

# Disability Perspective in Children's Literature: A Case Study

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## Abstract

Children's literature plays an important role in influencing the socio-emotional development of children. Representation of different aspects of life in children's literature has gained a focus over the past few decades, especially in terms of the display of diversity. An important aspect of diversity is disability representation. This study focuses on the collection within the Serving Every Ohioan (SEO) library system, which at the time of study included 99 library systems across the state of Ohio. Books tagged with terms ranging from "disability," "Children's disability," and specific impairments in the juvenile collections were selected for review. A survey of 162 fiction picture books about disabled children were read for characteristics such as the disability focus, narrator focus, use of characters of color, and general themes. This paper examines the occurrence of these themes and proposes the need for more authentic representation of disability in children's literature, for both disabled and non-disabled children. This research aims to illuminate patterns within children's disability literature while also discussing the vital need for such literature on library shelves.

**Keywords:** disability, children's literature, picture books, accessibility

**Article Type:** Case study

## Introduction

For as long as humanity has existed, so has disability and disabled people. But, disabled people have not always been represented in popular discourse in a positive light. In the United States, it was not until the 1973 Rehabilitation Act, and specifically section 504, that disabled people had any federal protections against disability. Later, in 1975, the Individuals with Disabilities Act (IDEA) mandated the provision of a free and appropriate public school education for eligible students aged 3 to 21 in the United States (NCES, 2023). This legislation highlighted major historical disparities in the rights and visibility of disabled children and adults alike.

According to the National Center for Educational Statistics (NCES), there are over 7.3 disabled

students in the United States, making up around 15% of public school enrollment during the 2021-2022 school year (Schaeffer, 2023). That is 7.3 million students that deserve to see themselves represented in the literature used inside and outside of the classroom. Yet, representation of disabled children in children's literature has historically been lacking. The Cooperative Book Center (CBC) in 2019 found that only 3.4% of children's books surveyed had disabled main characters (Kingsbury, 2021). This study sets out to examine what disability literature has been produced for children, with books published from 1978 to 2024, within the Serving Every Ohioan (SEO) cooperative collection. This study mirrors those of Kupper (1994), Blaska and Lynch (1992), Ayala (1999); Kaplan, Tobin, Dolcetti, and McGowan (2002), Beckett, Ellison, Barrett, and Shah (2009); and

Hayden and Prince (2023). While not a comprehensive study, this research aims to illuminate patterns within children's disability literature while also discussing the vital need for such literature on library shelves.

**Social Model Framework.** There are three generally recognized models for discussing disability - the moral, medical, and social (Olkin, 2022). The moral model frames disability as being a result of the person's, or their family's, actions or thoughts, or as a result of the moral failings of someone with a disability. The medical model frames disability and its symptoms as something pathological and clinical that must be cured. This model often focuses on "curing" disability. The social model of disability argues that disability occurs due to inadequate and unaccommodating social and physical factors in the environment. It is the environmental situation that blocks access and not the person's condition. As Olkin argues, "Negative stereotypes, discrimination and oppression serve as barriers to environmental change and full inclusion" (2022, para. 5).

This paper will discuss disability according to the social model of disability. The social model has a fundamental belief that we live in a disabling society that creates disability, and that it is not the fault of the disabled person that society cannot or does not meet their needs. It is important to acknowledge the bias that comes with each model and address how that impacts the discussion of this study's findings. The social model separates the biological - i.e., medical condition - from the social consequences.

**Language Choice.** This paper will use a mix of person-first and identity-first language. There are differing opinions from disabled people and disability advocates on what form of language to use when discussing disability. Traditionally, educators and librarians were taught to utilize person-first language, which places the person before the disability - i.e., person who uses a wheelchair, person with autism, person who is blind, etc. Advocates of person-first language

want to emphasize the person over the disability, making it possible to separate the two (Brown, n.d.). There is a growing wave amongst disability advocates to use identity-first language - i.e., - disabled person, Autistic person, Deaf person, etc. (Sinclair, 1999; Duncan, 2011, Brown, n.d.; Liebowitz, 2015). Advocates for identity-first language argue that it recognizes and affirms someone's identity as having that disability, as one cannot separate their existence from it (Brown, n.d.). This is especially true in the Deaf community and in the Autism community. This paper uses a mix of person-first language and disability-first language, depending on the language used in the text discussed ("Has Autism," 2011).

### Literature Review

Historic children's literature conjures characters like Helen in *What Katy Did* (1972) by Susan Coolidge, Colin in *The Secret Garden* (1911) by Frances Hodgson Burnett, or Pollyanna in *Pollyanna* (1911) by Eleanor Porter (Dowker, 2004). Western fairy tales are full of deformed witches and hunchbacked villains (Leduc, 2020). In all of these cases, the disabled body was seen as less than whole, or as a storytelling device rather than a fully developed character in their own right.

Dowker (2004) argues that at first glance, pre-World War II fiction had two stereotypes for disabled people in literature - either a villain or as the saintly invalid. For the villain, see Captain Hook from *Peter Pan* (1911) whose disability becomes his very name and a thing to fear. For the saintly invalid, look towards Tiny Tim in *A Christmas Carol* (1843), who provides wisdom beyond his years because of his condition.

In 1994, Kupper, and the then active National Information Center for Children and Youth with Disabilities (NICHCY), created a guide for books written about or with characters that are disabled. While their list was not exhaustive, the very existence of a national organization promoting specific categories of disability showed a drastic change from previous trends in

literature. That is not to say that all of these books have positive displays of disability, with words like “flawed,” “weirdo,” “crazy,” and “lame” being used in the titles (Kupper, 1994, p. 5). In 1977, Baskin and Harris highlighted the fact that just because a book contains a disabled character, does not mean that it is a good representation of the whole child (as cited in Beckett et al., 2010). Only one of the books on this NICHCY list was also in the SEO catalog as of May of 2024, *Alex is My Friend* by Marisabina Russo (1992), so the substance of the text cannot easily be analyzed. Most of the titles listed are no longer in print.

