

University of
**Southern
Queensland**

**PICTURING VALUES: A POSITIVE
DISCOURSE ANALYSIS OF CHINESE AND
AUSTRALIAN CHILDREN'S PICTUREBOOKS
AND CHILDREN'S UNDERSTANDING OF
VALUES**

A Thesis submitted by

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ABSTRACT

This thesis discusses and compares the values of Australian and Chinese children's picturebooks, as well as the children's understanding of the values of picturebooks, through language and image analyses. The researcher, to date, found no cross-cultural studies compare the values between Australian children's picturebooks and Chinese children's picturebooks in relation to values, by conducting Schwartz's refined values, appraisal resources or visual grammar in investigating children's picturebooks and children's understanding of values. Positive Discourse Analysis has been conducted as this thesis focuses on the positive significance of children's picturebooks. Appraisal resources and the visual grammar as well as refined value model have been adopted to discuss values from the language and image of children's picturebooks. Also, a case study has been conducted in Australia and China respectively to explore the Australian and Chinese children's understanding of values during and/or after reading the picturebooks. This research develops the methodology of investigating children's picturebooks and children's understanding in relation to values. It also helps teachers/parents/caregivers to choose picturebooks for children and helps teachers/caregivers/parents become more aware of behaviours and language that may influence children's values. Moreover, this research supports stakeholders to become more culturally aware and know more about different cultures, which would strengthen the curriculum and cultural development, and most significantly, eliminate discrimination.

Keywords: picturebook; positive discourse analysis; appraisal resources; visual grammar; values theory; values education

CERTIFICATION OF THESIS

I, Zirui Liu, declare that the PhD Thesis entitled *Picturing values: A positive discourse analysis of Chinese and Australian children's picturebooks and children's understanding of values* is not more than 100,000 words in length including quotes and exclusive of tables, figures, appendices, bibliography, references, and footnotes. The thesis contains no material that has been submitted previously, in whole or in part, for the award of any other academic degree or diploma. Except where otherwise indicated, this thesis is my own work.

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ABBREVIATIONS

ACARA	Australian Curriculum, Assessment and Reporting Authority
AVEP	Australian Values Education Program
CBCA	Children’s Book Council of Australia
CDA	Critical Discourse Analysis
CNKI	A key national research and information publishing institution website, which is supported by People’s Republic of China Ministry of Education
CPC	Communist Party of China
EAL/D	English as an Additional Language or Dialect
EBSCO	Database
PDA	Positive Discourse Analysis
PRC	People’s Republic of China
PVQ	Portrait Values Questionnaire
PVQ-RR	Revised Portrait Values Questionnaire
SFL	Systemic Functional Linguistics
VEGPSP	Values Education Good Practice Schools Project
UWA	University of Western Australia

CHAPTER 1: INTRODUCTION

1.1 Introduction

This thesis concerns values education for children. It discusses values present in children's picturebooks through language and image analysis, and how these might influence children's perceptions of both Australian and Chinese values. The study involves kindergarten aged children and uses Positive Discourse Analysis (hereafter PDA), appraisal resources, and Schwartz's refined value theory (Schwartz, 2021a) to analyse values from children's picturebooks and children's views of the values they learn from selected picturebooks.

In this chapter, detailed background knowledge of the reasons why the topic of thesis has been investigated, how this research has been designed and conducted, and how the data will be analysed is provided.

1.2 Research background: Children and values education

Values are of great significance in shaping children's thoughts and behaviours in childhood education (Lovat, 2011; Lovat & Clement, 2008; Lovat & Hawkes, 2013; Thornberg, 2009). Values are beliefs, standards, criteria or trans-situational goals that guide people's attitudes and action (Schwartz, 2021). Studies of values have been conducted by many researchers into thoughts, discussions and investigations of the significance of values in personal behaviours and the influence in people's future development (Hynes & Wilson, 2016; Jayawardhena, 2004; Sagiv, Roccas, Cieciuch, & Schwartz, 2017). For example, an early values education study with 50 case studies in 69 Australian schools, noted values education helps to strengthen students' self-esteem, tolerance, understanding, respect, care, honesty, and helps students build their

ethical understanding and judgement (Australian Government Department of Education, 2005).

The impetus of this study does not only come from the previous studies on values and values education, but also concerns my own interests in early childhood education. As a Chinese person with Han ethnicity (according to the latest data provided by Chinese government in 2010, Han people constitute 91.51% of the total Chinese population, it is the predominant and the most populous ethnic group in China mainland), I have been taught to be 'Guai' (乖), which means to be obedient to my parents, teachers, and all my elder relatives. I was encouraged to be good, kind, polite, well-behaved and hard-working since I was a child. 'Guai' (乖) used to be my personal value and belief that guided me in learning, working and living. The value of *guai* plays a significant role in Chinese early childhood education (Huang & Chen, 2012; Zhou, 2018)). Besides, the Socialist Core Value (which includes twelve values, it plays a vital role in cultivating me and many other Chinese people.

During the time that I worked as a teacher in No.25 Middle School, a public Muslim middle school in Xi'an, China, it was the first time that I realised there was an enormous difference in students' behaviours, habits, values and beliefs between Han students and Muslim students which were mainly from the Hui and Uygur minorities as well as limited numbers of students from other ethnic minorities. Though in the same school, students from different ethnic minorities still follow different beliefs and values. I was wondering when and how did students' personal values and beliefs build, what made them so different in thinking, and whether the values they learned at school can influence their personal values or not.

Previous studies about values and values education, and my own working experiences and study interests brought me to undertake this study to consider what are the values children recognised? How do children acknowledge values? Can values have different influences on children in different countries? In order to solve these questions, a glimpse of the relationship between values and values education and a detailed literature review of values is presented in Chapter 2.

Values refer to the implicit and explicit opinions and judgements of what is right or wrong, what is good or bad, pleasant or unpleasant, beautiful or ugly, true or false, appropriate and inappropriate, and what is desirable to do in a society (Schwartz, 2021a; Williams, 1979). Numerous studies of values and values education in various languages, cultures and subjects have been conducted and presented in different contents, structures and consequences (Curtis, 2012; Halstead & Taylor, 2005; Johansson & Puroila, 2017; Lovat, 2011; Lovat, 2007, 2013; Roccas, Sagiv, & Navon, 2017). Values education is often referred to as, or seen hand in hand with moral education, character education, personal and social education, citizenship education, civic education, ethics education and religious education (Lovat, 2013; Lovat & Toomey, 2009). Values education has several different names all around the world. It also known as ethics education, character education, and moral education (Lovat & Toomey, 2009). A large number of scholars (Akerson, Buzzelli, & Donnelly, 2008; Comunian, 2000; Lovat, 2011; Lovat, 2007; Lovat & Clement, 2008; Lovat & Hawkes, 2013; Singh, 2011; Thornberg, 2008) have attempted to investigate the significance of values education. For instance, Halstead (1996) examined and discussed the concept of values in education and values education in schools and emphasised the need for schools to consider and declare their values because of the increasing

cultural diversity, moral decline, and the gap between government expectations and teachers' intentions. Teaching of values has already become a meaningful part of the curriculum in many countries (Pring, 2013).

The significance of the teaching of values is paramount. For instance, all students in English schools in the United States are required to receive character education, personal and social education, and the Australian curriculum expects students to acquire values as highlighted in general capabilities. The Australian Government also conducted studies in advocating values education in all schools (Cummings, Gopinathan & Tomoda, 2014; Hilferty, 2008; Marples, 2012). Lovat (2010) noted values education helps to build students' optimism, self-esteem and achieve personal fulfillment. It is about developing personal character rather than specific skills. De Nobile (2006) shared that values education can improve student attitudes and behaviour, and promotes quality pedagogy, as well as encouraging students to be more engaged in learning and reflecting deeply on issues and being critical thinkers. Similarly, Van Krieken Robson (2019) has argued the significance of values education for young children, which supports the aim of early childhood education in respecting and upholding children's rights.

In childhood education, picturebooks function as an important teaching resource, which transfer valuable information to children from visual pictures and verbal narratives (Nikolajeva, 2003; Nikolajeva & Scott, 2013b). Picturebooks recognise the interaction between textual expressions and art pictures, engaging readers in different levels of learning of delight (Driggs Wolfenbarger & Sipe, 2007). Extensive research has investigated picturebooks through re-conceptualising picturebook theory, picturebook narratives, and picturebook interactions.

In this thesis, the values in picturebooks have been explored through an analysis of pictures and narratives. Meanwhile, the influence of picturebooks in childhood education has been explored through the discussion of children's understanding of values. The relationship between values education, childhood education as well as the relationship between picturebooks and childhood education will be shared further in Chapter 2¹.

1.3 Research problem

Australia is a diverse country with First Australians and many immigrants from all over the world forming its population. More than seven million people have immigrated to Australia since 1945. Cultural diversity is the core of Australia's national identity (Australian Human Rights Commission, 2014). According to the teaching purposes which are outlined by the Australian Curriculum, Assessment and Reporting Authority (ACARA), "building students' cognitive, physical social and aesthetic needs is of great significance which include meeting diverse learning needs and learning needs of all students" (ACARA, n.d.). The Australian curriculum also requires educators to build shared knowledge for students whose English is an Additional Language or Dialect (EAL/D) for them. These EAL/D learners bring many different values and linguistic resources to the classroom. Educators are asked to protect and develop their students' cultural identities according to the Australian curriculum (ACARA, n.d.). One way to do this is to explore the values in picturebooks which may help educators recognise more about values and protect and develop children's cultural identities which meet the teaching purpose of the Australian curriculum. It could also improve children's knowledge

¹ In this thesis, the researcher insists on using the compound term 'picturebooks' instead of 'picture books' as many influential studies have adopted this compound spelling (Lewis, 2001; Nikolajeva, 2006, 2013; Salisbury, 2012).

about cultural differences and values, beyond their own cultural heritage. This study aims to broaden children's knowledge of different cultures, and help children become more culturally aware and to eliminate discrimination.

After the People's Republic of China (hereafter PRC) was founded in 1949, the main value was Marxism, and the values education at that time was to build the leading position of Marxism in the communist social system. For example, patriotism, collectivism, defying difficulties and hard work were the major values at that time (Ye, Liu & Gu, 2019). From 1956 to 1965, Maoism became the core value which was taught to all Chinese people and was the Chinese curriculum for all students. During the Cultural Revolution from 1966 to 1976, extreme collectivism, absolute equalitarianism had become the key values of the PRC. After 1978, communism, Marxism, and Maoism were the core values. After more than forty years of development, the core values which are promoted by the government are core socialist values that include prosperity, democracy, civility, harmony, freedom, equality, justice, rule of law, patriotism, dedication, integrity and friendship (Brown & Bērziņa-Čerenkova, 2018; Gow, 2017a; Miao, 2020).

Based on founding father Mao Zedong's Chinese curriculum policies of developing students' moral, intellectual, physical, aesthetics and labour education, moral education is the core of Chinese teaching purposes (Yang & Li, 2019). Values education asks children to love their nation, people, work, science and the communist party with honesty and integrity (Zhang & Kulich, 2022). This requires Chinese students to have a comprehensive knowledge of their country and culture. Researching the value of children's picturebooks may help educators to select appropriate materials, improve children's understanding of values which meet the

requirements of the curriculum, and prepare them to be compassionate citizens. Furthermore, acquiring values from both English and Chinese language picturebooks may aid children in being more conscious of different cultures, broadening their perspectives.

1.4 Research aims and questions

This thesis aims to compare Australian and Chinese picturebooks and how the values from picturebooks influence children. It also aims to gauge whether children's understanding of values is influenced after reading selected picturebooks. An analysis of values in the picturebooks will be carried out by analysing both the language and visual resources featured in them using an approach known as Systemic Functional Linguistics/Semiotics. Further, an analysis of children's learning and discussion of what they learned from reading the picturebooks will occur. Finally, it may encourage children in both Australia and China to become culturally aware and know more about culture diversity and to eliminate discrimination.

Consequently, this thesis will examine the following research questions to investigate how children understand picturebooks and their values.

1. What are the values that are expressed in Chinese and Australian picturebooks, including values represented in languages and images?
2. How do picturebooks transmit values to children through language that express judgement of both social esteem and social sanction and through image choices?
3. What are the similarities and differences between Australian and Chinese picturebooks in relation to values?

4. What are Australian and Chinese children's understanding of values during, and/or after reading the picturebooks?

1.5 Research rationale and significance

The researcher, to date, has found no cross-cultural discourse analyses that compare the values in both Chinese and Australian children's picturebooks. By investigating how values are represented in children's picturebooks in both language and image resources, educators might be better informed about how to teach values education. Furthermore, both young children and educators may then know more about culture and value, which can meet specific curriculum requirements on cultural understanding. Moreover, the study may shed light on helping childhood educators to choose appropriate literature for children when they need to explore values. As the appraisal resources, PDA, visual grammar and values theory have been adopted in analysing children's picturebooks in this thesis, some important insights will be offered into how these fields interrelated. In addition, as this study discusses the images and words of children's picturebooks by investigating how meanings are made, so the study has potential to contribute to the exploration of semiotics, or semiology in general.

Picturebooks do not only have languages, but also visual art design and images, which contribute insights useful for developing children's knowledge of the world and society, supporting their childhood literacy, and practicing children's interpretive and creative competence. Also, picturebooks share values that contribute to guide young children to have holistic knowledge of both their country and society, and help children to learn respect, tolerance and empathy by learning values. Furthermore, it is significant for educators to present and talk about values in China and

Australia so that children, parents, and care givers can learn to become more culturally aware and know more about different cultures. Such approaches would strengthen the curriculum and cultural development and eliminate discrimination.

1.6 Thesis structure

The overall structure of this thesis takes the form of eight chapters, including this introductory chapter.

Chapter 2 begins with a review of previous theoretical and empirical studies of values in Australia and China, so that the relationship between values and values education is well established in this chapter. A brief review of values education and curriculum in Australia and China, following the review of theoretical and empirical studies of picturebooks and children's values education are then presented.

To present reasons of why appraisal resources, PDA and values theory are adopted in this research, the theoretical background and conceptual framework of Systemic Functional Linguistics (SFL), appraisal resources, visual grammar, the judgment of appraisal resources, PDA and Schwartz's value model are presented in Chapter 3.

An empirical qualitative case study has been adopted by the researcher in designing the research, selecting samples, collecting and analysing data, which falls under the principle of Merriam's approach to case study (Merriam, 1998). Chapter 4 presents a research design that explains how the researcher has been the primary instrument, conducting interviews and observations through an intensive, holistic, descriptive analysis of sample selection, how data was collected, who the participants are, how many participants, and what documents will be read. Also, a

brief explanation of why qualitative study has been adopted in this research is presented in this chapter.

Chapter 5 exams the values of languages and images in a range of award winning Australian and Chinese picturebooks.

In Chapter 6, an analysis of a focus group discussion and learning activities with children, which related to the analysis of their knowledge of picturebooks is presented. In addition, findings from children's interviews through a 'draw and talk' method are shared.

Chapter 7 provides a discussion about the values from picturebooks and children's understanding. The discussion presents answers to the first, third, and fourth research questions.

Chapter 8 gives a brief conclusion of the whole thesis, a discussion of limitations, and a discussion of the implications of the findings to future research of the study of values, values education, values model, PDA and visual grammar.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

Over the past two decades, numerous research studies of values in various cultures have been conducted (Rokeach, 2008; Schwartz, 2006, 2012a, 2017, 2021; Sonia, Shalom, & Adi, 2010). Understanding the basic concepts of values and values education, is related to this research topic and the related questions: *what are the picturebooks' values? How do the values been transferred through picturebooks? What is children's understanding of values?*

Values refer to the implicit and explicit opinion and judgement of what is right or wrong, what is good or bad, pleasant or unpleasant, beautiful or ugly, true or false, appropriate and inappropriate, and what is desirable to do in a society (Schwartz, 1999; Williams, 1979). As indicated some time ago by Williams (1974) and Schwartz (2012), values refer to the conceptions which work as standards to guide people in action, judgment, attitudes, evaluations, and attribution of causality. Based on Schwartz's (1994) original value model, Karp (1996) investigated how values influence pro-environmental behaviour. The work demonstrated that values were found to have a positive influence on environmental protection.. Later, Schwartz (1999) made progress on the development of his values study according to his previous values model, which demonstrated that values have the capacity to influence people's knowledge and behaviours by informing them how to behave appropriately in various situations and contexts.

Schwartz (2017) refined his original value theory from ten distinct

values to 19 distinct values but kept his definitions of values the same and just developed them into deeper and more specific classifications. Schwartz's values studies (1987, 1992, 1994, 2001, 2012, 2017) try to develop a theory that is concerned with human behaviours and their motivation, and have a significant influence on the studies of values and behaviours. Schwartz and Cieciuch (2022) measured the refined value theory through a revised portrait value questionnaire (PVQ-RR) across 49 cultural groups, which demonstrated that the PVQ-RR (2021) is a reliable method measuring and comparing the hierarchies and correlates of values in different cultures. PVQ-RR guided the designing of questions to participants in data collection to understand how children think about values from picturebooks.

Historically, studying behaviours have been explored in schools investigating values and values education for a long time and this has produced significant findings. Stein et al. (1971) explored children's academic achievement, classroom behaviour, expectation of success and attainment values by adopting masculine, feminine and neutral tasks among 96 sixth-grade boys and girls in a school in the United States. The results showed that the masculine, feminine or neutral values have an impact on children's motivation and behaviours, and the effects of labels are larger and more consistent for boys than girls.

People in different nations believe in diverse values that guide their behaviours differently. Bassett (2004) found that Australian students are in the low power distance cultural value dimension with individualistic values, while Chinese students are high in power distance with prize relationships. These different values would guide different behaviours during lifelong learning, working and living. As children's perspectives and understanding are different from adolescences and adults (Puroila et al.,

2016), the study of values and values education in early childhood education is meaningful in investigating how children receive and acquire values and how values influence children.

Except for the values studies that have been conducted in schools, related studies have also been conducted in other environments. A study related to values was carried out by Yau et al. (1999) and it analysed the interconnectedness between Chinese values and consumer behaviours. According to Yau et al.'s (1999) study, Chinese values were recognised to have an impact on gift-purchasing behaviour. Similarly, Lee, et al. (2019) instigated a long-term values project in Australia which investigated the relationship between values and people's behaviours. From their report, values are seen as motivational life goals that reflect what is important. It demonstrates that people are different in their values, and that their behaviours dramatically differ because of the values' impact. Arieli & Sagiv (2020) investigated the influence of values in occupational choices and found that values play a significant role in multiple aspects of organisations. They also have influences on peoples' choices that predict specific behaviours and decisions. Apart from the above studies of values and behaviour, a great many researchers have argued the significant influences of values on people from diverse cultural backgrounds, different genders or locales (Bankston III, 2004; Gamble & Modry-Mandell, 2008; Kasser, 2011; Roccas & Sagiv, 2017; Rokeach, 2008; Schwartz & Rubel-Lifschitz, 2009; Schwartz & Rubel, 2005a).

Separate studies of Australian and Chinese values are many, but few studies compare these two countries' values specifically in the area of early childhood education. Investigating the differences and similarities in early childhood education may shed light on the understanding of the values that children have learned. It may help to explain the similarities

and differences in thoughts and behaviours of Australian and Chinese children. Also, it improves the understanding of different cultures, different early childhood education values respectively, and explores the evidence for the significance of values education. In addition, this thesis aims to explore the knowledge and values from children's picturebooks that will support the Australian curriculum of exploring, comparing, and respecting cultural knowledge and diversity, also, it is an area of learning and teaching expected in schools. Thus, a detailed review of values education and curriculum will be presented in this chapter.

Children's picturebooks provide a valuable resource in transferring new language, concepts and lessons for young readers from books to the real world (Strouse, Nyhout, & Ganea, 2018). As children's major reading material, picturebooks contain not only letters, words, phrases, stories, images but also concepts, thoughts and values to children. Therefore, the relationship between the resources used in children's picturebooks and values education will be presented.

2.2 Values in Australia

Australia is a multicultural country due to mass immigration, and thus has many kinds of values. According to the Australian Department of Home Affairs, the notion of Australian values could be concluded from the Australian Values Statement, which declares that Australian society values include freedom of religion, the equality of every individual, obeying law, respect, democracy, and the English language as the national language. However, it is unclear if the official value statement represents the diversity of Australian values that are followed by Australian people and influences their behaviours. What do the set of values stand for? Fozdar and Low (2015) and Ndhlovu (2011) related the Australian value of

English language proficiency by the Australian government to the White Australia Policy which placed English as a superior language. Ndhlovu (2011) conducted a further study about Australian African refugees and indicated the English proficiency requirements in Australian immigration policies are an extension of the White Australia Policy which narrows new immigrants into the Anglo-Saxon linguistic and cultural norms. He raised the idea that new immigrants' cultural and linguistic identities and values should be well protected. Berg (2011) also argued the undesirable consequences of English proficiency requirements by the Australian immigration policy that it does not help in protecting cultural diversity and religious pluralism. English proficiency as a significant part of Australian values as promoted by the Australian government has been criticised for its limitations and impediments to the protection of cultural and linguistic diversity.

According to an ethnic origins study by Charles Price (1999), the predominant ethnic group in Australia was Anglo-Celtic which was 69.88% of the total population, followed by Southern European (6.96%), North and West European (6.88%), East European (4.36%), Northeast Asian (2.72%), Southeast Asian (2.54%), West Asian and North African (2.46%), Aboriginal (1.51%) and others which include African, Pacific, Jewish, and American Indigenous (2.69%). Australian values contain not only westernised values from Anglo-Celtic and European values but also from First Nations, Asian, African, Pasifika, Jewish and American values. According to the latest information from the Australian Bureau of Statistics (2022), the majority of Australian people's cultural heritage is Anglo-Celtic, as the top five ancestries of Australians were English, Irish, and Scottish. However, more languages and cultures have been transmitted as English, Mandarin, Arabic, Vietnamese, Cantonese, and

Punjabi are the top six languages that Australians used at home. (*Cultural diversity: Census, 2022*). All these values have been integrated and formed into modern Australian values.

However, it should be noted that for various historical reasons and for different numbers of immigration of ethnic groups, the predominant Australian values are western, due to the long influence of colonisation (Balme, 2013; Norman et al., 2018). Of course, First Nations' values are extremely important to the small percentage of Aboriginal and Torres Strait Islander peoples in the country.

The values from the predominantly westernised Australian ideals which refer to Anglo-Celtic ideas and European ideas, have been formed since the first documented Europeans landed in Australia in 1606 (National Library of Australia, n.d.). After the first Dutch people landed in Australia, more Europeans followed and the British started to colonise Australia in the late 18th century (Lewis, Balderston & Bowan, 2006). Scandinavian, Italian, German, Greek, Dutch, and Polish people came to Australia in the following hundreds of years (Australian Bureau of Statistics, 2019). Thus, westernised values were brought from Europe to Australia, and these formed the Australian values alongside Indigenous people's values.

Fozdar (2021) discussed the best characteristics of the Australian culture, that is the value of multicultural-nationalism, and the value of internal diversity. Evason (2016) reported that the main Australian values include mateship, multiculturalism, egalitarianism, authenticity, optimism, humility, informality, easy-goingness, common sense, and humour. Haslam (2017) stated that Australian values are hardly unique when compared with other cultures. Based on Schwartz's (2008) model of cultural orientations, seven dimensions of values for 80 cultural groups,

drawn from 77 nations were analysed, which include egalitarianism, affective autonomy, mastery, intellectual autonomy, harmony, hierarchy, and embeddedness (Haslam, 2017). He reported that Australian values fall in the middle of every cultural dimension, which just lie on the global mean. From his study, the only dimension on which Australian values are at all distinctive is the value of affective autonomy, which promotes individuals to seek affectively positive experiences for themselves.

Another distinctive study was conducted by the Values Project of the University of Western Australia (The Centre for Human and Cultural Values) from 2011 to 2018 and finally published its value reports in 2019. A value report is different from the studies of Evason (2016) and Haslam (2017) due to different values models, and there are also some differences between the values shared by the Australian Department of Home Affairs and the values shared by UWA.

According to the report from UWA, the most important value to Australians was benevolence (promote the welfare of family and friends), followed by security (personal and societal safety and stability), and then societal-universalism (welfare of all people), self-direction (independent in thought and action), hedonism (personal pleasure and enjoyment), nature-universalism (preservation of the natural environment), stimulation and conformity (avoidance of hurting others and rules, laws, formal obligations), and the least important values to Australians' rankings were power (social status, control or dominance over people and resources), achievement (personal success and competence) and tradition (cultural and religious customs). These rankings came from the research team's approaches including asking 7461 Australian people 18 to 75 years old about their own values, and then asking 2492 people among them a year later about their thinking on most Australians' values. They found

the average of value priorities of their Australian sample and their thoughts on most Australian values were very similar, that they perceived self-transcendence (benevolence and universalism), and they attributed the lowest importance to power.

However, the report of the Values Project from UWA (The Centre for Human and Cultural Values, 2019) did not mention if they asked the ethnicity of the Australian people who took part in their approaches, to see if there are any differences and similarities among the Australian people in different ethnicities.

Foundational work conducted by Feather (1986) showed cross cultural research based on the Rokeach Value Survey (1973). It investigated the values systems of Australia and China. He conducted his research at Flinders University in Australia and Shaanxi Teachers University (Shaanxi Normal University) in mainland China. The result of his research showed that the most important values of Australian sample students were happiness, inner harmony, freedom, and true friendship, and their four least important values were pleasure, social recognition, national security and salvation. The most important instrumental values of Australian sample students were being honest, loving, broadminded, and cheerful. Being logical, polite, clean, and obedient were the least important instrumental values of Australian students. His study also reported that there are differences in the terminal values that contain 'a comfortable life', 'an exciting life', 'a sense of accomplishment', 'a world at peace', 'a world of beauty', 'equality', 'family security', 'freedom', 'happiness', 'inner harmony', 'mature love', 'national security', 'pleasure', 'salvation', 'self-respect', 'social recognition', 'true friendship', 'wisdom', and instrumental values rankings in each country. The Australian students have higher importance in the values of inner harmony, a world of beauty,

concerned love, intellectual, true friendship. While Chinese students presented more importance in the values of wisdom, being capable, imaginative, intellectual and logical. Further research by Feather (1994) investigated the correlation between values and the national identification of people who identified themselves as Australians. The results showed that the identification with Australia was positively related to the values of hedonism, security, and achievement based on Schwartz's Value Survey (1992), which means that in his study, the values of hedonism, security, and achievement were more important to the people who identified themselves as Australians. Comparing studies of Feather (1986, 1994), the values of these two studies showed no consistency due to the different value models he adopted in these two research studies. However, the research results between Feather (1994) and the Values Project (The Centre for Human and Cultural Values, 2019) that was conducted by UWA, are different as Feather (1994) found the most important Australian values were hedonism, security and achievement, and UWA found benevolence, security and societal-universalism were the most important Australian values. Since there was a 25-year gap between these two studies, it is reasonable that there are differences between the previous values and values in recent years, due to the economic development, welfare, and cultural awareness in Australia.

Soutar et al. (1999) conducted a cross cultural study on the stereotypes about Australian and Japanese values in both Australia and Japan. In their study, Australian people see their most important values of Australian people were 'having fun and enjoyment in life', 'having security', and 'being self-fulfilled in life'. The importance of this Australian study is that it aligns with the research result of Feather (1994), that the most important Australian values were hedonism, security, and

achievement.

Similarly, Bromfield & Page (2020) conducted a quantitative and qualitative study in discussing the prime ministerial and party rhetoric speech on Anzac Day and Australia Day. The result manifests that Australian values remain predominantly classless, heteronormative, masculine and Anglocentric, from the aspect of Australian national identity.

According to review of previous studies of Australian values, predominantly Australian values could be deemed to include benevolence, multiculturalism, mateship, egalitarianism, leadership, autonomy, security, universalism, classlessness, hetero-masculinity and Anglocentrism. Despite the values highlighted in these studies, the majority did not mention if Indigenous Australian people were included in the research or not, nor tested if there were any differences or similarities between the values stated by Australian and Indigenous Australian people. The values of Indigenous people in Australia are of great significance to Australian values. Australian Indigenous people have been living in Australia since before the British colonisation. They are the First Peoples of Australia, and their culture has existed for thousands of years. Though the population of Indigenous people in Australia is approximately 700 000 (Australian Institute of Health and Welfare, 2022), which is only about 3.16% of the total Australian population, it is still a significant number.

Aboriginal and Torres Strait Islander peoples have quite significant diversity in their regions, tribes, languages, and customs (Leitner, 2004). Christie (1985) stated that there are at least more than 500 to 700 Indigenous languages which are used throughout Aboriginal and Torres Strait Islander groups in Australia. Among these different cultural groups,

there are common values such as connection with land and sea, and the commitment to their families and their own communities that are shared among different groups. So, their values could be concluded as kinship, the relationship with family members and other Indigenous people in their communities; another crucial value is cooperation with their specific Indigenous group (Christie, 1985; Dockery, 2010; Dousset, Hendery, Bower, Koch, & McConvell, 2010; Dudgeon & Bray, 2019; Heath, Bor, Thompson, & Cox, 2011; Spence, 2004). Indigenous Australians perceive kinship as the core value which constitutes their own networks and social identities. It is the relationship between families and members of their own indigenous groups or communities. It prescribes the notion of sharing and relatedness for Indigenous Australians. Except for shared values, the value of egalitarianism is the strongest value of all Australians (Halloran, 2007).

Forgarty and White (1994, 2000) investigated the values differences between Australian Aboriginal and non-Aboriginal students. The results show that compared with non-Aboriginal Australian students, Aboriginal Australian students emphasised more significantly the values of tradition, conformity, security and to have a more collective mindset (Feather, McKee, & Bekker, 2011). Based on the previous review of studies of Australian western values and Indigenous Australian cultural values, the predominant values of Australia can be summarised as egalitarianism, mateship, multiculturalism, and kinship of the Indigenous peoples.

In this thesis, whether the children's book authors are Anglo-Celtic or Indigenous Australian, they are all Australian people, these books are sold in Australia, and many Australian children read them. Specifically choosing different values from a range of backgrounds and perspectives is not within the scope of this study. The different values that may exist

between different populations within Australia will not be stressed. The criteria for an Australian or Chinese author are that they identify as an Australian or Chinese person.

2.3 Values in China

Like Australia, China is a multicultural country as it has 56 ethnic groups (Guo et al., 2014; Y. Wang & Phillion, 2009). Over the past thousands of years (since 2070 BCE) of regime changes and the development of culture, Confucianism, Taoism, and Buddhism were instilled into Chinese culture and Chinese people's minds (Faure & Fang, 2008). These three value systems, as they were developed through history, can be followed by Chinese people at the same time while not caring too much about them (Hsu, 1981). Confucianism, which is also known as Ruism, has been the core conception of Chinese cultural value that emphasises harmony (H. Xu, Cui, Sofield, & Li, 2014). It is a philosophy that guides and influences Chinese people in thought and behaviour. Confucianism originates from an ancient Chinese philosopher named Confucius (551-479 BCE) who lived during the Spring and Autumn periods of ancient China (771 – 476 BCE) (Goldin, 2014; Hsu, 1971, 1998; Rosenlee, 2012; Q. Zhang, 2015; Zhang & Kulich, 2022). The core conception underpinning Confucianism is *humanistic* which could be understood as *benevolence*, named as '*ren*' in Chinese. Confucianism has a significant emphasis on family and social harmony. Apart from '*ren*', the benevolence of Confucianism, '*yi*' which means righteousness, '*li*' which means to act under laws and morality, could be understood as the value of conformity (rules and interpersonal), and are also crucial notions of Confucianism. Confucius stressed the notion of harmony in the

development of society, culture, and science (C. Li, 2013; Wang, 2010; Wei & Li, 2013; Yu, 2010)

For modern Chinese values after 1949, the notion of harmony between humans and nature, humans and society, humans and science and between different countries, has become the core value of China. The value of harmony between humans and nature could also be understood as the values of benevolence, universalism, and conformity, according to Schwartz's (2012) values model.

In 2004, the Chinese communist party proposed to build a harmonious socialist society, which stressed the value of socialist harmony on mainland China (CPC Central Committee, 2004). President Xi Jinping proposed Socialist Core Values which include prosperity, democracy, civility, harmony, freedom, equality, justice, rule of law, patriotism, dedication, integrity, and friendship (The General Office of the CPC Central Committee, 2013) as the predominant values in China. As can be found in the Chinese national research and information publishing institution CNKI, Chinese values studies in recent years in mainland China are mostly about the values study of Socialist Core Values.

Another value that runs through thousands of years in Chinese history and still has an influential significance is the value of fatherhood (Li & Lamb, 2015; Liong, 2017a, 2017b; Ngai & Lam, 2020; Xu, 2017). Fatherhood, as a core Chinese value, is linked to ideals including the importance and family status of father in family, fathers are always strict with children, children need to obey their father and they need to listen to their father and act as he requires. This concept of fatherhood relates to a patriarchal society where men have higher status than women in family and in society (Y. Hu, 2018; Lamb, 2013; Li, 2020; Sheng, 2012). The status' inequality between males and females in Chinese values has

existed throughout Chinese history and still exists in modern China and will have a long-term influence on Chinese cultural development in the future (Jayachandran, 2015; Reiter, 1977; Zeng, Pang, Zhang, Medina, & Rozelle, 2014).

This extends to another vital Chinese value, filial piety to parents. The notion of 'filial piety' tells people to respect and obey their parents, which originated from *the Analects of Confucius* written during the Warring States Period (475-221 BC). In addition, *the Twenty-Four Stories of Filial Piety*, also known as the *Twenty-Four Filial Exemplars* is extremely influential to Chinese people, as a product of Confucianism and fatherhood which teaches people obedience and respect regardless if it's blind filial piety or not (Chan & Tan, 2004; Nuyen, 2004; Sethi, Williams, Zhu, Shen, & Ireson, 2017). Another crucial and influential value, although complicated, is 'guanxi' (Chen & Chen, 2004; Chua, Morris, & Ingram, 2009; L. Lin, 2011). 'Guanxi' is a kind of social networking of personal connections. It is the core of Chinese social orders and value. Moreover, it refers to strong connections with upper class people such as governors and the wealthy people who may help people in working, living and almost everything of life. Above all, Chinese predominant values in mainland China are the values of Confucianism, fatherhood, filial piety, *guanxi* and harmony.

Lee et al. (2011) investigated the Chinese young adults' values based on the Schwartz values model. In their study, the three more important values of conformity, benevolence and security, were the most important values for the Chinese young adult samples, and the three least important values for them were the values of tradition, power, and self-direction. Jin et al. (2019) conducted a study discussing Chinese values and how Chinese values interact with the Socialist Core Values which

were proposed by the Chinese government. In their study, values of conformity-rules, benevolence and security are the three most important values for Chinese people, and the least important value is power.

Bond and Chi (1997) investigated values of universalism, benevolence, and conformity which were found to have greater influence on secondary students' moral behaviours in mainland China. Wang & Liu (2010) discussed the importance and interrelations of collectivism, Confucian teachings and *guanxi* (social connections) in China. Chen (2001, 2007) discussed that the most commonly studied Chinese values are *guanxi* (social connections) and *mianzi* (face).

Kulich and Zhang (2012, 2022) reviewed multiple frames of Chinese values, from traditional to modern. In their study, several significant research projects on Chinese values could be representative of the predominant Chinese values, such as collectivism, face, filial piety, *guanxi* (social networks), Confucian values, achievement, morality, interpersonal sentiment, *ren* (human-heartedness, kindness), *li* (rites/decorum), politeness, harmony, fatalism, familism, shame and embarrassment, endurance, reciprocity/retribution, *qi* (inner power, energy), centrality, paradoxical contradictions, hierarchy, *fengshui* (spatial arrangement), and *zhanbu* (divination).

Ye et al. (2018) investigated Chinese values from Chinese traditional proverbs through four factors: diligence, integrity, self-preservation, and self-interest. Their study denoted Chinese values have been influenced by Confucianism and Daoism.

According to the cross-cultural research that was conducted by Feather (1986), true friendship, wisdom, freedom, and mature love were the most important terminal values for Chinese students, and the four least important terminal values to Chinese students were family security,

a comfortable life, an exciting life, and salvation. Besides, being ambitious, broadminded, intellectual and courageous were the four most important instrumental values of Chinese students, and being forgiving, helpful, clean and obedient were the least important instrumental values.

In sum, in the previous studies of Chinese predominant values, Confucianism, Socialist Core Values, fatherhood, filial piety, *guanxi* (social connections), face, Daoism are the predominant Chinese values. Based on Schwartz's values theory, benevolence, security, conformity, and universalism are the predominant Chinese values.

2.4 Values education

Values education is often referred to as, or seen hand in hand with, moral education, character education, personal and social education, citizenship education, civic education, ethics education and religious education (Lovat, 2013; Lovat & Toomey, 2009). Values education can be defined in an explicit way as it teaches people about values, principles, and fundamental convictions; it can also be understood in a broader way that values education contains many implicit forms and activities which influence students' understanding of values and behaviours in their community (Commonwealth Dept of Education, Science & Training, 2003).

Values education is concerned with teaching selected character traits and forms of behaviours from educators in formal and informal teaching (Connell, 1975). In this thesis, values education refers to activities and learnings that promote people's understanding of values, and guides their behaviours in moral, social, and political ways.

Some research has investigated the significance of teaching values to children and adolescents aiming to develop their moral thinking

(Kohlberg, 1971), and promote positive development of youth (Althof & Berkowitz, 2006). Aspin (2007, p. 29) stated that values education needs to be a major feature in all educational activities for lifelong learning. However, the aims of values education can be different among different countries at different times. Gross and Rutland (2021) investigated the values education of special religious values in Australian society. Findings present that special religious values education brings benefits to government schools and helps students understand the meaning of life, as well as strengthening the synergy between home and school. Connell (1975) discussed that the characteristics and aims of values education are not universally the same by investigating values education of young people in the United States, England, China, and the Soviet Union. Differences exist not only between western and communist countries, but also among western countries themselves. Varieties of values education exist in different countries and different cultural backgrounds, not only from the political systems and educational policies but also from the educators' professional knowledge of values education.

Values education can be seen as a 'missing link' and an essential ingredient in quality teaching (Lovat, 2011, 2013). Lovat made several case studies on values education in Australia, which showed that teachers and children can grow intellectual depth, communicative competence, capacity for reflection, self-management, and self-knowledge. Values education is an essential ingredient of quality teaching which works for students' achievements. According to Lovat (2017), values education has the potential to be the core of quality teaching.

Qualitative studies by Thornburg (2008) and Thornburg and Oguz (2013) investigated teachers' perceptions of their practice of values education. Both studies denoted that professional knowledge of values

education is needed by teachers through further training. Lovat (2009) also suggested that there is a necessity to focus on the fundamental knowledge of values education for teachers.

Values education in the domain of early childhood education, has been investigated by scholars in different countries. Johansson et al., (2016) reported a series of articles based on their cross-national studies, called *Values education in Nordic preschool: Basic of education for tomorrow*, to explore different aspects of preschools' values education in 24 preschools of five Nordic countries from 2013 to 2016. Interviews, observations, policy documents, narratives and diaries from participants and researchers were analysed to investigate values education in early childhood settings, and to develop the commonalities and variations in values education in Nordic countries, as well as values, gender patterns, national policy frames in value education. Their research resulted in multi-perspectives and from a personal, institutional, and policy level, revealed the developmental situation of Nordic values education in early childhood settings. The values of children, educators, curriculum, and policy, as well as the content of values in preschools have been investigated and compared among these countries. This cross-national study project calls for more researchers to develop values education in early childhood education.

Ülavere and Veisson (2015) conducted an empirical values education study in 15 Estonian preschool childcare institutions. Questionnaires of principals, teachers and parents of preschool childcare institutions were collected and analysed based on Schwartz's Portrait Values Questionnaire (2012). According to their analysis, principals, educators, and parents have different priorities in children's values education. Parents preferred confidence and commitment rather than

humour, pride and inventiveness compared to principals. Teachers took the value of patience as the most significant value to be taught to children in preschool. They considered that personal role models are of great significance in values education. This study helps to develop an understanding of values priority for principals, educators, and parents; however, the study did not investigate children's understanding and perceptions of values education. Previous studies about values education showed significant focus on policy, pedagogy, and educators' professional knowledge of values education, which call for more study on various content and cultural background of values education.

2.4.1 Curriculum and values education

Australian curriculum and values education

Values education has been recognised as historically significant education in both government and non-government schools (Commonwealth Department of Education, Science & Training, 2005).

In Australia, values education has been promoted by the Australian government to help students have the ability to face challenges in the future, as well as have healthy and satisfying lives (Commonwealth Department of Education, Science & Training, 2011). There has been a long history of Australian moral education since discussion in the early 1990s, about the imbalance between moral education that was concerned with religion and moral education in public education systems (Lovat & Toomey, 2007). The National Goals in the Adelaide Declaration (Ministerial Council on Education Employment Training and Youth Affairs, 1999) recognised that schooling in the 21st century ought to provide a foundation for young Australians in not only intellectual, physical, and

social development, but also in moral, spiritual, and aesthetic development.

Values education has been recognised as an essential part of effective schooling by the key stakeholders in Australian education. The 2003 Values Education Study promoted further development of Australian values education. The study provided three different domains of values education in understanding and expressing values in schools' spirits and missions, (a) developing students' regional, national and global responsibility and (b) developing students' resilience and building their social skills, and (c) assimilating values education into all school principles which include teaching programs in key areas such as students' intellectual, physical, spiritual, social, moral and aesthetic development (Values Education Study: Executive Summary Final Report, 2003). In this report, key elements in school planning, local development, whole school approach, safe and supportive learning environment, partnership with parents and community, support for students, and quality teaching were provided in guiding schools to identify and create values.

Since 2004, the Australian government has funded the development of values education as a core part of Australian schooling, followed by a National Framework for Values Education in 2005, which signified a new period of Australian values education. Nine shared values have been identified as the core values for Australian Schooling and National Goals, which include the values of:

- care and compassion,
- doing your best,
- a fair go,
- freedom,
- honesty and trustworthiness,

- integrity,
- respect,
- responsibility, and
- understanding, tolerance and inclusion (Commonwealth Department of Education, Science & Training, 2005).

Three stages of Australian government's funding for school-based research projects in values education produced three reports in 2006, 2008, and 2010, which concluded that good practice principles and key impacts of values education on students' learning were in values consciousness, wellbeing, agency, connectedness, and transformation.

Based on the report by the Australian Values Education Program, called the Values Education Good Practice Schools Project (VEGPSP) funded by the Australian government, Lovat (2005), and Lovat and Clement (2008) discussed the relationship between quality teaching and values education that they are cohering and coalescing for effective teaching and learning, as well as identifying a values dimension around quality teaching. Furthermore, the VEGPSP report manifests the hypothesis from Lovat and Clement that values education plays in a central role in all educational regimes.

Values education helps to meet the requirements of the Australian curriculum in not only learning areas such as English, science, mathematics and history, but also in general capabilities in information and communication technology (ICT), critical and creative thinking, personal and social competence, ethical behaviour and intercultural understanding, and in cross-curriculum priorities or Australian indigenous history and culture, Australia's engagement with Asia and sustainability (Commonwealth Department of Education, Employment & Workplace Resources, 2011).

Two documents, *Melbourne declaration on educational goals for young Australians* (Ministerial Council on Education Employment Training and Youth Affairs, 2008), and *the shape of the Australian curriculum* (ACARA, 2012) have been working as the core sources guiding Australian curriculum in values education.

Lovat (2017) discussed and reported the findings from the Australian Government's Values Education Program from 2003 to 2010, the Values Education Good Practice Schools Project (VEGPSP) and the Project to Test and Measure the Impact of Values Education on Students Effect and School Ambience. The results demonstrated the capacity of values education to have a positive effect on various educational goals and a positive impact on emotional, social, moral, and academic development.

Based on the brief review of these government projects and publications, values education in Australian curriculum has been developed and conducted based on a series of case studies in Australian schools. The predominant values that have been proposed by the Australian government for schooling in the 21st century are the nine values from the National Framework that are the values of care and compassion, integrity, doing your best, respect, fair go, responsibility, freedom, understanding, tolerance and inclusion, honesty and trustworthiness (Commonwealth Department of Education, Science & Training, 2005). The development of an Australian curriculum in values education is of great significance in building students' personal values and helping students have positive mental, social, moral, and academic development.

Chinese curriculum and values education

Chinese curriculum has been reformed and revised many times since from the foundation of the People `s Republic of China (hereafter PRC) in 1949. As a significant part of the Chinese curriculum, Chinese values education in schooling has been acknowledged as *Deyu* (moral education) and contains the basic values that students need to learn at school.

The first time that values education was proposed in the Chinese curriculum was in 1952. Patriotism, honesty, bravery, solidarity and conformity were put up in *Primary School Tentative Specifications* (1952). However, the development of values education in Chinese schooling was influenced and then stopped by the expansion of the Anti-Rightist Campaign movement and the Cultural Revolution (Bettelheim, 1974; Gold, 1985; Saywell, 1980).

Until 1978, a new policy was proposed by the Ministry of Education of the People`s Republic of China, that political courses need to be conducted in schools, and the core value of this education was communism (Tsang, 2000). This policy was not a national curriculum; however, it helped the forming of values education in initial Chinese values curriculum. A *Deyu* (values education) course took the place of a political course because of the requirement of the Ministry of Education of the People`s Republic of China. Patriotism, communism, the love of the people, labour, and science were the core values in *deyu* (values education) in Chinese schooling (Tsang, 2000). At this stage, the initial Chinese values education had formed but it was oversimplified in values and was alienated from reality (Lee & Ho, 2005; P. Li, Zhong, Lin, & Zhang, 2004; Zhu, 2006).

In 1985, a new Chinese Education Curriculum Reform was conducted that put forward a series of values education textbooks for Chinese schooling (Zhu, 2006). The values of patriotism, communism, collectivism, respect, conformity, honesty, braveness, optimism, humbleness, diligence and thriftiness, responsibility, and environmental protection were the core values that had been proposed by the government (Feather, 1986). In the 1990s, the Chinese values curriculum has been revised multiple times, and the values of patriotism, socialism, Marxism-Leninism, Mao Zedong Thought and Deng Xiaoping Theory, respect, confidence, diligence and thriftiness were the predominant values that had been promoted in Chinese schooling (Li, 1990). At the beginning of the 21st century, Socialism with Distinct Chinese Characteristics, patriotism, collectivism, Marxism, Mao Zedong Thought, Deng Xiaoping Theory, Three Represents, respect, diligence and thriftiness were the predominant values in the Chinese values curriculum (Choi, 2011; P. Li et al., 2004; Tse & Lee, 2003; Tu, 2011). Chinese values curriculum has been reformed several times in the 21st century, as new values were added into values education in Chinese schooling. With the Confidence Doctrine (four matters of confidence), guiding theories, political system, and culture have been added into values education in schooling. As well, the values of Marxism-Leninism, Mao's thought, Socialism with Chinese distinct characteristics, communism, patriotism, environmental-protection, politeness, optimism and the twelve Socialist Core Values, which include prosperity, democracy, civility, harmony, freedom, equality, justice, rule of law, patriotism, dedication, integrity and friendship, have now been promoted in Chinese values curriculum (Glaser & Murphy, 2009; Gow, 2017).

As can be seen from the review of Chinese values education in the curriculum, the predominant values in schooling are influenced by politics and ideologies of socialism, communism, and patriotism. Except for the value of political ideologies, the values of environmental protection, harmony, diligence and thriftiness, and respect have always been predominant values in Chinese schooling.

Law and Ho (2004, 2009) reviewed and discussed the development of values education for the music curriculum in Chinese nine years compulsory education. Nationalism, collectivism, patriotism and socialism in Chinese values education for the music curriculum are all promoted, as music and arts were required to convey the government's messages and to serve the working class and soldiers. After the policy change in 1979, values education in schooling encouraged the idea of globalisation which then created conflicting values among the Chinese music curriculum between contemporary national socialist values and traditional Chinese values, and conflicts between collectivism and individualism.

Zhan and Ning (2004) reviewed the Chinese curriculum reform of moral education in junior high school by discussing the values curriculum since the foundation of the PRC in 1949 (cited from Maosen et al.). Several problems with Chinese moral education were discussed including the limited learning of moral education to teachers which may cause teachers to neglect the influences and functions of moral education. In addition, the content of moral education in Chinese schooling is incomplete since it is overly abstract and detached from day-to-day life, which also restricts students' creativity and moral competence. Still, the 2003 Chinese curriculum for junior high school students indicates basic principles for moral education, which include self-consciousness, independence, self-control, obeying laws and regulations, responsibilities,

patriotism, collectivism, socialism, honesty, respect, sympathy, diligence and dedication, optimism, and open-mindedness. According to their review, the new Chinese moral education curriculum contains four dimensions, which are ideological, humanistic, practical and integrative.

From an ideological dimension, the basic values of Chinese moral education curriculum are Marxism-Leninism, Mao Zedong Thought, Deng Xiaoping Theory and the 'Three Represents' (CPC represents the developmental needs of China's productive force, the developing trend of Chinese culture, and benefits for the majority of Chinese people). From a humanistic dimension, Chinese traditional culture and national spirit (which refers to patriotism, love, peace, self-improvement and solidarity) are the values in this dimension. Based on a practical dimension, independence and students' learning skills and abilities are promoted as the essential requirements in a moral education curriculum. The last dimension emphasises students' adaption to social life and moral education. Zhang & Ning (2004) provided a holistic theoretical review of the Chinese moral education curriculum since 1949 to 2004 (cited from Maosen et al.).

Tang and Wang (2020) discussed Chinese moral education curriculum reform, modernity, openness, cosmopolitanism, and which distinctive Chinese characteristics are the core values of the moral education curriculum in the 21st century through a textual analysis. However, some statements in their article have a lack of supporting evidence and references, for example, they stated "Unlike Western countries, China has no religious traditions. As such, Confucianism lies at the core of China's moral education", and do not provide any reference, data, or previous study results to support their opinion. Indeed, their

study does not clearly state the differences and changes of the previous stages of Chinese education reform in moral education.

In summary, from these previous reviews of Chinese curriculum values education, the predominant values include Marxism, collectivism, patriotism, the values of environmental protection, harmony, diligence, self-consciousness, independence, self-control, obeying laws and regulations, and responsibilities in Chinese values education have been deeply influenced by politics and Chinese traditional cultures.

2.5 Children's picturebooks and values education

Children's literature is an important educational tool in transmitting basic information such as conceptions, rules and values of the society to children (Bradford, Mallan, Stephens, & McCallum, 2008) The benefits of using literature to transmit values are that they are easy to be remembered and vivid to be accepted and shared by children (Hourihan, 2005). For example, in western culture, the value of respect of all other living creatures and the value of heroism are discussed in children's literature (Hourihan, 2005). Many researchers have studied children's literature and cultural values in a variety of specific areas. Fox et al. (2003) for example, discussed multiculturalism and cultural authenticity and presented the significance of cultural authenticity and the relationship with the transmission of cultural values. Creany et al. (1993) examined minority cultures in children's picturebooks which determined that children's picturebooks have the potential to influence children's view of cultures but only 3% of picturebooks presented minority cultures. This may cause children from minority social groups to not see their own culture in picturebooks and thus only receive the knowledge of other more powerful and dominant cultural groups, thus distorting their world

view. Multicultural literature provides children with not only values of their own but also that of other cultures. Among the studies of children's literature and cultural values, multiculturalism has always been of great significance. Many researchers have discussed children's literature and cultural values within America (Al-Hazza & Bucher, 2008; Clark, 2005).

In this thesis, 'picturebook' has been adopted instead of 'picture book' or 'picture-book' because compared with 'picture book' or 'picture-book', the compound word 'picturebook' is recognised as a book which contains both language and images (Lewis, 2012) (see Footnote 1).

Picturebooks, as a form of a combination of both verbal and visual arts, create unlimited possibilities for word and image interaction (Nikolajeva & Scott, 2006). Barbara Bader (1976) provided a comprehensive definition of picturebook when she wrote

A picturebook is text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historic document; and foremost, an experience for a child. As an art form, it hinges on the independence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning page.

The extraordinary potential of picturebooks lies in the limitless possibilities between word and image interactions which promote more and more picturebook studies of the meaning-making process (Nikolajeva, 2003, 2009, 2010, 2018; Nikolajeva & Scott, 2000).

Children's picturebooks play a significant role in children's literacy and the transition into their future school success (Painter, Martin, & Unsworth, 2013). Picturebooks in narrative forms constitute instruments of socialisation and literacy instruction and development as well as social

values (Stephens, 1990). There are a number of studies that have researched picturebooks in narrative forms for older readers where topics such as war, history and ecology are addressed (Painter et al., 2013). Children's picturebooks work as a major tool in teaching literacy, literature and social values to children, and help children to identify the meaning of words and shape their thinking (Schwartz, 1992). Arizp and Styles (2004) indicated that picturebooks encourage intellectual growth in children. However, few studies explore younger children's literature and values between Australia and China which is what this thesis does.

2.5.1 Australian picturebooks and values education

Australian curriculum provides guidance for learning activities in teaching early years (5-7 years) values in children's picturebooks. The core values that have been promoted in the picturebooks that were selected by the Australian government are care and compassion, doing your best, fair go, freedom, honesty, respect, responsibility, understanding, tolerance and inclusion, individualism, creativity, and thoughtfulness (Commonwealth Department of Education, Science & Training, 2011).

A large number of Australian picturebooks discuss Australian national identities, multiculturalism, Aboriginality, Indigenous languages and cultures, different races and problems related to races (Bradford & Huang, 2007; Elder, 2020; Flanagan, 2013; Kümmerling-Meibauer, Meibauer, Nachtigäller, & Rohlfing, 2015; McCallum, 1997; Salisbury & Styles, 2012; Spillman, 1997; Ward, 2013). Except for the studies that talk about the values of picturebooks, few studies discuss students' understanding and response to the values education of picturebooks and picturebooks' influence on children that contribute to scholarly literature,

values, and systemic functional linguistics (Nikolajeva, 2014; Pantaleo, 2008). At the same time, few studies focused on the comparative study of Australian and Chinese picturebooks' values and children's understanding of picturebooks.

Macintyre (2011) presented an analysis of the identity and values in constructing Australianness of award-winning Australian picturebooks from the Children's Book Council of Australia (CBCA). As he noted, children's picturebooks are a richly constructed combination of language and semiotics which provide readers with varied understandings and multiple interpretations. The values from the selected picturebooks were investigated as seeking personal spaces, connectedness, and the existence of peacefulness, happiness and affluence. Whether the Australianness in picturebooks has a place in an English classroom, and whether picturebooks offer readers a different nature of contemporary society has been discussed. However, the method of analysing was made only from a narrative perspective, instead of from a more comprehensive analysis. Furthermore, Macintyre (2011) pointed out the significance of semiotics in the beginning but neglected to do an analysis of the pictures.

Shifts of Australian values in children's picturebooks have been investigated by researchers. Stephen (1990) discussed the multiculturalism in children's literature after 1972, since there has been a shift in Australian political and educational institutions after 1972 in the ideology of multiculturalism. McCallum (1997) discussed the ideological shifts in the representation of Australianness in picturebooks from the 1970s, and privileged values of picturebooks in different stages, that multiculturalism and nationalism were not exclusive, and have been overtly politically driven. Australian nationalism, multiculturalism, and cultural solipsism from picturebooks have been investigated by the author

that a picturebook is a culturally produced material for children. Multiculturalism and nationalist identities construct the subjectivity in children's picturebooks, which has also been found in Australian children's picturebooks.

Based on previous studies of Australian ideology shifts in children's picturebooks, Flanagan (2013) explored the relationships between white and non-white identities by examining two Australian picturebooks. She pointed out that the issue of privileged status of whiteness in children's picturebooks is often overlooked. The whiteness in Australian picturebooks has largely functioned as an invisible category of identity. The overlook of the privileged statuses of the whiteness in history causes the irrelevance of the racial differences in minority racial groups. Her discussion of privileged whiteness calls for more studies of cultural differences in children's picturebooks.

An increase of diversity in Australian children's picturebooks was investigated through Caple & Tian's (2021) study. Content analysis has been adopted in finding the visual and verbal representations of diversity in Australian children's picturebooks. This study suggested that Australian children can find diversity from Australian award-winning picturebooks.

