess, comforts, races with, lends handkerchiefs, and reads to a variety of animals. But, when Amos is sick one day and cannot make it to the zoo, the animals come to his house to take care of him. These reciprocal relationships are common both among characters and in human-object relationships (Joyce, 2012; Pinkney, 2009). More altruistic behavior is present in other books, where characters replace broken goods for each other, express love for each other despite some significant faults, and help out for the sake of doing a good deed (Klassen, 2011; Kotzwinkle & Murray, 2001; McMullan & McMullan, 2002; Raschka, 2011; Rohmann, 2007; Schoonmaker, 2007). In a similar vein, **SHARING** is a counter-consumer indicator with presence in four of 30 books in the sample (13.3%). Two of the four character shared food, including lemonade and cookies, while the others shared objects such as a ball or books with neighbors or friends.

**FOCUS ON OBJECTS INSTEAD OF PEERS IN SOCIAL SETTING** refers to characters that spend time with their material goods instead of the other characters around them. This indicator
occurred in ten percent of the sample. Examples of this indicator include characters focusing on their shoes as they play on the playground or their clothing choices in a crowd of other characters (Litwin, 2011; Falconer, 2012). A different example occurs in *My Friend Rabbit*, where Rabbit causes Mouse’s new toy airplane to get stuck in a tree (Rohmann, 2007). However, Rabbit comes up with an idea to get it down, which involves enlisting the help of many other animals. Despite his desire to help get Mouse’s plane back, Rabbit collects the animals with no regard for their desire to help or their safety. Figures 8 and 9 below illustrate the resistant reactions of the animals Rabbit as he merely focuses on getting the plane back.

Figure 8: The Rhinoceros resists Rabbit’s plan (Rohmann, 2007, p. 11-12)

Figure 9: Animals express uncertainty (Rohmann, 2007, p. 13-14).
Furthermore, Rabbit’s plan results in the animals tumbling dangerously to the ground. “The animals were not happy,” writes Rohmann (2007, p. 27), but Rabbit continues to focus on attaining the plane.

Another indicator that appeared in ten percent of the sample was LYING/MANIPULATION AS A MEANS FOR ACQUISITION. Three characters across the sample lie to, trick, bribe, or steal from others in order to get or keep what they want. The products desired include a hat, any valuable goods, and the opportunity to drive a bus (Klassen, 2011; Kotzwinkle & Murray, 2011; Willems, 2003). The most potent example occurs in Klassen’s (2011) I Want My Hat Back, where a bear spends the majority of the book asking the animals in the woods if they have seen his hat. At one point, he comes upon a rabbit wearing his hat. The bear inquires: “Have you seen my hat?” (p. 9). But, the rabbit replies, “No. Why are you asking me? I haven’t seen it. I haven’t seen any hats anywhere. I would not steal a hat. Don’t ask me any more questions,” (p. 9). This blatant lie comes back to haunt the rabbit later when the bear realizes that he has seen his hat on the rabbit’s head and plots revenge. Figure 10 illustrates his response when someone asks him if they have seen a rabbit wearing a hat.

![Figure 10: The bear lies to keep his hat (Klassen, 2011, p. 29-30)](image-url)
Thus, lying allows both characters to maintain possession of the hat.

**Giving out of self-interest** and **Jealousy** both occurred across 6.7 percent of the sample. The former indicator involved characters that offered a material good in order to get what they wanted. Across the sample, characters offered “five bucks” and a cookie in order to get them a chance to drive a bus or a different kind of cookie (Willems, 2003; Willems, 2012). Jealousy also was explicitly stated in one book, where a character is envious of his sister’s appearance (Kann & Kann, 2006). In a second book, *The Duckling Gets a Cookie!*?, the Pigeon is outraged that the Duckling gets a cookie, but the pigeon does not. He whines, “It’s not fair. Ducklings get everything! Pigeons like cookies, too! (Especially with nuts.) Why do YOU get that cookie!?!?” (Willems, 2012). Finally, **Disregarding product importance in favor of friendship** was only present in one out of thirty books in the sample. It occurs in *Scaredy Squirrel Makes a Friend*, when, after Scaredy’s plan to make a friend fails (see above), he disregards his need for all of the items he has listed and plays more open-endedly and imaginatively with a different new friend, a dog (Watt, 2007).

**Category 4: Adult-Child Interactions**

Category 4 “Adult-Child Interactions” consists of indicators that examine the relationships between children and their parents and has an average frequency of six occurrences (or presence in 20 percent of the sample).

**Table 9: Ranked Indicator Frequencies of Category 4 (Adult-Child Interactions)**

<table>
<thead>
<tr>
<th>Indicators</th>
<th>Total Occurrences</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authoritarian/disciplinary adult-child relationships</td>
<td>8</td>
<td>26.7%</td>
</tr>
<tr>
<td>Nagging/repeated product requests or negotiation</td>
<td>7</td>
<td>23.3%</td>
</tr>
<tr>
<td>Expressions of love</td>
<td>5</td>
<td>16.7%</td>
</tr>
<tr>
<td>Meaningful adult-child relationships</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td><strong>Total Occurrences (Category)</strong></td>
<td><strong>24</strong></td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Average # of Occurrences (Category)</strong></td>
<td><strong>6</strong></td>
<td><strong>20.0%</strong></td>
</tr>
</tbody>
</table>

The two most frequent indicators, as noted in the table above, are **Authoritarian/disciplinary adult-child relationships**, which often go hand-in-hand with **Nagging/repeated product requests or negotiation**. Authoritarian… relationships refer to those in which the parents are presented as barriers to letting the child get or imagine
what they want. These relationships involve interactions such as a child is being constantly reprimanded by his mother (Shannon, 1998). In *Skippyjon Jones*, Mama Jones is depicted as strict and somewhat intolerant when Skippyjon, a Siamese cat, spends a lot of time with birds (Schachner, 2003). His mother yells at him:

The lecture when on and on as usual. ‘You’ve got to do some serious thinking before you leave this room, Mr. Fuzzy Pants,’ said his mother, ‘about just what it means to be a cat…’ (p. 6).

She sticks Skippyjon in timeout as a result. Other characters experience timeouts as well (for example, Falconer, 2000).

Nagging was highly related to this indicator. For example, Pinkalicious’s parents are quite authoritarian in *Pinkalicious* (Kann & Kann, 2006). *Pinkalicious* is a story of Pinkalicious, who loves pink. Her mom bakes pink cupcakes, and Pinkalicious cannot get enough. She begs for more at every chance she can get, until she eats so many that she turns pink, then red. Her nagging is quite extreme. For instance, “Please, mommy, can I have JUST ONE MORE!? I begged when I woke up from my nap” and later, she says, “After dinner, I ate more cupcakes. Then I refused to go to bed. ‘Just one more pink cupcake, and I’ll go to sleep,’ I promised.” (Kann & Kann, 2006, p. 7-10). Though her parents say no each time, Pinkalicious still manages to get more cupcakes. Thus, her parents’ authority causes her to beg and then defy them in order to get her way. In addition to sweets, which other characters also beg for as well, many characters nag their parents for more books or more time-spent reading (Falconer, 2000, for example). Others ask for material goods, such as electric blankets or a diving board (Cronin, 2000).

The most extreme example of nagging occurs in *The Duckling Gets a Cookie!*?, where the Pigeon articulates all of the things that he asks for on a regular basis, but never gets (Willems, 2012). On the next page, Figure 11 exhibits this desperation and the extremely silly objects that the Pigeon requests from whomever he is faced with.
Clearly, the pigeon’s desires are ridiculous and are presented humorously. What is a “French Fry Robot” anyway? Why does he need a walrus? Nonetheless, these hyperbolic requests are a form of nagging present in the sample.

**Expressions of Love** occurs in 16.7 percent of the sample. This indicator tracks adult-child interactions that involve physical acts of love, including hugs and kisses or verbal declarations of love. These often exist concurrently with **Authoritarian… Relationships** and serve as a sense of reassurance for the child (Falconer, 2000; Kann & Kann, 2006; Schachner, 2003, for example). The strongest example of this occurs in *No, David!*, where David is constantly causing trouble and thus reprimanded by his mother (Shannon, 1998). However, in the final pages, his mother summons him; David believes he is in trouble again, but, instead, his mother pulls him in for a hug and says, “Yes, I love you” (Shannon, 1998, p. 31). Only one book, instead, had expressions of love present without the child getting in trouble (Juster, 2005).

Lastly, the **Meaningful Adult-Child Relationships** indicator was present in several forms as well. These relationships involved parents who played imaginatively with their children, who engaged in creative activities, such as building sand-castles and going to museums, and who merely listened to their children’s concerns and ideas (Falconer, 2000; Falconer, 2012; Willems, 2007). The strongest example of this type of relationship was present in a grandparent-grandchild relationship in *The Hello, Goodbye Window* (Juster, 2005). A very young girl who
loves to visit and stay with her grandparents narrates this story. Together, they imagine and dream about the world, play outside, talk openly, and enjoy each other’s company. The child explains, “Mommy and Daddy pick me up after work. I’m glad because I know we’re going home, but it makes me sad too because I have to leave Nanna and Poppy,” (Juster, 2005, p. 27). Therefore, the importance of this adult-child relationship is directly stated in this case. (It should be noted that some books have both authoritarian and meaningful adult-child relationships and the presence of expressions of love does not indicate that the relationship is meaningful).

Category 5: Lifestyles

Category 5, “Lifestyles,” consists of 6 indicators with an average frequency of 6.7.

<table>
<thead>
<tr>
<th>Indicators</th>
<th>Total Occurrences</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard of living: above average</td>
<td>14</td>
<td>46.7%</td>
</tr>
<tr>
<td>Significant number of toys present</td>
<td>8</td>
<td>23.3%</td>
</tr>
<tr>
<td>Emphasis on looks (vanity)</td>
<td>7</td>
<td>23.3%</td>
</tr>
<tr>
<td>Attention called to items of value/size/ new items</td>
<td>6</td>
<td>20.0%</td>
</tr>
<tr>
<td>Risk of life/health for product/fame</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Emulation of TV character</td>
<td>1</td>
<td>3.3%</td>
</tr>
<tr>
<td><strong>Total Occurrences (Category)</strong></td>
<td>40</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Average # of Occurrences (Category)</strong></td>
<td>6.7</td>
<td>22.2%</td>
</tr>
</tbody>
</table>

Many of these indicators occurred quite frequently throughout the sample and therefore exhibit a lot of variety in terms of how each indicator was presented. Standard of living: above average occurred in almost half of the sample. This indicator was revealed through several different types of illustration content in the books. Many of the books had a high standard of living that was indicated by the style, size, and decoration of one’s property, especially their home. Characters lived in homes with multiple crystal chandeliers, claw-foot tubs and detailed decorations, gold clocks, or antique furniture. For example, the figure below shows Pinkalicious hanging from a crystal chandelier that is placed in her own bedroom:
Another indication of this was the size of one’s house (Juster, 2005; Reynolds, 2012). Some characters exhibit a high standard of living through having many different forms of one object, such as shoes or toys (ex. Schoonmaker, 2011). Other books showed that characters possessed particularly expensive objects, but not necessarily a significant number of them. In the *Pete the Cat* books, for example, Pete is regularly shown with a nice car, an expensive guitar, or other items such as surfboards (Litwin, 2010; Litwin, 2011; Litwin, 2012). Other characters have standards of living that allow them to bring microscopes to the beach (Wiesner, 2006).

In addition to a high standard of living, many characters had a significant number of toys present. These toys were typically scattered around a child’s bedroom or playroom. The following four Figures provide strong instances of this presence. In two of the instances, the children interact with the toys in their spaces (Kotzwinkle & Murray, 2001; Schachner, 2003). In the others, the children merely exist in a sea of toys (Kann & Kann, 2006; Shannon, 1998).
**Figure 13:** Scattered toys in Pinkalicious's toy room (Kann & Kann, 2006, p. 7-8).

**Figure 14:** Toys present in the kids’ bedroom in *Walter…* (Kotzwinkle & Murray, 2001, p. 9)
About 23.3 percent of the sample also had some sort of EMPHASIS ON LOOKS (VANITY) present. This means that characters that exerted effort toward looking a certain way were noted. In four out of seven of the books, characters used mirrors to check on their appearances. Below, Olivia puts on make-up and jewelry and gazes at herself in the mirror:
When characters look in the mirror, some appear satisfied, while others show dissatisfaction. Other instances of focus on looks center upon fashion choices and how the particular item of clothing makes them look. Olivia, for example, “has to try everything on” in the morning to assure that she finds the right outfit and is pictured trying on exactly 17 different outfits (Falconer, 2000, p. 13).

In addition to looks, approximately 20 percent of the sample placed emphasis on items that were new, big, or valuable (Attention called to items of value/size/new items), which indicate that these are qualities that are important in material goods. Attention to new items was given through both illustrations and text. Characters look in wonder at newly unwrapped boxes in one instance (Rohmann, 2007). Others, directly express their love or appreciation for “new” or “brand new” goods, including shoes, toys, and books (ex. Litwin, 2010; Raschka, 2001). In Rocket Writes a Story (Hill, 2011), Rocket explains his love for new books. “When he opened a new book, it smelled like a place he’d never been to, like a friend he’d never met.” (p. 1). Authors and illustrators put emphasis on valuable items by making them victims of crime (Kotzwinkle & Murray, 2001), while objects of size, such as a big house, were seen as special and cool (Juster, 2005).
The fifth most frequent indicator in this category was RISK OF LIFE/HEALTH FOR PRODUCT/FAME, which occurred in 13.3 percent of the sample. Instances of this indicator included a street performer who decided to traverse the gap between the World Trade Centers via a tightrope (Gerstein, 2005). This character, Philippe Petit, decides that he will do this even though “police and the owners of the towers would never allow it.” (p. 9). Also, several characters perform dangerous stunts such as climbing tall trees, jumping in ponds, or climbing on un-balancing chairs to reach the top shelf in order to gain a food item, including milk or cupcakes (Henkes, 2006; Kann & Kann, 2006). Another character risks the life of his friends and himself in order to retrieve a toy out of a tree (Rohmann, 2007). Lastly, only one book had a character that EMULATED A TELEVISION CHARACTER. In No David!, David, after watching a television program about a superhero, decides to dress up as a superhero and jump on his bed (Shannon, 1998). Thus, television did not directly dictate the lifestyles of many characters in these books.

Category 6: Desires/Wants

Category 6 is “Desires/Wants.” It seeks to identify some commonly expressed desires among the characters as it pertains to consumer culture.

Table 11: Ranked Indicator Frequencies of Category 6 (Desires/Wants)

<table>
<thead>
<tr>
<th>Indicators</th>
<th>Total Occurrences</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desire for instant gratification</td>
<td>8</td>
<td>26.7%</td>
</tr>
<tr>
<td>Desire for more “stuff”</td>
<td>7</td>
<td>23.3%</td>
</tr>
<tr>
<td>Desire for fame/celebrity status</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Desire for unhealthy products</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>Desire for high standard of living</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>Desire for upgrades</td>
<td>1</td>
<td>3.3%</td>
</tr>
<tr>
<td><strong>Total Occurrences (Category)</strong></td>
<td><strong>26</strong></td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Average # of Occurrences (Category)</strong></td>
<td><strong>4.3</strong></td>
<td><strong>14.4%</strong></td>
</tr>
</tbody>
</table>

The most frequently expressed desire was the DESIRE FOR INSTANT GRATIFICATION, which was present in 26.7 percent of the sample. This indicator operationally is defined as an expressed desire for something without having to or wanting to work for it. This indicator took on a few different forms. One form is that characters would experience impatience in getting what they
want. This occurred during creative activities such as writing, or when wanting sweets such as cookies (Hills, 2011; Willems, 2012). Other characters expressed that they wanted something without giving justification for it (Henkes, 2004). Many characters across the sample attain instant gratification by pushing their limits or others’ limits (Reynolds, 2012, for example). The strongest examples of this indicator take this form and occur in two different books: *Pinkalicious* (Kann & Kann, 2006) and *Knuffle Bunny Too: A Case of Mistaken Identity* (Willems, 2007), but both experience different consequences from their instant gratification. Pinkalicious, for example, is told by her doctor not to eat any more pink foods because they had turned her skin and hair pink. However, she cannot resist, and sneaks a cupcake to satiate her desire. But, when she does, she wakes up in the morning with hair and skin turned completely red and panics (Kann & Kann, 2006). Thus, Pinkalicious sees negative consequences for her actions. In contrast, in *Knuffle Bunny Too*, Trixie accidentally switches her beloved toy Knuffle Bunny with another girls’ at school. She wakes up in the middle of the night and suddenly realizes that she has the wrong bunny. Instead of waiting until the morning:

> Trixie marched into her Mommy and Daddy’s room and said: “That is *not* my bunny.”
> Trixie’s Daddy tried to explain what ‘2:30 a.m.’ means. “Can we deal with this in the morning?” (Willems, 2007, p. 23).

Trixie’s reaction and the outcome are illustrated below:

![Figure 18: Trixie demands instant gratification (Willems, 2007, p. 24)](image)
The second most frequent indicator in this category is a Desire for More ‘Stuff,’ which was present in 23.3 percent of the sample. This indicator measures an expression for something more than what the character has at present. This most frequently was food, including cookies, cupcakes, or carrots (Kann & Kann, 2006; Reynolds, 2012; Shannon, 1998). Additionally, characters expressed a desire for comfort or luxury items such as electric blankets or a diving board (Cronin, 2000). Finally, Olivia expressed the desire to be different from other pink fairy princesses of the world and to, instead, trump them by becoming Queen (Falconer, 2012). This indicator is similar to Desire for Upgrades, in which only one character declared that they wish they had a fancier version of something they already had (a flying book) (Joyce, 2012). It is also similar to a Desire for a High Standard of Living, which was present in 10 percent of the sample. In addition to Olivia wanting to be a Queen (Falconer, 2012), characters also expressed a desire for their “own house someday…” (Juster, 2005, p. 31) and an above-average lifestyle (Cronin, 2000).

Four characters additionally expressed a Desire for Fame/Celebrity Status. One character wanted to be the first to walk on a tightrope between the Twin Towers (Gerstein, 2005), a famous ballerina, opera singer, or Queen (Falconer, 2000; Falconer, 2012), or a great sword fighter (Schachner, 2003). Many characters also directly asked for unhealthy food. As explained above, this includes cookies (in two instances) and cupcakes (Desire for Unhealthy Products) (Kann & Kann, 2006; Shannon, 1998; Willems, 2012).

Category 7: How Time is Spent

“How Time is Spent” is a category that consists of indicators pertaining to the activities that the characters partake in as they pertain to consumer and counter-consumer culture. Category 7 contains five different indicators, with an average frequency of 11.2, which is the second most frequent category across the sample.

Table 12: Ranked Indicator Frequencies of Category 7 (How Time is Spent)

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Total Occurrences</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative/ imaginative engagement</td>
<td>17</td>
<td>56.7%</td>
</tr>
<tr>
<td>Engagement with toys/games</td>
<td>14</td>
<td>46.7%</td>
</tr>
<tr>
<td>Engagement with fashion</td>
<td>12</td>
<td>40.0%</td>
</tr>
<tr>
<td>Reading/ literary engagement</td>
<td>9</td>
<td>30.0%</td>
</tr>
<tr>
<td>Engagement with technology</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Total Occurrences (Category)</td>
<td>56</td>
<td>N/A</td>
</tr>
<tr>
<td>Average # of Occurrences (Category)</td>
<td>11.2</td>
<td>37.3%</td>
</tr>
</tbody>
</table>
Characters in 56.7 percent of the sample were involved in some sort of creative or imaginative engagement, which consists of activities including arts and crafts, pretend play, singing or dancing, or creative writing. The strongest example of this occurs in *Skippyjon Jones* (Schachner, 2003), which is about a Siamese cat who pretends he is “El Skippito,” a great Chihuahua sword fighter. He uses his closet as a setting for his pretend play. Schachner writes, “With a walk into his closet, his thoughts took him down a lonesome desert road, far, far away in old Mexico…” (2003, p. 14). Other characters sing and skip around and entertain themselves without particular objects (Falconer, 2000; Schoonmaker, 2011).

Almost 50 percent of the sample spent time using, playing with, or talking about toys or games (Engagement with Toys/Games). This involvement ranged from more innocent games such as chess (Stead, 2010) to a consistent involvement with stuffed toys (Willems, 2007). Some characters play independently with their toys, while others interact with them socially. In *Walter the Farting Dog*, the children play independently with puzzles in their room, but engage in play with a toy car and other items with Walter (Murray & Kotzwinkle, 2001). The toy most commonly engaged with was a ball throughout the sample.

Forty percent of the sample spent time articulating their looks through fashion (Engagement with Fashion). The level of engagement varied dramatically. Some characters simply mentioned their uniforms (Gerstein, 2005; Stead, 2010), while others try on 17 different outfits in order to get ready each day (Olivia, 2000). *Square Cat* (Schoonmaker, 2011) provides the most descriptive engagement with fashion across the sample. Eula complains, “Her favorite circle skirt didn’t quite fit right. Red shoes made her look short. And stripes were just pain wrong… up and down or back and forth,” (Schoonmaker, 2011, p. 9-12). Eula, among other characters, are particularly conscious about their fashion choices.

Reading/Literary Engagement, including reading and writing, appeared in 30 percent of the sample. A few books focused entirely on reading and writing (Hills, 2011; Joyce, 2012). Alternately, some characters focused on reading as one of many of their activities (ex. Litwin, 2011). The cows, hens, and ducks in Cronin’s *Click, Clack, Moo: Cows that Type* learn how to write letters to Farmer Brown in order to request electric blankets and a diving board (2000). In this instance, writing is used as a form of direct communication. They write:
Finally, reading bedtime stories was also a frequent activity. This particular activity was present in four of the nine books in which READING/LITERARY ENGAGEMENT was present (for example: Stead, 2010; Falconer, 2000).

Least frequent across the sample was ENGAGEMENT WITH TECHNOLOGY, which refers to characters that engage in some sort of electronic media device. Across the sample, this included televisions, music players, typewriters, and photography equipment. The strongest example occurs in No, David!, where David is asked to pick up his toys, but instead sits zombie-like in front of the TV. This example can be seen above in Figure 15.

Category 8: Commercial Presence

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Total Occurrence</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fake / satirical labeling</td>
<td>6</td>
<td>20.0%</td>
</tr>
<tr>
<td>Branded/ corporate items or labeling</td>
<td>5</td>
<td>16.7%</td>
</tr>
<tr>
<td>Generic labeling</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Mention of advertising</td>
<td>1</td>
<td>3.3%</td>
</tr>
<tr>
<td><strong>Total Occurrences (Category)</strong></td>
<td><strong>16</strong></td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Average # of Occurrences (Category)</strong></td>
<td><strong>4</strong></td>
<td><strong>13.3%</strong></td>
</tr>
</tbody>
</table>

Table 13: Ranked Indicator Frequencies of Category 8 (Commercial Presence)
A range from 3.3 percent to 20 percent of the sample had some sort of commercialization present, from distinct labels to product placement. The most frequent indicator was Fake/Satirical Labeling, in which either fake brand names were given to products in the books or spin-offs of real-life brands were created. In the books, fake brand names include cleaning products such as “Phart-off,” “Fart buster,” (Kotzwinkle & Murray, 2001), food cartons like “Joe’s Pizza,” “Kit’s Cones,” (Schoonmaker, 2011) or “Fart-Free Biskwee” dog treats (Kotzwinkle & Murray, 2001), or books titled “Meow,” “Rats” “Wild Wild West” or “Princess Power,” (Kann & Kann, 2006; Litwin, 2011; Schachner, 2003). Other books, such as Skippyjon Jones satirize existing brands; in Skippyjon, Mama Junebug Jones makes lunch for her kittens while Skippyjon is in time-out. On the kitchen table sits jar of “Miracle Nip,” which plays off of the real-life mayonnaise brand “Miracle Whip” (Schachner, 2003). Figure 20 shows this. Other satirical labels include “Zip-Eez” plastic bags (Wiesner, 2006).

