

## **'Girl brain... boy body': Representations of trans characters in children's picture books**

### **Introduction**

An increasing number of people, including children, are disclosing that they are trans. While there is a growing body of academic, popular, and educational writing that speaks about the lives of trans people (e.g. Brill and Kenney, 2016; Brill and Pepper, 2008; Erickson-Schroth, 2014; Meyer and Pullen Sansfaçon, 2014; Serano, 2007; Stryker and Aizura, 2013), very little has been written which is accessible to children. Materials targeted towards children are important for at least three reasons: 1) to enable trans children to see themselves reflected in the world around them, 2) to help aid understanding amongst cisgender children of trans parents, and 3) to support cisgender children to understand the lives of trans people. For the purposes of this chapter we use the term cisgender as a way of referring to people who are not trans, although we note the diversity of gender amongst all people. Despite issues with the term (e.g. see Enke, 2012), we have found this is the most strategically useful way to highlight that books and other resources about trans people are significant for *all* people.

Picture books are an effective way to discuss diversity with children, as well as to promote inclusion across a range of areas (e.g. DePalma, 2016; Naidoo, 2014; O'Neil, 2010). In the past 20 or so years this has included the publication of numerous picture books with gay and lesbian characters, particularly focusing on families (for analyses, see e.g. Riggs and Augoustinos, 2007; Sapp, 2010). However, picture books with trans characters have been slower to appear, and have only been in existence for around a decade. Naidoo argues that:

[c]hildren's books and materials that feature positive portrayals of transgender characters are needed to support the positive identity development of transgender children. Unfortunately, children's picture books and chapter books that present transgender children in such a matter-of-fact manner are virtually invisible in contemporary classrooms and libraries. Only a few are available from small presses and they rarely make their way into classrooms and onto library shelves. (2012: 39)

Others have also recently commented on the dearth of picture books with trans characters (Chukhray, 2010; Epstein, 2012; Naidoo, 2012; Paterson, 2015). While there are still relatively few picture books with trans characters, there has been what might be called a recent 'turn' to picture books in this area, with several new books being published in the 2010s. This may at least in part be due to the increased availability of self-publishing options (Naidoo, 2012: 45).

Perhaps due to the relatively recent publication of picture books featuring trans characters, there has not to date been a comprehensive audit of such books. The existing sources most relevant are those that provide an audit of picture books with LGBTQ characters (Epstein, 2013; Naidoo, 2012; Toman, 2014), although these do not offer a comparative analysis of key patterns and themes across multiple books. Lester (2014) examined a small number of 'queer-themed' picture books, including three books with trans characters, arguing that they are gender normative, and have little diversity in terms of race and class. skelton (2015) also examined a small sample of picture books with trans or gender-independent protagonists, arguing that such books tend to focus on characters who are 'accepted' because they do something exceptional (like saving a parent from death) or who are constantly bullied.

Given the fact that previous analyses have not focused specifically on picture books featuring trans characters, and given the recent increase in the number of books published featuring such characters, the present chapter reports on a comprehensive audit of picture books portraying trans characters. In this chapter we argue that while the presence of picture books with trans characters is likely to be useful in some ways, currently many perpetuate normative discourses and display only narrow forms of acceptance.

### **Sample of books with trans characters**

Extensive searches were conducted to identify all existing English-language picture books including trans characters which had been published up until the end of 2015. This involved searches for books and reviews on Amazon and Goodreads (particularly drawing on user-compiled lists such as 'LGBTQ Children's Literature' and 'Transgender Friendly Young Children's Books'), Google searches (particularly following links for lists of books such as 'LGBT' book lists), and following up books mentioned in previous

publications. As others have found with the 'LGBT' grouping generally (e.g. Greytak, Kosciw, and Boesen, 2013), many books on these lists focused solely on lesbian or gay characters, and hence failed to include trans (or bisexual) people.