Gender stereotypes have been discussed through investigating the representational, interpersonal, and textual meanings of the verbal and non-verbal elements in children's picturebooks to promote the inclusion of same-sex parent families (Moya-Guijarro & Ventola, 2021).

Rigney (2021) examined the law, lawlessness, and lawfulness in Australian children's picturebooks. The author explored the way different legal systems interact with each other. The study suggested children's picturebooks can be a helpful archive of material in helping readers to know and understand legal systems and the operation of the law.

Large differences and gaps in the ways of discussing values of picturebooks can be seen from the previous studies of Australian picturebooks and values. Few studies of Australian values education and children's picturebooks, as well as of children's understanding of the values in the picturebooks have been made.

2.5.2 Chinese picturebooks and values education

Searching key words about picturebooks and values in the EBSCO database and Chinese CNKI (a key national research and information publishing institution website, which is supported by People's Republic of China Ministry of Education), shows that few studies discuss either values or values education in Chinese children's picturebooks.

Sex education in Chinese children's picturebooks has been studied by Liang & Bowcher (2019) based on van Leeuwen's legitimation strategies that are authorisation, moral evaluation, rationalisation and mythopoesis. Values were found in the children's picturebooks such as responsibility, love and care which were adopted to realise moral evaluations in the biological and physical descriptions to establish children's understanding of heterosexual moralities. This study helped to understand not only the sex education in children's picturebooks but also throw light on the study of values and values education in children's picturebooks.

Instead of focusing on the study of values and values education from children's picturebooks, Huang and Chen (2016) discussed the Chinese picturebooks by examining the text quality of Chinese/English bilingual children's picturebooks. Findings of their study reveal that in bilingual children's picturebooks, the Chinese text is inferior to the English text, as inaccuracy was found in many cases between the Pinyin

pronunciation system and its referred Chinese characters. Multiculturalism was found in the majority of the selected children's picturebooks owing to the different English and Chinese theme origins, cultures, and cultural values.

Also, Mo and Shen (1995) examined picturebooks' cultural authenticity by investigating stereotypes and cultural details such as values, facts and attitudes. The value of multiculturalism was found in a high percentage of folktale picturebooks. They compared Chinese and Japanese values and concluded that writers need to carefully select and adapt stories, to make the value implications of the origin culture compatible with the recipient cultures.

A few Chinese scholars discussed the ways that picturebooks introduce values to children. The origin of values in Chinese picturebooks has been discussed by Huang (2017), that the differences of ethnicity, religion, region and time, function together to influence the values of modern Chinese picturebooks. However, none of the above adopted case studies to investigate values and values education in children's picturebooks. No research has been found to discuss Australian and Chinese values in children's picturebooks. A large gap in the field of the study of Chinese values and values education in children's picturebooks has been found, which helps to give this research significance.

2.6 Summary

In this chapter, a brief review has been summarised through three areas of this research. The studies of values in Australia and China, values education in the Australia and Chinese curriculums, as well as studies of values education and picturebooks in Australia and China, have been reviewed respectively, to provide basic background knowledge for this

thesis. As the significance of values education in the curriculum has been discussed by any research groups and scholars, however, no study has been found in investigating the values in Australian children's picturebooks and Chinese children's picturebooks. Therefore, a large gap in investigating values and values education in children's picturebooks has been found. Picturebooks are vital for children as they are a primary learning material in transmitting information, conceptions and values to children. A discussion of values from children's picturebooks is meaningful to explore values education and children's understanding.

CHAPTER 3: CONCEPTUAL FRAMEWORK

3.1 Introduction

In this chapter, a detailed presentation of the conceptual framework of this research is provided. As both language and images play critical roles in children's picturebooks, the field of semiotics is used in this chapter to explore how to demonstrate how signs, both visual and linguistic, collaborate with each other and create meaning. In addition, the intrinsic relation between semiotics and Systemic Functional Linguistics (hereafter SFL), and Positive Discourse Analysis (hereafter PDA) as well as the appraisal resources and visual grammar that are concerned with this thesis are presented in the following discussion.

3.2 Semiotics

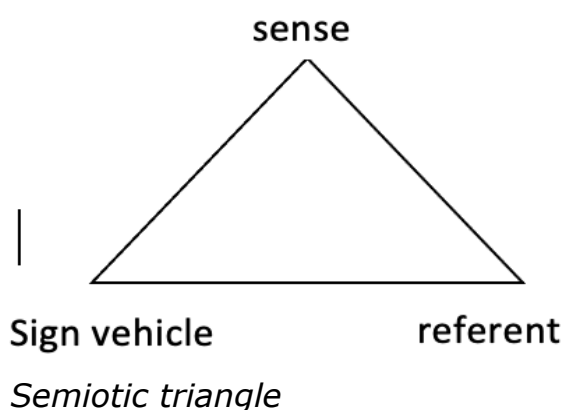
Semiotics, or semiology, studies how meanings are made and how reality is represented through various signs, such as images, language, words, objects, sounds, gestures, and any other material carriers that share information (Chandler, 2007; Eco, 1979). Through the interaction of language and society, semiotics makes meaning by discussing the relationship between signs and the objective world, and the relation between signs and humans (M. Wang, 2020)

The Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Peirce built the foundation of contemporary semiotics in the early 1900s. Saussure (2011) defined semiology as a scientific study of the life of signs, which are composed of a 'signifier' that refers to the form a sign represents, and the 'signified', that refers to the referring concept of sign represents. Also, Saussure focused on linguistic signs, and stressed language as the most significant sign system. He noted that the relationship between the signifier and the signified is arbitrary and conventional in the context of natural language.

Compared with Saussure's model (2011), Peirce (1991) provided a more comprehensive, and complicated model of semiotics, as he proclaimed the semiotic is the doctrine of the essential nature of three subjects that are the sign (in the form of a representative that stands for something), its object (the thing that the sign represents) and its interpretant (the sense made of the sign). One of the core principles of Peirce's study of semiotics is its functional character of sign, as signs are not only a class of objects, but are the understanding of a kind of idea, which only exists in interpreter's mind. Peirce (1931-1958) explained the sign as "nothing is a sign unless it is interpreted as a sign" (as cited in Nöth, 1990, p.42).

Semiotics is an approach that is "not concerned with the study of a particular kind of objects, but with ordinary objects insofar (and only insofar) as they participate in semiosis" (Morris, 1938, as cited in Eco, 1979, p. 16). Peirce's study on semiotics had a great influence on Morris as they (1938, as cited in Eco, 1979) stated "something is a sign only because it is interpreted as a sign of something by some interpreter" (p.16). Morris extended the scope of semiotics based on the theory of signs from Peirce (Eco, 1979; Noth, 1990). A commonly accepted variation of Peirce's model is usually presented as 'the semiotic triangle' which is composed of sign vehicle, sense and referent. Sign vehicle (Figure 3.1) refers to the form of the sign, 'sense' means the sense made of the sign, and 'referent' implies what the sign is referring (Noth, 1990). This thesis seeks the interpretation of the sign vehicles (words and images) from the children's picturebooks by analysing the sense (referred meaning) of the picturebooks, as well as the referent (underlying values) of the picturebooks from the children's understanding.

Figure 3.1



Semiotics involves the verbal and non-verbal (e.g., gestures, images, sound, etc.) realm. In the verbal realm, linguistics has been seen as a study that is related to semiotics, and many researchers such as Jakobson (as cited in Eco, 1986) believed that linguistics is a part of semiotics. Another semiotician Roland Gérard Barthes had different conceptions, however, as he proclaimed that semiology is a mere subset of linguistics (1967a, as cited in Copley, 2005; Eco, 1986). Modern semiotics has been developed as deeply based on the theoretical and methodological foundations from Peirce and Saussure, who influenced the linguistic development of semiotics, as Saussure (2011) discussed the only branch of the general science of semiology is linguistics. This research program tries to adopt an understanding of semiotics as a foundation to investigate the signs from children's picturebooks, and the equivalent interpreting of the signs in children's minds.

3.2.1 Systemic Functional Linguistics (SFL)

Apart from Saussure's idea about linguistics, numerous linguistic analysis approaches, methods, and schools, such as Bloomfield's approach, the Prague School, the London School, Transformational-generative grammar, Systemic Functional Linguistics (hereafter SFL),

gradually emerged and developed based on various researcher's understanding of language.

Michael Halliday (1985) considered language as a social semiotic system, a system and process of meaning in human interaction. Based on this recognition, he developed an approach to language through investigating system, context, metafunction, text, register, language acquisition, cognition, and applicable linguistics which provided the approach for SFL. This framework is a multi-perspective model for interpreting language in use and has been later investigated by more scholars and researchers as a methodology to analyse and explore what language is, how it works, how people use language and how language is structured as a semiotic system (Eggins, 2004; Martin & White, 2005b; Unsworth, 2016).

Halliday (1956) put forward three grammatical categories, 'unit', 'element', and 'class', to investigate the scheme for the description of a form of language. After that, Halliday (1961) presented four fundamental categories for the theory of grammar, 'unit', 'structure', 'class', and 'system'. Three scales, 'rank', 'exponent', and 'delicacy' were proposed to associate the categories with each other. The four categories and three scales provided a basic analytical theory to discuss the relations between linguistic elements, which built on these fundamental concepts to further develop the description of the form of language. Following the concepts of Saussure and Firth, Halliday (1964, 1966, 1967, 1968) stated that systemic theory, or systemic functional theory is a simple grammatical theory that developed, based on the idea that language is construed with syntagmatic relations and paradigmatic relations, which explored the relationship between words/ word classes in a sentence. The discussion of syntagmatic relations and paradigmatic relations contributed to the development of the transitivity system of major clauses. This discussion progressed the idea of four metafunctions of language, experiential function, logical function, textual function, and interpersonal function (Halliday, 1968). The experiential function refers to the function of

language to represent experience (Halliday, 2014). The logical function “sets up logical-semantic relationships between one clause unit and another”, and the discursal function or textual function discusses “how text is structured as a message” (Halliday, 1968). While the interpersonal function, as Halliday defined it, is of significance in social relations and to the role of participants/speakers in communication, this research study’s focus is on discussing the roles of participants and the social relations within the children’s picturebooks.

Language is seen as having meaning potential because people have to choose lexical items, make grammatical and sequencing choices to express what they want to say when they use language (Halliday, 1970). When the speaker’s meaning is realised through lexical, grammatical and sequencing choices, a structure is formed. In another way, SFL is arbitrary as it exists within the linguistic choices of speaker.

Functional grammar was further investigated through the discussion of discourse analysis or “text linguistics” by Halliday (1985) and Martin (1992). Significant contributions have since been made by Halliday (1985) to interpret the meaning of text through discourse analysis based on grammar, as Halliday (1985) discussed, discourse analysis is a commentary and criticism of texts. Halliday’s approach about functional grammar supports the fundamental conceptual framework of this study.

At the heart of SFL, it is a multi-perspective model in interpreting language in use. One of its basic notions is that language is a resource for mapping ideational, interpersonal, and textual meaning onto one another in virtually every act of communication (Martin, Matthiessen, & Painter, 2005). Each of the metafunctions is concerned with a different world. Ideational metafunction is about construing experience and logical relations, representing the world, and how we represent reality and our own consciousness in language, which mainly focuses on the components of experiential and logical function. Experiential function is realised through transitivity and the voice. Transitivity is a discussion that has been confined to the expression of processes and the participants.

Processes include those that are material, mental, relational, behavioural process, verbal and existential. Material process refers to a process of doing. Actor and Goal are two participants in a material process. Mental process is a process of sensing, which refers to perception, reaction, cognition and so on. Senser and phenomenon are the two major participants in a mental process. Relational process is a process of being, and behavioural process is a process of behaving. Verbal process means a process of saying and existential process indicates a process of existing. Another crucial function of ideational function is a logical component, which provides logical interdependency relations and logical semantic relations in linguistic expressions (Martin, 1995; O'Halloran, 2008).

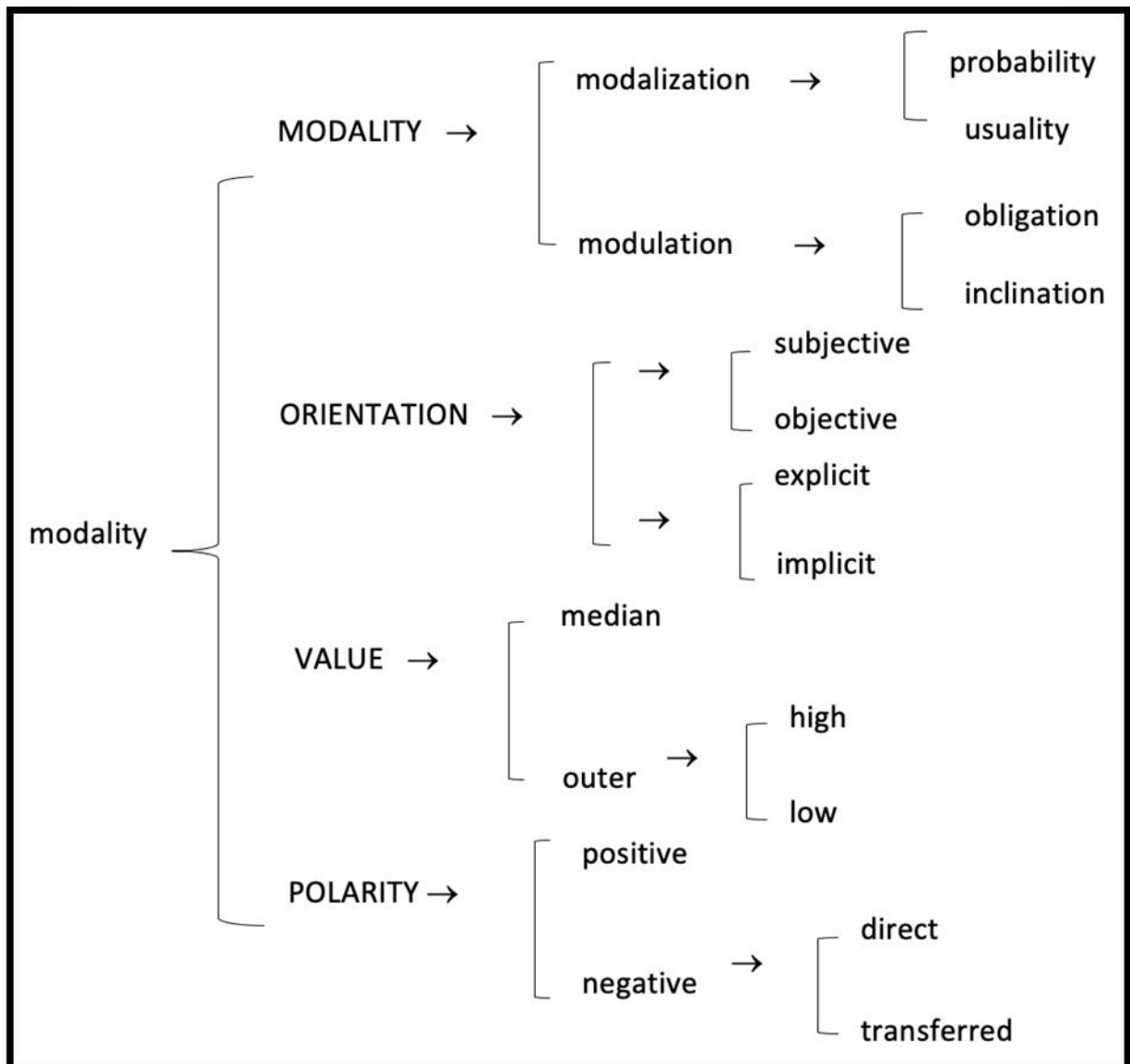
As the 'enabling function', textual metafunction relates to integrating the representing ideas about the world and interactions in social relations into meaning texts, which makes contributions to the cohesion of texts, and interconnections between language and attendant modalities (Eggins, 2004; Halliday & Matthiessen, 2014; Halliday, Matthiessen, Halliday, & Matthiessen, 2014; Martin et al., 2005), Halliday, 2014; Martin & White, 2003). One of the major realisations of textual metafunction is the component of theme and rheme. As this study focuses on investigating interpersonal meaning, I will not go into textual metafunction in detail.

Interpersonal metafunction relates to the interaction and negotiation in social relations, to establish, maintain and specify relations between members of a society, such as the relationship between speaker/writer and hearer/reader, the interactions, and feelings of people.

In the early study of interpersonal meaning in SFL before 1990, the focus was on interaction, due to Halliday's study of mood and modality, speech function and exchange structure in dialogue (Halliday, 1994). In conducting interpersonal metafunction of the clause as exchange, mood and modality are significant components in an analysis. Mood is constituted by *subject* (a nominal group) and *finite* (part of a verbal group), and modality refers to the speaker's judgement, or request of the

judgement of the listener (Matthiessen, Ed.). The modality system construes the region of uncertainty that lies between the positive and negative oppositions (Figure 3.2).

Figure 3.2
System of modality



Later in the 1990s and early 2000s, Iedema (1995), Martin (2000, 2001) and Martin and White (2005) developed the notion of interpersonal meaning through affect in narrative, evaluation in criticism, and more monologic texts. Martin and White further developed interpersonal meaning of the clause as exchange into the approach of appraisal to

evaluate language in use, with the subjective presence of writers/speakers to express stances, negotiations and attitudes, and the construction by texts of communities of shared values and feelings, as well as the linguistic mechanisms of emotions, tastes and normative assessments (Martin, 1992; Martin & White, 2003).

One of the relationships that the interpersonal metafunction of SFL relates to, is that between writer and reader, which leads to a discussion about values, feelings, and judgement, as well as the interaction between writers of children's picturebooks and children. The mood and modality of the clause as exchange in developing the interpersonal meaning of the children's picturebook have been adopted in understanding children's picturebooks. Martin and White (2005) developed the description of interpersonal meaning through the clause as exchange of SFL into an appraisal framework and discussed the evaluation of positive or negative meanings of texts or utterances by which speakers/writers engaged with potential respondents. The evaluation of the appraisal reveals speakers/writers' opinions, feelings, attitudes, and stance, meets this research's needs in investigating the writers/illustrators' attitudes and values that are embedded in children's picturebooks. A detailed discussion about the framework of the appraisal and how the appraisal is applied in this research program is presented as follows.

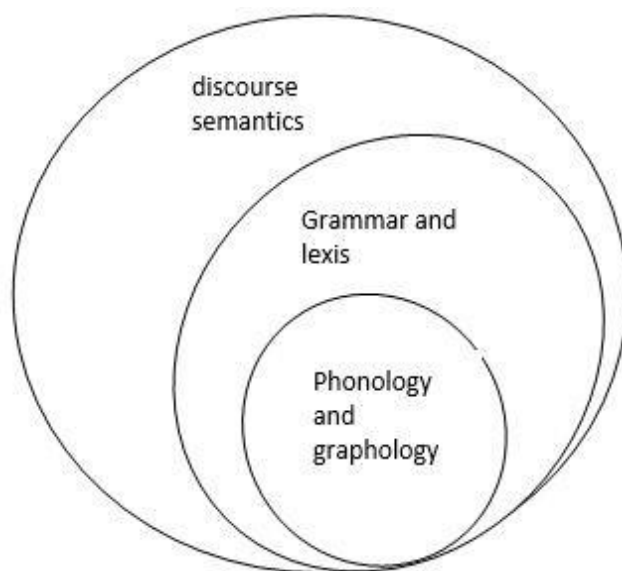
3.2.2 Appraisal resources

On the basic parameters of SFL, metafunction, realisation, axis, system, structure, instantiation, genesis, context, register, and genre are crucial in situating appraisal as an interpersonal system in SFL at the level of discourse semantics in a holistic model of language and social context (Martin & White, 2003).

Appraisal is placed in the cycle of discourse semantics because language is a stratified semiotic system which involves three cycles, which are phonology and graphology, grammar and lexis (see Figure 3.3). There are three reasons that appraisal is situated in the cycle of discourse

semantics. The first is that the realisation of an attitude tends to distribute over a phase of discourse, regardless of grammatical boundaries. Secondly, a given attitude can be realised through a range of grammatical categories such as verb, adjective and adverb. Thirdly, the adoption of grammatical metaphor in expressing an attitude, attributing and grading opinions has a degree of play between wording and meaning, where insights into the meaning cannot be drawn only except for developing appraisal as a discourse semantic resource for meaning.

Figure 3.3
Language strata



Appraisal co-articulates the semantic resources of negotiation and involvement in construing interpersonal meaning (see Table 3.1), focuses on speakers/writers' means of attitudes, and indirectly expresses evaluative stances and positions, and is regionalised as three resources that are engagement, attitude, and graduation (Martin & White, 2003).

Table 3.1
Interpersonal semantics

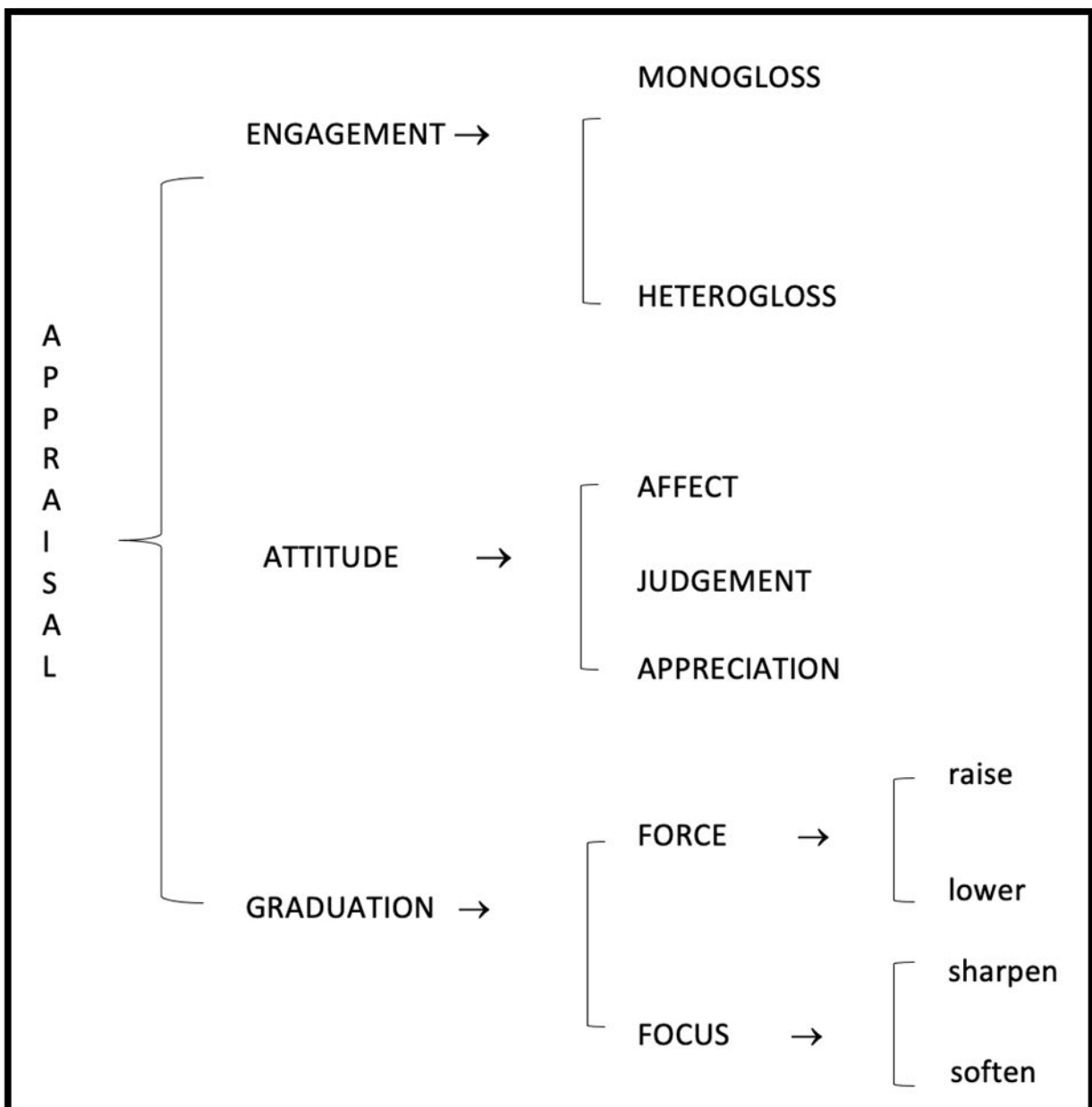
Register	Discourse semantics	
Tenor	Negotiation	Speech function
		exchange
Power (status)	Appraisal	engagement
		affect
		judgement
		appreciation
		graduation
Solidarity (contact)	Involvement	naming
		technicality
		abstraction
		swearing
		anti-language

Engagement is concerned with the sourcing attitudes and voices around opinions in discourse. Four methods of engagement, which are disclaim, proclaim, entertain, and attribute, are used in identifying positions and describing potential meanings. Graduation deals with the grading phenomena by which feelings are amplified and categorised (Martin & White, 2003). Attitude refers to feelings, emotion, ethics and aesthetics, which includes the resources of affect, judgement, and appreciation. Affect deals with positive/negative feelings, judgement is concerned with the attitudes towards behaviours, and appreciation tends to evaluate natural phenomena in an aesthetic way. As this thesis investigates the values of children’s picturebooks, appraisal offered an effective way to discuss the illustrators/writers’ attitudes, which are implicitly represented through the depiction of the characters’ attitudes, and behaviours.

Judgement of appraisal resources

Judgement is indispensable in appraisal resources (see Figure 3.4) and language evaluation, which can be understood as how people express attitude about their behaviour. Social esteem and social sanction are two major realisations of judgement.

Figure 3.4
An overview of appraisal resources



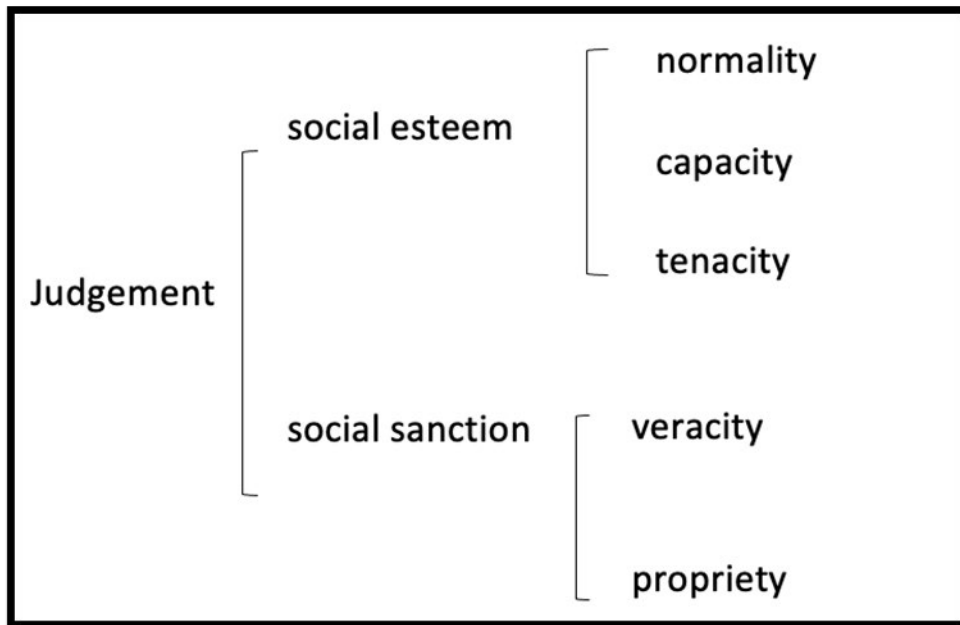
Note. This figure was produced by J.R.Martin & P.R.R.White in 2005, summarising the three subsystems and their resources of the Appraisal. From "The Language of

Evaluation”, by J.R.Martin & P.R.R.White, 2005, p. 38. Copyright 2005 by Palgrave Macmillan, a division of Macmillan Publishers Limited.

Judgements about social esteem are concerned with normality (see Table 3.2) which refers to how usual/ special someone is, capacity, which has to do with how capable they are, and tenacity, which is concerned with how dependable/ resolute they are. Sharing values in the area of social esteem is significant to the formation of social networks such as family and friends. Judgements of social sanction discuss veracity in how honest/ truthful someone is, and propriety is how far beyond reproach. Sharing values in the area of social sanction supports civic duty and religious observance (Martin & White, 2003). Social esteem is more often codified in oral culture, gossip, chat, jokes, and stories, while social sanction tends to be codified in writing. The realisations of judgement in social sanction and social esteem are presented in Table 3.2.

Based on the appraisal resources illustrated by Martin & White (2005), the lexical realisations of children’s picturebooks from social esteem and social sanction of judgment (see Figure 3.5 and Table 3.2) are analysed to understand the meanings and values of the picturebooks. Some lexical realisations for social esteem and social sanction are listed in Appendices A and B. Lexical realisations will be qualitatively analysed in the subsystems of judgement through social esteem and social sanction. The reason why this thesis applies judgement of the appraisal is because the realisations of judgement are used to construe people’s attitudes and their behaviour (Martin & White, 2003).

Figure 3.5
Judgement system in appraisal resources



Note. From The Language of Evaluation, J.R.Martin & P.R.R.White, 2005, p. 52-55).

Table 3.2
The realisations of judgement

Judgement		+ve (admire)	-ve (criticise)
social esteem	normality (how special)	lucky, fortunate, charmed...; normal, natural, familiar...; cool, stable, predictable...; in, fashionable, avant garde...; celebrated, unsung...	unlucky, hapless, star-crossed...; odd, peculiar, eccentric...; erratic, unpredictable...; dated, daggy, retrograde...; obscure, also-ran...
	capacity (how capable)	powerful, vigorous, robust...; sound, healthy, fit...; adult, mature, experienced...; witty, humorous, droll...; insightful, clever, gifted...; balanced, together, sane...; sensible, expert, shrewd...; literate, educated, learned...; competent, accomplished...; successful, productive...;	mild, weal, whimpy...; unsound, sick, crippled...; Immature, childish, helpless...; dull, dreary, grave...; slow, stupid, thick...; flaky, neurotic, insane...; naïve, inexpert, foolish...; illiterate, uneducated, ignorant...; incompetent, unaccomplished...; unsuccessful, unproductive...
	tenacity (how dependable)	plucky, brave, heroic...; cautious, wary, patient...;	timid, cowardly, gutless...; rash, impatient, impetuous...; hasty,

Judgement			
		+ve (admire)	-ve (criticise)
		careful, thorough, meticulous, tireless, persevering, resolute...; reliable, dependable...; faithful, loyal, constant...; flexible, adaptable, accommodating...	capricious, reckless...; weak, distracted, despondent...; unreliable, undependable...; unfaithful, disloyal, inconstant...; stubborn, obstinate, wilful...
		+ve (praise)	-ve (condemn)
social sanction	veracity (how honest)	truthful, honest, credible...; frank, candid, direct...; discrete, tactful...	dishonest, deceitful, lying...; deceptive, manipulative, devious...; blunt, blabbermouth...
	propriety (how far beyond reproach)	good, moral, ethical...; law abiding, fair, just...; sensible, kind, caring...; unassuming, modest, humble...; polite, respectful, reverent...; altruistic, generous, charitable...	bad, immoral, evil...; corrupt, unfair, unjust...; insensitive, mean, cruel...; vain, snobby, arrogant...; rude, discourteous, irreverent...; selfish, greedy, avaricious...

Note. From The Language of Evaluation, (J.R.Martin & P.R.R.White, 2005, p.53)

3.2.3 Visual grammar

Visual is not only concerned with an image of itself, but also about its attributed information (Wiles, Clark, & Prosser, 2011). Visual methodologies have been conducted by either empirical studies or symbolic studies. Empirical visual studies have focused on the relationships between visual and context, while symbolic visual studies have stressed critical analysis of popular visual culture (Wiles et al., 2011).

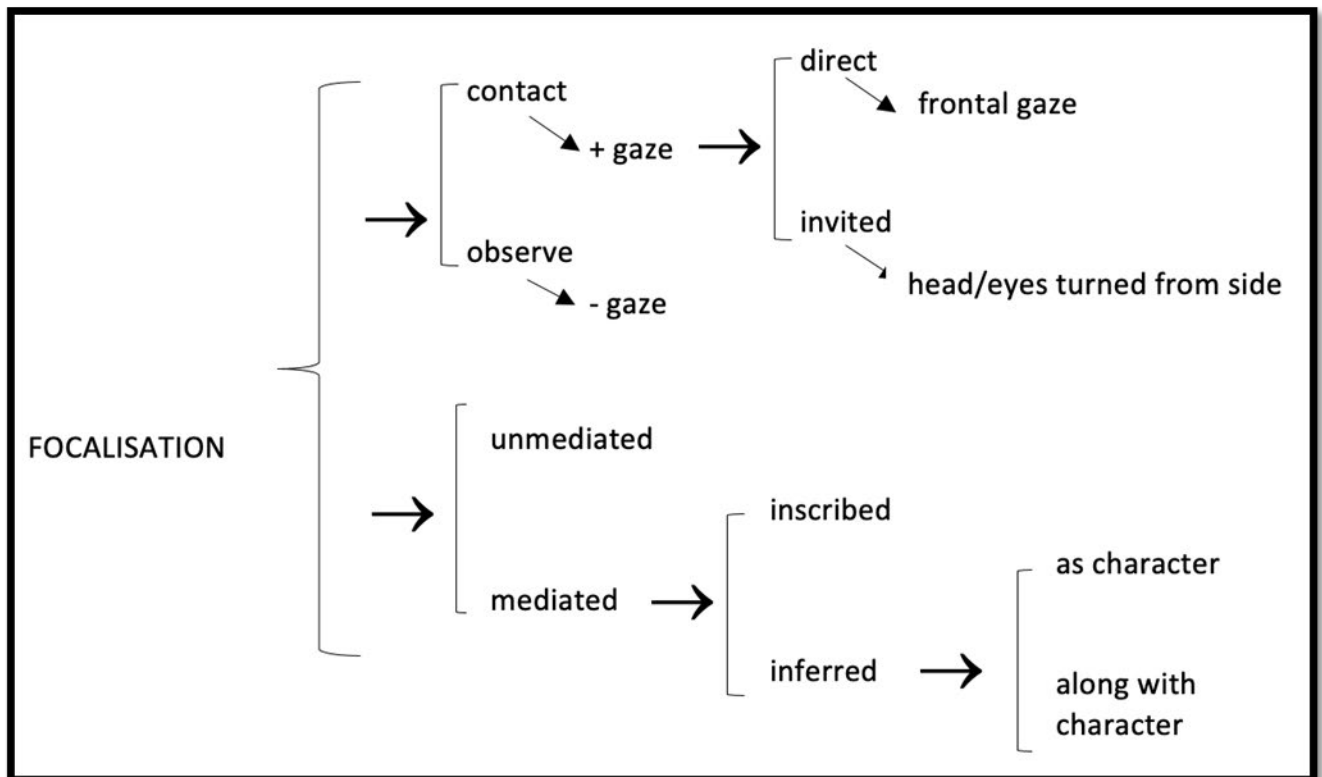
Visual images in children's picturebooks are the most significant meaning for setting up the affective relationship between children and a book, which can most readily establish the emotional tone of the story, or colour in the visual creation of settings within the stories (Painter et al., 2013).

Visual images were analysed by many different researchers using different methodologies. Significant methodologies of visual image analysis such as the text/picture interaction (Mandl & Levin, 1989; Nikolajeva & Scott, 2013) are adopted by many researchers to investigate how picturebooks work. Also, a large number of researchers have analysed picturebooks through the images' frame, colour, hue and tone, character's body language, position, salience, and vectors, etc. Significant approaches of visual images analysis in the field of linguistics were made to discuss the grammar of images. Kress and van Leeuwen (1996) discussed visual design through semiotic landscape and investigated the ideational, interpersonal and textual meaning of visual images. Painter, Martin and Unsworth (2013) discussed the visual images from children's picturebooks by adopting a multimodal discourse analysis, including systemic functional theory to investigate the meaning of pictures through ideational, interpersonal, and textual meanings, and visual modality in relation to verbal meaning.

Painter et al. (2013) discussed visual images by investigating the emotions of characters and interpersonal relations between them through focalisation, pathos and affect, ambience, and graduation. Investigating the focalisation of visual images means considering 'point of view' of depicted persons in images. Whether the depicted character gazes out at the viewer directly (eye contact) or indirectly (no eye contact), or if the viewer has been positioned to engage with the depicted character through eye contact, or just to observe the depicted character can be discussed through the options of 'contact' or 'observe' in the focalisation system. While the reader stands temporarily in the view of the characters that see the story world through their eyes and makes vicarious contact with the depicted character in the picture, the choice of mediated rather than unmediated has been conducted in the visual image. When the picture shares a horizontal view and shows a back view of the character to the reader, an inscribed mediated focalisation choice has been encoded in the picture. These choices were developed by Painter et al. (2013) based on the approach in discussing visual grammar of Kress and van Leeuwen (2006).

The focalisation system and its visual realisation are presented in Figures 3.6 and 3.7.

Figure 3.6



Visual options of focalisation system.

From Reading Visual Narratives, (Painter et al., 2013)

Figure 3.7
Visual options of focalisation system.

Option		Realisation
contact		+gaze out to viewer by depicted human, animal or anthropomorphised character
contact	direct	Gazing character faces viewer front on
contact	invited	Gazing character turns head and/or eyes to face viewer.
observe		No gaze out to viewer by character
unmediated		Default option, no additional realisation
mediated	inscribed as character	Character's hands, feet or shadow (only) are depicted emerging from bottom edge of picture
mediated	inscribed along with character	Back view of character in foreground with what character sees beyond; i.e. viewer sees 'over shoulder' of character with closer identification where horizontal angle is shared
mediated	inferred	a sequence of images with the following feature: first image is of character looking (usually an instance of [contact]) and subsequence image/s plausibly depict/s what character sees; first image depicts character (instantiating either [contact] or [observe]) and second image (whether [contact] or [observe]) shares spatial viewing position with that character extreme affective reaction of depicted character/s in a contact image

From Reading Visual Narratives, (Painter et al., 2013)

Different drawing styles function differently in educating children. Painter, et al. (2013) employed the approach of Welch (2005) in categorising drawing styles of children’s picturebooks into three styles that are “minimalist”, “generic”, and “naturalistic”. The notion of “PATHOS” of Kress and van Leeuwen (2006) that the drawing style of character is interpreted as a system of reader alignment or PATHOS. Figure 3.8 presents the pathos system and examples of these three drawing styles.

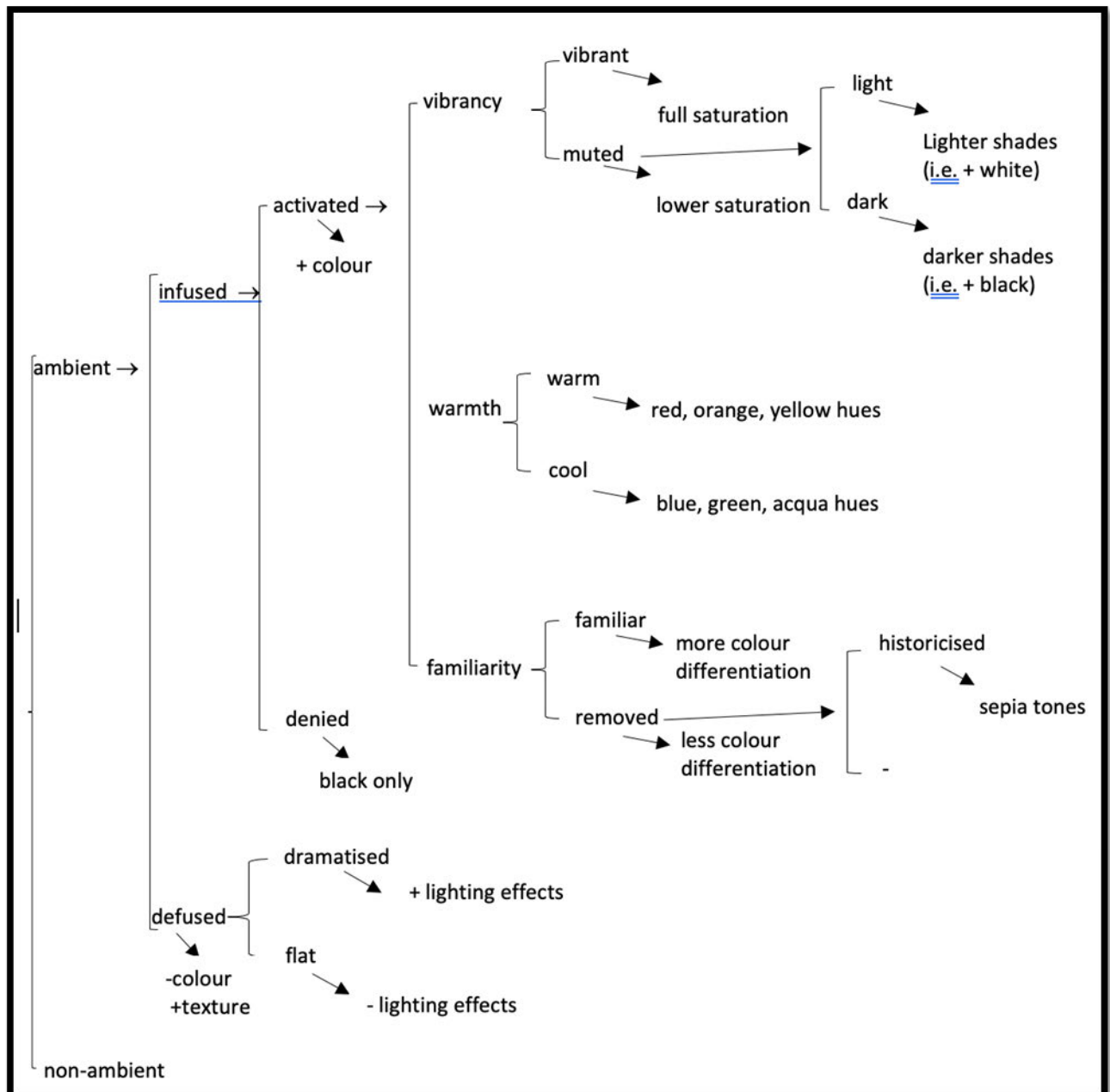
Figure 3.8
Pathos system

Typical function	Depiction style	Reader engagement
Social commentary	Minimalist (e.g. Mckee’s <i>Not Now, Bernard</i> title page)	‘Appreciative’: some emotional distance
Injunction	Generic (e.g. Cooke and Oxenbury’s <i>So Much</i> p.33)	Empathic role identification: recognition of common humanity
Ethical inference	Naturalistic (e.g. Norman and Young’s <i>Grandpa</i> p.9)	Personalising: called on to relate and respond to depicted others as ‘real’ individuals

From Reading Visual Narratives (Painter et al., 2013)

In the focalisation system, the ambience refers to the interpersonal meanings of colours, and the emotional effect on the viewer. The three dimensional spaces of the ambience in creating emotional atmosphere are vibrancy, warmth, and familiarity. The choices of ambience system are presented in Figure 3.9.

Figure 3.9



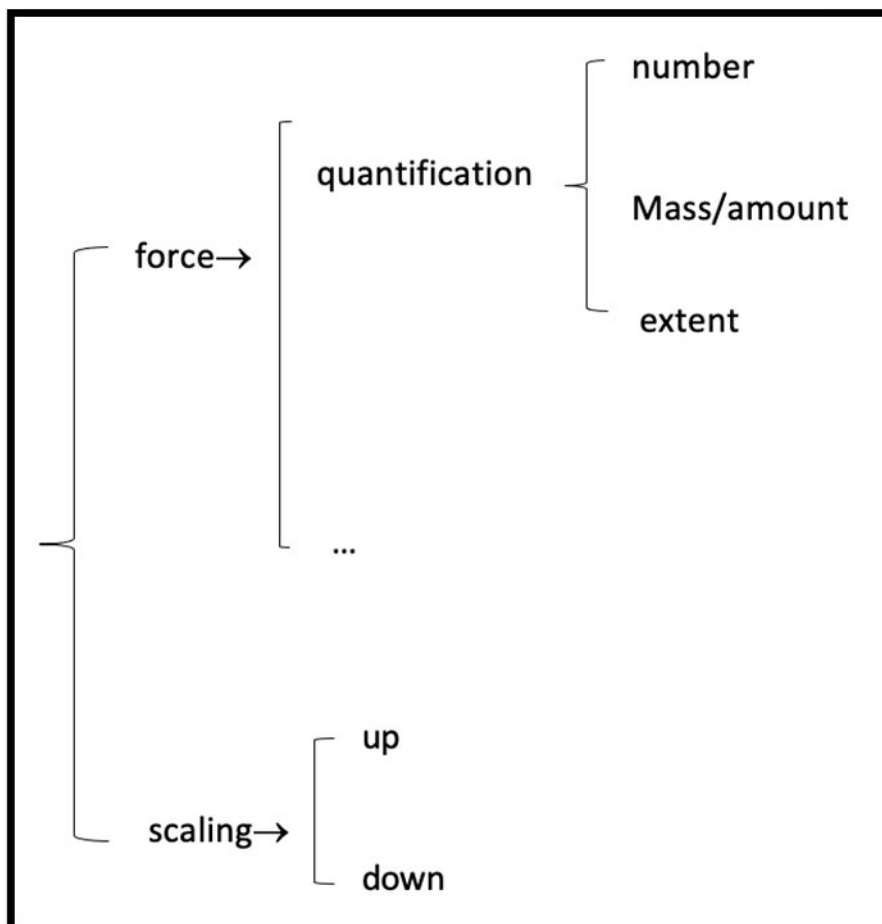
Choices of ambience

From Reading Visual Narratives (Painter et al., 2013)

Another crucial element in discussing visual pictures in children’s picturebooks is the choice in visual graduation. As seen from Figure 3.10, the graduation system was originally borrowed from the evaluative approach of the graduation system of Martin and White (2005), which further developed into visual graduation from Economou (2009) in discussing the evaluative meanings of news photographs. The subsystem of FORCE in the visual graduation network carries substantial relevance for picturebooks in increasing the attitudinal significance of visual elements.

The examples of visual graduation are presented in Figure 3.11.

Figure 3.10
Visual graduation choices



Economou (2009), cited from Reading Visual Narratives (Painter et al., 2013)

Figure 3.11
Example of realisations of visual graduation

Force feature	Upscaled	Downscaled
quantification: number	High number of same item	Low number of same item
quantification: mass/amount	Large scale relative to other comparable elements	Small scale relative to other comparable elements
quantification: extent	Ideational item takes up large amount of available space	Ideational item takes up small amount of available space

From Reading Visual Narratives (Painter et al., 2013)

As seen from the above figure, visual graduation can be analysed through force features and scaling. Quantification choices provide significant meaning in establishing or provoking an attitudinal response in the reader, interacted with the other interpersonal choices such as focalisation, pathos and effect, and ambience.

In this thesis, the visual grammar from Painter et al. (2013) as stated above, has been applied through the choices of focalisation, pathos and affect, ambience, and graduation in analysing the interpersonal meanings of images in children’s picturebooks. In addition, children’s drawings after reading the picturebooks are analysed with this visual grammar, together with the other methods that have been discussed in this thesis.

3.2.4 Positive Discourse Analysis (PDA)

As a branch and a further development of Critical Discourse Analysis (CDA), Positive Discourse Analysis (PDA) concentrates on the progressive rather than oppressive discourse that makes the world a better place, countering oppressive social structures (Hughes, 2018). PDA was firstly proposed by Martin in 1999 through its development from a

deconstructive CDA to a constructive PDA. Kress (1996) posited that it is necessary to set “a new goal in textual, not of critique” (as cited in Martin, 2004). Kress (1996) raised the notion that discourse analysis should not only be a negative critique but also be analysed positively to build a better future (as cited in Martin, 2004).

According to previous studies of PDA, it is different from CDA in motivation and methodologies of analysis (Kress & Van Leeuwen, 2002; Martin, 2004). CDA focuses on the analyses of critique which presents a world of abusive power. PDA stresses reconciliation and alignment to develop “peace linguistics” and to build a better world (Martin, 2004). Another difference between PDA and CDA is the different selection of discourse and methods of analyses. PDA stresses the selection of site which is the locale of discourse. PDA focuses on discourses from vulnerable groups and is multimodal, multistratal, and multifunctional in its approach to analysis (Martin, 2004).

This thesis adopts PDA to analyse children’s picturebooks. The analysis focuses on the positive significance of children’s picturebooks. There are several reasons why PDA is utilised as a fundamental framework in this research. The first reason is considering the site which refers to the locale of discourse, in this thesis this refers to the topics that the discourse talks about. This means PDA stresses not only political, environmental, and many other significant issues that need to be critical when being analysed, but also put more stress on discourse that has positive significance and meaning. For instance, many critical discourse analyses discuss political issues, gender inequality, human rights, and many consider social issues, so people need to know more views instead of only statements and views from one attitude (Fairclough, 2009; Lazar, 2005). Martin (1999) explained this by talking about how women rebuild gender relations and how Indigenous People overcome their colonial heritage. PDA usually focuses on the discourse which advocates positive meanings that inspire people to have a better world. The reason why this research adopts PDA is because children’s picturebooks are children’s

major method for acquiring literacy, knowledge and values, and early children's education, especially in values education, carries positive significance and meaning to inspire people to have a better world. The PDA has been applied in this research programme as a fundamental framework in understanding the positive significance of children's picturebooks.

3.3 Values' Model

Values provide criteria for behaviours, and they have significant implications for actions (Bardi & Schwartz, 2003; Roccas et al., 2017; Sonia et al., 2010). The characteristics of values provided from Schwartz (2016) are as follows:

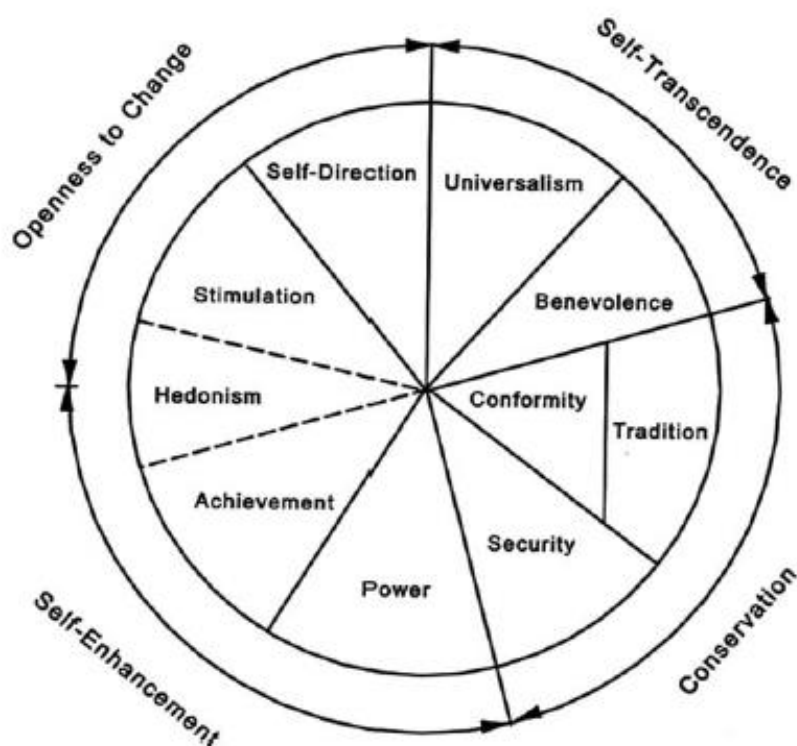
- Values are beliefs about the importance of desirable goals
- When activated, values elicit emotion
- Values are basic goals that apply across specific situations
- Values consciously or unconsciously motivate behaviour, perception, and attitudes
- Value effects occur through a process of trade-offs among the relevant values
- Values serve as standards for evaluating actions, people, and events
- Values are ordered by importance in a relatively enduring hierarchical system.

As been discussed by Schwartz (2006, 2016), and Schwartz and Cieciuch (2021), the above characteristics can be applied to all values that distinguish one value from another.

Historically, Schwartz & Bilsky (1987) constructed their initial universal values theory in cognitive representations based on biological, interpersonal, and societal requirements by conducting an empirical study in Israel and Germany. Eight values domains were proposed in their values system which included enjoyment, security, achievement, self-direction, restrictive-conformity, prosocial, social power, and maturity.

Schwartz (1992) conducted research in 41 countries and derived a value circle (Figure 3.12) to analyse relations among values by practical and psychological conflicts and capabilities based on the previous values study. The value circle explicated the structure of motivations and relations among each value. Schwartz (1992) argued that, when studying relationships of values to behaviours, the relationships with all values are meaningful. Both positive and negative values are all related to behaviours, even many unrelated values may enlighten the meaning of their behaviours (Bardi & Schwartz, 2003). Schwartz’s argument about the relations between values and behaviours contributes to this study’s method in observing and understanding the children’s values as well as the characters’ behaviours from the picturebooks.

Figure 3.12
The value circle of ten motivational types of values



As shown in Figure 3.12, the dimensions in this value circle are organised into higher value types that are openness to change versus

conservation and self-enhancement versus self-transcendence. In this value circle, pursuing one value may create conflict with another value but is consistent with others. For instance, pursuing the value of benevolence is in conflict with pursuing the value of achievement, however, it is congruent with pursuing the value of universalism (Schwartz, 2012). In the above figure, conformity values and tradition values are in the same wedge because they share the same motivation. The conformity values are closer to the centre than the tradition values, as tradition values are conflicted with stimulation values and hedonism values more strongly than with conformity values. As noted above, hedonism values share both of the self-enhancement wedge and the openness to change wedge. The value circle presents an understanding of the motivations and values that demonstrates the closer two values around the circle, the more analogous their motivations.

Schwartz further developed this value circle by investigating personality, the relationship between values and personality, sex difference in values priorities, and universal aspects in structure and contents of human values (Bilsky & Schwartz, 1994; Schwartz, 1994a, 1994b; Schwartz & Rubel, 2005). Then the ten dimensions of values have been tested and studied through years of researching the relationships between values and behaviours. Schwartz (2012) then presented a refined theory of values model into a value theory based on the previous values model and produced it through more dimensions, that had greater “heuristic and predictive power”, and tested the refined value theory based on the Schwartz Value Survey (Schwartz, 1992), the Portrait Values Questionnaire (PVQ), and the revised Portrait Values Questionnaire (PVQ-RR). The PVQ-RR were adopted in many western countries, to testify the reliability and applicability of the refined values (Schwartz, 2011, 2012a, 2012b, 2014, 2017, 2021). As the participants in this research are children who find it hard to understand the questions from the PVQ-RR, the questions in collecting children’s understanding of picturebooks have been designed differently, however, the PVQ-RR still provides the basic

method in designing questions for children. Questions to children are provided in the Appendix.