Figure 20: "Miracle Nip" on the kitchen table (Schachner, 2003, p. 13).
BRANDED/CORPORATE ITEMS refers to real-life product placement in the text or illustrations. This occurred in the text of one book, which mentioned “Jell-O” multiple times throughout as a simile for sweetness or the way one’s legs felt while scared (Schachner, 2003, p. 11, 22). In the illustrations, products were placed casually in the books’ settings. A Mickey Mouse doll (Kotzwinkle & Murray, 2001) and a copy of Don’t Let the Pigeon Drive the Bus (Willems, 2003) were two products that were scattered on the floor of characters’ living rooms or bedrooms. The figure below shows the Mickey Mouse doll tucked into the left side of the illustration in Walter the Farting Dog (Kotzwinkle & Murray, 2001).

Figure 21: Walter lies with a Mickey Mouse doll (Kotzwinkle & Murray, 2001, p. 18)

More subtle examples feature experiences with other branded books, such as a character reading a biography of Marie Callas, an opera singer, or reading a copy of Humpty Dumpty (Falconer, 2000; Joyce, 2012).
**Generic Labeling** was less common than the former two indicators and occurred across 13.3 percent of the sample. In the cafeteria, for example, Pete the Cat sits with his generically labeled food (Litwin, 2010). See Figure 22 below:

![Image](image-url)

**Figure 22:** Pete and his generically labeled lunch (Litwin, 2011, p. 16-17)

His milk says “Milk” and his crackers say “Crackers,” thus there is no attempt at branding these particular items. In addition to food items in this book and others (Schachner, 2003), other generically labeled objects tended to be books labeled “Dictionary” or “Fairy Tales,” (Falconer, 2012; Joyce, 2012). Lastly, in *Square Cat*, there is a direct mention of advertising, in which Eula is encouraged to accept herself because “square cats… are excellent billboards,” (Schoonmaker, 2011, p. 26).

**Category 9: Nature Immersion**

Table 12 examines the indicators for “Nature Immersion,” the category with the greatest frequency across the sample.
Table 14: Ranked Indicator Frequencies of Category 9 (Nature Immersion)

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Total Occurrences</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outdoor engagement</td>
<td>23</td>
<td>76.7%</td>
</tr>
<tr>
<td>Positive orientation to the outdoors/ inspiration gained from nature</td>
<td>7</td>
<td>20.0%</td>
</tr>
<tr>
<td>Total Occurrences (Category)</td>
<td>30</td>
<td>N/A</td>
</tr>
<tr>
<td>Average # of Occurrences (Category)</td>
<td>15</td>
<td>50.0%</td>
</tr>
</tbody>
</table>

This large frequency can be attributed to the fact that OUTDOOR ENGAGEMENT was found in 76.7 percent of the sample, or in 23 of 30 books. Outdoor engagement ranged in terms of the level of engagement. Some characters engage in particular activities or outdoor arenas, such as playing on playgrounds, surfing, skateboarding, biking, or playing in the sand at the beach (Falconer, 2000; Litwin, 2010; Wiesner, 2006, for example). Many characters take a walk (Litwin, 2010, for example). Others describe a more emotional engagement in their natural surroundings, such as feeling the wind, smelling the air, or imagining riding a bird across the landscape (ex. Gerstein, 2005; Hills, 2012; Swanson, 2009). Furthermore, some books are set entirely outside, mostly due to the nature of the characters, such as pets, forest or savannah animals, or trucks, and no particular affinity for the outdoors is shown (ex. Duskey Rinker, 2011; Pinkney, 2009).

Third, some characters have a negative experience with nature. In Kitten’s First Full Moon, for example, Kitten mistakes the moon for a giant bowl of milk (Henkes, 2004). She ventures off her porch to try to attain it, but ends up scared, wet, and tired as a result. Henkes writes:

So she ran to the tallest tree she could find and she climbed and climbed and climbed to the very top. But Kitten still couldn’t reach the bowl of milk, and now she was scared. Poor Kitten! (2004, p. 15-16).

On the next page, Figure 23 shows her panicked face.
Other characters have a negative experience because bugs attack them when they go outside (Kann & Kann, 2006).

Many characters gained particular inspiration or had a particularly positive orientation to the outdoors, which was measured through the second indicator in this category (POSITIVE ORIENTATION TO THE OUTDOORS/ INSPIRATION GAINED FROM NATURE). Due to the variety of interactions with nature above, there are also many different ways that this indicator presents itself throughout the sample. Some characters directly gain inspiration from nature. In *Rocket Writes a Story*, Rocket becomes stumped when he attempts to write a story for the first time (Hills, 2012). His teacher suggests that he take a walk. “Rocket took a walk for inspiration… And there it was- a delightful smell of pine needles and feathers. Inspiration!” (Hills, 2012, p. 13). Other books focus on gaining a sense of wonder from exploring the outdoors (Wiesner, 2006), while many orient their characters to the stars and planets in order to give them a sense of place in the universe (Juster, 2005; Swanson, 2009). Lastly, some characters gain a sense of freedom from nature (Gerstein, 2005).
**Category 10: Environmental Practices**

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Total Occurrences</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Re-use/Used Objects</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Nature &gt; Human Extraction</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Irresponsible disposal</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td><strong>Total Occurrences (Category)</strong></td>
<td><strong>8</strong></td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Average # of Occurrences (Category)</strong></td>
<td><strong>2.7</strong></td>
<td><strong>9.0%</strong></td>
</tr>
</tbody>
</table>

In this category, “Environmental Practices,” three indicators were identified that describe specific environmental behaviors, two of which were counter-consumer (and thus pro-environmental) and one was pro-consumer. The most frequent indicator was **Re-use/Used Objects**, which in the sample presented itself as either reusing or repairing old objects that might otherwise be disposed of or using objects that can be reused instead of disposed of. The former was present in two books; characters reused boxes as costumes in one instance. The other occurred in *The Fantastic Flying Books of Mr. Morris Lessmore*; Morris is a man who finds a home among a mysterious group of flying books. In order to assure their longevity, “Morris found great satisfaction in caring for the books, gently fixing those with fragile bindings and unfolding dog-eared pages of others,” (Joyce, 2012, p. 21-22). Thus, the old books that might appear damaged to some were repaired in order to assure continued use instead of wastefulness. The latter variety of this indicator appeared as the repeated use of a handkerchief (Stead, 2010).

**Nature > Human Extraction** occurred across only 6.7 percent of the books examined. In one instance, a lion is freed from a trap set by poachers (Pinkney, 2009); in another, a field of carrots rebels against a very hungry rabbit (Reynolds, 2012). For example, upon finally getting Jasper Rabbit to stop devouring them, the carrots of Crackenhopper Field in *Creepy Carrots!* “cheered! Their creepy plan had worked. They were sure of it. Jasper Rabbit would never get into that carrot patch ever again.” (Reynolds, 2012, p. 33-34). In both cases, the extractor is criminalized for its attempt to take advantage of natural resources.

**Irresponsible disposal** also occurred in 6.7 percent of the sample and refers to characters throwing away an object that could otherwise be fixed, recycled, or composted. The strongest example of this occurs in *I Stink!*, a story of a New York City garbage truck (McMullan
McMullan, 2002). The garbage truck lists a tremendous variety of items that he picks up each day. Some of these items are illustrated in Figure 24:

Figure 24: The garbage truck's "Alphabet Soup" (McMullan & McMullan, 2002, p. 19-20).

Many of these items, including all of the food waste and jam jar, could be recycled or composted, while things like neckties can be re-used or donated. Other similar items on this list are “rotten radishes,” “smelly sneakers,” “zipped-up ziti,” and “XL t-shirts,” (McMullan & McMullan, 2002, p. 21-22).

**Indicator Frequencies Overall**

Beyond the categorical analysis of the indicators, a ranking of all indicator occurrences shows the most and least prominent indicators in the sample as a whole. The **mean number of indicator occurrences for the entire sample was 5.34.** Thus, the average indicator was present in 5.34 books out of 30 reviewed in the study, or had a percent distribution of 17.8 percent. Table 16 and Table 17, below, illustrate the ranked occurrences of each indicator. Table 16 shows the “above average” indicators, and Table 17 shows the “below average” indicators, as well as the percent distribution across the sample for each indicator.
<table>
<thead>
<tr>
<th>Indicator</th>
<th>Potential Type</th>
<th>Number of Occurrences</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outdoor engagement</td>
<td>Counter</td>
<td>23</td>
<td>76.7%</td>
</tr>
<tr>
<td>Creative/ imaginative engagement</td>
<td>Counter</td>
<td>17</td>
<td>56.7%</td>
</tr>
<tr>
<td>Standard of living: above average</td>
<td>Pro</td>
<td>14</td>
<td>46.7%</td>
</tr>
<tr>
<td>Engagement with toys/games</td>
<td>Pro</td>
<td>14</td>
<td>46.7%</td>
</tr>
<tr>
<td>Engagement with fashion</td>
<td>Pro</td>
<td>12</td>
<td>40.0%</td>
</tr>
<tr>
<td>Product-centered social interactions</td>
<td>Pro</td>
<td>10</td>
<td>33.3%</td>
</tr>
<tr>
<td>Reciprocity/ altruism</td>
<td>Counter</td>
<td>9</td>
<td>30.0%</td>
</tr>
<tr>
<td>Reading/ literary engagement</td>
<td>Counter</td>
<td>9</td>
<td>30.0%</td>
</tr>
<tr>
<td>Authoritarian/ disciplinary adult-child relationships</td>
<td>Pro</td>
<td>8</td>
<td>26.7%</td>
</tr>
<tr>
<td>Desire for instant gratification</td>
<td>Pro</td>
<td>8</td>
<td>26.7%</td>
</tr>
<tr>
<td>Significant number of toys present</td>
<td>Pro</td>
<td>8</td>
<td>26.7%</td>
</tr>
<tr>
<td>Nagging/repeated product requests or negotiation</td>
<td>Pro</td>
<td>7</td>
<td>23.3%</td>
</tr>
<tr>
<td>Emphasis on looks (vanity)</td>
<td>Pro</td>
<td>7</td>
<td>23.3%</td>
</tr>
<tr>
<td>Desire for more &quot;stuff&quot;</td>
<td>Pro</td>
<td>7</td>
<td>23.3%</td>
</tr>
<tr>
<td>Positive orientation to the outdoors/ inspiration gained from nature</td>
<td>Counter</td>
<td>7</td>
<td>23.3%</td>
</tr>
<tr>
<td>Attachment to objects for happiness/ emotional satisfaction</td>
<td>Pro</td>
<td>6</td>
<td>20.0%</td>
</tr>
<tr>
<td>Attention called to items of value/size/ new items</td>
<td>Pro</td>
<td>6</td>
<td>20.0%</td>
</tr>
<tr>
<td>Fake/ satirical labeling</td>
<td>Pro</td>
<td>6</td>
<td>20.0%</td>
</tr>
</tbody>
</table>

The “above average” indicators consist of five counter-consumer, and 12 pro-consumer indicators, all of which occur in between 20 percent and 76.7 percent the sample. This table shows that two counter-consumer indicators, OUTDOOR ENGAGEMENT and CREATIVE/IMAGINATIVE ENGAGEMENT occur most frequently overall. They are closely followed by pro-consumer indicators, including STANDARD OF LIVING: ABOVE AVERAGE, ENGAGEMENT WITH TOYS/GAMES, ENGAGEMENT WITH FASHION, and PRODUCT-CENTERED SOCIAL INTERACTIONS, all of which were present in at least one-third percent of the sample. The more average indicators include those from Category 1 “Personal Attachment to Objects” and Category 2 “Social Comparison & Motives,” as well as “Lifestyles” (Category 5).

For the “Below Average” indicators (below), eight were counter-consumer indicators and 25 were pro-consumer indicators. Many indicators only occurred in a single book or two, including many in “Social Comparison & Motives” and “Character-Peer Interactions”
(Categories 5 and 6). Yet, most of even the “below average” indicators occurred in ten percent of the sample or more.

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Potential Type</th>
<th>Number of Occurrences</th>
<th>% Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emphasis on “love” of products</td>
<td>Pro</td>
<td>5</td>
<td>16.7%</td>
</tr>
<tr>
<td>Self-acceptance</td>
<td>Counter</td>
<td>5</td>
<td>16.7%</td>
</tr>
<tr>
<td>Self-concept articulated through goods</td>
<td>Pro</td>
<td>5</td>
<td>16.7%</td>
</tr>
<tr>
<td>Branded/corporate items or labels</td>
<td>Pro</td>
<td>5</td>
<td>16.7%</td>
</tr>
<tr>
<td>Expressions of love</td>
<td>Counter</td>
<td>5</td>
<td>16.7%</td>
</tr>
<tr>
<td>Attachment to objects for comfort or routine</td>
<td>Pro</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Sharing</td>
<td>Counter</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Meaningful adult-child relationships</td>
<td>Counter</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Risk of life/health for product/fame</td>
<td>Pro</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Desire for fame/celebrity status</td>
<td>Pro</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Engagement with technology</td>
<td>Pro</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Generic labeling</td>
<td>Pro</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Re-use/Used Objects</td>
<td>Counter</td>
<td>4</td>
<td>13.3%</td>
</tr>
<tr>
<td>Physical attachment to objects</td>
<td>Pro</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>Friendship with products/objects</td>
<td>Pro</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>Material goods as a vehicle for approval/gaining friends</td>
<td>Pro</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>Focus on objects instead of peers in social setting</td>
<td>Pro</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>Desire for unhealthy products</td>
<td>Pro</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>Desire for high standard of living</td>
<td>Pro</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>Lying/manipulation as a means for acquisition</td>
<td>Pro</td>
<td>3</td>
<td>10.0%</td>
</tr>
<tr>
<td>“Going with the flow”</td>
<td>Counter</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Material goods as a vehicle to fit in</td>
<td>Pro</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Giving out of self interest</td>
<td>Pro</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Jealousy</td>
<td>Pro</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Nature &gt; Human Extraction</td>
<td>Counter</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Irresponsible disposal</td>
<td>Pro</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Changing to fit in</td>
<td>Pro</td>
<td>2</td>
<td>6.7%</td>
</tr>
<tr>
<td>Disregarding product importance in favor of friendship</td>
<td>Counter</td>
<td>1</td>
<td>6.7%</td>
</tr>
<tr>
<td>Material goods as a vehicle to stand out</td>
<td>Pro</td>
<td>1</td>
<td>3.3%</td>
</tr>
<tr>
<td>Emulation of TV character</td>
<td>Pro</td>
<td>1</td>
<td>3.3%</td>
</tr>
<tr>
<td>Desire for upgrades</td>
<td>Pro</td>
<td>1</td>
<td>3.3%</td>
</tr>
<tr>
<td>Mention of advertising</td>
<td>Pro</td>
<td>1</td>
<td>3.3%</td>
</tr>
</tbody>
</table>
Mean Indicator Frequencies by Theme and Category

The coding process identified five major themes and, within those, ten major categories of indicators of materialism and consumer involvement. Below, the mean occurrences by theme and then by category of the indicators are visible in two charts.

The first chart (above) indicates that Theme E, “Environmental Messages,” had the greatest mean frequency of indicators, followed by “Social Norms” (Theme C). Theme D, “Commercialization,” and Theme A, “Individual Material Orientation,” had the lowest mean frequency. “Interpersonal Material Orientation” (Theme B) also had a low frequency, but rests in the middle range in comparison to the other themes.

This is furthermore broken down into corresponding color-coded categories below, which shows that categories including “Nature Immersion” and “How Time is Spent” had the greatest number of indicator occurrences, followed by “Lifestyles” and “Adult-Child Interactions.” “Environmental Practices” and “Social Comparison & Motives” were least frequent.
The following two charts illustrate the frequencies of the indicators, divided by their potential type. This gives us a clearer understanding of what pro-consumer and what counter-consumer indicators are most prominent in the sample. Pro-consumer indicators are those likely to encourage or reinforce materialism and consumer involvement. The two most frequent pro-consumer indicators were Engagement with Toys/Games and Standard of Living: Above Average, while others had a very low frequency across the sample. These include Mention of Advertising, Desire for Upgrades, Emulation of TV characters, and Material goods as a vehicle to stand out. The more average pro-consumer indicators tend to be related to a character’s personal attachment to goods, commercialization, and the role of goods in articulating self-concepts and relationships. The frequencies below are ranked from least frequent pro-consumer indicators to most frequent.
Figure 27: Frequency of Individual Pro-Consumer Indicators
The counter-consumer indicators also showed a range of frequencies, from one to 23 occurrences across the sample of 30 books, the greatest being OUTDOOR ENGAGEMENT, followed by CREATIVE/IMAGINATIVE ENGAGEMENT. These indicators are most likely to deter, discourage, or distract from consumer involvement and materialism in the audience. The least frequent indicators include DISREGARDING PRODUCT IMPORTANCE IN FAVOR OF FRIENDSHIP, followed by NATURE > HUMAN EXTRACTION. The counter-consumer indicators that are closer to the overall indicator average include those related to relationships such as SHARING, EXPRESSIONS OF LOVE, AND SELF-ACCEPTANCE.

<table>
<thead>
<tr>
<th>Frequency of Counter-Consumer Indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disregarding product importance in favor of friendship</td>
</tr>
<tr>
<td>Nature &gt; Human Extraction</td>
</tr>
<tr>
<td>“Going with the flow”</td>
</tr>
<tr>
<td>Re-use/Used Objects</td>
</tr>
<tr>
<td>Meaningful adult-child relationships</td>
</tr>
<tr>
<td>Sharing</td>
</tr>
<tr>
<td>Expressions of love</td>
</tr>
<tr>
<td>Self-acceptance</td>
</tr>
<tr>
<td>Positive orientation to the outdoors/ inspiration gained from nature</td>
</tr>
<tr>
<td>Reading/ literary engagement</td>
</tr>
<tr>
<td>Reciprocity/ altruism</td>
</tr>
<tr>
<td>Creative/ imaginative engagement</td>
</tr>
<tr>
<td>Outdoor engagement</td>
</tr>
</tbody>
</table>

Figure 28: Frequency of Individual Counter-Consumer Indicators
In general, these rankings show the different indicators that are repeated most frequently and least frequently across the sample. The most frequent indicators are most common in this sample of picture books.

*Potential-Type by Book*

Furthermore, the following charts rank the titles by the total occurrences of either pro- or counter-consumer indicators. Figure 29 reveals that pro-consumer indicators have a significant range of frequencies across the titles selected for this study, from zero to fourteen different pro-consumer indicators in each book. *Pinkalicious* (Kann & Kann, 2006), followed by *Olivia and the Fairy Princesses* (Falconer, 2012), and *Knuffle Bunny Too: A Case of Mistaken Identity* (Willems, 2007) are at the top of the list. These, therefore, are the books with the greatest number of ways to encourage materialism. (The potential to do so depends on the strengths of these indicators versus the counter-consumer instances). The book with the fewest pro-consumer indicators was *The Lion and the Mouse* (Pinkney, 2009), which had none. *I Stink!* (McMullan & McMullan, 2002) and *Goodnight, Goodnight Construction Site* (Duskey Rinker, 2011) also had only one pro-consumer indicator each. It is important to also note that these three books also only had a few indicators in total. For more information, see Appendix K, which ranks the titles selected for this study in order from titles with the fewest number of different indicators overall within its pages to those with the greatest, and then designates which of those are negative or positive.

In ranking the different counter-consumer indicators in each book (see Figure 29), it became evident that *Square Cat* (Schoonmaker, 2011) and *The Fantastic Flying Books of Mr. Morris Lessmore* (Joyce, 2012) had the highest number of different counter-consumer indicators. *Square Cat* serves as an interesting example because, while it has the greatest variety of positive indicators, it also has one of the highest varieties of negative indicators (eight). *The Fantastic Flying Books of Mr. Morris Lessmore* (Joyce, 2012) also had an equivalent number of pro- and counter-consumer indicators. On the other end, books such as Willems’s (2003) *Don’t Let the Pigeon Drive the Bus* have no positive indicators. In contrast, *Goodnight, Goodnight Construction Site* had one counter-consumer indicator, but also only one pro-consumer value, giving it a different level of potential for encouraging certain ideas. This ranking, however, is limited by the difference in the total number of pro-consumer and counter-consumer indicators,
which prevents the ability to create a comprehensive and fair ratio of pro- to counter-consumer indicator occurrences in order to determine which books are strongest in fostering these values.

![Figure 29: Total Pro-Consumer Indicators by Title](image-url)
Individual Indicator Frequencies by Source List

The following figures show the frequency and variety of the different indicators in *The New York Times* Bestsellers list (NYT), Librarian-recommended list (LR), and Caldecott Medal winners list (CMW). These results provide important information about the differences in the types of indicators present within each specific list.
Figure 31: Frequency of Indicators in The New York Times Bestsellers Titles
Figure 32: Frequency of Indicators in Librarian-Recommended Titles
Figure 33: Frequency of Indicators in Caldecott Medal Winning Titles
As is evident above, Outdoor Engagement was the indicator with the greatest frequency across all source lists, though it tied with Engagement with Toys/Games in the CMW list. However, Engagement with Toys/Games was only present five times in the LR list and once in the NYT list. This sort of variety results in a wide range of differences in the low frequency indicators across the lists.

**Potential-Type Frequencies by Source List**

Finally, the data were analyzed by source list for the total number of pro- and counter-consumer indicators (potential types) in the books in each list. Figure 34 below shows the comparison.

![Pro- and Counter-Consumer Indicator Totals Across Source-Lists](chart)

**Figure 34: Comparison of Total Potential Types, by Source List**

While it is clear that all of the source lists had a similar total number of counter-consumer indicators, the Librarian-Recommended books had a far greater number of different potentially pro-consumer indicators than any of the other lists, while the Caldecott Medal Winners had the fewest, and The New York Times titles were in the middle.
DISCUSSION

The major research question for this study asked: “How do children’s picture books potentially deter or reinforce materialistic values and consumer culture?” In summary, the major findings of this study are as follows. Within the sample of 30 children’s picture books, 50 indicators were identified across 10 categories and within 5 themes. 37 of these indicators were likely to encourage consumerism and material values, and 13 indicated some sort of counter-consumerism. Each different indicator was present in a variety of ways, ranging from strong examples to weaker examples.

Overall, each indicator appeared in an average of 5.34 books out of 30 books in the sample (17.8 percent distribution), with the most frequent indicator being present in 23 books and the least frequent being present in one book. The most frequent indicators included OUTDOOR ENGAGEMENT (counter), CREATIVE-IMAGINATIVE ENGAGEMENT (counter), STANDARD OF LIVING: ABOVE AVERAGE (pro), ENGAGEMENT WITH TOYS/GAMES (pro), and ENGAGEMENT WITH FASHION (pro). The most frequent categories are thus “Nature Immersion” and “How Time Was Spent,” while the least frequent were “Environmental Practices” and “Social Comparison and Motives.”

Specific titles were also ranked for the number of different pro- and counter-consumer indicators in each. Pinkalicious by Victorian and Elizabeth Kann (2006) had the greatest number of pro-consumer indicators, and Square Cat by Elizabeth Schoonmaker (2011) had the greatest number of counter-consumer indicators. Other books, such as Jerry Pinkney’s (2009) The Lion and the Mouse, had very few of either indicator.

Beyond these results, the data was also analyzed for trends across the three different source lists. For example, each of the lists (Caldecott Medal Winners, Librarian-recommended titles, and The New York Times Bestsellers) exhibited a variety of different indicators, some of which were stronger in one list than the other. The Librarian-recommended titles had the greatest number of pro-consumer indicators, while the Caldecott Medal Winners had the fewest.
From these results, one can examine exactly what picture books encourage. The picture book medium, specifically, is interesting because of its recognized power in terms of socialization. While children may spend more time watching television than reading picture books, picture books continue to be an important daily routine for all children (Rideout et al., 2003). Scholars have noted that picture books are a source of cultural representation, which both reflect and shape childhood experiences for many (Crabb, 1994; McGillis, 2002; O’Neil, 2010; Zipes, 1981). According to O’Neil (2010), “The stories and pictures provide an explicit guide and act as a stabilizer for young children just coming to terms with social behavior and beliefs,” (p. 41). This essential role of picture books can be applied to the results of this study, which are discussed below.

