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Diversity and Representation in Oregon's Battle of the Books

Callie Brown

Abstract

This paper will examine the Oregon Battle of the Books (OBOB) reading lists for the last five years, evaluating the diversity and representation within the books. An initial survey of the titles chosen for the OBOB reading list from 2016-2021 suggests that there has been more of an effort to choose diverse books in the most recent years, indicating that the titles being chosen are responding to the greater call for decentering whiteness within United States literacy programs. Literacy programs encourage students to read outside of the classroom. The competition-style program Battle of the Books offers game-based learning and allows students to opt-in and become experts on the texts they are reading. The competition starts small at the local school; if they do well, students eventually compete at a statewide competition. This paper makes a case for the importance of diversity in children's literature, as well as the idea of game-based learning as a beneficial tool for information retention.

Introduction

In the year 2020, there have been a lot of different calls to action, one of them being a call for more diverse publishing. In 2020, the world faced a global crisis during the COVID-19 pandemic, but the United States experienced a specific call-to-action in the form of protests following the murder of George Floyd, and the acknowledgment of police brutality and institutionalized racism. One way that we saw this specific to publishing was through the #publishingpaidme hashtags that circulated on Twitter; this brought unequal payment and access in the publishing industry to the forefront.

As the country and the publishing industry itself faced these harsh realities, it makes sense that there would be more of a call-to-action for the books that kids are encouraged to read. Wolk mentions in his essay, “School is the one common American experience with the hope to inspire students to participate in the ongoing pursuit of a more caring and thoughtful society and a more harmonious world” (45). One way to educate children about these problems is to introduce them to concepts, histories, and characters that show differing perspectives from their own in the books that they read.

One of the catalysts for this paper was the knowledge of how many Oregon Battle of the Books titles were being sold during quarantine; Potential OBOB titles are recommended by teachers and librarians, and then the list is chosen by a board (which also consists of teachers and librarians). Beyond its ability to challenge students to understand a book fully for the competition, the OBOB book choices also function as an easy librarian-approved reading list for gatekeepers to buy for their children.

Literature is an instrument that can inspire students, and one hopes, inspire joy. However, it is especially important to think about the role that representation plays in terms of the books that children are reading. In his essay “Reading Democracy,” Steven Wolk reflects this sentiment by saying, “Good books bring purposefulness and intellectualism to civic issues, while they also bring—perhaps most importantly—good writing, creativity, and joy to reading and learning” (46). In making the choice about what students are reading or engaging with, gatekeepers—the people buying books for or introducing them to children—are also introducing the student to another avenue of understanding.

The intention of this paper is the evaluation of titles chosen for OBOB in order to assess which groups have been and are still being underrepresented in ability (both physical and mental), gender, sexuality, Black/Indigenous/Persons of Color (BIPOC) representation, as well

as ethnic representation. This paper looks at the narratives that diverge from the strictly white, cisgendered, heterosexual, able-bodied narrative to evaluate who is being represented and how that has changed over the past five years.

Methods

The first part of this process, beyond getting the OBOB book lists, is setting up what criteria the books will be evaluated on. Using the US Census as a base structure, this paper will evaluate the OBOB book list, looking for the following criteria:

- ability representation, including physical ability representation and mental ability representation
- gender representation, including transgender representation, nonbinary representation, agender representation, and gender-fluid representation
- sexuality representation, including homosexual representation, bisexual representation, and asexual representation
- BIPOC representation, including Black, American Indian, Alaska Native, Asian American, Native Hawaiian, Other Pacific Islander as well as people of two or more races
- religious diversity
- ethnic representation, including Latino/Hispanic ethnicities

To appraise whether a title meets these criteria, there has to be an assessment of the specific title's metadata. Using Amazon and Goodreads, this evaluation looks at metadata, book descriptions, BISAC codes, and comments.

This evaluation method highlights two specific issues to consider within the datasets. The first issue results from books that can be perceived to have diversity but do not explicitly say so.

A liminal case like this would not necessarily show up in the metadata or comments of the texts; therefore, there may very well be a few instances of representation that could be missed. One example is with *Darius The Great Is Not Okay* by Adib Khorram, where the text leaves the protagonist's preferences ambiguous, so there can be multiple ways to interpret his sexuality. This method would not be aware of a liminal case like this.

The second issue arises with books that tokenize diversity. Sometimes books are marketed as being diverse to sell more copies when there is a paragraph or a few lines that explicitly mention the topic. An example of this is the fact that the metadata for *Ramona The Pest* by Beverly Cleary includes the "Children's Hispanic and Latino Books" BISAC, while *Ramona Quimby, Age 8* by Beverly Cleary does not. These books exist in the same universe with the same characters, so why is one coded as ethnically diverse and the other is not? This method would not account for tokenized cases; this is, however, a fruitful path for continued research.

Before presenting the data, it is also important to touch on, concerning tokenization, the complex ideology surrounding the idea of diversity. As this phrase becomes more frequently applied and used in common vernacular, it can lose some of its distinct meaning. In his interview with Emily Einolander on Hybrid Pubscout, agent and editor DongWon Song discussed the overuse of the term "diverse." Song points out that the term can often be overused and that the end goal, in general, should be to think less of adding in a few books that contain diversity, but more about decentralizing the colonial narrative. "I think, for me, that feels like the wrong way to think about it because it's not about adding enough black and brown people, enough queer people, enough disabled people, enough people from marginalized backgrounds into a still predominately white, cis, and straight environment. It's about how do we shift our thinking about what are the stories we're telling and how we're telling them, and who we're telling stories for." The idea of decolonization, then, has more to do with shifting the audience and also thinking

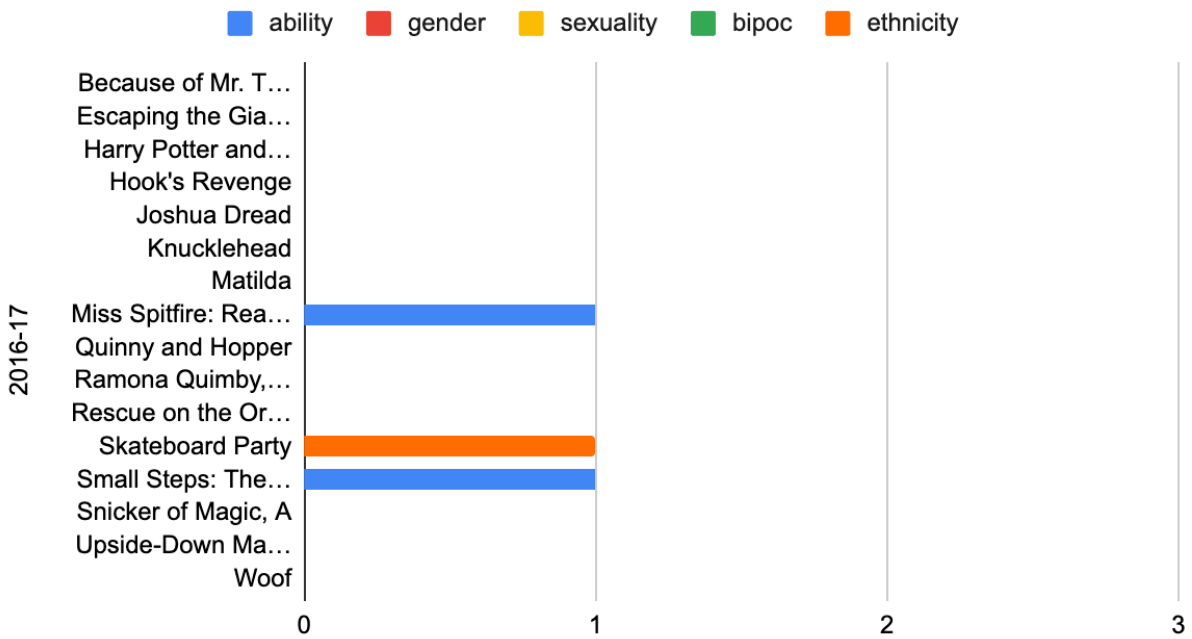
about boosting writers who can tell those unique stories. The goal of this research is to point out cases of representation; it is not to say that by including these cases, the work of diversifying or decolonizing literature is done. Furthermore, through the presentation of data and the progress being made in choosing diverse books, this paper should function as a continuation of the call-to-action to continue decentering the white, heteronormative, cisgendered, able-bodied narrative and to think more actively about what stories are being highlighted in literacy programs like OBOB.

The Data

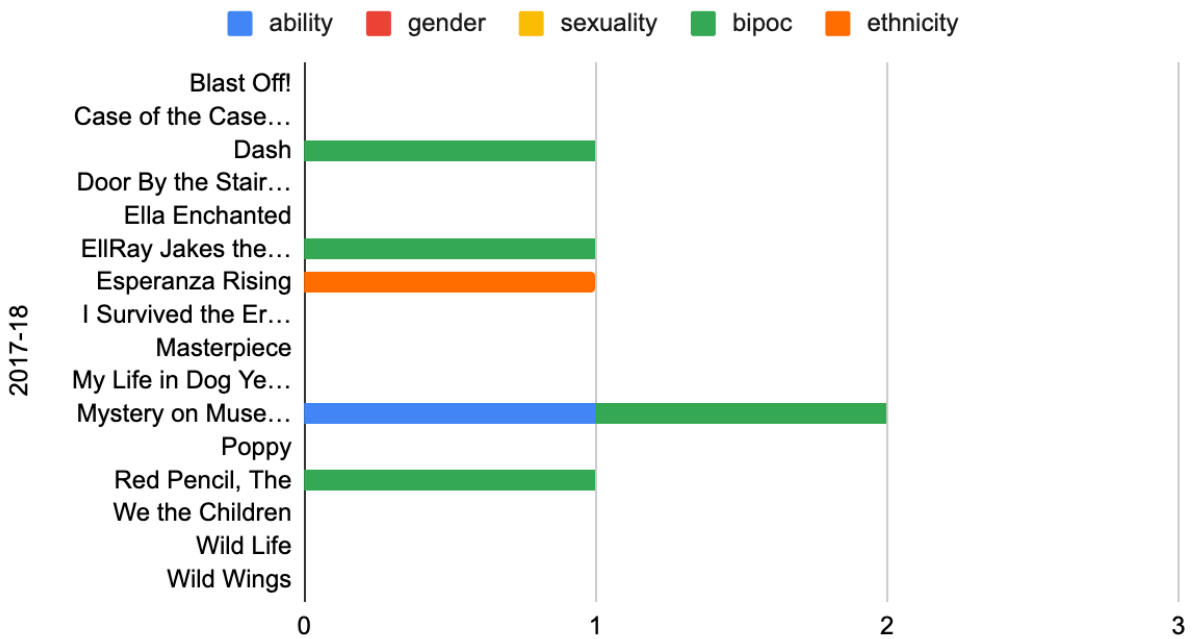
The following are the results from the evaluation of books on the Oregon Battle of the Books lists for the past five years, from 2016-2021. The data is grouped into three sections for the three different reading lists: 3rd-5th grade, 6th-8th grade, and 9th-12th grade. Within each of these sections, the data is separated by the reading lists per year; they will start with the earliest list (2016-2017) and will be color-coded. The data is shown in a stacked bar chart form, where each criterion met is given a value of 1. The maximum value met across all age groups is 3, which is represented in the charts.