Figure 3.13
Ten basic values in the Schwartz (1992) model

Value	Defining motivational goal	Exemplary items
Power	Social status and prestige, control or dominance over people and resources	Authority, wealth, controlling others, social power
Achievement	Personal success through demonstrating competence according to social standards	Success, ambition, and admiration for one's abilities
Hedonism	Pleasure, sensuous gratification	Pleasure, enjoying life, fun, spoiling oneself
Stimulation	Excitement, novelty, and challenge in life	Exciting life, adventure, risk, daring
Self-direction	Independent thought and action-choosing, creating, exploring	Creativity, freedom, independence, curiosity
Universalism	Understanding, appreciation, tolerance, and protection for the welfare of all people and nature	Social justice, equality, wisdom, world peace, protecting the environment
Benevolence	Preservation and enhancement of the welfare of people with whom one is close	Helpful, caring, loyal, supportive
Tradition	Respect, commitment and acceptance of traditional and religious customs and ideas	Respect for tradition, humility, devoutness, modesty
Conformity	Restraint of actions, inclinations, and impulse likely to upset or harm others or violate social norms	Following rules, obedience, honouring parents and elders
Security	Safety, harmony, and stability of society, relationships, and self	Family security, social order, cleanliness, avoiding danger

Figure 3.14

Comparison of ten basic values and 19 more narrowly defined values in four higher order values (Schwartz, 2021)

Four higher order values	10 original values	19 more narrowly defined values
Self-transcendence	Benevolence: preservation and enhancement of the welfare of people with whom one is in frequent personal contact	Benevolence-dependability (BED): being a reliable and trustworthy member of the in-group Benevolence-caring (BEC): devotion to the welfare of in-group members
	Universalism: understanding, appreciation, tolerance, and protection for the welfare of all people and of nature	Universalism-tolerance (UNT): acceptance and understanding of those who are different from oneself Universalism-concern (UNC): commitment to equality, justice and protection for all people Universalism-nature (UNN): preservation of the natural environment Humility (HUM): recognizing one's insignificance in the larger scheme of things
Conservation	Conformity: the restraint of actions, inclinations, and impulses that are likely to upset or harm others and violate social expectations or norms	Conformity-interpersonal (COI): avoidance of upsetting or harming other people Conformity-rules (COR): compliance with rules, laws, and formal obligations

Four higher order values	10 original values	19 more narrowly defined values
	Tradition: respect, commitment, and acceptance of the customs and ideas that traditional culture or religion provides	Tradition (TR): maintaining and preserving cultural family or religious traditions
	Security: safety, harmony, and stability of society, relationships, and self	Security-societal (SES): safety and stability in the wider society Security-personal (SEP): safety in one's immediate environment Face (FAC): security and power through maintaining one's public image and avoiding humiliation
Self-enhancement	Power: control or dominance over people and resources	Power-resources (POR): power through control of material and social resources Power-dominance (POD): power through exercising control over people
	Achievement: personal success through demonstrating competence according to social standards	Achievement (AC): definition unchanged
	Hedonism: pleasure and sensuous gratification for oneself	Hedonism (HE): definition unchanged
Openness to change	Stimulation: excitement, novelty, and challenge in life Self-direction: independent thought and action, choosing,	Stimulation (ST): definition unchanged Self-direction-action (SDA): the freedom to determine

Four higher order values	10 original values	19 more narrowly defined values
	creating and exploring	one's own action Self-direction-thought (SDT): the freedom to cultivate one's own ideas and abilities

From the above Figures 3.13 and 3.14, a more detailed value theory has been developed for the dimensions of benevolence, universalism, conformity, security, power, and self-direction.

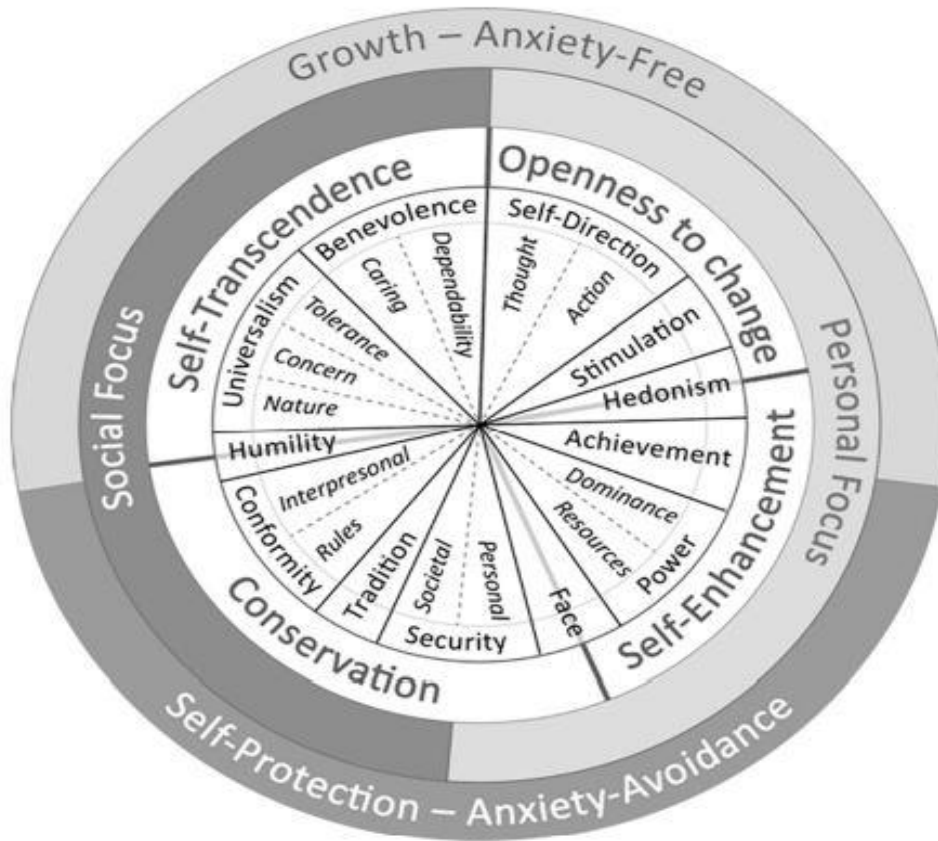
Figure 3.15
Definitions of 19 refined values

Value	Conceptual definitions in terms of motivational goals
Self-direction-thought	Freedom to cultivate one's own ideas and abilities
Self-direction-action	Freedom to determine one's own actions
Stimulation	Excitement, novelty, and change
Hedonism	Pleasure and sensuous gratification
Achievement	Success according to social standards
Power-dominance	Power through exercising control over people
Power-resources	Power through control of material and social resources
Face	Security and power through maintaining one's public image and avoiding humiliation
Security-personal	Safety in one's immediate environment
Security-societal	Safety and stability in the wider society
Tradition	Maintaining and preserving cultural, family, or religious traditions
Conformity-rules	Compliance with rules, laws, and harming other people
Conformity-interpersonal	Avoidance of upsetting or harming other people
Humility	Recognizing one's insignificance in the larger

Value	Conceptual definitions in terms of motivational goals
	scheme of things
Benevolence-dependability	Being a reliable and trustworthy member of the ingroup
Benevolence-caring	Devotion to the welfare of ingroup members
Universalism-concern	Commitment to equality, justice, and protection for all people
Universalism-nature	Preservation of the natural environment
Universalism-tolerance	Acceptance and understanding of those who are different from oneself

Figure 3.15 presents the conceptual definitions of the 19 refined values, which supports this study in analysing the values of children's picturebooks and children's understanding of picturebooks. The values definitions in Figure 3.15 support the values analysis in children's picturebooks. On the other hand, the values definitions also assist with the analysis of the visual choices of images in children's picturebooks. Meanwhile, the values definitions have been adopted to identify children's understanding of values while/after reading picturebooks through analysing the children's telling. Finally, discussion of the similarities and differences of values in children's picturebooks, as well as comparing children's understanding of values, has adopted the 19 values definitions and the higher values.

Figure 3.16
Circular motivational continuum of 19 values in the refined value theory (Schwartz, 2016, 2021)



The updated values circle (Figure 3.16) provides two additional values relations, social focus versus personal focus, and growth-anxiety-free versus self-protection-anxiety-avoidance. These two relations also function as principles in the structure of the values circle. The 19 values have been captured into three higher values relations. Values of benevolence-caring, benevolence-dependability, and values of universalism-tolerance, universalism-concern, universalism-nature lie in the higher value of self-transcendence, and in the dimension of social focus as well as the dimension of growth-anxiety-free. Values of self-direction-action and self-direction-thought, and values of stimulation lie in the motivation of openness to change and belong to the dimension of personal focus as well as the dimension of growth-anxiety-free. Values of

achievement and values of power-dominance, power-resources lie in the column of self-enhancement and in the dimension of personal focus as well as the dimension of growth-anxiety-free and self-protection-anxiety-avoidance dimension. Conformity-interpersonal values and conformity-rules values, tradition values, and security-social, security-personal values are all in the higher value of conservation, which lie in both the social focus and personal focus dimensions and belong to the self-protection-anxiety-avoidance dimension. Values of self-enhancement and conservation are anxiety-based values, which are self-protective values due to the social and physical world's uncertainty. Pursuing conformity-interpersonal and conformity-rules values is trying to avoid conflicts with others, and seeking values of tradition, values of security-social, security-personal, and values of power-dominance, power-resources are ways of maintaining the current regulations and arrangements (Schwartz, 2012a, 2012). The motivations that have been presented in Figure 3.16, along with the values definitions in Figure 3.15, support the comparing of the children's understanding of values in Chapter 7.

Schwartz value theory has been tested by many researchers in both Australia and China, however, studies of Australia values and Chinese values that adopt the refined value theory are not many. Li (2016) examined Schwartz's refined value theory in a Chinese context to test if Schwartz's refined theory could fit in with Chinese values, and to examine if Schwartz's refined theory can represent the predominantly Chinese values. In his study, the influential Chinese values of *guanxi* (social connections), *renqing* (favour, sentiment), and seeking truth from facts were not selected to be representatives of values in Schwartz's refined value theory, as *guanxi* could be a value of power, a value of security, and a value of face. Yang, et al. (2019) applied Schwartz's refined value theory to assess the southwestern Chinese minorities' values and behaviours associations. Their study manifests the value of conformity, humility, self-direction, stimulation, benevolence, and tradition motivated by more harmonious behaviours in Chinese southwestern minorities.

Lee et al. (2017) conducted value research in Australia and the United States to assess a new animal welfare value as a personal value by adopting Schwartz’s refined value theory. They introduced the Best-Worst Refined Values scale to assess the robustness of the refined values theory. This study suggests welfare value can be added into the 19 values, and form into a value theory that has 20 values based on Schwartz’s refined values theory. Ballantyne, et al. (2018) conducted values research in visitors’ personal values and the impact of their values on post-visit environmental behaviour in Australia and North America by adopting Schwartz’s refined value theory. Findings show that the value of universalism-nature and universalism-animal are linked to reflective engagement, which is positively related to post-visit environmental behaviour.

The 19 values of Schwartz’s (2021) refined value theory have been applied to this research to analyse the values from children’s picturebooks. The reason why that this value model has been adopted is because there is no other study, up to date, investigating Australian values or Chinese values by applying Schwartz’s (2021) refined value theory.

3.4 Summary

This chapter presents a discussion about SFL, the Appraisal, visual grammar, PDA and the values’ model, which provides a basic understanding of the relationship between the relevant objectives and process of this research. According to this basic understanding, the conceptual framework of this study has been developed in investigating the values of picturebooks, and children’s understanding of values (see Table 3.3).

Table 3.3

Conceptual framework

Judgement Values Visual

of the theory grammar
Appraisal

<i>Language analysis</i>	√	√
<i>Image analysis</i>		√
<i>Children's understanding</i>		√

Children's picturebooks function not only as a kind of pleasure but also for literacy lessons and social training (Painter et al., 2013). Investigating children's picturebooks from the appraisal resources and visual grammar in the perspective of PDA contributes to the development of the analytical methodology in the literature that contains both text and visual images.

This chapter has provided a significant fundamental conceptual framework that is adopted in this research. Both lexical realisations and visual images of children's picturebooks are analysed under the appraisal resources from the perspective of PDA.

CHAPTER 4: METHODOLOGY

4.1 Introduction

As this research seeks to understand values in children's picturebooks and what are children's understanding of the picturebooks, an interpretative approach is most appropriate. A qualitative analysis of children's picturebooks with focus group discussion among children (aged 4-6 years) in kindergartens in both Australia and China has been conducted for this research. Children in both an Australian kindergarten and Chinese children were asked to read Australian and Chinese picturebooks to test if they could recognise values that picturebooks describe. Additionally, the research intended to learn the differences between children's understanding and their thoughts about the picturebooks and values in them.

This thesis applies qualitative methods because qualitative research is concerned with values and people's thoughts and lived experiences whereas quantitative data relies on statistics. A specific language and image analysis is presented, as well as analysis of how communication occurs through the focus groups discussion and drawings, audio recording is necessary during the focus group discussion and drawings to collect information while/after children read picturebooks to have a better understanding of children's thinking about the picturebooks.

Accordingly, this chapter explains the basic research paradigm of the presenting research program, and how the paradigm leads to the adoption of qualitative research, in addition, a detailed statement of the choice of methodology and an overview of the research design as well as analytical methods of this program are presented in this chapter.

4.2 A research paradigm

4.2.1 A constructivist-interpretive paradigm

Denzin and Lincoln (2011) stated “all research is interpretative”, as it is about beliefs and feelings about the world. All qualitative researchers combine a basic set of beliefs of ontology, epistemology, and methodology into a research paradigm (Denzin & Lincoln, 2011, p. 56).

As Merriam (1998) stated, positivist, interpretative, and critical are the three basic orientation forms in education research, and education is considered to be a process that can be observed, studied and measured, based on the lived experience that provides information and knowledge from inductive inquiry. Meanwhile, the most general level of interpretative paradigms in qualitative research (Denzin & Lincoln, 2011; Merriam & Tisdell, 2015), are positivist and postpositivist, constructivist-interpretive, critical (Marxist, emancipatory), and feminist-post-structural. This research follows the constructivist-interpretive paradigm as it adopts the ontology of relativism, the epistemology of subjectivist, and a naturalistic set of methodological procedures.

Due to my personal beliefs about research, and the current program I have investigated, I followed the constructivist-interpretive paradigm, which shares the view that the social world is more subjective based on individuals’ reconstructions, various experiences, and different understanding.

I hold the view that realities are socially constructed, and during the data collection of this research, there were inevitable interactions between researcher and participants. In addition, the context of this research is of great significance for knowledge and knowing, the results of this research will reflect values that have been collected from participants and the selected picturebooks based on my own values and knowledge of interpretations.

According to my above understanding, the research paradigm in this thesis meets the characteristics of a constructivist-interpretive

paradigm from Lincoln and Guba (1985). The interactions between the researcher and participants, for example, focus group discussion, classroom learnings, questionnaires in both Australia and China, have been adopted in this research, to lead into a value-based and cross-cultural qualitative study. The qualitative research design is explained and presented below.

4.2.2 What is qualitative research

Qualitative research is an interpretative, naturalistic approach which contains material practices that focus on multimethod studies and concerns a variety of empirical materials such as case study, interview, observation, personal experience, life story, historical, interactional and visual texts, which makes the world visible and turns the world into a series of representations (Denzin & Lincoln, 2011). This definition reveals that qualitative researchers explore their studies through natural settings to interpret meanings expressed by people and of phenomena in their daily lives.

Compared with Denzin and Lincoln's (2011) definition of a "naturalistic and interpretative study" of qualitative research and the emphasises on sources of information, Creswell (1998) noted that he relied less on sources of information, instead, he stressed the complexity of multiple dimensions of a problem to build a holistic picture of detailed views of information in a natural setting, based on "distinct methodologies within traditions of inquiry".

Scholars have similar views on the adoption of multiple methods and sources like Denzin and Lincoln in qualitative research. For example, Yin (2016) discussed that studies in real world contextual conditions, concerned with the meaning of people's lives in their real-world roles, represent people's views and perspectives, and consider multiple concepts and sources of evidence instead of adopting a single source alone to explain people's thinking and social behaviour, this can be recognised as qualitative research.

A more succinct explanation of qualitative research explained that it is a systematic manner of understanding the meaning people have constructed (Merriam & Tisdell, 2015). Many qualitative studies focus on ethnography, phenomenology or producing grounded theory, however, qualitative research in education is more commonly exploring a process, a phenomenon, the views of people involved, which collect data through documents, interviews, and observations, and findings are “a mix of description and analysis” (Merriam, 1998).

According to Merriam (1998), and Merriam and Tisdell (2015), qualitative research is concerned with the study of understanding people’s sense of the world and their experiences, and usually exhibits the characteristics of the researcher being the primary instrument of data collection and analysis, and the researcher must physically go to the field which may include people, setting, site and intuition to observe behaviours. According to these two specific requirements, as the researcher in this study, I collected the data as the primary instrument by conducting field works such as focus group discussions and observations rather than adopting numerical data collection methods such as questionnaires, surveys, or any other computational techniques.

Merriam (1998) stated that a researcher is responsive to the context, who can adapt techniques to the situations, and can process and explore the responses through unexpected circumstances. This research focused on the values of picturebooks and children’s understanding of picturebooks, which requires the researcher to collect and analyse the data through participants’ ideas, feelings, attitudes, and values. Therefore, qualitative methods instead of quantitative methods are preferable in the current research.

Another characteristic of qualitative study is the implementation of inductive strategy in research, which builds abstractions, concepts, hypotheses, or theories instead of testing existing theories (Merriam, 1998). The research findings and results are induced from the data by the analysis of the researcher rather than statistical methods. Given that this

research aims to investigate the values of picturebooks and the way kindergarten children understand the selected books, especially in understanding values, as the program progressed the reflections on it developed and changed.

As qualitative research focuses on meaning, understanding and the process of phenomenon and people, findings of qualitative research are 'richly descriptive', since the product of qualitative research is induced from the researcher's descriptions of the context, the process, the setting, the descriptions of the observation of participants, and audio recordings or video recordings, etc. (Merriam, 1998). In response to these characteristics of qualitative research, in this thesis, I describe and explain to reflect on the whole project and analyse the participants' understanding in narratives.

4.3 Methodology

This research conducts a qualitative study based on the guidance of Merriam's qualitative design. A qualitative case study is deemed to be a holistic, intensive description and analysis of a 'bounded system' that has been studied through a phenomenon, or a social unit (Merriam, 1998).

In this research, a case study is well suited as it provides rich detail about how values are presented in a range of picturebooks and how these may influence children's understanding of values in the kindergarten context. From Merriam's (1998) explanation of a case study, particularistic, descriptive, holistic, and heuristic are the crucial characteristics for a qualitative case study. Particularistic means that the case studies in a particular situation are investigated to reveal what the situation or phenomenon refers to. Case studies are descriptive, which means that the products and findings of case studies are richly descriptive of a phenomenon. Holistic refers to the case studies which may include many variables and may conduct longitudinal studies which portray the interaction over a period of time. Heuristic means that case studies enable researchers to understand and explain the phenomenon, situation,

to discover previously unknown products, findings, and to evaluate and discuss alternatives (Merriam, 1998).

A constructivist-interpretative research paradigm has been adopted in this research. The necessity of reviewing literature, selecting samples, constructing a theoretical framework, identifying a research problem, shaping research questions, and designing situations to reveal the children's understanding of values in picturebooks in a holistic view, and the needs of describing, interpreting, and explaining the interactions between children and researchers, children's comments and expressions, and researchers' reflections, all these requirements naturally lead this research belief to Merriam's qualitative case study in designing this research.

There are two phases in this research, to ensure its reliability and validity. Phase one is a picturebooks analysis which adopted the methods of appraisal resources, values theory, and visual grammar. The judgement realisation of children's picturebooks has been concluded through the appraising items, the appraiser, the character that has been appraised, and the inscribed/invoked strategy of each picturebook to present an overall understanding of the evaluative attitudes of judgement. Furthermore, the judgement realisations have been analysed in investigating the evaluative attitudes and values of children's picturebooks according to Schwartz's values theory (2021).

The awarded picturebooks that have been employed in this research were chosen from Australian picturebooks and Chinese picturebooks respectively. Australian picturebooks were selected from the Children's Book Council of Australia (CBCA), Book of the Year Awards (Book of the Year: Early Childhood) including winners over the past ten years. Chinese picturebooks were selected from the *Feng Zikai Chinese Children's Picture Book Award* winners in the past ten years. CBCA has a winner in the category every year, however, there are only four awarded Chinese children's picturebooks in this award as the Chinese picturebook award is only held every two years. Therefore, in this thesis, four Chinese

children's picturebook winners and four Australian children's picturebook winners over the last ten years were selected. A full list of both Australian and Chinese picturebooks is provided in Appendix. Additionally, due to the condition that foreign languages were used in the selected children's picturebooks, I, as the researcher of this research project, translated the language from the picturebooks into Chinese and English respectively, so that children in Australia could understand the Chinese picturebooks and Chinese children could understand the Australian picturebooks.

Phase two is concerned with the children's understanding of the selected picturebooks, which have been conducted in the selected kindergartens in Australia and China respectively. Children's drawings and their narratives on drawings after reading the picturebooks can be a way to elicit children's understanding from the picturebooks, as children's drawings can be considered to be a reflection of children's internal representations and the assessment tools of intelligence, personality and emotionality (Jolley, 2009).

Since children who participated in this research program are in kindergartens, they are too young to express their understanding through only narrative, therefore, children's drawings along with comments about their drawings can be a method to draw out children's understanding of the picturebooks. The discussion and analysis of children's drawing are based on subject matters of picturebooks, children's narratives, children's choices of colours that they use in drawing and children's oppositional drawings, reflections about themselves, and choices of drawing subject.

A comprehensive statement of phrases design is presented in Section 4.4 in this chapter.

4.3.1 Participants

This research is site specific in that research questions are concerned with participants' understanding from picturebooks and the subsequent books' influence on the participants in relation to values. The specific site in Australia named Little bees was a small kindergarten and

preschool in Brisbane, Queensland. This site was selected due to its background cooperating with universities on different research projects to improve Australia's evidence base for early childhood practice. Four participants in this kindergarten were randomly chosen, regardless of gender and ethnicity, and the age of participants was from four to six years old. Another site in China named Xiao Hudie was a kindergarten in Xi'an, Shaanxi Province on mainland China, which was selected because the kindergarten cooperated with research groups in early childhood education, and due to the COVID-19 pandemic, only limited kindergartens were still open to research groups. At this site, four participants were chosen of children from four to six years old, regardless of gender or ethnicity, who took part in this research program.

4.3.2 Ethics

This research has been approved by the Human Research Ethics Committee of the University of Southern Queensland, the ethics approval number is H20REA225.

Part of this research seeks to analyse focus group discussion and interviews with children and the teaching of values to children in kindergartens through picturebooks. Questions are asked while/after reading the picturebooks (see Appendix B). Children's personal information will not be collected, only their knowledge and understanding of values before and after reading picturebooks and teaching.

All the information, including audio records of focus group discussion and copies of children's drawings which have been collected remain professional and appropriately independent and will not be used for any other purpose but for this research. The children's parents and their teachers had the right to sign informed consent forms (see Appendix C). It was voluntary participation for all the children (see Appendix D). The participants' real names are not presented in this research, pseudonyms will be used by having the children choose a character they would like to have represent them. All the data and transcriptions will

only be used for this research. Only related components of children's pictures and talks will be used for analysis. As there is no funding organisation, the research remains separate from political and financial influence, thereby contributing to its independence. This research uses audio-recordings and will be transcribed verbatim for all learning and focus group discussions, and all the data will be stored as digital recordings.

4.4 Methods: Overview of design

4.4.1 Phases in the research

In this research project, two phases have been carried out based on the methodology of appraisal resources, value theory from the perspective of PDA and participants' feedback.

Phase one: Picturebook analyses

Phase 1, which is presented in Chapter 5 focuses on children's picturebooks language analysis and image analysis by adopting the judgement of appraisal resources and Schwartz's refined value theory from the perspective of PDA in language analysis, and by adopting the visual grammar from Painter et al. (2013) again based on Schwartz's refined value theory (2021) from the perspective of PDA in image analysis. In Phase 1, four Australian children's picturebooks and four Chinese children's picturebooks' language has been analysed respectively using the attitudinal resources of judgement. In addition, a value analysis of each picturebook has been conducted according to the 19 values' motivational goals of Schwartz's refined value theory from the perspective of PDA. Moreover, the analysis of images from the picturebooks has been developed based on the approach from Painter et al. (2013) to investigate the meaning and values from the images in the picturebooks.

Phase two: Children's learning and analysis

Phase 2 investigates children's understanding of the selected picturebooks. As previous findings suggest that a child-centred, multi-method approach may include children's drawings and their discussion, these can provide a more comprehensive understanding of children's beliefs and acquisitions (Lunn Brownlee, Curtis, Spooner-Lane, & Feucht, 2017), the approach of 'draw, write and tell' or 'draw and tell' have been adopted by many researchers in discussing children's drawings (Coté & Golbeck, 2007; Lunn Brownlee et al., 2017), therefore, the skill of 'draw and tell' has been adopted in data collection to investigate children's understanding in this research.

Kress and Van Leeuwen (2006) stated that audio-recording for later analysis, while drawing provides researchers with the space to explore deeper and more authentic understanding of children's drawings from children's perspectives. In this research data collection in both the Australian and Chinese kindergarten, the whole process was audio-recorded to provide adequate information to analyse children's understanding about the picturebooks.

There is a necessity to investigate the meaning implied in their drawings, as children's art is influenced by developmental capabilities and individual choices as well as their experiences (Hickey-Moody, Horn, Willcox, & Florence, 2021; Laak, De Goede, Aleva, & Rijswijk, 2005). Visual analysis of children's art tells the researcher three things: the inner world, thinking and feeling about the child; something about the art; and something about the interpreter (Wilson, 1997).

In this research, the focus group discussion, children's comments about their drawings, researcher's observations to children and most importantly audio recordings were conducted as the basic data collection for further analysis. Children were asked to participate in a focus group discussion (see Appendix). The focus group discussion includes picturebook learning, drawing and comments about their drawings.

Children were asked to sit with the researcher at the table all together in a quiet surrounding in the kindergarten. The researcher read and shared the picturebooks with children. The whole picturebook learning was designed to range in time from between 20 to 35 minutes each time, which included sharing stories, drawing pictures, and the children's comments about their drawings. However, due to the children's age and their own willingness to participate, the time varied from 20 to 50 minutes each time.

There are eight picturebooks in total, each time the researcher shared only one picturebook with the children. The picturebook learning was divided into two stages. The first stage was learning the picturebook, and the second stage was asking the children questions about the topics from the picturebook. Questionnaires (see Appendix) with different questions based on different topics and values in the picturebooks were conducted after the picturebook learning to investigate the children's understanding of the books. In the third stage, children were asked to draw a line down half of a blank A4 page and draw two pictures on each side respectively. One picture on one side is about their understanding of the picturebook they read each time, on the other side, they were asked to draw something that they do, which is like the things/characters from the picturebooks, or things that they could relate to themselves. Pictures were drawn by children with their own preferences for colours on A4 papers. Meanwhile, the children were tasked to talk about the meaning of their drawings while/after they drew to increase the total amount of information the children shared, to help the researcher to create a more valid, concrete, and complete interpretation, as children's narratives are key to understanding their artworks, and since elements may be contained in their artworks which were out of context from the picturebooks, but still make meaning about their understanding of the picturebooks.

The transcription of audio recordings of the whole process was undertaken once the data collection had been finished, together with

children's drawings, field notes and observation provided for the further analysis.

Both children's verbal and non-verbal expressions which included their narratives and drawings are analysed in Chapter Six. The purpose of considering children's drawings from a meaning-making perspective is to investigate children's understanding on every topic of picturebooks. The whole project was audio-recorded with consent from the participants, participants' parents, and their teachers, with the permission of the Human Research Ethics Committee of the University of Southern Queensland.

4.4.2 Data sets: Books, drawings, and field note

Picturebooks in this research were selected from high quality awarded picturebooks. Four Australian picturebooks were selected from the *CBCA (the Children's Book Council of Australia) Book of the Year* in the Early Childhood category (for children aged birth to seven) award winners in the past ten years. Four Chinese picturebooks are selected from the *Feng Zikai Chinese Children's Picture Book Award* winners in the past ten years. The reason why these children's picturebooks have been chosen as the books in this research is that they represent high quality children's literature. As a result, picturebooks have been chosen only if they received children's picturebook awards. As there are limited children's picturebooks awards results in Google search, the *Feng Zikai Chinese Children's Picture Book Award* has been chosen as this award has official website and released all the Chinese awarded children's picturebooks on the website. Under the same criteria, the *Children's Book Council of Australia* has been chosen as the source where the Australian picturebooks were selected, because this website provides details of the awarded Australian children picturebooks. After the selection from these two websites, all the awarded Chinese children's picturebooks in the recent 8 years have been chosen from Feng Zikai Chinese Children's Picture Book Award. As this award only released an award every 2 years,

so only 4 Chinese children picturebooks (see Appendix B) which were awarded have been selected in this research. In order to make sure the number of Australian picturebooks are the same with Chinese picturebooks, and there are multiple picturebooks have been awarded every year, 4 children picturebooks have been selected from CBCA according to award of the year, and only the latest 4 awarded books have been chosen as the picturebooks in this research.

Drawing as one of the data collection methods for the children in this research, follows the research technique of 'draw and talk' (Coates & Coates, 2011; Hopperstad, 2010), which provided both verbal and non-verbal resources for this project to analyse. Drawing and talking interacted with each other as the children produced their drawings while researchers asked children to explain the meaning of their drawings. At the end of each time's focus group discussion of picturebook learning, children were invited to draw in response to the prompt: 'Can you draw a picture of the characters/things you like from this picturebook?' and 'Can you draw a picture of people/ things that relate to yourself just like the characters/things in this picturebook?' Children's drawings were analysed in this thesis in order to investigate children's understanding of picturebooks. In this research, 32 drawings were created by four Australian children and 32 drawings were created by four Chinese children in a Chinese kindergarten. The participants in both the Australian site and the Chinese site have pseudonyms that are presented in Chapter 6.

The fieldnotes in this thesis are the raw material I collected from observations and reflections of the children's picturebook learning process. In total, there are 16 fieldnotes (see Tables below) (not finished, need to be finished with the Chinese data) comprising eight fieldnotes from the picturebook learnings in the Australian kindergarten and eight fieldnotes from the picturebook learnings in the Chinese kindergarten. Due to COVID-19 and the travel ban still existing between Australia and China, I collected the data in the Australian kindergarten by myself, and I

asked the children’s teacher in the Chinese kindergarten to help me to collect and record the data there.

Table 4.1
Fieldnote 1

No. of children	Four children (three boys and one girl, these children are my focus children), participant A, participant B, participant C, participant D	Location	Redhill Kindergarten & Preschool, Brisbane, Australia	Time	09:00am DD/MM/YY 04/05/21
Setting	All four participants and the researcher sat in a quiet outdoor area under a big tree on the level one of this kindergarten. A table and five chairs, blank A4 papers, coloured pens and picturebooks with different topics were presented. Children could start with one picturebook they prefer, and the researcher would read the picturebook from their preference.				
Purpose: Why are you observing?	To explore children’s understanding of the picturebook <i>Rodney Loses it!</i>				
Focus: What are you looking for?	To investigate children’s understanding, attitudes about the values from the picturebook.				
Method	Reflections	Analysis and Action	Implications		
Audio record what children say and take pictures of	It was a warm sunny day. Children were sitting in chairs and kept asking questions about the different language picturebooks. They showed interests in reading picturebooks in another language, and they asked questions to the researcher like ‘Are we going to read Chinese book today?’ ‘Why can		Picturebooks should not be chose by children if there were more than one child. Because they may have		

<p>children's drawings</p>	<p>you speak other languages?' When children were asked to choose one picturebook from the eight books, however, they had different preferences, so the researcher had to choose one instead of asking them to choose.</p> <p>Since it was the first day of picturebook learning, the researcher chose an Australian picturebook as a beginning, however, participant C and participant D were more interested in the Chinese picturebooks. Participant D quickly read the Australian one, then asked the researcher if they can read the Chinese book. Participant B was easily distracted by the birds which flew by, though he showed interest in this picturebook and discussed the topic and pictures from the picturebook, he was very easy to be distracted by the birds which flew by. Participant D was talkative in expressing his thoughts in this picturebook, the pictures from this picturebook recalled his families and sisters and his sister's slinky. Participant A was a little bit shy without expressing too much, but she focused on the book from the beginning to the end.</p>		<p>different preferences.</p>
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Table 4.2
Fieldnote 2

No. of children	Four children (three boys and one girl, these children are my focus children) participant A, participant B, participant C, participant D	Location	Redhill Kindergarten & Preschool, Brisbane, Australia	Time DD/MM/YY	09:00am 05/05/21
Setting	All participants and the researcher sat in an outdoor area under a big waterproof canopy on the level one of this kindergarten. A table and five chairs, blank A4 papers, coloured pens and picturebooks were presented.				
Purpose: Why are you observing?	To explore children's understanding of the Chinese picturebook <i>I Saw A Bird</i> .				
Focus: What are you looking for?	To investigate children's understanding, attitudes about the values from the picturebook.				
Method	Reflections	Analysis and Action	Implications		
Audio record what children say and take pictures of children's drawings	It's a heavily raining day. As the participants required, in the second time picturebook learning, we shared a Chinese picturebook about a bird. Children were distracted by the lightening, thunder and heavy rain, but they quickly focused on the book. When talking about the magpie, participant D recalled the Collingwood Football Club, whose nickname is the Magpies. And he recalled he and his parents watched football games.				

	Participant C was very active, and he recalled a parrot, an owl, a wild pig, kookaburra, bush turkey, and eagle. He thought the Asian wild birds had angry faces in the picturebook.		
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Table 4.3
Fieldnote 3

No. of children	Four children (three boys and one girl, these children are my focus children) participant A, participant B, participant C, participant D	Location	Redhill Kindergarten & Preschool, Brisbane, Australia	Time	DD/MM/YY 09:20am 10/05/21
Setting	All participants and the researcher sat in a quiet outdoor area under a big tree on the level one of this kindergarten. A table and five chairs, blank A4 papers, coloured pens and picturebooks were presented.				
Purpose: Why are you observing? Focus: What are you looking for?	To explore children's understanding of the Chinese picturebook 团圆/ Tuan Yuan/ Family Reunion. To investigate children's understanding, attitudes about the values from the picturebook.				
Method	Reflections	Analysis and Action	Implications		
Audio record what children say and take pictures	It's a warm sunny day. The researchers shared a Chinese picturebook about a little girl and her family reunion on Spring Festival. When talking about the Chinese Spring Festival, participant C recalled his memory of Christmas holidays with his				

<p>of children's drawings</p>	<p>family. Participant D recalled his story with snow when he was two years old.</p> <p>Participant A recalled her favourite food of chocolate at Christmas.</p> <p>Participant A and participant D recalled Easter Bunny Eggs. Participant D recalled Lego he got on Easter Day.</p> <p>When talking about the lucky coin in dumpling, participant C recalled lollies in one of the breads which means lucky at Christmas time. Participant B said he would eat all the biscuits which had the lucky coins.</p> <p>When talking about fireworks, participant D said when there were Chinese, there were fireworks.</p> <p>Participant A said when it's new year, there would be fireworks. Participant D recalled his holiday, that one night they saw the fireworks from the other side of the river.</p> <p>Participant C recalled his memory about his mum talked about dragons.</p> <p>When talking about gloomy day, participant D said a gloomy day is not like today.</p> <p>When talking about Dad's repairing, participant D recalled his memory about last night, his father repaired the baby gate, because the baby brother used to fall once.</p> <p>When talking about the character of the little girl who gave her father a lucky coin, participant D said the little</p>		
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	<p>girl was sad and she doesn't want her dad to go.</p> <p>When talking about the festival, participant B said he like watching TV and to get presents on Christmas, participant A said she liked Santa coming. Participant D recalled his baby brother had his first Christmas last year.</p> <p>Children were easily distracted by the bird who was playing with a mirror.</p>		
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Table 4.4
Fieldnote 4

No. of children	Four children (three boys and one girl, these children are my focus children) participant A, participant B, participant C, participant D	Location	Redhill Kindergarten & Preschool, Brisbane, Australia	Time DD/MM/YY	09:30am 11/05/21
Setting	All participants and the researcher sat in a quiet outdoor area under a big tree on the level one of this kindergarten. A table and five chairs, blank A4 papers, coloured pens and picturebooks were presented.				
Purpose: Why are you observing? Focus: What are you looking for?	To explore children's understanding of the Australian picturebook <i>Tricky's Bad Day</i> To investigate children's understanding, attitudes about the values from the picturebook.				
Method	Reflections	Analysis and Action	Implications		
Audio record what children say and take pictures of children's drawings	It's a warm sunny day. When reading the cover page of this book, Participant D recalled that there was one time he fell and broke his leg. When talking about outdoor activities from the picturebooks, participant D recalled his experience that he and his mother went out and he fell off his scooter because it was too fast. Participant A recalled her outdoor activity on a hill. When talking about the character Tricky and his sister and brother,				

	<p>participant C recalled his family about his father would get mad if they made mess at home. Participant D said his dad gets upset if he and his brother made a mess at home.</p> <p>When telling the story about Tricky trying to help his family, participant B recalled his big sister, he said he always made his room clean, but his big sister made a mess at his room; and participant A said she liked her sister to play with her, and she helped to keep her room tidy so that her parents would feel happy. Participant D said he likes his big sister and big brother, and he likes to play with them which made him very happy.</p>		
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Table 4.5
Fieldnote 5

No. of children	Four children (three boys and one girl, these children are my focus children) participant A, participant B, participant C, participant D	Location	Redhill Kindergarten & Preschool, Brisbane, Australia	Time DD/MM/YY	09:00am 12/05/21
Setting	All participants and the researchers sat in a quiet outdoor area under a big tree on the level one of this kindergarten. A table and five chairs, blank A4 papers, coloured pens and picturebooks were presented.				
Purpose: Why are you	To explore children's understanding of the Chinese				

<p>observing? Focus: What are you looking for?</p>	<p>picturebook 外婆家的马/Wai Pó Jiā Dè Mǎ (<i>Horses in Grandma's House</i>) To investigate children's understanding, attitudes about the values from the picturebook.</p>		
Method	Reflections	Analysis and Action	Implications
<p>Audio record what children say and take pictures of children's drawings</p>	<p>It's a warm sunny day after rain. All participants sat in the outdoor reading area in the kindergarten. While reading this picturebook, all participants showed stronger interest than reading the previous picturebooks. They talked about the horses, read the pictures in the book thoroughly. Participant A and Participant D recalled their experiences of visiting their grandma when they were told the Chinese picturebook's name is about the horse in grandma's house. Participant C said his grandma died so he wouldn't go to visit her. Participant B recalled his grandma's house is 'little', so horses can't be in her house.</p> <p>Participant D was concerned that there were stairs in big houses, so horses would bump their head on the ceiling if they were really in a house, and they could go crazy inside.</p> <p>All participants counted the different numbers of horses on each page. Participant D recalled his grandma 'spoils' him. When asking him "how</p>		<p>There are a few more pages than the other picturebooks, children were easy to get bored and lost their concentration after 20 minutes, it is important to control the time.</p>

	<p>does your grandma 'spoils' you?", he said "I don't know". And he said his grandma loved him very much and gave him treats. Participant C recalled his grandma loved him and gave him hugs.</p> <p>When counting the horses' numbers, Participant D described the reason why horses' number increase was because the horse 'laid babies'.</p> <p>Participant A recalled she helped her grandma to clean up the room after playing toys.</p> <p>Participant B and Participant C asked many times can they go, because they wanted to play with their friends instead of reading the book.</p>		
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Table 4.6
Fieldnote 6

No. of children	Four children (three boys and one girl, these children are my focus children), participant A, participant B, participant C, participant D	Location	Redhill Kindergarten & Preschool, Brisbane, Australia	Time	09:00am DD/MM/YY 17/05/21
Setting	The four participants and the researcher sat in a quiet outdoor area under a big tree in the kindergarten. A table and five chairs, blank A4 papers, coloured pens and a picturebook were presented.				
Purpose: Why are you observing?	To explore children's understanding of the Chinese picturebook <i>Kada Kada Kada</i>				
Focus: What are you looking for?	To investigate children's understanding, attitudes about the values from the picturebook.				
Method	Reflections	Analysis and Action	Implications		
Audio record what children say and take pictures of children's drawings	When mentioned the sewing machine, which makes the sound of "Kada Kada Kada", participant D can recall his grandma who has a sewing machine, and participant D said he would help his grandma do some cleaning. Participant C was keen on correcting the accent of the researcher when pronouncing "sewing". When mentioning the hand-made clothes and toys, Participant D talked about his hand-made sword in the morning.				

	Participant A recalled her grandma and said she loves her grandma, and she would like to help her grandma by making her own things tidy.		
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Table 4.7
Fieldnote 7

No. of children	Four children (three boys and one girl, these children are my focus children), participant A, participant B, participant C, participant D	Location	Redhill Kindergarten & Preschool, Brisbane, Australia	Time DD/MM/YY	09:00am 18/05/21
Setting	All four participants and the researcher sat in a quiet outdoor area under a big tree on level one of this kindergarten. A table and five chairs, blank A4 papers, coloured pens and a picturebook were presented.				
Purpose: Why are you observing?	To explore children's understanding of the picturebook <i>Mr Huff</i> .				
Focus: What are you looking for?	To investigate children's understanding, attitudes about the values from the picturebook.				
Method	Reflections		Analysis and Action	Implications	
Audio record what children say and take pictures of children's drawings	It was a warm sunny day. Children were sitting in chairs and started to talk about the images on the cover before the researcher, it seemed like children were attracted by the image of the cover, and they gave nicknames of the character on the cover. This was different from the other books since they've never given any nicknames to other characters in the previous picturebooks. Participant D called the character on the cover as "Mr Wog", "Mr Fat Wog", and "Mr				

	<p>Boulder". Participant C named the character as "Mr Custard".</p> <p>Participant B, participant C and participant D were laughing when seeing the image on the cover.</p> <p>Participant A said she would cuddle her toy bunny when she feels lonely.</p> <p>Participant C would snuggle his dragon stuffy. Participant D recalled his giant teddy.</p>		
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Table 4.8
Fieldnote 8

No. of children	Four children (three boys and one girl, these children are my focus children), participant A, participant B, participant C, participant D	Location	Redhill Kindergarten & Preschool, Brisbane, Australia	Time DD/MM/YY	09:00am 04/05/21
Setting	All four participants and the researcher sat in a quiet outdoor area under a big tree on level one of this kindergarten. A table and five chairs, blank A4 papers, coloured pens and picturebooks with different topics were presented. Children could start with one picturebook they prefer, and the researcher would read the picturebook from their preference.				
Purpose: Why are you observing?	To explore children's understanding of the picturebook <i>My Friend Fred</i> .				
Focus: What are you looking for?	To investigate children's understanding, attitudes about the values from the picturebook.				
Method	Reflections		Analysis	Implications	

		and Action	
Audio record what children say and take pictures of children's drawings	Participant A and Participant B recalled his dog when seeing the image of the picturebook's cover. Participant D recalled his experience of tasting dog food and talked about his mummy's dog. Participant C and D discussed the differences between a dog and a cat.		

4.5 Analytical methods: PDA, judgement, visual grammar, and values theory

In this research program, a qualitative case study has been adopted by employing the methodology of judgement resources in the appraisal from Martin & White (2005), visual grammar from Painter, Martin and Unsworth (2013), and values theory from Schwartz's refined value theory (2021) from the perspective of PDA.

Judgement of the appraisal is adopted in analysing the interpersonal meanings, the way characters behave in the picturebooks and the attitudes the authors and illustrators express in the selected children's picturebooks from two subsystems, social esteem, and social sanction. Lexical realisations in the children's picturebooks are analysed through normality, capacity, tenacity in the system of social esteem, and veracity, propriety in the system of social sanction.

Visual grammar from Painter, Martin and Unsworth (2013) is employed to discuss the images in the children's picturebooks through focalisation, pathos and affect, ambience, and graduation of visual images.

Values that are expressed in the children's picturebooks have been discussed through Schwartz's refined values theory (2021) by adopting the 19 refined values (as shown in Figure 3.4). Lexical realisations as well as the attitudes based on the judgement analysis of the picturebooks are investigated through the conceptions and motivational goals of the 19 refined values.

4.6 Summary

In this chapter, the brief research program's methodology is presented to support this research by analysing and exploring the meanings and values of the picturebooks from lexical realisations and images analysis. The design of the whole research program has been explained as a guide. The following chapter will now expand on the two phases analysis of children's picturebooks.

CHAPTER 5: PHASE ONE DATA ANALYSIS: PICTUREBOOKS ANALYSES

5.1 Introduction

This chapter aims to investigate how picturebooks make meaning about attitudinal judgement of behaviour, the values of language and images, and the ways writers use language to achieve specific goals in teaching and building knowledge for children. This chapter will firstly present a detailed analysis of the selected children's picturebooks through an investigation of values. An analysis of the language from the perspective of PDA by adopting the appraisal judgement of resources according to Schwartz's (2021) values' model is used. This thesis takes a positive view in analysing picturebooks and children's understanding instead of being critical in analysing the data. In addition, an analysis of images of the selected picturebooks is discussed through the notion of visual grammar from Painter et al. (2013). This approach explores the interpersonal meaning of the selected picturebooks' images. Next, the language and image interaction of the selected picturebooks are respectively discussed in this chapter. Finally, a brief summary of the chapter is presented.

5.2 Language and image analysis overview

Language analyses of the selected picturebooks are presented below. As highlighted in Chapter 4, the language analyses are based on social esteem and social sanction of the judgement of appraisal resources and methods from Painter, Martin and Unsworth (2013), as well as the values' model from Schwartz (2021). The illustrative realisations for social esteem in these picturebooks are analysed, based on sub-systems of normality, capacity, and tenacity, which are concerned with the formation of sharing values in family, colleagues, friends and cultures.

The illustrative realisation for social sanction is more often concerned with 'how to behave' and sharing values such as in religious observances and civic duty, and are analysed according to the two sub-systems of veracity, and propriety. The parameters for organising judgement reflect grammatical distinctions in the system of modalisation (Halliday, 1994). In this thesis, the values of the selected picturebooks are analysed based on the 19 basic human values from Schwartz (2021).

As already highlighted in Chapter 3, images are a significant aspect of children's interests in reading as they build the emotional tone of stories to children (Painter et al., 2013). The visuals from picturebooks usually carry sympathy for the authors' and characters' views which establish a communicative relationship. In this chapter, the notion of visual narratives in discussing interpersonal meanings from Painter, Martin and Unsworth's (2013) *Reading Visual Narratives: Image Analysis of Children's Picture Books*, is adopted along with the values model from Schwartz (2021), in analysing the images of the selected picturebooks. The interpersonal meanings of images are discussed by examining focalisation, pathos and affect, ambience, and graduation.

In the following image analysis, two to four pictures from each selected picturebook are discussed to investigate the meanings and values from picturebooks.

Analyses of the ten selected Australian and Chinese picturebooks are presented in this chapter.

5.3 Analysis of *Tricky's Bad Day*

5.3.1 Synopsis

This book opens with a verbal narrative of Tricky's life with his family at home. The text is in the third person in verbal narration and characters in this book, who are highly individuated which means it tells readers about a story when Tricky made a mess at home one day. Tricky woke up his family when it was still night, and he couldn't even get

dressed himself, bad things kept happening to him all day. His father took him and his brother and sister to the shop, however, Tricky's feet were cut by the straps of his high heels, and his scooter ran into a rock and couldn't be used all the way and then he wept and cried when his father refused to buy him a lolly. After going back home, he tried to help his father prepare lunch, but again he made a mess and splattered a smoothie everywhere. Tricky was frustrated and mad at himself as nothing was going his way, so his father decided to take him outside to race in the rain and explore nature. After coming back home, Tricky was happy and he realised that it was a wonderful day after all.

5.3.2 Language analysis

In the tables below, the lists of lexical items are encoded with evaluative meanings based on the language use in context in the picturebook.

The judgement realisations are provided in the following table from this picturebook under the judgement in appraisal resources. The abbreviations that are being used in this thesis are:

+	'positive attitude'
-	'negative attitude'
norm	'judgement normality'
cap	'judgement: capacity'
ten	'judgement: tenacity'
ver	'judgement: veracity'
prop	'judgement: propriety'

Table 5.1
Judgement realisations of Tricky's Bad Day

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
Tricky woke early, when it was still night	early	writer	Tricky	+ nor	flagged, invoked
so he set out to fill them like Mumma would do	would do	writer	Mumma	+ nor	provoked, invoked
so he set out to fill them like Mumma would do	would do	writer	Mumma	+ cap	provoked, invoked
now the whole family was cross, tired and cranky	tired	writer	the whole family	- ten	afforded, invoked
'Back to bed,' growled Dad	growled	writer	Dad	- ten	inscribed
it wasn't a very good start to the day	a very good start	writer	the day	+ prop	afforded, invoked
'No,' Tricky grumbled.	grumbled	writer	Tricky	- ten	inscribed
'I can't get dressed myself!' he shouted to Dad.	can't...get dressed	Tricky	Tricky	- cap	flagged, invoked
'I can't get dressed myself!' he shouted to Dad.	shouted	Tricky	Dad	- ten	inscribed
but none felt quite right	right	writer		+ prop	flagged, invoked
It was becoming a	horrible	writer	day	- prop	inscribed

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
horrible day.					
You'll feel better after a nap.	better	Dad	Tricky	+ prop	inscribed
It was such a bad day.	bad	writer	day	- prop	inscribed
It was really a terrible day	terrible	writer	day	- prop	inscribed
He helped Dad make lunch by chopping bananas	helped	writer	Tricky	+ cap	inscribed
He helped Dad make lunch by chopping bananas	by chopping bananas	writer	Tricky	+ cap	inscribed
Tricky sat for a while in the clear-thinking chair,	the clear-thinking chair	writer		+ cap	afforded, invoked
Tricky sat for a while in the clear-thinking chair,	sat	writer		+ cap	inscribed
Be good, just for Dad	good	Dad	Tricky	+ prop	inscribed
Get your coat and your boots, you lead the way	lead	Dad	Tricky	+ cap	flagged, invoked
Get your coat and your boots, you lead the way	Get your coat and your boots,	Dad	Tricky	+ cap	afforded, invoked

As shown in Table 5.1, there are altogether 21 judgement realisations used in this picturebook to indicate the characters' evaluative

values of judgement. These lexical realisations are used to manifest Tricky's behaviours and his family's evaluative attitudes.

*Tricky woke early, when it was still night.
He didn't call out or turn on the light.
But his bottle was empty and Tilly's was too,
so he set out to fill them like Mumma would do.*
(Lester, 2018, p.1)

In this paragraph, 'early' is an adverb, a positive judgement of invoked, flagged normality concerning the family, which represents the meaning, as against the 'night'. 'Early' connotes a flagged attitude which tells children that during night-time, people are normally asleep. As the values' model was characterised by Schwartz (2021), the realisation of 'woke early' could be recognised as the value of self-direction-action. 'Would do' indicates the behaviour from the mumma that she's capable of doing all the necessary things and she usually does, shows judgments of capacity and judgements of normality for the mumma. The judgements expressed above represent the love from mother to family, which demonstrates the value of benevolence-dependability according to Schwartz's (2021) values model.

*In the kitchen the milk spilled all over the floor.
Tricky slipped and he slid and his head hit the door.
He woke Mum and Dad, Matilda and Frankie,
and now the whole family was cross, tired and cranky.*
...
it wasn't a very good start to the day.
(Lester, 2018, p.1)

In this paragraph, the realisation of 'tired' is recognised as a negative judgement of invoked, afforded tenacity regarding the family, which conveys the meaning of Tricky's feeling of not liking what is happening, and Tricky's messy behaviour is not appreciated by his family.

The adjective 'good' is a positive evaluative meaning for propriety of social sanction for inscribed judgement, however, the narrative of 'it wasn't a very good start ...' in this paragraph, manifests the attitudinal meaning of unpraised judgement to the day and to the character Tricky's behaviour. The values of these illustrative realisations are benevolence-caring that construct the respect and caring of family.

...

'I can't get dressed myself!' he shouted to Dad,

But the buttons were stiff and that made him mad.

... but none felt quite right,

...

Poor Tricky, nothing was going his way.

It was becoming a horrible day.

...

It was such a bad day.

...

It was really a terrible day.

(Lester, 2018, pp.5-8)

In the above narrative, 'can't get dressed' is a negative capacity judgement from Tricky to himself that connotes Tricky has not learnt the skill of putting on his clothes by himself, which aligns with the self-direction-action of Schwartz's (2021) values model. 'Shouted' in the narrative is a negative inscribed tenacity judgement that denotes the attitude from Tricky towards his dad. 'Right' is recognised as a positive invoked propriety judgement. 'Nothing', 'horrible', 'bad' and 'terrible' refer to the negative afforded propriety judgement in evaluating Tricky's day. What makes Tricky's day 'horrible' is due to his messy behaviour and the feeling that nothing went right. The negative judgements of 'nothing', 'horrible', 'bad', and 'terrible' reveal Tricky's ideas about his own actions and abilities, which align with the values of self-direction-action and self-direction-thoughts.

He helped Dad make lunch by chopping bananas,

...

He made up a game...

But he stole his blue horses

...

'PATRICK...' Dad said, with a very cross face.

(Lester, 2018, pp.9-13)

The terms 'helped' and 'by chopping bananas' in the narrative are behaviours that are admired by the author. These two realisations are positive inscribed judgements of capacity in social esteem, as well as representing the value of benevolence-caring. The lexical item of 'cross' refers to the meaning that Dad was angry with Tricky's behaviour, so he called Tricky's full name 'Patrick' to emphasise his anger.

Tricky sat for a while in the clear-thinking chair,

...

When his poor father pleaded, 'Be good, just for Dad,'

(Lester, 2018, p.14)

'The clear-thinking chair', and 'good' are the positive evaluative meanings demonstrated in the above excerpt. The lexical item of 'the clear-thinking chair' can be related to positive afforded judgement of capacity, which refers to the behaviour where Tricky sits on a chair to calm himself down. This could be concerned with the values of self-direction-thought and self-direction-action. The term 'good' can be related to lexicalised positive inscribed judgement of propriety from dad to Tricky. 'Be good, just for dad' depicts the father's requirement and that Tricky is obedient. This demonstrates the value of power-dominance and benevolence-dependability according to the definition of Schwartz's (2021) value theory.

...

Get your coat and your boots, you lead the way. (Lester, 2018, p.15)

In this part of the narrative, 'lead' relates to the positive flagged judgement of capacity, where Tricky is encouraged to explore nature and have an adventure. This can be related to the value of self-direction-action from Schwartz's (2021) value model.

5.3.3 Image analysis

In this picturebook's image analysis, investigating the interpersonal meanings and values from pictures is a key heuristic. This book is a sweet and funny story of Tricky's bad day and how he becomes happy after sharing time with his dad. The colour hue of this picturebook is mainly composed of blue, white, yellow and red.

Figure 5.1 is the sixth opening of this book that I have selected, and distinctly represents the overarching emotive representation throughout the text. The interpersonal meaning in this image shows Tricky being upset because his jumper is ruined. His face shows an emotion of worry. Further details are provided in the flowing analysis under Figure 5.1. The colour palette of Figure 5.1 is a mixture of red, brown, blue, pink, and white, that provides the reader with a feeling of disorder and an untidy state. It depicts a funny picture of Tricky's favourite jumper running away because of a loose thread and making a mess of Tricky's jumper and puppy.

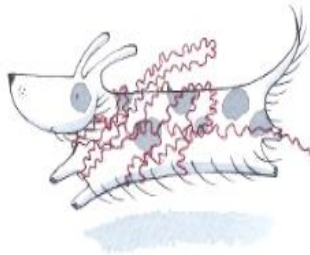
Figure 5.2 is the tenth opening of this book and shows the happy time Tricky shared with Dad after his mum returns home, when Tricky and his dad have time to engage in outdoor activities and enjoy the tranquil scenery. The colour palette of the left side of the double page spread utilised blue, yellow, white and green to provide readers with a lively, vivid picture of outdoor activities. The right side of this double page used a different tint and shades of blue to depict a feeling of tranquillity and wisdom.

Focalisation

The interpersonal options in the pictures are presented in Table 5.2, Table 5.3, and Table 5.4.

Figure 5.1
Images from the picturebook *Tricky's Bad Day*

'You'll feel better after a nap,' Dad said,
and the pillow was nice and soft under his head.
Tricky tried hard to sleep but sleep wouldn't come,
and a thread on his jumper was coming undone.



His favourite jumper was running away!
It was really and truly a terrible day.

