

WHEN THE STEREOTYPICAL IMPRESSION GENDER MEETS CHILDREN'S RESPONSE TO PICTURE BOOKS

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ABSTRACT

With young children as the subject, and through co-reading and discussion with the young children on five picture books that subvert the stereotypical impression on gender, this research has presented individual children's truest thoughts, feelings, and response to the text, and explored how the children respond to the picture books subverting stereotypical gender impression and the impact on their viewpoints of the gender's role after reading. The main results include: 1. The ways that the children responded to the picture books subverting stereotypical gender impression involve oral response, bodily response, and creation response; 2. Why the children responded to the role of gender in the picture books subverting stereotypical gender impression is to experience the diversity of the role of gender, trigger critical thinking, and combine the sympathetic with personal living experiences; 3. Influence of reading picture books that subvert stereotypical gender impression on children's viewpoints of stereotypical role of gender include new experience and loosening the original bi-sexual concept. Lastly, according to the conclusions of the research, concrete suggestions were proposed.

Keywords: Young Children; Picture Books; Stereotypical Gender Impression; Reading Response.

RESEARCH MOTIVATIONS AND PURPOSES

In toy share time, the little girls brushed the dolls' hair, changed their dress, and wore the shoes. Vivi pouted and said to Cheng-cheng that intended to take part, "Get out of here! Only girls can play". Among the kids circling around the big tree looking at the stink bugs crawling all over the ground, Hung-yen took the stink bugs to others; all of a sudden, kids screamed and flee away, making Hung-yen pleased to said, "I know pretty well that you girls are all cowards"....., "Boys can't play dolls, but girls are cowards"-- such scenario commonly takes place in the kindergarten, showing children's misconception of the gender role; that is, the issue of stereotypical gender impression. However, both sexes have inherently different body structures and physical strength, although the major divergence comes from human factors and the cultural and social contexts. Consequently, from family, school, to society, groups, and culture contribute to critical influences on individual's formation of stereotypical impression on gender (Anderson & Hamilton, 2005). In addition, books read by the children are also one of the sources that the gender role imitate, since concepts and attitudes like cultural norms, gender, and role behaviors influence the children unconsciously, what such concepts and attitudes offer are not only recreation, but also the important media for children's socialization and cultural cultivation.

1. When the prince in the picture books is no longer brave, and the one who stands in

front of the bolon is the fragile princess, boys can embrace the dolls, and home is not always happy.... such plots and pictures start to subvert human traditions by the author's exertion of de-constructing the stereotypical gender impression for the work to represent diversified values, and break the traditional position of both sexes' opposition against each other. As the children join reading of such picture books and receive the messages they convey, the messages are imperceptibly internalized into their own perspectives and provide certain role models for them. In other words, picture books with stereotypical subversive gender impression impact on both children's self attitudes and their attitudes towards others (Campbell & Witenberg, 1980; Hamilton et al, 2006) . In such case, through teaching efficacy represented in picture book teaching's application to gender education in this research, children's diverse responses to subverting stereotypical gender impression in the picture books can be understood. In the meantime, by exploring how children interpret the process of message creation with incorporation of teaching and the gender equality implication with the most significance in the books, the children and the author communicate and affect mutually with expectation of forming a set of value framework without preaching and pre-determination, a kind of reading activities that fit the effect of unconscious cultivation.

Based on the above-mentioned research motivations, the questions waiting to be answered include:

1. What are the ways the children respond to reading picture books that subvert stereotypical gender impression?
2. How do children respond to the gender role in picture books through teaching of reading?
3. After reading picture books that subvert stereotypical gender impression, how do children's viewpoints of gender role change?