OBOB List, Grades 3-5

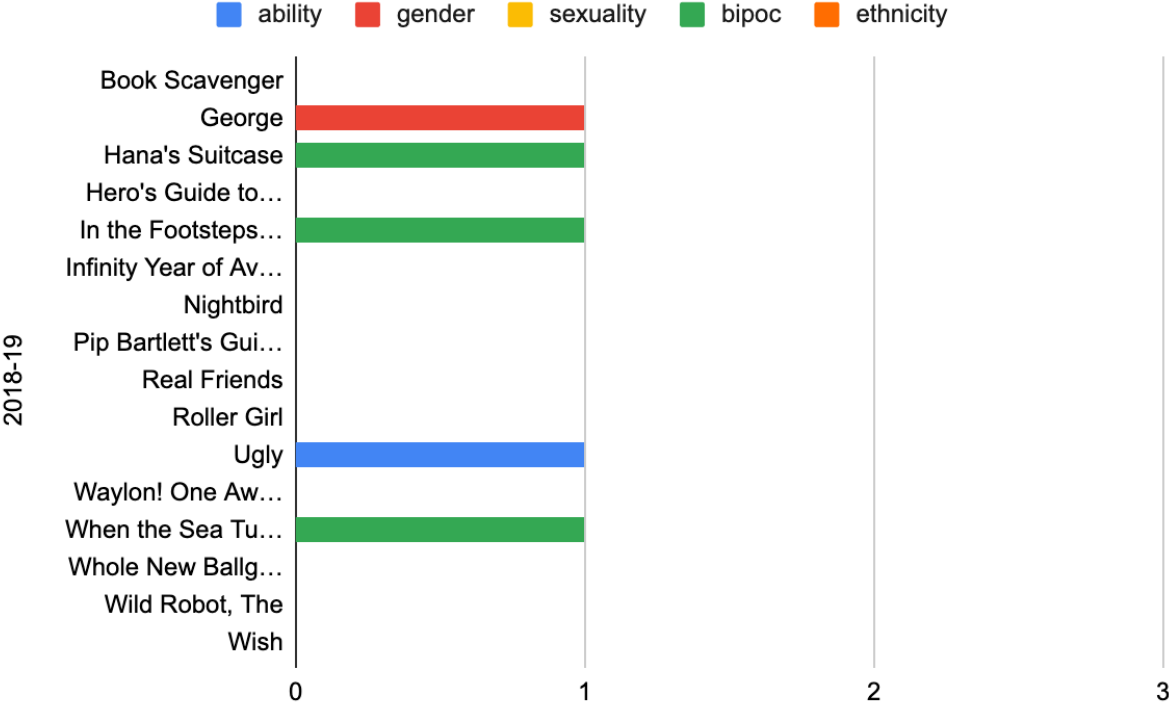
OBOB, Grades 3-5, 2016-2017



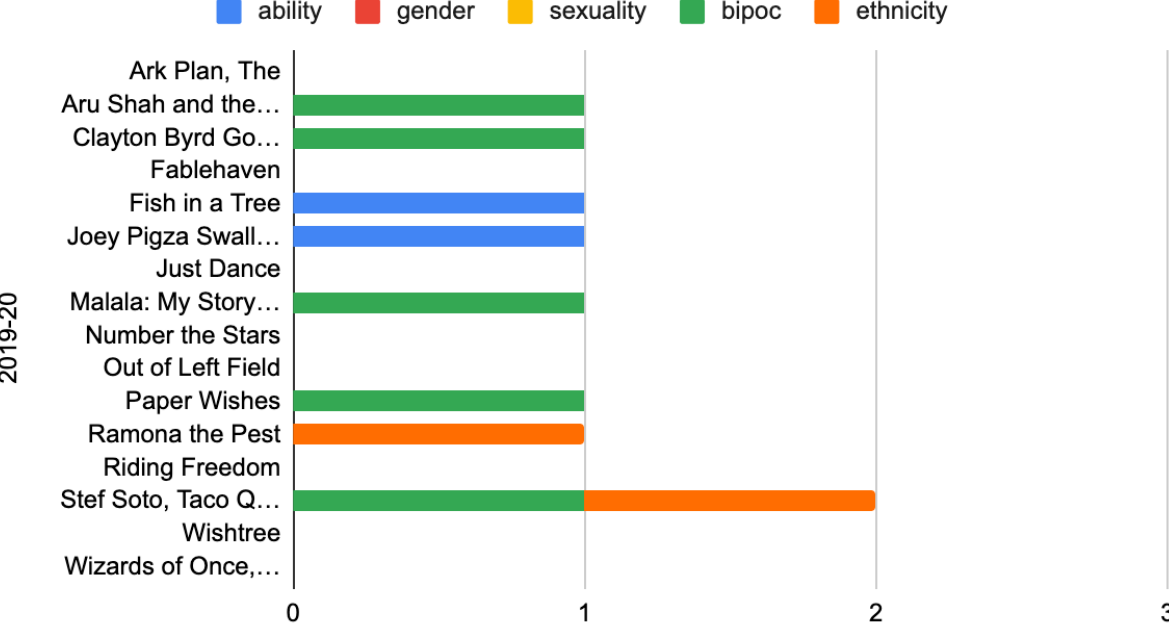
OBOB, Grades 3-5, 2017-2018



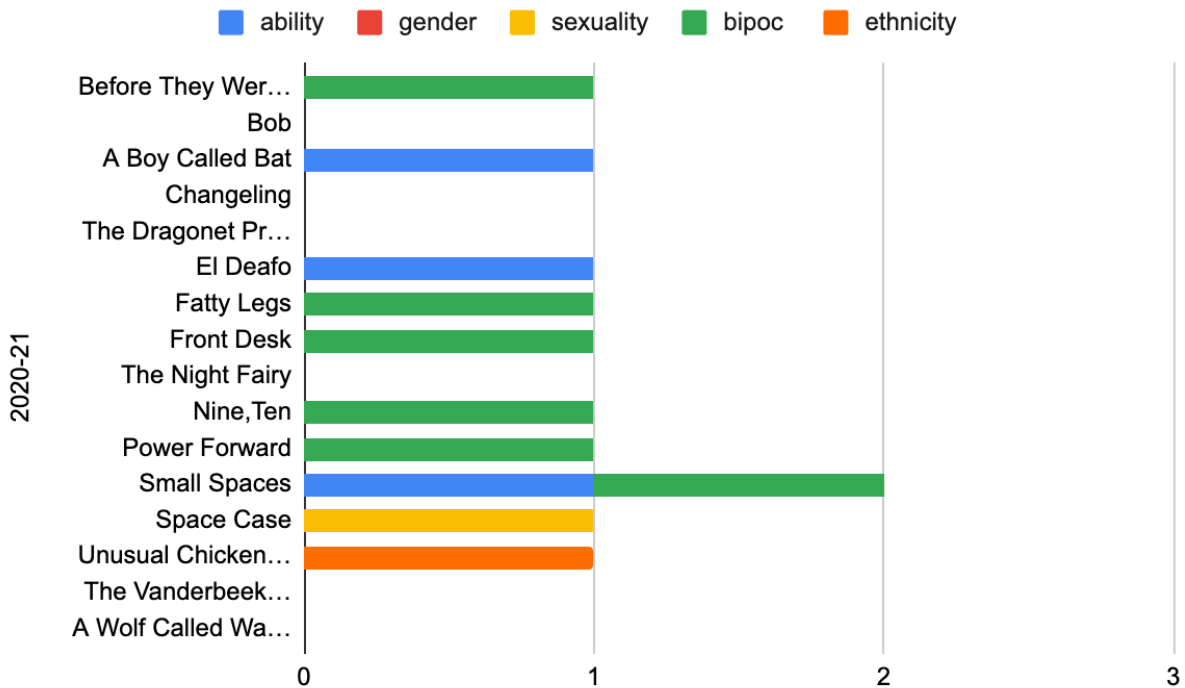
OBOB, Grades 3-5, 2018-2019



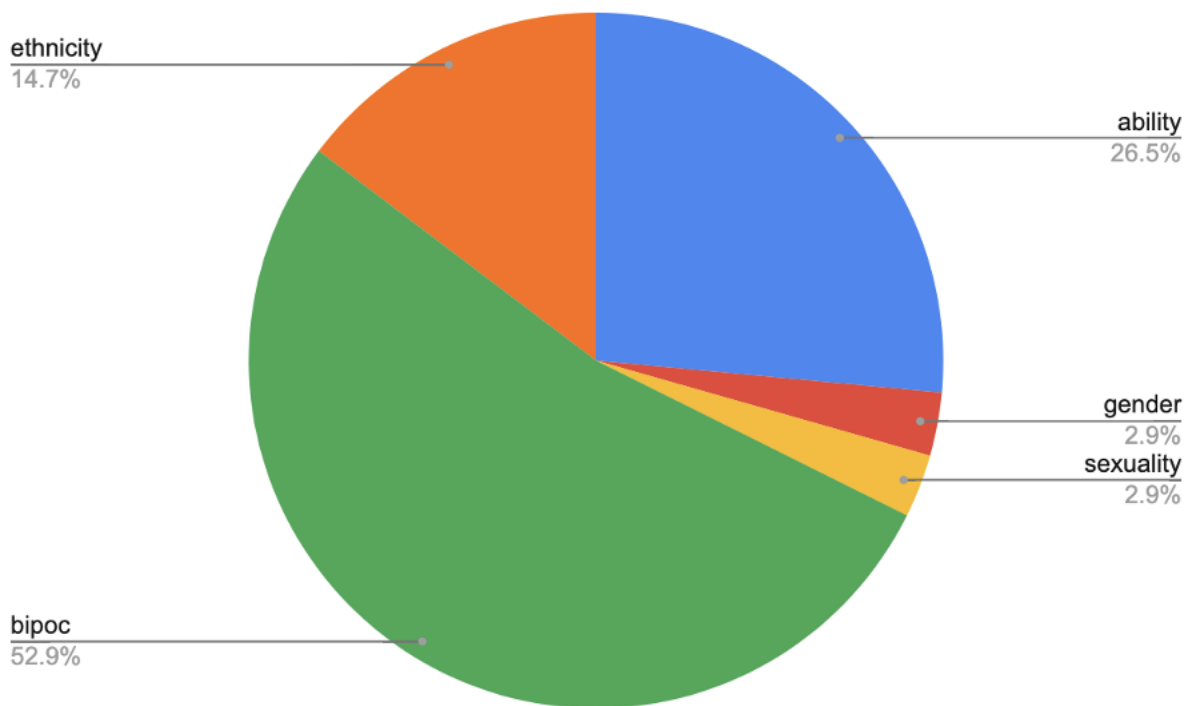
OBOB, Grades 3-5, 2019-2020



OBOB, Grades 3-5, 2020-2021



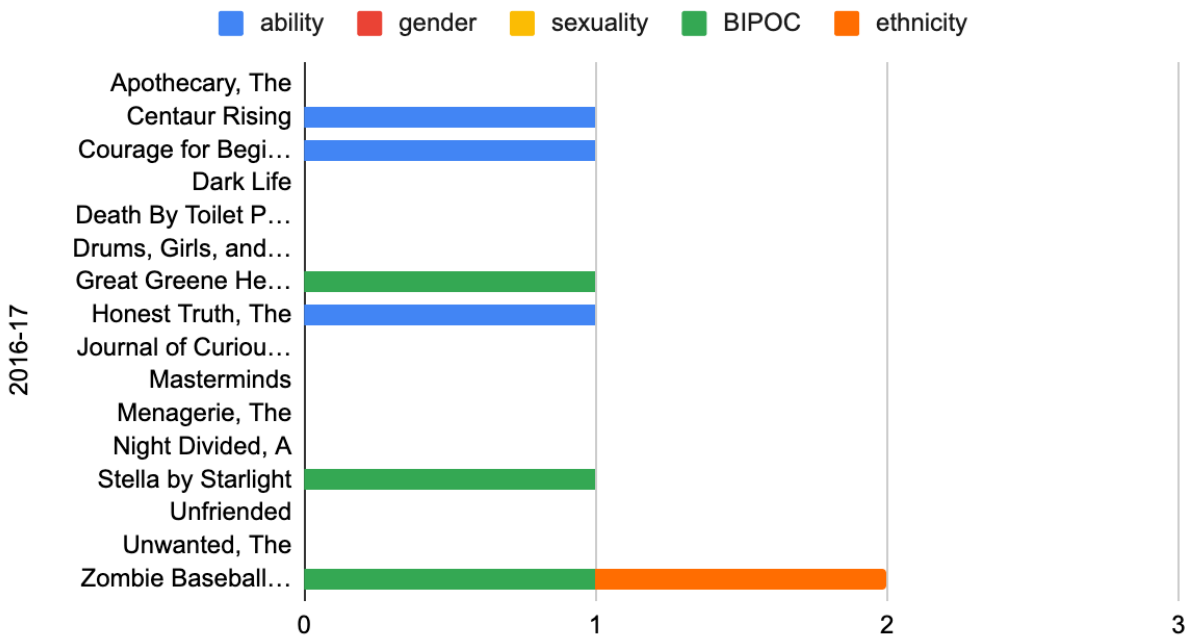
Beginning in the 2016-2017 school year, only 18% (3/16 titles) touch on any of the criteria: ability and ethnicity. In the 2017-2018 school year, there are 31% (5/16 titles) that touch on diversity, with 4 out of 5 titles showing BIPOC representation. In the 2018-2019 school year, again, 31% (5/16 titles) meet criteria, with one notably addressing gender. In 2019-2020, 50% (8/16) meet at least one of the criteria. Finally, in 2020-2021 62% (10/16 titles) meet the criteria, with one notably addressing sexuality. From 2016 to 2020, there is a 44% increase in titles showing some sort of diversity. Of the 80 total books chosen for OBOB from 2016-2020, 31 meet at least one of the diversity criteria. The breakdown of the types of diversity shown are as follows:



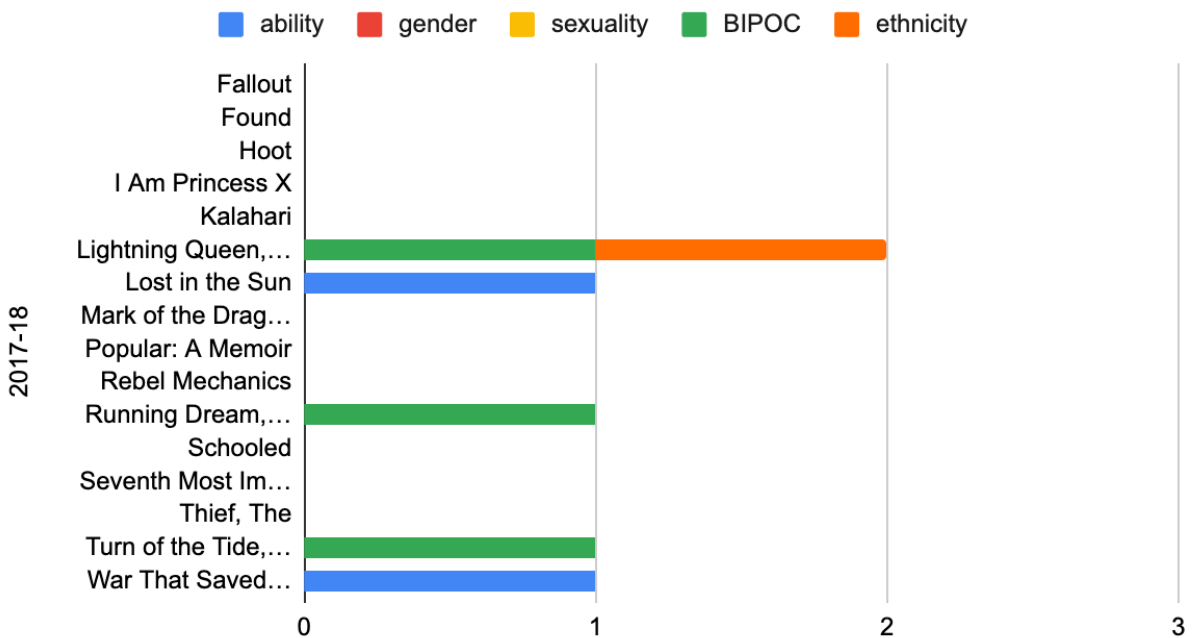
The 2.9% represented by the red and yellow colors each represent one title out of the 31 diverse titles respectively. The majority of the books that meet these criteria show BIPOC representation, with 52.9% of the 31 titles. Ability representation makes up 26.5%, ethnic representation makes up 14.7%, and finally, gender and sexuality representation each make up the last 2.9% each. All five diversity categories are met overall, but gender and sexuality are each represented only once.

OBOB List, Grades 6-8

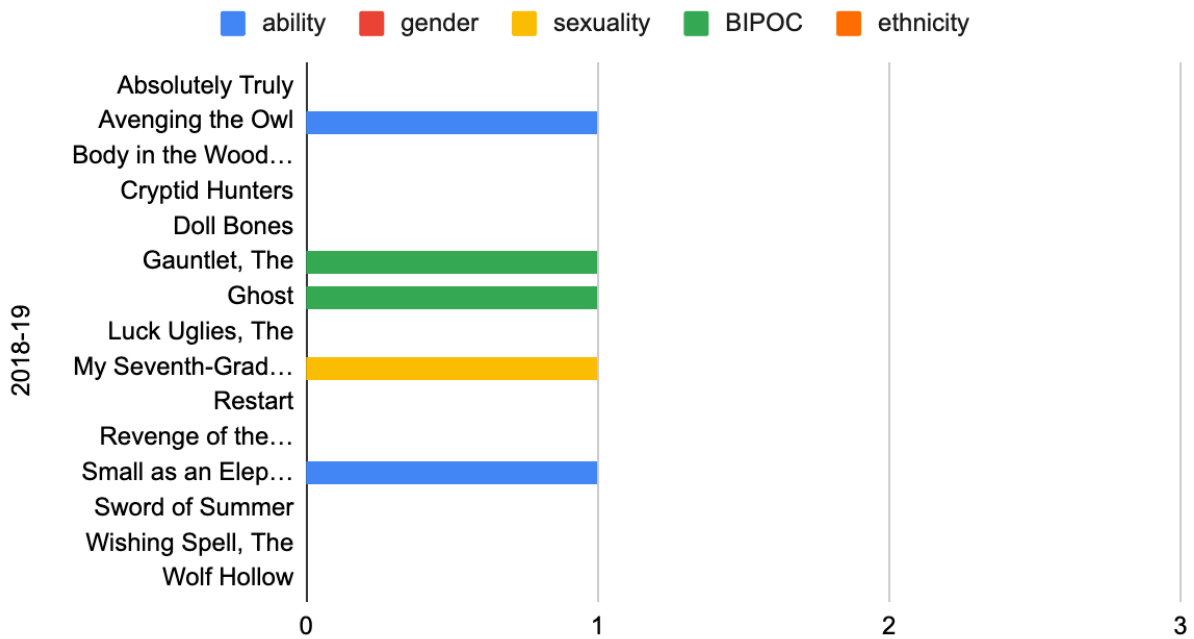
OBOB, Grades 6-8, 2016-2017



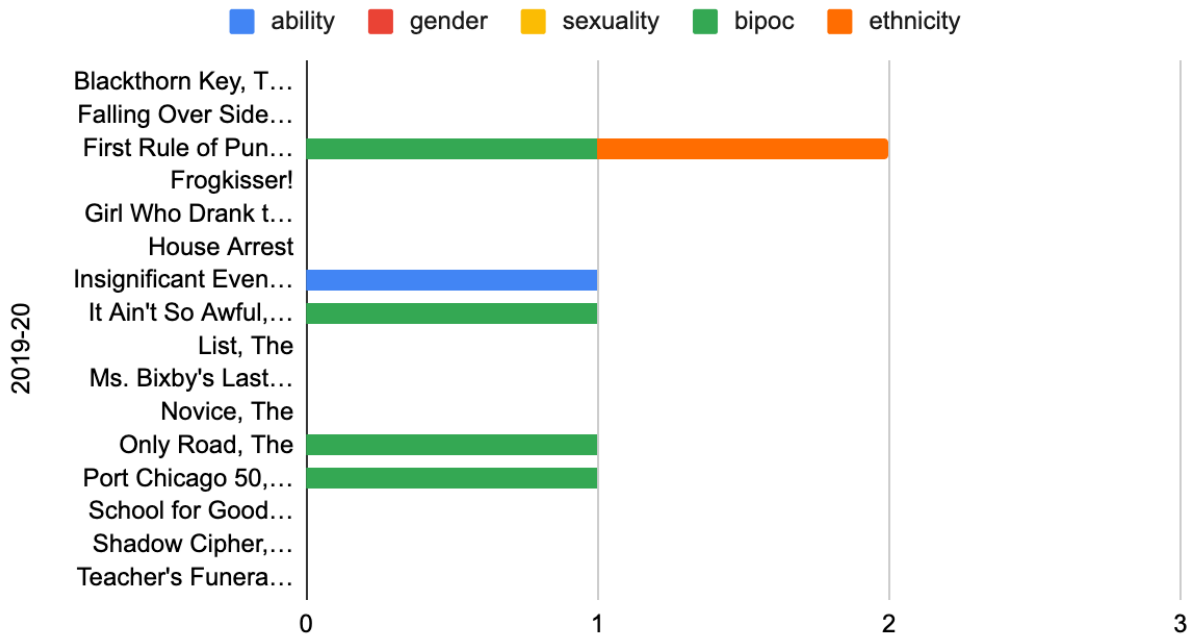
OBOB, Grades 6-8, 2017-2018



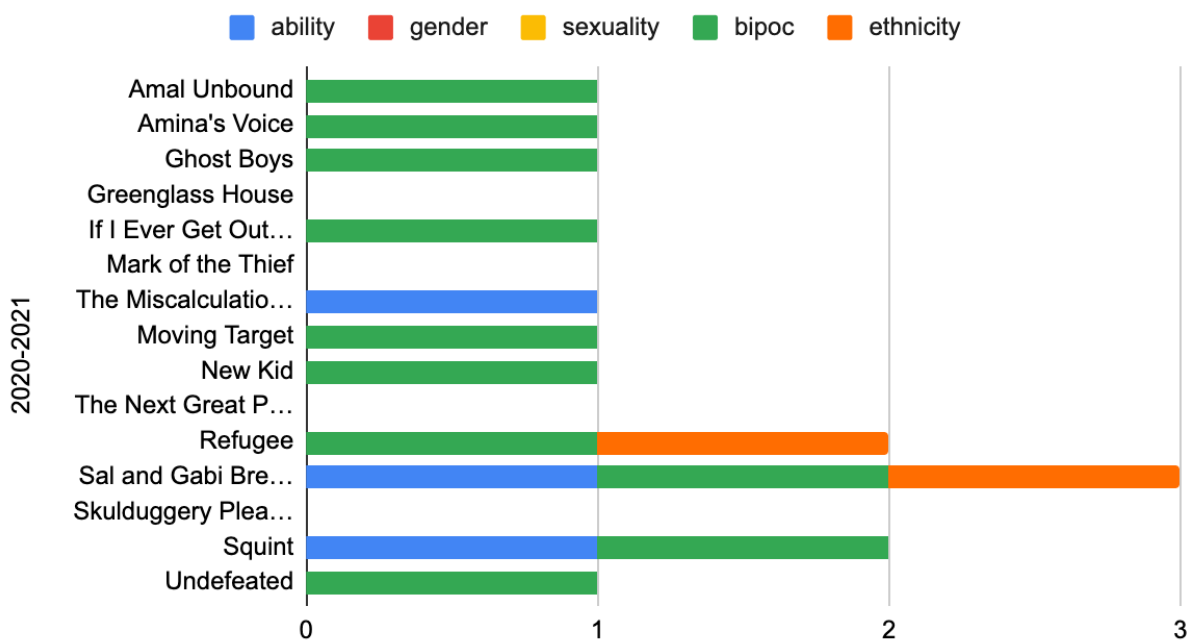
OBOB, Grades 6-8, 2018-2019



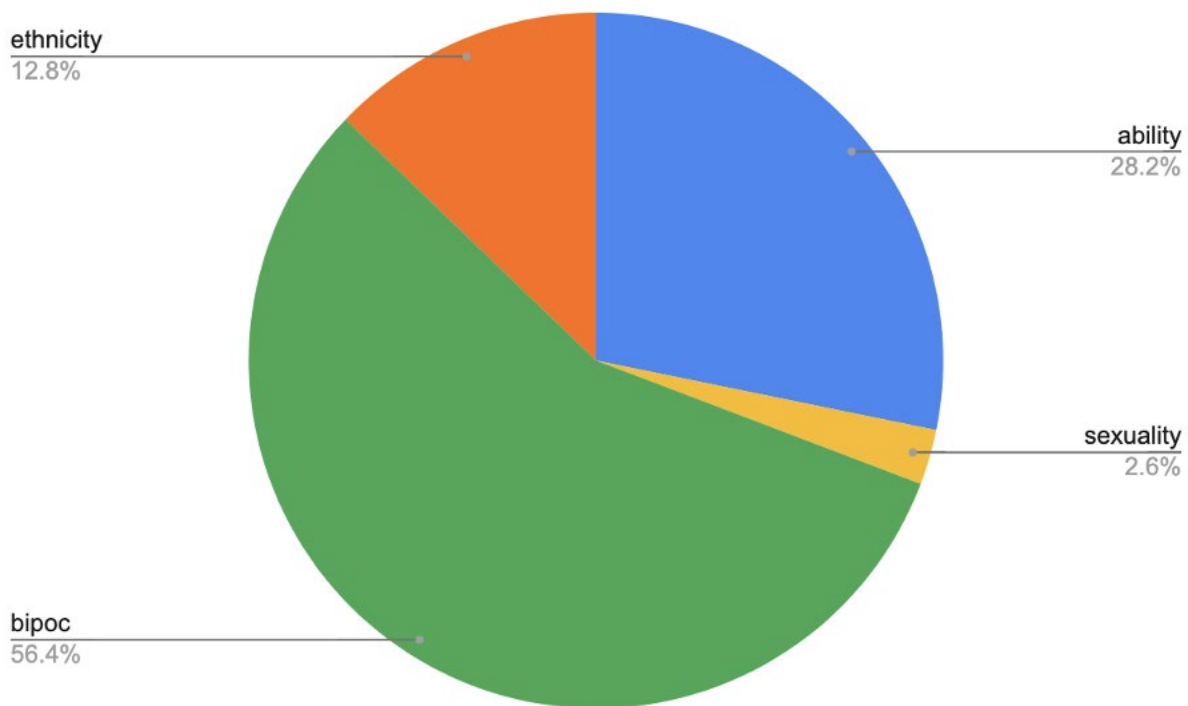
OBOB, Grades 6-8, 2019-2020



OBOB, Grades 6-8, 2020-2021



Beginning with the 2016-2017 school year, 37% (6/16 titles) met at least one of the criteria. The following three lists—2017-18, 2018-19, and 2019-20—all had 31% of their list meet criteria (5/16 titles), with 2018-2019 having one notable category representing diversity in sexuality. The 2017-18 book list covered three diverse topics: ability, BIPOC, and ethnicity representation. The 2018-19 book list also covered three topics, but in addition to BIPOC and ethnicity, there was also an instance of diverse sexuality being represented. The 2019-20 list then covers three topics, remaining consistent with the 2017-18 book list. The 2020-2021 list more than doubled those of the previous three years, with 68% of the titles (11/16) meeting at least one criteria, with one, notably, hitting three. Of the total books chosen for the 6th-8th grade lists, 32 out of 80 met at least one of these criteria. The breakdown of the types of diversity are as follows:

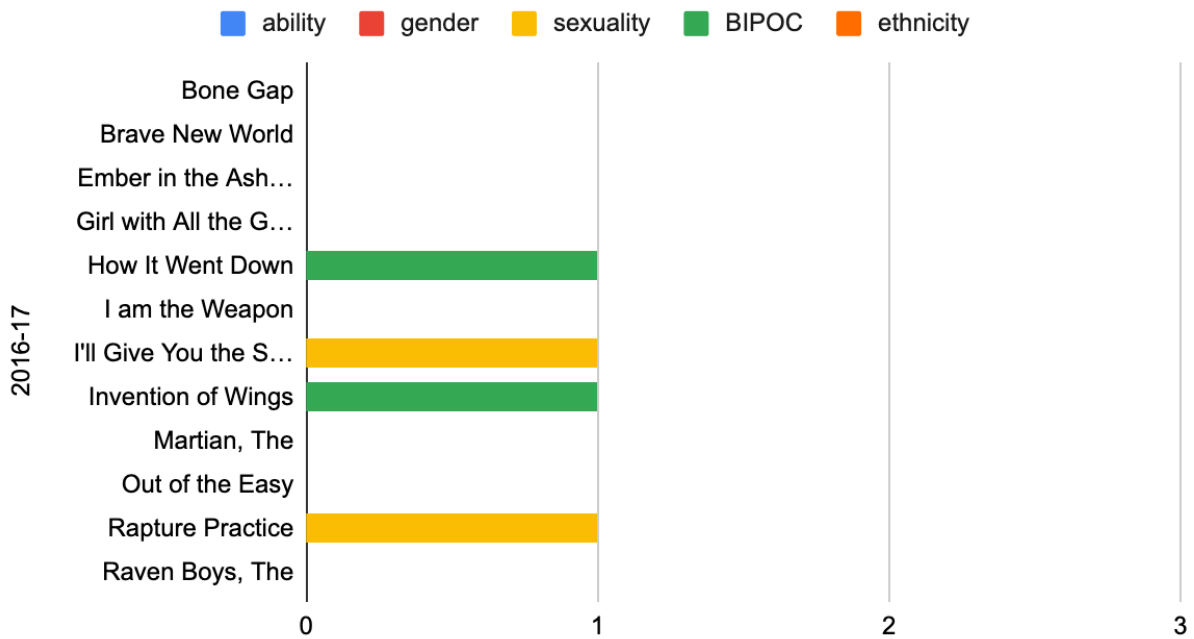


The BIPOC and ability representation remain pretty consistent with the 3rd-5th grade breakdown previously shown. Notably, there is slightly less ethnic representation in this list, and zero diverse genders are represented. Of the 32 diverse books, 56.4% show BIPOC representation, 28.2% show ability representation, 12.8% show ethnicity representation, and 2.6% show sexuality representation. There is a slight increase in BIPOC, ability, and ethnicity representation from the 3rd-5th grade age group.

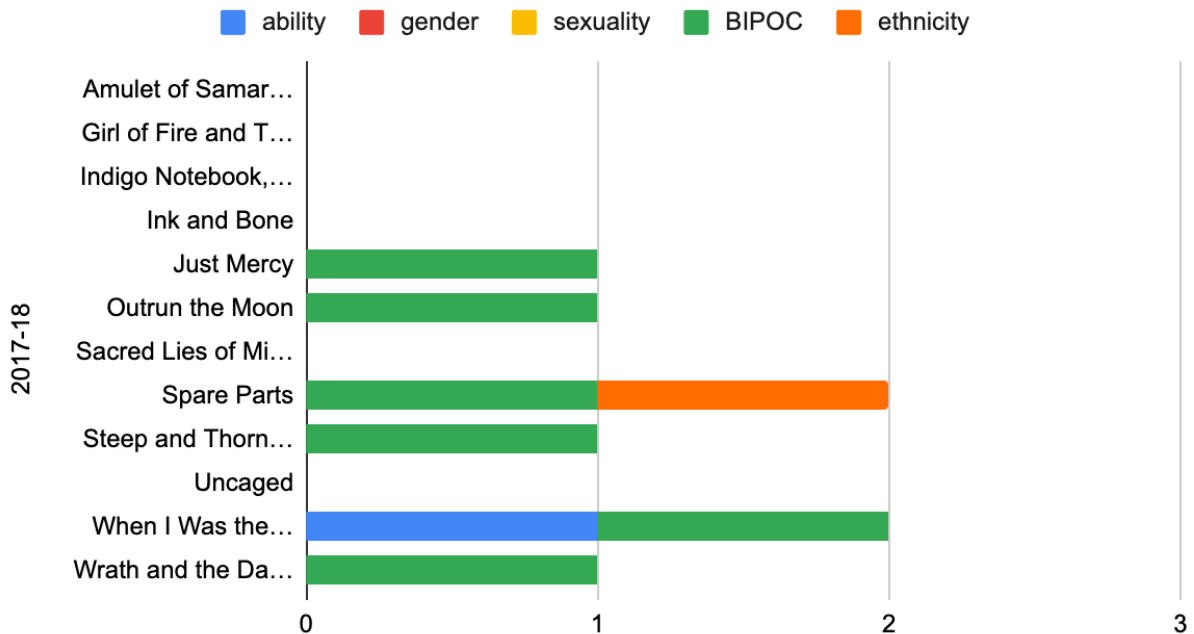
OBOB List, Grades 9-12

One thing to note about the 9th-12th grade book list right off the bat is that there are 4 fewer titles than in the 3rd-5th and 6th-8th book lists, with one exception: the 2018-2019 9th-12th grade book list has 13 books instead of 12.