Books were included if they had a character who either was explicitly or could be read as trans. Both authors decided on the criteria for selection and the inclusion/exclusion of each book. Books with trans characters were generally easy to identify, as the stories tended to include an explicit discussion of identification with a gender which was different to that normatively expected of their sex assigned at birth. While most of the books featured human characters, three used a species change as a metaphor for gender transition (one of which also includes gender transition). We excluded one book (*Red: A Crayon's Story*, Hall, 2015) which some have read as a story about a trans character because it is about a 'blue' crayon with a 'red' paper cover (e.g. on Amazon reviews), but in our reading of this book we felt it was too ambiguous. Another criterion was that books were published as picture books which could be read with children in a way that other picture books would. For this reason, we excluded five 'Do-it-yourself' type books which were more like pamphlets or slideshows. Finally, we excluded *A Girl Like Any Other* (Labelle, 2013) as it is for a slightly older audience.

All books deemed to fit the criteria were included in the analysis, totalling 21 picture books (see Table 1). 15 of these books were published in 2012-2015. 16 of the books focus on human trans characters, where the key characters are trans girls (10), trans boys (3), trans women (1), and trans men (2). In addition, one book (*The Gender Fairy*) includes a trans boy and a trans girl, and another book (*All I Want to Be is Me*) features multiple characters, with one page about a trans boy. The species change books focused on transitions from fairy to goblin, kitten to puppy, and leopard to lioness (i.e. species and gender change). All of the books originate from the US, apart from *When Kathy is Keith* and *Muffy was Fluffy* which are both from Canada, and *The Gender Fairy* which is from Australia. Hard copies of each book were purchased via Amazon, the Book Depository, or the publisher's website for analysis.

[insert Table 1 here]

We note that in addition to books featuring trans characters, we also identified over a dozen additional books that featured gender diverse characters. We made the decision not to include these in this analysis so as to resist the conflation of trans and gender diverse experiences.

## **Analysis**

A thematic analysis of the 21 books was conducted. The authors read each book and made notes independently concerning the main themes in each book. These were then collated and mutually agreed upon key themes were identified. In this chapter we analyse the three key themes: 1) adherence to a binary model of gender, 2) 'appropriate' gendered clothing, behaviours, and interests, and 3) the reliance on professionals for diagnosis. Indicative extracts from the books are included in the analysis below.

### ***Adherence to a Binary Model of Gender***

A key theme in many of the books (n=18) was the reliance on a gender binary, where there were only two gender options discussed. In other words, the gender of trans characters was largely discussed as within the binary categories of either male or female. Given our focus in this chapter is solely on books featuring trans characters (i.e., not gender diverse characters), a focus on gender as a binary category may to a degree be understandable. However, a gender binary was reified as though it was 'natural', rather than a particular social construction. This framing of gender as a naturalised binary impacted on how being trans was explained to readers, for example:

I have a girl brain but a boy body.

This is called transgender.

I was born this way!

*(I Am Jazz n.p.)*

The Wish Captain explained that sometimes, someone was born looking like a boy, but had the heart and mind and soul of a girl inside. Or they might be the reverse: the body of a girl, with the

spirit and thoughts and feelings of a boy.

*(The Adventures of Tulip Birthday Wish Fairy n.p.)*

In these two extracts boys and girls are treated as paired opposites. Indeed, in the second extract the language of 'reverse' is used to depict males and females as naturally occurring opposites.

One consequence of the binary pairing of boys and girls was that the books were then left to account for why someone would be on the 'wrong' side of the binary. In many of the books this meant that the language of pathology was introduced, such as:

As time passed, most of her friends and family understood that feeling like a girl wasn't Hope's choice at all.

It was just who she was.

She didn't choose to be born in the wrong body.

*(Be Who You Are p. 27)*

My mommy sat down with me and explained to me that nature made a mistake and she should have been born a boy like me.