In their 2018 review of children’s disability literature, Aho and Alter argued that overall “The representation of disability in children’s picture books has long followed the classical tradition of using disabled characters in supporting roles and as foils that reinforce ableist dichotomies central to Western understandings of human worth under patriarchal, racial capitalism” (p. 304). Brittain (2004, para. 16) proposes that in more modern disability fiction, there are six common pitfalls:

1. Portraying the character with an impairment as “other” than human
2. Portraying the character with an impairment as “extra-ordinary”
3. The “second fiddle” phenomenon
4. Lack of realism and accuracy in the portrayal of the impairment
5. The outsider
6. Happy endings?

In general, these common pitfalls all deal with unrealistic portrayals of disabled characters, either treating them as sub-human, extra-ordinary, or an outsider within society. In these cases, disability is often the main personality trait of a character, rather than being a single characteristic of a whole person (Blaska, 2004). While some disabled individuals feel that their disability is a large part of their identity, it will never be their entire identity, as all individuals are complex and multifaceted.

## Method

Books were requested from the Serving Every Ohioan (SEO) system, which as of May 2024, was composed of 99 libraries across the state of Ohio. The search terms “disability” and “disabled” were used. Also included were individual disability terms from the IDEA thirteen categories of disability and examples provided by the ADA (U.S. Department of Education, 2018; and U.S. Department of Justice Civil Rights Division, n.d.). It is impossible to search for every individually named disability, especially with individual definitions of disability, but efforts were made to find the largest selection available. Selections focused on fiction picture books and early readers, as well as books containing children with disabilities, rather than adults. Books with non-human characters were allowed, only if it was clear from the text that they were portraying child age characters. Baby sign language books were not used, as that form of sign language is not used as part of an expression of disability, but rather for the development of language in typically non-disabled children (Kaplan et al., 2022).

The following categories were noted: author, illustrator, translator, copyright date, publisher, ISBN, language, disability focus, disability main or background of focus, human or non-human characters, narrator focus, BIPOC characters, and Own Voices. While the term “Own Voices” has fallen out of fashion, this shorthand was used to delineate whether or not the book was written by someone with the same disability or disabilities as the main character (Macchia, 2022). It was important to separate out different disability diagnoses to emphasize that disability is not a monolith. As argued by Kaplan et al. (2022, p. 18),

While other identity markers such as gender, sexual orientation, race, and religion are segregated into separate sub-categories to represent their rightful complexity, “disability” tends to remain unidimensional. The category of

“disability” is as complex as other identity markers and should include cognitive, physical, sensory, and other forms of disability.

Gender was not noted, as gender identity was not always explicit. Previous research found that male portrayals of disability outnumbered female portrayals (Ayala, 1999). Specific race was also not noted, as it was not often made clear in the text, but whether or not the main or background characters were portrayed as People of Color was considered.

**Previous Methods.** Several methods have been proposed for the analysis of children’s picture books with disabled characters including work by Blaska (2003). Blaska (2003, p.199) proposes ten criteria that should be considered when reading or discussing a book:

1. Promotes empathy not pity.
2. Depicts acceptance not ridicule.
3. Emphasizes success rather than, or in addition, to failure.
4. Promotes positive images of persons with disabilities or illness.
5. Assists children in gaining accurate understanding of the disability or illness.
6. Demonstrates respect for persons with disabilities or illness.
7. Promotes attitude of “one of us” not “one of them.”
8. Uses language which stresses person first, disability philosophy ...
9. Describes the disability or person with disabilities or illness as realistic (i.e., not subhuman or superhuman.)
10. Illustrates characters in a realistic manner.

Not every “good” book is going to have all of these characteristics, but it is important to always ask the basic question of “Would this story embarrass or humiliate a child with a disability?” (Blaska, 2004). This study did not aim to answer each and every one of these questions for every book, but has taken these general themes into consideration.