How Picture Books Reinforce Materialism and Consumer Involvement

The pro-consumer indicators identified in this study measured the ways that picture books can reinforce materialism and consumer involvement. Thirty-seven pro-consumer indicators were acknowledged. The most frequent pro-consumer messages that the picture books in this study are related to social norms. These include indicators such as a high standard of living or being surrounded by a plethora of toys. Other characters positively emphasize brand new or valuable material goods. This provides additional evidence for O’Neil’s (2010) argument that picture books have traditionally exhibited privileged lifestyles.

One of the major avenues for developing a Materialistic Values Orientation, coined by Kasser et al. (2004), is to “pursue the culturally sanctioned goals of attaining financial success, having nice possessions, having the right image…” (p. 13). These goals match closely with the social norms indicators identified in many of the books in the sample. This presence, in combination with the fact that children are very vulnerable to the messages set forth in the media, makes it likely that the messages of privilege in picture books could encourage a desire for that same level of living (Linn, 2004). Only a few characters actually expressed this desire, but, due to the illustrated lifestyles in the books, children might feel that they, too, need a bedroom filled with toys or a big, well-decorated home. In the least, they might accept this as normal. Beyond these high status items, many characters wanted instant gratification; 25 percent of the characters desired more, and they wanted it “now.” This is a reflection of the lack of patience exhibited by children due to consumer culture today (Beder, 2009).
Many of the books emphasize vanity as a prominent issue among many of the child characters. Insecurity and experimentation with looks are prominent among characters. In *Square Cat*, for example, Eula the square cat is so unhappy with her appearance that she “lost her purr” (Schoonmaker, 2011, p. 12). While she later accepts herself (and that is perhaps the greatest takeaway), this picture book, as a reflection of childhood, shows the insecurity experienced by children as they compare themselves to others, and thus it possibly normalizes the preoccupation with looks visible across the sample (O’Neil, 2010).

In addition to the most frequent ways that picture books can reinforce materialism, some social norm indicators only had a small amount of presence. For example, few characters engaged with electronic media technology, which is one of the greatest reasons that too few children spend ample time outdoors or engaging in creative arts (Louv, 2008). In reality, children are ‘plugged in’ for around six and a half hours per day on average (Louv, 2008). In that case, the lack of presence of such indicators more positively contributes to the socialization of children. Otherwise, childhood is not reflected as realistically given the fact that many children spend a significant time using technology, which is not present in the sample (Larkin-Lieffers, 2010). One thing to note about social norms indicators, especially those that describe “How Time is Spent,” is that they are more broad than other indicators. This may be another possible explanation for their large frequencies.

Many indicators also pertained to interpersonal material orientations. For example, many relationships are jeopardized due to materialistic values. Scholars argue that consumerism creates tensions in family life; constant product requests made by even the youngest members are contention points between parents and their children (Coffey et al., 2006; Schor, 2004). This type of strained relationship between parents and children is present in 20 percent of the picture books evaluated in this study. One of the examples of this, as quoted in the results section, occurred in *Pinkalicious* by Victoria and Elizabeth Kann (2006). Pinkalicious, as well as several other characters across the sample, nagged, “Please, mommy, can I have JUST ONE MORE!?” I begged when I woke up from my nap” and later, she says, “After dinner, I ate more cupcakes. Then I refused to go to bed. ‘Just one more pink cupcake, and I’ll go to sleep,’ I promised.” (Kann & Kann, 2006, p. 7-10.). These instances not only reflect common occurrences in childhood, but can also establish them as being “okay” (O’Neil, 2010; Zipes, 1981).
Furthermore, scholars such as Crabb (1994) argue that picture books offer concepts that readers can model. In the instance that young children model this nagging behavior, consumerism is likely to persist.

Among peers, objects are central in relationships in picture books. Their friendships either require a product to establish common ground or to achieve acceptance, or social interactions are ignored in favor of spending quality time with one’s shoes or stuffed animal friend. As observed by Pugh (2009) consumerism lies in social experiences “among affluent and poor children alike, in private schools and public, on playgrounds, at birthday parties—wherever children gathered. Everywhere children claim, contest, and exchange among themselves the terms of their social belonging,” (p. 6). This means that the pro-consumer indicators within the social relationships in the sample of picture books reflect the reality of many children’s relationships. Additionally, the likelihood for replication of this behavior is strong (Crabb, 1994). If the contents of these books normalize or encourage materialism through characters such as Olivia (Falconer, 2000) and Eula the square cat (Schoonmaker, 2011) who express their self-concept through their clothing or like Scaredy Squirrel (Watt, 2007), who must assure a perfect appearance and provide goods in order to make friends, then what sort of social behavior are we assuring by encouraging children to read them without questioning?

Beyond the characters’ relationships, the coding revealed that many characters exhibit an individual attachment to objects, often for comfort or emotional stability. While it is typical for a child to carry their favorite teddy bear with them, one of the original studies of materialism identified possessiveness as one of the most substantial traits that determines materialistic behavior (Belk, 1985). When children exhibit a forceful attachment to or dependence on a particular object or objects, they, in turn, exhibit the materialistic trait of possessiveness. Hanson and Zambo (2005) argue that picture books serve as educational tools for observing child development and behavior. The behavior present in the picture books is that children at a young age love, are attached to, or depend on objects for happiness, comfort, or routine. Clearly, materialistic behavior was a part of the childhoods depicted in the sample and thus might be part of the audience’s childhood as well.

The picture books also showed evidence of commercialization, where product labeling was present. Bullen (2009) found blatant product placement in young adult novels, but picture
books were not mentioned as an arena for this commercialization. Yet, in a few different books, Mickey Mouse dolls, book covers, and food items were either clearly labeled as real, branded products or labeled satirically with names based on real products. In some cases, this is more deliberate. For example, Mo Willems (2007) places one of his other books in the illustrations in *Knuffle Bunny Too: A Case of Mistaken Identity*. While this might be an inside joke, it also serves as a way to advertise *Don’t Let the Pigeon Drive the Bus* (Willems, 2003). Less deliberate commercialization might instead simply attempt to reflect the current culture instead of to sell products. O’Neil (2010) argues, “The writers and illustrators of our culture present images of daily life in America can internalize and build upon…” (p. 41). If this is the case, the authors and illustrators depict the world honestly: a world that, in its most affluent nations, has a deeply engrained consumer culture. However, whether this should be normalized or challenged remains an important dilemma for picture book creators.

Lastly, few, but some books show negative behavior toward the environment. In particular, two books feature characters that engage in irresponsible disposal of objects. Characters throw away things that could be repaired, donated, or composted. These instances might challenge the knowledge of a more conscious audience or reinforce the practices of those less conscious readers. In addition, two characters, including Kitten in *Kitten’s First Full Moon* by Kevin Henkes (2004) and Pinkalicious in *Pinkalicious* (Kann & Kann, 2006), interacted with the outdoors throughout the book, but their experience was a negative one resulting in fear and physical harm. This reflects one of Louv’s claims to why so few children experience the outdoors today: that nature is dangerous. In this case, this presence of a counter-consumer indicator could instead help to encouraged decreased outdoor time and lead to more materialism (Hirsch and Dolderman, 2007).

Overall, the thirty-seven ways that picture books potentially reinforce materialism and consumer involvement are important to consider no matter how many times that they were present in the sample. Picture books reflect and influence childhood (O’Neil, 2010). The results reveal that they both provide insight into the true pervasiveness of consumer culture in childhood and offer cause for concern about the content of a medium once assumed to be innocent.
How Picture Books Deter Materialism and Consumer Involvement

Additionally, the study identified thirteen ways that picture books can potentially encourage or reinforce materialism and consumer involvement in their audience. Positive environmental messages were the most frequent types of indicators throughout the sample. For example, majority of characters engaged in outdoor activities, from taking walks to collecting acorns. This contrasts some of the conclusions made by Williams et al. (2012), who argue that the environment has slipped out of the focus of children’s books. Engagement in the outdoors was present in about 75 percent of the picture books examined in this study, and many characters had a particular affinity for nature. While none of the characters actively combat environmental issues, they show the environment as part of the daily lives of characters. Furthermore, the audience is likely to relate to the characters as they engage in the outdoors, based on studies by Bigger and Webb (2010) and Cecil (1996), which say that readers can relate to characters that undergo similar outdoor experiences. Normalizing outdoor play in picture books can not only help combat consumer behavior because scholars recognize the role of environmentalism in opposing consumerism (Hirsh & Dolderman, 2007), but it can also aid in fighting Nature Deficit Disorder, coined by Richard Louv (2008), which has many other detrimental effects on the well-being of children.

The second most frequent sort of counter-consumer indicator found in this study described social norms. For example, many characters engage in creative or imaginative activities as well as in reading or writing tasks. Creative engagement is an extremely important concept to include in children’s picture books because, in reality, many children have lost their ability to act and think imaginatively due to the commercialization of play, argue scholars (Beder, 2009). Given their ability to influence social behavior, picture books that include and normalize creative play have the potential to combat the impacts of commercialization (Beder, 2009; Larken-Lieffers, 2010). Literary engagement in picture books, similarly, has the potential to encourage screen-alternate activities in the same way that imaginative engagement does. Most children are read to each day, but the amount of time that this occurs is far less than time spent in front of a screen (Louv, 2008; Rideout et al., 2003). Thus, the power of picture books to normalize activities such as reading and writing may serve to combat time spent with more potent avenues toward consumerism.
However, literary engagement serves as a bit of a conundrum. This study has shown that picture books can also reinforce materialism; if picture books encourage their audience to read books with consumerist messages, this attempt to combat materialism is moot. Children must first learn how to take a critical approach toward reading and/or parents and educators must be careful in their selection of picture books in the future (to be discussed more later). Additionally, scholars such as Bullen (2009) and Zipes (2002) argue that literature has been commoditized, and that many books are products that now serve a purpose similar to other licensed toys and clothing items. Therefore, it is possible that encouraging literary engagement, especially because most children buy their books instead of taking them out of the library (Milliot, 2013), could perpetuate some form of unconscious consumerism.

Scholars have identified reciprocity, altruism, and sharing as values that combat materialism directly (Belk, 1985; Belk, 2010; Froh et al., 2011; Karabati & Cemalcilar, 2010). Many characters across the sample exhibited these behaviors and attitudes toward one another. Should children choose to replicate such moral behavior in their daily lives, levels of materialism have the potential to go down. Additionally, within the theme of interpersonal material orientation, other characters showed self-acceptance, which additionally has the possibility of combating contributors to materialism such as self-esteem issues (Kasser et al., 2004). Self-acceptance was achieved one of two ways in the picture book sample: outright and after a period of deep insecurity. Self-love after insecurity meant that this counter-consumer indicator was coupled with pro-consumer occurrences such as using material goods to fit in or emphasizing vanity. However, those who accepted themselves outright might be less relatable to children who also experience insecurity, especially in adolescence (Chaplin & John, 2007).

Individual material orientations in the study were primarily pro-consumer, but one character, Pete the Cat of *Pete the Cat: I Love My White Shoes* and *Pete the Cat and His Four Groovy Buttons*, focused closely on letting go of attachment to material goods (Litwin, 2010; Litwin, 2012). Litwin (2012) writes, “I guess it simply goes to show that stuff will come and stuff will go. But do we cry? Goodness, no! We keep on singing,” (p. 31-32). Thus, the audience is taught to let go of any possessiveness of objects in order to enjoy life. Belk (1985) argues that possessiveness is a material trait and may be negatively associated with happiness. Thus, if the audience was to absorb the message in the *Pete the Cat* stories and to forgo their tendency to be
possessive of objects, then their materialistic orientation may be altered and happiness may be more possible.

The above sections highlight some important topics that picture books offer around the topics of materialism and consumerism. It is clear that these values may be simultaneously promoted and countered in picture books. These occurrences point to several implications for the role of picture books in shaping consumer behavior in the future.

**Implications for Conscious Picture Book Selection**

Picture books not only have an important role in the general socialization of children, but also, as the results show, in possibly shaping materialism in a young audience. Careful book selection is crucial because, first, books are a form of media that children interact with daily (Rideout et al., 2003), and children are highly likely to use these books to gain notions of acceptable social behavior (Crabb, 1994; Larkin-Lieffers, 2010; McGillis, 2002; O’Neil, 2010; Zipes, 1981). Scholars also argue that children are very vulnerable to media messages (Linn, 2004). The fact that picture books simultaneously offer 50 different ways that consumerism can be shaped is overwhelming.

In addition to identifying ways in which values might be shaped by picture books, this study has also shed light into the publishing industry. For example, the books for this study were chosen from three source lists: Caldecott Medal Winners, *The New York Times* Bestsellers, and Librarian-recommended titles. The results show little differences between the lists in terms of the number of ways that the books could counter consumerism, but this was not the case for ways that the books could promote consumerism. The findings indicate that the Librarian-recommended books had the highest number of different ways that the books could promote consumerism, while Caldecott Medal Winners had the fewest.

Scholars call for fewer licensed and scripted books in libraries today, but this doesn’t necessarily explain why the Librarian-Recommnded Books scored higher (Bickford, 2010). In selecting the books, Librarian Kelly Woods chose books that were frequently picked up by the youngest students in Champlain Elementary School in Burlington, Vermont. This source, therefore, represents the book content that children are drawn to and choose for themselves. There is no indication that parents have had a hand in this selection. The results show that these
books have a higher concentration of consumerism than the others. While the Caldecott Medal Winners are readily available in schools and are recommended as books with the highest quality, scholars argue that children are less likely to select them as their favorite books (Hilbun, Claes, & Griffiths, 2010). It is questionable whether we can infer, then, that children prefer more materialistic books, especially because most books offer a variety of pro- and counter-consumer values. However, as books reflect childhood and current culture (as argued by O’Neil [2010] for example), perhaps these books offer a more relatable narrative for young readers. Books from this source list, nonetheless, may require increased presence of an adult or critical thinking skills due to the high number of pro-consumer indicators.

In the middle, The New York Times Bestsellers represent a sample of the most purchased books, likely bought by parents but possibly requested by children. The Caldecott Medal Winners, however, are a group of books that appears to be less saturated overall with indicators of consumer culture. Adults select Caldecott winners on the basis of illustrative quality (Association for Library Service to Children, 2013; Hilbun, Claes, & Griffiths, 2010). It is clear that, along with higher quality, comes more positive messages for children to learn. Adults then have the responsibility to direct children toward higher quality children’s literature.

Beyond the different source lists, individual books also had greater potential to encourage pro- and/or counter-consumer indicators than others. The books with the greater variety of these indicators might have a better chance of promoting their respective type of value. For example, books including Pinkalicious (Kann & Kann, 2006), Olivia and the Fairy Princesses (Falconer, 2012), and Knuffle Bunny Too: A Case of Mistaken Identity (2007) all come from different source lists, but exhibit the greatest number of ways that picture books can promote consumerism. The case is the same for those that have significant ways to counter consumerism, including Square Cat (Schoonmaker, 2011) and The Fantastic Flying Books of Mr. Morris Lessmore (Joyce, 2012), while others have very few counter-consumer indicators.

The content of books such as Pinkalicious calls for a stronger presence of parents and teachers when reading aloud (Kann & Kann, 2006). In order to counter materialism through a book like Pinkalicious and to assure that the audience does not gain damaging messages, readers must talk openly about the behavior of the characters. Young, vulnerable children may otherwise model these pro-consumer behaviors (Crabb, 1994). In Pinkalicious, for example, children will
find a strong presence of persistence nagging, which is made humorous by Kann and Kann’s writing and illustrations (2006), but also normal for young, pink-obsessed Pinkalicious. And while Pinkalicious experiences negative consequences (turning red) for her desire for instant gratification, she is still a brat in a well-to-do household. Little girls can relate to her love of pink. All children know the feeling of wanting more sweets and fewer veggies and of begging for more of the former. Children can challenge these ideals with help from a strong adult presence in order to develop a critical eye for the hyperbole of our consumer culture within their beloved children’s picture books (Achenreiner, 1997).

Contrary to what I assumed, the books with a high concentration of counter-consumer indicators may also call for increased adult presence and critical thinking skills. The book with the most counter-consumer indicators, Square Cat by Elizabeth Schoonmaker (2011), also has many pro-consumer indicators such as ENGAGEMENT WITH FASHION and EMPHASIS ON LOOKS (VANITY). Thus, while the overall theme of self-acceptance is present, there are several other potential ways that Square Cat can simultaneously promote consumerism. Sparking discussion about the variety of messages in picture books is an important task for concerned parents and educators.

Adult presence and guidance is not as necessary in books with few indicators overall. Children can feel free to “read” these picture books, to explore them in depth, and not to be pulled toward adopting the mainstream consumer ideals (Johnson & Frazee, 2011). Books such as The Lion and the Mouse (Pinkney, 2009) and Goodnight, Goodnight Construction Site (Duskey Rinker, 2011) leave more room for imagination and interpretation. Both books have few indicators at all. This open-ended approach to creating picture books allows for the development of critical thinking skills without simultaneous consumer socialization (Wolfenbarger & Sipe, 2007).

One key conclusion of this research is that both types of indicators must be considered simultaneously in order to understand the role of picture books in consumer culture. The different instances of each indicator individually can be considered as teaching tools or leverage points for shaping materialism. Educators can create lesson plans that ask children to consider a variety of consumer-related topics. Parents can note topics of discussion in each book during preliminary review. For example, the chart below illustrates some brief commentary on possible
discussions between young readers and adult role models that could take place while reading each of the books in the sample. This is done in the same vein as O’Malley’s (2004) list of consumer-related topics in books and the Rutgers University Project on Economics and Children (2013), which both recommend books by topic to help educate children on economics topics including wants and needs, working, and financial equality. These discussion topics are just a taste of what both educators in schools or childcare centers and parents and guardians at home can introduce as they read with young, vulnerable children each day.

Table 18: Potential Consumer-Related Discussion Topics

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Examples of Potential Consumer-Related Discussion Topics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cronin, Doreen</td>
<td>Click, Clack, Moo: Cows that Type</td>
<td>In Click, Clack, Moo, one can study negotiation with authority, as well as standard of living. For example, the cows, hens, and ducks ask for items above such as electric blankets and diving boards, which, for many people and especially animals, are above average indicators of wealth.</td>
</tr>
<tr>
<td>Duskey Rinker, Sherri</td>
<td>Goodnight, Goodnight Construction Site</td>
<td>While indicators in Goodnight, Goodnight Construction Site are limited, readers can discuss bedtime routines, including ways to experience comfort without objects.</td>
</tr>
<tr>
<td>Falconer, Ian</td>
<td>Olivia and the Fairy Princesses</td>
<td>A strong leverage point in Olivia and the Fairy Princesses for shaping consumerism is social comparison. For example, readers could discuss how Olivia, even while trying to be different, still focuses on her clothing choices. She could instead focus on more meaningful choices that would differentiate her.</td>
</tr>
<tr>
<td>Falconer, Ian</td>
<td>Olivia</td>
<td>Falconer strongly reflects the variety in childhood in Olivia. Readers could benefit from identifying her consumer-related attitudes and her non-consumer related attitudes throughout the book, and to describe the impact of these activities in the long run.</td>
</tr>
<tr>
<td>Gerstein, Mordicaic</td>
<td>The Man Who Walked Between the Towers</td>
<td>Readers can understand the freedom and benefit from experiencing nature, as well as using self-acceptance and following passions in order to counter social norms via The Man Who Walked Between the Towers.</td>
</tr>
<tr>
<td>Henkes, Kevin</td>
<td>Kitten's First Full Moon</td>
<td>Kitten’s First Full Moon could be used to illustrate the consequences of desire for instant gratification to discuss wants versus needs.</td>
</tr>
<tr>
<td>Hills, Tad</td>
<td>Rocket Writes a Story</td>
<td>The biggest lessons in Rocket Writes a Story include delayed gratification and seeking inspiration from nature in order to achieve something great. These are important lessons in a very instant gratification-driven society. Readers can discuss the benefits of waiting to get and working toward getting something they want.</td>
</tr>
<tr>
<td>Joyce, William</td>
<td>The Fantastic Flying Books of Mr. Morris</td>
<td>One possible lesson in this title involves re-use; Morris repairs the old, damaged books instead of throwing them away. This could tie in to a lesson about the impacts of disposability.</td>
</tr>
<tr>
<td>Juster, Norton</td>
<td>The Hello, Goodbye Window</td>
<td>This book could be used to analyze the components of a meaningful relationship and the role or lack thereof of material goods in that successful relationship.</td>
</tr>
<tr>
<td>Kann, Victoria;</td>
<td>Pinkalicious</td>
<td>Pinkalicious could teach lessons about standards of living as well as the consequences of desiring instant gratification.</td>
</tr>
<tr>
<td>Kann, Elizabeth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Klassen, Jon</td>
<td>I Want My Hat Back</td>
<td>A morals lesson on the use of lying or manipulation to maintain possession of or to obtain desired goods is possible through the story in I Want My Hat Back, despite how humorously this issue is presented in the book.</td>
</tr>
<tr>
<td>Author(s)</td>
<td>Title</td>
<td>Examples of Potential Consumer-Related Discussion Topics</td>
</tr>
<tr>
<td>---------------------------</td>
<td>--------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Kotzwinkle, William;</td>
<td>Walter the Farting Dog</td>
<td>This story can be used to discuss how many people feel as if they need to change in order to feel accepted, the outcomes of changing, and alternatives such as self-acceptance.</td>
</tr>
<tr>
<td>Murray, Glenn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Litwin, Eric</td>
<td>Pete the Cat: I Love My White Shoes</td>
<td>Pete the Cat: I Love My White Shoes can be used to teach readers to decrease their attachment to certain objects in order to experience the world to the fullest.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Litwin, Eric</td>
<td>Pete the Cat: Rocking in My School Shoes</td>
<td>This book addresses the use of objects as part of a routine. Readers can discuss the role of objects in routines and come up with solutions for other ways to deal with difficult situations.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Litwin, Eric</td>
<td>Pete the Cat and His Four Groovy Buttons</td>
<td>Litwin’s book has the potential to teach students to let go of their possessiveness of objects, such as a favorite shirt, and to enjoy life.</td>
</tr>
<tr>
<td>McMullan, Kate &amp; Jim</td>
<td>I Stink!</td>
<td>I Stink! can be used to discuss waste, particularly as it pertains to what is actually thrown away by citizens versus what should be thrown away.</td>
</tr>
<tr>
<td>Pinkney, Jerry</td>
<td>The Lion and the Mouse</td>
<td>This wordless book leaves a lot of room for interpretation. Particularly, it could be used to discuss the impacts of human extraction on nature’s most loved creatures.</td>
</tr>
<tr>
<td>Raschka, Chris</td>
<td>A Ball for Daisy</td>
<td>This is an excellent source for discussion possessiveness and object attachment, especially as it pertains to happiness and emotional stability.</td>
</tr>
<tr>
<td>Reynolds, Aaron</td>
<td>Creepy Carrots!</td>
<td>Creepy Carrots! can be used to discuss the impacts of excessive extraction of nature and resources.</td>
</tr>
<tr>
<td>Rohmann, Eric</td>
<td>My Friend Rabbit</td>
<td>Product centrality in social relationships, such as how Rabbit enlists the help of many other animals to get the plane out of the tree without their approval, can be discussed thorough this book.</td>
</tr>
<tr>
<td>Schachner, Judy</td>
<td>Skippyjon Jones</td>
<td>Skippyjon Jones can be used to discuss the benefits of imaginative engagement and open-ended play, and how the audience can act similarly.</td>
</tr>
<tr>
<td>Schoonmaker, Elizabeth</td>
<td>Square Cat</td>
<td>Square Cat can be used to discuss the role of vanity in being insecure as well as methods of achieving self-acceptance without focusing on looks.</td>
</tr>
<tr>
<td>Shannon, David</td>
<td>No, David!</td>
<td>One lesson to discuss in No David! is the number of toys present around David. Readers can discuss how much is too much and why individuals want or have so many things.</td>
</tr>
<tr>
<td>Stead, Philip C.</td>
<td>A Sick Day For Amos McGee</td>
<td>Stead’s story illustrates the benefits of reciprocity and friendship.</td>
</tr>
<tr>
<td>Swanson, Susan Marie</td>
<td>The House in the Night</td>
<td>The House in the Night can be used to discuss the role of objects in making us comfortable at night and other methods of comfort that serve as good alternatives.</td>
</tr>
<tr>
<td>Watt, Melanie</td>
<td>Scaredy Squirrel Makes a Friend</td>
<td>Using products to make friends is a strong theme in Scaredy Squirrel Makes a Friend. Readers can discuss the role of products in their friendships and what friendships are like without products.</td>
</tr>
<tr>
<td>Wiesner, David</td>
<td>Flotsam</td>
<td>Flotsam strongly emphasizes nature immersion, but also has a strong presence of satirical branding. Readers could discuss the role of branding in the story along with the wonders of nature and being outside.</td>
</tr>
<tr>
<td>Willems, Mo</td>
<td>Knuffle Bunny, Too: A Case of Mistaken</td>
<td>A prominent theme in this book was social comparison. A point of tension between the characters is that they both have the same product. Discussions about comparing oneself to others will be important in reading this book.</td>
</tr>
<tr>
<td></td>
<td>Identity</td>
<td></td>
</tr>
<tr>
<td>Willems, Mo</td>
<td>Don’t Let the Pigeon Drive the Bus</td>
<td>This book can be used to discuss the impact of nagging on how readers feel about a character, and to translate that to real life situations, such as the impact of nagging on parents.</td>
</tr>
<tr>
<td>Willems, Mo</td>
<td>The Duckling Gets a Cookie?!</td>
<td>This book can be used to discuss the impact of jealousy and nagging on how likeable characters are. Readers can translate that to real life situations.</td>
</tr>
</tbody>
</table>
The findings of this study could serve as a useful tool for countering consumerism as children explore, engage with, and fall in love with the picture books they read. The individual coding sheets in Appendix J provide more detailed examples of each of the indicators that could be used by parents and educators.