LITERATURE DISCUSSION

The Content of the Stereotypical Gender Impression

Gender role refers to gender's reflection of behavioral expectation, or the behavioral draft planned by society and culture in accordance with the gender (Chick & Charle, 2010). In other words, gender role indicates the individual's consistent inclination to cognition, emotion, and intention of people, things, and objects. Gender roles include the following aspects (Colomer & Silva-Diaz, 2010):

1. **Gender biologically:** Gender differences generated by different physiologies.
2. **Activities and interests:** Include toys, games, jobs, housework, and achievement field like language, math, and space abilities.
3. **Personal and social properties:** Include personality traits and social behavioral patterns like attacks, domination, dependency, nurture, and etc.
4. **Social relationship with gender as its foundation:** Include friends, sexual partners, imitative or identifying subjects. Selections of the attached subjects are all gendering indicators.
5. **Typical and symbolic characteristics:** Refers to hidden gendering hand gestures, non-language behaviors, language patterns, and symbolic patterns and properties such as gestures and loud/light voices.

Nevertheless, the biggest difference in two sexes is people's cognition of men and women, or so-called stereotypical gender impression, which has been defined by Silverblatt and Eliceri (1997) as the oversimplified concept for the individuals, groups, and things. Generally

speaking, "the stereotypical gender impression" signifies marking the female and the male with generic characteristics with common assumptions and expectations. Besides, under the circumstances with insufficient or improper message sources, the predetermined judgment has been already conducted. Even though such judgment is not necessarily consistent with the fact, the differences in men and women have become "right owing to accumulation of wrongs resulting from spreading the stereotypical impression". Along with formation of "the tradition" with the conviction or attitudes involving overly simplified and inclination uneasy to convert, the coverage of content is extremely extensive. In addition that those aspects have been formed as fixed images in the individual's life continuously (Omut, 2011), by the comprehensive studies on relative stereotypical gender impression done by research (Kelly, 2012), it has been generalized that the stereotypical gender impression is on the basis of standard of gender, including the external image and the internal personality traits that endow into divergent gender groups mainly focusing on personality traits, parent role, toy selection, gender traits, and housework collaboration. In such sense, based on those dimensions, this research has been proceeded in exploration of children's response to and influence on the gender role in the children's picture books.

Characteristics and Application of the Picture Books

Characteristics of the Picture Books

Nodelman (1988) pointed out, "picture books deliver messages or tell a story through a series of picture with a few relative texts or without any texts at all" (Cheng Juei-jing, 2008). Through picture books' plot, roles, text, pictures, themes, and other elements, plus the text's illustration and description in coordination with images, the work will represent continuity, sense of tempo and motion, and achieve the delivered effect of "words in images and images in words" (Nikolajeva & Scott, 2001). In addition, as "text" and "pictures" are two major factors that constitute a picture book; and, under the circumstance that both factors' generation of the effect of "one and one is more than two", the readers are endowed with common resonance for the picture books, and extract the complete concept of the story's content from the text's description and the image's hints (Brakas & Pittman-Smith, 2008; McCabe, Fairchild, Grauerholz, Pescosolido, & Tope, 2011; Sipe, 2011; Sipe, 2012).

On the other hand, as Hung Soalt (2005) indicated, the fairy tales considered as classic have been extensively adapted, leading to appearance of subversive works that break the trap of the existing morals and values. In addition, the authors have no intentions to tell the story with the narrative method taken for granted, such as "One real man", "the Paper Bag Princess", and so on, which shows that the subversive picture books have broken the thinking model opposed to the traditions. As a result, for children in an environment that creates a diversity of messages, they constantly make value clarification, multi-dimensional thinking, and retrospection of their growing experiences, and have learned multi-dimensional concept of in unconscious and quiet cultivation. Accordingly, this research has also consulted Lin Wen-bao's (2002) "100Excellent Readings concerning Gender Equality Education", where the editing reviewers have deducted seven dimensions on the basis of the relative studies to serve as the selected books' inspective criterion (1. Works with obvious discussion on issue of gender; 2. Works with gender equality issues; 3. Works with innovative gender narrative model; 4. Works that depict positive female image; 5. Works that break through dual gender identification; 6. Works that illustrate gender equality consciousness; and 7. Works that respect racial equality and homo-sexuality).

