

ANNA KANG'S PICTURE BOOKS: INCULCATING YOUNG MINDS WITH SOCIAL-EMOTIONAL LITERACY

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ABSTRACT

Picture books, as one of the genres in children's literature, have been produced and reproduced with a wide range of themes: relationships (family and friendship), emotions (accepting and compassion), behaviors (generosity, persistence), life transition (growing up, grief) and more. Picture books promote social-emotional literacy – how to behave and interact with humans and the environment – and display multimodal narrative techniques – verbal and visual texts. Research has proved that using picture books in formal classes for young learners helps in vocabulary acquisition. Moreover, the enchanting stories of picture books elevate the moral of understanding diversities. This study used library research to discuss how picture books promote literacy and how narrative styles build social emotional learning. Several sample picture books by Anna Kang were examined in terms of aspects of language play, such as the use of verbal and visual texts and the social issues they represented. The discussion exposes picture books as a medium that encourages social-emotional literacy.

Keywords: Anna Kang, picture books, social-emotional literacy, verbal and visual texts

BACKGROUND

The existence and the development of picture books production as children's literature has been an open field for review – “descriptive, analytical, and sociological” (Horning as cited in Matulka, 2008, p. 23) – being evaluated to be nominated as important booklist – awards such as Randolph Caldecott Medal and Hans Christian Andersen Award – and become a most critical media in vocabulary acquisition (Larragueta & Ceballos-Viro, 2018), developing literacy skills (Matulka, 2008) particularly visual literacy (Callow, 2020) social-emotional literacy (Harper, 2016) and critical literacy (Demoiny & Ferraras-Stone, 2018) American Library Association describes

[a] picture book for children, as distinguished from other books with illustrations, is one that essentially provides the child with a visual experience. A picture book has a collective unity of story-line, theme, or concept, developed through the series of pictures of which the book is comprised. (as cited in Matulka, 2008, p. 3)

Matulka, in *A Picture Book Primer: Understanding and Using Picture Books* (2008), stated that although picture books are designed for children, the narratives can be consumed by all age's readers. Moreover, picture book, as a format in Children's Literature, is different from illustrated book and picture storybook. The three present visual elements are as follows:

picture books have illustrations on every page, with art almost dominating the text; picture storybooks also have illustrations on every page, but with larger blocks of text; and in illustrated books the text dominates the page, with pictures playing a supporting role. (Matulka, 2008, p. 116)

From this classification it implies that image and text in picture books have different functions from the others; the image is not the repetition of what is written verbally and the text is not the expression of what is illustrated visually. Meaning, then, is formed by the dialogue between the two.

With the aesthetic of visual elements and enchanting stories, picture books have become effective media for didactic techniques in delivering moral lessons (Larragueta & Ceballos-Viro, 2018). The characteristics of picture books are the combination of picture and text in telling stories within thirty-two pages; visual elements include shapes, colors, and layouts; and verbal elements vary in forms of verse, poetry, lullabies, nursery rhymes, and the narrative in forms of fables, fairy tales, folktales, legends, myths (Matulka, 2008). These characteristics, thus, help develop readers' literacy skills. The benefits of reading high-quality picture books cover vocabulary acquisition, visual literacy, social-emotional literacy, and critical literacy. The first benefit of reading picture books, proven by Larragueta & Ceballos-Viro, who conducted a study in an EFL classroom, is that students engage with the stories so and so that “they acquire vocabulary almost unconsciously” (2018, p. 5). In this case, literacy – the ability to read and write – is developed through the use of simple words. The second benefit is that readers comprehend information by connecting the relationship of picture-text relationship on every page; this skill of interpreting meaning from the image provided is called visual literacy (Callow, 2020). As the stories presented in picture books resonate with the kid readers' daily lives, picture books offer the third benefit, which is social-emotional literacy (Harper, 2016). Social and emotional learning is at the core of effective teaching, which allows children to identify the characters' feelings and model how they handle