(Lester, 2018, pp.5-6)

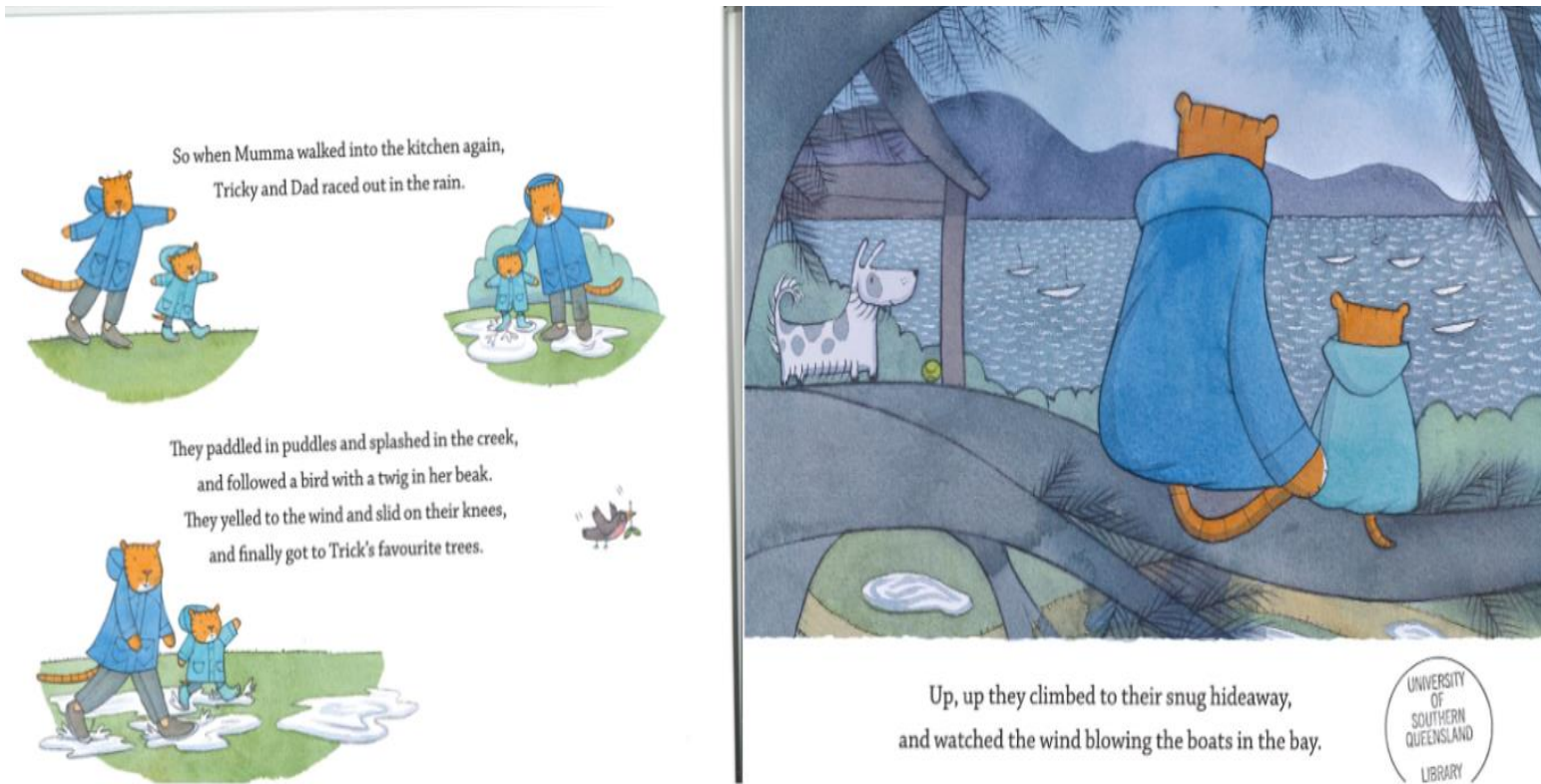
Table 5.2
Focalisation: Visual realisations of Figure 5.1

Options	Realisations
contact: direct	gazing at the character Tricky's face viewer front on
unmediated	the reader observes without being positioned as a character.

From the above Table 5.1 and Figure 5.1, readers are making direct eye contact with Tricky, who is staring straight out at readers. Due to this, a choice of [unmediated] instead of [mediated] viewing has been encoded into the pictures. These focalisation choices have been used to simply establish the connection between the readers and the character Tricky, and to introduce Tricky's behaviours and the mess he creates to readers even without any verbal usage.

The effect of the focalisation choices present readers with an invitation to become involved in the world of Tricky. The values concerned with Schwartz's values theory is self-direction-action, as Tricky determines his own actions and behaviours.

Figure 5.2
Images from the picturebook *Tricky's Bad Day*



(Lester, 2018, pp.11-12)

Table 5.3

Focalisation: Visual realisations of the verso in Figure 5.2

Options	Realisations
contact: direct	gazing the character Tricky and his dad's faces viewer front on
unmediated	viewers observe without being positioned as a character.

Table 5.4

Focalisation: Visual realisations of the recto in Figure 5.2

Options	Realisations
observe	no gaze out to readers by Tricky and his dad
unmediated	a long-distance camera frame of Tricky and his dad. Readers observe without being positioned as a character.

From Figure 5.2, Table 5.3, and Table 5.4, we can see both contact (+ gaze) and observe (-gaze) images. In the double-page opening shown in Figure 5.2, the verso image shows a view of the happiness being encountered by Tricky and his dad while playing outside, who face readers directly, inviting the readers to engage with them directly. From the recto of Figure 5.2, one can see that a long-distance camera frame has been used in this picture to create an impersonal connection between the viewer and the characters so that readers can observe the feelings of tranquillity, love and happiness between father and son. The focalisation choices in the above pictures are concerned with the value of benevolence-caring.

Pathos and effect

As Painter et al. (2013) noted, characters can be categorised into three broad styles, 'appreciative minimalist', 'empathic generic' and 'personalistic naturalistic' in the system of pathos network. In Figures 5.1 and 5.2, Tricky and his dad are drawn with dots for eyes and with

restricted variations in head angles, and do not show naturalistic and realistic facial expressions. Through these images, the picturebook demonstrates the appreciative minimalist depiction style to express the characters' affect. This functions as social commentary relating to the author's prime means of teaching children by adopting the judgement of Tricky and his family's behaviour, and to provide values to children of what is good in terms of regarding family. In turn this can then be related to the value of benevolence-caring and benevolence-dependability, according to Schwartz's (2021) value model.

Ambience

The ambience of this picturebook can be seen in Figures 5.1 and 5.2. Based on the core systems of vibrancy, warmth and familiarity in activated ambience, the ambience in Figures 5.1 and 5.2 is demonstrated in Table 5.5.

Table 5.5
Ideation characters, affect and ambience

Ideation characters	Affect	Ambience
A running dog	mad	vibrant, cool, familiar
Tricky and jumper	unhappy	vibrant, warm, familiar
Tricky and Dad have fun in the rain	happy	vibrant, cool, familiar
Tricky, father, dog, ocean view	calm, happy, peaceful, tranquil	vibrant, cool, familiar

Figure 5.1 makes a combined use of [vibrant: cool] and [vibrant: warm] to depict a feeling of chaos, that makes Tricky mad. As a contrast, the consistency choice of [vibrant] and [cool] in Figure 5.2 depicts a cool physical environment, which encourages readers to read the tranquility, joy and sense of peace along with Tricky and his dad. The varying use of ambience plays a crucial role in conveying to readers that there are changes in Tricky's affect from unhappy to happy just because he had a one-on-one quality time with his dad and they had fun together. The ambience choice of this picturebook can be related to the value of benevolence-caring and benevolence -dependability based on Schwartz's (2021) values' model.

Graduation

The realisation of visual graduation in Figure 5.1 and Figure 5.2 can be investigated through the sub-systems of quantification: number, mass/amount, and extent. Graduation choices in Figure 5.1 provide a downscaled choice of low number of the same item based on the quantification number to emphasise the mess, working with the unmediated focalisation choices and ambience choices which encourages readers to have a negative evaluation on Tricky's behaviour. The value

that is concerned with the graduation choices in Figure 5.1 is self-direction-action.

The recto of Figure 5.2 provides a downscaled quantification of a low number of Tricky and his dad to encourage readers to react positively to the tranquillity and love between the son and the father. Compared with the recto, the verso of Figure 5.2 depicts a comparatively high number of the images of Tricky and his dad, which interact with the unmediated focalisation choices, minimalist depiction pathos and the vibrant, cool, familiar ambience, to provoke a positive reaction in readers in understanding the happiness between Tricky and his dad when they have outdoor activities. The graduation choices in Figure 5.2 are concerned with the value of benevolence-caring.

5.3.4 The overall values of findings

Values in this picturebook have been obtained from both a language analysis and an image analysis, as they interact with each other. Both positive and negative realisations have been adopted in discussing values through language use. Positive realisation such as *'early'*, *'would do'*, *'a very good start'*, *'right'*, *'better'*, *'help'*, *'chopping bananas'*, *'clear-thinking chair'*, *'good'*, *'lead'*, were applied to describe the evaluative judgement from author to the characters' behaviours that encourage child readers to have an overall understanding of the right things to do in caring and respecting family. Some negative evaluative realisations such as *'cross'*, *'tired'*, *'cranky'*, *'growled'*, *'grumbled'*, *'mad'*, *'nothing'*, *'horrible'*, *'terrible'*, *'bad'*, were utilised as the judgement of the main character's behaviour of making a mess at home, which helps readers build behavioural principles in caring and helping families, match the value of benevolence-caring, benevolence-dependability and self-direction-thought, self-direction-action, and power-dominance based on Schwartz's (2021) values' model.

Except for the value of power-dominance, the above values also have been encoded in the images within the interactions of focalisation, pathos and effect, ambience and graduation.

Alison Lester, the author and illustrator of this picturebook, described a warm, interesting family story about the child's mess and family love as well as the fantastic adventure to explore the relationship between Tricky and his father. In this book, the author utilised many attitudinal words to express her opinion about Tricky's behaviour and his family's response. By expressing this attitude, it is clear from this book what kind of behaviour would make parents mad. Also, the author encouraged readers to explore the nature of their relationships with their family by describing the main character and his father's outdoor activities and how happy they were spending time together. The values that Lester (2018) shared in this sweet book are self-direction-thought, self-direction-action, which refer to independent thought and action, freedom, exploration and creativity; and benevolence-caring, benevolence-dependability that refers to caring and trustworthy, helping others and act as commitments. Also, Lester shows a father's power and requirements that the child behaves appropriately that refers to the value of power-dominance.

Lester (2018) created interpersonal meaning between author/illustrator and reader/viewer by adopting her stance towards the picturebooks and images. She expressed her approval and disapproval by utilising both negative and positive evaluative realisations, as well as drawing styles, the depictions of characters and the ambience options, which reveal her feelings and values. As a children's author and illustrator in Australia, Alison Lester's picturebooks carry great importance for children. Her picturebooks operate with evaluative significance to children in influencing their thinking indirectly by sharing her judgments on Tricky's behaviours and Tricky and his family's emotions, which implicitly express values to children.

5.4 Analysis of *Mr Huff*

5.4.1 Synopsis

This book was written and illustrated by Anna Walker (2015) and tells a warm and touching story of a little boy, Bill, who has a bad day and his emotion of worry/sadness is personified as Mr Huff, a large grey figure who follows Bill all day. Bill tries to be brave and to get rid of the big Mr Huff, however, Mr Huff still follows him everywhere. Then Bill tries to take Mr Huff's hand and to play with him. Surprisingly, Mr Huff becomes smaller and smaller after playing with Bill. The next day, though Mr Huff is still with Bill, he becomes much smaller compared with Bill and with how large he was the day before. Finally, Bill realises that it's cloudy but still with a chance of sunshine. The text of this book is third person in verbal narration, which tells readers about a child's feeling of worry/anxiety and how one little boy dealt with and overcame his own worry/anxiety and sadness. The overall ambience of this book is presented as muted, light, warm and removed. A detailed language analysis and an image analysis are presented below.

5.4.2 Language analysis

The language use of this book from the perspective of judgement of appraisal resources are summarised in the following table:

Table 5.6
Judgement realisations of Mr Huff

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
He couldn't find his favourite socks	couldn't find	writer	Bill	-cap	provoked, invoked
He had a bad feeling about the day.	a bad feeling	writer	Bill	-prop	flagged, invoked

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
He didn't want to be late.	late	writer	Bill	-nor	inscribed
He didn't want to be late.	didn't want to be late	writer	Bill	-ten	afforded, invoked
If he could just make it disappear	could just make it disappear	writer	Bill	+cap	flagged, invoked
he would feel much better.	would feel much better	writer	Bill	+nor	afforded, invoked
It made Bill tired, trying so hard to ignore something.	tired	writer	Bill	-ten	afforded, invoked
It made Bill tired, trying so hard to ignore something.	trying so hard	writer	Bill	+ten	afforded, invoked
He tried to be brave.	brave	writer	Bill	+ten	inscribed
He tried to be brave.	tried	writer	Bill	+cap	inscribed

From Table 5.6, there are ten judgement realisations that have been used in this picturebook to manifest the character Bill's attitudes and values when he meets with feelings of worry and unhappiness. The text in this picturebook is the third person in verbal narration, and this book is about a little boy, Bill's inner world and thinking, so the appraiser is always the writer and the one that has been appraised is always Bill. A detailed judgement analysis and values analysis is presented in the following section.

When Bill woke up, he looked out his window.

Cloudy, with a chance of rain.

He couldn't find his favourite socks.

He spilt the milk,

.....

He had a bad feeling about the day.

He didn't want to be rained on.

He didn't want to be late. (Walker, 2015. pp1-4)

.....

The above paragraph is the beginning of this picturebook, which tells readers about the background knowledge of why Bill feels worried and unhappy on that particular day. The judgement realisations in the above paragraph are 'couldn't find', 'a bad feeling', 'late' and 'didn't want to be late'. 'Couldn't find' is a negative judgement of invoked, provoked capacity, that tells how Bill can usually find his favourite socks, but just on that day, he couldn't, which is one of the reasons why Bill feels worried and unhappy. The provoking attitude from this judgement realisation is unhappiness. Based on Schwartz's (2021) refined values' model, 'couldn't find' is concerned with the value of self-direction-action.

The realisation of 'a bad feeling' indicates Bill's thinking and feeling on that day. It 'flagged' the attitude that Bill is not happy. It is a negative judgement of invoked, flagged propriety, with the value of self-direction-thought.

The realisation of 'late' is recognised as a negative judgement of inscribed normality, and the realisation of 'didn't want to be late' is a negative tenacity afforded judgement, which conveys the meaning that usually students should go to school on time, and Bill himself feels anxious about it. The value of 'late' and 'didn't want to be late' in this paragraph are concerned with the value of self-direction-action and conformity-rules that require students to comply with school rules.

Bill didn't want to talk about the thing that was following him.

For some reason it made him feel sad.

When he did try, no words came out.

*If he could just make it disappear,
He would feel much better.
It made Bill tired, trying so hard to ignore something.
He tried to be brave.
But really he felt scared. (Walker, 2015. pp11-16)*

In this paragraph, there are several judgement realisations such as '*could just make it disappear*', '*would feel much better*', '*tired*', '*trying so hard*', '*tried*' and '*brave*'. As the modality of usuality can be related to the judgement of normality, '*would feel much better*' in this paragraph, is a positive judgement of invoked normality, which indicates that Bill's attitude and affect may be changed if he could fight against Mr Huff. It maintains the value of self-direction-thought.

Likewise, for ability and capacity, '*could just make it disappear*' in this paragraph, is a positive judgement of invoked, flagged capacity. It conveys a flagged attitude which tells readers there may be a chance that if Bill could succeed in making Mr Huff disappear, he would have a more positive frame of mind. It maintains the value of self-direction-action.

The realisation of '*tired*' in this paragraph is recognised as a negative tenacity invoked judgement which manifests Bill's attitude about Mr Huff, his own worry and sadness. '*Trying so hard*' is recognised as a positive invoked tenacity judgement that express Bill's fighting with Mr Huff in his mind. The value of these realisations is concerned with self-direction-thought.

'*Tried*' is a positive evaluative meaning in capacity of social esteem for inscribed judgement. While '*brave*' is a positive evaluative meaning in tenacity of social esteem for inscribed judgement. '*Tried*' and '*brave*' manifest the attitudinal meaning of praised behaviour from the writer, the value of these illustrative realisations is concerned with self-direction-action.

The judgement realisations of the lexical items in this picturebook provide readers with insight into a little boy's thinking, even a little thing

can be a source of worry and unhappiness for a child. The growth of the little boy's mindset and how he tried to get rid of his own worry and sadness advocates for young readers to be brave in facing every negative mood. In this book, the author utilised many attitudinal items to describe the character Bill's thinking and his low mood and sadness. Also, the author encouraged readers to be brave when encountering difficulties. The values the author shares, based on Schwartz's (2021) refined values' model in this picturebook are self-direction-thought, self-direction-action, and conformity-rules. The author created interpersonal meaning between author and readers by adopting her stance towards this picturebook and its readers. She expressed her own attitudes through the depiction of the characters' thinking and her judgement on the character Bill's behaviours, which carries her own values to share with readers.

5.4.3 Image analysis

The front and back cover of this book are presented as one large picture that is visually a direct contact view of Mr Huff, and an invited contact view of a little boy, with the whole picture of the front and back cover presenting a panoramic view of buildings, pets, trees, flowers, and different people in the ambience of muted, light, warm, removed choices, which provide a feeling of flatness and a subdued mood.

We meet the characters in this picturebook in a minimalist style depicted with dots and small circles for eyes, and restricted head and body movements, however, these simple depictions of facial expressions and body movements in this picturebook help readers to easily understand the main character's happiness and sadness.

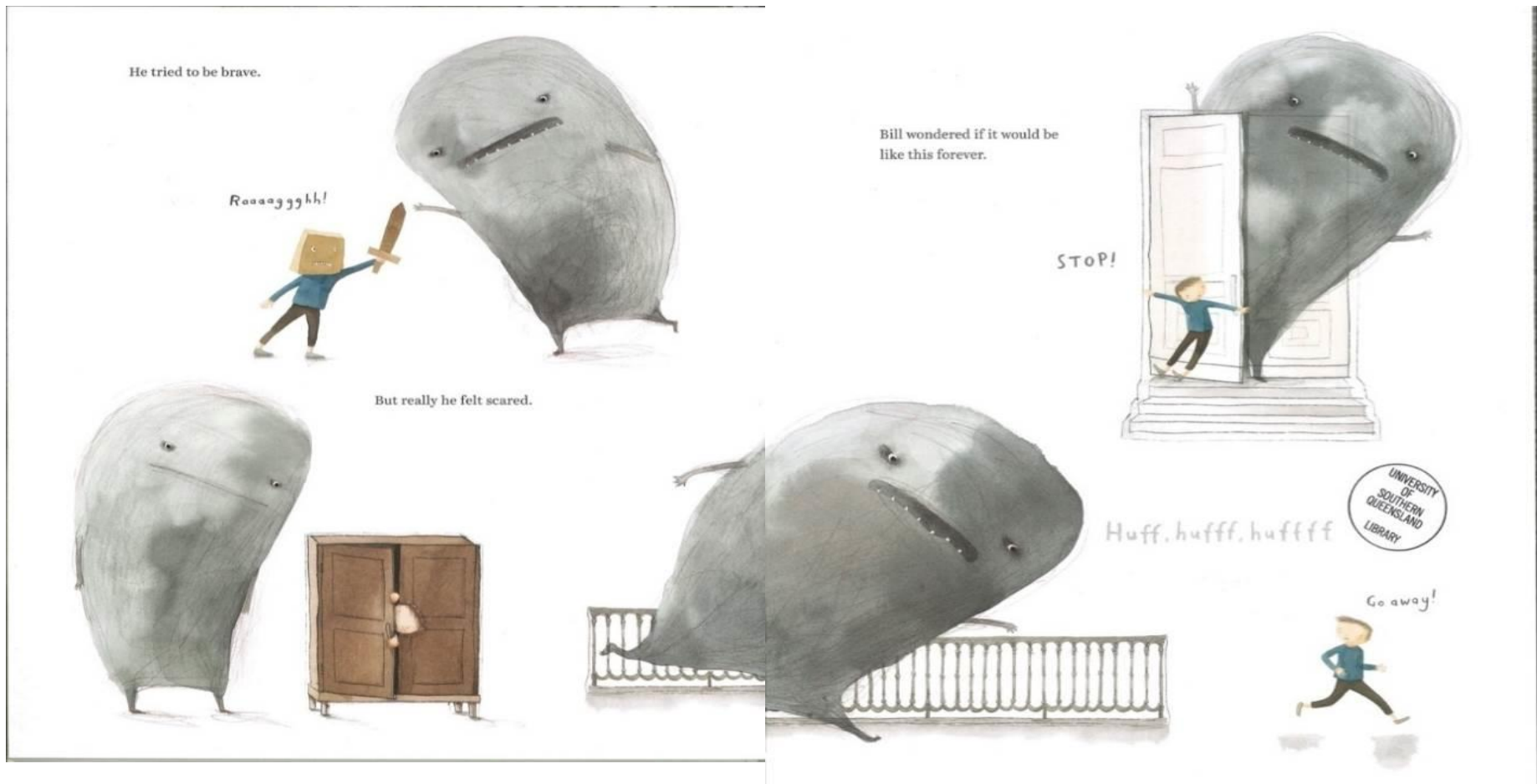
This front page of the picturebook opens visually with a panoramic contact view of buildings, animals, trees, and people from both inside and outside of buildings. The ambience of this book's front and back page is muted, light, warm, removed choices which are the same as the front and back cover. The colour hue of this picturebook is mainly grey, brown, white and blue.

Figure 5.3 is taken from pages 16 and 17 of the picturebook, and depicts how Bill tried to get rid of his unhappiness, personified as Mr Huff.

Focalisation

The focalisation choices that are deployed in pages 16 and 17 are presented in Table 5.7.

Figure 5.3



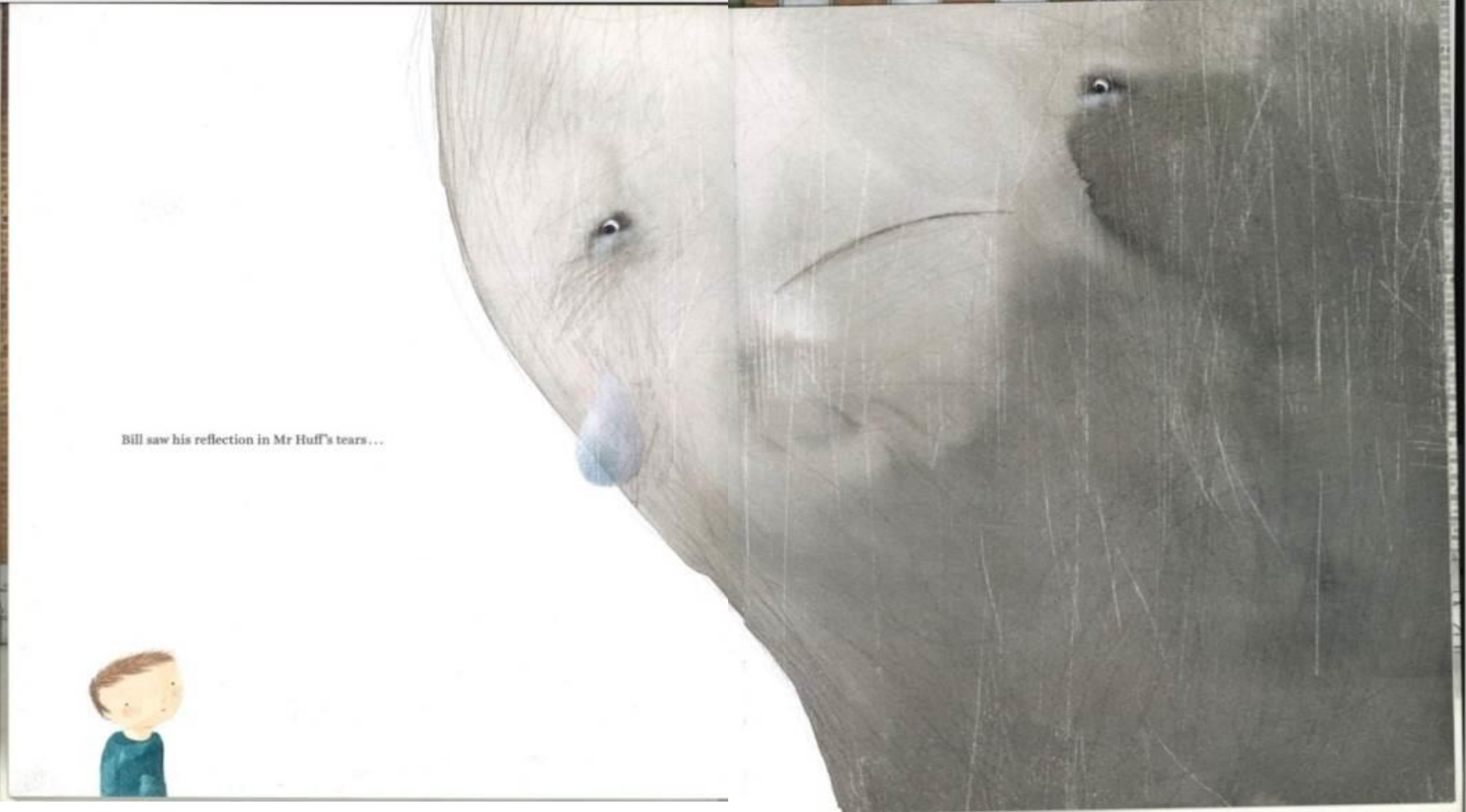
Pages 16 and 17 of Mr Huff
(Walker, 2015. pp16-17)

Table 5.7
Focalisation: Visual realisations of Figure 5.3

Options	Realisations
contact: direct	The gazing characters, Bill and Mr Huff face viewers front on.
unmediated	Viewers are not positioned as characters.

From the above Table 5.7, we can see direct contact (+ gaze) images from Bill and Mr Huff. Therefore, a choice of [unmediated] instead of [mediated] viewing has been encoded into this picture. The illustrator simply tries to present the characters' behaviours and how Bill fights with Mr Huff. In the above picture, the characters look straight out on readers to engage with them directly. The focalisation choices in Figure 5.3 are concerned with the value of self-direction-action.

Figure 5.4
Pages 20 and 21 from Mr Huff



(Walker, 2015. pp20-21)

Table 5.8

Focalisation: Visual realisations of Figure 5.4

Options	Realisations
contact: direct	Bill and Mr Huff face viewers front on.
unmediated	Viewers observe without being positioned as characters.

From the above Table 5.8, we can see a direct eye contact (+gaze) picture, as a result, a choice of unmediated focalisation is provided by the illustrator. Figures 5.3 and 5.4 employed the same focalisation choices to introduce the characters directly to readers, however, compared with Figure 5.3, the focalisation choices that are encoded in Figure 5.4 present characters' thoughts and affect to readers rather than the characters' behaviours. Thus, the focalisation choices in Figure 5.4 are concerned with the value of self-direction-thought.

Pathos and effect

In Figures 5.3 and 5.4, the depiction of Bill and Mr Huff with dots for eyes has restricted variations in head angles and does not present realistic, accurate facial expressions. This demonstrates how this picturebook adopted the appreciative minimalist depiction style to present the characters' affect, which is not only depicted through the characters' facial expressions. Apart from the other interpersonal choices that are adopted in the pictures, gestures and body stance are also significant in identifying the characters' affect. In Figure 5.3, the character Mr Huff's facial expression, body stance and gestures can be easily realised. Though Bill's facial expression is ambiguous, his body stance and gestures are conspicuous in presenting Bill's resistance and fear of Mr Huff. While in the depiction of Figure 5.4, it is clear to see Mr Huff's sadness and Bill's observation to his tears and sadness. The minimalist style that is adopted in Figures 5.3 and 5.4 depicts a strong degree of both characters' sadness and fear, which are concerned with the value of self-direction-thought and the value of security-personal.

Ambience

Table 5.9
Ambience choices of Figure 5.3

Ideation characters	Affect	Ambience
Bill	worry, unhappy	vibrant, cool, familiar
Sword, box mask, wardrobe		muted, light, warm, removed
Mr Huff	happy	muted, cool, removed

Table 5.10
Ambience choices of Figure 5.4

Ideation characters	Affect	Ambience
Bill	sad	vibrant, cool, familiar
Mr Huff	sad	muted, cool, removed.

The colour palette of Figure 5.3 is white, grey, yellow, brown, and blue to provide readers with a vivid, brave fighting emotion between Bill and Mr Huff. The [vibrant] choice in Figure 5.3 helps to build Bill as a brave and active character fighting with his depression, represented as Mr Huff, and the [muted] choice provides the readers with the gloomy effect of Mr Huff. This concerns the values of self-direction-action and security-personal.

Figure 5.4 depicts the sadness of Mr Huff by adopting the [muted], [cool], and [removed] ambience choices, interacting with the other interpersonal choices. The colour palette of this picture is white, grey, blue and brown which express the sad atmosphere. From Table 5.9, we note a difference in the ambience choices between Bill and Mr Huff, which presents readers with the depression and sadness of Mr Huff when Bill tries to get rid of him.

The depressed affect about Mr Huff, which is carried through the ambience choices, encourages readers to think from the aspect of Mr Huff, to sympathise with him and to accept him, which is concerned with the value of conformity-interpersonal.

Graduation

In Figure 5.3, the choice of an upscaled quantification (number) is utilised in emphasising Bill's behaviour. Bill makes an effort to get rid of Mr Huff, which relates to the author's prime means of sharing with readers the value of overcoming one's own fear and negative mood, which ties in with Schwartz's (2021) values' model of self-direction-thought and self-direction-action.

In comparison with Mr Huff, the exaggerated tiny size of the little boy, Bill, is a deliberate downscaling choice of quantification (mass/amount), emphasising Bill's worry which occupies a large space in Bill's mind, which makes him feel tired, sad and scared.

Compared with Figure 5.3, a downscaling choice of quantification (number) of characters and a downscaled quantification (extent) about Bill, in contrast with an upscaled quantification (extent) of Mr Huff emphasises Mr Huff's depression and tears in Figure 5.4. The stress and depression of Mr Huff calls for the readers' sympathy and acceptance towards him, which is concerned with the value of conformity-interpersonal.

5.4.4 The overall values of the findings

Multiple values have been identified in the above language analysis and image analysis of the picturebook *Mr Huff*. In the language analysis, negative judgement realisations such as '*couldn't find*' '*a bad feeling*', '*late*', '*tired*', and '*didn't want to be late*' were adopted in describing the character Bill's normality, capability, and attitude, which aids readers to build behavioural principles in arranging themselves to be well-ordered and neat, going to school punctually. Therefore, based on Schwartz's

(2021) values' model, the values of self-direction-action, self-direction-thought, and conformity-rules have been encoded from the language of the picturebook that correspond to the above behavioural principles.

The author of this picturebook praised Bill's attitude and behaviour by adopting the positive judgement realisations such as '*would* feel much better', '*trying so hard*', '*tried*' and '*brave*', which help readers to understand the character's attitude, affect, and behaviour in fighting Mr Huff, which match with the value of self-direction-thought, and self-direction-action.

With the interaction of focalisation, pathos and effect, ambience, and graduation, more values have been encoded from the images, such as the value of conformity-interpersonal, and the value of security-personal, the values of self-direction-action, and self-direction-thought that have been encoded from both the language analysis and image analysis.

5.5 Analysis of *Rodney Loses It!*

5.5.1 Synopsis

This book was written by Michael Gerard Bauer, and illustrated by Chrissie Krebs in 2017. It tells a hilarious story about Rodney, a forgetful rabbit who has lost his favourite pen and cries. Finally, after much searching, he finds it after rubbing his bleary eyes and the pen drops on his desk from his glasses and furry ears, however he loses his glasses again at the end of this story. The language was written in a rhyming text in a third person narration, and the images in this book are colourful. A detailed analysis is presented in the following section.

5.5.2 Language analysis

The language use of this book from the perspective of judgement of appraisal resources are summarised in the following table:

Table 5.11
Judgement realisations of Rodney Loses It!

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
He never found it tiresome, tedious or boring.	tiresome, tedious, boring	writer	drawing	-ten	inscribed
But then one day disaster struck – The one thing Rodney feared.	disaster	writer	the event of the disaster	-prop	invoked, flagged
But you'd be wrong, and that's because there's something you're forgetting.	wrong	writer	readers	-nor	invoked, afforded
Penny was a super pen, a champion, a cracker!	super, champion	writer	Penny	+cap	invoked, afforded
He had to find his Penny pen and end this great disaster.	great	writer	disaster	+cap	invoked, provoked
'My Penny's lost! She's gone for good.'	good	Rodney	Penny.	+prop	invoked, afforded
And right there on his drawing desk, to Rodney's great surprise...	great	writer	surprise	+cap	invoked, afforded
'Oh, wonderous day!'	wonderous	Rodney	day	+cap	inscribed

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
'I knew my Penny would return.'	would	Rodney	Penny	+nor	invoked, flagged
So Rodney grabbed his pen with glee and chose some clean white paper...	clean	writer	paper	+prep	inscribed

Table 5.11 shows there are nine judgement realisations in this picturebook to express the writer's attitude and judgement on characters, Rodney and his favourite pen, Penny, as well as Rodney's attitude towards Penny. The appraiser is mostly the writer himself and sometimes Rodney becomes the appraiser when there is narration expressed by Rodney. A detailed language analysis is as follows:

*Rodney was a rabbit who loved
Nothing more than drawing.
He never found it tiresome, tedious or boring.*
.....
*But then one day disaster struck –
The one thing Rodney feared.
While working at his drawing desk
His pen just..
DISAPPEARED!*
.....
(Bauer, 2017. pp.1-3)

In the above paragraph, 'tiresome', 'tedious', and 'boring' are the negative judgement of inscribed tenacity, however, in this context, they are used to describe Rodney's interests in drawing, together with the use

of *'never'*. The realisation of *'disaster'* is a negative propriety judgement, flagging the writer's attitude in describing how much Rodney loves his favourite pen and Rodney's terrible feeling after he lost it. According to Schwartz's (2021) values' model, *'tiresome'*, *'tedious'*, and *'boring'* are the realisations adopted in describing Rodney's interests and attitudes in drawing, which are concerned with the value of self-direction-thought.

No other pen drew lines as smooth

.....

Yes, Penny was a super pen,

A champion, a cracker!

.....

And right there on his drawing desk,

To Rodney's great surprise...

Was Penny Pen!

.....

'Oh, wonderful day!

Waaahooo! Hooray!'

.....

'I knew my Penny would return.

I did! I never doubted!'

So Rodney grabbed his pen with glee

And chose some clean white paper

.....

(Bauer, 2017. pp.8-14)

In the above paragraph, the realisations of *'super'* and *'champion'* are positive capacity judgement, affording Penny's quality and one of the reasons why Rodney loves this pen, as well as denoting Rodney's attitude to Penny. In addition, the realisations convey an afforded attitude that Rodney was surprised by finding his favourite Penny Pen, which are relevant to the values of self-direction-thought. *'Great'* is a positive

judgement of invoked capacity. 'Wonderous' is recognised as a positive inscribed capacity judgement that expresses Rodney's happiness after finding his lost thing. The realisations of 'great' and 'wonderous' are concerned with the value of stimulation.

The judgement realisations in this picturebook present readers with a funny rabbit's attitude to his favourite thing. The value of stimulation and self-direction-thought are expressed through the description of Rodney's attitude to Penny Pen. More values of this picturebook as encoded through images are presented in the following analysis.

5.5.3 Image analysis

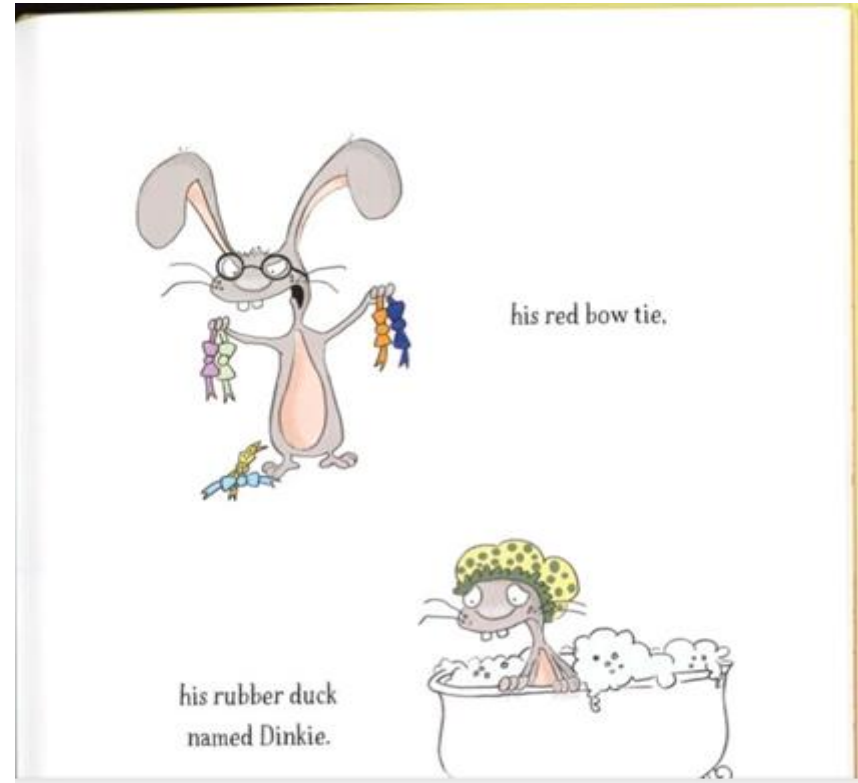
The front cover of this picturebook presents an exaggerated and excited rabbit with a direct contacting view in a vibrant, warm, familiar ambience. The colour choices on the front cover, bright orange, white, black and purple provide a sense of excitement, vitality, enthusiasm and energy. In the following pages, four pages from this book are analysed in order to investigate the interpersonal meanings of the picturebook.

Figure 5.5
Spread of pages from Rodney loses it



(Bauer, 2017. pp.2-3)

Figure 5.6



Spread of pages from Rodney Loses It

(Bauer, 2017. pp.6-7)

Focalisation

Table 5.12

Focalisation: Visual realisations of Figure 5.5

Options	Realisations
contact: direct	Rodney face viewers front on.
unmediated	Viewers are not positioned as characters.

Table 5.13

Focalisation: Visual realisations of Figure 5.6

Options	Realisations
contact: direct	Rodney, the gazing character provides viewers a frontal gaze.
unmediated	Viewers are not positioned as characters.

The two pages in Figure 5.5 are combined as one picture that shows Rodney's tantrum when he couldn't find his favourite pen. A direct contact view (+gaze) from Rodney is presented in the above table. The choice of unmediated focalisation instead of mediated focalisation has been encoded into this picture. According to Table 5.13, we can see direct contact (+gaze) from Rodney, a choice of [unmediated] viewing has been encoded into Figure 5.6. The focalisation choices that are adopted in this picturebook are direct contact (+gaze) from an unmediated viewing, which positions readers into a place of judging Rodney's behaviours and attitudes, which are relevant to the value of self-direction-thought, and self-direction-action.

Pathos and effect

From Figures 5.5 and 5.6, we can see the minimalist depiction style has been adopted in this picturebook, based on the iconic drawing style, the exaggerated facial expression and body stance of the character Rodney. This depiction focuses on the un/happiness of Rodney, helps readers to understand Rodney's action when he is un/happy. The values

that are concerned with depiction style in Figures 5.5 and 5.6 are concerned with the value of self-direction-thought and self-direction-action.

Ambience

Table 5.14
Ambience choices of Figure 5.5

Ideation characters	Affect	Ambience
Rodney	excited, worried, anxious, tantrums	vibrant, warm, familiar
chair		vibrant, warm, removed
table		vibrant, cool, removed
table lamp		vibrant, cool, removed
drawings		vibrant, warm, familiar

The overall ambience of Figure 5.5 is [vibrant], [warm], and [familiar], which creates a sense of excitement and vitality. Highly saturated colours and the ambience choices that are encoded in this picture encourage readers to feel Rodney's personality, his anxiety and the ensuing tantrum when losing his favourite pen. The value of this picture is concerned with the value of self-direction-thought based on the definitions of Schwartz's (2021) values' model.

Table 5.15
Ambience choices of Figure 5.6

Ideation characters	Affect	Ambience
Rodney	excited, worry, anxious, tantrums	vibrant, warm, familiar
yo-yo		vibrant, warm, removed
slinky		vibrant, warm, removed
door		vibrant, warm, removed

plant		vibrant, cool, removed
mat		muted, cool, removed
candies		vibrant, warm, familiar
bath		non-ambient
bath cap		vibrant, warm, familiar

The above table indicates the ambience choices of the character Rodney in Figure 5.6, which presents an excited, anxious Rodney whenever he lost his things. The ambience choices of the ideation characters are predominantly [vibrant], with few of [muted] or [non-ambient] choices to provide contrast between each ideation character. Such contrasts are important in generating a sense of chaos and excitement, as well as in depicting Rodney's personality and establishing an energetic, passionate and anxious image of Rodney. This is concerned with the value of self-direction-thought and self-direction-action.

The overall ambience of this picturebook is [vibrant], [warm], [familiar] in emphasising Rodney's impetuosity. The illustrator adopted an exaggerated depiction to describe Rodney's personality in order to present readers to be careful and cautious in daily life.

Graduation

In Figure 5.5, Rodney is encoded as a downscaled quantification of low number, and an upscaled quantification of large scale in graduation to depict Rodney's behaviours in finding his lost pen, and to encourage readers to understand his feelings when losing his favourite thing. Quantification choices in Figure 5.6 are encoded as an upscaled quantification of a high number of Rodney, to encourage readers to react with a negative evaluation of Rodney's behaviours and his impetuosity and carelessness, which is relevant to the value of self-direction-action, and self-direction-thought.

5.5.4 The overall values of the findings

Values have been obtained from the above positive and negative realisations of language, such as the positive judgement of 'super', 'champion', 'great' and 'wonderous', which were adopted to describe the evaluative judgement from the author of the character's preferences, attitude, and happiness, matched with the value of stimulation and the value of self-direction-thought in accordance with Schwartz's (2021) values' model. The negative realisations of 'tiresome', 'tedious', and 'boring' and 'disaster' were applied to describe the character's interest and attitude in drawing, matched with the value of self-direction-thought.

The above values, as well as the value of self-direction-action has been encoded in the images within the interactions of focalisation, pathos and effect, ambience and graduation.

5.6 Analysis of My Friend Fred

5.6.1 Synopsis

This picturebook, written by Frances Watts and illustrated by A. Yi tells a story about friendship. In this picturebook, the topics of friendship, family, characters, love and tolerance are discussed through language and image. The story is told through the voice of a cat, who is friends with a brown dog named Fred. The language in this picturebook is simple and repetitive in the statement of 'My friend Fred ...' to help young readers understand the story. The images of this picturebook depict a funny story by different choices of colours. Detailed language and image analysis are presented below.

5.6.2 Language analysis

This book opens verbally with 'My Friend Fred ...' in a first-person narration. The language use of this picturebook from judgement of appraisal resources are summarised in the following table:

Table 5.16
The judgement realisations of My Friend Fred

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
He can be very noisy.	noisy	cat	Fred	-prop	inscribed
My friend Fred digs holes, he knows he shouldn't.	shouldn't	cat	digging holes	-prop	afforded, invoked
Stairs are easy for me.	easy	cat	cat	+cap	inscribed
He does a lot of funny things.	funny	cat	Fred	+cap	inscribed
But even though we are different.	different	cat	Fred and the cat's characters	-nor	inscribed
Fred is my best friend.	best	cat	friendship	+prop	inscribed

There are six judgement realisations that have been conducted in this picturebook, as can be seen from the above table, which manifest judgement and attitude to the characters, a cat and a dog, and their behaviours. As the whole story was written in the voice of a cat in a first-person narration, the appraiser is always the cat, and judgement realisations mostly come from the judgement of the cat to the dog, his best friend Fred. The description in this picturebook shows the different eating habits, living habits, interests, behaviours and different character traits of the cat and dog, however, they are still best friends. A detailed language analysis is given below:

My friend FRED eats dog food for breakfast.

I think dog food is disgusting.

My friend FRED loves to chase balls.

He never gets bored.

.....

My friend FRED gets excited

When the doorbell rings.

He can be very noisy.

.....

(Watts, 2019. pp.1-7)

The above paragraph tells readers about a dog (depicted through images) named Fred who loves to eat dog food and to chase balls, while 'I', as the cat, doesn't like Fred's food and behaviours. In the above paragraph, 'noisy' is a negative judgement of inscribed propriety, which expresses the cat's attitude to Fred's behaviour, as the cat prefers quiet instead of noisy. The attitude which is expressed in the above paragraph is concerned with the self-direction-action according to Schwartz's (2021) value model.

My friend FRED digs holes.

He knows he shouldn't.

My friend FRED

Doesn't like stairs.

Stairs are easy for me.

.....

*My friend FRED always turns around
three times before he goes to sleep.*

He does a lot of funny things.

But even though we are different,

FRED is my best friend.

(Watts, 2019. pp.10-21)

The author shows his judgement of digging holes by adopting '*shouldn't*', that is recognised as a negative judgement of invoked, afforded propriety. It conveys the meaning that the author holds the view that digging holes is not a righteous behaviour. And the realisation of '*easy*' is a positive judgement of inscribed capacity, which refers to the illustrator's different favour and capacity with Fred. The realisation of '*funny*' is a positive judgement of inscribed capacity, which describes Fred's personality and his sense of humour. '*Different*' is a negative judgement of inscribed normality which denotes the cat's and Fred's different characters. '*Best*' is a positive judgement of inscribed propriety which indicates the friendship between the two characters.

The use of '*noisy*', '*shouldn't*', '*easy*', '*funny*', '*different*', and '*best*' describe the characters' treasuring of their friendship and the regard they show each other. Therefore, the value of this picturebook from the language analysis can be concerned with universalism-tolerance and self-direction-action.

5.6.3 Image analysis

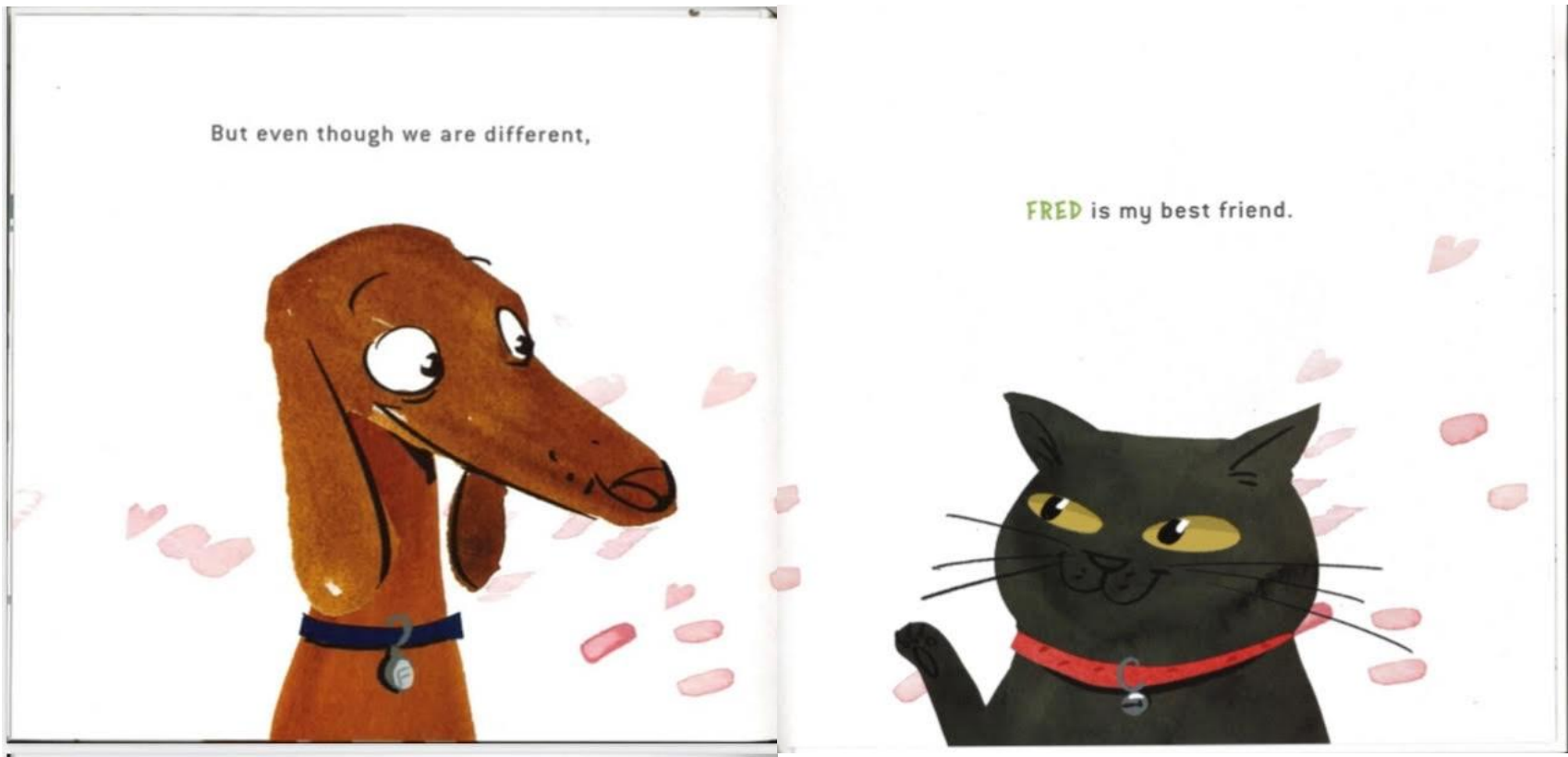
The language in this picturebook doesn't precisely denote the narrator of the story, who is friends with Fred, however, the image on the final page is a cat. There are also some hints which show a part of a cat on many pages to indicate that there is always a cat with Fred. An interpersonal analysis of this picturebook is presented in the following paragraphs.

Figure 5.7
Pages 12 and 13 of *My Friend Fred*



(Watts, 2019. pp.12-13)

Figure 5.8
Pages 20 and 21 of My Friend Fred



(Watts, 2019. pp.20-21)

Focalisation

Table 5.17

Focalisation: Visual realisations of page 12 in Figure 5.7

Options	Realisations
contact: invited	The gazing character Fred shows his eye to viewers from one side.
unmediated	Viewers are not positioned as characters.

Table 5.18

Focalisation: Visual realisations of page 13 in Figure 5.7

Options	Realisations
contact: direct	The gazing character Fred faces viewers front on.
mediated: inscribed	The character 'cat' shows a part of his body in the right corner. Viewers take on the scene through the cat.

Figure 5.7 depicts a part of the story that shows Fred is afraid of going up stairs, it is not easy for Fred to do it, however, it is easy for the narrator, the cat. The character Fred makes direct eye contact with the cat, and he also faces viewers front on. Nevertheless, viewers accept the scene from the cat's viewpoint, according to the right downside of this page, which shows a part of a cat's body. Hence, a choice of [mediated: inscribed] was encoded in this picture.

Table 5.19

Focalisation: Visual realisations of page 20-21 in Figure 5.8

Options	Focalisation
contact: invited	The character 'dog' is gazing the other character and turns its head to face viewers.
unmediated	Viewers are not positioned as characters.
contact: invited	The character 'cat' is gazing at the other character 'dog' and turns its head to face viewers.
unmediated	Viewers are not positioned as characters.

As can be seen from Table 5.19, contact (+invited) has been adopted in the focalisation of the characters in Figure 5.8. Both the dog and the cat turn their body to face the viewers and their eyes gaze towards each other. Readers are not positioned as characters. Viewers can observe the dog and cat’s friendship and their differences through the [unmediated], [contact: invited] choice. The author encourages readers to have a positive evaluation of the differences between the dog and the cat. Thus, it is concerned with the value of universalism-tolerance.

Pathos and effect

According to the iconic drawing style of the characters, the minimalist depiction style is encoded in this picturebook. The depiction from Figure 5.7 stresses Fred’s fear about going upstairs, which appears to be the opposite of a dog’s regular tendency. This is relevant to the value of self-direction-thought and self-direction-action. In Figure 5.8, the depiction presents readers with an image of a dog and a cat through the appreciative minimalist style in different colours and different appearances but with love and friendship. This figure encourages viewers to have a positive evaluation of the differences between the dog and the cat, which are concerned with the value of universalism-tolerance.

Ambience

Table 5.20
Ambience choices of Figure 5.7

Ideation characters	Affect	Ambience
Fred	afraid, nervous	vibrant, warm, familiar
stairs	nervous	muted, cool, removed
toys	happy	vibrant, warm, familiar
cat		vibrant, warm, removed

Table 5.21
Ambience choices of Figure 5.8

Ideation characters	Affect	Ambience
The dog Fred	happy	vibrant, warm, familiar
cat	happy	vibrant, warm, familiar

The colour palette of Figure 5.7 is a mixture of white, blue, red, yellow, green, and pink, in a white colour margin, which presents a sense of disorder but still quite a relaxing atmosphere. As we can see from Table 5.20, the deep, brown colour of the dog, and vivid, more saturated colours of toys, have a disparity with the less saturated colour of the stairs. From Table 5.18, the ambience choice of stairs is [muted], [cool], [familiar], which generates a sense of restrained feeling, a sense of nervousness and indifference. Variation in the vibrancy of Fred, toys and cat can be exploited from the above table. This picture is mostly warm except for the stairs of light blue simple line drawing on white margins, which also creates a sense of subdued mood. From Table 5.21, a sense of kindness, warmth, and friendliness is encoded based on the [vibrant], [warm], and [familiar] ambience choice, helping to obviate the depressing effect of the characters. In addition, the ambience choices in Figure 5.8 emphasise the happiness of the characters. These ambience choices that are adopted in Figures 5.7 and 5.8 are relevant to the value of self-direction-thought.

Graduation

The graduation choices of the dog of Figure 5.7 and Figure 5.8 can be encoded as a downscaled number in quantification. However, the toys, yarn, and shoes in Figure 5.7 are small scale, relative to other ideational items and characters, and these are encoded as a downscaled quantification: mass/amount. These graduation choices play an important role in ensuring the fun of the story and arousing the viewers' interests.

The ideation character dog and cat in Figure 5.8 are encoded as a downscaled number in quantification. At the same time, the dog and the cat take up a large amount of the available space, which can be encoded as the graduation choice of quantification: extent. While the ideational item is comparatively large and takes up a large scale, it tries to provoke a certain kind of attitude and affect from the viewers towards the characters. In Figure 5.8, the choice of quantification: extent can be encoded as the author encourages viewers to have a positive attitude to the characters' friendship though they are totally different physically and emotionally. This is concerned with the value of universalism-tolerance.

This picturebook adopts an appreciative minimalist style in depicting characters, which focuses on characters' moods, be that happy or sad. The values of this picturebook are concerned with universalism-tolerance, self-direction-thought, and self-direction-action.

5.6.4 The overall values of the findings

Based on the above analysis, the judgement realisations in this picturebook such as '*noisy*', '*shouldn't*', and '*different*', describe the judgement from the author towards the characters that the dog and the cat are different in habits, interests, and behaviours, and match with the value of self-direction-action according to Schwartz's (2021) value model. The realisations of '*easy*', '*funny*', and '*best*' describe the tolerance between characters, which match with the value of universalism-tolerance.

5.7 Analysis of 团圆/ Tuán Yuán (Family reunion)

5.7.1 Synopsis

This picturebook was written by Liqiong Yu, and illustrated by Chengliang Zhu (2019), and shares a touching story of a little girl and her family during the Chinese Spring Festival (Chūn Jié). The story is a first-person narration in the voice of the little girl, whose name is Maomao.

She tells a story of her father who only came back home during the Spring Festival.²

At the beginning of the story, the little girl felt unacquainted with her father due to her father's whole year spent working in metropolitan cities far away from home. Her father bought a new coat for her and her mother. They wrapped Tāng Yuán (Chinese glutinous rice balls) together and inside one they inserted a coin. Placing a coin in a Jiǎozi (Chinese dumpling) or a Tāng Yuán is a traditional behaviour during Chinese festivals, and it represents blessing and good fortune. Tāng Yuán is a symbol that represents *Tuán Yuán*, which means getting together and family reunion.

The little girl's father placed a coin in a Tāng Yuán, and finally the little girl ate this lucky Tāng Yuán and collected the lucky coin in her pocket. When she met her friends, she showed off her lucky coin which was placed by her father. One day, she lost her lucky coin after playing outside and making a snowman. She looked everywhere but could not find it. She cried and cried until suddenly she found the coin on the floor. The next day, it was time for her father to go back to work in the big city and she cried again because she didn't want her father to leave. Her father promised to bring her a toy next time when he comes back, however she said she didn't want a toy, The little girl wanted to give this lucky coin to her father and told her father "next time when you come back, bring this lucky coin back and we will put it into a Tāng Yuán again". Then her father saying nothing but nodding to his little girl, left home with the lucky coin. A detailed language and image analysis is presented below.