**Limitations and Tool Evaluation**

The completion of this study relied heavily on the creation and use of an original coding system for material and consumer values and behavior in picture books. The coding system was created iteratively, and this is the first time that it has been tested. A true test of the success of this coding system would involve a second party both evaluating the sample selected for this study, as well as other picture books. However, based on the results, this system comprehensively assesses a very wide variety of consumerism and materialism-related topics. Compared to a similar study by Spiggle (1986) on material values in comic books, the indicators in my coding tool appear to be greater in quantity and are more specific to consumerism (See Appendix C for Spiggle’s coding system). The themes, categories, and indicators are all strongly engrained in the evidence of studies conducted and articles published since 1981, the majority of which were published in the last ten years. The strength of this coding tool is that it was able to identify a number of different indicators across the sample. This allowed me to determine how common certain indicators were within the entire sample, which sought to be representative of what children would read or buy today. Furthermore, it allowed for a detailed, qualitative analysis of 30 picture books in a systematic manner that provides in-depth understanding of the extreme variety of values and behaviors in picture books.

One limitation to the coding tool is that it did not measure the strength of each of the indicators in each book. This limited the possibility of determining the true potential for the indicators within the book to shape materialism. All indicators, instead, were given equal weight. This also prevented me from being able to compare the counter- and pro-consumer indicators within each book due to the different total numbers of each and the different potential strengths in each. Furthermore, the coding tool did not account for neutral elements that may have more potential to shape the attitudes of children than the actual indicators, though no known studies argue this. Nonetheless, they limit the ability to truly gage the potential of a book to encourage or
discourage consumer involvement; there was no way, therefore, to tell if a book would be particularly “bad” or “good” for children to read. However, this comparison was possible by simply looking at the total numbers of either potential type to determine what types of attitudes were most commonly present in each book.

Other limitations to the results of this study exist as well. First, the results of this study are dependent on two very broad, but important topics: consumerism and materialism. Tackling this issue holistically is impossible, but examining a tiny fragment of it is necessary in order to make change in the long run. The scope of the study, including time and sample size, further limited the study. For example, the coding system was created solely based on the review of only thirty books out of the interest of time. The results therefore are potentially specific to this sample alone. While it is likely that many other books contain similar indicators, other indicators may need to be added in examining other books due to the variety of ways that consumerism is perpetuated, as identified in the literature review, as well as the growing literature on this broad topic.

Some of indicators may also be too broad; for example, the results of the study show that OUTDOOR ENGAGEMENT was the most frequent indicator, with presence in approximately three-fourths of the sample. Yet, the different forms of engagement and the benefits or negative experiences with the outdoors could vary greatly. This is similar with ENGAGEMENT WITH TOYS/GAMES, where the level of engagement was not measured, leaving room for a very wide variety of experiences and, therefore, levels of materialism. In other books, the indicators may have been too specific. Many similar indicators, such as CHANGING TO FIT IN and MATERIAL GOODS AS A VEHICLE TO FIT IN, had very low frequencies, yet were very important lessons in many of the books. Therefore, the ranked frequencies do not necessarily show the true importance of some of these indicators. It is important, as a result, to consider the mere existence of these indicators to be important in understanding how consumerism has pervaded children’s picture books.

Room for bias additionally exists within this study. For example, in identifying and naming the coding indicators, it is possible that my own individual experiences with materialism, my specific knowledge and opinion (which view consumerism as something that does more harm than good), and my inability to find particular studies or information may have
overwhelmed the outcomes of this study. For example, ENGAGEMENT WITH FASHION was identified as a pro-consumer indicator, but there is a lot of room for creative engagement within clothing choices for children. Yet, due to my assumption that engagement with fashion and clothing is more strongly related to materialism, this was a pro-consumer indicator. Yet, in reality, it may be different on an individual basis.

Overall, the coding system is an important result of an exploratory study that sought to preliminarily identify some of the possible ways that consumerism can be shaped through picture books. While the results are limited by how the coding system measured these different ways, it is possible that these indicators had never before been formally identified in picture books. Therefore, it provides a jumping off point for future studies that examine the potential for picture books to shape these values in real life.
CONCLUSION

Consumer culture is engrained in childhood and, as a result, has negatively shifted the ability for kids to really be kids. Children experience depression earlier, find tension in their social relationships, and lose their knack for imaginative play as a result of this saturation (Beder, 2009). While children’s literature has been identified as a type of media that has been heavily commercialized, few past studies focus on picture books in the context of consumer culture (Zipes, 2009, for example).

However, a majority of children are read to each day (Rideout et al., 2003). Children’s picture books both reflect and influence childhood (O’Neil, 2010). The results of this study reveal that picture books have a significant potential to act as both an avenue for becoming consumers and provide a tool for countering consumerism and articulate 50 ways in which this can happen. The potential for encouragement of these behaviors is significant because scholars argue that picture books provide a social guide for behavior that children often model (Crabb, 1994; O’Neil, 2010).

Picture books can encourage children to become consumers through setting high social standards, depicting characters that focus on vanity, showing product-centered relationships that are strained due to the presence of material goods, and exhibiting commercialization, among many other ways. They can simultaneously discourage children from becoming consumers by promoting outdoor engagement, creative play, self-acceptance, and more meaningful friendships. The simultaneous interplay between ways of promoting and deterring consumerism in picture books needs to be addressed through involvement by adult role models who encourage critical thinking skills.

To the best of my knowledge, this study represents one of the first, if not the first, times that material values have been explicitly identified in children’s picture books. It resulted in the creation of a unique coding system that could be used to help tally these indicators in a variety of literary media as well as other picture books. Using this information, scholars, parents, caregivers, educators, and others concerned with the well-being of young children can more
carefully select picture books either to be used as teaching tools around these values or in general.

The research also raised some additional questions, which could be pursued by future research. First, the sample within this study could be expanded in many ways, including considering classic books or books published during a longer span of time. This could allow for a study that examines how these values have changed over time in picture books. Furthermore, it is necessary to study what pro-consumer or counter-consumer messages children actually take away from particular stories, if any, and how they interpret these messages. This might involve a psychological or educational study that asks the readers to articulate or draw what they remember from a sample of stories. Another future study might account for the gender differences in material values among the characters within this sample, as touched upon by Crabb (1994).

It would also be interesting to compare the ability for picture books to encourage these values in comparison to other avenues, such as television programs or toys themselves. One of the issues with picture books identified in the literature is that they have become licensed products and exist simply as parts of a product line or they themselves inspire other products, such as toys or films (Linn, 2004, for example). Examining this avenue of commercialization for this sample through a study of products related to these books could thus be very telling.

Picture books continue to be an important part of a child’s day, often the last thing that they see at night. In order to help children to become positive, connected, responsible individuals, we must improve the quality and consciousness of the media and their ability to respond to it. Picture books, whose tradition is to inspire imagination and offer refuge, are a fantastic place to start.
REFERENCES


Johnston, A., & Frazee, M. (2011). Why we're still in love with picture books (Even though
they're supposed to be dead). *Horn Book Magazine, 87*(3), 10-16.


McGillis, R. (2002). ‘Captain Underpants is my hero’: Things have changed—or have they? *Children’s Literature Association Quarterly. 27*(2): 62-70.


York, NY: Teachers College Press.


APPENDICES

Appendix A: Goldberg et al. (2003)’s Youth Materialism Scale

“Youth Materialism Scale

1. I’d rather spend time buying things than doing almost anything else.
2. I would be happier if I had more money to buy more things for myself.
3. I have fun just thinking of all the things I own.
4. I really enjoy going shopping.
5. I like to buy things my friends have.
6. When you grow up, the more money you have, the happier you are.
7. I’d rather not share my snacks with others if it means I’ll have less for myself.
8. I would love to be able to buy things that cost lots of money.
9. I really like the kids that have very special games or clothes.
10. The only kind of job I want when I grow up is one that gets me a lot of money.

For each item of the YMS measure, the youths could respond using a 4-point scale from 1 (disagree a lot) to 2 (disagree a little) to 3 (agree a little) to 4 (agree a lot),” (p. 281).
Appendix B: Schor’s (2004) Consumer Involvement Scale

(quoted from Bottomly et al., 2010, p. 277)

“Dissatisfaction

1 DS1 I feel like other kids have more stuff than I do.

2 DS2 I wish my family could afford to buy me more of what I want.

3 DS3 I have pretty much everything I need in terms of possessions. (r)

4 DS4 I wish my parents gave me more money to spend.

5 DS5 When I decide who to be friends with, I don’t care what toys or stuff the person has. (r)

6 DS6 I wish my parents earned more money.

Consumer Orientation

7 CO1 I usually have something in mind that I want to buy or get.

8 CO2 I want to make a lot of money when I grow up.

9 CO3 I care a lot about my games, toys, and other possessions.

10 CO4 When I go somewhere special, I usually like to buy something.

11 CO5 I like shopping and going to stores.

Brand Awareness

12 BA1 I don’t care too much about what I wear. (r)

13 BA2 Brand names matter to me.

14 BA3 I like clothes with popular labels.

15 BA4 Being cool is important to me.

16 BA5 It doesn’t matter to me what kind of car my family has,” (p. 277)
Appendix C: Spiggle’s (1986) Coding Definitions for Content Categories

<table>
<thead>
<tr>
<th>“Content Categories”</th>
<th>Coding Definitions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Strip as a Whole</strong></td>
<td></td>
</tr>
<tr>
<td>Artist’s Intent</td>
<td>1. Laughter- to arouse laughter or humor</td>
</tr>
<tr>
<td></td>
<td>2. Adventure- to arouse excitement or non-humorous interest</td>
</tr>
<tr>
<td></td>
<td>3. Humorous social critique- to poke fun at, satirize, or mock social reality in a humorous manner</td>
</tr>
<tr>
<td></td>
<td>4. Embittered critique- to critique social reality in a serious and nonhumorous manner</td>
</tr>
<tr>
<td></td>
<td>5. Slice of life- to portray social reality in a serious and noncritical manner</td>
</tr>
<tr>
<td></td>
<td>6. Cannot tell</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Character Content</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sympathy</td>
<td>1. Character is likeable; a good guy</td>
</tr>
<tr>
<td></td>
<td>2. Character has negative expectation; villain; thwarts efforts of hero or friend; a bad guy</td>
</tr>
<tr>
<td></td>
<td>3. Do not know</td>
</tr>
<tr>
<td>Characters’ setting or role</td>
<td>1. Working on a job (other than marketing activity)</td>
</tr>
<tr>
<td></td>
<td>2. Shopping, buying, selling, or other marketing activity (such as dealing with products)</td>
</tr>
<tr>
<td></td>
<td>3. Working in the home, kitchen, or workshop; gardening, cleaning</td>
</tr>
<tr>
<td></td>
<td>4. Consumption activities (primary activity involves consuming products, goods, services)</td>
</tr>
<tr>
<td></td>
<td>5. Recreational or leisure role</td>
</tr>
<tr>
<td></td>
<td>6. Other</td>
</tr>
<tr>
<td>Characters’ goals</td>
<td>1. Power-status- dominance in interpersonal relations; self-advancement in social status</td>
</tr>
<tr>
<td></td>
<td>2. Wealth- accumulation of money, land, property, luxury items</td>
</tr>
<tr>
<td></td>
<td>3. Freedom- escape from authority- personal independence</td>
</tr>
<tr>
<td></td>
<td>4. Romantic love- tender and passionate affection for and from person of opposite sex</td>
</tr>
<tr>
<td></td>
<td>5. Justice- maintenance and administration of law; apprehension of law breakers; rectification of wrongs</td>
</tr>
<tr>
<td></td>
<td>6. Group success- protection or enhancement of family or group welfare; prestige; may be ethnic or sport success; or family success and status for example</td>
</tr>
<tr>
<td></td>
<td>7. Recreation- play, diversion, visiting, sports</td>
</tr>
<tr>
<td></td>
<td>8. Enlightenment- science; wisdom; knowledge for its own sake; beauty; art; music for its own sake</td>
</tr>
<tr>
<td></td>
<td>9. Material comfort- pursuit of comfort and indulgence through consumption of products</td>
</tr>
<tr>
<td></td>
<td>10. Other</td>
</tr>
<tr>
<td>Characters’ means</td>
<td>1. Industry- diligence; planned doggedness; determination</td>
</tr>
</tbody>
</table>
2. Authority- legal or rightful power; a right to command or act as a result of public prestige or cultural role  
3. Other

<table>
<thead>
<tr>
<th><strong>Commercial Content</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Product or retail identification</strong></td>
</tr>
</tbody>
</table>
| 1. Real brand or store- an actual, recognizable brand or store name or symbol, e.g. Coke, K-Mart, golden arches  
2. Fictitious- product or store labeled with a nonrecognizable brand name, e.g. Toad Beer, Art’s Drug Store  
3. Satirically disguised- a recognizable brand or store name or symbol which has been altered in humorous manner, e.g. Choke, Drugs-R-Us  
4. Product name- product labeled with generic name, e.g. soda, bank  
5. Cannot tell |
| **Product or retail importance** |
| 1. Background object- product not being consumed, talked about, or otherwise attended by characters, e.g. on shelf in store, around setting, billboard sign; store that characters do not patronize, enter, talk about or otherwise focus attention on, e.g. Part of urban landscape, may be prominent or not easily noticed  
2. Characters consuming products or patronizing store- characters consuming or using products with or without directing attention to it; characters in, going to, entering, leaving, or returning from store  
3. Other |
| **Characters’ orientation toward product or store** |
| 1. Negative- indicated by explicit statements or nonverbal expressions, frowns, expletives; derogation, expressions of dissatisfaction  
2. Other |
| **Artist’s presentation of product or retail establishment** |
| 1. Negative- indicated by satirical treatment; satirically disguised labels with negative connotation; juxtaposition with other negative symbols and objects.  
2. Other” |

Quoted from: (Spiggle, 1986, p. 105)
Appendix D: Photographs of Barnes & Noble’s shelves
Taken on 9/27/12

Permission pending or denied for use of these images.
### Appendix E: Librarian-Recommended Titles Selection

<table>
<thead>
<tr>
<th>Recommended Title</th>
<th>Author</th>
<th>Selected? (Yes/No)</th>
<th>Justification for Not Selecting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lilly’s Purple Plastic Purse</td>
<td>Kevin Henkes</td>
<td>No</td>
<td>Published in 1996</td>
</tr>
<tr>
<td>Olivia</td>
<td>Ian Falconer</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Chowder</td>
<td>Peter Brown</td>
<td>No</td>
<td>Originally considered, but could not find in the library.</td>
</tr>
<tr>
<td>Purplicious or Pinkalicious</td>
<td>Victorian &amp; Elizabeth Kann</td>
<td>Yes (Pinkalicious)</td>
<td>Pinkalicious is the original, most popular book by Kann &amp; Kann.</td>
</tr>
<tr>
<td>Skippyjon Jones</td>
<td>Judy Schachner</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>I Stink!</td>
<td>Jim &amp; Kate McMullan</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Zorro Gets an Outfit</td>
<td>Carter Goodrich</td>
<td>No</td>
<td>Believe it was selected to match the nature of the study as opposed to due to popularity among kids</td>
</tr>
<tr>
<td>Walter the Farting Dog</td>
<td>Kotzwinkle &amp; Murray</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Splat the Cat</td>
<td>Rob Scotton</td>
<td>No</td>
<td>Originally selected; not available in library or bookstore</td>
</tr>
<tr>
<td>Square Cat</td>
<td>Elizabeth Schoonmaker</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Flotsam</td>
<td>David Wiesner</td>
<td>No</td>
<td>Overlapped with Caldecott Medal Winners list.</td>
</tr>
<tr>
<td>Rhyming Dust Bunnies</td>
<td>Jan Thomas</td>
<td>No</td>
<td>Not a narrative.</td>
</tr>
<tr>
<td>Click, Clack, Moo: Cows that Type</td>
<td>Doreen Cronin</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>No, David</td>
<td>David Shannon</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Diary of a Worm</td>
<td>Doreen Cronin</td>
<td>No</td>
<td>Less narrative than desired, only wanted one book by Cronin</td>
</tr>
<tr>
<td>Dogzilla</td>
<td>Dave Pilkey</td>
<td>No</td>
<td>More of a graphic novel style.</td>
</tr>
<tr>
<td>Don’t Let the Pigeon Drive the Bus</td>
<td>Mo Willems</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Scaredy Squirrel</td>
<td>Melanie Watt</td>
<td>Yes</td>
<td></td>
</tr>
</tbody>
</table>
Appendix F: Caldecott Medal Terms & Criteria

“Terms & Criteria: Randolph Caldecott Medal

Terms
The Medal shall be awarded annually to the artist of the most distinguished American picture book for children published by an American publisher in the United States in English during the preceding year. There are no limitations as to the character of the picture book except that the illustrations be original work. Honor books may be named. These shall be books that are also truly distinguished.
The award is restricted to artists who are citizens or residents of the United States. Books published in a U.S. territory or U.S. commonwealth are eligible.
The committee in its deliberations is to consider only books eligible for the award, as specified in the terms.

Definitions
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.
A “picture book for children” is one for which children are an intended potential audience. 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 to be considered.

“Distinguished” is defined as:
Marked by eminence and distinction; noted for significant achievement.
Marked by excellence in quality.
Marked by conspicuous excellence or eminence.
Individually distinct.
The artist is the illustrator or co-illustrators. The artist may be awarded the medal posthumously.
The term "original work" may have several meanings. For purposes of these awards, it is defined as follows:
"Original work" means that the illustrations were created by this artist and no one else.
Further, "original work" means that the illustrations are presented here for the first time and have not been previously published elsewhere in this or any other form. Illustrations reprinted or compiled from other sources are not eligible.
“American picture book in the United States” means that books first published in previous years in other countries are not eligible. Books published simultaneously in the U.S. and another country may be eligible. Books published in a U.S. territory or U.S. commonwealth are eligible.
“In English” means that the committee considers only books written and published in English. This requirement DOES NOT limit the use of words or phrases in another language where appropriate in context.
“Published…in the preceding year” means that the book has a publication date in that year,
was available for purchase in that year, and has a copyright date no later than that year. A book might have a copyright date prior to the year under consideration but, for various reasons, was not published until the year under consideration. If a book is published prior to its year of copyright as stated in the book, it shall be considered in its year of copyright as stated in the book. The intent of the definition is that every book be eligible for consideration, but that no book be considered in more than one year.

“Resident” specifies that author has established and maintains a residence in the United States, U.S. territory, or U.S. commonwealth as distinct from being a casual or occasional visitor.

The term, “only the books eligible for the award,” specifies that the committee is not to consider the entire body of the work by an artist or whether the artist has previously won the award. The committee’s decision is to be made following deliberation about books of the specified calendar year.

Criteria

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.

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.

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.