conflicts. “Reading high-quality literature with children can heighten their awareness of emotions, foster sensitivity to others’ feelings, encourage tolerance, promote empathetic behavior toward others, and reinforce moral development” (Harper, 2016, p. 85). Through the work of verbal-visual texts, sensitive issues such as racism, gender bias, and social injustice are delivered to be comprehended by situating themselves in the fictional characters’ experiences. Here is the fourth benefit of reading picture books – critical literacy – where the readers build the knowledge “to better understand power, inequity, and injustice in human relationship” through the dramatic conflict presented in picture books (Demoigny & Ferraras-Stone, 2018, p. 65).

Many previous studies demonstrate that a range of perspectives and elements of picture books are discussed and scrutinized. Wu (2019) reported that within 26 years (1992 and 2017), four common composite themes consistently emerged from the picture books, both the worldwide and Asian trends: (a) reading intervention for young children; (b) toddlers’ transference through picture book illustrations to the real world; (c) gender equity issues; and (d) special education concerns. Iordanou and Mattock (2022) indicated that showing the pictures or reading and showing the pictures simultaneously can help children recognize intense emotions. Papen and Peach (2021) explored how 10- and 11-year-old primary school children engage with a picture book about a refugee boy from Somalia. They suggested that the children’s emotional engagement with the story was pivotal to their making sense of the book and their critical discussion of the issues the story raised. Thus, the idea of picture books concerning social issues is rudimentarily multimodal.

To discuss and affirm the issues of Black joy, Blackness, and Black identity in picture books, Buchanan et al. (2021) described a theory-into-practice approach in their classroom. Additionally, picture books are crucial in developing identities – including gender roles – in children. In line with this study, Rehmat and Umar (2022) scrutinized five picture books authored by Pakistani writers were selected to see how gender is portrayed through language. In contrast to previous studies, this research emphasizes that parents and teachers must choose gender-neutral literature for children. More specifically, De Sarlo et al. (2023) studied the role of mothers and their representation in seven picture books in Spain. Through a systemic functional-multimodal discourse analysis applied to picture books, the research seeks to provide a comprehensive view of the representations of the mother’s role as a paradigm of the changes observed in Spanish society. It focuses on how her voice, emotions, and connections to other family members are represented.

Previous research clarifies that young children acquire language through the speech they hear. More statistical vocabulary diversity and linguistic exposure may be related to improved linguistic outcomes. The text of picture books that adults read aloud to children is one potential source of linguistic diversity. Through simple activities such as read-aloud, storytelling, and book reviews, students learn how to get along in a group, develop self-control, and give and receive feedback, all while becoming confident readers and learners. For that reason, English particularly emphasizes the value of incorporating multiple mediums into lessons to help students relate to and understand literature. Hence, with the help of picture books, students can analyze, evaluate, and eventually create their multimodal thoughts. Therefore, education is analogous to picture books as multimodal insights; teachers can emphasize the connection between reading and writing; students start reading like writers and have control over what they read and write; it becomes a tremendous

motivation. Its adherents perceived picture books as remarkably significant for children's literacy, where students are supported and fully engaged in learning, and everyone can reach their potential.

Based on the importance of reading picture books, as mentioned by the experts above, this study reviews the functions of several picture books. Anna Kang, together with her husband, Christopher Weyant, as the illustrator, has produced 11 titles, some are: *You Are (Not) Small* (2014), *That's (Not) Mine* (2015), *We Are (Not) Friends* (2019), *It Is (Not) Perfect* (2020), *I Am (Not) Scared* (2017), and *This Is (Not) Enough* (2022). Kang's work *You Are (Not) Small* (2014) won the Theodor Seuss Geisel Award (2015), like the other titles mentioned previously, depicts a new perspective of the word "not"; the word combines with visual elements challenge the readers to accept differences as natural causes yet not a reason for boundary. This study is limited to the issues of literacy and social-emotional learning. The research questions are: 1) How do picture books promote literacy and moral values? 2) How do the narrative styles work in building social-emotional learning? The findings deepen the current understanding of the importance of picture books in promoting literacy concurrently with moral values. This study also advances the subject by illuminating the role of narrative styles in fostering social-emotional learning. Furthermore, having considered the previous studies on picture books, this research provides readers or educators with new insight into the processes of thinking, feeling, and speaking they might anticipate becoming a part of critical literacy lessons concerning the use of picture books in critical literacy pedagogy and literacy for pleasure – inculcating young minds with social-emotional literacy.