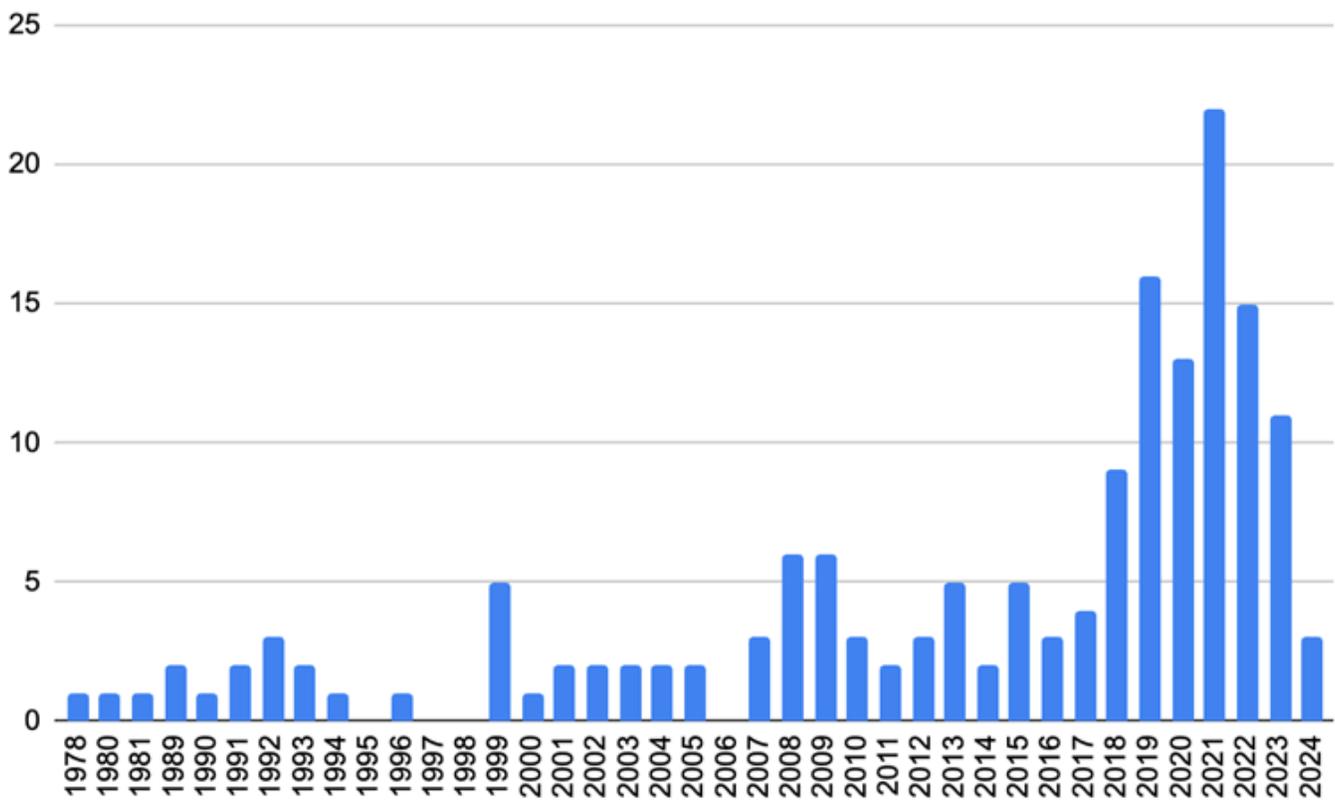
## Results

This study found 162 unique children’s fiction picture books. Copyright dates for the books in this study ranged from 1978 to 2024, with the majority (62.7%) being published in the last 10 years. The most frequent copyright year was 2021, with 22 books. The oldest book in the collection was 1978’s *Howie Helps Himself*, written by Joan Fassier and illustrated by Joe Lasker, about a young boy with cerebral palsy trying to fit in at a school that is not accommodating.

157 of the selected picture books were in English only, with 5 of those being translated from their original language. One title was written in English and Filipino sign language, one in English and Spanish, and one in English and Tibetan. One unique book, *Maria Throws a Tantrum* (2022), written by Valeria Kiselova Sarvasova and illustrated by Inna Ogando, was written in English and pictograms, which are commonly used in Augmentative and Alternative Communication (AAC) devices and with children with social processing disorders. While some library catalogs include books written in braille, there were none that satisfied the need of being written about a disabled child.

The most common disability featured was a mobility disability at 34.0% of the titles surveyed. This could mean that the child used a wheelchair or other mobility device, such as a cane, a walker, or a scooter. The next most featured disability was autism at 25.9%. Autism was only noted if explicit in the text, either in the story or the end matter, with other similar disabilities, such as sensory processing disorder (1.2%) and emotional dysregulation (1.2%) also being present. The label “multiple disabilities” (15.4%) was used when the main character had more than one disability or there was no main character but multiple disabilities pictured, such as *We Move Together* (2021) written by Kelly Fritsch, Anne McGuire, and Eduardo Trejos, and illustrated by Eduardo Trejos. The full table with percentages can be found in Appendix 1.

Figure 1: Publication Year Distribution



To see if there was intersectional representation, another aspect studied was if there were People of Color characters. Only 8% of books surveyed had a main character that was a Person of Color. In 24.1% of books, both the main character and at least one background character was a Person of Color. In 40.1% of books there were background characters of color. 19.1% had no characters of color at all. These numbers do not include the 8.1% of books with only non-human characters.

The main focus or narrator of each book was also analyzed. 62% had a main character with a disability, as either the narrator or the focus of the story from a narrator. In 11.2% of books, a sibling of a child with a disability was the narrator, while in 15.5% the narrator was a friend. In 1.9% of books, the narrator was an animal, and one book had dual narration focus between an animal and a human, *Rescue & Jessica* (2018) written by Jessica Kensby and Patric Downes, and illustrated by Scott Magoon.

8.1% of titles surveyed had no singular point of view, such as *You Are Enough: A Book About Inclusion* by Margaret O'Hair and illustrated by Sofia Cardoso.

As discussed above, the term "Own Voices" is no longer being used by groups such as We Need Diverse Books, but in a diversity topic such as disability it is important to have books that accurately portray the lived experience of the characters. Only 14.8% of books surveyed were written by people with the same disabilities discussed in the book. This information was typically presented in the forward or endnotes of the text. 85.2% of books were not written by people who identified as disabled in the text. Many of these were written by professionals in the field of disability studies, teachers, and parents. This does not mean that more authors might identify as disabled, only that they did not self-identify within the text.

**Limitations of Results.** The books surveyed in this study are by no means every book published in the last half century about disability. This study relied upon the 99 lending collections of the SEO consortium across the state of Ohio. This means that the books selected were limited to what librarians in the state of Ohio feel comfortable purchasing, putting on the shelves, and sending out to other libraries. Another limitation is that low-circulated books are weeded after a certain number of years. This could explain why there are many more recent examples of titles than older examples. As this study was completed in the early months of 2024, more applicable books could have been added to the catalog later in the year. A further limitation depended on how each book was tagged in the catalog descriptions and metadata. If the metadata did not mention disability, either in general or a specific condition, it was difficult to find the system. Different collections have different cataloging procedures, which could have limited the survey results.

### Discussion

As of May 2024, there were over 8.1 million books in the SEO Library Consortium (SEO, n.d.). Even taking into consideration that many of these books are for adults or are repeat copies, the 162 books surveyed here are a fraction of a fraction of that total collection. Out of this selection, there were some stand out examples both in a positive way and a negative way. As discussed earlier, not every book that features disability is created equal and just because a book discusses disability does not make it laudable. The goal of this study is not to rank books, but to provide examples of what to look for and why.

**Relevance to Librarians.** Children's literature plays an important role in the socioemotional development of children. Picture books especially help to teach children norms and expectations. As Hayden and Prince argue, respectful and diverse literature can promote acceptance and realistic views, rather than stereotypes or assumptions (2023). In their study of young people's exposure to disability literature, Trepanier-Street and Romantowski

(1996) found that inclusion increases acceptance and positive relationships of disabled children by their non-disabled peers (as cited in Beckett et al., 2010, p. 375). Children are constantly learning, from direct and indirect experiences, about the world around them, and literature can help with awareness of situations that children may not otherwise have exposure to (Meyer, 2021). It is clear that including children with differences and disabilities in literature is important for well-rounded development and future social interactions, but it is also important to remember that that exposure must be respectful and authentic.