*(My New Daddy n.p.)*

In these extracts, the language of 'wrong', and 'mistake', while seemingly intended to provide readers with an account of being trans that promotes inclusion (i.e., if 'nature made a mistake', then the individual cannot be blamed), they nonetheless serve to construct being trans as a problem, and specifically that trans bodies are wrong. Trans people themselves have explored the ways in which this language of 'wrong bodies' impacts upon how they see themselves, suggesting that it may contribute to unhappiness for some trans people who feel that they should 'correct' the 'mistake', but that in some cases and contexts this is not a readily available option (Erickson-Schroth, 2014).

Our findings presented within this theme confirm Lester's similar argument in her analysis of three of the books we have analysed (*10,000 Dresses*, *Be Who You Are*, and *When Kathy was Keith*):

[c]hildren's books that feature transgender children as main characters also maintain normative, binarist ideas about gender. These stories present the idea of two opposite genders and no other options. The dominant narrative is that of a girl trapped in a boy's body or, less commonly, vice versa. (2014 251)

Along with the construction of a binary gender for characters, many of the books focused on 'appropriate' gendered clothing, behaviours, and interests, a topic we take up in the following theme.

### ***'Appropriate' gendered clothing, behaviours, and interests***

Clothing, behaviours, and interests were similarly often framed in the books in terms of gender 'appropriateness' (n = 18), again reinforcing gender binary categories, a point that has been noted in relation to feminist picture books more broadly (Davies, 2003). Books in the sample frequently drew upon the idea of 'boys' things' and 'girls' things', either explicitly or implicitly.

Clothing was a key area in which this occurred in the sample of books. This was especially the case with regard to trans girls, where dresses featured strongly as key signifiers of what being a girl means. Dresses were sometimes explicitly contrasted with 'boy clothes' and sometimes, for trans girls, as clothing which is only initially allowed by parents at home, which seems to imply the need to transition before wearing such clothes in public:

Sometimes my parents let me wear my sister's dresses around the house. But whenever we went out, I had to put on my boy clothes again. This made me mad!

*(I Am Jazz n.p.)*

Every day after school Nick came home and put on what he liked. He had all kinds of dresses, but he liked the ones with ruffles the best.

*(Be Who You Are p. 12)*

Over the next few months, Kayla's family and friends dropped off dresses, skirts, and shoes for her. Kayla's mom took her to get a new hairstyle and manicure at the beauty salon. Kayla couldn't stop looking in the mirror and smiling!

*(When Kayla was Kyle p. 4)*

She didn't want to wear a hat and vest and boots. She wanted to wear a pretty dress and stockings and a tiara. She didn't want to be a cowboy; she wanted to be a princess.

*(But, I'm Not a Boy! n.p.)*

Similarly, a book which includes a character who is a trans boy emphasised the importance of clothing:

I'm the kid who's great at soccer,  
For Christmas I got cleats,  
When Grandma tried to get me in a dress,  
I told her my new name is Pete

*(All I Want to Be Is Me n.p.)*

Importantly, in critiquing these books for their emphasis upon trans children wearing gender normative clothing, we are not intending to undermine the autonomy of trans people wearing clothes that they feel comfortable in, and which reflect social norms about their gender. Rather, our point is that most of the books depicted only trans young people who wore (or desired to wear) gender normative clothing. For readers for whom this is not their desire, the books may be experienced as exclusionary or not representative.

The significance of clothing in regards to gender also featured in the few books about trans adults, such as in the following example:

After our talk, my mommy started buying men's clothes, and dressing like a daddy. She also started going by a new name, and I started calling her daddy.

*(My New Daddy n.p.)*

In addition to clothing, behaviours, and interests were also frequently divided by normative gendered behaviours, with stereotypically male and female behaviours contrasted:

As I got a little older, I hardly ever played with trucks or tools or superheroes. Only princesses and mermaid costumes.

My brothers told me this was girl stuff. I went right on playing.

*(I Am Jazz n.p.)*

Sarah didn't like playing war. She hated fighting more.

She wished she could play with other girls. Where they could all play dress up and take care of their dolls together. Then she'd be happy as well.