RESEARCH METHOD

Although moral values in picture books have been widely explored, the study of social emotional literacy in picture books has received little attention from the academic world, especially regarding Indonesian. This paper investigates several picture books written by Anna Kang: *You Are (Not) Small* (2014), *I Am (Not) Scared* (2017), *We Are (Not) Friends* (2019), and *It Is (Not) Perfect* (2020). This study was carried out by employing grounded theory – collecting rich data on a topic of interest and developing theories inductively, and narrative research – examining how stories are told to understand how participants perceive and make sense of their experiences.

This study aims to provide a panoramic view of the social-emotional representation in picture books as a multimodal discourse. Consequently, there is a need to consider picture books' roles and benefits to inculcate young minds with social-emotional literacy. Research from various disciplines of study has demonstrated the multipurpose and visual nature of children's picture books. This paper contends that for researchers and educators to begin comprehending the intricacy of picture books and their function in educational contexts, various analytical frameworks must be orchestrated. Consequently, this study was performed by the multimodal assessment of picture books (Callow, 2020) and social-emotional literacy (Harper, 2016) and the learners' literacy skills in an EFL classroom (Larragueta & Ceballos-Viro, 2018). This research outlines three different analytical frameworks that can be applied to studies on modern picture books as multifunctional materials. Each framework incorporates various illustrations, design elements, and written language, employing several theoretical lenses to highlight

particular characteristics of picture books. Simply put, picture books' narratives, illustrations, and social-emotional frameworks encompass the analysis.

DISCUSSION

Based on the presentation of the materials in the introduction, the prominent features of picture books are: the verbal text is less than the visual text in which the two complement each other, the stories' conflicts represent kid readers' experiences, and the narratives enhance social-emotional literacy. Anna Kang's picture books *You Are (Not) Small* (2014), *I Am (Not) Scared* (2017), *We Are (Not) Friends* (2019), and *It Is (Not) Perfect* (2020) share similarities in narrative style. The four books utilize the same main characters; though they are unnamed, they can be differentiated through body sizes and colors: the brown big bear and the purple little bear. At the beginning of the stories, they appear to be in contradiction, not only in physical appearance but also in opinions, yet at the end of the story, they always make up. *You Are (Not) Small* (2014) consists of 30 pages that point out someone's physical condition. The story can be summarized: A brown bear claims that a purple bear is small – the purple bear insists that he is not small; instead, the brown bear is big – they both argue and bring their friends alike to allege their view – a much bigger bear arrives with a much smaller bear – they stop arguing. *I Am (Not) Scared* (2017) consists of 30 pages about admitting being scared of riding a roller coaster. The story can be summarized: the purple bear accuses the brown bear of being scared – the brown bear denies it and throws the accusations back on the purple bear – they try to deny the current feeling – they ride the roller coaster together and admit to being scared. *We Are (Not) Friends* (2019) consists of 37 pages about making new friends. The story can be summarized: a blue rabbit comes while the brown and purple bears get ready to play – the blue rabbit and the brown bear get along well, and the purple bear feels left out – the blue rabbit and the purple bear get along well, and the brown bear feels left out – they find another idea to play together. *It Is (Not) Perfect* (2020) consists of 29 pages about building a perfect castle sand. The story can be summarized: the purple and blue bears build a small castle sand on the beach – the purple and the brown bears alternately think it needs an improvement – their friends come one by one, adding things to the castle, but the wave demolishes it – the brown and purple bears are left, and they build a small sand castle.