Exertion of Picture Books

Reading aloud, telling a story, and discussing stories are the path for the children to enter into the world of picture books. Therefore, if those approaches can be melted into real life, we can not only discover the children's curiosity and surprise, but also spread the seed of respect, appreciation, and cooperative thinking, which enlighten us to proceed picture book application following the directions listed below (Kok & Findlay, 2006).

- 1. Preparatory work:** Teacher's preparatory work is composed by developing reading environment for situational teaching and carefully selecting books that fit the children with thematic concepts. Besides, it involves with proposed questions and skills in the process of children's reading, as well as the subjects for discussion. Moreover, the teacher can estimate and inspire the children's reading motivation from the book cover and the author's messages of images and text. When the estimation is divergent from the content, he or she can further clarify in regard of what is doubted and confused and will therefore obtain new ideas and discoveries after reading instead of merely confining himself or herself to the "funny" or "unknown" reactions (Lin Mei-chin, 2008).
- 2. Tell the story:** Reading aloud is the skill used most frequently to tell a story for the children, and the requisite activity to establish children's successful reading (Panteleo, 2004; Paynter, 2011). To read the text in the book following the book, and show the rhymes and tones in the sentences for them may make the children feel that words can voice, while pictures are meaningful. Inter-connection of images and text can be turned into a story (Panteleo, 2007).
- 3. Discuss the story:** Vasquez (2014) asserted that teacher-student co-reading expects to develop a diversified learning space that can guide people, the learners, and the learning group to create a diverse and communicative learning situation for interactive and cooperative learning, and respect and develop individual uniqueness. In the process of listening to a story, we are thinking and doubting as well. As well as such thinking and doubt are authentic, they are worthy of being used as incentive to inspire everyone's common thinking to further form a meaningful conversation.

To sum up, as this study proposed questions according to the story's content, it primarily had the children understand the story's content in priority, followed by their control of the theme of the tale. Through the children's thinking, they would be able to brew their own perspectives and ideas, and comprehend the themes in the picture book directly or indirectly as reference to set up the individual values and life.

Picture Books that Subvert the Stereotypical Gender Impression

With rapid development of the society, and influenced by the post-modernistic thinking trend, deconstructionism, and the diversified cultures, the traditional values and thinking model have been tested gradually, resulting in emergence of a variety of the model and content of picture book creation as well as the works adapted from the conventional fairy tales. In addition, a lot of subversive works emerge even considered as the classic fairy tales. As held by Paynter (2011), with change of the times, ideas conveyed by the picture books have broken through the restriction that "articles carry the Way", while Yu (2012) also asserted that some classic fairy tales have been adapted extensively and led to subversive works. For those writers, they have been targeting at breaking the existing limitation of the existing moral or values, and do not narrate stories with the narrative approaches taken for granted by the public.

For instance, in spite of the completely different content, in the "Prince Cinders" inspired by "Cinderella", the stereotypical impression on man and woman has been converted successfully. In the same time, while the role's stereotypical impression is converted, the original content, thought, creative skills, as well as the values in the book have also transformed the readers' thinking, which amazes and surprises us and represents a diversified values that trigger thinking of Otherness. Other than such illumination, the one who is standing before the dinosaur is the princess, and it is the prince that is rescued. The princess is no longer the weaker, neither do the prince and the princess live a happy life afterwards, signifying that "the Paper Bag Princess" has totally subverted the conventional tale involving the princess and the prince, and opened the door for the readers to ponder upon the meta-meaning in the two-sex relationship. All of such implications are "reminded" for the readers by means of the time and space, role design, plot model, character dialogues, and the ending with the way of "deconstruction" to reform transformation, distortion, refraction, recreation, and so on. Dazingly and surprisingly, what is constructed relates to breaking through the single value, eliminate the educational value in the conventional thinking system with opposition of the duality.