*(But, I'm Not a Boy! n.p.)*

Her old boy's ice skates had been replaced by pretty figure skates, and her soccer uniform was for the girls' team.

*(The Adventures of Tulip Birthday Wish Fairy n.p.)*

Chris loved trucks, cars, Legos, mud and art, and cowboy boots.

*(About Chris n.p.)*

Andrea loved to be a boy on backwards day. She wanted to be a boy everyday [sic]. She kept her hair cut short and always wore dirty sneakers or cowboy boots. She loved fishing and exploring and playing baseball, and almost all of her friends were boys.

*(Backwards Day p. 23)*

It is notable that this type of binary thinking about what properly constitutes behaviours for boys and girls would otherwise be challenged as reductive. In the context of trans children, however, and as we noted above with regard to clothing, it may be important for trans children to engage in stereotypical



behaviour precisely because it affirms their gender. This is a dilemma discussed by a mother of a young trans girl who was criticised by her friend for giving her daughter Barbies to play with. She asks:

Do I wear my trans-ally hat and agree to the Barbie doll in order to validate her heartbreakingly fragile sense of entitlement to membership in the girl club?... Or, do I don my feminist hat and say *no* to Barbie, thereby limiting the possible negative effects on her self-esteem and body image? (gendermom, 2013, emphasis in original).

Again as with regard to clothing, our concern is not to police what should be 'acceptable' behaviours for trans children. Rather, it is to suggest that the narrow range of behaviours depicted in the books may not always be intelligible or applicable for all readers. This is notable given the fact that it reflects the ways in which some trans adults have reported experiencing pressure to frame their childhoods in order to validate their gender. For example, Michael Young, a trans\* man, discusses this in relation to his own life:

Many of us boast about hating dresses from an early age, or about wanting to be Spiderman for Halloween like that somehow validates our masculinity. Like we have to dress up our childhood as a stereotypical boyhood in order to be real, or to be taken seriously. (2013)

Given the injunction to present a normative gendered narrative in order to secure support for gender affirming hormones and surgery (Speer and McPhillips, 2013), this is perhaps unsurprising. Nonetheless, we would suggest that normative gendered expectations potentially limit how some trans people are able to express or feel affirmed in their gender, even if for some young trans people (for whom a binary model is their experience) it may be affirming.

Importantly, this critique of gender normative and binary representations of trans characters is not limited to trans characters in the books. Illustrations of the protagonists' friends, classmates, and families, were typically of, for example, cisgender girls with long hair wearing skirts or dresses, and cisgender boys with short hair. This type of representation, we would suggest, reinforces the naturalisation of social and cultural ideas about what girls and boys should look like.

### ***Reliance on Professionals for Diagnosis***

In this final theme, we explore the reliance on professionals for diagnosis, which was another common trope that appeared across eight of the books. For the most part, these professionals were referred to vaguely as 'doctors', who in some cases appeared to be therapists, in others surgeons. In some books, professionals were more creatively termed, such as a 'backwardsologist' (*Backwards Day*) and a 'Wish Captain' (*The Adventures of Tulip Birthday Wish Fairy*).

Professionals were framed as significant in terms of gender transition (or in some cases species transition), both in terms of understanding and learning about gender. In other words, in many cases professionals were framed as necessary to affirm the protagonist's gender and as a required step in transitioning:

Mom and Dad took me to meet a new doctor who asked me lots and lots of questions. Afterward, the doctor spoke to my parents and I heard the word 'transgender' for the very first time.

(*I Am Jazz* n.p.)

Mom and Dad had a great idea. His family went to see a friend who was easy to talk with. Dr. Bee was a special person who talked with kids who felt like they were born in the wrong body. She liked to play games, color pictures and help when kids had problems. Nick liked playing with Dr. Bee.

(*Be Who You Are* p. 10)

Kathy's parents speak to several doctors and other parents about Kathy wanting to be a boy. They are surprised to find out that they are not alone. There are other children who feel exactly like Kathy does.