² In many Chinese small towns and rural areas, it is common for adults to go to metropolitan cities to work and leave their children with their grandparents at home due to limited working opportunities in rural areas and high living expenses in metropolitan cities (Liu, et al., 2010; Zhong, et al., 2016).

5.7.2 Language analysis

The language use of this picturebook from the perspective of judgement of appraisal resources are summarised in the following table.

Table 5.22
Judgement realisations of 团圆/ Tuán Yuán

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
我和妈妈起得特别早 My Mum and I got up early.	早/ early	I	My Mum and I	+nor	flagged, invoked
剪了头，明年就会梳顺当当的。 After cutting hair, everything will be propitious in the new year.	梳顺当当的/ propitious	Dad	His haircut	+nor	afforded, invoked
镜子里的爸爸越来越像以前的爸爸了 Dad in the mirror looked like the Dad as before.	以前/ before	I	Dad	+nor	inscribed

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
谁吃到它, 谁就会交到好运噢 Whoever eats it, will be very lucky.	好运/ lucky	Dad	Eating the Tāng Yuán which was wrapped with the lucky coin.	+nor	afforded, invoked
毛毛真棒 Mao Mao is amazing,	真棒/ amazing	Dad	I	+cap	inscribed
那天夜里, 我睡得特别香 At night, I had a very good sleep.	香/ good	I	sleeping	+nor	inscribed
爸爸很快就收拾好了 Dad packed his bag very fast.	快/ fast	I	Dad packed his bag.	+cap	flagged, invoked
他走到我身边, 蹲下来用力抱住我 He walked to me, crouched down and held me tight.	用力/ tight	I	Dad	+prop	flagged, Invoked

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
他在我耳边轻轻地 地说 He whispered gently	轻轻地/ gently	I	Dad	+prep	inscribed
我拼命地摇头 I shook my head firmly.	拼命地/ firmly	I	I shook my head.	+ten	inscribed
他用力地点点头 He nodded his head emphatically.	用力地/ emphatically	I	Dad nodded.	+ten	inscribed

From the above table, there are altogether 11 judgement realisations that have been encoded in this picturebook to describe the characters' attitudes and values. These lexical realisations are used to describe the little girl Mao Mao's family behaviours and attitudes towards each other.

爸爸在外面盖大房子。 Dad builds big houses

他每年只回一次家，那就是过年。 He only come back once a year when it's Spring Festival

今天，妈妈和我都起的特别早，因为——Today, Mum and I got up early, because——

爸爸回家了。 Dad is coming home today.

.....

(Yu, 2008. pp.1-3)

In this paragraph, '早/ early' is a positive judgement of invoked normality, which connotes the difference of the day compared with the usual routine. The reason why the mum and the little girl get up early is because her dad comes back home on that day. The realisation of '早/early' hints at the anticipation felt by the mum and the little girl and their love for the dad. This could be concerned with the value of benevolence-dependability. Also, the dad comes back home only during the Spring Festival every year, which is concerned with the value of tradition.

爸爸很快就收拾好了，他走到我身边，蹲下来用力抱住我。Dad packed his bag very fast, he walked to me, crouched down and held me tight.

他在我耳边轻轻地说：“下次回来，爸爸给你带一个洋娃娃，好不好？”

He whispered gently, "next time when I come back, I will bring you a doll, is that ok?"

"不!"我拼命地摇头，“我要把这个给你.....” 'No!' I shook my head firmly, 'I want to give you thi s...'

我把那枚攥了很久的暖暖的硬币放到爸爸的手心里：I took the warm coin which I held it for a long time in my hand to Dad's hand

"这个给你，下次回来，我们还把它包在汤圆里噢。” 'take this, next time when you come back, we'll still wrap it into a Tāng Yuán.'

爸爸没说话，他用力地点点头，搂着我不松手..... Dad didn't say anything, he nodded his head emphatically, held me without losing.

(Yu, 2008. pp.13-17)

The realisation of '快/ fast' is recognised as a positive judgement of invoked capacity, which conveys the basic meaning of the dad packing his things at a fast speed, also, it connotes the meaning of the little girl's unhappiness at her dad's leaving. The realisation of '轻轻地/ gently' is a positive judgement of inscribed propriety, that denotes the dad's attitude

and love for the little girl. ‘拼命地/ *firmly*’ is encoded as a positive judgement of inscribed tenacity, which represents the meaning that the little girl doesn’t want a gift, instead, the only thing she wants is just for her dad to come back home. The realisation of ‘用力地/ *emphatically*’ is a positive judgement of inscribed tenacity, which refers to the dad’s attitude and his love and care for the little girl.

The values of this picturebook are concerned with tradition, benevolence-caring and benevolence-dependability based on Schwartz’s (2021) refined value theory. According to the Chinese value of understanding, the values that are discussed could be understood as the value of fatherhood, as the little girl’s father works to provide money for the girl and her mother, as well as the love and not wanting her father to leave, as shown by the little girl.

Dad’s coming back home once a year during the Spring Festival and him bringing new clothes for the little girl and her mum and placing a lucky coin in Tāng Yuán, are all behaviours that maintain and showcase Chinese culture and traditions. In addition, the expectation from the little girl and her mum that her dad comes back with new clothes for them, the girl’s unwillingness to let her dad leave after the Spring Festival, and the dad’s love for the little girl and her mum could be concerned with benevolence-caring and benevolence-dependability.

5.7.3 Image analysis

The book opens visually with an unmediated observing view of a little girl and her mother in an overall ambience of vibrant, warm, familiar to depict the sense of happiness and expectation of the dad’s arrival. In this picturebook’s image analysis, there are four pictures that are selected as examples to analyse the images’ interpersonal meaning and values. These are analysed below.

Figure 5.9 depicts the story of the little girl named Mao Mao who wraps Tāng Yuán with her dad, and her dad places a coin into a Tāng Yuán, which represents good fortune. At night, the family sleep together,

dad and mum keep talking and talking, and the little girl falls asleep to the sound of fireworks from outside. The characters' faces show emotions of happiness and joy. The colour palette of Figure 5.9 is a mixture of red, gold, blue, white, green, brown and purple, that provide readers with a saturated colour picture of happiness.

The verso of Figure 5.10 depicts the story that the dad is going to leave home and go to work in a very far place. Before he leaves, the little girl gives the lucky coin back to her dad, which was placed in a Tāng Yuán by her dad. The character, the dad, shows a sad emotion. The colour palette is a mixture of grey, blue, brown, red, and black, which presents a sense of sadness. The recto of Figure 5.10 is the last page of this story. It shows the picture of mum and the little girl unwillingly watching the dad leaving. The colour palette of this image is a mixture of white, red, light blue, black and brown in a white colour margin, which presents a sense of hope and good wishes to the dad.

Figure 5.9

Pages 10 and 11 of 团圆/ Tuán Yuán

(Yu, 2008. pp.10-11)



包汤圆喽！爸爸把一枚硬币包进汤圆里：“谁吃到它，谁就会交好运噢！”

这天夜里，爆竹“噼噼啪啪”地响个不停。我依偎在爸爸妈妈中间睡着了，迷迷糊糊地，我听见爸爸妈妈在轻轻地说着话，他们说啊说啊……

Figure 5.10



Pages 30 and 32 of 團圓/ Tuán Yuán

(Yu, 2008. pp.30-32)

Focalisation

Table 5.23

Focalisation: Visual realisations of pages 10 and 11 of Figure 5.9

Options	Realisations
observe	Characters facing each other without having eye contact with viewers.
unmediated	Viewers observing without being positioned as characters.

The above table manifests the focalisation choices of Figure 5.9 that the characters have no direct eye contact with the viewers. Thus, a choice of [unmediated] instead of [mediated] viewing has been encoded since we are not positioned as characters. The adoption of [observe] [unmediated] choices encourage viewers to have a positive feeling about the love in this family and in particular, the love between the dad and the little girl. The value from the adoption of focalisation choices is concerned with the value of benevolence-caring.

Table 5.24

Focalisation: Visual realisations of Figure 5.10

Options	Realisations
observe	Characters show no eye contact with viewers.
unmediated	Viewers observing without being positioned as characters.

A choice of [observe] is encoded into the picture on page 30, as dad and the little girl don't have eye contact with the viewers. The dad's body is presented in frontal stance. However, viewers do not have any eye contact with dad or the little girl, therefore, viewers are not positioned as characters. On page 32, a long-distance camera frame of the little girl and her mum are shown, saying goodbye to the dad. Viewers observe this scene without having any eye contact with characters, and viewers are not positioned as characters which can be seen from the above table. The encoded focalisation choices encourage viewers to observe the story, and

to stress the distance between the little girl and her dad. This can be concerned with the value of benevolence-caring.

Pathos and affect

According to the depiction in Figures 5.9 and 5.10, the empathic generic style is encoded in this picturebook. Compared with other drawing styles, the generic style is more detailed in depicting characters' behaviours. In this picturebook, the illustrator adopted the generic style to depict characters' emotions by drawing the behaviours between dad and the little girl. For instance, in Figure 5.9, the illustrator depicts the behaviour of the dad and the little girl wrapping the Tang Yuan / rice ball, which is a tradition during Spring Festival in southern China. The depiction of the family sleeping together at night helps viewers to feel the sense of love in this family. In Figure 5.10, the illustrator depicts the behaviour of the little girl giving her dad a lucky coin, and on the last page, the behaviour of the little girl waving her hand to dad and saying goodbye to dad to show the love from the little girl to her dad. The affect in generic style in Figures 5.9 and 5.10 helps the viewers to understand the love between the little girl and her dad through the depiction of their behaviours. The values that are concerned with the encoded generic drawing style and affect are the values of tradition and benevolence-caring.

Ambience

Table 5.25
Ambience choices of page 10 of Figure 5.9

Ideation characters	Affect	Ambience
Dad	happiness	vibrant, warm, removed
The little girl	happiness, joy	vibrant, warm, familiar
Tāng Yuán (the white glutinous rice balls)		vibrant, warm, removed
fruits		vibrant, warm, familiar
wall		vibrant, warm, familiar

Ideation characters	Affect	Ambience
table		vibrant, warm, familiar

Table 5.25 presents the happiness of the little girl and her dad when they wrap Tāng Yuán and have fun together through the ambience choices of ideation characters. All the vibrancy of ideation characters on this picture are [vibrant: warm] to depict a sense of joy. The familiarity of dad is [removed] in contrast with the little girl, which shows a sense of the reliability and dependability of the dad. Other ideation characters' familiarity of this page is [familiar], which generates a sense of happiness. This is concerned with the value of benevolence-caring.

Table 5.26
Ambience choices of page 11 of Figure 5.9

Ideation characters	Affect	Ambience
Dad	satisfaction, happiness	vibrant, warm, familiar
Mum	satisfaction, happiness	vibrant, warm, familiar
The little girl	satisfaction, happiness	vibrant, warm, familiar
toy		vibrant, warm, removed
quilt		vibrant, warm, familiar
bedclothes		vibrant, warm, familiar

Table 5.26 manifests the whole family's satisfaction and happiness when they are together through the ambience choices of [vibrant: warm], which creates a warm, comfortable and sweet sense of this family. This is concerned with the value of benevolence-caring.

Table 5.27
Ambience choices of page 30 of Figure 5.10

Ideation characters	Affect	Ambience
Dad	sadness	vibrant, warm, removed
Little girl	sadness	vibrant, warm, familiar
wall		muted, cool, removed

The ambience of page 30 is [muted] compared with other images in this picturebook. The ambience choice of dad is [vibrant], [warm], [removed]. Compared with the familiarity choice of the little girl, dad shows a sense of sadness about the separation from his daughter, and a sense of tiredness from work, as well as a sense of helplessness of the reality that he has to be separated from his family for most of the year. The encoded ambience choices encourage viewers to have a positive evaluation of dad's hard-work ethic and the effort he puts into his family, as well as the love from the dad to the little girl, which is concerned with

the value of benevolence-dependability and the value of benevolence-caring.

Table 5.28
Ambience choices of page 32 of Figure 5.10

Ideation characters	Affect	Ambience
car		muted, cool, removed
sky		vibrant, warm, familiar
little girl	unwillingness	vibrant, warm, familiar
mum	unwillingness	vibrant, warm, familiar

Equally with the overall ambience choices of this picturebook, the ambience of the image on page 32 is encoded as [vibrant], [warm] and [familiar]. The departing car, which is symbolic of the dad, however, is encoded with the choices of [muted], [cool], [removed], to depict the unwillingness and sadness of this family’s separation. The ambience of sky, the little girl and her mum is [vibrant], [warm], [familiar], to express the hope of the dad’s return, and the best wishes to the dad in the new year. This could be concerned with the value of benevolence-caring.

Graduation

The graduation choices of Page 11 in Figure 5.9 are encoded as downscaled [quantification: extent] as the ideational family takes up a small amount of the available space. This graduation choice interacts with the focalisation choices and keeps viewers outside of the story world and positions the readers from an observing stance rather than a participating stance.

The ideational character Dad on page 30 in Figure 5.10 takes up a large amount of available space, and an upscaling choice of quantification (extent) has been encoded to emphasise the significance of the dad in the little girl’s mind and to stress the sadness. On the last page in Figure 5.10, the ideational character mum and the little girl takes a

comparatively small amount of space on this page, a choice of downscaled [quantification: extent] has been encoded as the illustrator encourages viewers to observe the sadness and unwillingness from the little girl towards her father's leaving without being positioned as a character. The graduation choices that are encoded in Figure 5.9 and Figure 10 are concerned with the value of benevolence-caring.

5.7.4 The overall values of the findings

Values of benevolence-dependability, benevolence-caring, and tradition have been encoded from the language and image of this picturebook, in accordance with the family's love and their behaviours of maintaining traditional culture during Spring Festival. The positive realisations of '早/ early', '梳顺当当的/ propitious', '以前/ before', '好运/ lucky', '真棒/ amazing', '香/ good', '快/ fast', '用力/ tight', '轻轻地/ gently', '拼命地/ firmly', '用力地/ emphatically', were applied to the characters' behaviours and attitudes to each other to describe the characters' care for each other, and the care of the traditional festival, interacting with focalisation, pathos and effect, ambience, and graduation choices in images. Unlike the other picturebooks, no negative realisations were adopted in this picturebook to describe the evaluative judgement from the author.

5.8 Analysis of 我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (I saw a bird)

5.8.1 Synopsis

我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (I saw a bird) (2018) was written and illustrated by Bole Liu. It is an informative story of a child and her mum exploring nature and observing birds. This story is narrated from a third-person point of view and is illustrated by the author.

One day a little girl and her mum went to a scenic area. The girl found a bird that she had never seen before, so she drew a picture of the bird as her homework for science. She was very happy to share this great discovery with her mum, however, her mum did not believe her and replied to her inattentively, saying “what you saw must be a sparrow, it’s the most common bird”. The girl denied this and her mum tried guessing several times what the bird could be, but the little girl did not think any of the mum’s guesses were correct. Then her mum looked at her child’s drawing and said, “there’s no such bird here. You must be wrong.” The girl was upset that her mum did not believe her, so they kept on exploring until they finally found out that the bird which the girl drew was a green parrot.

5.8.2 Language analysis

The realisations of lexical items are encoded with evaluative meanings based on the language use in the context of the picturebook and are shown in the following tables.

Table 5.29

Judgement realisations of 我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (I saw a bird)

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
妈妈漫不经心地回答 Mum answered inattentively.	漫不经心地 inattentively	author	Mum	-ten	flagged, invoked
妈妈认真地说 Mum said seriously.	认真地 seriously	author	Mum	+ver	inscribed
小女孩儿有点着急 The little girl was impatient.	着急 impatient	author	the little girl	-ten	inscribed
‘我没有看错, 真的有一只这样的鸟.’ ‘I was not wrong, there was a bird just like this.’	错 wrong	character, the little girl	the little girl	-nor	inscribed

The above table presents judgement realisations that are encoded in this picturebook to describe the characters' attitudes and values. The following paragraphs examine some excerpts from the book and a detailed judgement analysis and values analysis follows:

.....

“哦，你看到的是麻雀吧？”妈妈漫不经心地回答，“麻雀是最常见的野鸟。”

What you saw was a sparrow.” Mum answered inattentively,

“Sparrow is the most commonly seen bird here.”

“不，不是麻雀！它比麻雀大很多。” “No, it’s not a sparrow! It’s much larger than a sparrow.”

.....

“我知道！你一定是看到了五色鸟。”妈妈认真地说，“喜欢攀附在树干上凿洞

的五色鸟，就是绿色的！” “I see, what you saw must be a five-colour

*bird.” (Taiwan barbet, a kind of *Megalaima nuchalis*, which is*

endemic in Taiwan) Mum said seriously, “birds that like to stay on tree trunks and peck holes are five-colour birds, they are green!”

.....

(Liu, 2014. pp.6-10)

The realisation of ‘漫不经心地/ *inattentively*’ in the above paragraph, is encoded as a negative judgement of invoked tenacity, which refers to the attitude of the girl’s mother when she answered her. It also connotes the meaning that the girl and her mum were in a relaxed circumstance and mum was not caring about the girl’s great bird find when the little girl first talked about her find. The realisation of ‘认真地 *seriously*’ is a positive inscribed veracity judgement, which also denotes the attitude change from mum. She changed from an inattentive attitude to a serious attitude because she cared about her daughter’s feelings. This could be concerned with the value of benevolence-caring and benevolence-dependability.

"长长的尾巴, 红红的嘴, 那不就是红嘴蓝鹊吗?"妈妈松了一口气。"long tail, red beak, isn't it a red-billed blue magpie?" Mum sighed of relief.

"不是, 不是红嘴蓝鹊啦!"小女孩儿有点儿着急, "是一只很不一样的鸟。"

"No, it is not!" the little girl was impatient, "it's a different bird."

.....

"妈妈每次都不相信我!"小女孩儿急得快哭了, "我没有看错、真的有一只这样的鸟!" "Mum doesn't trust me every time!" the little girl almost cried, "I was not wrong, there was a bird like this!"

.....

(Liu, 2014. pp.9-13)

In the above paragraph, the realisation of '着急/ *impatient*', is encoded as a negative inscribed tenacity judgement of the little girl. It denotes the meaning that the little girl was unhappy with her mother's response and felt anxious about mum's answer. The realisation of '错/ *wrong*' is a negative normality inscribed judgement which refers to the girl's view that she was not wrong in drawing and describing the bird. These two realisations reflect the little girl's character and the judgement from the character herself, that she was capable of describing and drawing the bird.

As this picturebook aims to describe and introduce different birds to children, the description of birds' appearances occupies a large part of this book. A limited number of judgement resources are encoded to describe the mother's care towards her daughter, and the daughter's own character and attitude to her mother. The author of this book, Bole Liu, generated an interpersonal meaning between the author and reader by adopting the stance towards the picturebooks and readers. The author utilised both negative and positive evaluative realisations to describe the

vivid characters to readers. Also, the author introduced many beautiful birds to children to encourage children to preserve and care for nature and birds. This could be concerned with the value of universalism-nature. From the Chinese values analysis, the value of Confucianism is knowing and respecting nature, to achieve the goal of harmony between humans and nature.

5.8.3 Image analysis

The front and back covers of this picturebook are concerned with the green bird that the characters talk about in the book. The overall ambience of the front and back cover is vibrant, warm, familiar, which generates a sense of interest and liveliness. The colour hue in this picturebook is composed of green, yellow, red, blue, brown, white, pink, orange, grey, black and purple hues. In Figure 5.11, pages 7 and 8 are illustrated together as one picture, which depicts the story that mum and the little girl talked about the birds and watched the birds to see if there was the bird the girl described. Figure 5.8, page 9 and page 10 are illustrated as one picture also and introduces readers to a blue bird which may be the bird that the girl described.

The interpersonal options that are deployed on pages 7-8 and 9-10, as well as the values that are expressed from the pictures are presented in the following analysis.

Figure 5.11



Pages 7 and 8 of 我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (I saw a bird)

(Liu, 2014. pp.7-8)

Focalisation

Table 5.30

Focalisation: Visual realisations of Figure 5.11

Options	Realisations
contact: direct	The characters, mum and the little girl face viewers front on.
unmediated	Viewers observing without being positioned as characters.

As can be seen from the above Table 5.30, a choice of [contact] is encoded into this picture, the characters, mum and the little girl, have direct eye contact with the viewers. Therefore, a choice of [unmediated] viewing has been encoded into this picture where the viewers are not positioned as characters. The illustrator encourages viewers to observe the process that the little girl and her mum take to learn about and investigate the birds, which is related to the value of self-direction-thought and universalism-nature.

Figure 5.12

Pages 9 and 10 of 我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (*I saw a bird*)



(Liu, 2014. pp.9-10)

Table 5.31
Focalisation: Visual realisations of Figure 5.12

Options	Realisations
observe	Viewers observe the image of the characters.
mediated: inferred	Figure 5.12 is the subsequent images that depicts what the characters see after a [contact] image of characters in Figure 5.11.

Figure 5.12 presents a close observing view of the blue birds. The previous picture in Figure 5.11 provides a view of the characters looking at the green birds and realising that they are not the birds which the girl talks about, so they keep looking for other birds. Then comes the picture of blue birds in Figure 5.12. The subsequent image in Figure 5.12 depicts what the characters see. Viewers share a viewing position with the characters, mum and the little girl. Hence, a choice of [mediated: inferred] is encoded into this picture. The depiction of birds in a choice of [observe], [mediated: inferred] from the characters' view helps viewers to observe and learn about the birds in the same way as the book's characters, which is concerned with the value of self-direction-thought and universalism-nature.

Pathos and affect

From Figures 5.11 and 5.12, we can see that the illustrator introduces the little girl, mum, and birds in two different drawing styles. A generic drawing style has been encoded into this picturebook in depicting the characters' behaviours and bodies that can be seen from the pictures. In addition, the birds in this picturebooks are realistic as they can be seen with clear feathers and shape, size, with detailed eyes, appearance and details of the birds' beaks when they eat caterpillars, which help viewers to recognise and to learn the birds through the depiction of the realistic drawing style. The generic drawing style in Figure 5.11, helps viewers to have a positive evaluation on the behaviours of the little girl and her mum investigating and learning about the birds, is related to the value of self-

direction-thought and self-direction-action. The realistic drawing style in depicting birds helps the viewers to closely observe the different birds, which is concerned with the value of universalism-nature.

Ambience

Table 5.32
Ambience choices of Figure 5.11

Ideation characters	Affect	Ambience
mum	unclear	vibrant, warm, familiar
little girl	unclear	vibrant, warm, familiar
bird		vibrant, cool, familiar
tree		vibrant, warm, familiar
grassland		vibrant, warm, removed

The overall ambience of Figure 5.11 is [vibrant], [warm], [familiar] to create a beautiful and lively surrounding for viewers, to arouse viewers interests, and to encourage viewers to investigate birds and nature together with the characters. This is concerned with the values of self-direction-thought and universalism-nature.

Table 5.33
Ambience choices of Figure 5.12

Ideation characters	Affect	Ambience
bird		vibrant, warm, familiar
tree		vibrant, warm, familiar

The ambience of Figure 5.12 is still encoded as [vibrant], [warm], [familiar] choices to help readers to arouse their interests in learning and observing birds and nature. This could be related to the value of universalism-nature.

Graduation

The birds in Figures 5.11 and 5.12 are presented as comparatively large to the scale of the page. An upscaling choice of quantification (mass/ amount) has been encoded to give emphasis to the birds' images in order to help readers to have a close look at the birds. Compared with the characters of mum and the little girl, the birds are much bigger than them. The aim of the large size birds' view is to arouse the interests of readers to know and learn about these birds. This is concerned with the value of universalism-nature.

5.8.4 The overall values of the findings

This picturebook introduces different birds to children, to encourage children in appreciating and preserving nature and birds and matches with the value of universalism-nature. The author's description of the characters' attitudes, such as the judgement realisations '漫不经心地 *inattentively*', '认真地 *seriously*', reveal the love and care between the mother and daughter, matching with the values of benevolence-caring and benevolence-dependability.

The choice of focalisation, pathos, ambience, and graduation interact with each other, producing the value of self-direction-thought, universalism-nature, which encourages viewers to investigate birds and nature together with the characters.

5.9 Analysis of 外婆家的马/ Wai Pó Jiā Dè Mǎ (Horses in Grandma's house)

5.9.1 Synopsis

This picturebook was written by Hua Xie and illustrated by Li Huang in 2018. It's an imaginative story about a little boy and his grandma. The

book is in a third-person view of point which describes the little boy and his grandma's love towards each other and grandma's care of the boy.

The author depicts a little boy who goes to his grandma's home and takes horses to grandma. He plays with the horses, and he intends to help grandma in doing the housework with the horses, however, it made his grandma even more tired than before. As the time goes by, more and more horses appear, until the day when the little boy went back home and took all the horses away from his grandma. His grandma could finally enjoy the tranquillity, but she felt lonely without the horses. The horses in this picturebook are part of the boy's imagination. This book adopted a combination of language and images, a detailed analysis is presented below.

5.9.2 Language analysis

The judgement realisations of this picturebook are as follows:

Table 5.34

Judgement realisations of 外婆家的马/Wai Pó Jiā Dè Mǎ (Horses in Grandma's house)

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
能不能轻一点儿 啊 Could you be a little bit gentle?	轻/ gentle	grandma	the boy	+prop	flagged, invoked
我会扫干净的 I will clean them.	会 will	the boy	the boy	+ten	inscribed
马们吃的东西没这么讲究啊 What horses eat	讲究 fastidious	grandma	horse	+ten	flagged, invoked

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
don't need to be fastidious.					
它听话吗 Is it obedient?	听话 obedient	the boy	horse	+prop	inscribed

From Table 5.32, there are four judgement realisations that are encoded in this picturebook. We gain a glimpse of grandma's attitude to the little boy's behaviour and the little boy's own attitude through the above realisations. A detailed analysis is given below.

"呵呵, 怎么这样? 能不能轻一点儿啊?" "Haha (Laugh), how could you do that? Could you be a little bit gentle?"

.....

(Xie, 2020. p.7)

The above paragraph is the feedback when grandma sees the little boy and his horses making a mess and splashing water everywhere. '轻/gentle' is a positive judgement of invoked propriety, which connotes the meaning that grandma didn't blame him when he splashed water everywhere, but only smiled and asked him to be gentle. This manifests grandma's love and patience towards the little boy, which is concerned with the value of benevolence-caring.

"这马还有味道。" "外婆还是不乐意。'The horse has bad smell.' Grandma said unhappily.

"不要紧, 我会扫干净的。" 'it's ok, I will clean them.'

.....

(Xie, 2020. p.13)

The realisation of '会/ *will*' is a positive judgement of inscribed tenacity, which indicates the attitude and judgement of the little boy from himself. It represents the little boy's inclination of doing his own cleaning. This could be concerned with the value of self-direction-action.

"马们吃的东西没这么讲究啊, 不用洗。" 'What horses eat don't need to be fastidious, there's no need to wash.'

"不行, 这是我的马..." 'No, it's my horse...'

.....

(Xie, 2020. p.15)

The realisation of '讲究 *fastidious*' is a positive judgement of invoked tenacity, which refers to the meaning that it was fastidious for the little boy to prepare food for horse like that.

"它听话吗?" 'Is it obedient?'

"还可以吧, 就是走在太阳下有点儿热。" 'It's all right, just too hot to walk under the sunshine.'

.....

(Xie, 2020. p.25)

'听话/ *obedient*' is a positive judgement of inscribed propriety. It was not only used to describe the horse, but also a way to describe the little boy's character, and respect to his grandma. It could be concerned with the value of self-direction-action and benevolence-caring.

From the language of this picturebook, the value of benevolence-caring, self-direction-action based on Schwartz's (2021) refined value theory. In addition, based on an understanding of Chinese values, the values from the language could also be understood as the value of Confucianism in respecting the old and caring the young children, which is a value from Mencius, a student of Confucius.

5.9.3 Image analysis

The front cover of this picturebook depicts a picture of the little boy riding a horse and flying in the sky, and an invited contact view of the little boy. We meet the characters in the picturebook through the generic style with the identification of common humanity, which expects readers to see themselves in the protagonist role and recall their own memories. The colour palette on the front cover is red, white, yellow, pink, orange, gold and purple. The overall ambience is vibrant, warm, familiar.

In the following pictures, Figure 5.13 tells the story of the little boy playing with his horses and splashing water everywhere, while his grandma was still patient with him. Figure 5.14 depicts tranquillity as the little boy and his grandma sleep.

Figure 5.13

Pages 5 and 6 of 外婆家的马/Wai Pó Jiā Dè Mǎ (Horses in Grandma's house)



(Xie, 2020. pp.5-6)

Focalisation

Table 5.35

Focalisation: Visual realisations of pages 5 and 6 of Figure 5.13

Options	Realisations
observe	Characters has no eye contact with viewers.
unmediated	Viewers observing without being positioned as characters.

The above table presents the focalisation choices of Figure 5.13. The character grandma on page 5 does not make any eye contact with viewers, a choice of [unmediated] viewing has been encoded into this picture as viewers are not positioned as characters. The focalisation choice of [observe] has been encoded into page 6 of this picturebook, where we observe the little boy and horses without being positioned as characters. The encoded focalisation choices present the love and indulgence of grandma, as well as the disobedience of the little boy, which are related to the value of benevolence-caring and the value of self-direction-action

Figure 5.14



Pages 29 and 30 of 外婆家的马/Wai Pó Jiā Dè Mǎ (*Horses in Grandma's house*)

(Xie, 2020. pp.29-30)

Table 5.36

Focalisation: Visual realisations of Figure 5.14

Options	Realisations
observe	Characters facing each other without having eye contact with viewers.
unmediated	Viewers observing without being positioned as characters.

As can be seen from Figure 5.14, page 29 and page 30 are combined as a complete picture of grandma and her grandson's tranquillity before sleep. A choice of [observe] has been encoded into this picture, as the two characters do not have any eye contact with viewers. In addition, viewers view this image without being positioned as characters. The focalisation choices encourage viewers to observe the tranquillity and love between grandma and the little boy, which is related to the value of benevolence-caring.

Pathos and affect

As can be seen from Figures 5.13 and 5.14, the depiction of the characters is not iconic. And the behaviours of grandma and the little boy are presented clearly through the depiction. Thus, a generic style instead of a minimalist style is encoded in this picturebook. This generic style makes it easier for viewers to recognise and understand the behaviours from grandma and grandson, furthermore, it helps viewers to have a positive evaluation on the love from grandma to the little boy, which is concerned with the value of benevolence-caring.

Ambience

Table 5.37
Ambience choices of Figure 5.13

Ideation characters	Affect	Ambience
grandma	trust, comfortable	vibrant, warm, familiar
Table, food, chairs		[non-ambient] image
the little boy	gleeful	vibrant, warm, familiar
horses	happy	vibrant, warm, familiar
The little boy and horse plays	happy, joyful	vibrant, warm, familiar

The ambience choice of grandma is encoded as [vibrant], [warm,] [familiar]. The depiction of the tables and food is encoded with [non-ambient] choice to highlight the depiction of grandma. All the ideations on the recto page shares the ambience choices of [vibrant], [warm], [familiar], which generate a sense of the gleeful and happy life of this little boy.

Figure 5.13 presents viewers with an image of a naughty boy and his benevolent grandma. The ambience choices of page 5 and page 6 are consistent within a complete story, as they collaborate with the ambience choice of each other. The favour of the [vibrant], [warm], and [familiar] options, contribute to keep with the warm themes and optimistic characters. The concerned value is benevolence-caring.

Table 5.38
Ambience choices of Figure 5.14

Ideation	Affect	Ambience
characters		
grandma	love, tranquil	vibrant, warm, removed
the little boy	love, tranquil	vibrant, warm, removed
the view outside of windows	peaceful	defused, dramatised, lighting effects

The ambience choice of grandma and the little boy is in play with the options of [vibrant], [warm], and [removed]. The [removed] ambience choice in this page helps to create a gentle and reflective ambience for the story, [vibrant] and [warm] convey the characters' love and good mood. The value of the ambience is related to benevolence-caring.

Graduation

In Figure 5.13, the graduation choice of the little boy is encoded as a downscaled quantification: mass/amount. Compared with the little boy, the high number of the same item horses, is an upscaling choice of quantification (number). At the same time, the horses take up a large amount of space to emphasise the crowded environment. Viewers' reactions about the naughty boy and his horses are invoked. As horses are representatives of the little boy, the graduation choice of an upscaling quantification (number) in this picture generates a sense of mess and disobedience of the little boy to depict the love and tolerance from the grandma. This is concerned with the value of benevolence-caring.

5.9.4 The overall values of findings

Values of benevolence-caring, and self-direction-action have been encoded from the above language and image analysis. The positive

judgement realisations of '轻/ *gentle*', '会 *will*', '讲究 *fastidious*', and '听话 *obedient*' were applied to describe the character little boy's behaviours, love and respect to his grandmother. The value of benevolence-caring has been encoded from both the language and the image analysis with the interaction of the choice of focalisation, pathos, ambience and graduation, to encourage the viewers and readers to love and care for the family, the young and the old.

5.10 Analysis of 喀哒喀哒喀哒 (*Kada Kada Kada*)

5.10.1 Synopsis

This book was written and illustrated by Xiaobei Lin in a first-person narration through the eyes of a little girl, and tells a warm story about a little girl and her grandmother. '喀哒'(Kada) is the sound of grandma's treadle sewing machine, which accompanies the little girl in her daily life and even in her sweet dreams. Her grandma uses this machine to make clothes, dresses, bags and many beautiful things for her. The little girl sees this machine as grandma's favourite toy. One day, she wants to play with grandma's big 'toy' and then tangles threads together. Grandma doesn't feel unhappy about that, she fixes it very soon and makes a big bag for her. In the sound of 'kada', 'kada', grandma tries to make a beautiful dress for her to attend the school show, however, the machine suddenly stops working. Grandma makes the dress by hand overnight, but the sewing machine can never be fixed. Finally, the little girl and her father make a table for her grandma by using the sewing machine, and grandma can step on the treadle again. The image of sewing machine in this picture is a representation of grandma, which refers to grandma's love and dedication to this little girl.

The overall ambience of this book is vibrant, warm, familiar which creates a sense of happiness. A detailed analysis of this picturebook is presented in the following pages.

5.10.2 Language analysis

The language use of this book from the perspective of judgement of appraisal resources are summarised in the following table.

Table 5.39

Judgement realisations of 喀哒喀哒喀哒 (Kada Kada Kada)

Text	Appraising items	Appraiser	Appraised	Judgement	Inscribed /invoked strategy
喀哒喀哒喀哒 哒哒哒哒 哒哒哒哒 东西	会做很多东 西/ can make lots of things	the little girl	sewing machine	+cap	flagged, invoked
你不可以再 偷玩啰	不可以偷玩/ can't play without permission	grandma	the little girl	-cap	inscribed
好慢呀.....阿 嬷, 来得及 吗	慢/ slow	the little girl	grandma	-cap	inscribed
真正厉害的 不是喀哒喀 哒哒哒, 而是我的阿 嬷	厉害的/ amazing	the little girl	grandma	+cap	inscribed

From Table 5.39, there are four judgement realisations that have been encoded in this picturebook, which manifest the characters' capacity and values. A detailed language analysis is given below.

喀哒喀哒喀哒会做很多东西。 *Kada kada kada can do lots of things.*

我最喜欢的那件裙子、 *my favourite dress*

我最爱背的那个小包包, *my favourite bag*

还有好多好看的东西, *and many beautiful things*

都是阿嬷用它做给我的。 *They were are made by my grandma with it.*

.....

(Lin, 2015. p.3)

In the above paragraph, the realisation of '会/ *can*' is a positive judgement of invoked capacity, '会做很多东西/ *can make lots of things*' connotes the capacity of the sewing machine, and the capacity of grandma at the same time. It provides information to readers that grandma is good at sewing and she enjoys making things for this little girl. This could be concerned with the value of benevolence-caring and self-direction-action.

"针很尖, 动的又很快, 你不可以再偷玩啰!" *'the needle point is sharp, and it moves very fast, you can't play with that anymore!'*

.....

阿嬷拿起针线, 用手缝。 *Grandma takes needle and thread, sews it by her hand.*

"好慢呀.....阿嬷, 来得及吗?" *'it's too slow, grandma, can we make it?'*

.....

真正厉害的不是喀哒喀哒喀哒, *what the real amazing is not Kada Kada Kada,*

而是我的阿嬷。 *But my grandma.*

(Lin, 2015. pp.5-9)

The realisation of '不可以/ *can't*' is a negative judgement of inscribed capacity. In the dialogue, grandma wouldn't allow the little girl to play with the needle just in case she would hurt herself. This refers to grandma's caring for this little girl, which is concerned with the value of benevolence-caring.

The realisation of '慢/ *slow*' is a negative judgement of inscribed capacity. It's been used to describe grandma's sewing speed compared with the sewing machine, which is a judgement of grandma's capacity. '厉害的/ *amazing*' is a positive judgement of inscribed capacity. The appraiser is the little girl, who holds the view that her grandma does a great job in sewing and caring for her. This could be concerned with the value of benevolence-caring.

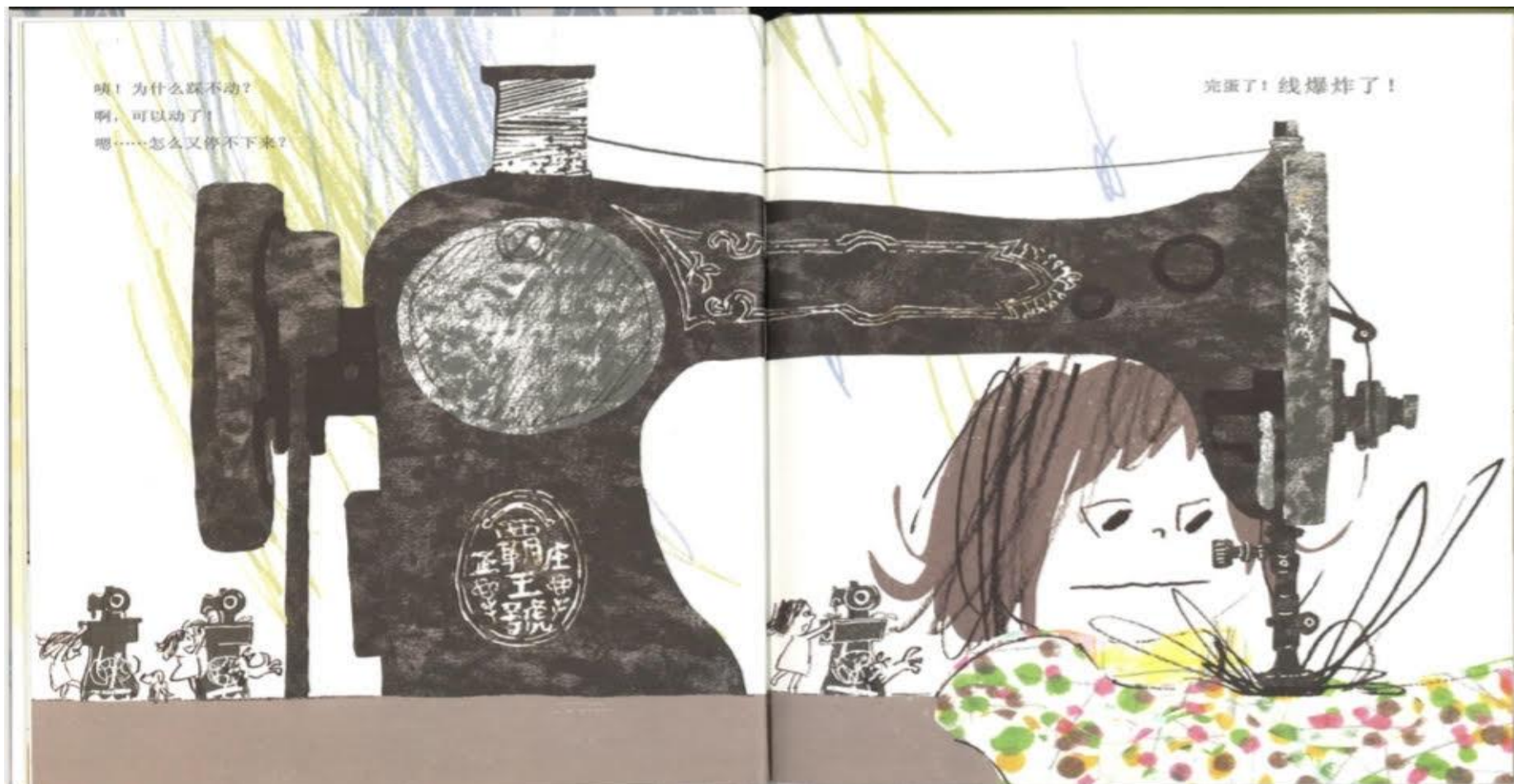
In this picturebook language analysis, the value of benevolence-caring, and the value of self-direction-action have been encoded and discussed based on Schwartz's (2021) refined theory. In addition, these values could also be discussed through the understanding of Chinese values, such as the value of Confucianism in respecting the old and caring for young children as this little girl loves and respects her grandma and her grandma loves the little girl and cares about her too.

5.10.3 Image analysis

This book opens visually with a distant observing view of a little girl who's sleeping and dreaming. The colour hue of this page is yellow, white, brown, green and red. The overall ambience of the front page is vibrant, warm, familiar. Readers meet the protagonist character by an appreciative minimalist drawing style, which makes it easy to recognise the happiness/ unhappiness of the character.

Figure 5.15

Pages 9 and 10 of 喀哒喀哒喀哒 (Kada Kada Kada)



(Lin, 2015. pp.9-10)

Figure 5.16



Page 16 of 喀哒喀哒喀哒 (Kada Kada Kada)

(Lin, 2015. p.16)

Focalisation

Table 5.40

Focalisation: Visual realisations of pages 9 and 10 of Figure 5.15

Options	Realisations
observe	The character shows no eye contact with viewers.
unmediated	Viewers observing without being positioned as characters.

Table 5.41

Focalisation: Visual realisations of page 16 of Figure 5.16

Options	Realisations
observe	The character shows no eye contact with viewers.
unmediated	Viewers observing without being positioned as characters.

In Figure 5.15, the character faces viewers but has no direct eye contact with viewers. Thus, a focalisation choice of [observe], [unmediated] is encoded from the picture. The illustrator tries to present the little girl's anxiety, keeping viewers outside of the story to observe the little girl's behaviour and learn from it, encouraging viewers to have their own judgement and evaluation of the little girl's behaviour. This is concerned with the value of self-direct-action. Similar to Figure 5.15, a focalisation choice of [observe], [unmediated] has been encoded from the picture in Figure 5.16, which keeps viewers out of the story. The concerned value is benevolence-caring that depicts grandma's love for the little girl. In fact, the choice of [observe] has been adopted throughout this picturebook to encourage viewers to pass judgement on the characters' behaviours and affect without being positioned as a character.

Pathos and affect

This picturebook uses a minimalist style in drawing. The character's facial expression is clear and we see the little girl's unhappiness being presented through the detailed mouth depiction. The minimalist drawing style in Figure 5.15 helps viewers to have a negative evaluation of the

little girl's behaviour. And the minimalist style in Figure 5.16 depicts grandma's behaviour which provides a sense of care of love from the grandma to the little girl. The values that are concerned with the minimalist style in Figures 5.15 and 5.16 are self-direction-action and benevolence-caring.

Ambience

Table 5.42
Ambience choices of pages 9 and 10 of Figure 5.15

Ideation characters	Affect	Ambience
The little girl		muted, cool, removed

The ambience choice of the little girl in Figure 5.15 is [muted], [cool], [removed], which generates a sense of tension, anxiety and worry. The little girl tries to use the sewing machine and play with it, though she entangles threads together and can't make anything, this behaviour still could be concerned with the value of self-direction-action. The reason why she feels anxiety and worry is because she doesn't want grandma to feel upset and she is worried that she would be criticised by grandma, which could be encoded with the value of conformity-interpersonal.

Table 5.43
Ambience choices of page 16 of Figure 5.16

Ideation characters	Affect	Ambience
the little girl		[non-ambient] image
grandma		[non-ambient] image

Figure 5.16 shares the story of grandma helping the little girl in measuring her size and preparing to make clothes for her. Both of the ideation characters, grandma and the little girl, are encoded with [non-ambience] choice with simple lines to depict characters, however, the

black line drawing helps to emphasise the warm overall ambience of this page. The background colour that has been utilised in this page is yellow, which generates a sense of warmth of family love and care. The value that is expressed from this picture could be concerned with benevolence-caring, based on Schwartz's (2021) values' model.

Graduation

Page 9 and page 10 of Figure 5.15 provide a close view of the little girl and the sewing machine. A downscaling choice of quantification (mass/amount) has been encoded into the image of the little girl, compared with the sewing machine, the little girl is exaggerated to a small size. This choice of graduation is intended to emphasise the worry and anxiety in the little girl's inner world when she makes the sewing machine stop working. This graduation choice is related to the value of conformity-interpersonal, as the little girl doesn't want her grandma to blame her or feel upset about her behaviour.

5.10.4 The overall values of the findings

Values that have been encoded from the picturebook are benevolence-caring, self-direction-action, and conformity-interpersonal. The judgement realisation such as '会做很多东西/ *can make lots of things*', '不可以偷玩/*can't play without permission*', '慢/ *slow*', and '厉害的/*amazing*', interacting with the choices of focalisation, pathos, ambience, and graduation, were applied to describe the character grandmother's capability and care for the little girl, to encourage the readers, viewers to care for the young and respect the old.

CHAPTER 6: PHASE TWO DATA FINDINGS: CHILDREN'S LEARNING AND ANALYSES

6.1 Introduction

In this chapter, a detailed depiction and analysis of children's drawings and the conversations between the researcher and the children while/after they drew, are presented based on the framework of Painter et al. (2013) and Schwartz's (2021) refined values theory.

The aim of this chapter is to present the findings and discussion surrounding children's understanding of the selected picturebooks and in particular the values they perceived to be in the picturebooks. In addition, the chapter will analyse the differences and similarities between the Australian Chinese children's understanding of the values presented in these picturebooks.

The use of drawings when researching with children allows for a child-centred approach and gives children the ability to express their thinking which may demonstrate more than their oral vocabulary could show (Brownlee et al., 2017). In the proceeding analysis, each picturebook is presented with a description of the learning activity undertaken by both Australian and Chinese children, this is followed by a discussion of the basic knowledge demonstrated by the children in terms of their understanding of the picturebooks. Lastly, both Chinese and Australian children's drawings are analysed for each picturebook.

Given the young age of the participants in this study, not all the children who participated in the shared reading and conversation of each picturebook ended up drawing a picture of what they loved and/or could relate to from each picturebook. The drawings of four Australian children and four Chinese children who read both the Australian and Chinese picturebooks are presented in the following discussion. The following analysis and discussion use the children's drawings, the transcriptions of

audio recordings and the observation notes to analyse the children's drawings. The analysis and discussion concentrate on the drawings' subject matter, the use of colours, graduation, and children's values that could be seen from their drawings and descriptions. Please see Chapter 4 for a more detailed account of the data collection and data analysis methods used. In adopting a child centred research approach, the drawing was a crucial component, however, it was important that assumptions were not made purely on the drawings alone, as noted by Rubin (2011). Draw and tell research (Bradding & Horstman, 1999; Lunn Brownlee et al., 2017) has suggested that researchers must be careful about using projective analysis and should just see the drawings at face value.

6.2 Analysis of children's understanding of *Rodney Loses It!*

6.2.1 Description of learning activity

See Table 6.1 below for the learning activity of this picturebook. Both Chinese and Australian children followed the learning activity design in reading the picturebook and engaging in discussion and drawing pictures. Children were asked to draw a picture of their understanding of values relayed in the picturebook and how this related to themselves.

The questions outlined in the following table, were asked in order to gain a knowledge of children's understanding of the picturebooks they had just seen and heard being read. The researcher acknowledges the limitation of asking young kindergarten children about their evaluations of the characters, and how they felt about the characters' behaviours, and the values demonstrated in the picturebooks. The children could of course go beyond the questions and discuss and/or draw different associations with the picturebooks without being asked. Nevertheless, this part can still be recognised as a significant understanding of children's drawings and their ideas on the values of picturebooks.

Table 6.1
Learning activity of Rodney Loses It!

Book name	<i>Rodney Loses It!</i>
Topic	An absent-minded rabbit loses his favourite pen.
Values	Self-direction-thought, self-direction-action, benevolence-caring, benevolence-dependability, power-dominance
Learning activity	<p>Before learning: the researcher presented the picturebook and read it to the children.</p> <p>While reading this picturebook, children shared their reflections of their own experiences and families.</p> <p>After reading: questions were asked after reading the book:</p> <p>What do you think of this book? Do you like Rodney? How did he lose his pen? Which page do you like best, and why?</p> <p>After learning: the researcher gave blank paper and coloured pencils to the children and asked them to draw something they liked from the book and describe how that related to them.</p> <p>Questions were asked while/after children were drawing: Could you please explain your drawing?</p>
Purpose	To explore the children's understanding, attitudes and values on the character Rodney's behaviours and his characteristics.

As the learning activity was designed to be finished within 35 minutes, Australian children who participated in this learning activity took approximately 35 minutes, and Chinese children took approximately 30 minutes to complete this picturebook's learning activity. Four Australian children under the pseudonyms of Lily, Tom, David, and William, and four Chinese children under the pseudonyms of Momo, Zizi, Xinxin, and Yaya completed the activity.

6.2.2 Analysis of children's understanding

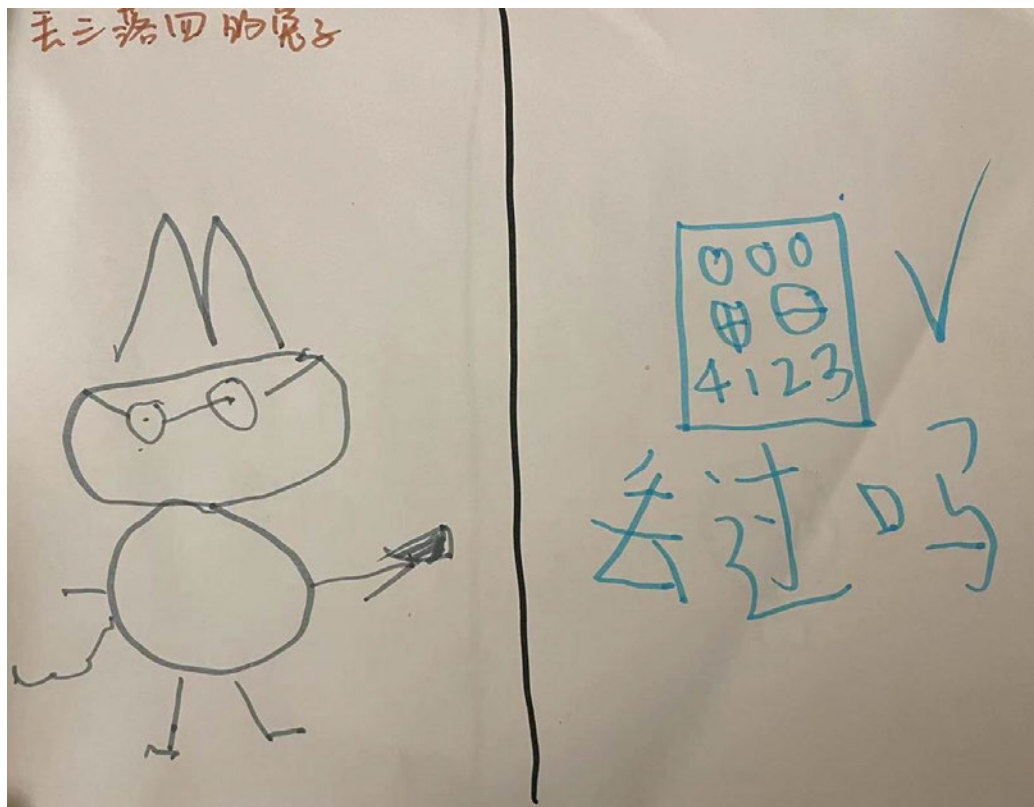
This picturebook is a story of a rabbit named Rodney who loses his favourite pen and finally finds it under his ear. The language and images in this picturebook were discussed in Section 5.5, the values of self-direction-action, self-direction-thought, benevolence-caring, benevolence-dependability, and power-dominance were encoded from the language and image analysis of the picturebook in accordance with Schwartz's (2021) values model. In the following analysis, the children's drawings and 'tellings' about their understanding of the picturebook are presented in conformity with the data that was collected in the learning activity.

For the purpose of investigating how do children understand the picturebook and how do they understand the values from the picturebook, two children's drawings, one from an Australian child and one from a Chinese child, and their accompanying talk about their understanding of the book are discussed in terms of the subject matter, the use of colour, graduation, and the values perceived. Figure 6.1 was produced by an Australian child, 'William', and the second drawing, Figure 6.2, was produced by a Chinese child, 'Zizi'. Both children depicted the character Rodney and expressed their understanding of Rodney's carelessness through their drawings.

Figure 6.1
A picture drawn by William in an Australian kindergarten



Figure 6.2



A picture drawn by Zizi in a Chinese kindergarten

In Figure 6.1, William depicted the character Rodney by drawing a multi-coloured frame and black outline of Rodney the rabbit. William also depicted Rodney's "favourite Penny pen" (Bauer, 2017, p.10) in his drawing as he drew a black pen beside Rodney's eyes and under his ears.

Rodney's behaviours and characteristics were well understood by William, as he also provided judgement on Rodney's behaviour and character. The information William acquired was more than just a story of a rabbit, and the rabbit's impetuous character and his behaviour were understood.

While William was drawing, he described his drawing by the following statements.

"He's drawing, and he's making colours. Aw, he didn't lose it. He lost it, but he actually got it. This is his pen, under his ear."

In addition, William also depicted his feelings and preferences about this picturebook through his drawing:

"He forgot it and walking around and find it. Ha, it's funny. That was a very lovely story, wasn't it?" (A1)

Researcher: *Which page do you like best?*

William: *"I like the last page, and when he lost his pen, he's not careful." (A1)*

From the above description, the child expressed his understanding of the character's imprudence and provided a negative evaluation on the character's behaviours by saying 'he lost it, but he actually got it' and 'he lost his pen, he's not careful'. (A1 William)

On the left side of Zizi's drawing, he depicted the rabbit Rodney holding his favourite pen. On the right side of the drawing, Zizi depicted a television's remote control. Zizi recalled his memory of his grandma losing the remote control of the television, but it was Zizi himself who put the remote control in the wardrobe so his grandma could not find it. Zizi explained why he did this, as his grandma always wants to watch a

certain tv series while Zizi always wants to watch the news on Channel 1. It must be noted that Zizi was the only child that wrote the Chinese characters on his drawing by himself. He wrote the Chinese characters '丢过吗' to refer to the meaning as 'lose it or not?' on the right side of his drawing.

Zizi: 这只兔子是灰色的, 他手里握着一根笔, 他其实没丢, 他就是骑驴找马呢! 骑驴找马, 丢了遥控器, 我画一个遥控器, 上面的是按钮, 数字就是几台几台, 加减就是音量。

What Zizi described in Chinese can be translated as *'this rabbit is grey, he holds his pen, actually he didn't lose it, he is like riding a donkey and looking for a horse, yes riding a horse, just like losing the television's controller. The upper part of the right-side drawing is the buttons, the numbers are the channels, and the plus sign and minus sign are the controls of volume.*

Similarly, to William, Zizi also commented on Rodney's imprudence when he used the expression *'riding a donkey and looking for a horse'* which is a Chinese idiomatic expression that can be understood as the thing that people are looking for is just right here but they still look for it everywhere (HYDCD Dictionary, n.d.).

Subject matter

The children were asked to draw a picture of anything they liked from this picturebook and all selected the character of Rodney the rabbit and his carelessness.

For instance, in Figure 6.1, the body stance of the rabbit in William's drawing presents an inclined body posture, and the rabbit almost falls to the ground. William drew an outline which surrounded the rabbit and depicted Rodney moving outside of the lines to demonstrate how much Rodney moves around and jumps everywhere in the picturebook.

As he described *'I'm making moves of him, he's out, then he goes back into it'*. The reason why he drew the in and out of Rodney is due to the rabbit's constant moving and jumping in the story. The facial expression of the character shows a flat mouth with big eyes and a drop of sweat on his face and through this William is showing Rodney's anxiety and negative emotions he felt when he lost his pen. When William described his drawing, he mentioned that the missing pen was under the rabbit's ears, which is also presented as a detail in his drawing. This specific detail in William's drawing manifests the fact that he can understand and denote the imprudence of the character from the picturebook.