Note: 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 the Library Service to Children, 2008, online).
### Appendix G: *The New York Times* Bestsellers List

From September 16, 2012

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<th>Rank</th>
<th>Book Title &amp; Author</th>
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<tr>
<td>1</td>
<td><em>Olivia and the Fairy Princesses</em> by Ian Falconer</td>
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</tr>
<tr>
<td>2</td>
<td><em>Pete the Cat and His Four Groovy Buttons</em> by Eric Litwin</td>
<td>18</td>
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<tr>
<td>3</td>
<td><em>Goodnight, Goodnight, Construction Site</em> by Sherri Duskey Rinker</td>
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<td>4</td>
<td><em>Pete the Cat: Rocking in My School Shoes</em> by Eric Litwin</td>
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<td>5</td>
<td><em>Pete the Cat: I Love My White Shoes</em> by Eric Litwin</td>
<td>32</td>
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<td>6</td>
<td><em>Creepy Carrots!</em> by Aaron Reynolds</td>
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<tr>
<td>7</td>
<td><em>The Duckling Gets a Cookie!?</em> by Mo Willems</td>
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<tr>
<td>8</td>
<td><em>Rocket Writes a Story</em> by Tad Hills</td>
<td>6</td>
</tr>
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<td>9</td>
<td><em>The Fantastic Flying Books of Mr. Morris Lessmore</em> by William Joyce</td>
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<tr>
<td>10</td>
<td><em>I Want My Hat Back</em> by Jon Klassen</td>
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*(The New York Times, 2012, online).*
### Appendix H: Detailed Sample Information

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<th>Item #</th>
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<th>Place Published</th>
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<td>New York, NY</td>
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<td>2011</td>
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<td>Audrey Colman</td>
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<td>2012</td>
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<td>Wiesner, David</td>
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## Appendix I: Blank Coding Sheet

### Coding Sheet

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<td><strong>Publisher/ Date</strong></td>
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<td><strong>Selected from:</strong></td>
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<td><strong>Summary:</strong></td>
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### Coding Categories & Indicators

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<th>Indicator</th>
<th>Example</th>
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<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
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<tr>
<td>Personal Attachment to Objects</td>
<td>Attachment to objects for comfort or routine</td>
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<tr>
<td></td>
<td>Attachment to objects for happiness/ emotional satisfaction</td>
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<tr>
<td></td>
<td>Emphasis on “love” of products</td>
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<tr>
<td></td>
<td>“Going with the flow”</td>
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<tr>
<td></td>
<td>Physical attachment to objects</td>
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<tr>
<td></td>
<td>Friendship with products/ objects</td>
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<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
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<tr>
<td>Social Comparison &amp; Motives</td>
<td>Self-acceptance despite differences</td>
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<tr>
<td></td>
<td>Changing to fit in</td>
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<tr>
<td></td>
<td>Material goods as a vehicle to fit in</td>
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<tr>
<td></td>
<td>Material goods as a vehicle to stand out</td>
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<tr>
<td></td>
<td>Material goods as a vehicle for approval/gaining friends</td>
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<tr>
<td></td>
<td>Self-concept articulated through goods</td>
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<td>Character-Peer Interactions</td>
<td>Reciprocity/ altruism</td>
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<td></td>
<td>Sharing</td>
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<td></td>
<td>Focus on objects instead of peers in social setting</td>
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<td>Product-centered social interactions</td>
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<td>Lying/manipulation as a means for acquisition</td>
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<td>Giving out of self interest</td>
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<td>Disregarding product importance in favor of</td>
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<td><strong>Adult-Child Interactions</strong></td>
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<td>Jealousy</td>
<td>Nagging/repeated product requests or negotiation</td>
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<td><strong>Lifestyles</strong></td>
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<td><strong>How Time is Spent</strong></td>
<td>Creative/ imaginative engagement</td>
<td>Engagement with toys/games</td>
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<td><strong>Theme C: Social Norms</strong></td>
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<td><strong>Theme D: Commercialization</strong></td>
<td>Fake/satirical labeling</td>
<td>Mention of advertising</td>
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<td><strong>Theme E: Environmental Messages</strong></td>
<td>Outdoor engagement</td>
<td>Positive orientation to the outdoors/ inspiration gained from nature</td>
<td>Nature &gt; Human Extraction</td>
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Appendix J: Completed Coding Sheets

Contents

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<th>Item</th>
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### Item 01: A Ball for Daisy

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<td><strong>Summary</strong></td>
</tr>
</tbody>
</table>

### Coding Categories & Indicators

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present? (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td>Attachment to objects for happiness/emotional satisfaction</td>
<td>P. 2-4, 7-21, 24-29: Daisy consistently plays with her ball, showing excited, happy expressions upon having it in her possession</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P. 5, 6, 30: Daisy even sleeps with her ball; P. 22-23: Without it, she is unhappy</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>P. 15-25: Daisy sinks into a deep sadness with the ball breaks and she is without it.</td>
<td></td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td>Reciprocity/altruism</td>
<td>P. 25: The other dog at the park brings a new ball for Daisy at the park after her original one was broken.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Sharing</td>
<td>P. 25-29: The dogs, Daisy and her friend, are content playing with the new ball together.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Product-centered social interactions</td>
<td>P. 13-14: Daisy plays with her ball with the other dog, bitter expression</td>
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<tr>
<td></td>
<td></td>
<td>P. 25-29: Daisy and the other dog play with her new ball, more positive expressions are displayed</td>
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<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td>Attention called to items of value/size/new items</td>
<td>P. 25-29- Happiness is restored when Daisy receives a new ball</td>
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<tr>
<td><strong>How Time is Spent</strong></td>
<td>Engagement with toys/games</td>
<td>P. 2-4, 7-21, 24-29: Daisy consistently plays with her ball</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme D: Commercialization</strong></td>
<td>Outdoor engagement</td>
<td>P. 12-21, 25-29: Daisy’s owner takes her to the park to play</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme E: Environmental Messages</strong></td>
<td>Irresponsible disposal</td>
<td>P. 21- The broken ball is thrown into the trash, without consideration for environmental impact or repair.</td>
<td>1</td>
</tr>
</tbody>
</table>
**Item 02: Olivia and the Fairy Princesses**

<table>
<thead>
<tr>
<th>Item Information</th>
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<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Author/ Illustrator</strong></td>
</tr>
<tr>
<td><strong>Publisher/ Date</strong></td>
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<tr>
<td><strong>Selected from:</strong></td>
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<tr>
<td><strong>Summary:</strong></td>
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**Coding Categories & Indicators**

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present? (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social Comparison &amp; Motives</td>
<td>Material goods as a vehicle to stand out</td>
<td>P. 6-7: “’At Pippa’s birthday party, they were all dressed in big, pink ruffly skirts with sparkles and little crowns and sparkly wands. Including some of the boys. I chose a simple French sailor shirt, matador pants, black flats, a strand of pearls, sunglasses, a red bag, and my gardening hat.’”</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>P. 8-9: “Why is it always a pink princess? Why not an Indian princess or a princess from Thailand or an African princess or a princess from China? There are alternatives.”</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>P. 12-13: “I’m trying to develop a more stark, modern style.” Olivia is dramatically draped in a grey cloth</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Social Comparison &amp; Motives</td>
<td>P. 16-17: Olivia describes her experience at Halloween, where, instead of a fairy princess, “I went as a warthog. It was very effective.”</td>
<td></td>
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<td></td>
<td>P. 7, 11, 12-13, 16-17: Illustrations of Olivia in different garb than other characters</td>
<td></td>
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<td></td>
<td>Self-concept articulated through goods</td>
<td>P. 3-7: “Olivia was depressed. ‘I think I’m having an identity crisis,’ she told her parents. ‘I don’t know what I should be!’… ‘All the other girls want to be princesses.’…” At Pippa’s birthday party, they were all dressed in big, pink ruffly skirts with sparkles and little crowns and sparkly wands. Including some of the boys. I chose a simple French sailor shirt, matador pants, black flats, a strand of pearls, sunglasses, a red bag, and my gardening hat.’”</td>
<td>1</td>
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<tr>
<td></td>
<td></td>
<td>P. 12-13: “I’m trying to develop a more stark, modern style.” Olivia is dramatically draped in a grey cloth</td>
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<td></td>
<td></td>
<td>P. 18-19: “‘If everyone’s a princess, then princesses aren’t special anymore!’ said Olivia. ‘Why do they all want to be the same?’”</td>
<td></td>
</tr>
<tr>
<td>Focus on objects</td>
<td>P. 6-7: “’At Pippa’s birthday party, they were all dressed in big, pink ruffly skirts with sparkles and little crowns and sparkly wands. Including some of the boys. I chose a simple French sailor shirt, matador pants, black flats, a strand of pearls, sunglasses, a red bag, and my gardening hat.’”</td>
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</table>
Instead of peers in social setting

wands. Including some of the boys. I chose a simple French sailor shirt, matador pants, black flats, a strand of pearls, sunglasses, a red bag, and my gardening hat.” (Olivia is isolated, showing off her outfit).

Nagging/repeated product requests or negotiation

P. 23-25 “‘Her mother said, ‘Well, I want you ASLEEP in five minutes!’ ‘But first read me the story about Little Red Riding Hood!’ ‘No, Olivia, it’s bedtime.’ ‘Just the parts where everyone gets eaten. Please?’ ‘No, I’m turning out the light.’

Meaningful adult-child relationships

P. 4-25: Olivia openly discusses her thoughts about identity and fairy princesses with her parents.

Authoritarian/ disciplinary adult-child relationships

P. 23-25 “‘Her mother said, ‘Well, I want you ASLEEP in five minutes!’ ‘But first read me the story about Little Red Riding Hood!’ ‘No, Olivia, it’s bedtime.’ ‘Just the parts where everyone gets eaten. Please?’ ‘No, I’m turning out the light.’

Theme C: Social Norms

Standard of living: above average

While Olivia’s household is simplified in illustrations, Olivia’s clothing, particularly on P. 7, is excessive. She says, “‘I chose a simple French sailor shirt, matador pants, black flats, a strand of pearls, sunglasses, a red bag, and my gardening hat.’”

Emphasis on looks (vanity)

Cover: Olivia gazes at herself in the mirror, frustrated at her outfit

P. 6-7: “‘At Pippa’s birthday party, they were all dressed in big, pink ruffly skirts with sparkles and little crowns and sparkly wands. Including some of the boys. I chose a simple French sailor shirt, matador pants, black flats, a strand of pearls, sunglasses, a red bag, and my gardening hat.’”

Lifestyles

P. 8-9: “‘Why is it always a pink princess? Why not an Indian princess or a princess from Thailand or an African princess or a princess from China? There are alternatives.”

P. 12-13: “I’m trying to develop a more stark, modern style.” Olivia is dramatically draped in a grey cloth

Desire for more “stuff”

P. 32-33: Instead of a princess, Olivia “want[s] to be queen”

Desire for high standard of living

P. 26-33: “Olivia lay in the dark trying to sleep, but her brain wouldn’t let her. ‘Maybe I could be a nurse and devote myself to the sick and the elderly…Or maybe adopt orphans from all over the world! Or I could be a reporter and expose corporate malfeasance.’ Hmm… Then it occurred to her. ‘I know… I want to be queen.” Olivia is shown in fancy garb with jewels and crown.

Desire for Fame/Celebrity Status

P. 26-33: “Olivia lay in the dark trying to sleep, but her brain wouldn’t let her. ‘Maybe I could be a nurse and devote myself to the sick and the elderly…Or maybe adopt orphans from all over the world! Or I could be a reporter and expose corporate malfeasance.’ Hmm… Then it occurred to her. ‘I know… I want to be queen.” Olivia is shown in fancy garb waving to a crowd of adoring subjects
| How Time is Spent | Creative/imaginative engagement | P. 26-33: Olivia lays in bed, imagining herself as different people. “Olivia lay in the dark trying to sleep, but her brain wouldn’t let her. ‘Maybe I could be a nurse and devote myself to the sick and the elderly…Or maybe adopt orphans from all over the world! Or I could be a reporter and expose corporate malfeasance.’ Hmm… Then it occurred to her. ‘I know… I want to be queen.” |
| Engagement with toys/games | P. 4-5: Olivia’s brother plays with a toy car at the feet of her parents |
| Engagement with fashion | Cover: Olivia gazes at herself in the mirror, frustrated at her outfit |
| | P. 6-7: “At Pippa’s birthday party, they were all dressed in big, pink ruffly skirts with sparkles and little crowns and sparkly wands. Including some of the boys. I chose a simple French sailor shirt, matador pants, black flats, a strand of pearls, sunglasses, a red bag, and my gardening hat.” |
| | P. 32-33: Olivia imagines herself dressed up as a queen, with excessive jewels and a crown |
| | P. 12-13: “I’m trying to develop a more stark, modern style.” Olivia is dramatically draped in a grey cloth |
| Reading/literary engagement | P. 20-25: Olivia’s mother reads to her in bed |

**Theme D: Commercialization**

Generic labeling | P. 20, 22: Olivia’s mother reads her a book titled *Fairy Tales.*

**Theme E: Environmental Messages**
### Item 03: Rocket Writes a Story

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<td><strong>Author/ Illustrator</strong></td>
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<tr>
<td><strong>Publisher/ Date</strong></td>
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<tr>
<td><strong>Selected from:</strong></td>
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<tr>
<td><strong>Summary:</strong></td>
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#### Coding Categories & Indicators

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</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td>Personal Attachment to Objects</td>
<td>Emphasis on “love” of products</td>
<td>P. 1-2: “Rocket loved books. He loved to read them to himself or to sit quietly by his teacher, the little yellow bird, as she read them aloud. Rocket even liked the way books smelled.”</td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td>Lifestyles</td>
<td>Attention called to items of value/size/ new items</td>
<td>P. 1-2: “When he opened a new book, it smelled like a place he’d never been to, like a friend he’d never met.”</td>
</tr>
<tr>
<td></td>
<td>Desires/ Wants</td>
<td>Desire for instant gratification</td>
<td>P. 5-9: Rocket attempts to write a story, but gets frustrated because he can’t come up with any ideas. “At snack time, Rocket gave up. ‘I don’t know what to write,’ he told his teacher.” He is consoled when his teacher says, “‘Remember, stories take time,’” (p. 23).</td>
</tr>
<tr>
<td></td>
<td>How Time is Spent</td>
<td>Creative/ imaginative engagement</td>
<td>P. 3-4: Rocket looks for words. “He’d sniff up some nice ones like buttercup and bug, and feather…” P. 7: “‘I’m going to write a story,’ he declared to Fred and Emma.”</td>
</tr>
<tr>
<td></td>
<td>Reading/ literary engagement</td>
<td></td>
<td>P. 1-2: “Rocket loved books. He loved to read them to himself or to sit quietly by his teacher, the little yellow bird, as she read them aloud. Rocket even liked the way books smelled.”</td>
</tr>
<tr>
<td><strong>Theme D: Commercialization</strong></td>
<td><strong>Theme E: Environmental Messages</strong></td>
<td>Nature Immersion</td>
<td>Outdoor engagement</td>
</tr>
<tr>
<td></td>
<td>Positive orientation to the outdoors/ inspiration gained from nature</td>
<td></td>
<td>P. 13: “Rocket took a walk and looked for inspiration… And there it was—a delightful smell of pine needles and feathers. Inspiration!” P. 21-22: “Rocket took a walk in the meadow to look for inspiration.”</td>
</tr>
</tbody>
</table>
**Item 04: A Sick Day for Amos McGee**

**Item Information**

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<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present?</th>
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<tbody>
<tr>
<td></td>
<td><strong>A Sick Day for Amos McGee</strong></td>
<td></td>
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<tr>
<td>Author/Illustrator</td>
<td>Philip C. Stead, Erin E. Stead</td>
<td></td>
<td></td>
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<tr>
<td>Publisher/Date</td>
<td>Roaring Brook Press, 2010</td>
<td></td>
<td></td>
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<tr>
<td>Selected from:</td>
<td>Caldecott Medal Winners</td>
<td></td>
<td></td>
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<tr>
<td><strong>Summary:</strong></td>
<td>Amos has a busy day at the zoo, but he always makes sure to spend significant time with his friends the elephant, the tortoise, the rhinoceros, the penguin, and the owl. When Amos is sick one day, the animals wait for him. They realize that something must be wrong, so they decide to visit Amos at his house and to help him feel better just as he has done for them.</td>
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**Coding Categories & Indicators**

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<th>Indicator</th>
<th>Example</th>
<th>Present?</th>
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<tr>
<td></td>
<td><strong>Theme A: Individual Material Orientation</strong></td>
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<td></td>
</tr>
<tr>
<td>Personal Attachment to Objects</td>
<td>Physical attachment to objects</td>
<td>P. 13: Amos is pictured holding a teddy bear.</td>
<td>1</td>
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<tr>
<td></td>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td></td>
<td></td>
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</tbody>
</table>
| Character-Peer Interactions | Reciprocity/altruism | P. 22-23: The animals arrive to visit Amos while he is sick. Amos says, “Hooray! My god friends are here.”
P. 11: Amos would “…lend a handkerchief to the rhinoceros (who always had a runny nose).” | 1        |
|                            | Product-centered social interactions | P. 8, P. 9, P. 12, P. 24, P. 27, P. 30: Amos interacts with the elephant, rhinoceros, and owl using chess, handkerchiefs, and books respectively | 1        |
|                            | **Theme C: Social Norms**                    |                                                                        |          |
| How Time is Spent          | Creative/imaginative engagement | P. 25: “I’m too tired to run races today,’ said Amos to the tortoise. ‘Let’s play hide-and-seek instead.” | 1        |
|                            | Engagement with toys/games                  | P. 8: “He would play chess with the elephant.”                          | 1        |
|                            |                                             | P. 14: “The elephant arranged his pawns and polished his castles.”       |          |
|                            |                                             | P. 24: “The elephant prepared a game of chess.”                          | 1        |
|                            | Engagement with fashion                     | P. 3: “Every morning when the alarm clock clanged, he swung his legs out of bed and swapped his pajamas for a fresh-pressed uniform.” | 1        |
|                            | Reading/literary engagement                | P. 12: Amos went to the zoo “and, at sunset, read stories to the owl.”   | 1        |
|                            |                                             | P. 30: Amos (to his visitors) “read a story aloud before turning out the light.” |          |
|                            | **Theme D: Commercialization**               |                                                                        |          |
|                            | **Theme E: Environmental Messages**         |                                                                        |          |
| Environmental Practices    | Re-use/Used Objects | Use of a handkerchief (p. 11, p. 27). | 1        |
**Item 05: The Lion and the Mouse**

### Item Information

<table>
<thead>
<tr>
<th>Title</th>
<th>The Lion and the Mouse</th>
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<tbody>
<tr>
<td><strong>Author/Illustrator</strong></td>
<td>Jerry Pinkney</td>
</tr>
<tr>
<td><strong>Publisher/Date</strong></td>
<td>Hachette Book Group, inc.</td>
</tr>
<tr>
<td><strong>Selected from:</strong></td>
<td>Caldecott Medal Winners</td>
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</table>

**Summary:** The wordless picture book is an adaptation of the Aesop’s Fable. *The Lion and the Mouse* is about a lion that frees a mouse from his captivity and, in return, the mouse chews the lion free from a trap. The two become friends.

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<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Character-Peer Interactions</td>
<td>Reciprocity/altruism</td>
<td>P. 13-14: The mouse takes refuge from an owl on the lion, and the lion decides to let him go.</td>
<td>1</td>
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<td></td>
<td></td>
<td>P. 27-28: The mouse chews through the net that the lion is caught in.</td>
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<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
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<tr>
<td><strong>Theme C: Social Norms</strong></td>
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<tr>
<td><strong>Theme D: Commercialization</strong></td>
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<tr>
<td><strong>Theme E: Environmental Messages</strong></td>
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<tr>
<td>Nature Immersion</td>
<td>Outdoor engagement</td>
<td>Whole book: The book is completely set outdoors, with emphasis on the beauty of the landscape in illustrations</td>
<td>1</td>
</tr>
<tr>
<td>Environmental Practices</td>
<td>Nature &gt; Human Extraction</td>
<td>P. 17-31: Lion is poached by humans and caught in a trap. Lion’s expressions are desperate and fearful. The mouse helps the lion to break free, allowing for nature to win against the humans’ greed.</td>
<td>1</td>
</tr>
</tbody>
</table>
### Item 06: Kitten’s First Full Moon

#### Item Information

<table>
<thead>
<tr>
<th>Title</th>
<th>Kitten’s First Full Moon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author/Illustrator</td>
<td>Kevin Henkes</td>
</tr>
<tr>
<td>Publisher/Date</td>
<td>HarperCollins 2004</td>
</tr>
<tr>
<td>Selected from:</td>
<td>Caldecott Medal Winners</td>
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</table>

**Summary:**
Kitten sees the full moon for the first time and mistakes it for a bowl of milk. And she wants it. Try as she might, she cannot seem to get to the milk. When she tries so hard that she ends up soaking wet in the pond, she returns home only to find a bowl of milk waiting for her on the porch.

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<td><strong>Theme A: Individual Material Orientation</strong></td>
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<tr>
<td><strong>Theme C: Social Norms</strong></td>
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<tr>
<td><strong>Lifestyles</strong></td>
<td>Risk of life/health for product/fame</td>
<td>P. 15-16: “So she ran to the tallest tree she could find and she climbed and climbed and climbed to the very top. But Kitten still couldn’t reach the bowl of milk, and now she was scared. Poor Kitten!”</td>
<td>1</td>
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<td></td>
<td>P. 19-20: So she ran down the tree and raced through the grass and raced to the edge of the pond. She leaped with all her might—“ Kitten lands in the pond.</td>
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<tr>
<td><strong>Desires/Wants</strong></td>
<td>Desire for more “stuff”</td>
<td>P. 1: “It was Kitten’s first full moon. When she saw it, she thought, There’s a little bowl of milk in the sky. And she wanted it.” – No reason for desire is given</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Desire for instant gratification</td>
<td>P. 1: “It was Kitten’s first full moon. When she saw it, she thought, There’s a little bowl of milk in the sky. And she wanted it.” – No reason for desire is given</td>
<td>1</td>
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<td>P. 26: “And there was a great big bowl of milk on the porch, just waiting for her.”</td>
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<tr>
<td><strong>Theme D: Commercialization</strong></td>
<td></td>
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<tr>
<td><strong>Theme E: Environmental Messages</strong></td>
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<tr>
<td><strong>Nature Immersion</strong></td>
<td>Outdoor engagement</td>
<td>P. 1-28: Kitten explores the outdoors searching for the milk</td>
<td>1</td>
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<tr>
<td></td>
<td></td>
<td>P. 11: “So she chased it- down the sidewalk, through the garden, past the field, and by the pond.”</td>
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### Item 07: The House in the Night

#### Item Information

<table>
<thead>
<tr>
<th>Category</th>
<th>Title</th>
<th>Author/ Illustrator</th>
<th>Publisher/ Date</th>
<th>Selected from</th>
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<tbody>
<tr>
<td></td>
<td>The House in the Night</td>
<td>Susan Marie Swanson</td>
<td>Houghton Mifflin Company</td>
<td>Caldecott Medal Winners</td>
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<tr>
<td>Item Information</td>
<td></td>
<td>Beth Krommes</td>
<td>2009</td>
<td></td>
</tr>
<tr>
<td>Summary:</td>
<td>In the same vain as Goodnight Moon, The House in the Night is a nighttime story that “illuminates a reassuring order to the universe” by “naming nighttime things that are both comforting and intriguing” (Swanson, inside jacket cover).</td>
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<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td>Attachment to objects for comfort or routine</td>
<td>P. 1-22: Nighttime objects are named so as to create familiarity and comfort. “Here is the key to the house. In the house burns a light. In that light rests a bed. On that bed waits a book. In that book flies a bird. In that bird breathes a song all about the dark starry night. Through the dark glows the moon. On the moon’s face shines the sun.”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Physical attachment to objects</td>
<td>P. 9-End: Girl clings to her teddy bear.</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td>Standard of living: above average</td>
<td>P. 5-6: Hallway is illustrated. Ornate hall stand and number of goods indicate an above average standard of living.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Significant number of toys present</td>
<td>P. 9-10: Bedroom is filled with objects- toys, teddy bears, a violin, cars, a globe, a doll, a mobile, a ball, books, etc.- Some scattered on floor; some of these items are illuminated in yellow ink</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td>Engagement with toys/games</td>
<td>P. 9-10: Bedroom contains significant number of toys and items, little girl clings to her teddy bear</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Reading/ literary engagement</td>
<td>P. 9-12: “On the bed waits a book. In that book flies a bird…” Setting shifts from inside bedroom to inside the book, taking main character with it</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme D: Commercialization</strong></td>
<td></td>
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<tr>
<td><strong>Theme E: Environmental Messages</strong></td>
<td></td>
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</tr>
<tr>
<td>Nature Immersion</td>
<td>Outdoor engagement</td>
<td>P. 3-6: Characters are outside, walking toward house; landscape is shown</td>
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<td></td>
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<td>P. 15-28: Main character is taken outside of her bedroom via a story book to gain reassurance from the dark sky. “In that bird breathes a song all about the dark starry night. Through the dark glows the moon. On the moon’s face shines the sun. Sun in the moon, moon in the dark. Dark in the song, song in the bird. Bird in the book, book on the bed.”</td>
<td></td>
</tr>
<tr>
<td>Positive orientation to the outdoors/ inspiration gained from nature</td>
<td>P. 15-28: Comfort is gained through recognition of what is outside, allowing the child to feel at peace. “In that bird breathes a song all about the dark starry night. Through the dark glows the moon. On the moon’s face shines the sun. Sun in the moon, moon in the dark. Dark in the song, song in the bird. Bird in the book, book on the bed.”</td>
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</table>
**Item 08: Pete the Cat: I Love My White Shoes**

### Item Information

<table>
<thead>
<tr>
<th>Title</th>
<th>Pete the Cat: I love My White Shoes</th>
</tr>
</thead>
</table>
| Author/ Illustrator | Eric Litwin  
|  | James Dean |
| Publisher/ Date | HarperCollins Children’s Books  
|  | 2010 |
| Selected from: | The New York Times Bestsellers |

**Summary:** Pete the Cat walks along in his brand-new white shoes and sings about them. He doesn’t worry when he steps in various things that change the color of his shoes.