The four stories provide a picture book's features: the verbal text is minimal, yet the visual text tells more, the conflicts mimic kid readers' daily experiences, and the narratives promote social-emotional learning. For the first feature, verbal and visual texts complete each other. The kid readers are presented with a binary opposition, emulating our society's normative understanding of reality, such as big-small, scared-brave, and perfect-imperfect. The truth that our world cannot be simplified into binary is deliberately represented by the use of (Not) in each title. As the word is presented in parentheses, the negative meaning of "not" is secluded; when something is the opposite, it does not reduce its meaning of what it is. The phrase (Not) in the title *You Are (Not) Small* (2014) symbolizes that something can be both small and, at the same time, not small. The same function applies to the other titles: *I Am (Not) Scared* (2017), *We Are (Not) Friends* (2019), and *It Is (Not) Perfect* (2020). This language play of putting the word *not* in parentheses delivers the readers to various standpoints; everything can have a different meaning depending on the points of view, although using binary to create meaning is the initial semantic

level of perceiving things. Given the multimodal nature of the picture book, Montag et al. (2015) stated that individual picture books typically include a greater variety of word forms than length-matched, child-directed conversations. Unlike child-directed speech, picture books have a greater variety of word kinds. For children, the text of picture books may be a valuable source of vocabulary – a mechanism that underlies the language benefits associated with reading to children.

The second feature of picture books is presenting conflicts that mimic the kid readers' experiences, which can be seen in the main character's reasons for arguing. In *You Are (Not) Small* (2014), each of the main characters cannot stand being pointed out of their physical bodies; in *I Am (Not) Scared* (2017), they feel reluctant to admitting their current feelings; in *We Are (Not) Friends* (2019), they face difficulty when a new character comes between them; and in *It Is (Not) Perfect* (2020), they try hard accomplishing perfectness to gain acknowledgement. These conflicts are exhibited by using the binary standpoint of the two main characters. Each time they have different opinions, they are illustrated in separate pages: the brown bear on the left while the purple bear on the right or vice versa. Understanding these conflicts, closely related to social-emotional literacy, is crucial for young learners to help children articulate their questions, communicate their knowledge, and relate to each other's feelings.

The third feature of picture books is embedding social-emotional literacy in the narratives. When the kid readers relate the story's conflict to their personal experience, they learn how to manage themselves if they ever face the same conflict by mimicking how the main characters resolve the conflicts. In *You Are (Not) Small* (2014), the main characters realize their opinions on each other's physics are not essential. Whatever the state of someone's body is, needless to be pointed out, they need to embrace diversity as a part of being alive; they resolve the conflict by having lunch together. In *I Am (Not) Scared* (2017), the characters realize that admitting being scared is better than denying it by associating the current feeling with things that are not happening. They resolve the conflict by being honest and supportive. In *We Are (Not) Friends* (2019), the characters realize that making a new friend can make the old one feel left behind. They resolve the conflict by sharing and negotiating. In *It Is (Not) Perfect* (2020), the characters realize that achieving perfectness to gain acknowledgement is not worth having fun together. Though working hard is mandatory, appreciating little things is necessary to enjoy the current moment. They learn to resolve the conflict by accepting their capacity. Thus, the resolution of the narrative in each book teaches the readers to understand someone's opinions and feelings to enjoy the togetherness in diversity.

As stated before, Anna Kang's books accentuate binary to deliver meanings: there is always a different opinion, diversity should be embraced, and it is essential to make up after having arguments.



Figure 1: Looking for Back Ups to Win Argument

Note. The main characters bring friends alike to insist each other's awareness of physical body.

From *You Are (Not) Small* (pp. 10-11), by Anna Kang, 2014, *Two Lions*.