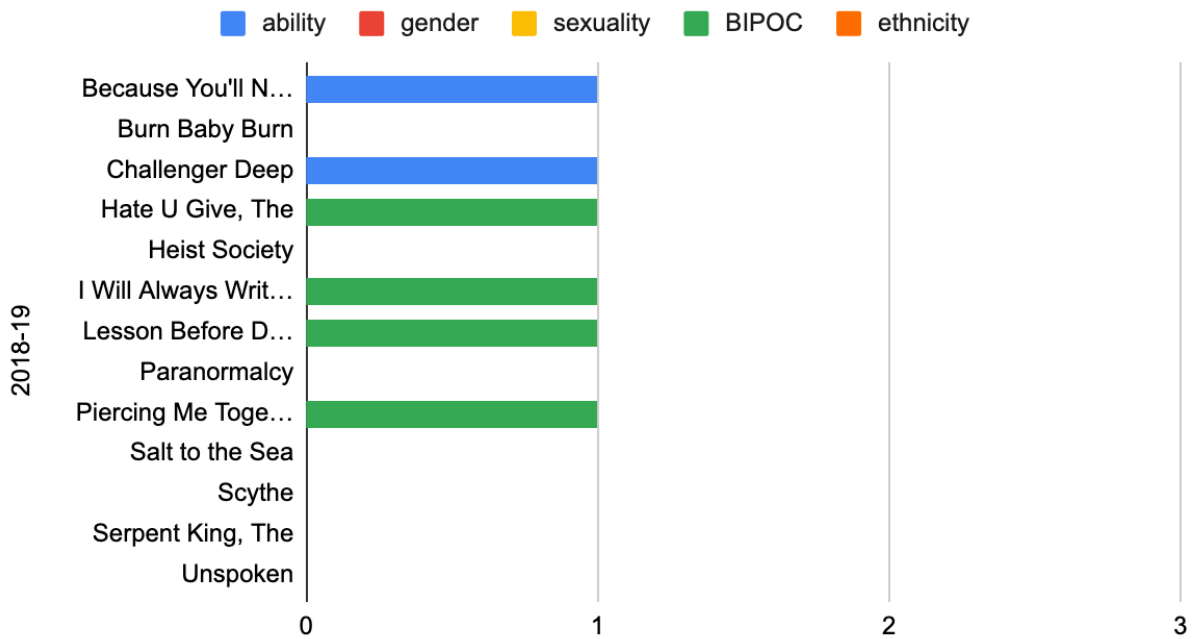
OBOB, GRADES 9-12, 2016-2017



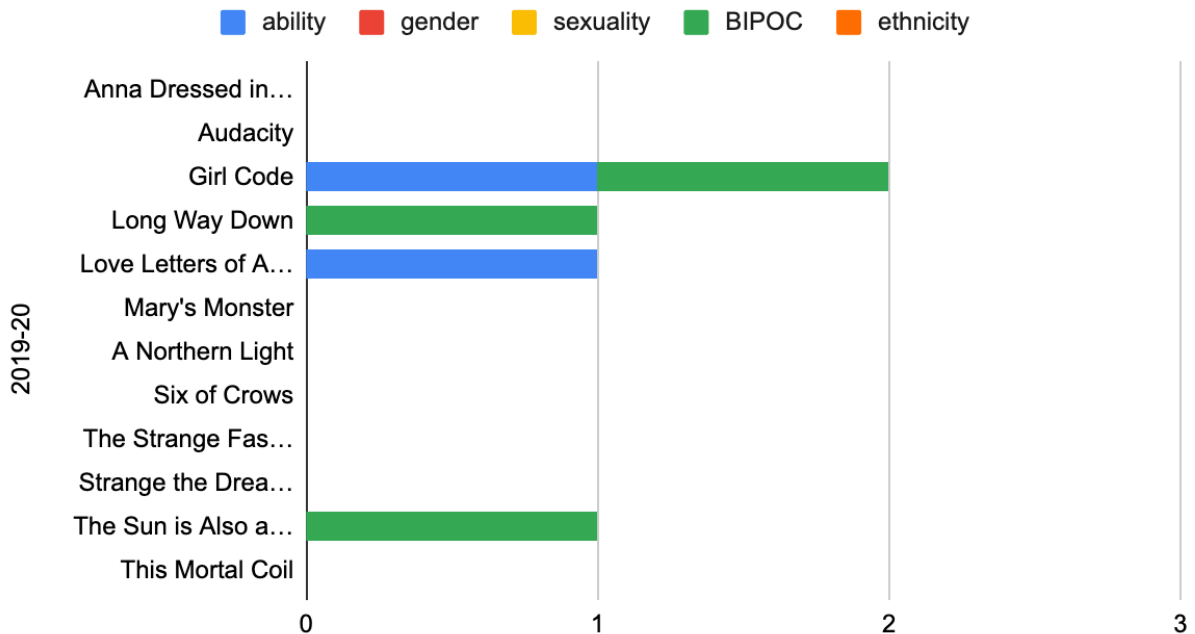
OBOB, GRADES 9-12, 2017-2018



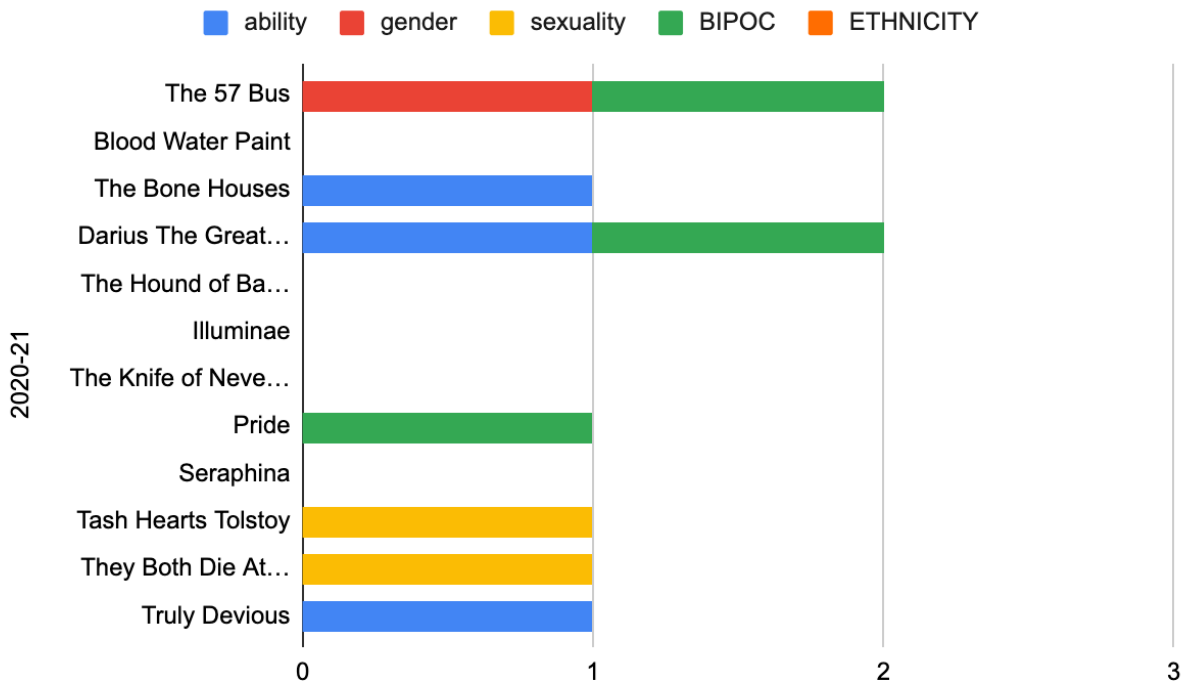
OBOB, GRADES 9-12, 2018-2019



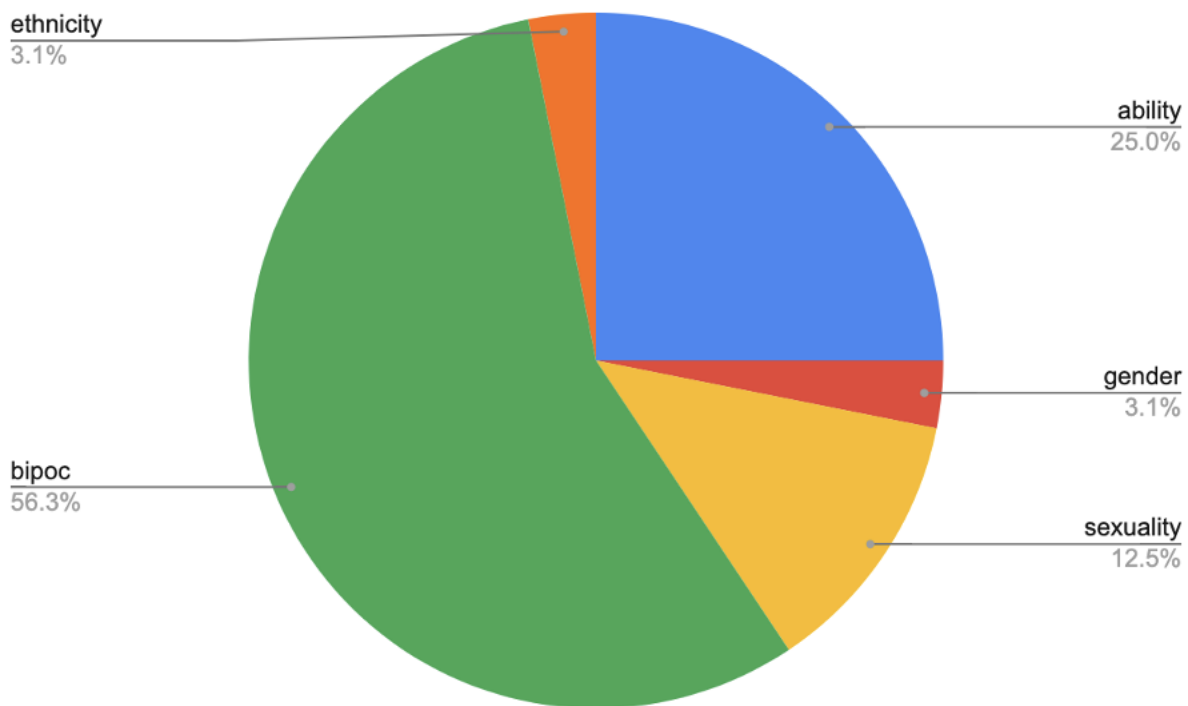
OBOB, GRADES 9-12, 2019-2020



OBOB, GRADES 9-12, 2020-2021



Beginning in the 2016-2017 school year, 33% (4/12 titles) touch on diverse issues, representing BIPOC and diverse sexualities. The following year, 2017-18, 50% show diversity (6/12 titles), showing ability and ethnic representation, in addition to BIPOC representation. 2018-2019 contains the most books thus far that have diverse representation: 53% (7/13 titles) books show some sort of representation across the board. The 2019-2020 OBOB list, then, represents a discontinuation of the pattern; there are only four diverse books, bringing the percentage back down to 33%. Finally, in 2020-2021, the list reaches 58% representation (7/12 titles), but this time, it is spread across four different categories, making it the most representative in total for this age group based on the numbers. Out of the 61 books total from these lists, 27 are diverse. The breakdown for those categories is as follows:



BIPOC representation remains pretty consistent in this age group, and so does ability. One thing to highlight is that this age group has more representation of diverse sexualities, coming in at 12.5%, while gender and ethnicity are both only represented once in this data set. Ethnic representation has dramatically decreased from the 6th-8th age group, while sexuality has increased. Notably, this breakdown also features diverse genders where it was missing from the 6th-8th age group.

Results

Throughout all three of these age groups, there are more titles in the 2020-2021 books that meet the criteria for diversity than there were in the 2016-2017 age groups. In the 2016-2017 reading lists there were 13 diverse books across all age groups; in 2020-2021, there were 28 diverse books across all age groups. There were some similarities in the datasets, too: Across all age groups, BIPOC is represented the most, followed by ability; however, the breakdown for the

remaining categories is different among the different age groups. That being said, gender and sexuality were always the least represented overall.

In all the lists for all of the age groups, diverse gender is represented only twice out of 221 books, while non-heteronormative sexuality is only represented six times. This is important to highlight because there is often a stigma around teaching children about diverse sexualities and genders when they are young. Four out of the six books that show diverse sexualities are from the oldest age group, which makes sense, as they are the ones most likely to question or discover their own sexualities. The two books that show representation in gender are from the 3rd-5th grade age groups and the 9th-12th grade age groups.

Another thing to point out in the vein of decolonizing the book list is how many books reach more than one criterion through this evaluation. In the 3rd-5th age group, three books hit two representative criteria. In the 6th-8th age group, three books meet two criteria, and one book meets three criteria. In the 9th-12th grade book list, five books meet two criteria. This adds to the conversation about decolonizing publishing because it highlights that there can be more diverse narratives beyond just one thing. After all, no one is ever just one thing. As the discussion around choosing diverse books continues, hopefully, it also considers the idea of representation on multiple levels across multiple narratives.

Of the 221 books represented in this survey, 90 books overall were representative of some sort of diversity; that is only 40% of titles that show some sort of divergence from the cis, straight, white, able-bodied narrative. So while these results demonstrate active choices being made to decenter the dominant narrative that also proves how much work still needs to be done to truly represent all of the children who take part in this competition, or just read these books.

Evaluation

The catalyst for researching whether the books chosen for the Oregon Battle of the Books are diverse is simple: Reading diverse books is beneficial for people of all ages. In her essay, “Mirrors, Windows, and Sliding Glass Doors,” Rudine Sims Bishop writes that, “When children cannot find themselves reflected in the books they read, or when the images they see are distorted, negative, or laughable, they learn a powerful lesson about how they are devalued in the society of which they are a part” (1). Bishop defines books as windows, sliding glass doors, and mirrors; windows and doors let the reader see and step into another world, but mirrors allow the reader to see an aspect of themselves reflected back to them. Bishop’s call to action for diversity in literature is to allow more mirrors in the books that children read. Part of the reason that diversity is so important is because we live in a diverse world, and the literature itself should reflect some part of the world as we know it. Bishop calls the lack of diversity in literature an “imaginary world,” because by failing to acknowledge the diversity that has always been present, the texts are not rooted in the real world (1). Bishop continues, “Our classrooms need to be places where all the children from all the cultures that make up the salad bowl of American society can find their mirrors” (1). There needs to be a mixture of windows, doors, and mirrors for all children—only then will the literary landscape represent the whole of the people reading it.

Unfortunately, this train of thought has not always been at the forefront of the children’s publishing scene. Tom Low, of Lee and Low Books, reflects that initially, the idea of publishing diverse books was a risk, but ultimately, the benefits outweighed the unpredictability of sales. Some of their bestselling books have been nonfiction titles, specifically biographies aimed toward children. However, when they initially started publishing this style of books, they felt like they were taking a risk because the publishing industry is so centralized around the white

narrative. Talking about the first picture book that they published in this style, called *Baseball Saved Us*, Low writes, “A 32-page book could never reveal all the underlying layers behind this complex subject, but what it could do was significant. *Baseball Saved Us* personalized the experience, letting people see the history through the eyes of a child” (1). Not only does it engage the reader and personalize the story, but the book also offers a new way of understanding history. Low continues, “It was also a dialogue starter, allowing people to discuss and understand what happened during the war and why it was wrong, and it let us see what was possible in terms of the kinds of stories that could be told in a picture book” (1). This challenge of the conventional ideas of publishing is also a call for action: Publishing books that let children see the world in a way that accurately represents what it is, even if it is unconventional. Beyond the classroom, these are the types of narratives that help children challenge their own worldview and open up an empathetic understanding of lives that are different from their own.

Bishop and Low both highlight representation and diversity as conversation starters for children, whether they are the ones being represented or not. As Bishop puts it, the books that children read should reflect the “salad bowl” that is America. When 60% of the titles chosen only show one identity, it is not a reflection of our society’s makeup. As Low pointed out, the books that children read are conversation starters; that is, books can be a way to introduce children to topics that will be important later in life, and starting those dialogues early can make all the difference in helping children understand that they can be whatever they want to be.

History

The Oregon Battle of the Books (OBOB) was founded in 2006 and the first titles were released for the 2007-2008 school year, for the 3rd-5th and 6th-8th grade levels. In this first wave of the competition 168 schools were registered and 50 schools were provided with free OBOB books through the Library Services and Technologies Act (LSTA) Grant. By the next season, 235 different schools participated in OBOB. A few years later, the 9th-12th grade level was established, which included an adjustment to the handbook and procedures, as well as further outreach for the program.

The nature of OBOB makes it so that the children who opt-in get to become experts; they can completely dive into the books they are reading. Part of that expertise is trying to anticipate the questions that the judges will ask. Wolk writes, “The root of the word *inquiry* is *inquire*, which means to question and investigate and explore” (48). Beyond the classroom, to have space for kids to question books, to think about the books critically, and to give the kids a chance to feel like an expert in those titles allows participants to fully investigate a book.

The Oregon Battle of the Books utilizes a game-style competition, where teams opt-in, all reading some of the books on their list, and then work together in competitions to accurately answer questions about the books. What makes this style of literacy program unique is its competitive nature, which makes it more of a game than a requirement. There is a lot of different literature which focuses on the specifics of why game-based learning works. In their article, “It’s All Fun and Games Until Someone Learns Something,” Jennifer McCabe and Steven Wise used games in a library context and tested participants on the comprehension of a specific subject. After the initial test, they split the students up into two groups: one played games about the subject and the other used an online tutorial. Overall, their results showed that, while both groups improved after their study techniques, “the group playing the game improved, on average, by a

larger amount, and the group playing the game performed much higher at the posttest” (13). The results hint at ways that humans experience data retention; those who deviated from the normal ways of studying were ultimately more successful in this experiment.

Why would this be? One reason could be the nature of the game, argues Rieber et al. in their article, “The Value of Serious Play”—the key being that a game is voluntary, not a requirement. When defining “play,” the authors write, “We have found no better word to describe that intense learning experience in which both adults and children voluntarily devote enormous amounts of time, energy, and commitment, and at the same time derive great enjoyment from experience” (30). As OBOB is a voluntary literacy program, the participants are willingly giving up their time to read these books and work together to compete—arguably, they wouldn’t do so if they didn’t enjoy some aspect of the program.