### Coding Categories & Indicators

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personal Attachment to Objects</td>
<td>Emphasis on “love” of products</td>
<td>P. 3-5: “Pete loved his white shoes so much, he sang this song: ‘I love my white shoes, I love my white shoes, I love my white shoes.”</td>
<td>1</td>
</tr>
</tbody>
</table>
|  | “Going with the flow” | P. 4: Illustration of Pete playing his guitar with a thought bubble above, depicting a heart and a shoe.  
|  |  | P. 11, 16, 22, 28: Repetition of Pete’s song about his love for her shoes, altered based upon what color they turn.  
|  |  | P. 31-33: “The moral of Pete’s story is: No matter what you step in, keep walking along and singing your song… Because it’s all good.”  
|  |  | When Pete’s shoes change colors… ex. P. 9: “Did Pete cry? Goodness, no! He kept walking along and singing his song. ‘Everything is cool!’” |
| **Theme B: Interpersonal Material Orientation** | Social Comparison & Motives | Self-concept articulated through goods | P. 4, 10, 27: Pete possesses a number of objects that he uses to show how groovy he is, including an electric guitar, a fancy red car, and a banjo. | 1 |
| **Theme C: Social Norms** | Lifestyles | Standard of living: above average | P. 4, 10, 27: Pete possesses a number of expensive objects, including an electric guitar, a fancy red car, and a banjo. | 1 |
|  | Attention called to items of value/size/ new items | P. 3: “Pete the Cat was walking down the street in his brand-new white shoes.” | 1 |
| **How Time is Spent** | Engagement with fashion | P. 3: “Pete the Cat was walking down the street in his brand-new white shoes.” | 1 |
| **Theme D: Commercialization** | Nature Immersion | Outdoor engagement | P. 2-31: Pete is “walking along and singing his song” outdoors.  
|  |  | While walking, Pete steps in P. 6-7 strawberries, 12-13 blueberries, 18-19 mud, 24-25 water. | 1 |
|  | Positive orientation to the outdoors/ inspiration gained from nature | While walking, Pete steps in P. 6-7 strawberries, 12-13 blueberries, 18-19 mud, 24-25 water and celebrates each color these natural elements change his shoes | 1 |
**Item 09: Scaredy Squirrel Makes a Friend**

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<tr>
<th>Item Information</th>
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<tbody>
<tr>
<td><strong>Title</strong></td>
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<tr>
<td><strong>Author/ Illustrator</strong></td>
</tr>
<tr>
<td><strong>Publisher/ Date</strong></td>
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<tr>
<td><strong>Selected from</strong></td>
</tr>
<tr>
<td><strong>Summary</strong></td>
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**Coding Categories & Indicators**

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<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
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<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Social Comparison &amp; Motives</strong></td>
<td>Material goods as a vehicle for approval/gaining friends</td>
<td>P. 13: “A few items Scaredy Squirrel needs to make the Perfect Friend: lemon, name tag, mittens, comb, mirror, air freshener, toothbrush, chew toy.”</td>
<td>1</td>
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<tr>
<td></td>
<td></td>
<td>P. 14: “How to make the perfect first impression: tame bad hair, brush teeth thoroughly and practice smile, prepare freshly squeezed lemonade, wear mittens to hide sweaty paws, use pine scent to smell delightful…”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Character-Peer Interactions</strong></td>
<td>Sharing</td>
<td>P. 14: Scaredy will share “freshly squeezed lemonade” with his new friend</td>
<td>1</td>
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<tr>
<td></td>
<td>Disregarding product importance in favor of friendship</td>
<td>P. 21-29: “It’s a dog! This was NOT part of the plan…He just wants a friend! Scaredy Squirrel points to his name tag and smiles. Then he starts chasing his new buddy…Time flies when you’re having fun! All this excitement inspires Scaredy Squirrel to make a few minor changes to his idea of a friend…”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td>Emphasis on looks (vanity)</td>
<td>P. 13: “A few items Scaredy Squirrel needs to make the Perfect Friend: lemon, name tag, mittens, comb, mirror, air freshener, toothbrush, chew toy.”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P. 14: “How to make the perfect first impression: tame bad hair, brush teeth thoroughly and practice smile, prepare freshly squeezed lemonade, wear mittens to hide sweaty paws, use pine scent to smell delightful…”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P. 15: “The perfect plan… Step 2: Use mirror to check hair and teeth…”</td>
<td>1</td>
</tr>
<tr>
<td><strong>How Time is Spent</strong></td>
<td>Creative/ imaginative engagement</td>
<td>P. 9: in solitude, “He whistles. He knits. He chats. He crafts…”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Reading/ literary engagement</td>
<td>P. 9: in solitude, “He reads.”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme D: Commercialization</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>Theme E: Environmental Messages</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>Nature Immersion</strong></td>
<td>Outdoor engagement</td>
<td>The book is set outdoors. For ex, P. 27: Scaredy and his new friend play in the yard</td>
<td>1</td>
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</table>
**Item 10: Pete the Cat: Rocking in My School Shoes**

**Item Information**

<table>
<thead>
<tr>
<th>Title</th>
<th>Pete the Cat: Rocking in My School Shoes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author/Illustrator</td>
<td>Eric Litwin</td>
</tr>
<tr>
<td>Publisher/Date</td>
<td>HarperCollins Children’s Books</td>
</tr>
<tr>
<td>Selected from</td>
<td>The New York Times Bestsellers</td>
</tr>
<tr>
<td>Summary</td>
<td>Pete the cat goes to school and doesn’t worry about going to the library for the first time, how loud the cafeteria is, and how busy the playground is because he’s wearing his red school shoes, about which he sings a song throughout the book.</td>
</tr>
</tbody>
</table>

**Coding Categories & Indicators**

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td>P. 3-5: “Here comes Pete, strolling down the street, rocking red shoes on his four furry feet. Pete is going to school and he sings this song: ‘I’m rocking in my school shoes, I’m rocking in my school shoes, I’m rocking in my school shoes.’ Song and reminder of shoes are repeated in new situations for self-soothing</td>
<td>1</td>
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<tr>
<td></td>
<td>P. 9-12: “Pete has never been to the library before. Does Pete worry? Goodness, no! He finds his favorite book and sings his song: ‘I’m reading in my school shoes…’”</td>
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<td></td>
<td>P. 13-17: “Check out Pete. He’s read to eat in a big noisy room with tables and seats. Where is Pete? The lunchroom! It can be loud and bus in the lunchroom. Does Pete worry? Goodness no! … [He] sings his song: ‘I’m eating in my school shoes…””</td>
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<td></td>
<td>P. 22: “Kids are running in every direction! Does Pete worry? Goodness, no! He slides, and swings, and sings his song: ‘I’m playing in my school shoes…””</td>
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<td></td>
<td>P. 23-24: “All day long Pete sings his song. ‘I’m singing in my school shoes, I’m painting in my school shoes, I’m adding in my school shoes, I’m writing in my school shoes…””</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Personal Attachment to Objects</strong></td>
<td>Attachment to objects for comfort or routine</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td>P. 19-20: Pete is playing with “his friends,” but is only shown independently, focusing on his shoes.</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td>P. 5, 18, 25, 31: Pete carries around a nice electric guitar with him.</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td><strong>Lifestyles</strong></td>
<td>Standard of living: above average</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>How Time is Spent</td>
<td>Emphasis on looks (vanity)</td>
<td>P. 3-5: “Here comes Pete, strolling down the street, rocking red shoes on his four furry feet…”</td>
<td>1</td>
</tr>
<tr>
<td>Creative/imaginative engagement</td>
<td>P. 25: Pete paints, writes, and plays music in his classroom.</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Engagement with fashion</td>
<td>P. 3-5: “Here comes Pete, strolling down the street, rocking red shoes on his four furry feet…”</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Reading/literary engagement</td>
<td>P. 12: “I’m reading in my school shoes, I’m reading in my school shoes…”</td>
<td>1</td>
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</tr>
</tbody>
</table>

| Theme D: Commercialization |
| Commercial Presence | Generic labeling | P. 17: In the cafeteria, Pete drinks “Milk,” which is labeled and also has the words “moo” and “cow” on the box. He also enjoys fish-shaped “crackers.” | 1 |
| Fake/satirical labeling | P. 9-10: Library books are labeled “Miss Meow’s Party,” “Adventures,” and “Wild Wild West.” | 1 |

| Theme E: Environmental Messages |
| Nature Immersion | Outdoor engagement | P. 3-4: Pete is “strolling down the street…” P. 19-22: “Pete and his friends are playing outside on a green, grassy field with swings and tall slides…” (p. 20). | 1 |
**Item 11: Walter the Farting Dog**

<table>
<thead>
<tr>
<th>Item Information</th>
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<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Author/ Illustrator</strong></td>
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<tr>
<td><strong>Publisher/ Date</strong></td>
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<td><strong>Selected from:</strong></td>
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**Summary:**
Betty and Billy’s family adopted Walter from the shelter when no one wanted him because he smelled. They tried to bathe him, but came to realize that he just farted a lot. They took him to the doctor, changed his diet, sprayed the room, but nothing helped the smell. The kids didn’t mind, but Father and Mother were outraged and threatened to take him back to the pound. Realizing the severity of the situation, Walter tried to hold in his farts. However, as he is doing so, two burglars broke into the family’s home. As they were about to get away, Walter let out the biggest part of his life and sent the burglars away empty-handed. The family came down in the morning, realized what had happened, and praised Walter despite his farts.

**Coding Categories & Indicators**

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social Comparison and Motives</td>
<td>Changing to fit in</td>
<td>P. 20: “Walter new how serious the situation was. He’d never see Betty and Billy again. He resolved to hold in his farts forever…”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Material goods as a vehicle for approval/gaining friends</td>
<td>P. 29-30: Mother and Father accept Walter after “‘He saved the silverware!’ cried Mother. ‘He saved the VCR!’ cried Father. ‘Good dog, Walter! You’re our dog even if you do fart all the time.”</td>
<td>1</td>
</tr>
<tr>
<td>Character-Peer Interactions</td>
<td>Reciprocity/ altruism</td>
<td>P. 4: Even though he smells, the children still fall in love with Walter. “Betty and Billy brought Walter home from the dog pound. ‘Nobody wanted him,’ said Billy. ‘But we love him,’” said Betty.</td>
<td>1</td>
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<tr>
<td></td>
<td>Lying/manipulation as a means for acquisition</td>
<td>P. 24: Crime/ burglary: “A pair of burglars came through. They dropped silently into the kitchen… They took everything they could get their hands on.”</td>
<td>1</td>
</tr>
<tr>
<td>Adult-Child Interactions</td>
<td>Authoritarian/discriminatory adult-child relationships</td>
<td>P. 4: Mother orders the kids to give Walter a bath: “‘Well, he smells awful,’ said their mother. ‘I think you’d better give him a bath.’”</td>
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<td></td>
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<td>P. 17: “‘He has to go back to the pound,’ said Father. ‘No, Daddy, please,’” begged Betty and Billy. ‘Don’t send Walter away.’ ‘He goes tomorrow,’ said Father.”</td>
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<tr>
<td>Theme C: Social Norms</td>
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<tr>
<td><strong>Lifestyles</strong></td>
<td></td>
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</tr>
<tr>
<td>Standard of living:</td>
<td>P. 6: Bathroom has claw foot tub, range of art, fancy wallpaper</td>
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<tr>
<td>above average</td>
<td>P. 15: Entryway features nice lighting and ornate furnishings.</td>
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<td></td>
<td>P. 9, 18: Children’s bedroom is scattered with toys, including puzzles, a ball, puppets, toy dinosaurs, trucks, shoes, and art</td>
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<tr>
<td>Significant number</td>
<td>P. 24: Items to be robbed are depicted, including candlesticks, blender, and lamp; “They took everything they could get their hands on.”</td>
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<tr>
<td>of toys present</td>
<td>P. 29-30: Mother and Father are excited about what Walter saved from the robbers: “He saved the silverware!” cried Mother. “He saved the VCR!” cried father. “Good dog, Walter! You’re our dog, even if you do fart all the time.”</td>
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<tr>
<td>Attention called to</td>
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<tr>
<td>items of value/size/</td>
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<td>new items</td>
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<table>
<thead>
<tr>
<th>How Time is Spent</th>
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<tbody>
<tr>
<td>Engagement with</td>
<td>P. 7-8: The kids play with Walter and use a life-size toy car, scuba flippers, a ball, and other objects</td>
</tr>
<tr>
<td>toys/games</td>
<td>P. 9, 18: Kids’ toys are scattered about the room, including puzzles, balls, dinosaurs, dolls, cars, etc.</td>
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</table>

<table>
<thead>
<tr>
<th>Theme D: Commercialization</th>
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</thead>
<tbody>
<tr>
<td>Commercial Presence</td>
<td></td>
</tr>
<tr>
<td>Fake/satirical labeling</td>
<td>P. 6: Satirically labeled products include “Fart Buster” and “Phart-off” air sprays and soaps</td>
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<tr>
<td></td>
<td>P. 19: “Fart-free Biskwee” Treats</td>
</tr>
<tr>
<td>Branded/ corporate</td>
<td>P. 18: Mickey Mouse doll lies among the toys in the children’s room</td>
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<tr>
<td>items or labels</td>
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</table>

<table>
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<tr>
<th>Theme E: Environmental Messages</th>
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</table>
**Item 12: Knuffle Bunny Too: A Case of Mistaken Identity**

**Item Information**

<table>
<thead>
<tr>
<th>Category</th>
<th>Example</th>
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<td>Author/ Illustrator</td>
<td>Mo Willems</td>
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<tr>
<td>Publisher/ Date</td>
<td>Hyperion Books for Children/ Disney 2007</td>
<td>1</td>
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<tr>
<td>Selected from</td>
<td>Caldecott Medal Winners</td>
<td>1</td>
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<tr>
<td>Summary</td>
<td>Preschooler Trixie is excited to show off her one-of-a-kind stuffed “Knuffle Bunny” to her class, but her excitement is halted when her classmate also brings in the same bunny. The two begin fighting and have their bunnies taken away from them until the end of the day. It is not until 2:30 am that Trixie realizes that her teacher gave her the wrong bunny and must get her own Knuffle Bunny back immediately. Trixie, her classmate, and their fathers meet to exchange bunnies and the girls become friends over their worry about their bunnies.</td>
<td>1</td>
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</tbody>
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**Coding Categories & Indicators**

### Theme A: Individual Material Orientation

**Person Attachment to Objects**

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<thead>
<tr>
<th>Category</th>
<th>Example</th>
<th>Present?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attachment to objects</td>
<td>P. 13: “The afternoon got worse” because the characters get their Knuffle Bunnies taken away</td>
<td>1</td>
</tr>
<tr>
<td>Physical attachment to objects</td>
<td>P. 15-16: “When the school bell rang, Ms. Greengrove returned the Knuffle Bunnies. And the day got better.”</td>
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</tr>
<tr>
<td>Friendship with products/objects</td>
<td>P. 2-End (except p. 14): Trixie is shown with her Knuffle Bunny.</td>
<td>1</td>
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<tr>
<td></td>
<td>P. 17: Trixie has Knuffle Bunny laying by her as she eats and gets ready for bed.</td>
<td>1</td>
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<tr>
<td></td>
<td>P. 37-38: “And that is how Trixie found her first* best friend. *Knuffle Bunny excepted, of course.”</td>
<td>1</td>
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### Theme B: Interpersonal Material Orientation

**Social Comparison & Motives**

<table>
<thead>
<tr>
<th>Category</th>
<th>Example</th>
<th>Present?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material goods as a vehicle for approval/gaining friends</td>
<td>P. 37-38: “I was so worried about my bunny,” said Sonja. ‘So was I,’ Trixie replied. Then they both said, ‘I’m glad you got your bunny back!’ at the exact same time! And that is how Trixie found her first* best friend.”</td>
<td>1</td>
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**Character-Peer Interactions**

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<tr>
<th>Category</th>
<th>Example</th>
<th>Present?</th>
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</thead>
<tbody>
<tr>
<td>Product-centered social interactions</td>
<td>P. 4-7: “Guess what I’m going to do. I’m going to show Amy, then I’ll show Meg, and then I’ll show Margot, and then I’ll show Jane, and then I’ll show Leela, and then I’ll show Rebecca, and then I’ll show Noah, and then I’ll show Robbie, and then I’ll show Toshi, and then I’ll show Casey, and then I’ll show Conny, and then I’ll show Parker, and then I’ll show Brian and then…’ Trixie was excited because she was taking her one-of-a-kind Knuffle Bunny someplace very special… school!” P. 9: “Trixie couldn’t wait to show Knuffle Bunny to Ms. Greengrove and all her friends in Pre-K.”</td>
<td>1</td>
</tr>
<tr>
<td>Adult-Child Interactions</td>
<td>Nagging/repeated product requests or negotiation</td>
<td>P. 13-14: Illustrations show how Trixie and Sonja engage negatively with each other, arguing over their bunnies, as well as show their other classmates.</td>
</tr>
<tr>
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</tr>
<tr>
<td>Meaningful adult-child relationships</td>
<td>P. 23: “Trixie marched into her Mommy and Daddy’s room and said: ‘That is not my bunny.’ Trixie’s Daddy tried to explain what ‘2:30 a.m.’ means. ‘Can we deal with this in the morning?’ [Trixie looks at her father, wide-eyed] Trixie’s Daddy went to the phone.”</td>
<td>1</td>
</tr>
<tr>
<td>Theme C: Social Norms</td>
<td>Lifestyles</td>
<td>Standard of living: above average</td>
</tr>
<tr>
<td></td>
<td>Significant number of toys present</td>
<td>P. 20: Bedroom has very girly toys strewn across bed and floor, including a boa, fairy wand, doll, and books</td>
</tr>
<tr>
<td></td>
<td>Desires/ Wants</td>
<td>Desire for instant gratification</td>
</tr>
<tr>
<td></td>
<td>How Time is Spent</td>
<td>Creative/imaginative engagement</td>
</tr>
<tr>
<td></td>
<td>Engagement with toys/games</td>
<td>P. 13-14: Sonja and Trixie play with Knuffle Bunny in the classroom until they are taken away. P. 17-18: Trixie plays with her Knuffle Bunny on the playground and has him by her side at home.</td>
</tr>
<tr>
<td>Theme D: Commercialization</td>
<td>Commercial Presence</td>
<td>Fake/satirical labeling</td>
</tr>
<tr>
<td></td>
<td>Branded/corporate items or labels</td>
<td>P. 19: Don’t Let the Pigeon Drive the Bus by Mo Willems lays on the floor</td>
</tr>
<tr>
<td>Theme E: Environmental Messages</td>
<td></td>
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</tr>
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### Item 13: No, David!

**Item Information**

<table>
<thead>
<tr>
<th>Title</th>
<th>No, David!</th>
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<tbody>
<tr>
<td>Author/Illustrator</td>
<td>David Shannon</td>
</tr>
<tr>
<td>Publisher/Date</td>
<td>The Blue Sky Press/Scholastic 1998</td>
</tr>
<tr>
<td>Selected from:</td>
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**Summary**

No, David humorously illustrates the trouble caused by young David through illustrations. Consistently reprimanded by his mother, David is asked to do and not to do several things and gets in trouble for not listening. But in the end, his mother still loves him.

### Coding Categories & Indicators

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present?</th>
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</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
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<td></td>
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<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Expressions of love</td>
<td>P. 31: “Yes, I love you.” Mother coddles David</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lifestyles</td>
<td>Standard of living: above average</td>
<td>P. 25-26: Family has gold coffee table, nice furniture, a gold clock in a bell jar, large grandfather clock, and a number of other valuable possessions P. 23-24: Magnitude of toys is excessive. (See below)</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Significant number of toys present</td>
<td>P. 23-24: David is asked to put his toys away, all of which he sits near while watching TV. These including various games, Legos, an Etch-a-Sketch (unlabelled), toy soldiers, balls, Frisbees, trucks, robots, and more P 7-8: David plays with toys in the bath</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Emulation of TV character</td>
<td>P. 17-18: David walks always from the television, which pictures a superhero flying; P. 19-20: David is dressed as a superhero, jumping on his bed.</td>
<td>1</td>
</tr>
<tr>
<td>Desires/Wants</td>
<td>Desire for more “stuff”</td>
<td>P. 3-4: David reaches for cookies</td>
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</tr>
<tr>
<td></td>
<td>Desire for unhealthy products</td>
<td>P. 3-4: David reaches for cookies</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Desire for instant gratification</td>
<td>P. 3-4: David impatiently reaches for the cookie jar even though his mother says “No, David!”</td>
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<tr>
<td>How Time is Spent</td>
<td>Creative/imaginative engagement</td>
<td>P: 7-8: David plays creatively with his toys in the bathtub P. 11-12: David sues pots and pans to play the drums, illustrating open-ended play</td>
<td>1</td>
</tr>
<tr>
<td>Engagement with toys/games</td>
<td>P. 13-14: David plays with his food, making a man out of potatoes, chicken legs, and beans</td>
<td>1</td>
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<tr>
<td>Engagement with technology</td>
<td>P. 23-24: David is asked to put his toys away, all of which he sits near while watching TV. These including various games, Legos, an Etch-a-Sketch (unlabelled), toy soldiers, balls, Frisbees, trucks, robots, and more</td>
<td>1</td>
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<tr>
<td>Engagement with fashion</td>
<td>P. 7-8: David plays with toys in the bath</td>
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<tr>
<td>Engagement with technology</td>
<td>P. 23-24: David stares at the television</td>
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<tr>
<td>Engagement with fashion</td>
<td>P. 19-20: David dresses as a superhero</td>
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<tr>
<td>Engagement with fashion</td>
<td>P. 25: David wears a baseball uniform</td>
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**Theme D: Commercialization**

**Theme E: Environmental Messages**
### Item 14: Pinkalicious

<table>
<thead>
<tr>
<th>Title</th>
<th>Pinkalicious</th>
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<tbody>
<tr>
<td>Author/Illustrator</td>
<td>Victoria Kann &amp; Elizabeth Kann</td>
</tr>
<tr>
<td>Publisher/Date</td>
<td>Harper Collins Publishers 2006</td>
</tr>
<tr>
<td>Selected from:</td>
<td>Librarian-Recommended</td>
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**Summary:** Pinkalicious loves both the color pink and sweets so much that she eats an excessive amount of pink cupcakes. When she wakes up the next morning, she has turned pink. She loves it, but her brother sends her to the doctor, who prescribes her an entirely green diet. Instead of listening to the doctor, Pinkalicious sneaks more cupcakes, but this time, turns red. Overwhelmed, she stuffs herself with green, healthy food and becomes herself again, but not before her younger brother can get a hold of the rest of the pink cupcakes and undergo a color change himself.