(*When Kathy is Keith* p. 24)

Andy's parents said: 'But what shall we do? How do we get Andy to turn back into Andrea?'

The backwardsologist looked at them like they were very confusing. He replied 'what do you mean? It's been done! The miracle of backwards day strikes again. There's no going back. Now you have this wonderful son! Travel safely home.'

*(Backwards Day p. 6)*

'So David is a girl inside,' said Tulip. The Wish Captain nodded yes and said, 'And we're going to help her. We start by calling her by the name she chose, Daniela. It shows we like her and believe in her. And then, As Wish Fairy, here is what you can do: [a lengthy list of instructions follows]'

*(The Adventures of Tulip Birthday Wish Fairy n.p.)*

Professionals were also discussed in terms of medical intervention and surgery, although notably in none of the books with children as protagonists:

My daddy went to go see Doctor Voltaire, so that he could start looking more and more like a daddy and less like a mommy.

After some time, my new daddy went to the [sic] see Doctor Voltaire again. He needed to have an operation to make him become a boy like me.

*(My New Daddy n.p.)*

So with the help of her owner, she went to a special pet doctor.

The doctor worked on her face. They made her nose longer and adjusted the way her eyes are.

They fixed her tail, so that she could wag it, and they gave her pills so that her fur will become thick like that of a dog.

Then she saw a voice doctor who taught her how to bark.

*(Muffy was Fluffy n.p.)*

What is particularly clear is the linking of professionals with pronoun changes in five of the books. The overall sequence of this was often a declaration by the protagonist to their family about their gender, a visit to a professional, and then a change of pronoun to the protagonist's asserted gender. Changes in presentation and clothing usually occurred around the same time as the pronoun change. For example, in

*My New Mommy* and *My New Daddy* (which are essentially the same story), the child narrator tells of their parent's change in presentation in relation to hair, the parent talks to the child about their gender, there is a change in clothing and a gendered-parent name change (Mommy/Daddy) on the same page, and then the pronoun is changed when seeing the doctor for the first time (which is just before a depiction of 'the operation').

Again, as was the case with regard to our point above about the expectation of gender normative presentations on the part of professionals, it is realistic that the books portray professionals as having a key role to play in the lives of trans people (Speer and Parsons, 2006). At the same time, however, we would emphasise that many trans people challenge the requirement of diagnosis, and the role of gatekeeping by professionals in terms of accessing services (Burke 2011; Whittle, Turner, Combs, and Rhodes, 2008). As such, that the books reify this role potentially instructs trans young people and their families to accept as a given that this will occur.

## **Discussion**

As we noted in the introduction, there has been little analysis of picture books featuring trans characters. This chapter has identified three key themes in the 21 books we found with trans characters which had been published up until the end of 2015: 1) adherence to a binary model of gender, 2) 'appropriate' gendered clothing, behaviours, and interests, and 3) the reliance on professionals for diagnosis. We have argued that books which use ideas about having a 'girl brain' in a 'boy body' (i.e., *I Am Jazz*) and being 'born in the wrong body' (e.g. *Be Who You Are*) are particularly problematic, as are those which position a professional's affirmation of gender as central to the storyline. However, it is important to note that the themes in the books we examined are similar to current broader cultural representations and understandings of trans people, such as in documentaries which utilise the language of 'wrong body' (for a critique see e.g. McConnell, 2015). Our point is not to reify such representations, but rather to suggest that the books we examined reflect (as well as reinforce) such representations, and that to a degree this is understandable.