Children's Response to Reading

Reading is a kind of psychological process full of meanings and with extreme complexity. In this regard, the understanding of the meaning decides the degree of comprehension, while the children's direct visualization reaction fluctuates with surprises, sadness, and melancholy as the plot goes on, so that the readers can present their imagination and build up logic thinking ability from the story. In the following, we aim at recounting of the readers' response theory as well as reading response:

1. Reader's response theory

Research (Paynter, 2011) regarded that the reader's response theory gets rid of the author's influence, so the reader's response to the work in the process of reading possesses unique thinking method that fully endows the reader with authority of interpretation, which emphasizes on the reader's active participation in illustrating the text rather than the process of passive accepting the work. Besides, in the co-reading situation, the teacher, the text, and the children inter-overlap to form a cycling process of "sending" and "receiving", and communicate the verbal or nonverbal messages with one another to interpret the text and construct the meaning to the text. Just as Vasquez (2014) reader response theory emerges, the closed linguistic system in the text-based theory has been broken for the purpose to deeply probe into the reader's literary ability and aesthetic response ability to strive for discovering the bi-directional communicative activity between the reader and the text.

2. Reading Response

Reader's interpretation of the text is not static; rather, it is formed by constantly transferring from the messages obtained from the reader's experiences and text. This process involves selecting a book→reading→response, which is a cycling process that each link affects another result. As far as children's response to the messages delivered by the picture books is concerned, it is exactly the way to construct the text's meaning. "Response" is produced by the personal experiences occurring in the individual's mind during the reader's contact with the picture books, including both extrovert thoughts and feelings that can be observed from speeches or behaviors (Huck, Hepler, & Hickman, 1993).

Burke (1986) has classified children's response into four types, including "silent response" that perceive the stories silently; "verbal response" that perceive the stories by expressing opinions or asking questions; "artistic response" includes reflecting the literature's content

through drawings, dramas, music, and etc.; "action response" refers to exertion of body movement or body language to respond. Although the types of children's response to literature proposed by various scholars are not consistent, based on the researcher's comprehensive generalization of studies done by Lin Hsin-yen (2009), and so on, the methods cover "oral response" concerning verbal and linguistic expression; "bodily response" containing facial expression and body movement; and "creative response" composed by activities like drawings and drama play. As a result, from those dimensions, this research has observed children's response to the text in the hope of more dialogues can result in children's clarifying and thinking the issues conveyed in the text.

Teaching Documentary Field and Data Collection

Qualitative investigation has been adopted in this research with the research field at the class that the researcher is teaching presently with totally 26 children with mixed ages. Through the process of teacher-student co-reading and co-discussion, we started the exploration from selecting books. Therefore, in addition to the selection criteria of the researcher's personal intention along with the coordinative teaching coworkers' experiences as well as the suggestions of peers in the graduate institute, and further following the content discussed with the instructor, referring to literature and the seven dimensions in Lin Wen-bao's (2002) "100 Excellent Readings concerning Gender Equality Education", analysis had been conducted before selecting five picture books highlighting the diversified bi-sexually diversified issues, including "One real man", "the Paper Bag Princess", "Piggy Book", "William's Doll", and "the Red Rooster" as the research range. Proposals were preset by aiming at the theme of gender role in the books, and observations, recordings, videos, and the like were done under the natural circumstance to conduct authentic description and generalization of the data to construct meanings.

This research has collected data from September, 2008 to November, 2009 consisting of co-reading conservative records, teaching videos, interviews with children, teaching retrospective journals, children's creations, memoriam, and so on. All data were marked with code and time. For example, shows the observatory record done on February 20 in 2009. Through repeatedly proceeding of data collection for reading and synthesis, the preliminary classification structure was simplified to inspect the documents for gradual formation of the system. The documents were then analyzed, interpreted in the stage of continuous verification to extract the results and get organized as the report to comply with the context of the overall research.