The Chinese children also chose the character Rodney as the subject in their drawings. For example, in Figure 6.2, on the left side of this drawing, Zizi depicted the rabbit Rodney as the subject, and he depicted Rodney's favourite Penny pen in his hand, as well as his glasses under his ears. Zizi described the rabbit's imprudence while he was drawing by saying *'this rabbit is holding his favourite pen, he didn't lose it'*.

On the right side of this drawing, Zizi depicted his understanding that can relate to himself as an object, a television control.

Zizi: *姥姥以为丢了遥控器, 丢了遥控器, 其实我把遥控器藏在柜子里面了, 姥姥要看电视剧, 我只想看看中央一台的新闻, 不让姥姥看别的, 所以我把遥控器藏起来了.*

The above statement can be understood as *'grandma thought she lost the television controller, but actually it was me who hide the controller in the wardrobe. She always watches television series, but I want to watch news on Channel 1, so I hide the television controller in a wardrobe when I watched news on Channel 1.'*

Zizi recalled his life living with his grandma after reading this picturebook, and he depicted a television remote control to express his

understanding about the picturebook's character, Rodney's behaviour of losing things.

Colour

When questioned about the reason why they chose particular colours to use in their drawings, the children stated that they chose **colours** based on their own preferences. William however, described his colour preferences as he didn't like the colour orange, but he still utilised this orange colour as it was used on the book's cover, and was also repeated throughout the picturebook. William was the only Australian child who drew a complex, multi-coloured artwork after reading the picturebook. All the other Australian children drew single-coloured pictures, whereas all Chinese children chose to draw in multi-colour after reading this picturebook.

While in Figure 6.2, Zizi depicted the rabbit Rodney by using the single colour grey, and he used the colour blue to draw the television remote control. When asked why he chose the grey colour in his drawing, Zizi answered, "because the rabbit is grey". And when asking why he chose the blue colour, he answered, "because our television remote control has a blue protection cover". From Zizi's drawing and telling, he did not choose the colours by his own preferences, instead, he chose the colours by the things he saw and the realistic conditions. His colour choice presents the initial appearance of the subjects he drew, which relates to the ideational role of the colour choice in Zizi's drawing.

Graduation

Compared with other children, William's drawing (Figure 6.1) occupies a larger portion of the entire page, and the rabbit in his drawing takes up a comparatively large amount of the available space, which can be encoded as a graduation choice of an upscaled [quantification: extent].

In Zizi's drawing (Figure 6.2) he divided the page into two parts, each drawing was encoded as different graduation choices. On the left side of Zizi's drawing, the rabbit occupies a comparatively large space

which takes up a large proportion of the page, a choice of upscaled [quantification: mass/amount] has been encoded from the left side of his drawing. On the right side of his drawing, the television controller takes up a comparatively small amount of the paper, so a downscaled [quantification: mass/amount] has been encoded from the drawing.

Values

William's drawing (Figure 6.1) and his telling, demonstrates William's recognition of Rodney the rabbit as an imprudent character: "*he's actually with his drawings. But he's not careful. One day he'll be sad.*" (A1) Through his description of the rabbit's behaviour and his character evaluation of Rodney it can be seen that William understands the theme and story of this picturebook, and he easily absorbed the values of being cautious and thoughtful. This is concerned with the value of self-direction-thought and self-direction-action according to Schwartz's (2021) value model.

In addition, William mentioned his big sister and how he likes to play with his sister. The reason why he talked about his sister is related to the picture from the picturebook when Rodney lost a red bow tie and a yo-yo. Then William talked about his big sister and how she also has a bow, and he has a yo-yo, and how much he loves to play with his big sister. The mention of his big sister and how he loves to play with his sister are showing the value of stimulation according to the definition of Schwartz's (2021) value model.

Zizi's drawing (Figure 6.2) and his telling demonstrated his judgement on the character of Rodney as 'riding a donkey and looking for a horse', which denotes the fact that Zizi can understand the character's carelessness. Zizi's description refers to the understanding of the self-direction-thought and self-direction-action in accordance with Schwartz (2021)'s values model. Also, Zizi recalled his memory of watching television with his grandma after reading the picturebook, and the behaviour that he hid the television remote control because he loves to

watch news and his grandma had different preferences. The recalled memory and description can be concerned with the value of self-direction-action, and the value of hedonism.

6.3 Analysis of children's understanding of *Mr Huff*

6.3.1 Description of learning activity

The learning activity of this picturebook is presented in Table 6.2. All the children in the Australian kindergarten and the Chinese kindergarten followed the activity in reading the picturebook and drawing pictures of how they related it to themselves after reading. Questions outlined in the following table were asked after reading the picturebooks to investigate children's understanding of the picturebook.

Table 6.2
Learning activity of Mr Huff

Book name	<i>Mr Huff</i>
Topic	A child fights against his fear and bad mood.
Values	self-direction-thought, and self-direction-action., security-personal, conformity rules, and conformity-interpersonal
Learning activity	<p>Before learning: the researcher presented the picturebook and read it to the children.</p> <p>While reading this picturebook, children shared their reflections of their own experiences and families.</p> <p>After reading: questions were asked after reading the book: What do you think of this book? Do you like Mr Huff? Do you think the little boy is brave? Which page do you like best, and why?</p> <p>After learning: the researcher gave blank paper and coloured pencils to the children and asked them to draw something they liked from the book and describe how that related to them.</p> <p>Questions were asked while/after children were drawing: Could you please explain your drawing?</p>
Purpose	To explore children's understanding, attitudes and values on the character's behaviours.

Children who participated in this learning activity took approximately 35 minutes to complete this picturebook's learning activity. Children's drawings in association with their talks of this picturebook are presented below.

6.3.2 Analysis of children's understanding

This picturebook tells a story of a little boy Bill and how he deals with his own anger, worry and sadness named Mr Huff. The whole story

presents the little boy's courage and his ability to manage anxiety and sadness. The concerned values in this picturebook are self-direction-thought, self-direction-action, security-personal, conformity rules, and conformity-interpersonal as these have been discussed in Section 5. , in accordance with Schwartz's (2021) values model. In the following analysis, two children's drawings, one from an Australian child and one from a Chinese child, and their accompanying talk about their understanding of the book are discussed in terms of the subject matter, the use of colour, graduation, and the values perceived. Figure 6.3 was produced by an Australian child, 'David'. Figure 6.4 was produced by a Chinese child, 'Momo'. Both children depicted the characters of Bill and Mr Huff and expressed their understanding of anger through their own drawings.

Figure 6.3
A picture drawn by David in an Australian kindergarten



Figure 6.4



A picture drawn by Momo in a Chinese kindergarten.

In Figure 6.3, David depicted the characters of Bill and Mr Huff by drawing two figures which described the appearance of these two characters. As David described while he was drawing, on the left side, the little boy Bill and Mr Huff shouted and fought against each other. On the right side, David drew the character of Mr Huff alone.

While David was drawing, he described his drawing by the following statements.

David: "I'm drawing Bill and Mr Huff, they fight against each other, and they are angry. The little boy is angry, and Mr Wog is angry. Yes, I'm calling him Mr Wog, Mr Fat Wog. And I'm drawing Mr Fat

Wog on the other side, when he is bigger, he is happy, and he becomes bigger, like me, I'm happy."

In addition, David provided judgements when the little boy Bill doesn't want to be late for school.

David: *"If you miss it and you forget, you will go out. That's why he doesn't want to be late."*

Researcher: *"What do you think of the book? Do you like it? Which page do you like best? "*

David: *"I like the book, it's funny, Mr Wog is funny. I like when Bill and Mr Wog fight each other with a sword. I also have a light sabre sword at home."*

Researcher: *"Do you think the little boy is brave?"*

David: *"Yes, he is brave. I'm brave too, every time I fall down, I don't cry."*

From the above description, the child expressed his understanding of the character Bill's braveness through his drawing. On the left side of the drawing, David depicted an image of the little boy Bill and Mr Huff shouting to each other with wide open mouths and staring at each other with large, round eyes. On the other side of the picture, David depicted the character Mr Huff alone which David can relate to himself, as David talked *"when he is bigger, he is happy, and he becomes bigger, like me, I'm happy."*

In Figure 6.4, the child in the Chinese kindergarten named Momo drew a picture to describe his understanding of this picturebook and things that he could relate to himself. On the left side of this drawing, Momo depicted the character Bill and Mr Huff with round eyes and wide-open mouths. Momo depicted himself on the right side of his drawing.

While Momo was drawing, he described his drawing by the following statements

Momo: “我画的是 Mr Huff 和 Bill, 他们俩在玩儿, 做游戏, 手拉手, 最后成为了好朋友。然后我画了一个我自己, 我的眼睛瞪的大大的, 我的拳头, 我生气了, 因为我不喜欢 Mr Huff。他就像我们班的同学欺负我了。谁欺负我, 打我, 我就生气”

What Momo described in Chinese can be translated as “*I’m drawing Mr Huff and the little boy Bill, they are playing, they are playing games, and they are hand in hand, and they become close friends. And I’m drawing myself, this is me, my eyes are staring, and this is my fist, I’m angry, because I don’t like Mr Huff. He is like the guy who bullies me in our class, anyone who bullies me and beats me, I will become angry.*”

In Momo’s drawing, the little boy Bill and Mr Huff become close friends. The figure of Mr Huff is comparatively big and Bill’s figure is comparatively small, which is similar to the characters’ figures from the picturebook. Unlike David, Momo didn’t draw Mr Huff in relating himself to the picturebook, instead, he drew himself with a big fist and talked about his anger and the bullying classmates in his school life.

Subject matter

Children were asked to draw anything they liked from the picturebook. Coincidentally, the subjects that all the children drew were the characters Bill and Mr Huff. However, the two characters from children’s drawings manifested different affects and meanings.

For example, on the left side of Figure 6.3, the little boy Bill is presented with a tilting head with lifted chin, wide-open and sloping mouth, and big body, while Mr Huff was depicted with round and big eyes, wide-open and sloping mouth, and big body. The angle of Bill’s mouth and Mr Huff’s mouth presents the situation that they are fighting with each other, as David talked about his drawing, “*I’m drawing Bill and Mr Huff, they fight against each other, and they are angry. The little boy is angry, and Mr Wog is angry. Yes, I’m calling him Mr Wog, Mr Fat Wog.*” The

reason why David drew the little boy Bill and Mr Huff fighting against each other shows an understanding of the story itself. David's understanding of this picturebook presented in his drawing shows his relationship to the character and the story as he recognises how to get rid of bad moods and unhappiness. Also, it is important to note that David gave the character a nickname 'Mr Wog' or 'Mr Fat Wog' perhaps revealing his thinking about the character as the word 'wog' is a negative racial description, and 'fat' is a negative description in describing people's body shape. 'Wog' is a derogatory Australian English term which may be applied to new immigrants with dark skin colour. Therefore, the character Mr Huff in David's understanding is not a positive one as demonstrated when Bill and Mr Huff fight against each other.

On the right side of Figure 6.3, David depicted Mr Huff alone with round eyes, widely opened mouth, and big body in a positive attitude. Compared with the Mr Huff he drew on the left side, the Mr Huff on the right side has a different mouth, an oval, larger and more widely opened mouth. As David described while he was drawing, "*when he is bigger, he is happy, and he becomes bigger, like me, I'm happy.*" The right side of Mr Huff in Figure 6.3 manifests David's understanding of the character in the picturebook after reading, and his own affect and understanding about himself. When David described his drawing on the right side, he mentioned the subject's body and affect and made a connection with himself which reveals his affect of happiness. The different attitudes shown by David in depicting Mr Huff on the two sides of the drawing presents his understanding about the changes of the little boy Bill's attitude to Mr Huff, which is explained in the picturebook.

Similarly, the Chinese children also chose the little boy and Mr Huff as the subjects in their drawings. Taking Figure 6.4 as an example, on the left side of this drawing, the little boy Bill and Mr Huff are the subjects of this drawing, however, the attitude and content from this child's drawing are totally different from David's. As the child Momo described while he was drawing, "*I'm drawing Mr Huff and the little boy Bill, they are playing,*

they are playing games, and they are hand in hand, and they become close friends." Momo's description reveals his understanding that Bill and Mr Huff are friends, they are not fighting, instead, they are playing with each other. The facial expression of the little boy Bill in Momo's drawing presents a smiling face. On the other side of his drawing, Momo depicted a boy which he refers to himself with round eyes and a round circle on his left side. As Momo described, *"this is me, my eyes are staring, this is my fist, I'm angry"*. Mr Huff's image and behaviours from the picturebook made Momo recall encounters with his classmates who bullied and beat him, and made him feel angry as he talked *"I don't like Mr Huff. He is like the guy who bully me in our class, anyone who bully me and beat me, I will become angry."*

Colour

A few of the children's drawings are in black and white, which have bare line drawings in black with no ambience. For instance, in Figure 6.3, the child used black lines as he described that he wanted to use the colour black in depicting his memories of the picturebook and the images that can relate to himself.

Children also utilised their non-favourite colours in depicting the figures in their drawings. For instance, in Figure 6.4, Momo described that he likes the colour green so he chose the green in drawing Mr Huff's body, however, black and red are not his favourite colours but Momo still chose these colours in depicting the little boy and Mr Huff because red and black in his drawing refers to the fighting and playing between the little boy and Mr Huff. Meanwhile, Momo depicted his main body in his favourite colour green, part of his body in black and red, and his giant fist in red, as he described he gets angry when his classmates bully and beat him.

Comparing the two children's colour use in Figures 6.3 and 6.4, Momo chose colours which represented the emotions he felt about the story and David chose black due to his own preferences in depicting his feelings.

Graduation

Both children divided the page into two parts, with drawings in Figures 6.3 and 6.4 occupying a large portion of the entire page. The figure of Mr Huff in both of the children's drawings occupies a larger portion of the available space, and the little boy Bill takes a smaller portion, which is similar to the figure size proportions of the picturebook.

The graduation choice of Mr Huff in the left side of Figure 6.3 and Figure 6.4 can be encoded as an upscaled [quantification: mass/amount], and the little boy Bill is a downscaled [quantification: mass/amount]. The graduation choices of the right side of Figure 6.3 and Figure 6.4 can be encoded as an upscaled [quantification: extent].

Values

David's drawing (Figure 6.3) and his telling demonstrates his understanding of the picturebook that the little boy Bill is brave in fighting against his bad mood, as David described: "*he (Bill) is brave. I'm brave too, every time I fall down, I don't cry.*"

Through David's description of the little boy and his own experience of braveness, the value of self-direction-thought and self-direction-action can be encoded from his talks and behaviours.

Another value that can be encoded from David's saying is the discrimination of the people who are not white as he described the character Mr Huff: "*The little boy is angry, and Mr Wog is angry. Yes, I'm calling him Mr Wog, Mr Fat Wog.*" "Wog" is a derogatory Australian English term which may be applied to new immigrants with dark skin colour, and it is also a term that Greek, Lebanese, and Italian people use to refer to themselves (Clark, 2005). When David was asked that why he named Mr Huff as Mr Wog, he answered: "*because he is not white so he is wog.*" This offensive description can be encoded as the value of universalism-tolerance, and that David is lacking the value of universalism-tolerance.

In addition, according to the definition of Schwartz (2021) in his value model, the value of conformity-rules has been encoded from David's telling as he described: *"If you miss it and you forget, you will go out. That's why he doesn't want to be late."* By this expression, David provided his understanding on why the character Bill doesn't want to be late for school.

According to the drawing and the child Momo's telling, the values of security-personal, benevolence-dependability, and self-direction-action can be encoded based on Schwartz's (2021) value model. Though the value of universalism-tolerance has been encoded as deficiency from David. Momo described *"they are playing games, and they are hand in hand, and they become close friends"*. The friendship can be understood by Momo, thus the value of benevolence-dependability can be encoded from his understanding of the picturebook. Another two values of self-direction-action and security-personal can be encoded as Momo described *"I'm angry, because I don't like Mr Huff. He is like the guy who bully me in our class, anyone who bully me and beat me, I will become angry."* The expression of the freedom to determine his own actions of becoming angry when people bully him, and the drawing of his fist denote the value of self-direction-action. In addition, Momo's expression about his anger and his drawing of his fist also expresses the loss of safety in his environment, which is concerned with the value of security-personal.

6.4 Analysis of children's understanding of *Tricky's Bad Day*

6.4.1 Description of learning activity

Table 6.3
Learning activity of Tricky's Bad Day

Book name	Tricky's Bad Day
Topic	A child's tantrum and his father's parenting.
Values	Self-direction-action, benevolence-caring, benevolence-dependability, power-dominance
Learning activity	<p>Before learning: the researcher presented the picturebook and read it to the children.</p> <p>While reading this picturebook, children shared their reflections of their own experiences and families.</p> <p>After reading: questions were asked after reading the book:</p> <p>What do you think of this book?</p> <p>How do you help to care for your family?</p> <p>Tell me about a time when you had an adventure outdoors? How did that make you happy?</p> <p>Which page do you like best, and why?</p> <p>After learning: the researcher gave blank paper and coloured pencils to the children and asked them to draw something they liked from the book and describe how that related to them.</p> <p>Questions were asked while/after children were drawing:</p> <p>Could you please explain your drawing?</p>
Purpose	To explore children's understanding, attitudes and values on the character's behaviours.

This learning activity was designed to be finished in 35 minutes, all the children participated in this learning activity, and finished the learning activity in the time allowed.

6.4.2 Analysis of children's understanding

This picturebook shares a day of Tricky and the way his father tried to settle his tantrum. The values of this picturebook are self-direction-action, benevolence-caring, benevolence-dependability, and power-dominance and have been encoded from the language analysis and image analysis in Section 5. in accordance with Schwartz's (2021) values model. In the following analysis, children's understanding which includes their drawings and telling are presented in conformity with the data that was collected in the learning activity. An Australian child and a Chinese child's drawings and telling in the learning activity are discussed in terms of subject matter, colour, graduation, and values in investigating children's understanding about the picturebook and how they understand the values in the following discussion.

Figure 6.5

A picture drawn by Lily in an Australian kindergarten

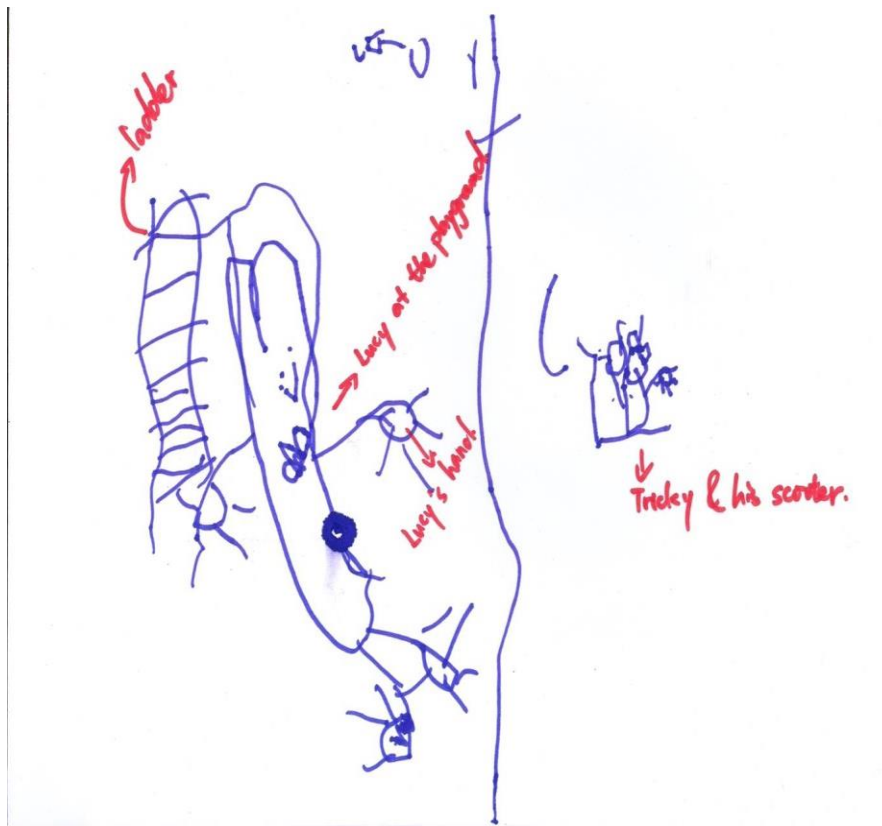


Figure 6.6

A picture drawn by Zizi in a Chinese kindergarten

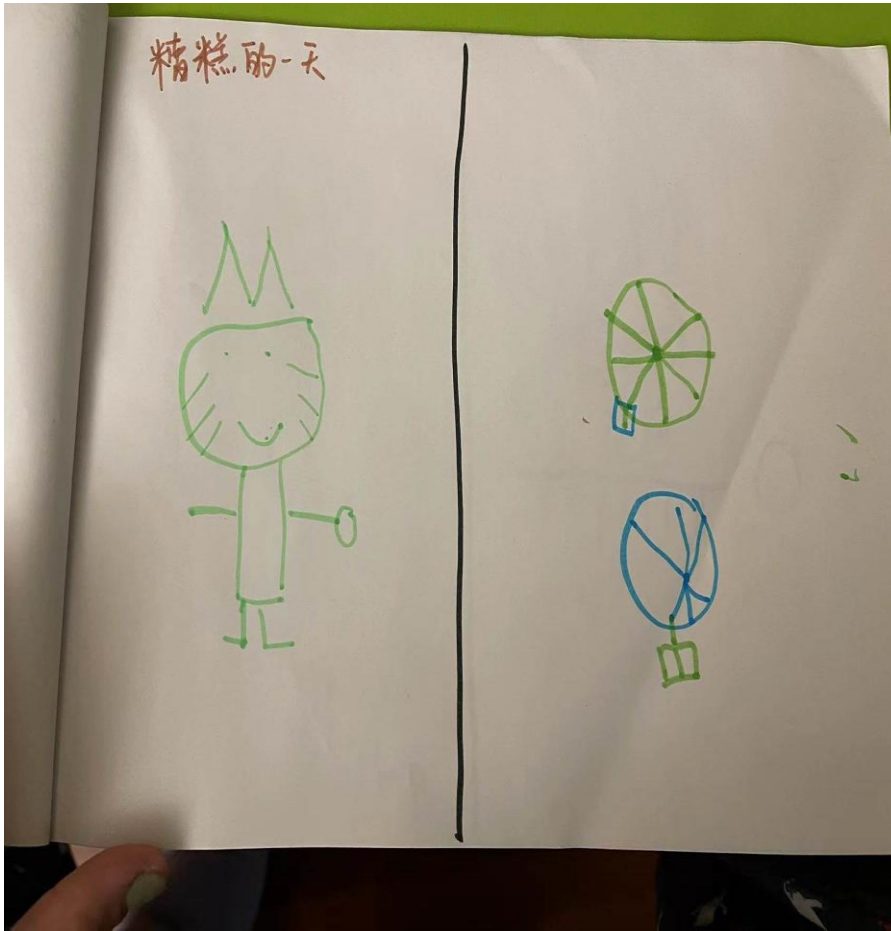


Figure 6.5 is a drawing from an Australian child, 'Lily'. Figure 6.6 was produced by a Chinese child, 'Zizi'. Both of the two children depicted their understanding of the picturebook and how they related the picturebook to themselves.

In Figure 6.5, Lily divided the page into two parts. On the left side, she drew herself playing outdoors in the playground climbing a ladder. The drawing on the left side was the thing that she related to herself after reading the picturebook. On the right side, she drew the character Tricky and his scooter. As she described while she was drawing: *"I want to draw a ladder because I always climb the ladder. This is me at the playground. I like the ladder at the playground. This is Tricky, and this is his scooter, he's having fun with his scooter. He feels happy when he goes out and rides on his scooter"*. In addition, as shown in the following statement,

she provided her answers on the questions which have been listed in the learning activity.

Researcher: *"What do you think of this book?"*

Lily: *"I like this book, I like Tricky when he was trying to help his sister, and I like when his dad played with him up the hill."*

Researcher: *"How do you help to care for your family?"*

Lily: *"I helped my family and I keep my room tidy all the time; my dad helps me sometime."*

Researcher: *"tell me about a time when you had an adventure outdoors? How did that make you happy?"*

Lily: *"I also had an outdoor adventure; I went to Mount Coot-tha with my family. It's a big hill and you can walk up it."*

Researcher: *"Which page do you like best, and why? "*

Lily: *"I like this page. Tricky played his scooter, and they (Dad and Tricky) are up the hill. Because they are happy. I never have a bad day; I feel happy every day. And I like my sister, I like when she plays with me."*

From the above description, the child expressed her understanding about this picturebook and the character Tricky's behaviours such as helping and caring in her family, and enjoying spending time with her family.

In Figure 6.6, Zizi divided the page into two parts. Unlike Lily, Zizi drew the picturebook's character Tricky on the left side, and he drew a picture that related to himself on the right side. On the left side of Figure 6.6, Zizi depicted the character Tricky who holds a lollipop within his hand, and on the other side, Zizi depicted two ferris wheels which he related to himself.

While Zizi was drawing, he described his drawing by the following statements:

Zizi: "Tricky 跟我一样起的特别早,他还滑倒了,这个小猫不想让妈妈去上班,跟我一样,我也不想让妈妈去上班.他不想吃饭,跟我一样,我有时候也不想吃饭。哈哈,这个Tricky 跟我怎么这么像啊!

我也喜欢出去玩儿,最喜欢去清凉山,喜欢摩天轮,我坐了摩天轮。我喜欢Tricky,因为他和我一样。他爸爸就像我爸爸一样。我要画一个Tricky,手里拿了一个糖,因为他最喜欢吃糖,他爸爸就给他一个糖。我画的这边是一个摩天轮,一个绿色的摩天轮,我喜欢绿色,绿色的下面是一个蓝色的小房子,里面有两个人,我和爸爸在里面坐,虽然看着很小,其实很大,我和爸爸在里面坐着呢,还有蓝色的摩天轮,下面也有小房子,小房子里面坐的人,这就是我最快乐的时候,爸爸陪我一起坐摩天轮。

The English translation of the above statement is:

Zizi: "I'm drawing Tricky and he holds a candy because he likes candy, so his dad gives him a candy. And on the other side, what I am drawing is a ferris wheel, a green ferris wheel, I like the green colour. A blue room (gondola) is under the green colour. There are two persons in the blue room, they are my dad and I. It looks very small, but actually it's very big inside as my dad and I sit inside of it. And there is a blue ferris wheel with a green room under the wheel. People sit inside of the room. That's my happiest time. My dad and I took the ferris wheel together."

In addition, Zizi provided his opinion on the researcher's questions in the learning activity.

Researcher: "What do you think of this book?"

Zizi: "I like this book, I like Tricky, because he is just like me, I get up early every day, he also gets up very early, I get up early every

day. And he slipped over, the kitty (referring Tricky) does not want his mum goes to work, just like me, I don't want my mum goes to work, I want my mum stay with me all day and play with me all day. And Tricky does not want to eat his dinner, just like me, sometimes I don't want to have my dinner too. Haha (laughing out loud), Tricky is so similar with me!

... and his dad is like my dad, my dad also took me out to play."

Researcher: *"How do you help to care for your family?"*

Zizi: *"I helped my grandma clean the room, and helped her wipe the floor."*

Researcher: *"tell me about a time when you had an adventure outdoors? How did that make you happy?"*

Zizi: *"I like to go out to play, and I love to go to Mount Qing Liang Shan, I love the ferris wheel there, it's actually a big park that has lots of entertainment facilities. My dad took me there and we were in the ferris wheel. I love to play with my dad."*

Researcher: *"Which page do you like best, and why? "*

Zizi: *"I like this page when Tricky and his father are up on the hill and they sit together. Because Tricky can be with his dad, when he plays with his dad, he is very happy."*

According to the above description and the drawing, the child provided his understanding of the picturebook that the character Tricky likes getting up early, helping and caring his family, and playing with his dad. Also, the child depicted two gondolas of a ferris wheel and described the experience of taking the gondola with his father.

Subject matter

On the right side of the drawing (Figure. 6.5), the child Lily drew the character Tricky from the picturebook who rides on his scooter. As the child described *"he's having fun with his scooter. He feels happy when he goes out and rides on his scooter"*, the reason why the child depicted

Tricky's happiness is concerned with the book's subject and the child's understanding that Tricky rides on his scooter outdoor for entertainment.

Lily also depicted her own experiences of entertaining herself by depicting herself as the subject who climbs a ladder on the playground on the left side of the drawing (Figure 6.5). This drawing on the left side (Figure 6.5) can be related to the character Tricky's happiness when playing outdoors, as she described "*This is me at the playground. I like the ladder at the playground*". While depicting each side of Figure 6.5, Lily depicted two different subjects, however, she chose different subjects in the same affect and idea that are entertaining oneself and playing outdoors.

Instead of depicting the character Tricky on the right side of the drawing (Figure 6.5), the Chinese child Zizi depicted Tricky as the subject on the left side of his drawing (Figure 6.6). Zizi depicted two gondolas of a ferris wheel, and described "*what I am drawing is a ferris wheel ... There are two persons in the blue room, they are my dad and I. It looks very small, but actually it's very big inside as my dad and I sit inside of it. People sit inside of the room. That's my happiest time. My dad and I took the ferris wheel together.*" The two gondolas are the subjects that signify the enjoyment of Zizi and his father.

Colour

After reading this picturebook, no children created their drawings with black and white. Instead, a couple of children chose their favourite colours by depicting simple outlines in their drawings. Single colour is not a typical choice in children's drawing, which creates no ambience at all, or a [flat: defused] ambience (Painter et al., 2012, p.42). Rather than an immediate emotional response, these children's drawings required help from their verbal telling, as the emotional effects also lies in the children's colour choices. For instance, Lily chose the single colour purple in depicting the character and herself. As she described "*I like the colour purple*" and "*This is Tricky, He feels happy when he goes out and rides on*

his scooter”, Lily’s understanding of the character Tricky and her happy experience of playing outdoors have an effect on the way Lily prioritises her choice of colours. Though the colour purple in Lily’s line drawings creates no ambience, it still carries Lily’s own preferences in colour choice and the affect of happiness.

The colour choice of Figure 6.5 is concerned with the Australian child’s personal colour preferences and the effect of happiness. Likewise, the Chinese child depicted his understanding of this picturebook by the colour green, which also relates to the child’s own colour preference and the affect of happiness, as Zizi described while he was drawing “*I like the colour green*”. On the right side of the drawing (Figure 6.6), the Chinese child depicted his own experience that related to the picturebook by the colour green and blue. The overall ambience of this drawing (Figure 6.6) is [activated], [cool], [removed], which creates a gentle and reflective ambience. Zizi chose the colours blue and green in depicting gondolas of a ferris wheel as he described “*a green ferris wheel, I like the colour green. A blue room (gondola) is under the green colour ... That’s my happiest time. My dad and I took the ferris wheel together.*” This statement presents that the child’s colour choices are concerned with his own preferences as well as the affect of happiness.

Graduation

The figure of Tricky in Lily’s drawing (Figure 6.5) takes a comparably small portion of the available space, and the figure of Lily herself and the ladder takes a larger portion of the available space. Compared with the left side, the graduation choice of Tricky on the right side of the child Lily’s drawing (Figure 6.5) can be encoded as a downscaled [quantification: extent], and the graduation choice of the drawing’s left side (Figure 6.6) can be encoded as an upscaled [quantification: extent].

The graduation choice of the child’s drawing (Figure 6.6) on the left side can be encoded as upscaled [quantification: mass/amount], as the

figure Tricky is a comparably large scale on the whole drawing, whereas the graduation choice of the right side of the drawing can be encoded as downscaled [quantification: mass/amount], as the two gondolas are in smaller scales on the whole drawing.

Values

The drawing about the character Tricky and herself (Figure 6.5), along with Lily's description "*This is me at the playground. I like the ladder at the playground. This is Tricky, and this is his scooter, he's having fun with his scooter. He feels happy when he goes out and rides on his scooter*" demonstrate her understanding of the picturebook that the character Tricky enjoys playing outdoors which is concerned with the value of self-direction-action, and hedonism according to Schwartz's (2021) value model. In addition, Lily's telling about her understanding of the picturebook manifests her understanding about the caring and love of family, which is concerned with the value of benevolence-caring and benevolence-dependability according to Schwartz's (2021) value model, as Lily described "*I like Tricky when he was trying to help his sister, and I like when his dad played with him up the hill*", and "*I helped my family and I keep my room tidy all the time*", as well as "*I like my sister, I like when she plays with me.*"

Likewise, the values that can be encoded from the drawing (Figure 6.6) and the child Zizi's description, are self-direction-thought, self-direction-action, benevolence-caring, and hedonism. Zizi provided his own preferences about colour and his thinking about outdoor activities, as well as his telling about the behaviour of getting up early, and eating are concerned with the value of self-direction-thought and self-direction-action. The drawing (Figure 6.6) and Zizi's description about his happiness when he and his dad are involved in outdoor activities can be encoded with the value of benevolence-caring and hedonism, as Zizi expressed his love to dad and his pleasure of outdoor activities.

6.5 Analysis of children's understanding of *My Friend Fred*

6.5.1 Description of learning activity

Table 6.4
Learning activity of My Friend Fred

Book name	My Friend Fred
Topic	Friendship and tolerance
Values	Universalism-tolerance, self-direction-action, self-direction-thought
Learning activity	<p>Before learning: the researcher presented the picturebook and read it to the children.</p> <p>While reading this picturebook, children shared their reflections of their own experiences and families.</p> <p>After reading: questions were asked after reading the book:</p> <p>What do you think of this book?</p> <p>Do you think your friends are exactly the same with you in behaviours and thinking?</p> <p>Which page do you like best, and why?</p> <p>After learning: the researcher gave blank paper and coloured pencils to the children and asked them to draw something they liked from the book and describe how that related to them.</p> <p>Questions were asked while/after the children were drawing:</p> <p>Why is it important to have a friend?</p> <p>Could you please explain your drawing?</p>
Purpose	To explore children's understanding, attitudes and values on the character's behaviours.

The learning activity was adopted within 35 minutes in both the Australian and Chinese kindergartens. Children's drawings in association with their talk about this picturebook are presented below.

6.5.2 Analysis of children's understanding

This picturebook tells a story of the difference between a dog named Fred and his friend, a cat. As discussed in Section 5., the values of universalism-tolerance, self-direction-thought, and self-direction-action in accordance with Schwartz's (2021) value model have been encoded through the language analysis and image analysis of this picturebook. The following children's drawings and telling are presented in line with the data that was collected in the learning activity, and will be taken as an example, to investigate how children understand this picturebook, and if they can understand the values that have been encoded from the picturebook from the use of subject matter, colour, graduation, and values.

Figure 6.7
A picture drawn by Lily in an Australian kindergarten

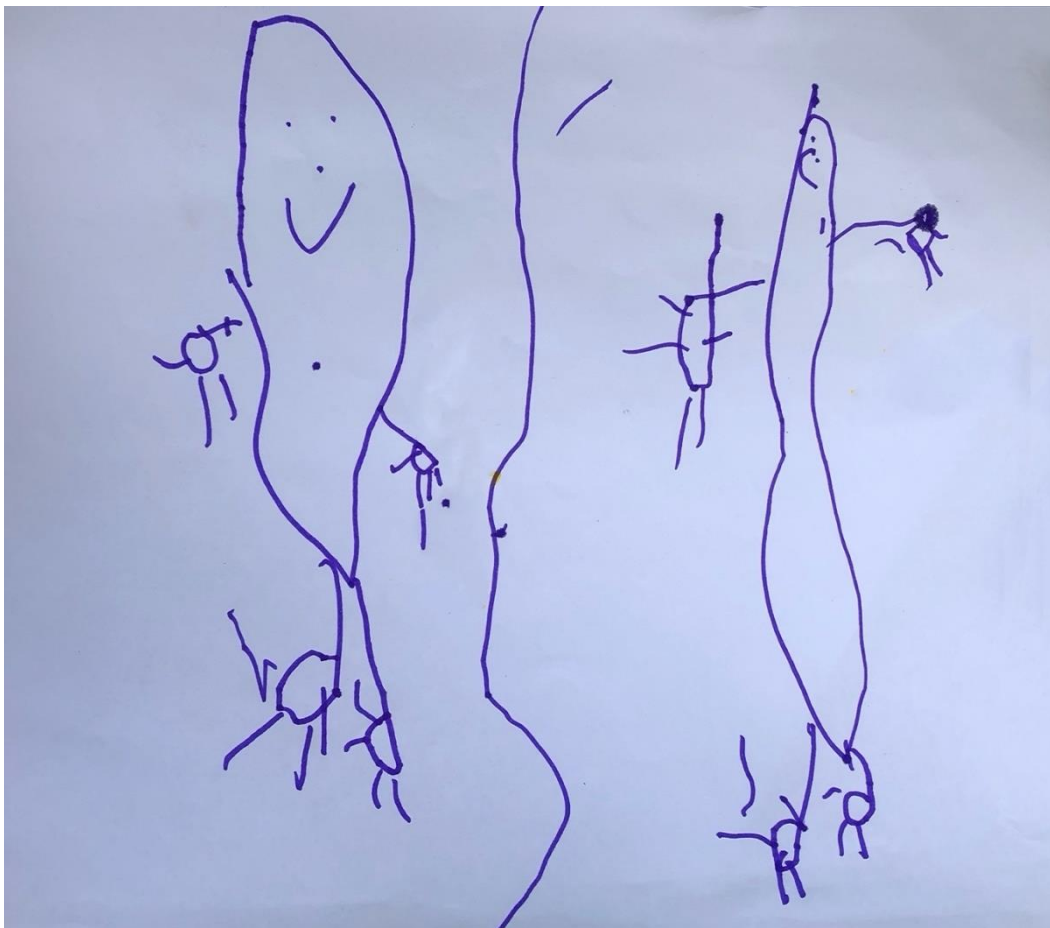


Figure 6.8



A picture drawn by Xinxin in a Chinese kindergarten.

In Figure 6.7, Lily divided the paper into two parts, on the left side of her drawing, she depicted her best friend 'Eddy' (a pseudonym) which shows how she related the book to herself after reading the picturebook. On the right side of the drawing, the dog Fred going to hang out the washing was depicted by Lily to describe her understanding about the picturebook. In Figure 6.8, Xinxin drew the characters of the dog Fred and the cat from the picturebook on the left side of the drawing, and she depicted her best friend 'Qiqi' (a pseudonym) and herself which she can relate to after reading the picturebook.

While Lily was drawing, she described her drawing through the following statements.

Lily: *"This is my best friend Eddy, we haven't seen for a long time, she's my mum's friend's daughter, and she's older than me. And I'm drawing Fred, he takes the cloth from the hangout washing."*

Lily also described her understanding and associations with this picturebook in the following statements.

Lily: *"I have tasted dog food, its yuck. I have a dog, but it doesn't like play balls. And my dog does not like stairs, because he's actually 17 years old. That's my mum's dog, when she was little, she has two dogs. My dog is also my mum's dog. He's old and he doesn't want to play."*

When talking about the dog Fred who loves to take a bath in the picturebook, Lily expressed her knowledge about the habits of dogs and cats: *"Dogs like water, but Rocky in Paw Patrol does not like water. And cats do not like water too."* What Lily referred to was the habit of dogs and cats and that the usual nature of cats is to keep dry while dogs are more likely to get wet, also she mentioned one of the protagonists of the kids' series *PAW Patrol* named Rocky who is a dog but does not like water either.

In addition, Lily answered the questions in the learning activity.

Researcher: *"What do you think of this book? Which page do you like best, and why?"*

Lily: *"I like this book; I like when the dog sniffs trees and the cat climbs the tree. It's funny. Dogs can't climb trees but cats can."*

Researcher: *"Do you think your friends are exactly the same with you in behaviours and thinking?"*

Lily: *"No, we are not the same. Eddy is older than me, and we are different."*

Researcher: *"Why is it important to have a friend?"*

Lily: *"Because it might give you happiness."*

From the above expressions, Lily described her understanding of this picturebook, further discussion will be presented in the analysis from the perspective of subject matter, the use of colour, graduation and values.

Xinxin discussed her drawing in the following statements.

Xinxin: “这是那条狗和那只猫，他们两个是好朋友，咖啡色的是狗，黑色的是猫。这边儿我画的是我和琪琪，上面是彩虹。琪琪是黑白的，我是彩色的这个，我们经常一起出去玩儿，我喜欢跟她玩儿，但是她的朋友很多，有时候她不理我。”

What Xinxin described can be translated into English as: *“This is the dog and this is the cat, they are good friends. The one in brown colour is the dog, and the one in black is the cat. Here on this side, what I’m drawing is me and Qiqi, this is the rainbow. The girl in black and white is Qiqi, and the colourful girl is me. We often go outside to play, I like playing with her, but sometimes she ignores me because she has too many friends.”*

Also, she answered the questions in the learning activity.

Researcher: *“What do you think of this book? Which page do you like best, and why?”*

Xinxin: “我觉得这本书很有意思，这本书里的“我”就是一只猫，我一开始就知道，因为我发现他的尾巴了。我最喜欢门铃响的时候，狗激动的跳起来去开门，因为就跟我弟弟一样，我弟弟每次门铃一响，就激动的要去开门。” This can be translated into English: *“I think this book is funny, ‘I’ is a cat, I know it at the beginning of the reading, because I saw its tail. I like when the doorbell rings, the dog gets excited and jumps, just like my little brother, every time when the doorbell rings, he gets excited and he wants to open the door.”*

Researcher: *“Do you think your friends are exactly the same with you in behaviours and thinking?”*

Xinxin: “我有最好的女朋友，也有最好的男朋友。我最好的朋友琪琪，我们不一样，她乖乖的，她喜欢吃饭，我不喜欢吃饭。我比她凶。我喜欢画画，他喜

欢表演。我们不一样，但是我们是好朋友，没关系。” And this can be translated as: *"I have my best girlfriend and my best boyfriend. My best girlfriend is Qiqi, we are so different. She is a good girl, she like to eat, I don't like eat. I'm a tough girl but she is so nice, and she is ambient to others. I like drawing, she likes performance. Though we are different, we are still best friends. That's alright."*

Researcher: *"Why is it important to have a friend?"*

Xinxin: *"有朋友可以一起玩儿，就很开心。"* In English, it means: *"It's happy to have friends because we can play together."*

Discussion about Lily and Xinxin's understanding of this picturebook is presented in the following analysis.

Subject matter

In Figure 6.7, Lily depicted her best friend Eddy as the subject on the left side of the drawing to present her understanding of the picturebook and what she can relate to herself. As Lily described while she was drawing, *"this is my best friend Eddy, we haven't seen for a long time, she's my mum's friend's daughter, and she's older than me."* Lily's description and drawing of Eddy manifests her understanding of the picturebook's topic which is concerned with friendship, and she related the friendship to her best friend Eddy. While on the right side of the drawing (Figure 6.7), the character of Fred hanging out the washing has been depicted as presenting Lily's understanding of the picturebook. As Lily described it, *"I'm drawing Fred, he takes the cloth from the hangout washing."* This drawing is originally from the picturebook's front cover where Fred tugged a pair of pants down from the washing line and held it in his mouth. The character of the dog Fred from the picturebook has been depicted in Lily's drawing, however, the difference between the dog and cat, or even the character of the cat has not been depicted or mentioned by Lily. From this drawing (Figure 6.7) and description, Lily

understood this picturebook as a book which tells a story of friendship, and a book that depicts a dog's behaviours.

The Chinese child Xinxin drew a dog and a cat on the left side, and her best friend Qiqi and herself on the right side (Figure 6.7). As Xinxin described while she was drawing *"This is the dog and this is the cat, they are good friends ... Here on this side, what I'm drawing is me and Qiqi, this is the rainbow ... We often go outside to play, I like playing with her, but sometimes she ignores me because she has too many friends."* Her understanding of the picturebook is the friendship between the dog and the cat, and what she can relate to herself is the friendship with her best friend Qiqi.

Colour

In this picturebook's learning activity, most of the children in the kindergartens chose a single colour for their drawings, which created no ambience, or a [flat: defused] ambience (Painter et al., 2012 p. 42). Lily chose her favourite colour purple in depicting the drawing. The emotional effects which lie in Lily's colour choice in her drawing (Figure 6.7) can be interpreted as the friendship between her and her best friend Eddy, as she described her preference of colour choice *"I like the colour purple"*, and her answer about the importance of having a friend *"it might give you happiness."*

The colour choice in Lily's drawing creates no ambience but carries Lily's own preference in colour and the affect of friendship and happiness.

Rather than a single colour line drawing, the Chinese girl Xinxin created her drawing by using multiple colour choices. On the left side of the drawing (Figure 6.8), Xinxin depicted a brown dog with black eyes and a black cat. The colour choices of these two subjects come from the picturebook's illustration. The line drawing of the dog and the black cat create no ambience at all, but depict Xinxin's memories about the protagonists from the picturebook. On the right side of the drawing (Figure 6.8), Xinxin depicted her best friend Qiqi in black colour choice

and herself and a rainbow in a multi-colour choices. Xinxin's black colour choice for her best friend, and multi-colour choices of herself and the rainbow present an affect about her friend that though Xinxin likes her best friend and she's happy when they were together, she felt disappointed as she described "*Qiqi is my best friend, I like her. She is a good girl ... We often go outside to play, I like playing with her, but sometimes she ignores me because she has too many friends.*" Xinxin's right side drawing creates a [vibrant: light], [warm] and [familiar] ambience, which is consistent with her affect of happiness when she plays with her friend.

Graduation

The figure of Lily's best friend Eddy on the left side of Lily's drawing (Figure 6.7) takes a comparably large portion of the available space, as does the figure of the dog Fred. The graduation choices on both sides of the drawing can be encoded as an upscaled [quantification: extent] choice.

The graduation choice of the drawing (Figure 6.6) on the left side can be encoded as a downscaled [quantification: extent] choice, as the dog and the cat take up a small scale in the available space, whereas the graduation choice of the right side of the drawing can be encoded as upscaled [quantification: mass/amount], as Xinxin depicted herself and her friend are in large scale of general in comparison with the rainbow.

Values

The values that can be encoded from Lily's drawing (Figure 6.7) and her telling are self-direction-thought, self-direction-action, benevolence-caring, and universalism-tolerance in accordance with Schwartz's (2021) value model. As Lily answered the questions in the learning activity "*I like this book; I like when the dog sniffs trees and the cat climbs the tree. It's funny. Dogs can't climb trees but cats can.*" This statement presents Lily's preferred pages of this picturebook, and her knowledge about the dog's and cat's habits, which can be concerned with the value of self-direction-

thought in accordance with Schwartz's (2021) value model. Meanwhile, she provided her experience in tasting dog food after reading the picturebook's first page about the dog Fred's breakfast, as she described "*I have tasted dog food, its yuck*", this action can be concerned with the value of self-direction-action based on the motivational goals of the independent action of choosing, creating and exploring in Schwartz's (2021) value model. When answering the researcher's questions about friends' similar and different behaviours, Lily provided her understanding of friends as she stated "*we are not the same. Eddy is older than me, we are different*", and "*it might give you happiness*" in answering the question "*Why is it important to have a friend?*". Lily's answers can be associated with the value of self-direction-thought as its motivational goals are concerned with independent thought and ideas, and the value of universalism-tolerance as she understands and accepts her best friend Eddy's difference.

Lily's drawing presents her values of self-direction-thought, and benevolence-caring. By depicting Eddy in Lily's favourite colour purple, viewers may judge Eddy and the friendship between Eddy and Lily positively as Lily also emphasised the whole Eddy's figure by the choice of upscaled [quantification: extent]. The independent thought and Lily's depiction of her friend Eddy can be encoded with the value of self-direction-thought and benevolence-caring in association with Schwartz's (2021) values model.

In a similar way, Xinxin's drawing (Figure 6.8) and her telling also can be encoded with the value of self-direction-thought, universalism-tolerance, and benevolence-caring based on Schwartz's (2021) values model. Xinxin's description and her drawing about her understanding of the dog and cat's differences that they are in different colours, and the [vibrant: light], [warm] and [familiar] ambience choices indicate the value of benevolence-caring and universalism-tolerance as she stressed their friendship by the use of different colours, and by the choice of

upscaled [quantification: mass/amount] in depicting herself and her friend in a large general scale in comparison with the rainbow.

Also, Xinxin’s statements manifest her awareness of the difference between the cat and dog, as well as the difference between Xinxin and her best friend Qiqi, as she described “*This is the dog and this is the cat, they are good friends. The one in brown colour is the dog, and the one in black is the cat*”, and “*we are so different. She is a good girl, she like to eat, I don’t like eat. I’m a tough girl but she is so nice, and she listens to others, and does what others tell her to do. I like drawing, she likes performance. Though we are different, we are still best friends. That’s alright.*” The above statements can be associated with the value of universalism-tolerance as she understands and accepts the difference, meanwhile the value of self-direction-thought also can be encoded from the statements as she presented her independent thought.

6.6 Analysis of children’s understanding of 团圆/ Tuán Yuán (Family reunion)

6.6.1 Description of learning activity

Table 6.5
Learning activity of 团圆/ Tuán Yuán (Family reunion)

Book name	团圆/ Tuán Yuán (Family reunion)
Topic	Family love and care, traditional culture and festival.
Values	Tradition, benevolence-caring, benevolence-dependability
Learning activity	Before learning: the researcher presented the picturebook and read it to the children. While reading this picturebook, children shared their reflections of their own experiences and families. After reading: questions were asked after reading the book: What do you think of this book?

Book name	团圆/ Tuán Yuán (Family reunion)
	<p>What festival or holiday is important to you and what do you usually eat on that day?</p> <p>Which page do you like best, and why?</p> <p>After learning: the researcher gave blank paper and coloured pencils to the children and asked them to draw something they liked from the book and describe how that related to them.</p> <p>Questions were asked while children were drawing: Could you please explain your drawing?</p>
Purpose	To explore children's understanding, attitudes and values on the character's behaviours.

The learning activity was adopted within 35 minutes in an Australian kindergarten and Chinese kindergarten respectively. Children's drawings in association with their talks of this picturebook are presented below.

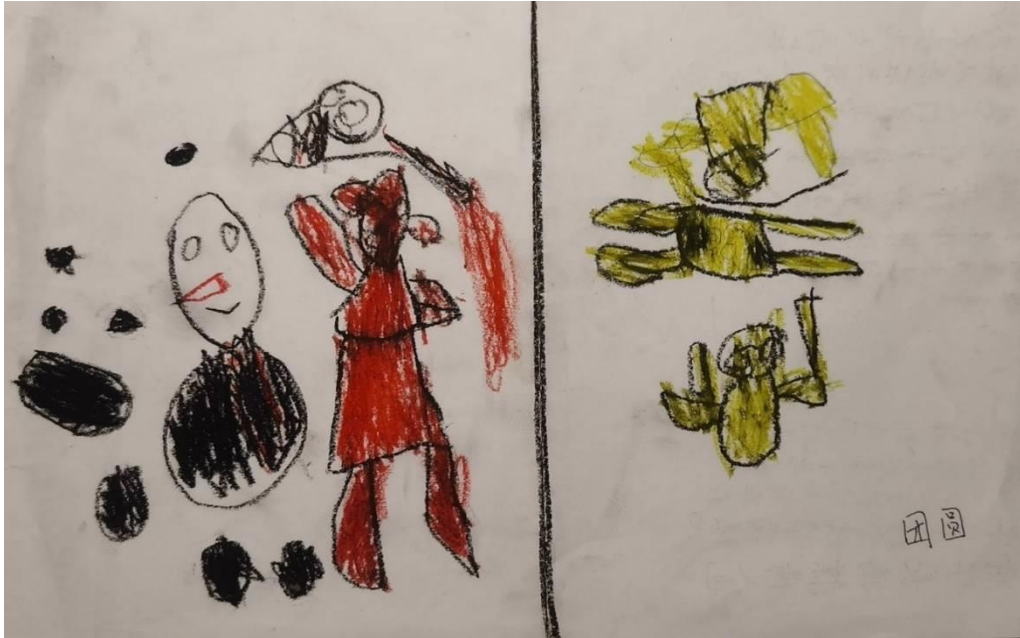
6.6.2 Analysis of children's understanding

Figure 6.9
A picture drawn by Tony in an Australian kindergarten



Figure 6.10

A picture drawn by Momo in a Chinese kindergarten



On the left side of Figure 6.9, Tom drew a coin, a door, a dumpling, the little girl from the picturebook walking in the door to play games with her friends, wanting to find the dumpling with the coin. The English note was written by the researcher to denote the coin, the dumpling, and the door.

Tom described his drawing with the following statements:

"This is the door; she is walking in the door to find the dumpling with the special coin. And this is the door here. This side, I just did one that way. That way says when they go to the roof. When the little girl and her dad are going to the roof. The roof is different from my roof, they have handrails but mine is called a baby gate. it's also like a balcony, because I have a balcony at my house, with sliding doors. I can't go up the roof, I will fall. But I can see birds, all the other roofs of the houses from the balcony."

In addition, Tom also described his understanding by looking at the front cover of the picturebook, saying:

"This book is in a different language, because it's in different letters and drawings (symbols). And I think it's going to be about sleeping is important so you cannot be mad. These people are Mummy, child and the dad."

Researcher: *Which page do you like best?*

Tom: *"I like this page, when the little girl and her father on the roof and she sits on her father's shoulder."*

When the coin in the dumpling was mentioned, Tom recalled his memory about the coin as *"every time I do chores, Mummy gives me a coin, and then I can buy this big Jurassic World attack play set."*

Tom recalled his favourite part on the most important holiday for him, *"On Christmas, I like watching TV with my family. And last year was my brother's first Christmas. I gave my mum and dad presents."*

From the above description of his drawing, the child provided his understanding of the coin's significance for the little girl in the picturebook, and he presented his acknowledgement of the traditional and important festival from the picturebook and discussed that the most important holiday for him was Christmas.

On the left side of Momo's drawing (Figure 6.10), he depicted the little girl playing with her friends, making a snowman and having a snowball fight. On the right side of his drawing, he depicted his grandma and himself to express how he understands that the picturebook relates to himself. He described his drawing in the following statements:

"左边是我看完以后印象最深的, 她有小雪人, 和小雪人一起玩儿, 雪球, 和别的小朋友们一起玩耍, 堆雪人, 打雪仗, 右边是我画的我和奶奶出去玩儿了, 我觉

得团圆就是我和奶奶在一起, 我和奶奶出去玩儿了”。 This can be understood as *"On the left side, what I was drawing is what impressed me most from the picturebook. The little girl has a snowman. she and her friends, they play together, they make a snowman, and they have a snowball fight. On the right side of the drawing, what I was drawing are my grandma and myself. I think tuanyuan/family reunion means when I'm with my grandma, and I play with my grandma."*

And Momo described his understanding of the picturebook with the following description:

"这是冬天, 他们穿着棉袄, 我喜欢这本书里面他们一起包汤圆, 因为很好玩儿, 他们给汤圆里面包了硬币, 硬币不能吃, 但是他们把硬币包到汤圆里面吃, 但是我不喜欢最后爸爸和他们离开, 我不喜欢这一页(爸爸和女孩儿在一起爸爸要走了), 女孩儿很伤心, 因为他很想和爸爸在一起. 过完年爸爸就要去上班, 就走了. 我每个星期一和星期二的时候就很想爸爸妈妈, 因为爸爸妈妈每周五才回来".

This can be translated as *"This is winter, they wear coats. I like this picturebook when they wrap the dumpling, because I think it's funny, and they wrap a coin in the dumpling. The coin cannot be eaten but they still wrap it in the dumpling. But I don't like the page when the girl's dad leaves them. This girl is pretty sad because she wants to be with her dad. Her dad leaves when the Spring Festival holiday ends, and he needs to go to work, so he leaves them. Every Monday and Tuesday, I miss my mum and dad, because they only come back when it's Friday."*

Tom and Momo provided totally different drawings and descriptions after reading the picturebook. A detailed discussion of their drawings and descriptions is presented in the following analysis.

Subject matter

As the children were asked to draw a picture of anything they liked from this picturebook, Tom chose to draw the little girl and her friends, the door, the dumpling and the coin as the subject matter on the left side of his drawing. Momo also chose the little girl and her friends as the subject matter on the left side of his drawing, however, instead of depicting the coin and dumpling, he depicted a different scene that showed the little girl and her friends making a snowman together.