Given our concerns about the books, there is clearly a need for a more diverse range of stories to be published, and for these to be readily available to children in places such as schools and public libraries. Certainly there was a degree of diversity in the books we examined. For example, books like *My New Daddy* and *My New Mommy* are potentially useful to support children who have a parent who is transitioning, just as books that focus on bullying are useful for children who have similar experiences. Books such as *When Kayla was Kyle*, which depict a very sad story about loneliness, bullying, and a fear of her father, however, may perhaps be too negative for some children, even if representative of the experiences of some young people. Yet despite this relative diversity in terms of stories, there was little diversity in terms of characters, with all of the characters in some way conforming to the representations of trans people outlined above. However, it should be noted that some of the more recent books, such as *The Gender Fairy*, provide more complex pictures of what it means to be trans.

It was also evident that there was little diversity in the books more broadly. In nearly all of the books the human protagonists were depicted with white skin. The only exceptions were Pete in *All I Want to Be Is Me* and the trans girl in *The Gender Fairy* who may be viewed as African American and Aboriginal Australian respectively, and the characters in *Backwards Day* who are depicted as different colours (e.g. the protagonist is purple), although the drawings still appear to reflect largely white characters. This lack of diversity is particularly notable in *I Am Jazz* where the character of Jazz in the book has a much lighter skin colour than Jazz Jennings herself. Thus books with trans characters reflect findings about the dominance of white characters in picture books more broadly (e.g. Bradford, 2007; Joshua, 2002), as well as in picture books with LGBT characters where there is often a clear 'whitewashing' (e.g. Lester, 2014). In addition, in our analysis of picture books featuring trans characters, all of the child protagonists shown with parents had a mother and a father (with the notable exception of *A Princess of Great Daring* where Jamie has two mothers which appear on one page) and all of the characters were depicted as able-bodied. As Epstein critiques:

children's books do not seem to recognise that it is possible to have multiple identities and, in particular, to have multiple minority identities, i.e. that many people live at the intersections of identities. Characters may be lesbian, gay, bisexual, or transgender, but they seemingly cannot be both that and also, for example, Muslim and/or Chinese and/or dyslexic and/or working-class. It

is as though children's books can only handle one deviation from the supposed norm at a time (2013, p. 132).

While we have identified a number of issues with the books, it is important to note that there is anecdotal evidence that some trans young people and the family members of trans people find them useful. A book released after our audit titled *Introducing Teddy: A story about being yourself* (Walton and MacPherson, 2016), for example, was written by the cisgender daughter of a trans woman for her young son, because of the limited availability of books with trans parents and characters. In a news media report about the family, picture books featuring trans characters are depicted as an important resource for children (ABC, 2015). Furthermore, an Australian television documentary included a segment featuring a 7 year old trans girl reading the book *Be Who You Are*, where she reiterates the title message to articulate her own experiences (SBS, 2013). Similarly, an episode of the reality docu-series *I Am Jazz* shows a 27 year old trans man thanking Jazz for writing her book because it makes it easier for him to discuss being trans with other people. He says 'having your book back when I was 5, 6, or 7 would've changed it for me and maybe could've helped someone like my mom understand' (*I Am Jazz*, 2015, Episode 5, original US airdate 29 July 2015).

As such, we believe it is important to go beyond our own interpretation and analysis of these books. In particular, we are interested in how such books may be potentially useful sources for exploring trans issues and characters with cisgender children, particularly as a way of creating inclusive school cultures (see Bartholomaeus and Riggs, 2017). As others have found in relation to feminist picture books more broadly, children have diverse understandings of messages in books which to adults may seem self-evident (e.g. Bartholomaeus, 2016; Davies, 2003). There are currently only a small number of publications exploring (cisgender) children's understandings of picture books with trans characters. The two publications we have found include mention of *10,000 Dresses* (Paterson, 2015; Ryan, Patraw, and Bednar, 2013). Ryan, Patraw, and Bednar (2013) found that picture books with trans characters (as well as other texts) were useful for teaching a class of third and fourth grade elementary school students in the US about gender diversity and trans experiences (see also, Martino and Cumming-Potvin, 2016). They argue that:

[c]hildren in this study made deep and lasting connections with the characters they read about. Especially in the absence of a teacher's personal lived experience with gender diversity, these texts do an excellent job of assuring the topic is connecting to children's lives. (Ryan, et al., 2013: 102)