As proposed by Rudine Sims Bishop (1990), children's literature has the potential to act as mirrors, windows, and sliding glass doors. All three are vital, especially in disability literature. Windows allow children to see lives other than their own. While more common for non-disabled children, mirror books, where children are able to see their experiences reflected, are just as important for disabled children. To see yourself in the literature you read is powerful. Tejero Hughes and Talley (2024) studied the responses of disabled adult readers to children's disability literature and found that overall, disabled readers wanted to see more authentic and inclusive experiences.

While it is clear from this and previous studies that few picture books include disabled characters, this study also shows that even fewer picture books are written for a disabled reader. There are many disabilities that could benefit from specialized texts, such as a dyslexic friendly font, pictographs, sign language, braille, or hi-low text. Disabled children, no matter their disability, deserve to see themselves accurately and compassionately represented in the literature they read and are exposed to. Future research should be done with a focus on literature for disabled children, not just a non-disabled audience.

Librarians and educators need to take all of this into consideration when developing a well-rounded and respectful collection. There

need to be books about disabled people, books for disabled people, and books that are both. Librarians should look towards award lists, such as the Schneider Family Award, which focuses on the disability experience for children and adolescents, and the Dolly Gray Children's Literature Award, which celebrates characters with Autism and other developmental disabilities in children's books. Criteria such as Blaska (2003) or Meyer (2021) should be used to examine individual books.

**Positive Examples.** At a fundamental level, it is important for disability literature to be accurate and realistic, as to not perpetuate stereotypes (Kingsbury, 2021; Tejero Hughes & Talley, 2024). Books like *Too Sticky: Sensory Issues with Autism* (2020) by Jen Malia and illustrated by Joanne Lew-Vriethoff and *Kendra's Perfect Dance Routine* (2019) by Kendra Gottsleben and illustrated by Carrie Lee Bass present realistic disability experiences that show children as fully rounded characters with both struggles and successes. Both of these books are written by disabled authors with the same disabilities as their characters. *Bodies are Cool* (2021) by Tyler Feder, *Just Ask! Be Different, Be Brave, Be You* (2021) by Sonia Sotomayor and Rafael López, and *The ABCs of Inclusion* (2023) by Beth Leipholtz and illustrated by Anastasiya Kanavaliuk, show multiple disabilities in everyday situations. While none of these three books have a linear plot, they show a variety of disabilities in a normalizing context. For example, *The ABCs of Inclusion* describes the individual children's likes and dislikes, instead of focusing on struggles, providing a mirror for both disabled and non-disabled children. Books like *A Day With No Words* (2023) by Tiffany Hammond and illustrated by Kate Cosgrove and *I Talk Like a River* (2020) by Jordan Scott and illustrated by Sydney Smith take these ideas further. Both are written by disabled authors seeking to present mirrors for disabled children. They are clear representations of how communication can take many forms and still be valid and valuable.

As Blaska (2003) emphasizes, it is important to show empathy, not pity, and acceptance, not ridicule, when writing about disabled children. The following books go further than awareness and aim to show realistic depictions of disability as parts of everyday life. Books like *Howie Helps Himself* (1978) by Joan Fassler and illustrated by Joe Lasker, *Dancing with Daddy* (2021) by Anitra Rowe Schulte and illustrated by Ziyue Chen, and *Mighty Mara* (2023) by Carina Ho and Jesse Byrd, and illustrated by Mónica Paola Rodríguez, show disabled children as capable, not despite their disability, but in addition to. As suggested by the social model, it is not the fault of the children or of their bodies that there are challenges, but rather the external cultural values and situations that are disabling.

Books like *When Charley Met Emma* (2019) by Amy Webb and illustrated by Merrilee Liddiard and *A Friend for Henry* (2019) by Jenn Bailey and illustrated by Mika Song, go further than empathy and acceptance to friendship and belonging. The new friends are aware of disability, realizing that the disability experience is a part of their friend's life. It is also important to note that these books do not fall into the trope of a disabled child teaching a non-disabled peer a lesson, which can be problematic.

At the core of all good disability representations is respect. Books like *Don't Call Me Special: A First Look at Disability* (2002) by Pat Thomas and *What Happened to You* (2021) by James Catchpole and illustrated by Karen George point out the disrespect and microaggressions faced by disabled people on a regular basis. Books should avoid stereotypes that suggest that disabled children are "special" or fundamentally different at the core because of their disability alone.

**Negative Examples.** Brittain (2004) proposed several common pitfalls that children's disability literature commonly falls into. These will be used to discuss selected books that are problematic in some nature.

Brittain's (2004) second proposed pitfall is that of extraordinary disabled characters. This was a common trope used in this selection, including *Nathan's Autism Spectrum Powers* (2010) by Lori Leigh Yarborough and illustrated by Natalie Merheb and *Isaac and His Amazing Asperger Superpowers* (2016) by Melanie Wash. These books present unrealistic depictions of disability that diminish the lived experience of disabled children. Even more problematic are the books that imbue magical powers to something the disabled person interacts with or uses as an accessibility device, such as *Mr. Gringle's Magical Wheelchair* (2019) by Natalie Gonchar and illustrated by Eduard Kotz, and *Jimmy's Magical Red Hoodie* (2013) by Rochelle Blee. A book should never dehumanize lived experience. This pattern also relates to the lack of realism pitfall as proposed by Brittain (2004).

A third common pitfall is that of the disabled character being portrayed as a "second fiddle," not fully developed or only to serve as input for other characters to grow (Brittain, 2004). Examples of this include *Be Good to Eddie Lee* (1993) by Virginia Fleming and illustrated by Floyd Cooper, *The Lemonade Ripple* (2012) by Paul Reichert, and *Leah's Voice* (2012) by Lori DeMonia and Monique Turchan. *Leah's Voice* in particular falls into the trap of the narrator speaking for the disabled character instead of letting Leah communicate in her own way. Another common trope in this pitfall is that of the "just like you" phenomenon, such as in *Susan Laughs* (1999) by Jeanne Willis and illustrated by Tony Ross, and *Just a Little Different* (1994) by Bonnie Dobkin and illustrated by Keith Neely. Books like these diminish the real experiences, and real needs, of disabled children by saying that they are just like every other child. In all of these examples, the view of the disabled character is secondary to the main character's growth, which is predicated by only the presence of disability.