From Tom's drawing (Figure 6.9), the depiction of the dumpling and the coin can be recognised easily as the coin is up above the dumpling, which is similar to the image from the picturebook while depicting the dad and the little girl wrapping the dumpling together. Tom's description about his drawing says "*she is walking in the door to find the dumpling with the special coin*".

The drawing of the dumpling and coin from Tom manifests his observation and understanding that the coin in the dumpling has special meaning in the picturebook. In the meantime, Tom described the coin as "the special coin" which also indicates he clearly acknowledged the significance and special meaning of the coin, as seen by the subjects of his drawing.

On the right side of the drawing (Figure 6.9), Tom drew a roof that reminded him of his own roof at home. While he was drawing, he described "*this side, I just did one that way. That way says when they go to the roof. When the little girl and her dad are going to the roof*". Tom related the roof to the balcony and his baby gate at home as he said "*The roof is different from my roof; they have handrails but mine is called a baby gate. it's also like a balcony*". The roof in the picturebook presents the scene that the little girl sits on her dad's shoulder and they see birds, and the dragon show far away from the house. Tom depicted the roof from the picturebook indicating that it influenced him and that he perceives it differently than other subjects of the picturebook.

While on the left side of Momo's drawing (Figure 6.10), the subjects of this drawing include the little girl, her companions, and a snowman. Momo captured the happiness of the little girl and her companions playing together and making the snowman. The subjects of the right side of Momo's drawing are his grandmother and himself. What he drew was about family, his everyday life and his understanding of family gatherings.

Colour

The left side of the colour choice in Tom's drawing (Figure 6.9) creates no ambience at all as it adopted a black and white margin drawing choice. Though this black and white margin drawing does not contribute any ambience, it depicts Tom's memory of the significance of the coin that was wrapped in the dumpling. And the right side of Tom's drawing (Figure 6.9), the single colour blue has been adopted to depict the story of the roof from the picturebook, which creates a [removed], [cool] ambience. The specific meaning of [removed] ambience differs from story to story. In this drawing, it may reference the sky and a distance view from the roof of what the protagonists see from the roof.

The ambience of the left side of Momo's drawing (Figure 6.10) is activated by the realisation of red and black, though the black has been seen as a [denied] ambience in Painter et al. (2012), the overall ambience of Momo's left side drawing is [warm] and [familiar]. The right side of Momo's drawing (Figure 6.10) takes up the option of [vibrant], [warm], [removed] ambience, as the colour yellow has been adopted in this drawing in depicting himself and his grandma. In accordance with Momo's statement about his understanding of family gatherings and the topic of this picturebook, the gathering of grandma and himself references the whole family reunion/gathering which provides him with happiness. The colour choice of yellow and the [vibrant], [warm], [removed] ambience generates a sense of gentleness and pleasure.

Graduation

The depiction of the coin, the dumpling, the door, and the protagonists in Tom's drawing (Figure 6.9) is not likely to attract any negative or positive evaluation. However, the quantification choice in Tom's drawing (Figure 6.9) encourages viewers to focus on the coin instead of the little girls and her friends, as the coin in the dumpling, and the door occupy an upscaled [quantification: mass/amount] graduation choice, are comparatively larger than the depiction of the little girl and her friends. On the right side of Tom's drawing (Figure 6.9), the roof takes a small portion of the available space, which can be encoded as a downscaled [quantification: extent] graduation choice.

The snowman and the little girl on the left side of Momo's drawing (Figure 6.10), occupy an upscaled [quantification: extent] graduation choice, take comparatively a larger amount of the available space, while on the right side of his drawing, the grandma and Momo himself take a small amount of the available space, which can be encoded as a graduation choice of downscaled [quantification: extent].

Values

From Tom's depiction and the graduation choice of the coin in the dumpling, the significance and special meaning of the coin in the picturebook can be understood by Tom as he also described "*she is walking in the door to find the dumpling with the special coin*". As has been discussed in Chapter 5, the coin in the picturebook represents the father's love and wish to the little girl which is concerned with the value of benevolence-caring in accordance with Schwartz's (2021) value model, and Tom's depiction and the emphasis of the coin manifests his acknowledgement of the value of the coin. In addition, Tom's depiction about the blue roof on the right side of the drawing (Figure 6.9) also presents his understanding of the family love between the father and the little girl as Tom described "*I like this page, when the little girl and her father on the roof and she sits on her father's shoulder.*" The drawing of

the roof along with the description from Tom manifests his value of self-direction-thought, and benevolence-caring in accordance with Schwartz's (2021) value model. Tom's discussion about Christmas shows his value of tradition according to Schwartz's (2021) value theory, as Tom is aware of and shows his family traditions when he described *"On Christmas, I like watching TV with my family. And last year was my brother's first Christmas. I gave my mum and dad presents."*

From Momo's drawing (Figure 6.10) and his statements about his drawing, he can understand the value of hedonism as the children play and build a snowman together. Also, the value of self-direction-thought can be encoded from his drawing on the right side, as he depicted his grandma and stated his grandma's importance as *"I think tuanyuan/family reunion means when I'm with my grandma, and I play with my grandma."* Meanwhile, he also described his longing for his parents as he stated *"Every Monday and Tuesday, I miss my mum and dad, because they only come back when it's Friday"*. His independent understanding about his grandma, the meaning of family gatherings as well as the missing of his parents is concerned with the value of self-direction-thought. Also, Momo described his dislike about the picturebook as *"I don't like the page when the girl's dad leaves them. This girl is pretty sad because she wants to be with her dad. Her dad leaves when the Spring Festival holiday ends, and he needs to go to work, so he leaves them"*, which is concerned with the value of tradition as Momo understood the dad's behaviour in maintaining the cultural traditions and family. The evaluation about the girl's sadness when her dad leaves her, that the little girl wants to stay with her dad manifests Momo's understanding of the value of benevolence-dependability which presents the reliance of a daughter on her father.

6.7 Analysis of children's understanding of 我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (*I saw a bird*)

6.7.1 Description of learning activity

Table 6.6

Learning activity of 我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (*I saw a bird*)

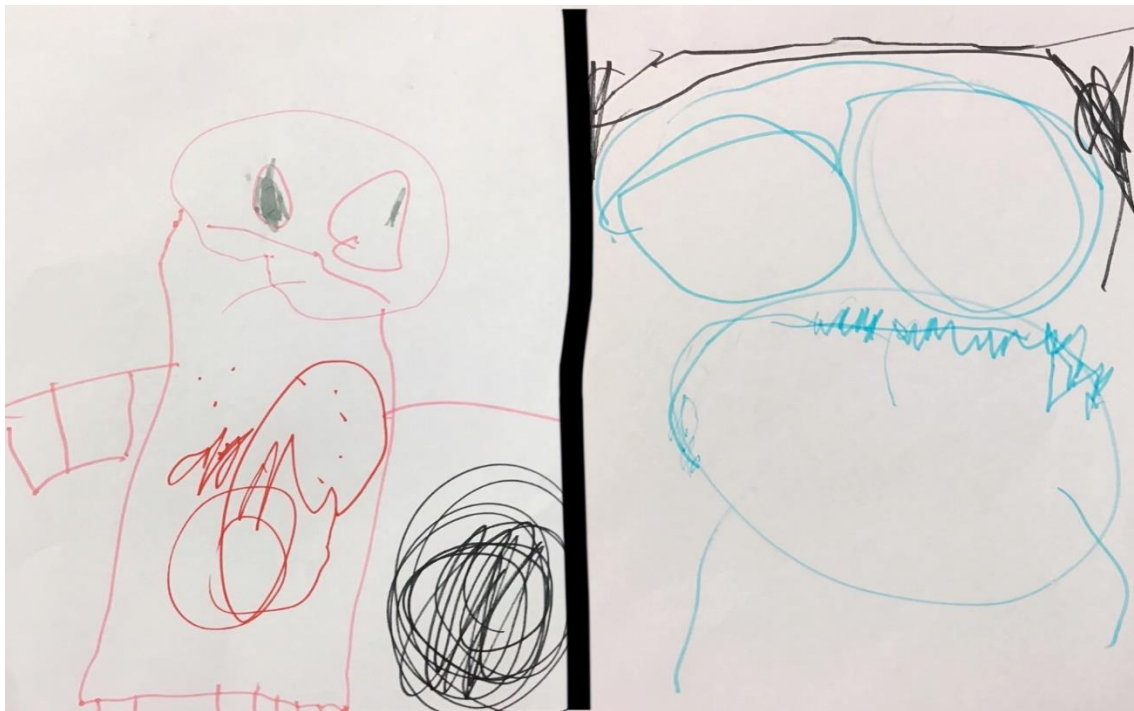
Book name	我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (<i>I saw a bird</i>)
Topic	Knowing and respecting birds and nature.
Values	Universalism-nature, benevolence-caring and benevolence-dependability.
Learning activity	<p>Before learning: the researcher presented the picturebook and read it to the children.</p> <p>While reading this picturebook, children shared their reflections of their own experiences and families.</p> <p>After reading: questions were asked after reading the book:</p> <p>What do you think of this book?</p> <p>Tell me if you know any birds, their names and what do they look like?</p> <p>Do you think it is important to learn and protect the birds?</p> <p>Which page do you like best, and why?</p> <p>After learning: the researcher gave blank paper and coloured pencils to the children and asked them to draw something they liked from the book and describe how that related to them.</p> <p>Questions were asked while children were drawing:</p> <p>Could you please explain your drawing?</p>
Purpose	To explore children's understanding, attitudes and values of the character's behaviours.

This learning activity was designed to be finished within 35 minutes, Australian children who participated in this learning activity took

approximately 20 minutes, and Chinese children took approximately 30 minutes to complete this activity. Four Australian children under the pseudonyms of Lily, Tom, David, and William, and four Chinese children under the pseudonyms of Momo, Zizi, Xinxin, and Yaya completed the activity with their drawings and statements about their drawings, but only two (one Australian and one Chinese) children's drawings are analysed below.

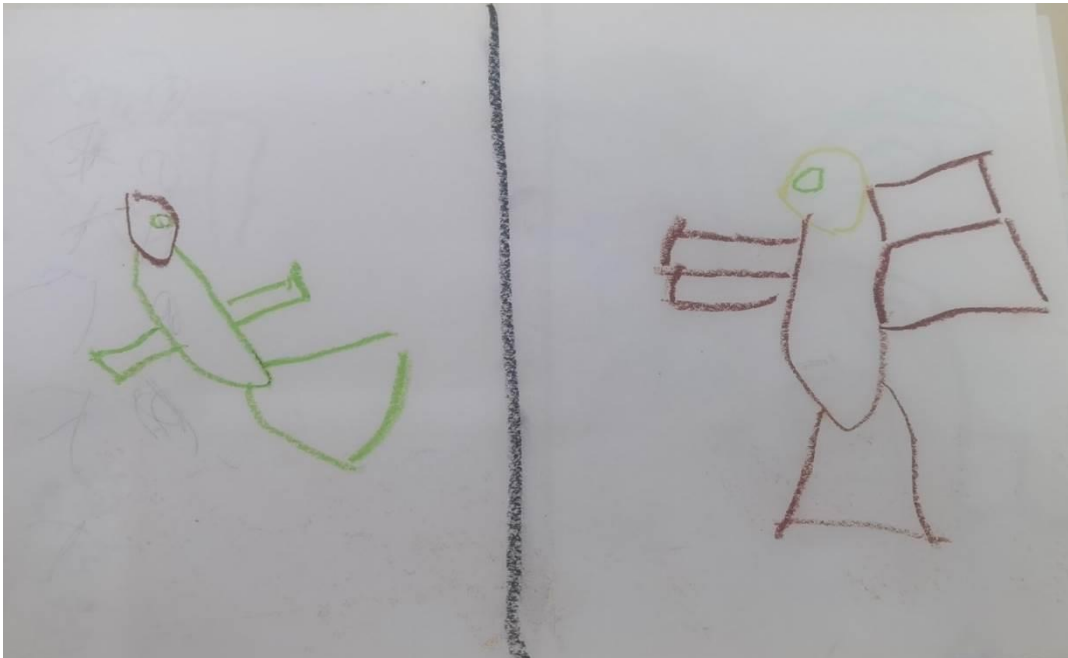
6.7.2 Analysis of children's understanding

Figure 6.11



A picture drawn by William in an Australian kindergarten

Figure 6.12



A picture drawn by Momo in a Chinese kindergarten

Figure 6.11 and Figure 6.12 are two drawings from children who depicted their understanding about this picturebook and the things they can relate to themselves after reading the story. The drawing from William (Figure 6.11) on the left side presents one of the protagonists, the little girl is having her lunch and observing birds, and he depicted a bird as his understanding about the picturebook that can relate to himself.

While William was drawing, he described his drawing with the following statements:

"This is a character from the book. She (girl character) was sitting down having a rest and eating lunch and seeing birds. And this is a bird. I saw it from another book, it's actually a bush turkey, and it lives in the wild."

William also provided his preferences about the picturebook: *"I liked the book about the birds. There is [are] all different birds and some we*

haven't seen before. I have seen sparrow; I have seen an owl before. I've seen a pigeon, and they tweet."

Researcher: *Which page do you like best?*

William: *"I like this page, I like this bird, it looks like a kookaburra, lots of times Kookaburras have come to my house and I also read it on my book. I've seen kookaburras at home."*

William also presented his understanding about the birds from the picturebook:

"Oh, I've seen a blue magpie before, yeah, but we go for the magpie that are black and white, that's what my mum goes for. But me and my dad and my brother try to go for the others and other guys."

A detailed analysis of William's drawing and telling will be presented from the perspective of subject matter, the use of colour, graduation, and values.

Figure 6.12 is a drawing from a Chinese child, 'Momo'. He depicted a green bird with a red head on the left side of the drawing, and a red bird with a green head on the right side. While he was drawing, he described his drawing in the following statements:

"这是红头绿身体，是书里面的鹦鹉，红嘴绿雀。这是我在书里记得最深的。但是书里面这个鸟是野鸟，我大舅爷爷家这个鸟不是野鸟。"

这边儿右边儿我画的是绿头红尾，有翅膀，在动物园里，我碰到一只鸟，就是这只鸟". This expression can be translated as "This is a green bird with a red head, it's the parrot from the book, red beak, green bird. This is the most impressive one. But the bird is a wild bird in the picturebook, it's not a wild bird, I've seen it in my grandpa's home. And on the other side, what I am drawing is a bird with a red tail and a green head. It has wings, I've seen it in the zoo."

Momo described while he was reading:

"地图, 这是动图, 打仗的时候要用到地图。这些鸟我见过, 我在别的书里见过。这个鸟是鹦鹉, 红嘴绿身体, 我见过, 在大舅爷爷家里, 他们在家养着它, 给他喝水, 吃虫子吃瓜子, 这种鸟都在笼子里, 不是野鸟。我还见过麻雀, 麻雀的嘴巴弯弯的, 后面还拖着一条尾巴。我喜欢小鸟, 我也喜欢画小鸟, 但是我不去抓它, 我只画他们, 如果他们本来就是野鸟, 我肯定不会去抓他们, 但是大舅爷爷家的鹦鹉本来就在笼子里面, 就可以抓。"

This can be understood as "This is a map, while there is a war, the map is going to be used at that time. And I've seen these birds, I've seen them from other books. And this one, this green one is a parrot, green body with a red beak. I've seen it at Grandpa's home. They raised it in the cage, they gave it water to drink, and worms, and seeds to eat. It's not a wild bird, this kind of birds all live in cages. I've seen sparrows too, the beak of sparrows are curved, and they have long tails. I like birds, and I like to draw birds. But I won't catch them, I only draw them. If they are wild birds, then I will not catch them. But the parrot in grandpa's home was originally in the cage, so it can be caught."

Subject matter

As the children were asked to draw a picture of their understanding of the picturebook on the left side of the paper, William chose the little girl from the picturebook as the subject of his drawing (Figure 6.11). From William's depiction and statement, the little girl was sitting down after walking in the park, and observing birds while she's having a rest. The drawing along with William's telling present his understanding about the little girl's behaviours in learning about birds. On the right side of William's drawing (Figure 6.12), he depicted a bush turkey as the subject to present his understanding of birds that he can relate to himself. The reason why William depicted a bush turkey is concerned with his memory

of reading and learning it from another book as he described *"I saw it from another book, it's actually a bush turkey, and it lives in the wild"*.

Unlike William, the Chinese child Momo chose a bird as the subject in depicting his understanding of the picturebook (Figure 6.12), as Momo described while he was drawing *"it's the parrot from the book, this is the most impressive one. But the bird is a wild bird in the picturebook, it's not a wild bird, I've seen it in my grandpa's home."*, and *"I've seen it at Grandpa's home. They raised it in the cage, they gave it water to drink, and worms, and seeds to eat. It's not a wild bird, this kind of birds all live in cages"*. Momo's narration, along with his drawing, demonstrates his background knowledge of the parrot, indicating that he believes the parrot is a domesticated bird because he has never seen one in his grandfather's house, which is different from the bird in the picturebook as it is a wild bird. On the right side of Momo's drawing (Figure 6.12), he illustrated another bird as the subject that he has never seen in the zoo in relating the picturebook to himself.

Colour

Both the Australian and Chinese children adopted non-ambient line drawing choices in illustrating their comprehension of the picturebook. William adopted the colour red to depict the little girl from the picturebook as the little girl wears a red coat throughout the story (Figure 6.11). Rather than any interpersonal role it plays, the red colour was used as an ideational role that represents the appearance of the little girl in the picturebook. And William used the blue colour in depicting a bush turkey in the wild, which is also a simple line drawing that creates no ambience at all.

No ambience was created in Momo's drawing (Figure 6.12) either as he illustrated a green parrot with red beak from the picturebook on the left and a red bird with green beak that he saw in the zoo on the right. The adoption of red and green colour in depicting the parrot works as an

ideational role to represent the appearance of the parrot from the picturebook.

Graduation

The subjects in William's drawing (Figure 6.11) take up a large amount of the available space, a graduation choice of an upscale [quantification: extent] has been encoded from his drawing, which encourages viewers to have a detailed observation and a positive reaction to the drawing as William stated his preferences from this picturebook "*I liked the book about the birds. There is (are) all different birds and some we haven't seen before.*"

Different from William's drawing, the subjects in Momo's drawing (Figure 6.12) take up a small amount of the available space, a downscaled [quantification: extent] graduation choice has been encoded from his drawing, and the bird on the right side of his drawing is comparatively larger than on the left side. As Momo described "*it's the parrot from the book ... But the bird is a wild bird in the picturebook, it's not a wild bird*", "*they raised it in the cage ... It's not a wild bird, this kind of birds all live in cages.*" Momo's understanding about the parrot is that it is a bird that lives in a limited space which may be small and takes up a smaller space than the other bird he drew on the right side, as he described "*what I am drawing is a bird with a red tail and a green head. It has wings, I've seen it in the zoo*", the bird on the right side has a larger space to fly and live. The graduation choice in Momo's drawing encourages viewers to understand Momo's background knowledge about the birds.

Values

The values that have been encoded from William's drawing (Figure 6.11) and narrations are self-direction-thought, universalism-nature, and universalism-tolerance in accordance with Schwartz's values model (2021). William's depiction of the birds in his drawing and his expression of his enjoyment of the picturebook and birds can be related to the value

of self-direction-thought. In addition, William's awareness of the birds that he has never seen before, demonstrates his interests in learning new things from nature, which is concerned with the value of universalism-nature as he described "*I liked the book about the birds. There is (are) all different birds and some we haven't seen before*". As William also presented his knowledge about the magpie, the value of universalism-tolerance has been encoded from his statement that he related the bird magpie to a football team named magpie in Brisbane, and he explained his mother chose the magpie team, whereas William, his father and his brother preferred another one. William understood and accepted the different choices between his mother and himself.

The values from Momo's drawing (Figure 6.12) and statements can be encoded to the value of self-direction-thought, and universalism-nature. Momo's description of the birds in his drawing and the picturebook, as well as his interest in the birds, are concerned with the value of self-direction-thought. Additionally, his opinion of whether catching birds or not is concerned with the value of universalism-nature, as he described "*I won't catch them, I only draw them. If they are wild birds, then I will not catch them. But the parrot in grandpa's home was originally in the cage, so it can be caught.*"

6.8 Analysis of children's understanding of 外婆家的马/ Wai Pó Jiā Dè Mǎ (Horses in Grandma's house)

6.8.1 Description of learning activity

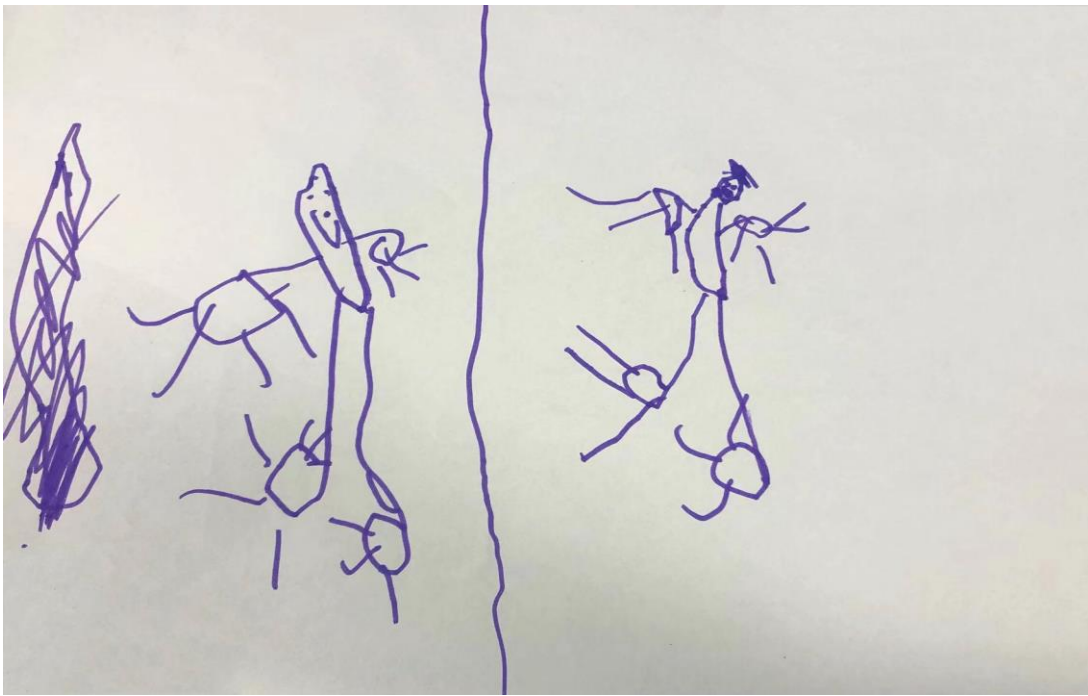
Table 6.7

Learning activity of 外婆家的马/ Wai Pó Jiā Dè Mǎ (Horses in Grandma's house)

Book name	外婆家的马/ Wai Pó Jiā Dè Mǎ (Horses in Grandma's house)
Topic	Grandma's love and care to the grandchild.
Values	Benevolence-caring, self-direction-action
Learning activity	<p>Before learning: the researcher presented the picturebook and read it to the children.</p> <p>While reading this picturebook, children shared their reflections of their own experiences and families.</p> <p>After reading: questions were asked after reading the book: What do you think of this book? Tell me about a time that you stayed with your grandparents, what did you do and do you like to stay with your grandma/grandpa? Which page do you like best, and why?</p> <p>After learning: the researcher gave blank paper and coloured pencils to the children and asked them to draw something they liked from the book and describe how that related to them.</p> <p>Questions were asked while children were drawing: What are you drawing? Could you please explain your drawing?</p>
Purpose	To explore children's understanding, attitudes and values on the character's behaviours.

6.8.2 Analysis of children's understanding

Figure 6.13



A picture drawn by Lily in an Australian kindergarten

Figure 6.14

A picture drawn by Yaya in a Chinese kindergarten

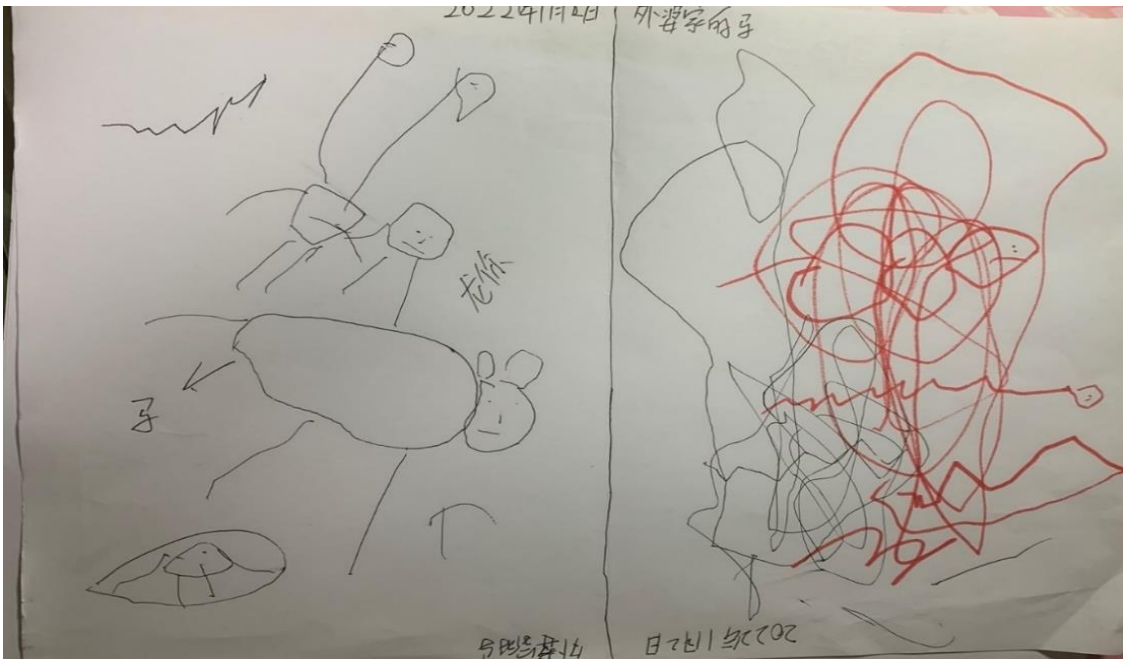


Figure 6.13 is a picture that was drawn by Lily in depicting her understanding of the picturebook and the things that she can relate to herself after reading.

While reading the picturebook, Lily presented her understanding in the following statements:

"The horse of the boy's imagination, they are not in our world. I have two grannies and two grandpas; my grandma's house is bigger than my house. My grandma is never mad at me when I make a mess. She gave me hugs and love. I do help cleaning up the room for them (grandparents). And I've got a pretend friend like the little boy. Her name is Malia, she's younger than me, and I helped her eat, and put her to bed."

After reading, Lily described while she was drawing:

"This is me at my grandma's house, and I help grandma clean up the room. This is the little boy, he's walking to the shop and helped grandma do some shopping."

Figure 6.14 was drawn by a Chinese child, 'Yaya'. He depicted his comprehension of the picturebook, and his imagination of playing with his friend and a horse.

Yaya's description while he was reading the picturebook:

"这个里面的马好多啊, 到处捣乱, 外婆关心小东西, 给他和他的马收拾屋子。我的外婆也会批评我, 但不会对我生气, 我做错了, 他就批评我, 但是不会对我生气。我最喜欢我外婆, 我外婆也喜欢喝茶, 因为和外婆在一起安全, 温馨。 This can be translated as "There are so many horses, they are causing troubles everywhere. Grandma cares about the little boy, and cleans up for him and his horses. My grandma criticises me too, but she never gets angry with me, when I do anything wrong, she

criticises me, but she never gets angry with me. I love my grandma, she like drinking tea as well, I always feel safe, warm and comfortable when I'm with her."

After reading the picturebook, Yaya described while he was drawing:

"这是我画的, 这边我画的是他们家的马。这个马在捣乱, 在他们家里捣乱。外婆在给他们收拾屋子。这边是小布朗和我, 我们俩在打着玩儿。小布朗和我和马在一起玩儿" This can be translated as *"This is my drawing; I'm drawing their horses. This horse is making a mess at grandma's home. Grandma is cleaning up for them. And here on this side, I'm drawing my best friend and I, we are playing, we are having a good time with the horse."*

Subject matter

Lily split her drawing into two parts, she depicted her understanding of the picturebook on the right side, and her own memory about herself on the left side. The subject matter of the right-side drawing (Figure 6.13) illustrates the little boy from the picturebook as he tries to help his grandma with shopping, as Lily described *"this is the little boy, he's walking to the shop and helped grandma do some shopping."* This depiction originates from the scene in which grandma went shopping on the back of the little boy's horse, demonstrating the little boy's concern for grandma. Lily's portrayal of the little boy who goes shopping for grandma presents her grasp of the character's behaviours and attitudes in the picturebook.

In relating the picturebook to herself, the subject matter of Lily's drawing (Figure 6.13) is about tidying up the room at grandma's house, as Lily described *"This is me at my grandma's house, and I help grandma clean up the room"*. Lily's description reflects her knowledge that the picturebook is about more than just playing with a horse, or simply

staying with grandma, it's more about the concern and love that exists between grandchild and grandparents.

The Chinese child Yaya illustrated his understanding of the picturebook by depicting horses making trouble in grandma's house on the right side of the drawing (Figure 6.14), while he drew himself and his best friend having fun with horses on the left side of the drawing. Rather than a depiction of his memory which occurred in actual life, Yaya's depicting about himself and his friend play with horses is from his imagination.

Colour

In Figure 6.13, the purple has been adopted in depicting Lily's drawing, which is a simple line portrayal without any ambience. Lily explained her choice of colour use as "*purple is one of my favourite colours*". Instead of an ideational role played by the colour in Lily's drawing, the significance of the colour purple lies in Lily's preferences for colours and her actions of helping and caring for her grandma, though no ambience has been created in the single-coloured line drawing.

The Chinese child Yaya created his drawing with the colour black in a white margin on the left side of his drawing (Figure 6.14). The non-ambient black and white sketch in Yaya's portrayal is about his imagination that never showed in the real life, and has no emotional effect. On the other side of Yaya's drawing, the colours red and black have been adopted in depicting the horses and mess in grandma's house from the picturebook. The line drawing does not create any ambience either.

Graduation

In Lily's drawing (Figure 6.13) an upscaled [quantification: mass/amount] of Lily herself, has been encoded as Lily and 'the cleaning' she depicted take up a larger space than the little boy she illustrated on the right side, which encourages viewers to react positively on her actions of helping grandma in tidying up.

The graduation choice in Yaya's drawing (Figure 6.14) has been encoded as upscaled [quantification: extent] as both of the two sides Yaya depicted take up a large amount of the available space. A crowd and mess which takes up the available space have been portrayed on the right side of the drawing, which encourages viewers to react negatively to the mess and crowd.

Values

Lily's drawing (Figure 6.1) and her telling, demonstrates her recognition of the value of benevolence-caring, and self-direction-action according to Schwartz's (2021) values theory. Lily can comprehend the little girl and her grandmother's love and concern for each other in the picturebook, as she related to her grandma as *"my grandma is never mad at me when I make a mess. She gave me hugs and love. I do help cleaning up the room for them (grandparents)." And the action of 'cleaning up' and the colour preference in her drawing are also concerned with the value of self-direction-action. In addition, she provided her understanding of the horses in the picturebook as being in the boy's imagination, and related her pretend friend named Malia instantly, demonstrating her comprehension competence and the value of benevolence-caring as she described "I've got a pretend friend like the little boy. Her name is Malia, she's younger than me, and I helped her eat, and put her to bed"*.

Yaya's drawing along with his descriptions present his understanding of the value of benevolence-dependability, benevolence-caring, hedonism, and self-direction-action.

Yaya's description of his grandmother provides the devotion from grandmother to Yaya, and the dependability from Yaya to grandmother, as he described *"my grandma criticises me too, but she never gets angry with me, when I do anything wrong, she criticises me, but she never gets angry with me. I love my grandma, she like drinking tea as well, I always feel safe, warm and comfortable when I'm with her"*, the concerned

values which Yaya stated are benevolence-caring and benevolence-dependability. Yaya’s portrayal of his imagination where he and his friend are playing with horses is concerned with the value of hedonism as it is about the pleasure of playing with friends. The concept of hedonism that has been adopted in this thesis is based on the definition of Schwartz’s (2021) values theory, which is neutral and does not make any negative judgement. Additionally, Yaya’s colour choices are dependent on his own colour preferences, which are concerned with the value of self-direction-action, as he determines his own actions by his own ideas.

6.9 Analysis of children’s understanding of 喀哒喀哒喀哒 (Kada Kada Kada)

6.9.1 Description of learning activity

Table 6.8

Learning activity of 喀哒喀哒喀哒 (Kada Kada Kada)

Book name	喀哒喀哒喀哒 (Kada Kada Kada)
Topic	Respecting the old and caring for the young.
Values	Benevolence-caring, self-direction-action, conformity-interpersonal

Book name	喀哒喀哒喀哒 (Kada Kada Kada)
Learning activity	<p>Before learning: the researcher presented the picturebook and read it to the children.</p> <p>While reading this picturebook, children shared their reflections of their own experiences and families.</p> <p>After reading: questions were asked after reading the book: What do you think of this book? Do you like the book? Which page do you like best, and why? Tell me if you like to stay with your grandma/grandpa? How did they help you and care for you? What did you do to help them?</p> <p>After learning: the researcher gave blank paper and coloured pencils to the children and asked them to draw something they liked from the book and describe how that related to them.</p> <p>Questions were asked while children were drawing: Could you please explain your drawing?</p>
Purpose	To explore children's understanding, attitudes and values on the character's behaviours.

This learning activity was designed to be finished within 35 minutes, Australian children who participated in this learning activity took approximately 25 minutes, and Chinese children took approximately 30 minutes to complete this picturebook's learning activity. All four Australian children and all four Chinese children finished this learning activity. An analysis of one Australian child and one Chinese child's understanding of the picturebook are presented below.

6.9.2 Analysis of children's understanding

Figure 6.15

A picture drawn by David in an Australian kindergarten



Figure 6.16

A picture drawn by Zizi in a Chinese kindergarten



Figure 6.15 is a drawing from an Australian child, 'David'. On the left side of the drawing, David illustrated lines to express his understanding about the picturebook. He explained while he was drawing:

"The sewing machine broke, it's actually the thread, the cotton thread, it's been stuck in the sewing machine, and her grandma was not angry. And this is me, I'm working, I'm working with my mum, and I'm cleaning. I help my grandparents by cleaning up."

And David recalled his grandma while he was reading:

"The is sewing machine, my grandma has it, it's bigger than that one (in the picturebook). We often go visit my grandparents; my grandparents like me."

Figure 6.16 is a drawing from a Chinese child, 'Zizi'. Zizi illustrated a sewing machine on the left side of his drawing, and on the other side, he illustrated his experience that his grandparents took him to a giant bridge to watch the big bridge and river. Zizi described while he was drawing:

"我想画一个卡塔卡塔缝纫机，这个是这个奶奶的，她给这个小女孩儿做衣服。这是那个脚踏板，发出卡塔卡塔的声音。

这是我画的我奶奶带我去看中原路大桥，那天是一个大晴天，我想拿一个黄色，画一个桥，桥下面是水，河里面有树，我用绿色来画这棵树。桥上面是奶奶带我坐车，他们开车带着我，去看这个大桥。那天终于不下雨了，是个大晴天，出太阳了。去了河堤公园，然后去中原路大桥，看了大水，大水都快要把桥给淹了。有警察在桥上叫人赶快离开。"

This can be translated as "I want to draw a sewing machine that makes the kada, kada, kada sound. And this is grandma's sewing machine; she is making clothes for the little girl. This is the foot pedal that makes the sound of kada kada kada. And I'm drawing my grandma when she took me to see the Zhong Yuan Lu Bridge. That day was a sunny day, I want to use the yellow one to draw a bridge, there is water under the bridge, and trees are in the water. I use green to illustrate the trees. Above the bridge, my grandma and I were on the car, my grandpa drove the car, they drove me to see the bridge. The rain finally stopped on that day, and it was sunny. We went to He Di Park and saw the Zhong Yuan Lu Bridge, then we saw the big water, which almost drained the bridge, and there were police on the bridge, checking people and asking them to leave".

Zizi provided his understanding of the picturebook while he was reading:

“阿嬷是闽南语里面奶奶或者姥姥的意思。这个是一个只衣服的故事，这是一个和奶奶姥姥的故事，不能伤害他们，我姥姥经常给我做饭，下雨姥姥还背着我。上一次我在中原路大桥，我想看大水，大水把树淹没了，奶奶还带我去看呢”

This can be translated as *"Ama means grandma, it's a Min Nan dialect, we say nainai, or laolao (to refer to grandma). This is a story about the clothes, it's also a story about grandma, we can't hurt grandma, my grandma often cooks for me, she put me on her back when it's rainy. Last time I wanted to see the river, my grandma took me to the Zhong Yuan Lu Bridge to see the water."*

Subject matter

On the left side of David's drawing (Figure 6.15), snagged threads were illustrated in depicting the little girl's behaviour that she was causing trouble with her grandma's sewing machine, but her grandma was not mad at her at all. The snagged threads derive from the story of the picturebook, which depicts grandma's caring and patience for the little girl and is concerned with the value of benevolence-caring. David's portrayal and statements demonstrate his awareness of the issue, and grandma's attitude, as well as the value of benevolence-caring.

On the right side of the drawing (Figure 6.15), David only depicted himself in the content of the drawing. However, David depicted his drawing as helping and working for his grandparents. David's telling denotes his comprehension of the behaviour at the end of the picturebook, that the characters of the little girl and her father try to help the grandma save the sewing machine by turning it into a table, showing their love and care for grandma. This is concerned with the value of benevolence-caring as depicted in the picturebook.

Zizi showed his understanding of the picturebook by depicting a sewing machine on the left side of his drawing (Figure 6.16). As a significant feature throughout the picturebook that functions as

'grandma's toy', it also conveys the character grandma's love for the little girl. Zizi understands grandma's behaviours in creating clothes for the little girl as he stated while he was drawing, "*I want to draw a sewing machine that makes the kada, kada, kada sound. And this is grandma's sewing machine; she is making clothes for the little girl*". On the right side of Zizi's drawing (Figure 6.15), he illustrated the sun, a car on a bridge, and a tree in the river, based on his memory of his grandparents driving him to view the river and Zhong Yuan Lu Bridge. Zizi's drawing demonstrates his knowledge of this picturebook that it is not merely a book that talks about a sewing machine or sewing fabric, but also about the joy of spending time with grandparents and the love of family members.

Colour

The choices of colour used in David's drawing (Figure 6.15) are simply yellow on the left and blue on the right, which create no ambience at all. David described his colour choice in depicting the thread as "*it was yellow in the book*", and that "*I'm in blue dino-shirt*" to depict himself.

On the left of Zizi's drawing (Figure 6.16), the colour black was adopted in depicting a sewing machine, as Zizi described "*the sewing machine is black, I've seen it, it's all black.*" The colour choices on the right side of his drawing are red, green and yellow in depicting the red sun, a green tree, a green car, the yellow river and a yellow bridge. Zizi's colour choices serve as an ideational role in representing the appearance of the things he depicted.

Graduation

The graduation choice of upscaled [quantification: extent] has been encoded as the subject of David himself in Figure 6.15 takes up a large amount available space. In addition, the graduation choice of upscaled [quantification: mass/amount] has been encoded as it is comparatively larger than the thread on the left side. The split drawing encourages

viewers to focus more attention on the subject of David himself and less on the snagged thread.

The sewing machine in Zizi's drawing (Figure 6.16) takes up a larger scale compared with the other elements of this drawing, which takes a graduation choice of upscaled [quantification: mass/amount], whereas the car, the bridge, the river, and the tree on the right side of his drawing, occupy a graduation choice of downscaled [quantification: mass/amount].

Value

David's drawing, along with his statements about his understanding of the picturebook, as well as his depiction of his mother and his grandparents, are concerned with the value of benevolence-caring and self-direction-action in accordance with Schwartz's (2021) value theory. As David stated while he was drawing, *"I'm working with my mum, and I'm cleaning. I help my grandparents by cleaning up"*, and *"we often go visit my grandparents; my grandparents like me."* He depicted helping and caring for his grandparents which is concerned with benevolence-caring. David's behaviour of cleaning up, and his own choices in colour use are concerned with the value of self-direction-action as he has the freedom to decide his own actions.

The value of self-direction-action, benevolence-caring, and conformity-interpersonal have been encoded from Zizi's drawing and telling. Zizi stated *"I want to use the yellow one to draw a bridge"*, which is concerned with the value of self-direction-action. And his statements about his grandma tells the value of benevolence-caring as he described *"my grandma often cooks for me, she put me on her back when it's rainy. Last time I wanted to see the river; my grandma took me to the Zhong Yuan Lu Bridge to see the water"*. Additionally, Zizi's statements also expressed his understanding of value of the conformity-interpersonal from the picturebook as described *"we can't hurt grandma"*.

6.10 Conclusion

In this chapter, the archive of children's drawings and their statements about the picturebooks while/after reading them have been analysed to investigate children's understanding of the picturebooks, as children's drawings are significant forms of meaning-making (Wright, 2010).

Eight children participated in the focus group discussions with their parents, teachers and their own consents forms, provided 64 drawings and statements while/after reading the picturebooks. Among the 64 drawings from the children in the Australian and Chinese kindergartens, 13 drawings were not able to be recognised as clear and close to the subject from the Australian children and seven drawings were not recognised as close to the subject of the learning activity from the Chinese children. Consequently, the data analysis was provided based on 44 children's drawings and their statements.

Children's expressions in describing their thoughts and ideas while reading picturebooks are crucially supportive as interpretations in investigating the meanings of children's drawings. Children's choices in the subject matter, the use of colour, graduation and their understandings of values in their drawings have been discussed. The findings of the above investigations are presented in the following discussion in Chapter 7.

CHAPTER 7: DISCUSSION ABOUT THE VALUES AND CHILDREN'S UNDERSTANDING OF PICTUREBOOKS

7.1 Introduction

The purpose of this chapter is to compare the values of Australian and Chinese picturebooks as represented in the language and images. In addition, the adoption of judgement realisations in providing evaluative meanings and attitudes will be discussed to comprehend how judgement resources have been used in interacting with the values to transmit evaluative attitudes to children.

Children's presentation of values from their drawings and statements will be concluded in this chapter.

7.2 Values and values' similarities and differences between Australian and Chinese picturebooks

7.2.1 Values of Australian and Chinese picturebooks

From the analysis in Chapter 5, the values that have been mentioned in the picturebooks are as follows:

Table 7.1
Values in the picturebooks

Picturebooks	Values
<i>Rodney Loses It!</i>	self-direction-thought self-direction-action stimulation
<i>Mr Huff</i>	self-direction-action self-direction-thought security-personal conformity-interpersonal conformity-rules
<i>Tricky's Bad Day</i>	benevolence-caring benevolence-dependability self-direction-thought self-direction-action power-dominance
<i>My Friend Fred</i>	self-direction-action universalism-tolerance
<i>团圆/ Tuán Yuán (Family reunion)</i>	benevolence-dependability benevolence-caring tradition
<i>我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (I saw a bird)</i>	self-direction-thought universalism-nature
<i>外婆家的马/ Wài Pó Jiā Dè Mǎ (Horses in Grandma's house)</i>	benevolence-caring self-direction-action
<i>喀哒喀哒喀哒 (Kada Kada Kada)</i>	benevolence-caring self-direction-action conformity-interpersonal

As mentioned in Chapter 3, the values theory explicated a values circle into four higher values motivations, these were openness to change, self-enhancement, self-transcendence, and conservation. Seeking values

of openness to change conflicts with a pursuing value of conservation, and pursuing values of self-transcendence conflicts with following self-enhancement values. This has been updated into a more detailed value circle that has three higher dimensions in relating among values (see Figure 3.15). Except for the relations between openness to change versus conservation, and self-enhancement versus self-transcendence, two dimensions have been developed as personal focus versus social focus, and growth versus self-protection values (as shown in Chapter 3). Schwartz (2011, 2016, 2017, 2021) mentioned competing values can be pursued by people in different actions through different settings.

The adjacent values of the higher motivations and dimensions provided by Schwartz (2011) are presented as follows:

- a) power and achievement (self-enhancement/ personal focus) — social superiority and esteem;
- b) achievement and hedonism (both openness to change and self-enhancement/ personal focus) — self-centred satisfaction;
- c) hedonism and stimulation (both openness to change and self-enhancement/ personal focus) — a desire for affectively pleasant arousal;
- d) stimulation and self-direction (openness to change/ personal focus) — intrinsic interest in novelty and mastery;
- e) self-direction and universalism (openness to change and self-transcendence/ personal focus and social focus/ growth-anxiety-free) — reliance upon one's own judgment and comfort with the diversity of existence;
- f) universalism and benevolence (self-transcendence/ social focus) — enhancement of others and transcendence of selfish interests;
- g) benevolence and tradition (self-transcendence and conservation/ social focus) — devotion to one's in-group;

- h) benevolence and conformity (self-transcendence and conservation) — normative behaviour that promotes close relationships;
- i) conformity and tradition (conservation/ social focus) — subordination of self in favour of socially imposed expectations;

Values from the picturebooks (Table 7.1) are distributed in different wedges of the Schwartz's values circle, have different motivations and distinct meanings in encouraging readers/viewers' attitudes and behaviours. For instance, self-direction-thought values, self-direction-action values and stimulation values in the picturebook *Rodney Loses It!* are in the same higher values column of 'openness to change', which share similar motivations of pursuing 'intrinsic interest in novelty and mastery' (Schwartz, 2011). In addition, these values lie in the dimension of personal focus, and the dimension of growth-anxiety-free rather than the social focus dimension or the self-protection dimension in the values circle (see in Chapter 3). Values in this picturebook present anxiety free motivations, which are self-expansive in promoting readers/viewers' behaviours.

In the picturebook *Mr Huff*, values of self-direction-action and self-direction-thought are in the higher values column of 'openness to change', which advocates readers/viewers' reliance on their own independent thought and behaviours. These values are growth values and anxiety free values in encouraging viewers/readers to further progress in their behaviours and competence. Security-personal values, conformity-interpersonal values, conformity-rules values from the picturebook are all in the higher values of 'conservation', which promote the self-protective attitudes and behaviours to readers/viewers in avoiding conflicts with other people (conformity-interpersonal) or principles (conformity-rules), as well as promoting the values of safety (security-personal) in the immediate environment of readers/viewers.

In the picturebook of *Tricky's Bad Day*, values of benevolence-caring and benevolence-dependability belong to the higher values of 'self-transcendence' that encourage devotion to family in promoting the family's relationships. And self-direction-thought values as well as self-direction-action values are in the motivation of 'openness to change' that promotes independent thought and behaviours of children, the mastery of and reliance on their own judgements. These values that lie in the higher values of 'openness to change' and values of 'self-transcendence' express anxiety free motivations that promote self-expansion and growth attitudes and behaviours of readers/viewers. Values of power-dominance in the picturebook, belong to the principle of 'self-enhancement' that emphasises superiority of the character father to the character Tricky in the picturebook, to encourage readers/viewers to respect their father and follow their father's requirements. This is an anxiety-based value in helping readers/viewers to cope with anxiety or disagreement with their father.

My Friend Fred presents the self-direction-action values which emphasise independent attitudes and behaviours, which lie in the higher values of 'openness to change'. Values of universalism-tolerance are in the higher value column of self-transcendence that promotes readers/viewers to pursue acceptance of others who are different from themselves. Both self-direction-action values and universalism-tolerance values express anxiety-free motivations in promoting self-expansive and growth behaviours and values to readers/viewers.

In the picturebook of 团圆/ *Tuán Yuán (Family reunion)*, values of benevolence-dependability and benevolence-caring lie in the higher values column of 'self-transcendence', which expresses anxiety-free motivations in advocating readers/viewers' self-expansive and growth attitudes and behaviours. Values of tradition in this picturebook present a higher value of 'conservation' that promotes maintaining the current social orders and habits of festivals.

Values in *我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (I saw a bird)* are self-direction-thought which belongs to the higher values column of 'openness to change', and presents anxiety-free motivations to encourage readers/viewers to have the self-expansive and growth values of independent thought. Values of universalism-nature in this picturebook, are in the higher values of 'self-transcendence' that are anxiety-free motivations to promote the self-expansion attitudes and behaviours of understanding, respecting and preserving the birds and biodiversity of the natural environment.

Values from the picturebook *外婆家的马/ Wai Pó Jiā Dè Mǎ (Horses in Grandma's house)* are benevolence-caring and self-direction-action. With anxiety free motivations and self-transcending attitudes, values of benevolence-caring in this picturebook promote the devotion of love and care to family members, such as between grandmother and grandson. Values of self-direction-action in this picturebook belong to the higher values of 'openness to change' that are anxiety-free values that suggest to readers/viewers to have independent thought in determining their own actions.

The picturebook *喀哒喀哒喀哒 (Kada Kada Kada)* conveys the values of benevolence-caring, self-direction-action and conformity-interpersonal values. Benevolence-caring is in the column of 'self-transcendence', and self-direction-action values belong to the column of 'openness to change'. Both of these are growth-anxiety-free values that promote the attitudes and behaviours of devotion and love and caring to both old people and children.

The above values, meanings and the encoded motivations are concluded in the following table:

Table 7.2
Summary of the values in the picturebooks

Picture-books	Values	Higher values/ motivation of the values circle	Anxiety- based/ anxiety-free	Personal/social focus
<i>Rodney Loses It!</i>	self-direction- action, self-direction- thought, stimulation	openness to change	growth- anxiety-free	personal focus
<i>Mr Huff</i>	self-direction- action, self-direction- thought, security- personal, conformity- interpersonal, conformity-rules	openness to change, conservation	growth- anxiety-free, self- protection- anxiety- avoidance	personal focus, social focus
<i>Tricky's Bad Day</i>	self-direction- action, self-direction- thought, benevolence- caring, benevolence- dependability, power- dominance	openness to change, self- transcendence, self- enhancement	growth- anxiety-free, self- protection- anxiety- avoidance	personal focus, social focus
<i>My Friend Fred</i>	self-direction- action, universalism- tolerance	openness to change, self- transcendence	growth- anxiety-free	personal focus, social focus

Picture-books	Values	Higher values/ motivation of the values circle	Anxiety- based/ anxiety-free	Personal/social focus
团圆/ Tuán Yuán (Family reunion)	benevolence- dependability, benevolence- caring, tradition	self- transcendence, conservation	growth- anxiety-free, self- protection- anxiety- avoidance	social focus
我看见一只 鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (I saw a bird)	self-direction- thought, universalism- nature	openness to change, self- transcendence	growth- anxiety-free	personal focus, social focus
外婆家的马/ Wai Pó Jiā Dè Mǎ (Horses in Grandma's house)	benevolence- caring, self-direction- action	openness to change, self- transcendence	growth- anxiety-free	personal focus, social focus
喀哒喀哒喀 哒 (Kada Kada Kada)	benevolence- caring, self-direction- action, conformity- interpersonal	openness to change, conservation, self- transcendence,	growth- anxiety-free, self- protection- anxiety- avoidance	personal focus, social focus

7.2.2 Similarities and differences of values

As shown in Table 7.2, all of the Australian children's picturebooks and Chinese children's picturebooks in this research program presented self-expansive values of anxiety-free motivations, which are consistent with values of creativity and thoughtfulness from the Australian Curriculum (Department of Education, Employment and Workplace

Relations, 2011), and consistent with Macintyre's (2011) study which investigated the values of seeking personal spaces and happiness from the picturebooks.

According to Table 7.2, the most frequently promoted value in Australian children's picturebooks is self-direction-action, followed by self-direction-thought. Apart from those, the values of benevolence-caring, benevolence-dependability, universalism-tolerance, security-personal, conformity-interpersonal, conformity-rules, stimulation, and power-dominance have all been promoted in the Australian children's picturebooks. This matches the Australian National Framework of Values Education (Commonwealth Department of Education, Science & Training, 2005), which denoted the values of care and compassion (benevolence-caring, benevolence-dependability), doing your best (achievement), a fair go (security-societal, conformity-rules, universalism-concern), freedom (self-direction-thought, self-direction-action), honesty and trustworthiness (conformity-interpersonal, conformity-rules), integrity (conformity-interpersonal, conformity-rules), respect (universalism-concern), responsibility (benevolence-caring, benevolence-dependability) understanding, tolerance and inclusion (universalism-concern, universalism-tolerance).

Compared with these Australian values, the most promoted value in Chinese children's picturebooks is benevolence-caring. In addition, the values of benevolence-dependability, tradition, socialism, self-direction-thought, self-direction-action, universalism-nature, and conformity-interpersonal have been encoded through the Chinese children's picturebooks. Since it was discussed in Chapter 2 that the value of harmony of Confucianism can be understood as the value of benevolence-caring, benevolence-dependability, universalism, and conformity in accordance with Schwartz's (2021) value model, the finding of the most promoted value in Chinese children's picturebooks is consistent with the harmony of Confucianism in Chinese culture (Xu, 2009; Zhang, 2013; Yan, 2018; Zhang & Kulich, 2022).

Apart from the similarities in Australian and Chinese picturebooks, differences also existed between them. Values of 'openness to change' have been promoted in every Australian picturebook, while in each Chinese picturebook, values of 'openness to change' have been encouraged, the most frequently presented values are 'self-transcendence' which has been actively encouraged in every Chinese picturebook. This is consistent with the study from Mo and Shen (1995) that the value of multiculturalism was found in a high percentage of Chinese picturebooks, as multiculturalism can be classified into the value of universalism-concern and universalism-tolerance, based on Schwartz's (2011) value modal, and it can be encoded into the higher value of self-transcendence. Findings of the values of Australian picturebooks are inconsistent with a study investigating the value of white racial supremacy (Flanagan, 2013), as this value has not been found in any of the children's picturebooks in this research program.

Another difference between Australian and Chinese picturebooks is that all Australian picturebooks in this research program promoted values of regulating viewers/readers' personal interests and characteristics from a personal focus, which is consistent with values of individualism (personal focus) from the Australian Curriculum (Department of Education, Employment and Workplace Relations, 2011). As the discussion of the personal/social dimension of values has been presented in Chapter 3, the values of the children's picturebooks can be classified into two dimensions: the social focus dimension, and the personal focus dimension. According to the above analysis in this chapter, Australian picturebooks are more likely to promote the values from personal focus. Contrastingly, all Chinese picturebooks in this research encouraged values of regulating viewers/readers' relating socially to others and influencing others from a social focus.

The similarity and differences denote that Australian picturebooks encourage values of 'openness to change' with a personal focus more frequently than Chinese picturebooks, while Chinese picturebooks

promote values of 'self-transcendence' in social focus more frequently than Australian picturebooks.

The differences between the encouraged values from a personal focus and a social focus in Chinese and Australian picturebooks may be concerned with the individualism of Australian values, and the collectivism of Chinese values (Abdullah, 2005; Dyrenfurth, 2007; Parkes, Bochner, & Schneider, 2001). Though many Chinese values studies in recent years stated that individualism has taken the place of collectivism in China (Jiaxue, 2009; C. Lin, 2010; Steele & Lynch, 2013), findings from the above table shows the differences in that the Chinese picturebooks encourage children to take group priorities, while the Australian picturebooks encourage children to consider the rights and concerns from an individual perspective instead of taking a group priority.

In addition, the differences between the encouraged values of 'openness to change' and 'self-transcendence' in Australian and Chinese picturebooks may manifest the results from previous studies that the predominant Chinese values are Confucianism (Deng, 2011; S. Hu, 2007; Keller & Kronstedt, 2005; J. Li, 2009; J. Wang, 2013), as Confucianism promotes family, social, and natural harmony, as well as encouraging the righteous behaviours of obeying rules, laws and morality (Littlejohn, 2010; Sun, 2013; Yao & Yao, 2000). The Australian picturebooks' value of 'openness to change' which includes the values of self-direction-action, self-direction-thought, stimulation, and hedonism, agree with the previous study results of Haslam (2017). As has been reviewed in Chapter 2, Haslam (2017) adopted Schwartz's value theory in investigating Australian values. He found that the most distinctive Australian value is affective autonomy. This study shows the same finding as Haslam (2017) that Australians value the positive affective experiences, for instance, self-satisfaction, enjoying life, novelty, and self-exploring. However, there is one significant difference between this and Haslam's (2017) study, which is that this study only focuses on the values in children's picturebooks.