In 2006-2008, the *No Outsiders* project in the UK used picture books with themes about gender and sexuality diversity to promote equality (e.g. DePalma, 2016), emphasising the importance placed on this medium. Primary school teachers were given resource packs of 27 picture books which they chose from to read with their students. However, while some of the books explored gender diversity, no books with trans characters were included (given the project preceded the publication of picture books featuring trans characters, aside from *Pearl's Christmas Present*). Thus, following our audit, the next step in our research was to conduct book reading sessions to see how a class of Reception and Grade 1 children in Australia understood the books, and to explore how they might be useful for teaching about trans people's lives. These sessions suggested that the books were useful for encouraging discussion and exploration of trans people's lives, and that the children had a growing sense of understanding over the sessions. However, in some ways the children reiterated the framings of the books we have critiqued here in terms of the constructions of binaries (girl/boy) and gender-typed clothing and hair length (for findings, see Bartholomaeus and Riggs, 2017).

Finally, following Chapman (2007, 2013), and despite our concerns about some of the books examined in this chapter, it is important to promote the inclusion of books featuring trans characters in schools and public libraries (see also Lukoff, 2015; Naidoo, 2012). In her research in the UK, Chapman (2007, 2013) found that of the public libraries she examined, only one had holdings of books featuring trans characters, and this library only had one such book. While, as we have argued in this chapter, some of the representations of trans people in children's picture books currently available may be problematic, it is nonetheless vital that trans young people in particular see themselves reflected in the world around them. This suggests to us both the importance of increasing library holdings that feature trans characters, but also the need for the continued production of children's books that include a more diverse range of representations of trans people, and which engender alternative ways of representing trans people's lives to young people in general.

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## Tables

Table 1: Books with trans characters featured in analysis (2004-2015)

<b>Title</b>	<b>Author/Illustrator</b>	<b>Year</b>	<b>Publisher</b>
<i>10,000 Dresses</i>	Ewert and Ray	2008	Seven Stories Press
<i>About Chris</i>	Benedetto	2015	CreateSpace
<i>The Adventures of Tulip Birthday Wish Fairy</i>	Bergman and Malik	2012	Flamingo Rampant
<i>All I Want to Be Is Me</i>	Rothblatt	2011	CreateSpace
<i>Backwards Day</i>	Bergman and Diamond	2012	Flamingo Rampant
<i>Be Who You Are</i>	Carr and Rumback	2010	AuthorHouse
<i>But, I'm Not a Boy!</i>	Leone and Pfeifer	2014	CreateSpace
<i>The Gender Fairy</i>	Hirst and Wirt	2015	Oban Road Publishing
<i>Goblinheart: A Fairy Tale</i>	Axel and Bidlespacher	2012	East Waterfront Press
<i>I Am Jazz</i>	Herthel, Jennings, and McNicholas	2014	Penguin
<i>Muffy was Fluffy</i>	DuBois and Grenier	2012	PublishAmerica
<i>My Favorite Color is Pink</i>	Benedetto	2015	CreateSpace
<i>My New Daddy</i>	Mossiano and Mossiano	2012a	Spun Silver Productions
<i>My New Mommy</i>	Mossiano and Mossiano	2012b	Spun Silver Productions
<i>Pearl's Christmas Present</i>	Wurst	2004	Pearl and Dotty
<i>A Princess of Great Daring!</i>	Hill-Meyer and Toczynski	2015	Flamingo Rampant
<i>Rough, Tough Charley</i>	Kay and Gustavson	2007	Tricycle Press
<i>The Royal Heart</i>	McGoon	2015	Avid Readers
<i>When Kathy is Keith</i>	Wong	2011	Xlibris
<i>When Kayla was Kyle</i>	Fabrikant and Levine	2013	Avid Readers
<i>When Leonard Lost His Spots: A Trans Parent Tail</i>	Costa and Shupik	2012	My Family!