The benefit of OBOB, beyond having a reading list that anyone can access, is that it allows children to come together as a community and become experts on their given books. Beyond the initial reading, the competition requires practicing together, commitment to the team, and more than just a general understanding of the topic. OBOB asks that participants deep-dive into their subjects in order to fully understand what they are reading. This is hugely important because this style of learning will likely have long-lasting effects—the children who participate will likely remember the books they study for longer than they might otherwise.

As the board of OBOB chooses the book for the competition, they must weigh that choice with the knowledge that the titles they are choosing will likely stick with the children who are participating. The data shows that there is a trend toward more diverse books being chosen; however, 60% of the list remains homogeneous in the people that it represents.

Further Research

There are many more paths that could be continued down with this topic, given more time. The first, and most obvious, is to do a deeper dive into each of the books from the last five years for all of the age groups. This would require a lot of time and reading, but it would eliminate the reliance on metadata and comments, so would work against the limitations discussed previously. Another path to go down would be to expand the years chosen; OBOB started in 2006, so it would require investigation into the 15 years that this competition has been running.

Another potential avenue would be to interview participants in the competition, to talk with them more about their favorite books and their thoughts on the list as a whole. One interesting idea regarding this would be following a specific group of participants through all the stages of OBOB, beginning with the 3rd-5th list and ending with the 9th-12th list. As this paper has noted, the number of diverse books has increased over the past five years across all age groups. It would be interesting, then, to talk to someone who has participated continuously over the past five years to see if they have noticed any changes to the book lists as they have worked through them.

Conclusion

Over the past year, there has been a significant call to action within the United States for people to take a closer look at the types of institutionalized racism that are present in everyday America. In publishing, part of this work will require more careful consideration of the types of narratives that get the spotlight. As Rudine Sims Bishop states, the goal should always be to find books that represent the "salad bowl" of the United States. There is an opportunity, through the

Oregon Battle of the Books program, to consciously compile a list of books that resonate with more people and expand representation in some way.

One of the goals of this paper is to examine how the Oregon Battle of the Books holds up to this idea of representation and diversity. As a statewide literacy competition, OBOB acts as both a game-based learning technique and also as an easy librarian-approved reading list for kids. This paper evaluates the titles from 2016-2021 across all three age groups; the findings were conclusive that there is more diverse representation in the 2020-2021 book lists. At peak representation, though, only 40% of the books diverged from the homogeneous white, cisgendered, heterosexual, able-bodied narrative.

Oregon Battle of the Books is a wonderful learning opportunity for participants; this program is challenging, requires dedication, and allows students to become experts in books for their teams. Within this program, there is an opportunity to not only continue highlighting underrepresented people but also to challenge the types of conventional stories that already saturate the market. The choice to represent diverse narratives, beyond decolonizing publishing, allows for more children to find themselves reflected back to them in every book they read.

Process & Acknowledgements

This research paper was inspired by working at a bookstore during the COVID-19 pandemic. With an excess of time spent at home, parents struggled with figuring out how to entertain their children; one of the easiest ways was to just select a book off the OBOB list—kid-tested, librarian-approved. We were having to restock the OBOB book list more than any other in the store, which made me wonder how and why those particular books and authors were being chosen.

I'd like to thank the students and professors of the Book Publishing master's program at Portland State University. Thank you to Brian Parker for your passion about creating diverse children's books and for sitting on my committee. Thank you to Robyn Crummer-Olsen and Rachel Noorda for inspiring and supporting me throughout my process. And finally, thank you to Dr. Kathi Inman Berens for the guidance and encouragement that allowed me to thrive in this program.

Appendices

Appendix 1: Grades 3-5

2020-21	ability	gender	sexuality	bipoc	ethnicity
<i>Before They Were Authors</i>	0	0	0	1	0
<i>Bob</i>	0	0	0	0	0
<i>A Boy Called Bat</i>	1	0	0	0	0
<i>Changeling</i>	0	0	0	0	0
<i>The Dragonet Prophecy</i>	0	0	0	0	0
<i>El Deafo</i>	1	0	0	0	0
<i>Fatty Legs</i>	0	0	0	1	0
<i>Front Desk</i>	0	0	0	1	0
<i>The Night Fairy</i>	0	0	0	0	0
<i>Nine, Ten</i>	0	0	0	1	0
<i>Power Forward</i>	0	0	0	1	0
<i>Small Spaces</i>	1	0	0	1	0
<i>Space Case</i>	0	0	1	0	0
<i>Unusual Chickens for the Exceptional Poultry Farmer</i>	0	0	0	0	1
<i>The Vanderbeekers of 141st Street</i>	0	0	0	0	0
<i>A Wolf Called Wander</i>	0	0	0	0	0
2019-20	ability	gender	sexuality	bipoc	ethnicity
<i>Ark Plan, The</i>	0	0	0	0	0
<i>Aru Shah and the End of Time</i>	0	0	0	1	0
<i>Clayton Byrd Goes Underground</i>	0	0	0	1	0
<i>Fablehaven</i>	0	0	0	0	0
<i>Fish in a Tree</i>	1	0	0	0	0
<i>Joey Pigza Swallowed the Key</i>	1	0	0	0	0
<i>Just Dance</i>	0	0	0	0	0
<i>Malala: My Story of Standing Up for Girls' Rights</i>	0	0	0	1	0

<i>Number the Stars</i>	0	0	0	0	0
<i>Out of Left Field</i>	0	0	0	0	0
<i>Paper Wishes</i>	0	0	0	1	0
<i>Ramona the Pest</i>	0	0	0	0	1
<i>Riding Freedom</i>	0	0	0	0	0
<i>Stef Soto, Taco Queen</i>	0	0	0	1	1
<i>Wishtree</i>	0	0	0	0	0
<i>Wizards of Once, The</i>	0	0	0	0	0
2018-19	ability	gender	sexuality	bipoc	ethnicity
<i>Book Scavenger</i>	0	0	0	0	0
<i>George</i>	0	1	0	0	0
<i>Hana's Suitcase</i>	0	0	0	1	0
<i>Hero's Guide to Saving Your Kingdom, The</i>	0	0	0	0	0
<i>In the Footsteps of Crazy Horse</i>	0	0	0	1	0
<i>Infinity Year of Avalon James, The</i>	0	0	0	0	0
<i>Nightbird</i>	0	0	0	0	0
<i>Pip Bartlett's Guide to Magical Creatures</i>	0	0	0	0	0
<i>Real Friends</i>	0	0	0	0	0
<i>Roller Girl</i>	0	0	0	0	0
<i>Ugly</i>	1	0	0	0	0
<i>Waylon! One Awesome Thing</i>	0	0	0	0	0
<i>When the Sea Turned to Silver</i>	0	0	0	1	0
<i>Whole New Ballgame, A</i>	0	0	0	0	0
<i>Wild Robot, The</i>	0	0	0	0	0
<i>Wish</i>	0	0	0	0	0
2017-18	ability	gender	sexuality	bipoc	ethnicity
<i>Blast Off!</i>	0	0	0	0	0
<i>Case of the Case of the Mistaken Identity, The</i>	0	0	0	0	0
<i>Dash</i>	0	0	0	1	0

<i>Door By the Staircase, The</i>	0	0	0	0	0
<i>Ella Enchanted</i>	0	0	0	0	0
<i>EllRay Jakes the Recess King!</i>	0	0	0	1	0
<i>Esperanza Rising</i>	0	0	0	0	1
<i>I Survived the Eruption of Mount St. Helens, 1980</i>	0	0	0	0	0
<i>Masterpiece</i>	0	0	0	0	0
<i>My Life in Dog Years</i>	0	0	0	0	0
<i>Mystery on Museum Mile</i>	1	0	0	1	0
<i>Poppy</i>	0	0	0	0	0
<i>Red Pencil, The</i>	0	0	0	1	0
<i>We the Children</i>	0	0	0	0	0
<i>Wild Life</i>	0	0	0	0	0
<i>Wild Wings</i>	0	0	0	0	0
2016-17	ability	gender	sexuality	bipoc	ethnicity
<i>Because of Mr. Terrupt</i>	0	0	0	0	0
<i>Escaping the Giant Wave</i>	0	0	0	0	0
<i>Harry Potter and the Sorcerer's Stone</i>	0	0	0	0	0
<i>Hook's Revenge</i>	0	0	0	0	0
<i>Joshua Dread</i>	0	0	0	0	0
<i>Knucklehead</i>	0	0	0	0	0
<i>Matilda</i>	0	0	0	0	0
<i>Miss Spitfire: Reaching Helen Keller</i>	1	0	0	0	0
<i>Quinny and Hopper</i>	0	0	0	0	0
<i>Ramona Quimby, Age 8</i>	0	0	0	0	0
<i>Rescue on the Oregon Trail</i>	0	0	0	0	0
<i>Skateboard Party</i>	0	0	0	0	1
<i>Small Steps: The Year I Got Polio</i>	1	0	0	0	0
<i>Snicker of Magic, A</i>	0	0	0	0	0
<i>Upside-Down Magic</i>	0	0	0	0	0
<i>Woof</i>	0	0	0	0	0

Appendix 2: Grades 6-8

2020-2021	ability	gender	sexuality	bipoc	ethnicity
<i>Amal Unbound</i>	0	0	0	1	0
<i>Amina's Voice</i>	0	0	0	1	0
<i>Ghost Boys</i>	0	0	0	1	0
<i>Greenglass House</i>	0	0	0	0	0
<i>If I Ever Get Out of Here</i>	0	0	0	1	0
<i>Mark of the Thief</i>	0	0	0	0	0
<i>The Miscalculations of Lightning Girl</i>	1	0	0	0	0
<i>Moving Target</i>	0	0	0	1	0
<i>New Kid</i>	0	0	0	1	0
<i>The Next Great Paulie Fink</i>	0	0	0	0	0
<i>Refugee</i>	0	0	0	1	1
<i>Sal and Gabi Break the Universe</i>	1	0	0	1	1
<i>Skulduggery Pleasant</i>	0	0	0	0	0
<i>Squint</i>	1	0	0	1	0
<i>Undefeated</i>	0	0	0	1	0
2019-20	ability	gender	sexuality	bipoc	ethnicity
<i>Blackthorn Key, The</i>	0	0	0	0	0
<i>Falling Over Sideways</i>	0	0	0	0	0
<i>First Rule of Punk, The</i>	0	0	0	1	1
<i>Frogkisser!</i>	0	0	0	0	0
<i>Girl Who Drank the Moon, The</i>	0	0	0	0	0
<i>House Arrest</i>	0	0	0	0	0
<i>Insignificant Events in the Life of a Cactus</i>	1	0	0	0	0
<i>It Ain't So Awful, Falafel</i>	0	0	0	1	0
<i>List, The</i>	0	0	0	0	0
<i>Ms. Bixby's Last Day</i>	0	0	0	0	0
<i>Novice, The</i>	0	0	0	0	0

<i>Only Road, The</i>	0	0	0	1	0
<i>Port Chicago 50, The</i>	0	0	0	1	0
<i>School for Good and Evil, The</i>	0	0	0	0	0
<i>Shadow Cipher, The</i>	0	0	0	0	0
<i>Teacher's Funeral, The</i>	0	0	0	0	0
2018-19	ability	gender	sexuality	BIPOC	ethnicity
<i>Absolutely Truly</i>	0	0	0	0	0
<i>Avenging the Owl</i>	1	0	0	0	0
<i>Body in the Woods, The</i>	0	0	0	0	0
<i>Cryptid Hunters</i>	0	0	0	0	0
<i>Doll Bones</i>	0	0	0	0	0
<i>Gauntlet, The</i>	0	0	0	1	0
<i>Ghost</i>	0	0	0	1	0
<i>Luck Uglies, The</i>	0	0	0	0	0
<i>My Seventh-Grade Life in Tights</i>	0	0	1	0	0
<i>Restart</i>	0	0	0	0	0
<i>Revenge of the Witch</i>	0	0	0	0	0
<i>Small as an Elephant</i>	1	0	0	0	0
<i>Sword of Summer</i>	0	0	0	0	0
<i>Wishing Spell, The</i>	0	0	0	0	0
<i>Wolf Hollow</i>	0	0	0	0	0
2017-18	ability	gender	sexuality	BIPOC	ethnicity
<i>Fallout</i>	0	0	0	0	0
<i>Found</i>	0	0	0	0	0
<i>Hoot</i>	0	0	0	0	0
<i>I Am Princess X</i>	0	0	0	0	0
<i>Kalahari</i>	0	0	0	0	0
<i>Lightning Queen, The</i>	0	0	0	1	1
<i>Lost in the Sun</i>	1	0	0	0	0
<i>Mark of the Dragonfly, The</i>	0	0	0	0	0
<i>Popular: A Memoir</i>	0	0	0	0	0