The main characters (Figure 1) are placed on different pages, the purple bear on the left and the brown bear on the right; each is accompanied by their friends who look similar in color and size. In the verbal text, the characters' utterances are described with illustrations of the characters' small and big body sizes, "You are all big! You are all small!" (Kang, 2014, p. 10). Here the verbal text, the words *big* and *small*, is indeed in accordance to the visual text, the images of big bears on the right and small bears on the left. By using this method, the book promotes literacy in which the kid readers are able to gain meanings by associating words with the images. This explication delineates how social-emotional learning concurrently extends literacy lessons for young children. Dowdall et al. (2020) stated that reading picture books benefits children's language development. Picture books challenge creativity, critical thinking, cognitive, and affective involvement. However, Rosenblatt contended that before analyzing literature for other objectives, readers must first experience it as life (as cited in Wolf et al., 2011). Picture books are one of the children's initial exposures to literacy and art because they harmonize text and pictures. When reading a picture book, readers switch back and forth between the picture and the text. Lewis stated, "a picture book story is never to be found in the words alone, nor the pictures, but emerges out of their mutual inter-animation" (Lewis, 2012, p. 36). In other words, a picture book is a stunning art requiring readers to comprehend verbal and visual elements.

Moreover, the use of exclamation marks in Figure 1, "You are all big! You are all small!" (Kang, 2014, p. 10), symbolizes the characters' emotion that is presented by the visual text; though the purple bears are small and the brown bears are big, they seem reluctant to accept each other's perceptions for several reasons. First, it is uncomfortable to be pointed out of our physics; it is as if it were a mistake. This discomfort is displayed by the characters' annoyed facial expressions marked by the rising eyebrows and body gestures, pointing hands, hands on the hips and arms folding across the chest. Second, we tend to see things from our standpoints, justify our thoughts by looking for similarities from our community, and seek agreements from them. This is visualized by the groups of bears that accompany the small purple bear and the big brown bear.

This discomfort of encountering someone's opinion should be voiced, yet if it is not received well, the individual may become frustrated.



Figure 2: Getting Upset for Being Ignored

Note. The main characters scream their thoughts on each other's physic. From *You Are (Not) Small* (pp. 14-15), by Anna Kang, 2014, Two Lions.

Here, the verbal texts "SMALL!!!" and "BIG!!!" (Kang, 2014, pp. 14-15), utilizing uppercase and three exclamation marks, support the visual text, the characters' open wide mouths and hands on the air (Figure 2). The words proclaim the feelings of upset, frustrated, or mad. This scene mimics how kid readers may run into unexpected things, and sometimes people around fail to understand the limited words they say to explain their feelings; they tend to yell and even kick or hit. In this case, purple bears' jumping around shows tantrum behavior, also displayed in *We Are (Not) Friends* (2019).

Meeting new people and make friends can be challenging. In *We Are (Not) Friends* (2019), a blue rabbit comes in between the purple and brown bears who are getting ready to play. At the beginning, the brown bear enjoys the new company as they share the same vibes of dancing and cannot understand why the purple bear does not. However, when the situation turns around, the purple bear matches the blue rabbit's game preference, the brown bear feels more and more left out until he screams, "WE ARE NOT FRIENDS!" (Kang, 2019, pp. 29-30).



Figure 3: Tantrum is the Expression of Frustration

Note. The brown bear is jealous because his old friend is having fun with his new one.

From *We Are (Not) Friends* (pp. 29-30), by Anna Kang, 2019, Two Lions.