### Coding Categories & Indicators

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present?</th>
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</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
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<td></td>
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<tr>
<td><strong>Social Comparison &amp; Motives</strong></td>
<td>Self-acceptance despite differences</td>
<td>While being extreme and pink was fun, Pinkalicious realizes it is better to be herself. P. 34: “I was no longer red. I was no longer pink. I was me, and I was beautiful.”</td>
<td>1</td>
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<tr>
<td></td>
<td>Self-concept articulated through goods</td>
<td>P. 15-16: Pinkalicious looks at herself in the mirror and says, “My hair was the color of raspberry sorbet. I cried because I was so beautiful. I even had PINK tears. I put on my pink fairy princess dress and twirled in front of the mirror… ‘I’m Pinkerbelle! Look at me, I’m Pinkerbelle!’ I sang.”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Character-Peer Interactions</strong></td>
<td>Jealousy</td>
<td>P. 23: “Peter tugged at my pinktails. ‘I wish I were pink like you,’ he said. He was green with envy.”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Product-centered social interactions</td>
<td>Focus on cupcakes in interactions with her parents (ex. P. 7-10).</td>
<td>1</td>
</tr>
<tr>
<td><strong>Adult-Child Interactions</strong></td>
<td>Nagging/repeated product requests or negotiation</td>
<td>P. 7-10: “Please, Mommy, can I have JUST ONE MORE?” I begged when I woke up from my nap. ‘You get what you get, and you don’t get upset,’ she said. But I got very upset. After dinner, I ate more cupcakes. Then I refused to go to bed. ‘Just one more pink cupcake, and I’ll go to sleep,’ I promised. Daddy waived a finger at me. ‘You have had ENOUGH!’”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Authoritarian/disciplinary adult-child relationships</td>
<td>P. 7-10: “Please, Mommy, can I have JUST ONE MORE?” I begged when I woke up from my nap. ‘You get what you get, and you don’t get upset,’ she said. But I got very upset. After dinner, I ate more cupcakes. Then I refused to go to bed. ‘Just one more pink cupcake, and I’ll go to sleep,’ I promised. Daddy waived a finger at me. ‘You have had ENOUGH!’”</td>
<td>1</td>
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<tr>
<td></td>
<td>Expressions of love</td>
<td>P. 33: Pinkalicious’s mother hugs her.</td>
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<tr>
<td><strong>Theme 3: Social Norms</strong></td>
<td>Standard of living:</td>
<td>P. 9: Pinkalicious hangs from a chandelier in her bedroom</td>
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<tr>
<td>Lifestyles</td>
<td>above average</td>
<td>P. 9: Pinkalicious hangs from a chandelier in her bedroom</td>
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<tr>
<td></td>
<td></td>
<td>P. 34: Another crystal chandelier is shown</td>
<td></td>
</tr>
<tr>
<td>Significant number of toys present</td>
<td>P. 7-8: Pinkalicious stands with toys at her feet, including multiple trucks, trains, marbles, and other items</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Risk of life/health for product/fame</td>
<td>P. 25-26: “I sneaked into the kitchen, climbed onto a chair, and reached on my tippy toes to the top of the refrigerator, where Mommy had hidden the cupcakes.” Pinkalicious is shown defying gravity on top of a stack of books, television, rocking chair, on top of the table</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emphasis on looks (vanity)</td>
<td>P. 15-16: Pinkalicious looks at herself in the mirror and says, “My hair was the color of raspberry sorbet. I cried because I was so beautiful. I even had PINK tears. I put on my pink fairy princess dress and twirled in front of the mirror…”</td>
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<td></td>
<td>P. 5: “Mommy put in some pink. ’More!’ I cried. ’More, more, more!’”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desire for more “stuff”</td>
<td>P. 7: “Please, Mommy, can I have JUST ONE MORE?” I begged when I woke up from my nap.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desire for unhealthy products</td>
<td>P. 7: “Please, Mommy, can I have JUST ONE MORE?” I begged when I woke up from my nap.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desire for instant gratification</td>
<td>P. 7-9: “Please, Mommy, can I have JUST ONE MORE?” I begged when I woke up from my nap. ‘You get what you get, and you don’t get upset,’ she said. But I got very upset. After dinner, I ate more cupcakes. Then I refused to go to bed. ’Just one more pink cupcake, and I’ll go to sleep,’ I promised.”</td>
<td></td>
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<tr>
<td></td>
<td>P. 18: “Then, Dr. Wink said, ‘For the next week, no more pink cupcakes, pink bubble gum, or pink cotton candy.’ (BOO!) ‘To return to normal, you must eat a steady diet of green food.’ (YUCK!)”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>P. 25-26: “I sneaked into the kitchen, climbed onto a chair, and reached on my tippy toes to the top of the refrigerator, where Mommy had hidden the cupcakes. I look just one more pink cupcake and ate it.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How Time is Spent</td>
<td>Creative/imaginative engagement</td>
<td>P. 5-6: Pinkalicious and her mother make cupcakes.</td>
<td></td>
</tr>
<tr>
<td>Engagement with toys/games</td>
<td>P. 7-8: Pinkalicious spends time in a room full of toys after her nap.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Engagement with fashion</td>
<td>P. 15-16: “I put on my pink fairy princess dress and twirled in front of the mirror…”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme 4: Commercialization</td>
<td>Theme 5: Environmental Messages</td>
<td>Nature Immersion</td>
<td>Outdoor engagement</td>
</tr>
</tbody>
</table>
**Item 15: The Hello, Goodbye Window**

**Item Information**

<table>
<thead>
<tr>
<th>Title</th>
<th>The Hello, Goodbye Window</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author/ Illustrator</td>
<td>Norton Juster</td>
</tr>
<tr>
<td>Publisher/ Date</td>
<td>Hyperion Books for Children</td>
</tr>
<tr>
<td>Selected from</td>
<td>Caldecott Medal Winners</td>
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**Summary**

*The Hello, Goodbye Window* is a story of a young girl’s experiences at her grandparents’ house. The most special part about her visits are her interactions with the “Hello, Goodbye Window,” which aids her in the discovery of both inside and outside of her grandparents house.

**Coding Categories & Indicators**

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme A: Individual Material Orientation</td>
<td></td>
<td>Girl is attached to the window (Hello, Goodbye Window) at her grandparents’ house; P. 3-4: “There’s a brick path that goes to the back porch, but before you get there you pass right by the kitchen window. That’s the Hello, Goodbye Window. It looks like a regular window, but it’s not.” P. 13-14: “Just before I go up to bed, Nanna turns off all the lights and we stand by the window and say goodnight to the stars.” P. 15-16: “You can look out and say good morning to the garden or see if it’s going to rain or be nice.” P. 28-31: “When we leave, we always stop at the window to blow kisses goodbye. When you look from the outside, Nanna and Poppy’s house has lots of windows, but there’s only one Hello, Goodbye Window and it’s right where you need it.”</td>
<td>1</td>
</tr>
<tr>
<td>Personal Attachment to Objects</td>
<td>Attachment to objects for comfort or routine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Character-Peer Interactions</td>
<td>Product-centered social interactions</td>
<td>P. 13-14: “Just before I go up to bed, Nanna turns off all the lights and we stand by the window and say goodnight to the stars.” P. 15-16: “You can look out and say good morning to the garden or see if it’s going to rain or be nice.” P. 28-31: “When we leave, we always stop at the window to blow kisses goodbye. When you look from the outside, Nanna and Poppy’s house has lots of windows, but there’s only one Hello, Goodbye Window and it’s right where you need it.”</td>
<td>1</td>
</tr>
<tr>
<td>Adult-Child Interactions</td>
<td>Meaningful adult-child relationships</td>
<td>Child loves spending time with her grandparents at their house. P. 6: “If they see you first, they wave and make silly faces. Sometimes Nanna peek-a-booos me, which always makes me laugh. So I get a lot of extra fun and hellos before I even get inside.”</td>
<td>1</td>
</tr>
<tr>
<td>Lifestyles</td>
<td>Expressions of love</td>
<td>How Time is Spent</td>
<td>Nature Immersion</td>
</tr>
<tr>
<td>------------</td>
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</tr>
<tr>
<td>Standard of living: above average</td>
<td>P. 27: “Mommy and Daddy pick me up after work. I’m glad because I know we’re going home, but it makes me sad too because I have to leave Nanna and Poppy.”</td>
<td>Creative/imaginative engagement</td>
<td>P. 19-22: Characters spend time in the back yard, gardening, biking, “collecting sticks and acorns” (p. 21), playing with a ball, and getting sprayed by the hose. P. 19: “When I get dressed, I help Nanna in the garden. It’s a very nice garden, but there’s a tiger who lives behind the big bush in the back so I don’t ever go there.”</td>
</tr>
<tr>
<td>Attention called to items of value/size/new items</td>
<td>P. 28- “When we leave, we always stop at the window to blow kisses goodbye.”</td>
<td>Engagement with toys/games</td>
<td>P. 22: Child spends time playing with a ball with her grandfather</td>
</tr>
<tr>
<td>Desires/Wants</td>
<td></td>
<td></td>
<td>P. 13-14: “Just before I go up to bed, Nanna turns off all the lights and we stand by the window and say goodnight to the stars. Do you know how many stars there are? Neither do I, but she knows them all.”</td>
</tr>
</tbody>
</table>

### Theme C: Social Norms

| Attention called to items of value/size/new items | P. 7: “Just look at the kitchen. It’s so big.” |
| Desire for high standard of living | P. 31: “When I get my own house someday, I’m going to have a special Hello, Goodbye Window, too.” |

### Theme D: Commercialization

### Theme E: Environmental Messages
**Item 16: Square Cat**

**Item Information**

<table>
<thead>
<tr>
<th>Category</th>
<th>Title</th>
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<th>Selected from</th>
<th>Summary</th>
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<tr>
<td><strong>Author/ Illustrator</strong></td>
<td>Elizabeth Schoonmaker</td>
<td>Aladdin</td>
<td>Librarian-Recommended</td>
<td>Eula is a square cat whose shape means that she doesn’t fit in, her clothes don’t look right, she blends into buildings, and she can’t get up easily when she tips over. It causes her great dissatisfaction. Her round friends try to help her to be more round, but realize that the best way to help Eula is to show her how cool it is to be unique and square. Eula accepts herself.</td>
</tr>
</tbody>
</table>

**Coding Categories & Indicators**

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td>Self-acceptance despite differences</td>
<td>Despite initial insecurity, Eula accepts herself and being square. P. 30: “Stuck flat on their backs, the three cats gazed into the blue sky. Only a square cat could have this view. Eula purred.”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td>Changing to fit in</td>
<td>Initial insecurity: P. 9-12: “Her favorite circle skirt didn’t quiet fit right. Red shoes made her look short. And stripes were just pain wrong… up and down or back and forth. Eula was… so unhappy that she lost her purr.”</td>
<td>1</td>
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<tr>
<td></td>
<td>Material goods as a vehicle to fit in</td>
<td>P. 13-15: “[Her friends] tried to make Eula feel round. They gave her hoop earrings and a beehive hat. [They] painted a red rouge circle on… Eula’s cheeks.”</td>
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</tr>
<tr>
<td><strong>Social Comparison &amp; Motives</strong></td>
<td>Reciprocity/altruism</td>
<td>P. 13-14: Eula’s friends “tried to make Eula feel round.”</td>
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<tr>
<td></td>
<td>Product-centered social interactions</td>
<td>P. 20: “That gave Patsy and Maude an idea. They each slipped into a box. They became square cats, just like Eula.”</td>
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<tr>
<td><strong>Character-Peer Interactions</strong></td>
<td></td>
<td>P. 13-29: Eula and her friends help Eula feel like she belongs using fashion and other items.</td>
<td>1</td>
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<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td>Standard of living: above average</td>
<td>P. 10: Eula is shown with a tremendous among of high-heeled shoes.</td>
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<tr>
<td></td>
<td>Emphasis on looks (vanity)</td>
<td>P. 13-15: “[Her friends] tried to make Eula feel round. They gave her hoop earrings and a beehive hat. [They] painted a red rouge circle on… Eula’s cheeks.”</td>
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</tr>
<tr>
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<td></td>
<td>P. 9-12: “Her favorite circle skirt didn’t quiet fit right.”</td>
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</tr>
<tr>
<td>How Time is Spent</td>
<td>Creative/imaginative engagement</td>
<td>Red shoes made her look short. And stripes were just pain wrong… up and down or back and forth. Eula was… so unhappy that she lots her purr.”</td>
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<td>-----------------</td>
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<td></td>
</tr>
<tr>
<td>Engagement with fashion</td>
<td>P. 16-17: “All together, Patsy, Maude, and Eula rounded their lips and sang, “Ooooooooooo…” while they skipped in circles, eating doughnuts.”</td>
<td><img src="image1" alt="Image" /></td>
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<tr>
<td></td>
<td>P. 20: “That gave Patsy and Maude an idea. They each slipped into a box. They became square cats, just like Eula.”</td>
<td><img src="image2" alt="Image" /></td>
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</tr>
<tr>
<td></td>
<td>P. 9-12: “Her favorite circle skirt didn’t quiet fit right. Red shoes made her look short. And stripes were just pain wrong… up and down or back and forth.”</td>
<td><img src="image3" alt="Image" /></td>
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<tr>
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<td>P. 13-15: “[Her friends] tried to make Eula feel round. They gave her hoop earrings and a beehive hat. [They] painted a red rouge circle on… Eula’s cheeks.”</td>
<td><img src="image4" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td></td>
<td>P. 22: “They showed Eula that a checkerboard sweater with a pillbox hat look dazzling on a square cat…”</td>
<td><img src="image5" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Theme D: Commercialization</td>
<td>Creative/imaginative engagement</td>
<td>Fake/satirical labeling</td>
<td></td>
</tr>
<tr>
<td>Commercial presence</td>
<td>P. 26, 29, 30: Fake brands on the boxes that Eula’s friends wear include “Joe’s Pizza” and “Kit’s Cones.”</td>
<td><img src="image6" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Mentions of advertising</td>
<td>P. 26: “Square cats are… excellent billboards.”</td>
<td><img src="image7" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Theme E: Environmental Messages</td>
<td>Creative/imaginative engagement</td>
<td>Outdoor engagement</td>
<td></td>
</tr>
<tr>
<td>Nature Immersion</td>
<td>P. 30: “Stuck flat on their backs, the three cats gazed into the blue sky.”</td>
<td><img src="image8" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Positive orientation to the outdoors/inspiration gained from nature</td>
<td>P. 30: “Stuck flat on their backs, the three cats gazed into the blue sky. Only a square cat could have this view. Eula purred.”</td>
<td><img src="image9" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Re-use/Used Objects</td>
<td>P. 20: “That gave Patsy and Maude an idea. They each slipped into a box. They became square cats, just like Eula.” P. 26-30: Patsy and Maude use old boxes to pretend to be square in order to make Eula feel like she belongs.</td>
<td><img src="image10" alt="Image" /></td>
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</table>
Item 17: The Fantastic Flying Books of Mr. Morris Lessmore

<table>
<thead>
<tr>
<th>Item Information</th>
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<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Author/Illustrator</strong></td>
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<tr>
<td><strong>Publisher/Date</strong></td>
</tr>
<tr>
<td><strong>Selected from:</strong></td>
</tr>
<tr>
<td><strong>Summary:</strong></td>
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<table>
<thead>
<tr>
<th>Coding Categories &amp; Indicators</th>
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<tr>
<td><strong>Category</strong></td>
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<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
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<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
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<tr>
<td><strong>Character-Peer Interactions</strong></td>
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</tbody>
</table>
and crinkly. But the books never changed. Their stories stayed the same. Now his old friends took care of him the way he had once cared for them.”

<table>
<thead>
<tr>
<th>Sharing</th>
<th>P. 23: “Morris liked to share the books with others. ‘Everyone’s story matters,’ said Morris” (Characters faces become colorful after they receive a book from Morris)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Product-centered social interactions</td>
<td>Only other human-interaction is book-focused. P. 11-13: “Morris Lessmore looked up. Drifting through the sky above him, Morris saw a lovely lady. She was being pulled along by a festive squadron of books… The flying lady knew Morris simply needed a good story, so she sent him her favorite.”</td>
</tr>
<tr>
<td>P. 23: The only interaction with other humans that Morris has is through sharing the books</td>
<td></td>
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</table>

**Theme C: Social Norms**

<table>
<thead>
<tr>
<th>Desires/ Wants</th>
<th>Desire for upgrades</th>
</tr>
</thead>
<tbody>
<tr>
<td>P. 13-14: “Morris wondered if his book could fly. But it couldn’t. It would only fall to the ground with a depressing thud. The flying lady knew Morris simply needed a good story, so she sent him her favorite.”</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How Time is Spent</th>
<th>Creative/ imaginative engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>P. 4: “His life was a book of his own writing, one orderly page after another. He would open it every morning and write of his joys and sorrows, of all that he knew and everything that he hoped for.”</td>
<td></td>
</tr>
<tr>
<td>P. 41-42: After Morris moves on, a young girl discovers the flying books and “looks around with wonder.”</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Reading/ literary engagement</th>
<th>P. 4- 41: The story focuses on books, including reading, writing, and building relationships</th>
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<tbody>
<tr>
<td>P. 23: “Sometimes Morris would become lost in a book and scarcely emerge for days.”</td>
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**Theme D: Commercialization**

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<thead>
<tr>
<th>Commercial Presence</th>
<th>Generic labeling</th>
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<tbody>
<tr>
<td>P. 29 Other books are labeled generically including “Dictionary”</td>
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<table>
<thead>
<tr>
<th>Branded/ corporate items or labels</th>
<th>P. 14, for ex.: Morris’s favorite book is clearly <em>Humpty Dumpty</em></th>
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**Theme E: Environmental Messages**

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<tr>
<th>Nature Immersion</th>
<th>Outdoor engagement</th>
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<tbody>
<tr>
<td>P. 30-33: Morris reads outside with his book friends in all seasons</td>
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<table>
<thead>
<tr>
<th>Environmental Practices</th>
<th>Re-use/Used Objects</th>
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</thead>
<tbody>
<tr>
<td>P.21-22 “Morris found great satisfaction in caring for the books, gently fixing those with fragile bindings and unfolding dog-eared pages of others.”</td>
<td></td>
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**Item 18: Don’t Let the Pigeon Drive the Bus**

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<td><strong>Author/ Illustrator</strong></td>
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<td><strong>Publisher/ Date</strong></td>
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<td><strong>Selected from:</strong></td>
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<td><strong>Summary:</strong></td>
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**Coding Categories & Indicators**

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<th>Category</th>
<th>Indicator</th>
<th>Example</th>
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<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
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<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
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<td></td>
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<tr>
<td>Character-Peer Interactions</td>
<td>Product-centered social interactions</td>
<td>P. 1: Bus driver tells audience not to let the pigeon drive his bus</td>
<td>1</td>
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<tr>
<td></td>
<td></td>
<td>P. 3- End: Pigeon begins asking to drive the bus</td>
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<tr>
<td></td>
<td>Lying/manipulation as a means for acquisition</td>
<td>P. 12-13: “My cousin Herb drives a bus almost every day!” (Looks slyly) “True story.”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Giving out of self interest</td>
<td>Bribery P. 23: “How ‘bout I give you five bucks?”</td>
<td>1</td>
</tr>
<tr>
<td>Adult-Child Interactions</td>
<td>Nagging/repeated product requests or negotiation</td>
<td>P. 23-26: “I’ll be your best friend! How ‘bout I give you five bucks? No fair! I bet your mom would let me. What’s the big deal?? I have dreams, you know! It’s just a bus!!! Fine. LET ME DRIVE THE BUS!!!”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desires/Wants</td>
<td>Desire for instant gratification</td>
<td>Impatience exhibited throughout. P. 25-26: “LET ME DRIVE THE BUS!!!”</td>
<td>1</td>
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<tr>
<td><strong>Theme D: Commercialization</strong></td>
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<tr>
<td><strong>Theme E: Environmental Messages</strong></td>
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**Item 19: The Duckling Gets a Cookie!?**

**Item Information**

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<th>Category</th>
<th>Indicator</th>
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<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Character-Peer Interactions</strong></td>
<td>Sharing</td>
<td>P. 21-24: “It’s not fair. Ducklings get <em>everything!</em> Pigeons like cookies, too! (Especially with nuts.) Why did YOU get that cookie!?!!? So I could give it to you,”” replies the duckling.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Product-centered social interactions</td>
<td>P. 8-32: Pigeon interacts with Duckling solely about the cookie</td>
<td>1</td>
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<tr>
<td></td>
<td>Giving out of self interest</td>
<td>P. 33-34: While the duckling seemingly gives the pigeon the cookie out of altruism, the final pages reveal that the duckling does so in order to gain a cookie without nuts, which he expresses slyly at the end.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Jealousy</td>
<td>P. 21-23: “It’s not fair. Ducklings get <em>everything!</em> Pigeons like cookies, too! (Especially with nuts.) Why do YOU get that cookie!?!!?”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Adult-Child Interactions</strong></td>
<td>Nagging/repeated product requests or negotiation</td>
<td>P. 14-20: “I ask for things all the time! I ask to drive the bus! I ask for hot dog parties! I’ll ask for a ‘French Fry Robot’ every now and then. I’ve asked for a walrus. Do I ask for Candy? I do… Ohhh, there’s more! Sometimes I ask for a hug. I ask to stay up late! Or I’ll ask for one more story! I can’t count the times I’ve asked for my own personal iceberg. Oh yea. I’m the asking-est pigeon in town. But do I get what I was for? Nooooooooooooooo!”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Desires/Wants</strong></td>
<td>Desire for more “stuff”</td>
<td>P. 14-20: “I ask for things all the time! I ask to drive the bus! I ask for hot dog parties! I’ll ask for a ‘French Fry Robot’ every now and then. I’ve asked for a walrus. Do I ask for Candy? I do… Ohhh, there’s more! Sometimes I ask for a hug. I ask to stay up late! Or I’ll ask for one more story! I can’t count the times I’ve asked for my own personal iceberg. Oh yea. I’m the asking-est pigeon in town. But do I get what I was for? Nooooooooooooooo!”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Desire for unhealthy products</td>
<td>P. 3-4: “Hello! May I have a cookie please?”- Duckling</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P. 15: “Do I ask for candy? I do.”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P. 7-32: Pigeon wants a cookie, too.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Desire for instant gratification</td>
<td>P. 18: “I’m the asking-est pigeon in town. But do I get what I was for? Nooooooooooooooo!”</td>
<td>1</td>
</tr>
</tbody>
</table>

**Theme C: Social Norms**

**Theme D: Commercialization**

**Theme E: Environmental Messages**
**Item 20: Goodnight, Goodnight, Construction Site**

**Item Information**

<table>
<thead>
<tr>
<th>Title</th>
<th>Goodnight, Goodnight, Construction Site</th>
</tr>
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<tbody>
<tr>
<td>Author/ Illustrator</td>
<td>Sherri Duskey Rinker</td>
</tr>
<tr>
<td>Illustrator</td>
<td>Tom Lichtenheld</td>
</tr>
<tr>
<td>Publisher/ Date</td>
<td>Chronicle Books LLC</td>
</tr>
<tr>
<td>Date</td>
<td>2011</td>
</tr>
<tr>
<td>Selected from</td>
<td>New York Times Best-Sellers</td>
</tr>
</tbody>
</table>

**Summary:** In *Goodnight, Goodnight Construction Site*, all of the trucks at the construction site work very hard during the day, but need to get their rest at night. As the sun sets, the author tucks each one in, describing their role on the site and their bedtime routine until all is quiet.

**Coding Categories & Indicators**

<table>
<thead>
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<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present? (1)</th>
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<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Personal Attachment to Objects</td>
<td>Attachment to objects for comfort or routine</td>
<td>P. 9: The Crane Truck sleeps with his teddy bear, and it is part of his nighttime routine. He also uses a nightlight.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Physical attachment to objects</td>
<td>P. 9: The Crane Truck’s teddy bear is never mentioned, but he holds onto it as he sleeps</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
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<td></td>
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<tr>
<td><strong>Theme C: Social Norms</strong></td>
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<td><strong>Theme D: Commercialization</strong></td>
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<tr>
<td><strong>Theme E: Environmental Messages</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature Immersion</td>
<td>Outdoor engagement</td>
<td>The book is set outside in a construction site. As the sun sets, the moon appears.</td>
<td>1</td>
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</table>
Item 21: My Friend Rabbit

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<thead>
<tr>
<th>Item Information</th>
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<tbody>
<tr>
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<td><strong>Category</strong></td>
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<td>Character-Peer Interactions</td>
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<tr>
<td>Lifestyles</td>
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<td>Lifestyles</td>
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<tr>
<td>How Time is Spent</td>
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<tr>
<td>Nature Immersion</td>
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### Item 22: I Stink!