<i>Rebel Mechanics</i>	0	0	0	0	0
<i>Running Dream, The</i>	0	0	0	1	0
<i>Schooled</i>	0	0	0	0	0
<i>Seventh Most Important Thing, The</i>	0	0	0	0	0
<i>Thief, The</i>	0	0	0	0	0
<i>Turn of the Tide, The</i>	0	0	0	1	0
<i>War That Saved My Life, The</i>	1	0	0	0	0
2016-17	ability	gender	sexuality	BIPOC	ethnicity
<i>Apothecary, The</i>	0	0	0	0	0
<i>Centaur Rising</i>	1	0	0	0	0
<i>Courage for Beginners</i>	1	0	0	0	0
<i>Dark Life</i>	0	0	0	0	0
<i>Death By Toilet Paper</i>	0	0	0	0	0
<i>Drums, Girls, and Dangerous Pie</i>	0	0	0	0	0
<i>Great Greene Heist, The</i>	0	0	0	1	0
<i>Honest Truth, The</i>	1	0	0	0	0
<i>Journal of Curious Letters, The</i>	0	0	0	0	0
<i>Masterminds</i>	0	0	0	0	0
<i>Menagerie, The</i>	0	0	0	0	0
<i>Night Divided, A</i>	0	0	0	0	0
<i>Stella by Starlight</i>	0	0	0	1	0
<i>Unfriended</i>	0	0	0	0	0
<i>Unwanted, The</i>	0	0	0	0	0
<i>Zombie Baseball Beatdown</i>	0	0	0	1	1

Appendix 3: Grades 9-12

2020-2021	ability	gender	sexuality	bipoc	ethnicity
<i>The 57 Bus</i>	0	1	0	1	0
<i>Blood Water Paint</i>	0	0	0	0	0
<i>The Bone Houses</i>	1	0	0	0	0
<i>Darius The Great Is Not Okay</i>	1	0	0	1	0
<i>The Hound of Baskervilles</i>	0	0	0	0	0
<i>Illuminae</i>	0	0	0	0	0
<i>The Knife of Never Letting Go</i>	0	0	0	0	0
<i>Pride</i>	0	0	0	1	0
<i>Seraphina</i>	0	0	0	0	0
<i>Tash Hearts Tolstoy</i>	0	0	1	0	0
<i>They Both Die At The End</i>	0	0	1	0	0
<i>Truly Devious</i>	1	0	0	0	0
2019-2020	ability	gender	sexuality	bipoc	ethnicity
<i>Anna Dressed in Blood</i>	0	0	0	0	0
<i>Audacity</i>	0	0	0	0	0
<i>Girl Code</i>	1	0	0	1	0
<i>Long Way Down</i>	0	0	0	1	0
<i>Love Letters of Abelard of Lily</i>	1	0	0	0	0
<i>Mary's Monster</i>	0	0	0	0	0
<i>A Northern Light</i>	0	0	0	0	0
<i>Six of Crows</i>	0	0	0	0	0
<i>The Strange Fascinations of Noah Hypnotik</i>	0	0	0	0	0
<i>Strange the Dreamer</i>	0	0	0	0	0
<i>The Sun is Also a Star</i>	0	0	0	1	0
<i>This Mortal Coil</i>	0	0	0	0	0
2018-2019	ability	gender	sexuality	bipoc	ethnicity
<i>Because You'll Never Meet Me</i>	1	0	0	0	0
<i>Burn Baby Burn</i>	0	0	0	0	0

<i>Challenger Deep</i>	1	0	0	0	0
<i>Hate U Give, The</i>	0	0	0	1	0
<i>Heist Society</i>	0	0	0	0	0
<i>I Will Always Write Back</i>	0	0	0	1	0
<i>Lesson Before Dying, A</i>	0	0	0	1	0
<i>Paranormalcy</i>	0	0	0	0	0
<i>Piercing Me Together</i>	0	0	0	1	0
<i>Salt to the Sea</i>	0	0	0	0	0
<i>Scythe</i>	0	0	0	0	0
<i>Serpent King, The</i>	0	0	0	0	0
<i>Unspoken</i>	0	0	0	0	0
2017-2018	ability	gender	sexuality	bipoc	ethnicity
<i>Amulet of Samarkand, The</i>	0	0	0	0	0
<i>Girl of Fire and Thorns</i>	0	0	0	0	0
<i>Indigo Notebook, The</i>	0	0	0	0	0
<i>Ink and Bone</i>	0	0	0	0	0
<i>Just Mercy</i>	0	0	0	1	0
<i>Outrun the Moon</i>	0	0	0	1	0
<i>Sacred Lies of Minnow Bly, The</i>	0	0	0	0	0
<i>Spare Parts</i>	0	0	0	1	1
<i>Steep and Thorny Way, The</i>	0	0	0	1	0
<i>Uncaged</i>	0	0	0	0	0
<i>When I Was the Greatest</i>	1	0	0	1	0
<i>Wrath and the Dawn, The</i>	0	0	0	1	0
2016-2017	ability	gender	sexuality	bipoc	ethnicity
<i>Bone Gap</i>	0	0	0	0	0
<i>Brave New World</i>	0	0	0	0	0
<i>Ember in the Ashes, An</i>	0	0	0	0	0
<i>Girl with All the Gifts, The</i>	0	0	0	0	0

<i>How It Went Down</i>	0	0	0	1	0
<i>I am the Weapon</i>	0	0	0	0	0
<i>I'll Give You the Sun</i>	0	0	1	0	0
<i>Invention of Wings</i>	0	0	0	1	0
<i>Martian, The</i>	0	0	0	0	0
<i>Out of the Easy</i>	0	0	0	0	0
<i>Rapture Practice</i>	0	0	1	0	0
<i>Raven Boys, The</i>	0	0	0	0	0

Appendix 4: Book Lists

Year	Book	Author Last Name	Author First Year	Grade
2017	<i>Bone Gap</i>	Ruby	Laura	9th-12th
2017	<i>Brave New World</i>	Huxley	Aldous	9th-12th
2017	<i>Ember in the Ashes, An</i>	Tahir	Sabaa	9th-12th
2017	<i>Girl with All the Gifts, The</i>	Carey	M.R.	9th-12th
2017	<i>How It Went Down</i>	Magoon	Kekla	9th-12th
2017	<i>I Am The Weapon</i>	Zadoff	Allen	9th-12th
2017	<i>I'll Give You The Sun</i>	Nelson	Judy	9th-12th
2017	<i>Invention of Wings</i>	Kidd	Sue Monk	9th-12th
2017	<i>Martian, The</i>	Weir	Andy	9th-12th
2017	<i>Out of the Easy</i>	Sepetys	Ruta	9th-12th
2017	<i>Rapture Practice</i>	Hartzler	Aaron	9th-12th
2017	<i>Raven Boys, The</i>	Stiefvater	Maggie	9th-12th
2018	<i>Amulet of Samarkand, The</i>	Stroud	Jonathan	9th-12th
2018	<i>Girl of Fire and Thorns</i>	Carson	Rae	9th-12th
2018	<i>Indigo Notebook, The</i>	Resau	Laura	9th-12th
2018	<i>Ink and Bone</i>	Caine	Rachel	9th-12th
2018	<i>Just Mercy</i>	Stevenson	Bryan	9th-12th
2018	<i>Outrun the Moon</i>	Lee	Stacey	9th-12th
2018	<i>Sacred Lies of Minnow Bly, The</i>	Oakes	Stephanie	9th-12th
2018	<i>Spare Parts</i>	Davis	Joshua	9th-12th
2018	<i>Steep and Thorny Way, The</i>	Winters	Cat	9th-12th
2018	<i>Uncaged</i>	Sanford	Michele Cook & John	9th-12th
2018	<i>When I Was the Greatest</i>	Reynolds	Jason	9th-12th
2018	<i>Wrath and the Dawn, The</i>	Ahdieh	Renee	9th-12th
2019	<i>Because You'll Never Meet Me</i>	Thomas	Leah	9th-12th
2019	<i>Burn Baby Burn</i>	Medina	Meg	9th-12th
2019	<i>Challenger Deep</i>	Shusterman	Neal	9th-12th
2019	<i>Hate U Give, The</i>	Thomas	Angie	9th-12th
2019	<i>Heist Society</i>	Carter	Ally	9th-12th
2019	<i>I Will Always Write Back</i>	Alifirenka & Ganda	Caitlin & Martin	9th-12th
2019	<i>Lesson Before Dying, A</i>	Gaines	Ernest J.	9th-12th
2019	<i>Paranormalcy</i>	White	Kiersten	9th-12th
2019	<i>Piercing Me Together</i>	Watson	Renee	9th-12th
2019	<i>Salt to the Sea</i>	Sepetys	Ruta	9th-12th
2019	<i>Scythe</i>	Shusterman	Neal	9th-12th
2019	<i>Serpent King, The</i>	Zentner	Jeff	9th-12th
2019	<i>Unspoken</i>	Brennan	Sarah Rees	9th-12th
2020	<i>Anna Dressed in Blood</i>	Blake	Kendare	9th-12th
2020	<i>Audacity</i>	Crowder	Melanie	9th-12th
2020	<i>Girl Code</i>	Gonzales & Houser	Andrea & Sophie	9th-12th
2020	<i>Long Way Down</i>	Reynolds	Jason	9th-12th
2020	<i>Love Letters of Abelard of Lily</i>	Creedle	Lauren	9th-12th

Year	Book	Author Last Name	Author First Year	Grade
2020	<i>Mary's Monster</i>	Judge	Lita	9th-12th
2020	<i>Northern Light, A</i>	Donnelly	Jennifer	9th-12th
2020	<i>Six of Crows</i>	Bardugo	Leigh	9th-12th
2020	<i>Strange Fascinations of Noah Hypnotik, The</i>	Arnold	David	9th-12th
2020	<i>Strange the Dreamer</i>	Taylor	Laini	9th-12th
2020	<i>Sun is Also a Star, The</i>	Yoon	Nicola	9th-12th
2020	<i>This Mortal Coil</i>	Suvada	Emily	9th-12th
2021	<i>57 Bus, The</i>	Slater	Dashka	9th-12th
2021	<i>Blood Water Paint</i>	McCullough	Joy	9th-12th
2021	<i>Bone Houses, The</i>	Lloyd-Jones	Emily	9th-12th
2021	<i>Darius the Great is Not Okay</i>	Khorrarn	Adib	9th-12th
2021	<i>Hound of the Baskervilles, the</i>	Doyle	Arthur Conan	9th-12th
2021	<i>Illuminae</i>	Kaufman & Kristoff	Amie & Jay	9th-12th
2021	<i>Knife of Never Letting Go, The</i>	Ness	Patrick	9th-12th
2021	<i>Pride</i>	Zoboi	Ibi	9th-12th
2021	<i>Seraphina</i>	Hartman	Rachel	9th-12th
2021	<i>Tash Hearts Tolstoy</i>	Ormsbee	Kathryn	9th-12th
2021	<i>They Both Die at the End</i>	Silvera	Adam	9th-12th
2021	<i>Truly Devious</i>	Johnson	Maureen	9th-12th

Year	Book	Author Last Name	Author First Name	Grade
2017	<i>Apothecary, The</i>	Meloy	Maile	6th-8th
2017	<i>Centaur Rising</i>	Yolen	Jane	6th-8th
2017	<i>Courage for Beginners</i>	Harrington	Karen	6th-8th
2017	<i>Dark Life</i>	Falls	Kat	6th-8th
2017	<i>Death By Toilet Paper</i>	Gephart	Donna	6th-8th
2017	<i>Drums, Girls, and Dangerous Pie</i>	Sonnenblick	Jodan	6th-8th
2017	<i>Great Greene Heist, The</i>	Johnson	Varian	6th-8th
2017	<i>Honest Truth, The</i>	Gemeinhart	Dan	6th-8th
2017	<i>Journal of Curious Letters, The</i>	Dashner	James	6th-8th
2017	<i>Masterminds</i>	Korman	Gordon	6th-8th
2017	<i>Menagerie, The</i>	Sutherland	Tui T. and Kari	6th-8th
2017	<i>Night Divided, A</i>	Nielsen	Jennifer A.	6th-8th
2017	<i>Stella by Starlight</i>	Draper	Sharon M.	6th-8th
2017	<i>Unfriended</i>	Vail	Rachel	6th-8th
2017	<i>Unwanted, The</i>	McMann	Lisa	6th-8th
2017	<i>Zombie Baseball Beatdown</i>	Bacigalupi	Paolo	6th-8th
2018	<i>Fallout</i>	Bond	Gwenda	6th-8th
2018	<i>Found</i>	Haddix	Margaret Peterson	6th-8th
2018	<i>Hoot</i>	Hiaasen	Carl	6th-8th
2018	<i>I Am Princess X</i>	Priest	Cherie	6th-8th
2018	<i>Kalahari</i>	Khoury	Jessica	6th-8th
2018	<i>Lightning Queen, The</i>	Resau	Laura	6th-8th
2018	<i>Lost in the Sun</i>	Graff	Lisa	6th-8th