RESEARCH FINDINGS AND DISCUSSIONS

With the aid of teacher-student co-reading, children's response to the true contour of stereotypical subversive gender impression in the picture books has been represented. Next, children's response to the gender role in the subversively stereotypical gender impression in the picture books has also been explored. Thirdly, we analyzed the impact of children's reading picture books with subversive stereotypical gender impression on the role of gender.

(I). Children's Response to the Picture Books with Stereotypical Subversive Gender Impression

1. Children's Verbal Response

For children, reading is a game process full of surprises and interests, and such mysterious feelings and abstract, open thoughts are hidden in children's mind; which, once falling into

the concrete and definite linguistic range to be stimulated by the conveyance of "saying" and "listening", in the brilliant picture concerning interaction between text and children, the children's individual unique opinions on the text will be represented. On the other side, children's prediction of the plot on the cover of the book, the roles, text, illustrations, as well as combination of personal living experiences will thus be elicited one after another to show their personal and unique thoughts.

When the illustrators are shaping the roles in the books, sometimes they do not have intentional representation of the role's gender. Only, when the children contact with the text for the first time, they are in fact searching for the hints to identify the gender role identified by themselves from the role's shapes like clothes, accessories, colors, movement, and their own old experiences as shown below:

T: The title of this book is "William's Doll". What do you think about William's gender? Male or female?

Chia: He is a boy because of his short hair.

Hua: He is male for he is playing basketball (make the gesture of throwing the basketball).

Hsuan: She is a girl for the red butterfly knot on the clothes 【William's Doll, Co-reading, 98.9.15】

"He is a boy because of his short hair". Actually, not just the children, but also a lot of people judge the man's and woman's hair styles instinctively in a similar way. With the book title of "William's Doll", the researcher had the children to estimate that the gender, supposing the "doll" in the book may be endowed with a different gender identification by associating the strange name of the foreign guy. However, by instinct, the children chose to judge William's gender according to the length of his hair. While different children make different judgment of the gender for distinguished living experiences or cultural backgrounds, they generate different judgment for the gender as well. In the just mentioned example, the children have just associated the equal mark of "the red butterfly knot on the clothes" with the gender of girls, even though "the motion of throwing the basketball" also became what to decide the gender of boys or girls.

In addition, from the author's description, the children learned the roles in the book little by little, and perceived the story through thoughts, emotions, and behaviors of the roles. In such process, they proceeded the "sympathetic reading approach" with their own emotions for the roles, and further expressed how they felt the event, which in fact is the instinctive reaction to demonstrating their sympathy. For example, T: William told the grandma, "Actually I am most eager to.... the elder brother scolded and laughed at me... Dad just wanted to buyin my heart...", and Ting said, "My heart is broken, and I am about to crying" 【William's Doll, Co-reading, 98.9.15】 .s

For the pictures and characters on the cover of "the Piggy Book", the children predicted the story's plot following the experience and feeling of "carrying on the back". In the following dialogues, it is not hard for us to tell the picture not showing up in the story's plot. Under the painting pens elaborately designed by the illustrator, the story's situation "that can be perceived instantly" was depicted, allowing the children to experience the mother's painstaking role of "carrying one on her back", which contrasting to the role's mental state of "being carried on the back" shown by the lazy and enjoyable Piggy guy. In the realistic world

of the adults, such family relationship may be interpreted by complaining the mother' directly; however, instead, the children responded to such relationship from the angle of "play". Perhaps, in some family, the interaction and relationship among families just ensembles a game in the eyes of the children, enduring a sweet yet burdensome game of "carrying and being carried". What follows represent the children's response:

- T: Have you ever been carried on someone's back, and how did it feel?
 Ting: We won't have to walk on our own in such occasion.
 Chen: We can carry the little baby on the back if it cannot walk.
 T: Why, have you ever carried someone on the back?
 Chen: I have ever carried my younger sister. If I am going out, I have to take care of her by carrying her on my back.
 An: It is fun for me to carry my younger brother on my back at home, and we both fell onto the sofa, because he was too heavy for me to stand...
 T: What did you see in this picture?
 Han: Wow! A man carried three people on the back... One adult, and two kids (with fingers pointing two).
 Chen: It was mom carrying dad, and one... was the younger brother... a little brother Look! They were smiling heartily.
 Hua: They were going to fall down (Staring with big eyes and the hands raising)
 T: Does mom want to carry them?
 Han: Mom looks tired, they are going to fall down.
 Shiang: Fall down quickly, it is so heavy.
 T: Hey, what does this book mean to convey?
 Chih: They are playing the game, but mom is so tired without any smiles.
 Han: Three lazy bugs that do not want to walk, just asking mom to carry them. 【Pig Book, Co-reading, 98.10.29】

Through interpreting the picture books and connecting them with the children's daily life, such learning is all0dimensional, and will generate meanings by integrating with their living experiences. That is to say, we can have the books enter into people's life and integrate them with the readers' experiences. By observing the children to connect the text with their own living experiences, it is found that we have helped them to create the reading topics in their life. For example, the teacher said, "Take it carefully, and take good care of your green beans", and Hua replied, "This is really like how William takes care of the doll!" 【Observation 98.10.16】

(1) Body Response

Children's facial expressions and body movement is the indispensable catalyst in reading, since they enrich the whole co-reading process. In the research, it has been found that children's body movement and facial expression like raising hands, standing up, digging the nose, touch the ear, yawning, smiling anytime, wrinkling the eyebrows and staring, imitation, and heartily laughing... all those natural, true, and movement and expressions without modification convey children's feelings for the text, just they are acting according to the script (picture books) and proceeding the impromptu. Those well done flowing of expressions and performances also accompany with occurrence of words. Other children's body movement and facial expression are briefly introduced in the following section:

Laugh

The facial expression that the children express more frequently is laugh. When unreasonable or funny plot take place in the picture books, the children will laugh or smile heartily. For example, in "One Real Man", when the protagonist shows his little piss and the firing dragon in the "Paper Bag Princess" lays down on the ground panting, most of the children will laugh, which draws the attention of the children that do not concentrate on the story plot in the very beginning, and attract their minds to melt into the atmosphere, infect them with the funny air, and make them join in laughing with others.

Eye Expression

Children's eye expression will flow out various kinds of emotions with fluctuation of the story's plot as well as the teacher's tones in telling the story. For example, when the teacher mentions the ghost in the book, he or she slows down the speed, saying g-h-o-s-t... which makes Ting stare her eyes big and round and pout her little mouth, showing various kinds of eye emotions as her diverse affections flow out 【One Real Man, Photo, 98.10.29】 .

Action Imitation

Upon the children experiencing the pictures, they will imitate the role's action response at that very instant, such as T: "...can embrace her..." SS:"Wow~". Chih embrace her right away with the gesture of holding the doll 【William's Doll, Photo, 98.10.2】 . Besides, in the process of co-reading, in order to achieve the effect of collecting sounds, the teacher often took the recording pen close to the child who was reading, which, when the kid saw, would learn as well. For instance, when Yi was saying "That...Princess Elizabeth...", suddenly, Ting imitated the teacher to get close to Yi in pretense, making Ting's action was a kind of natural behaviors generated from the reading situations 【Observation 98.10.2】 .

Silence

In addition to the above-mentioned apparent responses, some children tended to be more covert. By observing those silent children's learning and interaction with the peers, it has been found that most of them behaved passively and learned quietly. For the children with such covert performances, it was interpreted by the researcher that they showed their own emotions by silent response methods, also a kind of learning models. In the researcher's viewpoint, they should be respected with the right of "un-intentional talk" 【Retrospection, 98.10.8】 .