#### Item Information

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<tr>
<th>Title</th>
<th>I Stink!</th>
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<tbody>
<tr>
<td>Author/ Illustrator</td>
<td>Kate McMullan, Jim McMullan</td>
</tr>
<tr>
<td>Publisher/ Date</td>
<td>HarperCollins Children’s Books, 2002</td>
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<tr>
<td>Selected from:</td>
<td>Librarian-Recommended</td>
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<tr>
<td>Summary:</td>
<td><em>I Stink!</em> is narrated by a proud garbage truck who eats the trash of New York City at night and tells of his tasks.</td>
</tr>
</tbody>
</table>

#### Coding Categories & Indicators

<table>
<thead>
<tr>
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<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
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<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Social Comparison &amp; Motives</td>
<td>Self-acceptance despite differences</td>
<td>P. 24-26: “What’s that? You think I stink? Whoooooo-Whee! Do I ever! No skunk ever stunk <em>this</em> bad! Go on, hold your nose, but think about it—<em>WITHOUT ME</em>? You’re on Mount Trash-o-rama, baby.”</td>
<td>1</td>
</tr>
<tr>
<td>Character-Peer Interactions</td>
<td>Reciprocity/altruism</td>
<td>P. 24-26: “What’s that? You think I stink? Whoooooo-Whee! Do I ever! No skunk ever stunk <em>this</em> bad! Go on, hold your nose, but think about it—<em>WITHOUT ME</em>? You’re on Mount Trash-o-rama, baby.” (New York City is shown under piles of trash).</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td></td>
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<tr>
<td><strong>Theme D: Commercialization</strong></td>
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<tr>
<td><strong>Theme E: Environmental Messages</strong></td>
<td></td>
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</tr>
<tr>
<td>Nature Immersion</td>
<td>Outdoor engagement</td>
<td>P. 1-End: Book is set outdoors, on the streets of New York City.</td>
<td>1</td>
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<tr>
<td>Environmental Practices</td>
<td>Irresponsible disposal</td>
<td>P. 17-22: “Ahhhhhh! Now I have room for alphabet soup. Get a load of my recipe: Apple cores, banana peels, candy wrapper, dirty diapers, eggshells, fish heads, gobs and gobs and gum, half-eaten hot dogs, icky ice cream cartons, jam jars, kitty litter, lobster claws, moldy meatballs, nasty neckties, orange peels, puppy poo, quail bones, too, rotten radishes, smelly sneakers, toothpaste tubes, ugly underpants, vacuum bags, watermelon rinds, XL t-shirts, year-old yams, zipped-up ziti with zucchini. Thank you very much.” Majority of these items can be composted, donated, or have been thrown out by people wastefully.</td>
<td>1</td>
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**Item 23: Flotsam**

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**Item 24: Olivia**

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<td><strong>Theme A: Individual Material Orientation</strong></td>
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<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>Social Comparison &amp; Motives</strong></td>
<td>Material goods as a vehicle to fit in</td>
<td>P. 9: “Olivia has a brother named Ian. He’s always copying” Ian attempts to look like his sister to be like her, so he wears lipstick.</td>
<td>1</td>
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<tr>
<td></td>
<td>Self-concept articulated through goods</td>
<td>P. 9: Olivia is constantly changing her clothes; here she dresses up, wearing high heels, pearls, and a bow</td>
<td>1</td>
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<tr>
<td></td>
<td></td>
<td>P. 13-14: “Olivia gets dressed. She has to try everything on.” Olivia is shown in 17 different outfits.</td>
<td></td>
</tr>
<tr>
<td><strong>Adult-Child Interactions</strong></td>
<td>Nagging/repeated product requests or negotiation</td>
<td>P. 31-32: “‘Only five books tonight, Mommy,’ she says. ‘No, Olivia, just one.’ ‘How about four?’ ‘Two.’ ‘Three.’ ‘Oh, all right, three. But that’s it.’”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Meaningful adult-child relationships</td>
<td>P. 16: “Last summer when Olivia was little, her mother showed her how to make sand castles.”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Authoritarian/ disciplinary adult-child relationships</td>
<td>P. 20-22: Olivia defies her mother’s request to take a nap.</td>
<td>1</td>
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<tr>
<td></td>
<td></td>
<td>P. 27-29: After painting on the wall Olivia has a “time out.”</td>
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<tr>
<td></td>
<td>Expressions of Love</td>
<td>P. 33: “When they’ve finished reading, Olivia’s mother gives her a kiss and says, ‘You know you really wear me out. But I love you anyway.’ And Olivia gives her a kiss back and says, ‘I love you anyway too.’”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lifestyles</strong></td>
<td>Emphasis on looks (vanity)</td>
<td>P. 13-14: “Olivia gets dressed. She has to try everything on.” Olivia is shown in 17 different outfits.</td>
<td>1</td>
</tr>
<tr>
<td><strong>Desires/ Wants</strong></td>
<td>Desire for Fame/ Celebrity Status</td>
<td>P. 25: Olivia imagines herself as a famous dancer.</td>
<td>1</td>
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<tr>
<td></td>
<td></td>
<td>P. 34: Olivia dreams of herself as a famous opera singer.</td>
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</tr>
<tr>
<td>How Time is Spent</td>
<td>Creative/ imaginative engagement</td>
<td>P. 7-8: Olivia is shown entertaining herself.</td>
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<tr>
<td></td>
<td></td>
<td>P. 27: “As soon as she gets home she gives it a try,” Olivia replicates a Jackson Pollack painting on the wall.</td>
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<tr>
<td></td>
<td>Engagement with toys/games</td>
<td>P. 7-8: Olivia plays with a ball, a yo-yo, and a jump rope.</td>
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<tr>
<td></td>
<td></td>
<td>P. 15: Olivia plays with a beach ball.</td>
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<tr>
<td></td>
<td>Engagement with technology</td>
<td>P. 4-5: Olivia is depicted with headphones and a music player.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Engagement with fashion</td>
<td>P. 13-14: “Olivia gets dressed. She has to try everything on.” Olivia is shown in 17 different outfits.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reading/ literary engagement</td>
<td>P. 31-33: Olivia reads with her mother.</td>
<td></td>
</tr>
</tbody>
</table>

**Theme D: Commercialization**

| Commercial Presence | Branded/ corporate items or labels | P. 33: Olivia’s mother reads her a book on Marie Callas, titled *Callas*. |

**Theme E: Environmental Messages**

| Nature Immersion | Outdoor engagement | P. 15-18: “On sunny days, Olivia likes to go to the beach… Last summer when Olivia was little, her mother showed her how to make sand castles. She got pretty good.” (Olivia does an Empire State Building replica out of sand). |
### Item 25: The Man Who Walked Between the Towers

#### Item Information

<table>
<thead>
<tr>
<th>Title</th>
<th>The Man Who Walked Between the Towers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author/Illustrator</td>
<td>Mordicai Gerstein</td>
</tr>
<tr>
<td>Publisher/Date</td>
<td>Roaring Brook Press 2003</td>
</tr>
<tr>
<td>Selected from</td>
<td>Caldecott Medal Winners</td>
</tr>
</tbody>
</table>

#### Summary

This is a story about Philippe Petit, a New York City street performer who loved to walk and dance across his tight rope. One day, he decides to string a rope between the World Trade Center Towers and walk. He does it successfully, despite the disapproval by police, who then arrest him. The book shows that sometimes you have to take a risk in order to reach your dreams.

#### Coding Categories & Indicators

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present?</th>
</tr>
</thead>
</table>
| **Theme A: Individual Material Orientation**
| Social Comparison & Motives | Self-acceptance despite differences | P. 8-9: “Of course he knew that, as in Paris, the police and the owners of the towers would never allow it. You must be crazy! They would say. You’d fall for sure! And so Philippe…began to do it secretly.” (Philippe does what he loves anyway, despite criticism) | 1 |
| **Theme B: Interpersonal Material Orientation**
| Lifestyles | Risk of life/health for product/fame | P. 8: Police tell Philippe that he’ll likely fall and do not support his desire to walk on a tightrope between the Twin Towers. P. 16-17: “The cable’s middle plummeted toward the street—pulling the friends on the tower to the very edge. Philippe, just in time, secured his end.” P. 30-31: “Officers rushed to the roofs of the towers. ‘You’re under arrest!’ they shouted through bullhorns. Philippe turned and walked the other way… For almost an hour, back and forth, he walked, danced, ran, and knelt in a salute upon the wire.” | 1 |
| Desires/Wants | Desire for Fame/Celebrity Status | P. 6: “He looked not at the towers but at the space between them and thought, what a wonderful place to stretch a rope; a wire on which to walk. Once the idea came to him, he knew he had to do it!” | 1 |
| How Time is Spent | Creative/imaginative engagement | P. 4-5: “He was a street performer. He rode a unicycle. He juggled balls and fiery torches. But most of all he loved to walk and dance on a rope he tied between two trees.” | 1 |
| Engagement with toys/games | P. 4-5: “He was a street performer. He rode a unicycle. He juggled balls and fiery torches. But most of all he loved to walk and dance on a rope he tied between two trees.” | 1 |
| Engagement with fashion | P. 20: “Philippe put on his black shirt and tights.” | 1 |
| **Theme D: Commercialization**
| Nature Immersion | Outdoor engagement | P. 4-33, 36-37: Philippe is outdoors, most often on his tightrope wire. | 1 |
| Positive orientation to the outdoors/inspiration gained from nature | P. 32-33: “The city and harbor spread beneath him. The sky surrounded him. Seagulls flew under and over. As long as he stayed on the wire, he was free.” | 1 |
## Item 26: I Want My Hat Back

### Item Information

<table>
<thead>
<tr>
<th>Title</th>
<th>I Want My Hat Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author/ Illustrator</td>
<td>Jon Klassen</td>
</tr>
<tr>
<td>Publisher/ Date</td>
<td>Candlewick Press 2011</td>
</tr>
<tr>
<td>Selected from:</td>
<td>New York Times Best-Sellers</td>
</tr>
</tbody>
</table>

**Summary:** A bear searches for his missing hat, but on his search overlooks that he saw a rabbit wearing it. Upon realizing this detail, he finds the rabbit, eats him, and is content again because he has his hat.

### Coding Categories & Indicators

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<thead>
<tr>
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<th>Indicator</th>
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<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
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</tr>
<tr>
<td>Personal Attachment to Objects</td>
<td>Attachment to objects for happiness/emotional satisfaction</td>
<td>P. 2-3: “My hat his gone. I want it back,” then, P. 16-17: “Nobody has seen my hat. What if I never see it again? What if nobody ever finds it? My poor hat. I miss it.”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Emphasis on “love” of products</td>
<td>P. 28-29: Upon getting his hat back, the bear is satisfied, “I love my hat,” he says.</td>
<td>1</td>
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<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Reciprocity/altruism</td>
<td></td>
<td>P. 10-11: “’Have you seen my hat?’ ‘I haven’t seen anything all day. I have been trying to climb this rock. ‘Would you like me to lift you on top of it? ‘Yes, please.’” (Bear helps turtle climb on top of rock)</td>
<td>1</td>
</tr>
<tr>
<td>Product-centered social interactions</td>
<td></td>
<td>P. 4-19: The bear interacts with the other animals, solely asking if they have seen his hat.</td>
<td></td>
</tr>
<tr>
<td>Character-Peer Interactions</td>
<td>Lying/manipulation as a means for acquisition</td>
<td>P. 8-9: The rabbit lies about having the hat. “’Have you seen my hat?’ ‘No. Why are you asking me. I haven’t seen it. I haven’t seen any hats anywhere. I would not steal a hat. Don’t ask me any more questions.’”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P. 30: A squirrel approaches the bear. “’Excuse me, have you seen a rabbit wearing a hat?’ ‘No. Why are you asking me. I haven’t seen him. I haven’t seen any rabbits anywhere. I would not eat a rabbit. Don’t ask me any more questions.’” Bear sought vengeance.</td>
<td></td>
</tr>
<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>How Time is Spent</td>
<td>Engagement with fashion</td>
<td>Book centers around finding and wearing a hat; ex P. 28-29: “I love my hat.”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme D: Commercialization</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Theme E: Environmental Messages</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature Immersion</td>
<td>Outdoor engagement</td>
<td>P. 1-End: Book is set outdoors</td>
<td>1</td>
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</table>
**Item 27: Creepy Carrots!**

<table>
<thead>
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<th>Item Information</th>
<th>Creepy Carrots!</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td>Creepy Carrots!</td>
</tr>
<tr>
<td><strong>Author/Illustrator</strong></td>
<td>Aaron Reynolds Peter Brown</td>
</tr>
<tr>
<td><strong>Publisher/Date</strong></td>
<td>Simon &amp; Schuster Books for Young Readers 2012</td>
</tr>
<tr>
<td><strong>Selected from:</strong></td>
<td>New York Times Best-Sellers</td>
</tr>
<tr>
<td><strong>Summary:</strong></td>
<td>Jasper Rabbit loves carrots. He finds a patch of wild carrots at Crackenhopper Field and helps himself every chance he gets. However, one day he starts seeing carrots following him everywhere. The carrots drive him insane, so he decides to build a fence with a moat around the carrot patch. Jasper stops seeing creepy carrots, and the carrots cheer because such a hungry rabbit will no longer invade them.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coding Categories &amp; Indicators</th>
<th>Present? (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td></td>
</tr>
<tr>
<td>Adult-Child Interactions</td>
<td></td>
</tr>
<tr>
<td>Authoritarian/disciplinary adult-child relationships</td>
<td>Jasper’s parents don’t listen to his concern about creepy carrots. P. 18: “There are no such things as creepy carrots, Mom said, shaking her head.” And P. 22 “Just a bad dream, son,’ his dad said, shaking his head. ‘Now go to sleep.’”</td>
</tr>
<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td></td>
</tr>
<tr>
<td>Standard of living: above average</td>
<td>P. 17-18: Jasper returns home one evening; the size of his shed is like a small house, while his own house appears gargantuan.</td>
</tr>
<tr>
<td>Significant number of toys present</td>
<td>P. 20-23: Bedroom shows a few toys scattered around (ball, airplane, bucket, etc.), and closet is full of books and other toys.</td>
</tr>
<tr>
<td>Desire for more “stuff”</td>
<td>P. 6: “Jasper couldn’t get enough carrots...”</td>
</tr>
<tr>
<td>Desire for instant gratification</td>
<td>P. 4-6: “Jasper Rabbit had a passion for carrots. And the carrots that grew in Crackenhopper Field were the best. Fat. Crisp. And free for the taking. He pulled some for a morning snack on the way to school. He yanked out a few on the way to Little League Practice. He ripped them from the ground on his way home at night. Jasper couldn’t get enough carrots…”</td>
</tr>
<tr>
<td><strong>Theme D: Commercialization</strong></td>
<td></td>
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<tr>
<td><strong>Theme E: Environmental Messages</strong></td>
<td></td>
</tr>
<tr>
<td>Nature Immersion</td>
<td>Outdoor engagement</td>
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<tr>
<td>Environmental Practices</td>
<td>Nature &gt; Human Extraction</td>
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</table>
### Item 28: Skippyjon Jones

#### Item Information

<table>
<thead>
<tr>
<th>Title</th>
<th>Skippyjon Jones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author/Illustrator</td>
<td>Judy Schachner</td>
</tr>
<tr>
<td>Publisher/Date</td>
<td>Puffin Books, 2003</td>
</tr>
</tbody>
</table>

#### Summary:

Skippyjon Jones is a rambunctious kitten who lives with his mother and sisters, but doesn’t want to act like a cat. His mother grows angry when he acts like a bird and sends him to his room to think about what it means to be a Siamese cat. Instead, Skippyjon imagines himself as Skippito Friskito, a Chihuahua and great sword fighter. Skippyjon enters his closet into his imaginary world and finds a group of Chihuahuas whose beans have been stolen by a bumblebee bandit. Skippyjon saves the day by popping the bumblebee with his sword. Just as they are celebrating, Skippyjon’s mother enters the room and his closet explodes with toys, beans, and Skippyjon in the midst of them.

#### Coding Categories & Indicators

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present?</th>
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</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personal Attachment to Objects</td>
<td>Friendship with products/objects</td>
<td>P. 14: Skippyjon imagines the items in his closet to be a “mysterioso band of Chihuahuas,” whom he befriends.</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
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<td></td>
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</tr>
<tr>
<td>Adult-Child Interactions</td>
<td>Authoritarian/disciplinary adult-child relationships</td>
<td>P. 6: “The lecture went on and on as usual. ‘You’ve got to do some serious thinking before you leave this room, Mr. Fuzzy Pants,’ said his mother, ‘about just what it means to be a cat…’”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Expressions of love</td>
<td>P. 31: “Mama Junebug Jones lifted Skippyjon and covered his head with furry purry kisses.”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lifestyles</td>
<td>Standard of living: above average</td>
<td>P. 6-7: Skippyjon has a very large room with significant number of toys; P. 12: They also have a nice kitchen.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Significant number of toys present</td>
<td>P. 6-7, P. 10-11: Skippyjon’s room is filled with different kinds of toys. On page 11, he “climbed into his toy box and rifled through some of his old junk.”</td>
<td>1</td>
</tr>
<tr>
<td>How Time is Spent</td>
<td>Creative/imaginative engagement</td>
<td>P. 11, Skippyjon pretends to be “Skippito Friskito. Then, P. 14, “With a walk into his closet, his thoughts took him down a lonesome desert road, far, far away in old Mexico…”</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Engagement with toys/games</td>
<td>P. 30: “Then out flew candy, beanbag doggies, and the kitty boy with this</td>
<td>1</td>
</tr>
<tr>
<td>Theme D: Commercialization</td>
<td>Theme E: Environmental Messages</td>
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</tr>
<tr>
<td><strong>Engagement with fashion</strong></td>
<td><strong>Nature Immersion</strong></td>
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</tr>
<tr>
<td>P. 11: “After he put on his mask and sword and climbed onto his mouse…”</td>
<td>P. 3: “Every morning, Skippyjon Jones woke up with the birds.” (Skippyjon wakes up in a bird’s nest)</td>
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<tr>
<td>P. 10: Skippyjon’s books are labeled “Meow” “Puddy” and “Rats” etc.</td>
<td>P. 14: “With a walk into his closet, his thoughts took him down a lonesome desert road, far, far away in old Mexico…”</td>
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<tr>
<td>P. 12: Mama Junebug Jones makes lunch. One of the items on the table his labeled “Miracle Nip,” a play on “Miracle Whip” mayonnaise product</td>
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<td>P. 12: Mustard is labeled generically, but as “Moustard” to play on the idea that they are cats</td>
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<td>P. 11: “I am sweet like the Jell-O,” sings Skippyjon</td>
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<td>P. 22: “Skippito stood his ground, but his legs shimmied and shook like the Jell-O…”</td>
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</tbody>
</table>
### Item 29: Click, Clack, Moo: Cows that Type

<table>
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<tr>
<th>Item Information</th>
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<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Author/Illustrator</strong></td>
</tr>
<tr>
<td><strong>Publisher/Date</strong></td>
</tr>
<tr>
<td><strong>Selected from:</strong></td>
</tr>
<tr>
<td><strong>Summary:</strong></td>
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### Coding Categories & Indicators

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
<th>Present?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adult-Child Interactions</td>
<td>Nagging/repeated product requests or negotiation</td>
<td>P. 9: “Dear Farmer Brown, The barn is very cold at night. We’d like some electric blankets. Sincerely, The Cows.” When Farmer Brown refuses, P. 10-11: “So, the cows went on strike. They left a note on the barn door.”</td>
<td>1</td>
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<tr>
<td></td>
<td></td>
<td>P. 27, attempt at negotiation: “Dear Farmer Brown, We will exchange our typewriter for electric blankets. Leave them outside the barn door and we will send Duck over with the typewriter. Sincerely, The Cows.”</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>P. 30: “Dear Farmer Brown, The bond is quite boring. We’d like a diving board. Sincerely, The Ducks.”</td>
<td></td>
</tr>
<tr>
<td>Authoritarian/disciplinary adult-child relationships</td>
<td></td>
<td>P. 20: “Farmer Brown got out his own typewriter. ‘Dear Cows and Hens: There will be no electric blankets. You are cows and hens. I demand milk and eggs. Sincerely, Farmer Brown.’”</td>
<td>1</td>
</tr>
</tbody>
</table>

**Theme C: Social Norms**

| Desires/Wants | Engagement with technology | P. 9, 14-15, 20, 30: Animals and Farmer Brown use a typewriter to negotiate. | 1 |
| Reading/literary engagement | P. 9, 14-15, 20, 30: Animals and Farmer Brown compose letters. | 1 |

**Theme D: Commercialization**

**Theme E: Environmental Messages**

| Nature Immersion | Outdoor engagement | P. 4-7, 18-19, 22-23, 30-32: Animals and Farmer Brown are outside | 1 |
**Item 30: Pete the Cat and His Four Groovy Buttons**

<table>
<thead>
<tr>
<th>Item Information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Author/ Illustrator</strong></td>
</tr>
<tr>
<td><strong>Publisher/ Date</strong></td>
</tr>
<tr>
<td><strong>Selected from:</strong></td>
</tr>
</tbody>
</table>

**Summary:** Out of love for his favorite shirt, equipped with four cool buttons, Pete the cat writes a song. As he goes about his day, his buttons pop off, but Pete is not worried and continues to sing his song while teaching subtraction and counting backwards. Pete’s shirt ends up button-less, but he is still content with his favorite shirt and life in general.

**Coding Categories & Indicators**

<table>
<thead>
<tr>
<th>Category</th>
<th>Indicator</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme A: Individual Material Orientation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personal Attachment to Objects</td>
<td>Emphasis on “love” of products</td>
<td>P. 6-8: “He loved his buttons so much, he sang this song: ‘My buttons, my buttons, my four groovy buttons. My buttons, my buttons, my four groovy buttons.’”</td>
</tr>
<tr>
<td></td>
<td>“Going with the flow”</td>
<td>P. 9-14: “Pop! Oh no! One of the buttons popped off and rolled away… Did Pete cry? Goodness no! Buttons come and buttons go. He kept on singing his song…”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P. 14, 18, 22, 33-34 repeated, “Buttons come and buttons go.”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P. 31-32: “I guess it simply goes to show that stuff will come and stuff will go. But do we cry? Goodness, no! We keep on singing.”</td>
</tr>
<tr>
<td><strong>Theme B: Interpersonal Material Orientation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social Comparison &amp; Motives</td>
<td>Self-concept articulated through goods</td>
<td>P. 6: Tries to seem groovy and laid back- “Pete the Cat put on his favorite shirt with four, big, colorful, round, groovy buttons.” Pete says, “Groovy” on p. 13, is on a skateboard on p. 15, and on P. 29 is shown with a surfboard.</td>
</tr>
<tr>
<td><strong>Theme C: Social Norms</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lifestyles</td>
<td>Standard of living: above average</td>
<td>P. 15, 23, 29: Pete has a number of expensive possessions, including a skateboard, surfboard, and red car.</td>
</tr>
<tr>
<td>How Time is Spent</td>
<td>Emphasis on looks (vanity)</td>
<td>“P. 6: “Pete the Cat put on his favorite shirt with four, big, colorful, round, groovy buttons.””</td>
</tr>
<tr>
<td></td>
<td>Creative/imaginative engagement</td>
<td>Pete sings, and changes his song to accommodate the number of buttons left.</td>
</tr>
<tr>
<td></td>
<td>Engagement with fashion</td>
<td>P. 6: “Pete the Cat put on his favorite shirt with four, big, colorful, round, groovy buttons.”</td>
</tr>
<tr>
<td><strong>Theme D: Commercialization</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature Immersion</td>
<td>Outdoor engagement</td>
<td>P. 15-30: Pete is outdoors, skateboarding, walking, and surfing.</td>
</tr>
</tbody>
</table>
### Appendix K: Total Indicators Per Title, Ranked

<table>
<thead>
<tr>
<th>Title</th>
<th>Total Different Indicators Present</th>
<th>Total Different Pro-Consumer Indicators Present</th>
<th>Total Different Counter-Consumer Indicators Present</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goodnight, Goodnight Construction Site</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>The Lion and the Mouse</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Kitten’s First Full Moon</td>
<td>4</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>I Stink!</td>
<td>4</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Don’t Let the Pigeon Drive the Bus</td>
<td>6</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Rocket Writes a Story</td>
<td>7</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Scaredy Squirrel Makes a Friend</td>
<td>7</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>My Friend Rabbit</td>
<td>7</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>I Want My Hat Back</td>
<td>7</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Creepy Carrots!</td>
<td>7</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Click, Clack, Moo: Cows that Type</td>
<td>7</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>A Ball for Daisy</td>
<td>8</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>A Sick Day For Amos McGee</td>
<td>8</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>The House in the Night</td>
<td>8</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>The Man Who Walked Between the Towers</td>
<td>8</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Pete the Cat and His Four Groovy Buttons</td>
<td>8</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Pete the Cat: I love My White Shoes</td>
<td>9</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>The Duckling Gets a Cookie!?</td>
<td>9</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>Flotsam</td>
<td>9</td>
<td>5</td>
<td>4</td>
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<tr>
<td>Pete the Cat: Rocking in My School Shoes</td>
<td>10</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>Walter the Farting Dog</td>
<td>11</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>The Hello, Goodbye Window</td>
<td>11</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>No, David!</td>
<td>12</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>The Fantastic Flying Books of Mr. Morris Lessmore</td>
<td>12</td>
<td>6</td>
<td>6</td>
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<tr>
<td>Knuffle Bunny Too: A Case of Mistaken Identity</td>
<td>14</td>
<td>12</td>
<td>2</td>
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<tr>
<td>Square Cat</td>
<td>14</td>
<td>8</td>
<td>6</td>
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<tr>
<td>Skippyjon Jones</td>
<td>14</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>Olivia</td>
<td>15</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Olivia and the Fairy Princesses</td>
<td>16</td>
<td>13</td>
<td>3</td>
</tr>
<tr>
<td>Pinkalicious</td>
<td>17</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total different occurrences</strong></td>
<td><strong>274</strong></td>
<td><strong>183</strong></td>
<td><strong>92</strong></td>
</tr>
</tbody>
</table>