Year	Book	Author Last Name	Author First Name	Grade
2018	<i>Mark of the Dragonfly, The</i>	Johnson	Jaleigh	6th-8th
2018	<i>Popular: A Memoir</i>	Wegenen	Maya Van	6th-8th
2018	<i>Rebel Mechanics</i>	Swendson	Shanna	6th-8th
2018	<i>Running Dream, The</i>	Van Draanen	Wendelin	6th-8th
2018	<i>Schooled</i>	Korman	Gordon	6th-8th
2018	<i>Seventh Most Important Thing, The</i>	Pearsall	Shelley	6th-8th
2018	<i>Thief, The</i>	Turner	Megan Whalen	6th-8th
2018	<i>Turn of the Tide, The</i>	Parry	Rosanne	6th-8th
2018	<i>War That Saved My Life, The</i>	Bradley	Kimberly Brubaker	6th-8th
2019	<i>Absolutely Truly</i>	Frederick	Heather Vogel	6th-8th
2019	<i>Avenging the Owl</i>	Hart	Melissa	6th-8th
2019	<i>Body in the Woods, The</i>	Henry	April	6th-8th
2019	<i>Cryptid Hunters</i>	Smith	Roland	6th-8th
2019	<i>Doll Bones</i>	Black	Holly	6th-8th
2019	<i>Gauntlet, The</i>	Riazi	Karuna	6th-8th
2019	<i>Ghost</i>	Reynolds	Jason	6th-8th
2019	<i>Luck Uglies, The</i>	Durham	Paul	6th-8th
2019	<i>My Seventh-Grade Life in Tights</i>	Benjamin	Brooks	6th-8th
2019	<i>Restart</i>	Korman	Gordon	6th-8th
2019	<i>Revenge of the Witch</i>	Delaney	Joseph	6th-8th
2019	<i>Small as an Elephant</i>	Jacobson	Jennifer Richard	6th-8th
2019	<i>Sword of Summer</i>	Riordan	Rick	6th-8th
2019	<i>Wishing Spell, The</i>	Colfer	Chris	6th-8th
2019	<i>Wolf Hollow</i>	Wolk	Lauren	6th-8th
2020	<i>Blackthorn Key, The</i>	Sands	Kevin	6th-8th
2020	<i>Falling Over Sideways</i>	Sonnenblick	Jordan	6th-8th
2020	<i>First Rule of Punk, The</i>	Perez	Celia C.	6th-8th
2020	<i>Frogkisser!</i>	Nix	Garth	6th-8th
2020	<i>Girl Who Drank the Moon, The</i>	Barnhill	Kelly	6th-8th
2020	<i>House Arrest</i>	Holt	K.A.	6th-8th
2020	<i>Insignificant Events in the Life of a Cactus</i>	Bowling	Dusti	6th-8th
2020	<i>It Ain't So Awful, Falafel</i>	Dumas	Firoozeh	6th-8th
2020	<i>List, The</i>	Forde	Patricia	6th-8th
2020	<i>Ms. Bixby's Last Day</i>	Anderson	John David	6th-8th
2020	<i>Novice, The</i>	Matharu	Taran	6th-8th
2020	<i>Only Road, The</i>	Diaz	Alexandra	6th-8th
2020	<i>Port Chicago 50, The</i>	Sheinkin	Steve	6th-8th
2020	<i>School for Good and Evil, The</i>	Chainani	Soman	6th-8th
2020	<i>Shadow Cipher, The</i>	Ruby	Laura	6th-8th
2020	<i>Teacher's Funeral, The</i>	Peck	Richard	6th-8th
2021	<i>Amal Unbound</i>	Saeed	Aisha	6th-8th
2021	<i>Amina's Voice</i>	Khan	Hena	6th-8th
2021	<i>Ghost Boys</i>	Rhodes	Jewell Parker	6th-8th
2021	<i>Greenglass House</i>	Milford	Kate	6th-8th
2021	<i>If I Ever Get Out of Here</i>	Gansworth	Eric	6th-8th
2021	<i>Mark of the Thief</i>	Nielsen	Jennifer A.	6th-8th

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2021	<i>Miscalculations of Lightning Girl, The</i>	McAnulty	Stacy	6th-8th
2021	<i>Moving Target</i>	González	Christina Díaz	6th-8th
2021	<i>New Kid</i>	Craft	Jerry	6th-8th
2021	<i>Next Great Paulie Fink, The</i>	Benjamin	Ali	6th-8th
2021	<i>No Fixed Address</i>	Nielsen	Susan	6th-8th
2021	<i>Refugee</i>	Gratz	Alan	6th-8th
2021	<i>Sal and Gabi Break the Universe</i>	Hernandez	Carlos	6th-8th
2021	<i>Skulduggery Pleasant</i>	Landy	Derek	6th-8th
2021	<i>Squint</i>	Morris & Brown	Chad & Shelly	6th-8th
2021	<i>Undefeated</i>	Sheinkin	Steve	6th-8th

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2017	<i>Because of Mr. Terrupt</i>	Buyea	Rob	3rd-5th
2017	<i>Escaping the Giant Wave</i>	Kehret	Peg	3rd-5th
2017	<i>Harry Potter and the Sorcerer's Stone</i>	Rowling	J.K.	3rd-5th
2017	<i>Hook's Revenge</i>	Schulz	Heidi	3rd-5th
2017	<i>Joshua Dread</i>	Bacon	Lee	3rd-5th
2017	<i>Knucklehead</i>	Scieszka	Jon	3rd-5th
2017	<i>Matilda</i>	Dahl	Roald	3rd-5th
2017	<i>Miss Spitfire: Reaching Helen Keller</i>	Miller	Sarah	3rd-5th
2017	<i>Quinny and Hopper</i>	Schanen	Adriana Brad	3rd-5th
2017	<i>Ramona Quimby, Age 8</i>	Cleary	Beverly	3rd-5th
2017	<i>Rescue on the Oregon Trail</i>	Messner	Kate	3rd-5th
2017	<i>Skateboard Party</i>	English	Karen	3rd-5th
2017	<i>Small Steps: The Year I Got Polio</i>	Kehret	Peg	3rd-5th
2017	<i>Snicker of Magic, A</i>	Lloyd	Natalie	3rd-5th
2017	<i>Upside-Down Magic</i>	Mlynowski	Sarah	3rd-5th
2017	<i>Woof</i>	Quinn	Spencer	3rd-5th
2018	<i>Blast Off!</i>	Ball	Nate	3rd-5th
2018	<i>Case of the Case of the Mistaken Identity, The</i>	Barnett	Marc	3rd-5th
2018	<i>Dash</i>	Kirby	Larson	3rd-5th
2018	<i>Door By the Staircase, The</i>	Marsh	Katherine	3rd-5th
2018	<i>Ella Enchanted</i>	Gail Carson	Levine	3rd-5th
2018	<i>ElRay Jakes the Recess King!</i>	Warner	Sally	3rd-5th
2018	<i>Esperanza Rising</i>	Ryan	Pam Munoz	3rd-5th
2018	<i>I Survived the Eruption of Mount St. Helens, 1980</i>	Tarshis	Lauren	3rd-5th
2018	<i>Masterpiece</i>	Broach	Elise	3rd-5th
2018	<i>My Life in Dog Years</i>	Paulsen	Gary	3rd-5th
2018	<i>Mystery on Museum Mile</i>	Wells	Marcia	3rd-5th
2018	<i>Poppy</i>	Avi		3rd-5th

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2018	<i>Red Pencil, The</i>	Pinkney	Andrea Davis	3rd-5th
2018	<i>We the Children</i>	Clements	Andrew	3rd-5th
2018	<i>Wild Life</i>	DeFelice	Cynthia	3rd-5th
2018	<i>Wild Wings</i>	Lewis	Gill	3rd-5th
2019	<i>Book Scavenger</i>	Bertman	Jennifer Chambliss	3rd-5th
2019	<i>George</i>	Gino	Alex	3rd-5th
2019	<i>Hana's Suitcase</i>	Levine	Karen	3rd-5th
2019	<i>Hero's Guide to Saving Your Kingdom, The</i>	Healy	Christopher	3rd-5th
2019	<i>In the Footsteps of Crazy Horse</i>	Marshall III	Joseph	3rd-5th
2019	<i>Infinity Year of Avalon James, The</i>	Middleton	Dana	3rd-5th
2019	<i>Nightbird</i>	Hoffman	Alice	3rd-5th
2019	<i>Pip Bartlett's Guide to Magical Creatures</i>	Pearce & Stiefvater	Jackson & Maggie	3rd-5th
2019	<i>Real Friends</i>	Hale	Shannon	3rd-5th
2019	<i>Roller Girl</i>	Jamieson	Victoria	3rd-5th
2019	<i>Ugly</i>	Hoge	Robert	3rd-5th
2019	<i>Waylon! One Awesome Thing</i>	Pennypacker	Sara	3rd-5th
2019	<i>When the Sea Turned to Silver</i>	Lin	Grace	3rd-5th
2019	<i>Whole New Ballgame, A</i>	Bildner	Phil	3rd-5th
2019	<i>Wild Robot, The</i>	Brown	Peter	3rd-5th
2019	<i>Wish</i>	O'Connor	Barbara	3rd-5th
2020	<i>Ark Plan, The</i>	Martin	Laura	3rd-5th
2020	<i>Aru Shah and the End of Time</i>	Chokshi	Roshani	3rd-5th
2020	<i>Clayton Byrd Goes Underground</i>	Williams-Garcia	Rita	3rd-5th
2020	<i>Fablehaven</i>	Mull	Brandon	3rd-5th
2020	<i>Fish in a Tree</i>	Hunt	Lynda Mullaly	3rd-5th
2020	<i>Joey Pigza Swallowed the Key</i>	Gantos	Jack	3rd-5th
2020	<i>Just Dance</i>	MacLachlan	Patricia	3rd-5th
2020	<i>Malala: My Story of Standing Up for Girls' Rights</i>	Yousafzai	Malala	3rd-5th
2020	<i>Number the Stars</i>	Lowry	Lois	3rd-5th
2020	<i>Out of Left Field</i>	Klages	Ellen	3rd-5th
2020	<i>Paper Wishes</i>	Sepahban	Lois	3rd-5th
2020	<i>Ramona the Pest</i>	Cleary	Beverly	3rd-5th
2020	<i>Riding Freedom</i>	Ryan	Pam Munoz	3rd-5th
2020	<i>Stef Soto, Taco Queen</i>	Torres	Jennifer	3rd-5th
2020	<i>Wishtree</i>	Applegate	Katherine	3rd-5th
2020	<i>Wizards of Once, The</i>	Cowell	Cressida	3rd-5th
2021	<i>Before They Were Authors</i>	Haidle	Elizabeth	3rd-5th
2021	<i>Bob</i>	Mass & Stead	Wendy & Rebecca	3rd-5th
2021	<i>Boy Called Bat, A</i>	Arnold	Elana K.	3rd-5th
2021	<i>Changeling</i>	Ritter	William	3rd-5th

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2021	<i>Dragonet Prophecy, The</i>	Sutherland	Tui T.	3rd-5th
2021	<i>El Deafo</i>	Bell	Cece	3rd-5th
2021	<i>Fatty Legs</i>	Jordan-Fenton & Pokiak-Fenton	Christy & Margaret	3rd-5th
2021	<i>Front Desk</i>	Yang	Kelly	3rd-5th
2021	<i>Night Fairy, The</i>	Schlitz	Amy Laura	3rd-5th
2021	<i>Nine, Ten: A September 11 Story</i>	Baskin	Nora Raleigh	3rd-5th
2021	<i>Power Forward</i>	Khan	Hena	3rd-5th
2021	<i>Small Spaces</i>	Arden	Katherine	3rd-5th
2021	<i>Space Case</i>	Gibbs	Stuart	3rd-5th
2021	<i>Unusual Chickens for the Exceptional Poultry Farmer</i>	Jones	Kelly	3rd-5th
2021	<i>Vanderbeekers of 141st Street, The</i>	Glaser	Karina Yan	3rd-5th
2021	<i>Wolf Called Wander, A</i>	Parry	Rosanne	3rd-5th

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