Another common pitfall is that of the outsider, where the disabled character is alienated or isolated (Brittain, 2004). Examples of this can be found in books like *Just Because* (2010) by

Rebecca Elliott and *Princess Pooh* (1989) by Kathleen M. Muldoon and illustrated by Linda Shute. This objectification is extremely problematic in perpetuating harmful myths about the lack of agency of disabled individuals.

A pitfall not addressed by Brittain (2004) is that of disabilities hidden within the narrative. Books like *My Ocean is Blue* (2020) by Darren Lebeuf and illustrated by Ashley Barron perpetuate the "just like you" trope as discussed above, as well as suggesting that their disability is not important. The narratives would be the same without the disability that is revealed at the very end, which therefore acts as token representation.

Furthermore, there were several books surveyed that use problematic language and imagery not used by the disabled communities they are representing. *While I am an Aspie Girl: A Book for Young Girls with Autism Spectrum Conditions* (2015) by Danuta Bulhak-Paterson and illustrated by Teresa Ferguson is a much needed representation of girls with autism, its use of "Aspie" and "Aspergers" are now considered problematic in the Autism community (Reece, 2018). Books such as *All My Stripes: A Story for Children with Autism* (2015) by Shaina Rudolph and Danielle Royer, and illustrated by Jennifer Zivojn, and *Jimmy's Magical Red Hoodie* use puzzle piece imagery, which is controversial in the Autism community (A.J. Drexel Autism Institute, 2023). Another problematic thread for some disabled groups is the idea of "curing" the disability. Books like *Joey and Sam* (1993) by Illana Katzs and Edward Ritvo, and illustrated by Franz Borowitz, about a child with autism. It suggests that "getting better" is the goal. Many disabilities are chronic and lifelong conditions that will never be cured. The idea of "fixing" someone with a disability also assumes that something was fundamentally wrong with them in the first place.

### Conclusion

In general, disability books have come a long way from the stereotypical portrayals of disability in 19th and early 20th century children's

literature. Even in the books studied, there is a great difference between the books about basic inclusion in the 1970s, 80s, and 90s, and the more inclusive books of the 2000s.

Like Hughes (2017), it is important to make note that this sample is limited by what was available in the SEO catalog at the time of research. It is not a comprehensive list, and it does not serve as a direct guide for what librarians should or should not add to their collections. When reviewing disability picture books for a collection or a story time, librarians and educators should consider the context and the content of each individual book for their audience. As Cornejo (2019) asserts, the presence of disability is not enough, it is authentic relationships that matter. Just having a character with a disability in a book is not necessarily inclusive. The book must include and develop the disabled character in the narrative, both within the story and with the reader.

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## Appendices

Appendix 1: Count of Disability Focus

Disability	Count	Percentage
Alopecia	1	0.62%
Autism	41	25.31%
Cerebral Palsy	2	1.23%
Deafness	5	3.09%
Down Syndrome	5	3.09%
Dwarfism	1	0.62%
Dyslexia	3	1.85%
Emotional Dysregulation	2	1.23%
Limb Difference	7	4.32%
Mobility Disability	55	33.95%
Multiple Disabilities	25	15.43%
Neurodiverse	1	0.62%
Sensory Processing Disorder	2	1.23%
Social Disability	1	0.62%
Speech Disorder	1	0.62%

Spina Bifida	2	1.23%
Visual Impairment	8	4.94%
Wolf Hirschhorn Syndrome	1	0.62%

## Appendix 2: Books Surveyed

Title	Author	Illustrator	Translated	Copyright	Publisher
<i>A Case of the Can-Dos!</i>	Jill Keppeler	Rachel Dinunzio		2021	Windmill Books
<i>A Day With No Words</i>	Tiffany Hammond	Kate Cosgrove		2023	Wheat Penny Press
<i>A Friend for Henry</i>	Jenn Bailey	Mika Song		2019	Chronicle Books
<i>A Friend Like Simon</i>	Kate Gaynor	Caitriona Sweeney		2009	Special Stories Publishing
<i>A Head Full of Birds</i>	Alexandra Garibal	Sibylle Delacroix	Vineet Lal	2022	Eerdmans Books for Young Readers
<i>A Story About Courage</i>	Joel Vercere	Benton Mahan		1992	Steck-Vaughn Company
<i>A Very Special Critter</i>	Gina and Mercer Mayer	Gina and Mercer Mayer		1992	Golden Book
<i>A Wheel Life Lesson</i>	Noel Gyro Potter	Joseph Cannon		2019	Magic Wagon
<i>Alex Is My Friend</i>	Marisabina Russo	Marisabina Russo		1992	Greenwillow Books
<i>Ali and the Sea Stars</i>	Ali Stroker	Gillian Reid		2022	HarperCollins Children's Books
<i>All Kinds of Friends, Even Green!</i>	Ellen B. Senisi	Ellen B. Senisi		2002	Woodbine House
<i>All My Stripes: A Story for Children with Autism</i>	Shaina Rudolph and Danielle Royer	Jennifer Zivojin		2015	Magination Press