Response to Creation

Through creation of art, the children further represented their autonomous response to the text, as described below:

Re-create the Paper Bag Princess

In the end of the "Paper Bag Princess", the ending space inspired the children to create. Therefore, the children intended to "adapt" Part II by means of everyone's endeavoring to employ solitaire. With the original story's pot as the framework, and linked with imagination, creative ideas, and addition of new plot and roles, the unique thinking is incited with the brainstorm of the peers. For instance, Ting said, "The firing dragon that took the princess's away was actually the firing dragon's girlfriend". Then, she said happily, "I am going to take a walk with the princess!" (Learn Prince Renoir's embracing his own arms proudly) 【Work 98.10.8】 . With the purpose of further understand the children's thoughts, the researcher asked them to draw the "words" that they feel like saying. From the unique interpretative pictures in their minds, the children's comprehension of the picture books was represented. More importantly, they extended their interest at the role of gender with addition of their own creative elements from what they thought as response, showing the children's understanding of the picture books, as Fig. 1-2 show 【Work 98.10.6】 .

During adapting *The Paper Bag Princess Part II*, the children maintained high interest. On that very day, Hsiang went home and made a little book titled as "The Princess Loves the Prince". Not only did Hsiang draw the prince's strength and the princess's fragility, he even represented the story with text by making a 3D book inserting into the book. Such distinctive creative process is an important responsive experiences for the text, which enlightened the child's positive learning attitude and motivated his interest in learning the subject, as shown in the following Fig. 3-5 【Work 98.10.5】.



Fig. 1 The children's work (1)



Fig. 2 The children's work (2)



Fig. 3 Hsiang's work (1)



Fig. 4 Hsiang's Work(2)



Fig. 5 Hsiang's Work(3)

Drama Creation

When the characters in the picture books enter into the children's consciousness, they show up in their life naturally. For the children who play the roles, they were as if they had situated themselves in the "seemingly" picture book's situation, playing and learning diversified thinking as well as a generous attitude at the same time, which is represented in the dialogues between children's creative role play:

Ting: Why did you ignore me? (With the puppet of the princess in hands)
 Chih: I felt like playing with you, but please go for a bath and dress yourself beautifully first... (With the puppet of boy in hands)
 Yi: I have burned all her beautiful clothes, hahaha (the plastic dragon in her hands)
 Chih: Okay, then I took you to buy in Sogo to make you turn back to the princess.
 Ting: You are so kind! Unlike the evil Prince Renoir, who only blames others.
 Chih: You are so good as to rescue me, but I just do not like you dress in paper bag. 【Observation 8.11.13】

What mentioned above is the children's spontaneous drama creative works. In the conversation, although Chih knew the princess in paper bag is superior to the prince, he had the stereotypical impression on the princess's wearing gorgeous dress, so he said, "Then I took you to buy clothes in Sogo, and made you return to be the princess". Thus, it could be seen that the children developed their imagination for experiencing the plot in the text in the activities. Through the dialogues between the puppets in hands, they got the chances to respond to the tale they were fond of to proceed the dilemma of integrating the old experiences and facing the roles in the text, and underwent the inner conflict in different roles.

Children's Response to the Gender Roles in the Stereotypical Subversive Gender Impression in the Picture Books

For the gender role's default questions in the five picture books, and following discussion among group reading, what below described the children's response to the gender roles in the books.

The Brave Man and the Brave Woman

In co-reading "Oh Real Man", the children regarded "braveness" as the most significance for the real man, holding that both men and women were both very brave, and adopting "the real man" and "the real woman" to distinguish the mark between both sexes. For example, Chen said, "men are the real men for there are men there". Ting said, "Both women and men are very brave", and the teacher expressed, "Are women real men?" Kai replied, "They are real women!" Alternatively, questions were proposed for the equality between the two boys' unreasonable behavior and the meaning of the book title of "the Real Man". Chen asked, "Teacher, this book title is so weird, because the two boys are obviously coward, but why do they still be called 'the Real Man'?" 【Preparatory 98.10.22】

In addition to the cowardice mentioned in the book, holding the doll and piss on the bed were all expressed as the experiences linking with one's living. For example, the girl Chia voiced immediately as she pouted her mouth, claiming "I never..." to show her protest. As far as "scaring the ghost" was concerned, most boys and girls nodded their head, but as for the experience of "holding the doll", it showed that girls did it more frequently than the boys. As Hua pointed out, "Well, I did not do it as my elder sister did." He explained that his elder sister often helped brush Barbie's hair and change her dress, as impression shown in the books. For children, the two boys boasted in the book were not accepted by the girls, and they even expressed that they had had the same experiences with those in the picture books 【The Real Man, Co-reading, 98.9.8】 .