The visual text (Figure 3), still using the same method as the previous two titles, exhibits the characters on two different pages: the purple bear, the blue rabbit on the left, and the brown bear on the right. By separating characters on different page sides, the readers can see the binary at play; the brown bear is upset while the others are not. Moreover, the illustration of things in the air suggests the brown bear's heightened jealousy and sadness, supported by the tears on his face. This event represents how we may be overwhelmed by a new relationship and challenged to share. Massey (2015) denoted that picture books are often seen as a valuable tool for younger readers. The multiple literacies required to read a picture book can provide scaffolding and transmission of additional concepts for readers, particularly children. Moreover, Kümmerling-Meibauer et al. (2015) defined that "a picture book is a three-dimensional object that contains information. It is the most important medium for communicating ideas through printed texts" (Kümmerling-Meibauer et al., 2015, p. 9). Thus, picture books are frequently seen as a beneficial source for developing readers due to various literacy skills needed to read a picture book can serve as

scaffolding for readers and serve to convey extra ideas. Through the use of picture books, children can critically engage in an author's message and therefore examine what it means for their texts. By understanding one another orally and using social-emotional literacy to strengthen reading and writing skills, young learners can experience the authentic joy of learning, understanding, and connecting.

The binary normative sometimes lands on one is better than another; for examples in scared and brave opposition, it is preferred to be brave than scared. Denying feeling to avoid judgement cannot solve the problem of the current actual one. In *I Am (Not) Scared* (2017), the narrative portrays that rather than acknowledging the supposed negative feeling, scared, the main characters divert it by thinking about more scary things than the one they face at present, "Don't worry, there are much scarier things than this" (Kang, 2017, p. 8), "... Like snakes!" (Kang, 2017, p. 11), "Or what about a tub of hairy spiders?" (Kang, 2017, p. 12), "Or a pit of hot lava!" (Kang, 2017, p. 13).



Figure 4: *Denying Situation at Hand*

Note. The purple bear offers a solution by thinking other possibilities of scarier things.

From *I Am (Not) Scared* (pp. 12-13), by Anna Kang, 2019, Two Lions.

The visual text (Figure 4) displays the characters' imaginations by using the cloud balloons. Through the images of the cloud balloons, it can be seen that each character is afraid of different things. Their scared feelings are depicted by the gritted teeth with both hands on their chests. Here, overcoming fears can be first done by acknowledging the fear and talk about it to someone. It is more important to find a way solving the problem at hand rather than thinking ahead about the worst that may or may not come.

Avoiding judgement and desiring recognition are parts of seeing the world in binary; we try to follow the normative morals by pursuing perfectness to belong in our society. In *It Is (Not) Perfect* (2020), the main characters try to accommodate themselves with the other' characters definitions of a perfect sand castle.

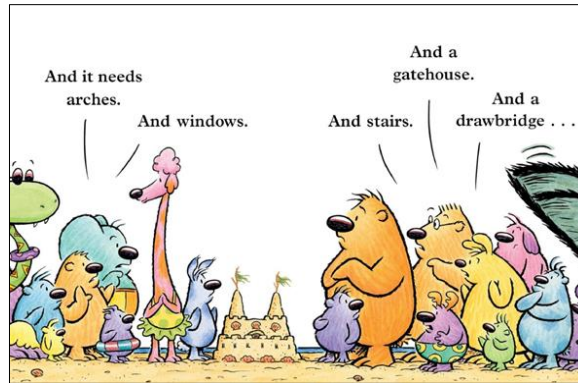


Figure 5: *Fulfilling Other's Expectations*

Note. The brown and purple bears are swamped by other characters' demands of making a perfect sand castle. From *It Is (Not) Perfect* (pp. 13-14), by Anna Kang, 2020, Two Lions.

The visual text (Figure 5) displays the brown and the purple bears on the same page surrounded by other characters; some of them utter what they want to see on a sand castle: arches, windows, stairs, gatehouse, and drawbridge. The pages show many characters with various shapes and colors to indicate how they may have different personalities and preferences. As the main characters are placed on the same side, it can be seen that both the purple bear and the brown bear look overwhelmed as they hear so many different ideas of the perfect castle. None of the ideas are refused, they work together on the project. Though they work together to make it; they leave once it is destroyed by the wave. This plot shows that fulfilling others' expectations does not grant us to be the essential part of their lives.