<i>Andy and His Yellow Frisbee</i>	Mary Thompson	Mary Thompson		1996	Woodbine House
<i>Antonino's Impossible Dream</i>	Tim McGlen	Sophia Touliatou		2019	Beaming Books
<i>Arnie and the New Kid</i>	Nancy Carlson	Nancy Carlson		1990	Viking
<i>Awesomely Emma: A Charley and Emma Story</i>	Amy Webb	Merrilee Liddiard		2020	Beaming Books
<i>Baking Up a Storm</i>	Jessica Parham	Srimalie Bassani		2022	Mascot Kids
<i>Be Good to Eddie Lee</i>	Virginia Fleming	Floyd Cooper		1993	Philomel Books
<i>Ben's Adventures Under the Big Top</i>	Elizabeth Gerlach	Stephanie Hider		2019	CharleyHouse Press
<i>Benji, The Bad Day, and Me</i>	Sally J. Pla	Ken Min		2018	Lee & Low Books
<i>Best Day Ever</i>	Marilyn Singer	Leah Nixon		2021	Clarion Books
<i>Best Friend on Wheels</i>	Debra Shirley	Judy Stead		2014	Av2 by Weigl
<i>Bo and Peter</i>	Betsy Franco	Stacey Schuett		1994	Scholastic Inc.
<i>Bodies are Cool</i>	Tyler Feder	Tyler Feder		2021	Dial Books for Young Readers
<i>Boo's Beard</i>	Rose Mannering	Bethany Straker		2015	Sky Pony Press
<i>Brandon Spots His Sign</i>	Sheletta Brundidge and Lily Coyle	Darcy Bell-Myers		2022	Beaver's Pond Press
<i>Caillou Meets Sophie: A Story About Autism</i>	Kim Thompson	Mario Allard		2019	Chouette Publishing
<i>Can Bears Ski?</i>	Raymond Antrobus	Polly Dunbar		2020	Candlewick Press
<i>Can I Play Too?</i>	Samantha Cotterill	Samantha Cotterill		2020	Dial Books for Young Readers
<i>Come Over to My House</i>	Eliza Hull and Sally Ripin	Daniel Gray-Barnett		2022	Bright Light

<i>Dancing Hands: A Story of Friendship in Filipino Sign Language</i>	Joanna Que and Charina Marquez	Fran Alvarez	Karen Llagas	2020	Chronicle Books
<i>Dancing with Daddy</i>	Anitra Rowe Schulte	Ziyue Chen		2021	Two Lions
<i>David's World: A Picture Book about Living with Autism</i>	Dagmar H. Mueller	Verena Ballhaus		2012	Sky Pony Press
<i>Different - A Great Thing to Be!</i>	Heather Avis	Sarah Mensinga		2021	Waterbrook
<i>Don't Call Me Special: A First Look at Disability</i>	Pat Thomas	Pat Thomas		2002	Barron's Educational Series
<i>Dragon and His Friend: A Dragon Book About Autism</i>	Steve Herman	Steve Herman		2019	DG Books Publishing
<i>Emily's Big Shot</i>	Bryan Patrick Avery	Arief Putra		2022	Capstone
<i>Everybody Has a Body</i>	Molli Jackson Ehlert	Lorian Tu		2023	Feiwei and Friends
<i>Featherless / Desplumado</i>	Juan Felipe Herrera	Ernesto Cuevas, Jr.		2004	Children's Book Press
<i>Four Bad Unicorns</i>	Rebecca Patterson	Rebecca Patterson		2024	Andersen Press
<i>Gary's Gigantic Dream</i>	Dr. Nicole Julia	Jeff Crowther		2019	Able Fables Book Company
<i>Good Night, Commander</i>	Ahmad Akbarpour	Morteza Zahedi	Shadi Eskandani and Helen Mixter	2005	Groundwood Books
<i>Harley the Hero</i>	Peggy Collins	Peggy Collins		2021	Pajama Press Inc
<i>Hello Goodbye Dog</i>	Maria Gianferrari	Patrice Barton		2017	Roaring Brook Press
<i>Helping Sophia</i>	Anastasia Suen	Jeff Ebbeler		2008	Abdo Publishing
<i>Henry the Boy</i>	Molly Felder	Nate Christopherson and Tara Sweeney		2019	Penny Candy Books

<i>Henry, Like Always</i>	Jenn Bailey	Mika Song		2023	Chronicle Books
<i>Here Comes Kate</i>	Judy Carlson	Gordon Kibbee		1989	American Teacher Publications
<i>Hi, my name is Austin and I have Autism</i>	Selina Jackson	Keenan Hopson		2021	Unknown
<i>Howie Helps Himself</i>	Joan Fassler	Joe Lasker		1978	Albert Whitman & Company
<i>Hunter Bunny Saves Easter</i>	Alexis Rae Weaver	Jennifer M. Kohnke		2001	Golden Bunny Publishing
<i>I am an Aspie Girl: A book for young girls with autism spectrum conditions</i>	Danuta Bulhak-Paterson	Teresa Ferguson		2015	Jessica Kingsley Publishers
<i>I am Deaf</i>	Jennifer Moore-Mallinos	Marta Fàbrega		2009	Barron's Educational Series
<i>I Choose Yellow</i>	Emily Casey and Alyssa King	Evie German		2019	Whatevie LLC
<i>I Don't Like Birthday Parties</i>	Maureen Gaspari	Siski Kalla		2021	An Upside Down Book
<i>I Love Vincent</i>	Laura Ljungkvist	Laura Ljungkvist		2021	POW!
<i>I See You See</i>	Richard Jackson	Patrice Barton		2021	Atheneum Books for Young Readers
<i>I Talk Like a River</i>	Jordan Scott	Sydney Smith		2020	Neal Porter Books
<i>I Will Dance</i>	Nancy Bo Flood	Julianna Swaney		2020	Atheneum Books for Young Readers
<i>If I Was A Pirate</i>	Margaret Salter	Margaret Salter		2021	Crabtree Publishing Company

<i>In Another Person's Shoes</i>	Cynthia Phillipson	Dan Drewes		2015	AuthorHouse
<i>Isaac and His Amazing Asperger Superpower</i>	Melanie Wash	Melanie Wash		2016	Candlewick Press
<i>It Was Supposed to Be Sunny</i>	Samantha Cotterill	Samantha Cotterill		2021	Dial Books for Young Readers
<i>It's OK to Be Me! Just Like You, I Can Do Almost Anything</i>	Jennifer Moore-Mallinos	Marta Fàrega		2007	Barron's Educational Services
<i>It's Okay to Ask: A Book About Disabilities</i>	Abbie Isaac	Emeline Humphries		2023	Mascot Kids
<i>Jake's New Friend</i>	Crystal Bowman	Karen Maizel		2008	Zonder Kids
<i>Jimmy's Magical Red Hoodie</i>	Rochelle Blee	Rochelle Blee		2013	Page Publishing
<i>Joey and Sam</i>	Illana Katzs and Edward Ritvo, M.D.	Franz Borowitz		1993	Real Life Storybooks
<i>Just a Little Different</i>	Bonnie Dobkin	Keith Neely		1994	Children's Press
<i>Just Ask</i>	Sonia Sotomayor	Rafael López		2019	Philomel Books
<i>Just Because</i>	Rebecca Elliott	Rebecca Elliott		2010	Lion Children's Book
<i>Katie Can: A Story About Special Needs</i>	Erin Palmer	John Joseph		2019	Rourke Educational Media
<i>Kendra's Perfect Dance Routine</i>	Kendra Gottsleben	Carrie Lee Bass		2019	INCLUDAS Publishing
<i>King for a Day</i>	Rukhsana Khan	Christiane Krömer		2013	Lee & Low Books
<i>Leah's Voice</i>	Lori DeMonia	Monique Turchan		2012	Halo Publishing International
<i>Leo and the Octopus</i>	Isabelle Marinov	Chris Nixon		2021	Kane Miller