7.3 Children's understanding of values in reading the picturebooks

7.3.1 Children's understanding of values from their drawings and telling

Based on the previous analysis of children's understanding of the picturebooks in Chapter 6, the values (Table 7.3) from children's drawings and statements, as well as the higher values (Table 7.4, Table 7.5) of children's understanding of the picturebooks are listed in the following tables:

Table 7.3
Values of children's understanding

Picturebooks	Values from the picturebooks	Australian children's values	Chinese children's values
<i>Rodney Loses It!</i>	self-direction- thought, self-direction— action, stimulation	self-direction- thought, self-direction- action, stimulation	self-direction- thought, self-direction- action, hedonism
<i>Mr Huff</i>	self-direction- action, self-direction- thought, security-personal, conformity- interpersonal, conformity rules	self-direction- action, self-direction- thought, conformity-rules, universalism- tolerance	self-direction- action, security-personal, benevolence- dependability
<i>Tricky's Bad Day</i>	self-direction- thought, self-direction- action, benevolence- caring, benevolence- dependability, power-dominance	self-direction- action, benevolence- caring, benevolence- dependability, hedonism	self-direction- thought, self-direction- action, benevolence- caring, hedonism
<i>My Friend Fred</i>	self-direction- action, universalism- tolerance	self-direction- thought, benevolence- caring	self-direction- thought, universalism- tolerance, benevolence- caring

Picturebooks	Values from the picturebooks	Australian children's values	Chinese children's values
<i>团圆/ Tuán Yuán</i> (Family reunion)	tradition, benevolence-caring, benevolence-dependability,	tradition, benevolence-caring, self-direction-thought,	tradition, benevolence-dependability, self-direction-thought,
<i>我看见一只鸟 / Wǒ Kàn Jiàn Yì Zhī Niǎo</i> (I saw a bird)	self-direction-thought, universalism-nature	self-direction-thought, universalism-nature, universalism-tolerance	self-direction-thought, universalism-nature
<i>外婆家的马/ Wài Pó Jiā Dè Mǎ</i> (Horses in Grandma's house)	benevolence-caring, self-direction-action	benevolence-caring, self-direction-action	benevolence-caring, self-direction-action hedonism, benevolence-dependability
<i>喀哒喀哒喀哒 (Kada Kada Kada)</i>	benevolence-caring, self-direction-action, conformity-interpersonal	benevolence-caring, self-direction-action	benevolence-caring, self-direction-action, conformity-interpersonal

As can be seen from Table 7.3, children's values are not always consistent with the values from the picturebooks. Differences have been found between the Australian and Chinese children in understanding the values from the picturebooks (Table 7.3), regarding the basic values relations of the 19 values (Schwartz, 2021).

A few values in the picturebooks were dismissed by the children, as seen in the children's statements and drawings. For instance, in the picturebook of *Rodney Loses It!*, the Chinese children did not present any

understanding of the value of stimulation. Similarly, in the picturebook of *Mr Huff*, both the Australian and the Chinese children did not talk or draw anything about the value of conformity-interpersonal, while the Australian children did not present any understanding of the value of security-personal, and the Chinese children did not show any understanding of the value of self-direction-thought. However, a significant finding has been investigated from the Australian participant's values that the universalism-tolerance was encoded as a deficient value of a participant while/after reading.

While reading the picturebook of *Tricky's Bad Day*, neither the Australian nor the Chinese children have discussed or presented the value of power-dominance in their statements or drawings. However, according to the children's drawings and telling, both the Australian children and the Chinese children presented the value of hedonism, which had not been discussed in the picturebook. In the similar way, not all children expressed the same values as the picturebooks while/after reading the Chinese picturebooks. The Australian children did not present their understanding on the value of benevolence-dependability from the picturebook *团圆/ Tuán Yuán (Family reunion)*, and the Chinese children did not present their comprehension of the value of benevolence-caring from the picturebook. However, both the Australian children and the Chinese children presented the value of self-direction-thought while/after reading this Chinese picturebook. Another example is that the Australian children dismissed the value of conformity-interpersonal from the picturebook *喀哒喀哒喀哒 (Kada Kada Kada)* in their drawings and telling.

Children's understanding of the picturebook values can differ significantly from the picturebook values themselves. Taking *My Friend Fred* as an example, this picturebook shows the values of self-direction-action, and universalism-tolerance. The Australian children, on the other hand, demonstrated their understanding of the value of self-direction-thought and the value of benevolence-caring rather than the values from the picturebook. The Chinese children also presented similar values to the

Australian children, as the values of self-direction-thought and benevolence-caring have been investigated from the children's telling and drawings. Only the value of universalism-tolerance that had been discussed in the picturebook was found in the Chinese children's telling and drawing.

Though children may have different understanding of the values from picturebooks, they can also demonstrate the same values as the picturebooks. For instance, both the Australian and the Chinese children presented their understanding of the value of self-direction-thought and the value of universalism-nature while/after reading the picturebook *我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (I saw a bird)*. As well as the values from the picturebook, the Australian children also presented the value of universalism-tolerance in their drawings and telling. The children showed all the values from the picturebook while/after reading *外婆家的马/ Wài Pó Jiā Dè Mǎ (Horses in Grandma's house)*. The value of benevolence-caring, and the value of self-direction-action from the picturebook have been discussed in children's telling while/after reading. Moreover, the Chinese children also presented the value of hedonism, and the value of benevolence-dependability, which have not been discussed in this picturebook.

Based on the Australian children's understanding of values, the most frequently presented value is self-direction-action, followed by self-direction-thought, benevolence-caring, and benevolence-dependability. The value of stimulation, hedonism, universalism-nature, and universalism-tolerance have been mentioned as well. This does not match with the value report from UWA (2018) which denotes the most important value to Australians was benevolence, followed by security, universalism, self-direction, and so on. However, the UWA's value study was investigated among the adults' understanding of values, which differs from this research program's participants.

7.3.2 The similarities and differences of children's understanding in relation to values

The higher values and motivations of the presented values while/after reading the picturebooks from children have been displayed in Tables 7.4 and 7.5, based on Schwartz's (2021) value model. As showed in Table 7.4, the Australian children presented self-expansive values with growth-anxiety-free motivations. The higher value of 'openness to change', and the children's understanding of regulating personal interests and characteristics from a personal focus, have been encoded in all the Australian children's presenting values while/after reading the picturebooks. The self-protection-anxiety-avoidance values of self-transcendence, and the value of conservation which concerned a social focus have also been encoded, based on the Australian children's understanding of picturebooks. Similar higher values have been encoded from the Chinese children's understanding of the values of the picturebooks. The Chinese children presented the growth-anxiety-free values of 'openness to change' while/after reading all the picturebooks, which were concerned with personal interests and characteristics. Meanwhile, the higher values of self-transcendence, and conservation have also been encoded from the Chinese children's understanding, which is the same as the Australian children's values. In this case, there is no significant difference between the Australian children and the Chinese children's understanding of picturebooks.

Table 7.4

Higher values and motivations of Australian children's values

Picture-books	Australian children's values	Higher values/ motivation of the values circle	Anxiety- based/ anxiety- free	Personal/social focus
<i>Rodney Loses It!</i>	self-direction- thought, self-direction- action, stimulation	openness to change	growth- anxiety- free	personal focus
<i>Mr Huff</i>	self-direction- action, self-direction- thought, conformity-rules, –universalism- tolerance	openness to change, conservation	growth- anxiety- free, self- protection- anxiety- avoidance	personal focus, social focus
<i>Tricky's Bad Day</i>	self-direction- action, benevolence- caring, benevolence- dependability, hedonism	openness to change, self- transcendence	growth- anxiety- free,	personal focus, social focus
<i>My Friend Fred</i>	self-direction- thought, benevolence- caring	openness to change, self- transcendence	growth- anxiety- free	personal focus, social focus

Picture-books	Australian children's values	Higher values/ motivation of the values circle	Anxiety-based/ anxiety-free	Personal/social focus
团圆/ Tuán Yuán <i>(Family reunion)</i>	self-direction- thought, benevolence- caring, tradition	openness to change, self- transcendence, conservation	growth- anxiety- free, self- protection- anxiety- avoidance	personal focus, social focus
我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo <i>(I saw a bird)</i>	self-direction- thought, universalism- nature, universalism- tolerance	openness to change, self- transcendence	growth- anxiety- free	personal focus, social focus
外婆家的马/ Wài Pó Jiā Dè Mǎ <i>(Horses in Grandma's house)</i>	benevolence- caring, self- direction-action	openness to change, self- transcendence	growth- anxiety- free	personal focus, social focus
喀哒喀哒喀哒 <i>(Kada Kada Kada)</i>	benevolence- caring, self-direction- action	openness to change, self- transcendence	growth- anxiety- free	personal focus, social focus

Table 7.5
Higher values and motivations of Chinese children's values

Picture-books	Chinese children's values	Higher values/ motivation of the values circle	Anxiety-based/ anxiety-free	Personal/social focus
<i>Rodney Loses It!</i>	self-direction-thought, self-direction-action, hedonism	openness to change	growth-anxiety-free	personal focus
<i>Mr Huff</i>	self-direction-action, security-personal, benevolence-dependability	openness to change, self-transcendence, conservation	growth-anxiety-free, self-protection-anxiety-avoidance	personal focus, social focus
<i>Tricky's Bad Day</i>	self-direction-thought, self-direction-action, benevolence-caring, hedonism	openness to change, self-transcendence	growth-anxiety-free,	personal focus, social focus
<i>My Friend Fred</i>	self-direction-thought, universalism-tolerance, benevolence-caring	openness to change, self-transcendence	growth-anxiety-free	personal focus, social focus

Picture-books	Chinese children's values	Higher values/ motivation of the values circle	Anxiety-based/ anxiety-free	Personal/social focus
<i>团圆/ Tuán Yuán (Family reunion)</i>	self-direction-thought, benevolence-dependability, tradition	openness to change, self-transcendence, conservation	growth-anxiety-free, self-protection-anxiety-avoidance	personal focus, social focus
<i>我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (I saw a bird)</i>	self-direction-thought, universalism-nature	openness to change, self-transcendence	growth-anxiety-free	personal focus, social focus
<i>外婆家的马/ Wài Pó Jiā Dè Mǎ (Horses in Grandma's house)</i>	benevolence-dependability, benevolence-caring, hedonism, self-direction-action	openness to change, self-transcendence	growth-anxiety-free	personal focus, social focus
<i>喀哒喀哒喀哒 (Kada Kada Kada)</i>	self-direction-action, benevolence-caring, conformity-interpersonal	openness to change, self-transcendence, conservation	growth-anxiety-free, self-protection-anxiety-avoidance	personal focus, social focus

The findings of the Australian children and the Chinese children's understanding of values show consistency with the values of the Australian picturebooks, as children understood the values of 'openness to change' with growth-anxiety-free motivations of personal focus, which

match with the predominant values from Australian picturebooks. However, the Australian and Chinese children's understanding of values are inconsistent with the predominant values of the Chinese picturebooks, as the predominant value of Chinese picturebooks is the value of self-transcendence in social focus.

As has been discussed in the findings of the encouraged values in Australian and Chinese picturebooks, according to Schwartz's refined value theory (2021), the value of self-transcendence as a social focus in the Chinese picturebooks encourages children to have group priorities instead of just considering the children's own priorities. In addition, the Chinese picturebooks encourage children to act with the righteous behaviours of obeying rules, laws and morality, keeping family, social, and natural harmony. The values in the Chinese picturebooks ask children to do the things that are mostly from a social focus but not from the children themselves. This may be concerned with the inconsistency between the children's understanding and the Chinese picturebooks as children are hard to understand and to accept values that are not considering their own priorities. While the Australian picturebooks encourage children to think and care about their own pleasure, rights, novelty. Comparing with the encouraged values in Chinese picturebooks, the values in Australian picturebooks are much easier to be understood and accepted by children, as the values are more self-concerning.

CHAPTER 8: CONCLUSION

8.1 Introduction to the conclusion

This research program was designed to investigate the Australian and Chinese children's picturebooks' values, the similarities and differences of values in the Australian and Chinese picturebooks, as well as children's understanding of the values in the picturebooks.

Apart from the investigation of the values in children's picturebooks, this research has also explored the children's understanding of the Australian and Chinese children's picturebooks, by investigating children's drawings and tellings that were collected in an Australian kindergarten and a Chinese kindergarten.

The findings of this research reveal different values education in Australian and Chinese early childhood education. There are similarities of the values in Australian and Chinese children's picturebooks, such as the values of benevolence-caring, benevolence-dependability, self-direction-thought, self-direction-action, and conformity-interpersonal, which have been discussed in both Australian and Chinese children's picturebooks. Differences between the values of Australian and Chinese children's picturebooks, as well as children's inconsistency with the predominant values in Chinese children's picturebooks, show the gap between children's acceptance and the values in Chinese children's picturebooks. This gap invites further research and discussion about what children can best understand from what they read, and what values can be easy to be understood and accepted by children. What kind of values in early childhood education can help children to not only develop their moral thinking, but also have positive development? As the aims of values education is not universal (Connell, 1975; Haydon, 2013; Matthews, 2021; White, 2006), these questions invite further thinking about what the aims of values education for children are.

8.2 A brief review of the answers to the research questions

According to the values that are presented in Table 7.1, the picturebooks provided the values of self-direction-thought, self-direction-action, benevolence-caring, benevolence-dependability, universalism-nature, universalism-tolerance, conformity-interpersonal, conformity-rules, tradition, security-personal, power-dominance, and stimulation based on Schwartz's (2021) refined value theory. Except for the values of hedonism, achievement, power-resources, face, security-social, and universalism-concern, all the other values in Schwartz's (2021) values theory have been encoded from the picturebooks.

Concerning the similarities and differences of values in picturebooks, one of the significant findings which emerges from this study is that the core value of the Australian children's picturebooks is self-direction-action, which is concerned with the higher value of 'openness to change' with growth-anxiety-free motivations in a personal focus, at the same time, the core value of the Chinese children's picturebooks is benevolence-caring, which is concerned with the higher value of 'self-transcendence' with growth-anxiety-free motivations in social focus.

Concerning the basic 19 values from Schwartz's (2021) values theory, the children's understanding of values were not all consistent with values from picturebooks while/after reading the picturebooks. While investigating the children's understanding of values from motivation according to the values theory, the field study provided another significant finding that both Australian and Chinese children have consistent values understanding, with the predominant values of 'openness to change' in the dimension of personal-focus, and growth-anxiety-free in Australian picturebooks. However, both Australian and Chinese children show inconsistency with the encouraged predominant

values of self-transcendence in the dimension of social focus and growth-anxiety-free in Chinese picturebooks.

Another significant finding is that Australian children in the field study presented a lack of universalism-tolerance when discussing the characters in the picturebook '*Mr. Huff*', this highlights the need to consider another dimension in the current values theory, specifically in the dimension of positive and negative values.

8.3 Implications

This has been the first study that has examined the values from Australian and Chinese children's picturebooks, as well as children's understanding of the values from the picturebooks, through both language and image analysis.

Findings of this study have implications in various areas for educators, researchers, policy makers, parents, and care givers.

For illustrators/writers of children's picturebooks

Specifically, for Australian authors/illustrators of children's picturebooks, an awareness of the value of universalism-concern and universalism-nature which asks children to commit to equality, justice, and protection for all people, as well as the preservation of nature, should be introduced to children, as these two values have not been found in any of the Australian children's picturebooks in this research. Though the values of benevolence-caring, benevolence-dependability, universalism-tolerance under the dimension of 'self-transcendence' values, have been discussed in the Australian children's picturebooks that stress the concern for welfare and interests for others, the values of children's books should be more inclusive concerning all people and the protection of nature.

What's more, the value of tradition, and the value of security-societal have not been found under the value dimension of 'conservation' in Australian children's picturebooks. Introducing the value of tradition to Australian children is of great significance in helping children to know and

understand, respect, and preserve traditional cultures, family or religious traditions, specifically the traditional indigenous culture in Australia. In addition, the value of security-societal should be introduced to children as this is helpful in developing children's ideas about a society of harmony, safety, and stability.

For Chinese illustrators/writers of children's picturebooks, the values of universalism-concern and universalism-tolerance under the dimension of 'self-transcendence' values concerning welfare and interests of others, should be introduced to children, as these two values have not been found in any of the Chinese children's picturebooks. These two values aid children in knowing, understanding, and accepting those who are different to them, as well as protecting all people and justice and equality.

Values such as humility, hedonism, power-resources, and 'face' have not been found in any of the Chinese or Australian children's picturebooks. However, writers/illustrators can introduce these values to children in learning, avoiding or overcoming any threatening resources and relationships. To sum up, children's picturebooks should be more inclusive in introducing different values and cultures.

For teachers/ caregivers/parents of children

While reading children's picturebooks, teachers, caregivers or parents should firstly choose high quality or awarded books for children to avoid content or values that are not suitable for children to read. Besides, the reinforcing personal values from teachers, caregivers, or parents may be introduced to children while there are inappropriate behaviours or attitudes described in children's picturebooks. An examination of the children's picturebooks is essential prior to reading to children.

For researchers in appraisal

This study has used Appraisal Theory (Martin & White, 2005) to investigate and analyse language in children's picturebooks. The judgement resources have been encoded in children's picturebooks to

investigate the attitudes and behaviours from the characters, so that the values from the picturebooks can be explored. However, judgement resources should not be the only method of analysing picturebooks, affect resources and appreciation resources of attitude in appraisal can also be employed in studying the language of children's picturebooks to investigate the characters' feelings, emotions, as well as evaluating natural phenomenon.

For researchers in visual grammar

This study adopted visual grammar (Painter et al., 2013), collaborated with values theory (Schwartz, 2021), to investigate the characters' emotions and values from the children's picturebooks through ambience, pathos and affect, graduation and focalisation. However, visual grammar is not sufficient to analyse children's drawing. As the children's drawings are mostly monocoloured and non-ambient, the ambience, emotional atmosphere of the visual grammar in encoding children's drawing is usually flat or non-ambient. Besides, children's drawings are mostly in a choice of frontal gaze with direct eye contact in a minimalist style, which children choose since their age and their drawing skills are too small in presenting their understanding through drawing. To better understand children's drawings, the subject matter of their drawings has been discussed to understand children's idea and values. Thus, the subject matter is necessary to develop the visual grammar of children's drawings. More resources may be developed in the visual grammar of children's drawings.

For researchers in Positive Discourse Analysis

Researchers using Positive Discourse Analysis may appreciate more studies in children's literature and values education. As children's literature plays a vital role as an educational tool in transmitting basic information such as conceptions, rules and values of the society to children (Bradford, Mallan, Stephens, & McCallum, 2008). According to the findings of this research, positive values have been transferred from picturebooks to children, which may influence children's understanding of certain kind of behaviours, and different cultures. The study of Positive Discourse Analysis in children's literature can be meaningful as it provides more insights in developing Early Childhood Education. For researchers in values study

Researchers who study values may assess the refined value theory (Schwartz, 2021) in more contexts. While studying the Australian children's understanding of universalism-tolerance while/after reading the picturebook *Mr Huff*, the inadequacy of the value of universalism-tolerance (Figure 7.3) has been noted by the symbol of "-". However, Schwartz's value studies (2006, 2011, 2012, 2017, 2021) discussed the contrasting values, and almost every value in different cultures, but not denoted by the negative values that people have, for example, people may present discriminatory languages and value which is opposite to the value of universalism.

So, there may be essential in denoting the positive or negative affect of a certain value while presenting the values of participants. The certain value may be noted as "+ value", or "- value" to manifest if the participant presents an inadequacy of a certain value or not.

Also, the bias of countries' values should be removed, and more values studies can be conducted in different contexts to testify the predominant values of a country. For instance, studies (Chen, 2001, 2007; Wang & Liu, 2010; Kulich & Zhang, 2012) show that the

predominant Chinese values are *mianzi* (the value of 'face' in Schwartz's value theory), and *guanxi* (connection with the people who have political resources or people who are wealthy), however, the results can differ with participants of different ages.

8.3 Limitations

This study has some limitations. First of all, the on-site field study included only two sites and a limited numbers of participants. Due to the COVID-19 pandemic at the beginning of this study, most of kindergartens were closed to visitors, only limited kindergartens were open to visitors hence only eight children being involved in the focus group discussion. Meanwhile, only eight children's picturebooks have been studied which may not be compulsory in topics or values of children's picturebooks, due to the limited books nominated in Chinese children picturebooks authoritative awards. Thus, further studies could provide further potential through diverse topics of children's picturebooks but not through awards. Also, further studies could be developed through the investigation of more children's picturebooks and also with more participants.

8.4 Suggestions for future study

The focus of this study is on the values of Australian and Chinese children's picturebooks, which contributes to curriculum development and to remove the bias in understanding cultures and values from different backgrounds. Moreover, it also presents the inadequate values of children's picturebooks in concerning the welfare of others, and nature.

This research promotes the development of values education in Australian curriculum. As reviewed in Chapter 2, Australian government funded projects in values education and developed specifically for the Values Education program, this study contributes to the development of Australian curriculum in values education. Since this study has been

investigated through the discussion of Australian picturebooks and Chinese picturebooks, children in Australia and China have participated in this program. Therefore, this research contributes to the values education in intercultural and global contexts, the inclusiveness, and the intercultural understanding which may help to remove bias and racism.

The content and values of the picturebooks in this research included topics of family love, friendships, tolerance of differences, respect of nature, respecting the old and caring the kid, composure, and self-care. Based on the topics and the values of the picturebooks, this research could provide children values in the welfare of others and nature.

Future studies of children's picturebooks may develop more of the other appraisal resources in language analysis, and the visual grammar of children's drawings.

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APPENDIX A

Questionnaires of participants

Picturebooks	Questions
<i>Tricky's Bad Day</i>	Have you ever had a bad day? What happened? Do you think it's important to have sisters/brothers, and why? Do you think it's important to take care of our family? Why? Do you think its important to play outdoors? Why?
<i>My Friend Fred</i>	Do you think it's important to have a good friend? Why? Do you have any friends that are different/similar with you? Do you like the differences/similarities? Why?
<i>Rodney Loses It!</i>	Do you think it's important to be cautious and careful? Do you think it's important to keep calm? Why?
<i>Mr Huff</i>	Do you think it's important to be on time? Why? Do you think it's important to make yourself feel happy? Why? Do you think it's important to be brave? Why?
<i>团圆/ Tuán Yuán (Family reunion)</i>	What's your favourite holiday? What do you do on that day? What do you eat on that day?
<i>我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (I saw a bird)</i>	Do you think it's important to learn and protect birds? Do you think it's important to learn and protect the nature?
<i>外婆家的马/ Wai Pó Jiā Dè Mǎ (Horses in Grandma's house)</i>	Do you like to live and play with your grandparents? Will your grandparents

Picturebooks	Questions
	angry with you when you make mess at their home? Why do you think she/he they are not angry?
喀哒喀哒喀哒 (<i>Kada Kada Kada</i>)	Do you think it's important to help your grandparents? How do you take care of your grandparents?

APPENDIX B

Children's picturebooks list

<i>Tricky's Bad Day</i>	Author: Alison Lester Illustrator: Alison Lester
<i>My Friend Fred</i>	Author: Frances Watts Illustrator: A. Yi
<i>Rodney Loses It!</i>	Author: Michael Gerard Bauer Illustrator: Chrissie Krebs
<i>Mr Huff</i>	Author: Anna Walker Illustrator: Anna Walker
<i>团圆/ Tuán Yuán (Family reunion)</i>	Author: Yu, Liqiong Illustrator: Zhu, Chengliang
<i>我看见一只鸟/ Wǒ Kàn Jiàn Yì Zhī Niǎo (I saw a bird)</i>	Author/Illustrator: Liu, Bole
<i>外婆家的马/ Wài Pó Jiā Dè Mǎ (Horses in Grandma's house)</i>	Author: Xie, Hua Illustrator: Huang, Li
<i>喀哒喀哒喀哒 (Kada Kada Kada)</i>	Author/Illustrator: Lin, Xiaobei

APPENDIX C



University of Southern Queensland

南昆士兰大学

Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values

Project Details

Title of Project:
项目名称

Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values

Human Research Ethics
Approval Number:
科研道德委员会批准号:

Research Team Contact Details 联系方式

主要研究员信息

Principal Investigator Details

Zirui Liu, a PhD student in the School of Education in USQ



其他研究员信息

Other Investigator Details

Professor Georgina Barton in USQ Georgina Barton教授



Dr. Elizabeth, Senior Lecturer (Education) in USQ Elizabeth Curtis 博士
中级讲师



Description 项目描述

This project is being undertaken as part of a research between an Australian and a Chinese preschool. The purpose of this project is to analyse how picture books influence children's understanding of cultural values. 本项目致力于中澳学前教育研究，目的是解读儿童绘本如何影响幼儿对文化价值的理解，思维如何影响行为。

The research team requests you/your child's assistance because we are interested in knowing differences in Chinese and Australian children's understanding of picture books and cultural values. 研究团队需要您孩子的帮助，因为我们的研究团队对中澳的儿童对绘本和文化价值观的理解非常感兴趣。

Participation 项目参与人员

Your child's participation in the project includes the following: 儿童参与此项目的活动包括以下几点

- Classroom activities related to reading of children's picture books that contain cultural values that will be recorded and/or 阅读儿童书的课堂活动，包含对此活动的录音
- 2 x interviews/focus groups approx. 30 minutes each before and after the classroom activities 最多20分钟的访谈，每次访谈在读书前与读书后；
- Photography of classroom and students' samples of work e.g. drawing completed throughout the interviews/focus groups 儿童对图书的理解可以通过口头表述，文字，图面的形式表现，文字图面

All interviews/focus groups will take place at your child's school at times convenient for your child and their teacher. They will occur before the classroom activities and at the end of the project. Questions will include those related to knowledge of both Australian and Chinese cultural values the topics of a 所有参与访谈或活动参与者，将根据儿童或老师的时间安排来调整。访谈问题与中澳文化价值观以及绘本主题有关。将被拍照留存

Participant Name 参与者姓名	<input type="text"/>
Participant Signature 参与者签名	<input type="text"/>
Date 日期	<input type="text"/>

Please return this sheet to a Research Team member prior to undertaking the interview.
请在参加访谈前把这张表交给科研人员



Consent Form for USQ Research Project Parents/carers

Participant Name
参与人姓名

Participant Signature
参与人/监护人签字

Date
日期

Please return this sheet to a Research Team member prior to undertaking the interview.

Project Details

Title of Project: Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children’s Picture Books and Their Influence on Australia and Chinese Children’s Understanding of Cultural Values

Human Research Ethics Approval Number:

Research Team Contact Details

主要研究员信息
Principal Investigator Details
Zirui Liu, a PhD student in the School of Education in USQ
刘子睿博士

其他研究员信息
Other Investigator Details
Professor Georgina Barton in USQ
Dr. Elizabeth, Senior Lecturer (Education) in USQ

Statement of Consent

By signing below, you are indicating that you:

- Have read and understood the information document regarding this project. Yes / No
是否阅读本项目信息 是 否
- Have had any questions answered to your satisfaction. Yes / No
对于您的问题, 是否得到了满意的回答 是 否
- Understand that if you have any additional questions you can contact the research team. Yes / No
知道若有其他问题可以联系科研人员 是 否
- Understand that the interviews and classroom activities will be audio recorded. Yes / No
知道访谈和活动会被录音 是 否
- Understand that you can participate in the interview and classroom activities meetings without being audio recorded. Yes / No
知道您在参与过程中有要求不被录音的权利 是 否
- If you **do not want** to be audio recorded during the interview and classroom activities, please initial here: _____ 若不想被录音, 请在这里签字



父母/老师监护人同意书
Consent Form for USQ
Research Project
Parents/carers

Participant Signature
参与人/监护人签字

Date
日期

Please return this sheet to a Research Team member prior to undertaking the interview.

Project Details

Title of Project: Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values
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Research Team Contact Details

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Principal Investigator Details
Zirui Liu, a PhD student in the School of Education in USQ
[Redacted]
刘子睿博士
[Redacted]

其他研究员信息
Other Investigator Details
Professor Georgina Barton in USQ Georgina Barton教授
[Redacted]
Dr. Elizabeth, Senior Lecturer (Education) in USQ Elizabeth Curtis博士
[Redacted]
中级讲师

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- Understand that you can participate in the interview and classroom activities meetings without being audio recorded. Yes / No
知道您在参与过程中有要求不被录音的权利 是 否
- If you do not want to be audio recorded during the interview and classroom activities, please initial here: _____ 若不想被录音, 请在这里签字



参与者同意书-----老师
Consent Form for USQ
Research Project
Teachers

email researchintegrity@usq.edu.au. The Manager of Research Integrity and Ethics is not connected with the research project and can facilitate a resolution to your concern in an unbiased manner.

Thank you for taking the time to help with this research project. Please keep this sheet for your information.

感谢您参与此次科研项目。请签署并保存这份信息表

Project Details

Title of Project: Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values
Human Research Ethics Approval Number:

Research Team Contact Details 科研团队联系方式

主要研究员信息

Principal Investigator Details

Zirui Liu, a PhD student in the School of Education in USQ

[Redacted]

刘子睿博士

[Redacted]

其他研究员信息

Other Investigator Details

Professor Georgina Barton in USQ Georgina Barton教授

[Redacted]

Dr. Elizabeth, Senior Lecturer (Education) in USQ

[Redacted] Elizabeth Curtis 博士
中级讲师

Statement of Consent 同意书信息

By signing below, you are indicating that you:

请勾选以下信息:

- Have read and understood the information document regarding this project. Yes / No
是否阅读本项目信息 是 否
- Have had any questions answered to your satisfaction. Yes / No
对于您的问题, 是否得到了满意的回答 是 否
- Understand that if you have any additional questions you can contact the research team. Yes / No
知道若有其他问题可以联系科研人员 是 否
- Understand that the interviews and classroom activities will be audio recorded. Yes / No
知道访谈和活动会被录音 是 否
- Understand that you can participate in the interview and classroom activities meetings without being audio recorded. Yes / No
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Participant Name
参与者姓名

[Redacted Signature Line]

range of picture books as well as the understanding of these topics after classroom activities. The interviews/focus groups will be audio recorded and then transcribed. If you or your child do not wish for recording to occur, please advise the researcher. 所有访谈将会被录音并进行转写与分析。若任何儿童或监护人不愿谈话内容被录音, 请联系研究人员。

Your child's participation in this project is entirely voluntary. If you do not wish to take part in any of or all of the aspects of this project you are not obliged to. If you/your child decide to take part and later change your mind, you/your child are free to withdraw from the project at any stage. If you/your child do wish to withdraw from this project please contact the Research Team (contact details at the top of this form). 此项目中孩童是否参与完全自愿。若您或您的孩子改变了想法不愿参与, 也可以在任何时期退出此项目研究。若要退出此项目, 请联系研究人员。(研究人员联系方式在此信息表最前面)

Expected Benefits of Your Participation in this Project 参与此次项目的意义

It is expected that this project will directly benefit your child as it will provide your child the opportunity to learn more about diverse cultures and different cultural values as well as literacy from picture books. 希望此项目可以直接帮助您孩子获得更多了解世界文化多样性的机会, 同时也获得更好的读写与学习能力。

Risks Involved in Your Participation in this Project 项目风险

In participating in the interviews/focus groups, and classroom activities, there are no anticipated risks beyond normal day-to-day living. You/your child might feel inconvenience due to the times set for these activities but we will endeavor to plan these according to your child's and the teachers' time. If you/your child do ever feel inconvenience at any time please inform the research team and another time will be organised that is more convenient. 此项目风险评估为低风险, 您的孩子在参与活动中有可能会因为时间长短的设置而感到不适, 我们将尽最大的努力根据您的孩子来调整老师的时间。若您孩子在参与过程中有任何不适, 请联系研究团队来进行调整。

Privacy and Confidentiality 隐私与保密

All comments and responses will be treated confidentially unless required by law. All interviews/focus groups and classroom activities will be audio recorded and stored safely on password protected computers and in safe cloud based research storage sites. Transcriptions of interviews will also be saved confidentially with no identifying information. Only the researchers and team will have access to recordings and transcripts. Classroom activities and audios will also be saved on password protected computers. We may use some information from these for reporting purposes and thesis presentations. A copy of the final report will be shared with you/your child upon conclusion of the project. Any data collected as a part of this project will be stored securely as per University of Southern Queensland's Research Data Management policy. 在法律制约范围内, 所有数据都具有保密性。项目过程中, 访谈和其他活动都将被录音并储存在有密码保护的电脑以及云储存中。只有科研团队可以使用并转写数据。数据有可能会被用于学术报告或论文中。最终学术报告将会与项目参与者共享。所有项目相关数据将根据南昆士兰大学研究数据管理政策来进行储存。

Consent to Participate 参与者同意书

We would like to ask you to sign a written consent form (enclosed) to confirm your agreement to participate in this project. Please return your signed consent form to a member of the Research Team prior to participating in your first interview. 参与者需要签署同意书。请在参与前签署同意书并递交研究团队。

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Please refer to the Research Team Contact Details at the top of the form to have any questions answered or to request further information about this project. 若有任何问题请联系研究人员

Concerns or Complaints Regarding the Conduct of the Project

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Participant Information for USQ Research Project Interview and Classroom Activities Parents/carers 科研项目参与人员信息表

Project Details 项目明细

Title of Project: Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values
项目名称 积极语篇分析：中国儿童绘本与澳大利亚儿童绘本传递的文化价值观及其影响
Human Research Ethics Approval Number:

Research Team Contact Details 科研团队联系方式

Main Investigator Details: Zirui Liu, a PhD student in the School of Education in USQ
Other Investigator Details: Professor Georgina Barton in USQ, Dr. Elizabeth, Senior Lecturer (Education) in USQ
刘子睿博士 Elizabeth Curtis 博士 中级讲师

Description 项目描述

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The research team requests you/your child's assistance because we are interested in knowing differences in Chinese and Australian children's understanding of picture books and cultural values. 研究团队需要您孩子的帮助，因为我们的研究团队对中澳的儿童对绘本和文化价值观的理解非常感兴趣。

Participation 项目参与人员

儿童参与此项目的活动包括以下几点:
Your child's participation in the project includes the following:
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- 2 x interviews/focus groups approx. 30 minutes each before and after the classroom activities
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儿童对图书的理解可以通过口头表述、文字、图画的形式表现，文字图画将被拍照留存
All interviews/focus groups will take place at your child's school at times convenient for your child and their teacher. They will occur before the classroom activities and at the end of the project. Questions will include those related to knowledge of both Australian and Chinese cultural values the topics of a 所有参与访谈或活动参与者，将根据儿童或老师的时间安排来调整。访谈问题与中澳文化价值观以及绘本主题有关。

email researchintegrity@usq.edu.au. The Manager of Research Integrity and Ethics is not connected with the research project and can facilitate a resolution to your concern in an unbiased manner.

Thank you for taking the time to help with this research project. Please keep this sheet for your information.

感谢您参与此次科研项目。

range of picture books as well as the understanding of these topics after classroom activities. The interviews/focus groups will be audio recorded and then transcribed. If you or your child do not wish for recording to occur, please advise the researcher. 所有访谈将会被录音并进行转写分析。若任何儿童或监护人不愿谈话内容被录音，请联系研究人员。

Your child's participation in this project is entirely voluntary. If you do not wish to take part in any of or all of the aspects of this project you are not obliged to. If you/your child decide to take part and later change your mind, you/your child are free to withdraw from the project at any stage. If you/your child do wish to withdraw from this project please contact the Research Team (contact details at the top of this form). 此项目中孩童是否参与完全自愿。若您或您的孩子改变了想法不愿参与，也可以在任何时期退出此项目研究。若要退出此项目，请联系研究人员。（研究人员联系方式在此信息表最前面）

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Consent to Participate

We would like to ask you to sign a written consent form (enclosed) to confirm your agreement to participate in this project. Please return your signed consent form to a member of the Research Team prior to participating in your first interview. 参与者需要签署同意书。请在参与前签署将同意书并递交研究团队。

Questions or Further Information about the Project 若有任何问题请联系研究人员

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Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values

Project Details

Title of Project: Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values

Human Research Ethics Approval Number: 科研道德委员会批准号:

Research Team Contact Details 联系方式

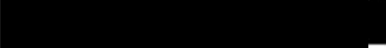
主要研究员信息 Principal Investigator Details

Zirui Liu, a PhD student in the School of Education in USQ



其他研究员信息 Other Investigator Details

Professor Georgina Barton in USQ Georgina Barton 教授



Dr. Elizabeth, Senior Lecturer (Education) in USQ Elizabeth Curtis 博士 中级讲师



Description 项目描述

This project is being undertaken as part of a research between an Australian and a Chinese preschool. The purpose of this project is to analyse how picture books influence children's understanding of cultural values. 本项目致力于中澳学前教育研究，目的是解读儿童绘本如何影响幼儿对文化价值的理解，思维如何影响行为。

The research team requests you/your child's assistance because we are interested in knowing differences in Chinese and Australian children's understanding of picture books and cultural values. 研究团队需要您孩子的帮助，因为我们的研究团队对中澳的儿童对绘本和文化价值观的理解非常感兴趣。

Participation 项目参与人员

- Your child's participation in the project includes the following: 儿童参与此项目的活动包括以下几点
- Classroom activities related to reading of children's picture books that contain cultural values that will be recorded and/or 阅读儿童书的课堂活动，包含对此活动的录音
- 2 x interviews/focus groups approx. 30 minutes each before and after the classroom activities 最多20分钟的访谈，每次访谈在读书前与读书后;
- Photography of classroom and students' samples of work e.g. drawing completed throughout the interviews/focus groups 儿童对图书的理解可以通过口头表述，文字，图画的形式表现，文字图画

All interviews/focus groups will take place at your child's school at times convenient for your child and their teacher. They will occur before the classroom activities and at the end of the project. Questions will include those related to knowledge of both Australian and Chinese cultural values the topics of a 所有参与访谈或活动参与者，将根据儿童或老师的时间安排来调整。访谈问题与中澳文化价值观以及绘本主题有关。将被拍照留存

Participant Name 参与者姓名	<input type="text"/>
Participant Signature 参与者签名	<input type="text"/>
Date 日期	<input type="text"/>

Please return this sheet to a Research Team member prior to undertaking the interview.
请在参加访谈前把这张表交给科研人员



Consent Form for USQ Research Project Parents/carers

Participant Name
参与人姓名

Participant Signature
参与人/监护人签字

Date
日期

Please return this sheet to a Research Team member prior to undertaking the interview.

Project Details

Title of Project: Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values

Human Research Ethics Approval Number:

Research Team Contact Details

主要研究员信息
Principal Investigator Details
Zirui Liu, a PhD student in the School of Education in USQ
刘子睿博士

其他研究员信息
Other Investigator Details
Professor Georgina Barton in USQ
Dr. Elizabeth, Senior Lecturer (Education) in USQ

Statement of Consent

By signing below, you are indicating that you:

- Have read and understood the information document regarding this project. Yes / No
是否阅读本项目信息 是 否
- Have had any questions answered to your satisfaction. Yes / No
对于您的问题, 是否得到了满意的回答 是 否
- Understand that if you have any additional questions you can contact the research team. Yes / No
知道若有其他问题可以联系科研人员 是 否
- Understand that the interviews and classroom activities will be audio recorded. Yes / No
知道访谈和活动会被录音 是 否
- Understand that you can participate in the interview and classroom activities meetings without being audio recorded. Yes / No
知道您在参与过程中有要求不被录音的权利 是 否
- If you **do not want** to be audio recorded during the interview and classroom activities, please initial here: _____ 若不想被录音, 请在这里签字



父母/老师监护人同意书
Consent Form for USQ
Research Project
Parents/carers

Participant Signature
参与人/监护人签字

Date
日期

Please return this sheet to a Research Team member prior to undertaking the interview.

Project Details

Title of Project: Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values
Human Research Ethics Approval Number:

Research Team Contact Details

主要研究员信息
Principal Investigator Details
Zirui Liu, a PhD student in the School of Education in USQ
[Redacted]
刘子睿博士
[Redacted]

其他研究员信息
Other Investigator Details
Professor Georgina Barton in USQ Georgina Barton教授
[Redacted]
Dr. Elizabeth, Senior Lecturer (Education) in USQ Elizabeth Curtis博士
[Redacted]
中级讲师

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参与者同意书-----老师
Consent Form for USQ
Research Project
Teachers

email researchintegrity@usq.edu.au. The Manager of Research Integrity and Ethics is not connected with the research project and can facilitate a resolution to your concern in an unbiased manner.

Thank you for taking the time to help with this research project. Please keep this sheet for your information.

感谢您参与此次科研项目。请签署并保存这份信息表

Project Details

Title of Project: Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values
Human Research Ethics Approval Number:

Research Team Contact Details 科研团队联系方式

主要研究员信息
Principal Investigator Details
Zirui Liu, a PhD student in the School of Education in USQ
刘子睿博士

其他研究员信息
Other Investigator Details
Professor Georgina Barton in USQ Georgina Barton教授
Dr. Elizabeth, Senior Lecturer (Education) in USQ Elizabeth Curtis 博士 中级讲师

Statement of Consent 同意书信息

By signing below, you are indicating that you:
请勾选以下信息:

- Have read and understood the information document regarding this project. 是否阅读本项目信息 Yes / No 是 否
- Have had any questions answered to your satisfaction. 对于您的问题, 是否得到了满意的回答 Yes / No 是 否
- Understand that if you have any additional questions you can contact the research team. 知道若有其他问题可以联系科研人员 Yes / No 是 否
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Participant Name 参与者姓名

range of picture books as well as the understanding of these topics after classroom activities. The interviews/focus groups will be audio recorded and then transcribed. If you or your child do not wish for recording to occur, please advise the researcher. 所有访谈将会被录音并进行转写与分析。若任何儿童或监护人不愿谈话内容被录音, 请联系研究人员。

Your child's participation in this project is entirely voluntary. If you do not wish to take part in any or all of the aspects of this project you are not obliged to. If you/your child decide to take part and later change your mind, you/your child are free to withdraw from the project at any stage. If you/your child do wish to withdraw from this project please contact the Research Team (contact details at the top of this form). 此项目中孩童是否参与完全自愿。若您或您的孩子改变了想法不愿参与, 也可以在任何时期退出此项目研究。若要退出此项目, 请联系研究人员。(研究人员联系方式在此信息表最前面)

Expected Benefits of Your Participation in this Project 参与此次项目的意义

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Risks Involved in Your Participation in this Project 项目风险

In participating in the interviews/focus groups, and classroom activities, there are no anticipated risks beyond normal day-to-day living. You/your child might feel inconvenience due to the times set for these activities but we will endeavor to plan these according to your child's and the teachers' time. If you/your child do ever feel inconvenience at any time please inform the research team and another time will be organised that is more convenient. 此项目风险评估为低风险, 您的孩子在参与活动中有可能会因为时间长短的设置而感到不适, 我们将尽最大的努力根据您的孩子来调整老师的时间。若您孩子在参与过程中有任何不适, 请联系研究团队来进行调整。

Privacy and Confidentiality 隐私与保密

All comments and responses will be treated confidentially unless required by law. All interviews/focus groups and classroom activities will be audio recorded and stored safely on password protected computers and in safe cloud based research storage sites. Transcriptions of interviews will also be saved confidentially with no identifying information. Only the researchers and team will have access to recordings and transcripts. Classroom activities and audios will also be saved on password protected computers. We may use some information from these for reporting purposes and thesis presentations. A copy of the final report will be shared with you/your child upon conclusion of the project. Any data collected as a part of this project will be stored securely as per University of Southern Queensland's Research Data Management policy. 在法律制约范围内, 所有数据都具有保密性。项目过程中, 访谈和其他活动都将被录音并储存在有密码保护的电脑以及云储存中。只有科研团队可以使用并转写数据。数据有可能会被用于学术报告或论文中。最终学术报告将会与项目参与者共享。所有项目相关数据将根据南昆士兰大学研究数据管理政策来进行储存。

Consent to Participate 参与者同意书

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Questions or Further Information about the Project 若有任何问题请联系研究人员

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Concerns or Complaints Regarding the Conduct of the Project

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Participant Information for USQ Research Project Interview and Classroom Activities Parents/carers 科研项目参与人员信息表

Project Details 项目明细

Title of Project: Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values
项目名称 积极语篇分析：中国儿童绘本与澳大利亚儿童绘本传递的文化价值观及其影响
Human Research Ethics Approval Number:

Research Team Contact Details 科研团队联系方式

Main Investigator Details: Zirui Liu, a PhD student in the School of Education in USQ
Other Investigator Details: Professor Georgina Barton in USQ, Dr. Elizabeth, Senior Lecturer (Education) in USQ
刘子睿博士 Elizabeth Curtis 博士 中级讲师

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University of Southern Queensland

南昆士兰大学

Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values

Project Details

Title of Project: 项目名称

Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values

Human Research Ethics Approval Number: 科研道德委员会批准号:

Research Team Contact Details 联系方式

主要研究员信息

Principal Investigator Details

Zirui Liu, a PhD student in the School of Education in USQ

其他研究员信息

Other Investigator Details

Professor Georgina Barton in USQ Georgina Barton 教授

Dr. Elizabeth, Senior Lecturer (Education) in USQ Elizabeth Curtis 博士 中级讲师

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感谢您参与此次科研项目。



Participant Information for USQ Research Project Interview and Classroom Activities Parents/carers 科研项目参与人员信息表

Project Details 项目明细

Title of Project: Picturing Cultural Values: A Positive Discourse Analysis of Chinese and Australian Children's Picture Books and Their Influence on Australia and Chinese Children's Understanding of Cultural Values
项目名称 积极语篇分析：中国儿童绘本与澳大利亚儿童绘本传递的文化价值观及其影响
Human Research Ethics Approval Number:

Research Team Contact Details 科研团队联系方式

Main Investigator Details: Zirui Liu, a PhD student in the School of Education in USQ
Other Investigator Details: Professor Georgina Barton in USQ, Dr. Elizabeth, Senior Lecturer (Education) in USQ, Elizabeth Curtis 博士 中级讲师

Description 项目描述

This project is being undertaken as part of a research between an Australian and a Chinese preschool. The purpose of this project is to analyse how picture books influence children's understanding of cultural values. 本项目致力于中澳学前教育研究，目的是解读儿童绘本如何影响幼儿对文化价值的理解，思维如何影响行为。
The research team requests you/your child's assistance because we are interested in knowing differences in Chinese and Australian children's understanding of picture books and cultural values. 研究团队需要您孩子的帮助，因为我们的研究团队对中澳的儿童对绘本和文化价值观的理解非常感兴趣。

Participation 项目参与人员

儿童参与此项目的活动包括以下几点:
Your child's participation in the project includes the following:
- Classroom activities related to reading of children's picture books that contain cultural values that will be recorded and/or 阅读儿童书的课堂活动，包含对此活动的录音
- 2 x interviews/focus groups approx. 30 minutes each before and after the classroom activities
- Photography of classroom and students' samples of work e.g. drawing completed throughout the interviews/focus groups 最多20分钟的访谈，每次访谈在阅读前与读书后；
儿童对图书的理解可以通过口头表述、文字、图画的形式表现，文字图画将被拍照留存
All interviews/focus groups will take place at your child's school at times convenient for your child and their teacher. They will occur before the classroom activities and at the end of the project. Questions will include those related to knowledge of both Australian and Chinese cultural values the topics of a 所有参与访谈或活动参与者，将根据儿童或老师的时间安排来调整。访谈问题与中澳文化价值观以及绘本主题有关。

range of picture books as well as the understanding of these topics after classroom activities. The interviews/focus groups will be audio recorded and then transcribed. If you or your child do not wish for recording to occur, please advise the researcher. 所有访谈将会被录音并进行转写与分析。若任何儿童或监护人不愿谈话内容被录音, 请联系研究人员。

Your child's participation in this project is entirely voluntary. If you do not wish to take part in any of or all of the aspects of this project you are not obliged to. If you/your child decide to take part and later change your mind, you/your child are free to withdraw from the project at any stage. If you/your child do wish to withdraw from this project please contact the Research Team (contact details at the top of this form). 此项目中孩童是否参与完全自愿。若您或您的孩子改变了想法不愿参与, 也可以在任何时期退出此项目研究。若要退出此项目, 请联系研究人员。(研究人员联系方式在此信息表最前面)

Expected Benefits of Your Participation in this Project 参与此次项目的意义

It is expected that this project will directly benefit your child as it will provide your child the opportunity to learn more about diverse cultures and different cultural values as well as literacy from picture books. 希望此项目可以直接帮助您的孩子获得更多了解世界文化多样性的机会, 同时也获得更好的读写与学习能力。

Risks Involved in Your Participation in this Project 项目风险

In participating in the interviews/focus groups, and classroom activities, there are no anticipated risks beyond normal day-to-day living. You/your child might feel inconvenience due to the times set for these activities but we will endeavor to plan these according to your child's and the teachers' time. If you/your child do ever feel inconvenience at any time please inform the research team and another time will be organised that is more convenient. 此项目风险评估为低风险, 您的孩子在参与活动中有可能会因为时间长短的设置而感到不适, 我们将尽最大的努力根据您的孩子来调整老师的时间。若您孩子在参与过程中有任何不适, 请联系研究团队来进行调整。

Privacy and Confidentiality 隐私与保密

All comments and responses will be treated confidentially unless required by law. All interviews/focus groups and classroom activities will be audio recorded and stored safely on password protected computers and in safe cloud based research storage sites. Transcriptions of interviews will also be saved confidentially with no identifying information. Only the researchers and team will have access to recordings and transcripts. Classroom activities and audios will also be saved on password protected computers. We may use some information from these for reporting purposes and thesis presentations. A copy of the final report will be shared with you/your child upon conclusion of the project. Any data collected as a part of this project will be stored securely as per University of Southern Queensland's Research Data Management policy. 在法律制约范围内, 所有数据都具有保密性。项目过程中, 访谈和其他活动都将被录音并储存在有密码保护的电脑以及云储存中。只有科研团队可以使用并转写数据。数据有可能会被用于学术报告或论文中。最终学术报告将会与项目参与者共享。所有项目相关数据将根据南昆士兰大学研究数据管理政策来进行储存。

Consent to Participate 参与者同意书

We would like to ask you to sign a written consent form (enclosed) to confirm your agreement to participate in this project. Please return your signed consent form to a member of the Research Team prior to participating in your first interview. 参与者需要签署同意书。请在参与前签署同意书并递交研究团队。

Questions or Further Information about the Project 若有任何问题请联系研究人员

Please refer to the Research Team Contact Details at the top of the form to have any questions answered or to request further information about this project. 若有任何问题请联系研究人员

Concerns or Complaints Regarding the Conduct of the Project

If you have any concerns or complaints about the ethical conduct of the project you may contact the University of Southern Queensland Manager of Research Integrity and Ethics on +61 7 4631 2214 or 若有任何关于道德伦理的疑问, 请联系南昆士兰大学科研道德委员会。



参与者同意书-----老师
Consent Form for USQ
Research Project
Teachers

email researchintegrity@usq.edu.au. The Manager of Research Integrity and Ethics is not connected with the research project and can facilitate a resolution to your concern in an unbiased manner.

Thank you for taking the time to help with this research project. Please keep this sheet for your information.

感谢您参与此次科研项目。请签署并保存这份信息表

Project Details

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Human Research Ethics Approval Number:

Research Team Contact Details 科研团队联系方式

主要研究员信息
Principal Investigator Details
Zirui Liu, a PhD student in the School of Education in USQ
[Redacted]
刘子睿博士

其他研究员信息
Other Investigator Details
Professor Georgina Barton in USQ Georgina Barton教授
[Redacted]
Dr. Elizabeth, Senior Lecturer (Education) in USQ Elizabeth Curtis 博士 中级讲师

Statement of Consent 同意书信息

By signing below, you are indicating that you:
请勾选以下信息:

- Have read and understood the information document regarding this project. 是否阅读本项目信息
Have had any questions answered to your satisfaction. 对于您的问题, 是否得到了满意的回答
Understand that if you have any additional questions you can contact the research team. 知道若有其他问题可以联系科研人员
Understand that the interviews and classroom activities will be audio recorded. 知道访谈和活动会被录音
Understand that you can participate in the interview and classroom activities meetings without being audio recorded. 知道您在参与过程中有要求不被录音的权利
If you do not want to be audio recorded during the interview and classroom activities, please initial here: 若不想被录音, 请在这里签字

Participant Name 参与者姓名 [Redacted]



父母/老师监护人同意书
Consent Form for USQ
Research Project
Parents/carers

Participant Signature
参与人/监护人签字

[Signature line]

Date
日期

[Date line]

Please return this sheet to a Research Team member prior to undertaking the interview.

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Research Team Contact Details

主要研究员信息
Principal Investigator Details
Zirui Liu, a PhD student in the School of Education in USQ
刘子睿博士

其他研究员信息
Other Investigator Details
Professor Georgina Barton in USQ Georgina Barton教授
Dr. Elizabeth, Senior Lecturer (Education) in USQ Elizabeth Curtis博士 中级讲师

Statement of Consent

By signing below, you are indicating that you:

- Have read and understood the information document regarding this project.
Have had any questions answered to your satisfaction.
Understand that if you have any additional questions you can contact the research team.
Understand that the interviews and classroom activities will be audio recorded.
Understand that you can participate in the interview and classroom activities meetings without being audio recorded.
If you do not want to be audio recorded during the interview and classroom activities, please initial here:



Consent Form for USQ Research Project Parents/carers

Participant Name
参与人姓名

Participant Signature
参与人/监护人签字

Date
日期

Please return this sheet to a Research Team member prior to undertaking the interview.

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主要研究员信息
Principal Investigator Details
Zirui Liu, a PhD student in the School of Education in USQ
刘子睿博士

其他研究员信息
Other Investigator Details
Professor Georgina Barton in USQ
Dr. Elizabeth, Senior Lecturer (Education) in USQ

Statement of Consent

By signing below, you are indicating that you:

- Have read and understood the information document regarding this project. Yes / No
是否阅读本项目信息 是 否
- Have had any questions answered to your satisfaction. Yes / No
对于您的问题, 是否得到了满意的回答 是 否
- Understand that if you have any additional questions you can contact the research team. Yes / No
知道若有其他问题可以联系科研人员 是 否
- Understand that the interviews and classroom activities will be audio recorded. Yes / No
知道访谈和活动会被录音 是 否
- Understand that you can participate in the interview and classroom activities meetings without being audio recorded. Yes / No
知道您在参与过程中有要求不被录音的权利 是 否
- If you **do not want** to be audio recorded during the interview and classroom activities, please initial here: _____ 若不想被录音, 请在这里签字

Participant Name 参与者姓名	<input type="text"/>
Participant Signature 参与者签名	<input type="text"/>
Date 日期	<input type="text"/>

Please return this sheet to a Research Team member prior to undertaking the interview.
请在参加访谈前把这张表交给科研人员

APPENDIX D

Consent form for children

I am working to find out about how you think about picture books.

I would like to audio record what conversations you have when you read picture books.

Or, if you would like to draw something instead of saying, I would like to take pictures of your drawings.

The audio records of your sayings and the pictures of your drawings if it is okay with you, might also be used to help teachers to choose picture books for other children.

We will only record your sayings and take pictures of your drawings if you say it's okay.



You can ask us to stop audio recording whenever you want.

I am also asking your parents if it is OK with them that we audio record your sayings and take pictures of your drawings.

If you have any questions you can ask your teacher and they can contact me.

I will answer your questions for you.

Bye for now!



Yes, I want to be involved in the project. (Please colour-in)



No, I do not want to be involved in the project. (Please colour-in)

同意书

在这个读书分享的活动中，我会全程录音。

如果你想用画画来代替你的想法，我会把你的画作拍下来。

你的想法也许会帮助老师们思考如何帮小朋友们挑选绘本。

如果你同意，我们只会对你的语言录音，并且对你的画作拍照。

同时我们也会征求你父母的同意。



如果在这个过程中，你有任何问题，或者不想继续参加，可以告诉老师或者告诉我。我会积极的回应你。



我愿意参加这个读书活动。(请在所选表情中填上自己喜欢的颜色)



我不愿意参加这个活动。(请在所选表情中填上自己喜欢的颜色)