The narratives provide solutions for normative binary; it is better to focus on our interest rather than arguing about our differences, may it be our physics, opinions, thoughts, or dreams. Each book depicts temper tantrums when things do not go the way the characters wanted, but the narrative ends with they accept the situation and make up. *You Are (Not) Small* (2014) offers social-emotional literacy of embracing diversity; *I Am (Not) Scared* (2017) proposes social-emotional literacy of acknowledging feelings; *We Are (Not) Friends* (2019) advises social-emotional literacy of being friendly; and *It Is (Not) Perfect* (2020) encourages social-emotional literacy of feeling content.

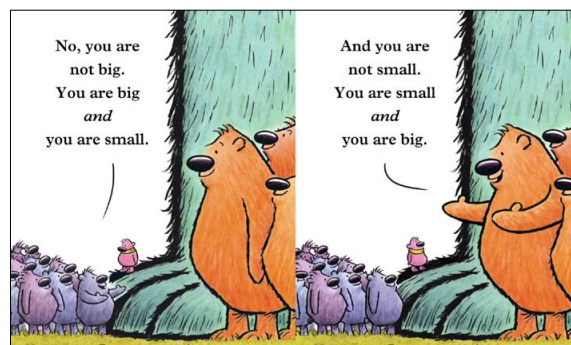


Figure 6: *Embracing Diversity*

Note. The main characters realize that they both are small and big at the same time since there are others who are smaller and bigger. From *You Are (Not) Small* (pp. 24-25), by Anna Kang, 2014, Two Lions.

The visual text (Figure 6) presents the main characters on two sides: the purple bear on the left and the brown bear on the right. As the purple bear says, “No, you are not big. You are big *and* you are small” (Kang, 2014, p. 24), he understands that the size will depend on to whose body to compare. The brown bear also acknowledges this realization, “And you are not small. You are small *and* you are big” (Kang, 2014, p. 25). Using italics on the word “and” signifies how the verbal text emphasizes multiple meanings for each word, small and big. Although the layout sets the two characters on different sides, the purple bear with his kind on the left and the brown bear with his kind on the right, they all are smiling, which suggests they are okay now with the terms small and big. In this sense, it demonstrates that picture books “can provide the framework for building empathy, tolerance, and friendships and reinforce social-emotional, problem-solving, and conflict resolution skills in young children” (Kemple, cited in Harper, 2016, p. 81). Moreover, “[s]haring high-quality picture books with children may heighten their awareness of emotions, enhance their sensitivity to other’s feelings, promote empathetic behaviors toward others, and foster moral development” (Harper & Trostle-Brand as cited in Harper, 2016, p. 81). We ask young children to respectfully converse, question, debate, and collaborate about literature, science, math problems, history, and more every day, which is sophisticated stuff that requires sophisticated skills. Social and emotional skills are essential to helping children communicate their knowledge and articulate their questions. This analysis highlights that social-emotional learning is critical in helping children communicate their thoughts and feelings and address their concerns.

Based on the discussion, Anna Kang’s *You Are (Not) Small* (2014), *We Are (Not) Friends* (2019), *It Is (Not) Perfect* (2020), and *I Am (Not) Scared* (2017) utilize simple words to represent kid readers’ limited vocabularies in stating what is in their minds, colorful images of characters in different shapes to embrace diversity, and simple plots to teach complex situations of overcoming differences.

CONCLUSION

Young individuals can learn moral values from reading literature. Children are exposed to provocative concepts through books and are inspired to imagine relationships and activities that defy social norms. Moreover, reading literature to learn about a particular subject or explore life generally does not conflict with the other. Within the context of literature as a means of understanding and analyzing the world, literature can foster interest in specific themes, cultivate conceptual understandings of problems, and offer insights into written language. Reading picture books with young children helps them develop literacy and an enjoyment of reading that will last a lifetime. That activity can be seen as significant in improving children’s literacy and teaching moral values.

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