<i>Lex Leads the Way</i>	Danny Jordan	Agustina Perciante		2022	Stretch Run Media
<i>Like Me: A Story About Disability and Discovering God's Image in Every Person</i>	Laura Wifler	Skylar White		2022	Harvest House Publishers
<i>Logan's Greenhouse</i>	JaNay Brown-Wood	Samara Hardy		2022	Peachtree Publishing Company
<i>Looking after Louis</i>	Lesley Ely	Polly Dunbar		2004	Albert Whitman & Company
<i>Looking Out for Sarah</i>	Glenna Lang	Glenna Lang		2001	Charlesbridge
<i>Louie's Together Playground</i>	Dr. Nicole Julia	Jeff Crowther		2021	Able Fables Book Company
<i>Lucas Makes a Comeback</i>	Igor Plohl	Urska Stropnik Sonc	Zalozba Pivec and Kristina Alice Walker	2014	Holiday House
<i>Maria Throws a Tantrum</i>	Valeria Kiselova Savrasova	Inna Ogando		2022	Fast Snail Publisher
<i>Masterpiece</i>	Alexandra Hoffman	Beatriz Mello		2022	Wishing Star Publishing
<i>Max the Champion</i>	Sean Stockdale and Alexandra Strick	Ros Asquith		2013	Janetta Otter-Barry Books
<i>Max's Fun Day</i>	Adria F. Klein	Mernie Gallagher-Cole		2007	Picture Window Books
<i>Me and My Sister</i>	Rose Robbins	Rose Robbins		2020	Eerdmans Books for Young Readers
<i>Meeting Mimi: A Story About Different Abilities</i>	Francie Dolan	Wendy Leach		2020	Rourke Educational Media

<i>Mighty Mara</i>	Carina Ho and Jesse Byrd	Mónica Paola Rodríguez		2023	Paw Prints Publishing
<i>Mikey: A Day at school through the eyes of a child with Autism</i>	Mindee Pinto and Judy Cohen			2013	Orange Hat Publishing
<i>Molly Tells the World: A book about Dyslexia and Self-Esteem</i>	Krista Weltner	Krista Weltner		2024	Free Spirit Publishing
<i>Mr. Gringle's Magical Wheelchair</i>	Natalie Gonchar	Eduard Kotz		2019	Brown Books Kids
<i>My Brother Charlie</i>	Holly Robinson Peete and Ryan Elizabeth Peete and Denene Millner	Shane W. Evans		2010	Scholastic Press
<i>My Brother is Autistic</i>	Jennifer Moore-Mallinos	Marta Fabrega		2008	Barron's Educational Series
<i>My Brother Sammy is Special</i>	Becky Edwards	David Armitage		1999	Sky Pony Press
<i>My Friend Isabelle</i>	Eliza Woloson	Bryan Gough		2003	Woodbine House
<i>My Friend with Autism</i>	Beverly Bishop	Craig Bishop		2011	Future Horizons
<i>My Ocean is Blue</i>	Darren Lebeuf	Ashley Barron		2020	Kids Can Press
<i>My Three Best Friends and Me, Zulay</i>	Cari Best	Vanessa Brantley-Newton		2015	Farrar Straus Giroux Books for Young Readers
<i>Nathan's Autism Spectrum Superpowers</i>	Lori Leigh Yarborough	Natalie Merheb		2010	One Three Nine Inspired
<i>Next Door</i>	Deborah Kerbel	Isaac Liang		2023	Kids Can Press
<i>Nice Wheels</i>	Gwendolyn Hooks	Renee Andriani		2005	Children's Press

<i>Nick Joins In</i>	Joe Lasker	Joe Lasker		1980	General Publishing Limited
<i>Obioma Plays Football</i>	Chika Unigwe	Chinyere Okoroafor		2023	Cassava Republic Press
<i>Out Into the Big Wide Lake</i>	Paul Harbridge	Josée Bisailon		2021	Tundra Books
<i>Outside Amelia's Window</i>	Caroline Nastro	Anca Sandu Budisan		2023	Two Lions
<i>Paddy's First Day at Hilltop School</i>	Sean Rooney	Kalpart Team		2009	Strategic Book Publishing
<i>Pandora's Phone</i>	Elizabeth Catanese	Benedetta Capriotti		2022	Magic Wagon
<i>Perfectly and Wonderfully made</i>	trevor Lane	Ateffi Andrat Faria		2022	Kindle Digital Publishing
<i>Playing by the Rules: A Story About Autism</i>	Dena Fox Luchsinger	Julie Olson		2007	Woodbine House
<i>Princess Pooh</i>	Kathleen M. Muldoon	Linda Shute		1989	Albert Whitman & Company
<i>Puppies for Sale</i>	Dan Clark	Jerry Dillingham		1999	Dalmation Press
<i>Rae's First Day</i>	Danny Jordan	Austina Perciante		2021	The Capables LLC
<i>Remarkable Remy: My Autistic Friend</i>	Melanie Heyworth	Nathaniel Eckstrom		2023	Bright Light
<i>Rescue &amp; Jessica</i>	Jessica Kensky and Patrick Downes	Scott Magoon		2018	Candlewick Press
<i>Rolling Along with Goldilocks and the Three Bears</i>	Cindy Meyers	Carol Morgan		1999	Woodbine House
<i>Roxy the Raccoon</i>	Alice Reeves	Phoebe Kirk		2018	Jessica Kingsley Publishers
<i>Sam's Super Seats</i>	Keah Brown	Sharee Miller		2022	Kokila

<i>Silent Lotus</i>	Jeanne M. Lee	Jeanne M. Lee		1991	Farrar, Straus & Giroux
<i>Special People, Special Ways</i>	Arlene Maguire	Sheila Bailey		2020	Future Horizons
<i>Squirmy Wormy: How I Learned to Help Myself</i>	Lynda Farrington Wilson	Lynda Farrington Wilson		2009	Sensory World
<i>Stewie Boom! and Princess Penelope: Handprints, Snowflakes, and Play-dates</i>	Christine Bronstein	Karen L. Young		2018	Nothing But The Truth
<i>Susan Laughs</i>	Jeanne Willis	Tony Ross		1999	Henry Holt and Company
<i>Talking is Not My Thing</i>	Rose Robbins	Rose Robbins		2020	Eerdmans Books for Young Readers
<i>Ten Other Things About Me: A Book Featuring Daelin and His Wheelchair</i>	Anne Ricard Merritt	Anne Ricard Merritt		2021	Dewdrops and Daisies Books
<i>Ten Other Things About Me: A Book Featuring Kyah and Her Leg Braces</i>	Ann Ricard Merritt	Anne Ricard Merritt		2021	Dewdrops and Daisies Books
<i>The A in Autism Stands for Awesome</i>	Lindsay James	Jamie Wolenter		2016	Bobo Books
<i>The ABCs of Inclusion</i>	Beth Leipholtz	Anastasiya Kanavaliuk		2023	Wise Ink Creative Publishing
<i>The Adventure of Bug and Boo Under the Sea</i>	Denay Hooks	Denay Hooks		2018	AuthorHouse
<i>The Balancing Girl</i>	Berniece Rabe	Lillian Hoban		1981	Elsevier-Dutton
<i>The Black Book of Colors</i>	Menena Cottin	Rosana Faría	Elisa Amado	2008	Groundwood Books

<i>The Boy with Big, Big Feelings</i>	Britney Winn Lee	Jacob Souva		2019	Beaming Books
<i>The Chalk Rainbow</i>	Deborah Kelly	Gwynneth Jones		2017	Exisle Publishing
<i>The Lemonade Ripple</i>	Paul Reichert	Paul Reichert		2012	Sky Pony Press
<i>The Mermaid With No Tail</i>	Jessica Long	Airin O'Callaghan		2023	Sounds True
<i>The Perfect Project: A Book About Autism</i>	Dr. Tracy Packiam Alloway	Ana Sanfelippo		2019	Quarto Publishing
<i>The Push: A Story of Friendship</i>	Patrick Gray	Justin Skeesuck and Matt Waresak		2018	Tyndale
<i>The Right Move: An Autistic Boy Brings His Class Together Through the Game of Chess</i>	Jason Powe	Jason Powe		2022	Paw Prints Publishing
<i>The Scooter Twins</i>	Dorothy Ellen Palmer	Maria Sweeney		2024	Groundwood Books
<i>Thoughtful: Discovering the Unique Gifts in Each of Us</i>	Dorena Williamson	Robert Dunn		2008	B&H Publishing Group
<i>Thukpa For All</i>	Praba Ram and Sheela Preuitt	Shilpa Ranade		2018	Karadi tales Company
<i>Tom's Special Talent</i>	Kate Gaynor	Eva Byrne		2009	Special Stories Publishing
<i>Too Sticky: Sensory Issues with Autism</i>	Jen Malia	Joanne Lew-Vriethoff		2020	Albert Whitman & Company
<i>Uniquely Brave</i>	Trace Wilson	Ana Sebastian		2017	Mascot Books
<i>Uniquely Wired: A Story about Autism and its Gifts</i>	Julia Cook	Anita DuFalla		2018	Boys Town Press
<i>Waiting for Benjamin: A Story about Autism</i>	Alexandra Jessum Altman	Susan Keeter		2008	Albert Whitman & Company

<i>We Move Together</i>	Kelly Fritsch, Anne McGuire, and Eduardo Trejos			2021	AK Press
<i>What About Me? A book by and for an Autism Sibling</i>	Breanne Farmer and Mandy Farmer	Emily Neff		2017	Farmer Publishing
<i>What Happened to You</i>	James Catchpole	Karen George		2021	Hachette Book Group
<i>What's Silly Hair Day with No Hair</i>	Norene Paulson	Camila Carrossine		2021	Albert Whitman & Company
<i>When Charley Met Emma</i>	Amy Webb	Merrilee Liddiard		2019	Beaming Books
<i>Why Are You Looking At Me? I Just Have Down Syndrome</i>	Lisa Tompkins	Ryan Eubanks		2013	Author House
<i>Why Does Izzy Cover Her Ears? Dealing with Sensory Overload</i>	Jennifer Veenendall	Jennifer Veenendall		2009	AAPC
<i>Why Johnny Doesn't Flap: NT is OK!</i>	Clay Morton and Gail Morton	Alex Merry		2016	Jessica Kingsley Publishers
<i>With the Wind</i>	Liz Damrell	Stephen Marchesi		1991	Orchard Books
<i>Woodpecker Girl</i>	Chingyen Liu and I-Tsun Chiang	Heidi Doll		2020	Reycraft Books
<i>Yes I Can! A Girl and Her Wheelchair</i>	Kendra J. Barrett, Jacqueline B. Toner, and Claire A. B. Freeland	Violet Lemay		2018	Magination Press
<i>You Are Enough: A Book About Inclusion</i>	Margaret O'Hair	Sofia Cardoso		2021	Scholastic

<i>You Can Be a Friend</i>	Tony Dungy and Lauren Dungy	Ron Mazellan		2011	Little Simon Inspirations
<i>You've Got a Friend</i>	Joni Eareckson Tada	Jeff Meyer		1999	Crossway Books
<i>Zoom!</i>	Robert Munsch	Michael Martchenko		2003	Scholastic, Cartwheel Books