Whose toys are the dolls

In "William's Doll", the plot surrounded the primary axis that the little boy wanted a doll, and pointed out that the traditional value issue of the boys' and the girls' selecting toys. It has been found that the children's ideas of expecting William to possess a doll. In the discussion at the very start, in spite of most children's agreement with his owning a doll, some boys felt bored in taking care of (playing with) the doll. They showed their boredom by expressing "It is boring with the doll", "It is even better playing basketball". Nevertheless, they provided positive response to expecting William to have a doll through respecting others' choices different from their own. Meanwhile, they considered that scorning others is impolite and no good behaviors 【William's Doll, Co-reading, 98.9.15】 .

On the other side, through observation of sharing toys and having the children to show the gifts they were eager to own the most eagerly, it has been found that children still made distinguishment for the boys and the girls without loosening phenomena. For most boys, their favorite toys are electric trains, Transformers, and the dragon cards. while the girls choose dolls, Barbie, and doll's cars. There was only one boy fond of dolls, and one girl choosing the dragon cards. For such situation, the researcher interpreted it as children's response to the theme of "William's Doll", which motivated them to understand, respect, and accept others' internalized behaviors to respond, although their extrovert behaviors insisted their own favorite choice. In the diversified situation, they sincerely face the good interaction launched by both sexes, while the extrovert behaviors insisted in their own favorite choices. As Chen Chih-stai (2002) indicated, "William's Doll" attempted to break the stereotypical bi-sexes' impression in order to help the children learn to respect other people's interests and hobbies, so that they can understand that everyone has his or her own uniqueness, that all can develop their own distinctiveness with their own personality, ideas, and the favorite things.

She is unlike a princess

By means of co-reading "the Paper Bag Princess", the children thought the Paper Bag Princess differs from the one they have already known in the past. The children distinguished the differences from the names, dresses, crowns, necklaces, hair, and so on, such as Ting's notion that " Princess Snow White was kissed and rescued by the prince. Well, it was the Paper Bag Princess to save the prince, so it is not the same". Although children showed agreement of the princess's witting measure of wearing paper bag as brave, they thought that the Paper Bag Princess's dressing as dirty and ugly, and disliked her unlikelihood of a princess, which explains children's holding existing stereotypical impression on the image of a princess 【The Paper Bag Princess, Co-reading, 98.10.2】 .

Since "the Paper Bag Princess" shows converting the image of the strong man and the fragile woman, in order not to get trapped into the stereotypical impression that constructs another kind of stereotypical gender impression, the assumptive questions divergent from what is in the text were proposed, such as T: "If it is the princess to be taken away, will the prince try to save her?" In such way, the children were guided to conduct meta-thinking aiming at understanding the diversified bi-sex roles, and providing the children more different types of paradigm. From the children's conversation full of justice, we can observe their ideas, which apparently consists of frustrations and unfairness for the princess's situation 【Retrospection, 98.10.8】 .

Who is doing housework

In "Piggy Story", it begins with the cover of the mother carries the families on her back. Children all felt sympathetic with the mother's painstaking, and showed disapproval of the father as well as the kids' behaviors. For example, Kai said, "They do not do anything and will become fat pigs". As for the writer's adoption of the pig image to penetrate the whole story, the children bring their observation and imagination into a full play. What makes us smiling is when the Wife Piggy left the note saying "you are all pigs" and left her families. Han said that "Mother is cursing" 【The Piggy Story, Co-reading, 98.10.29】 , which made the children to associate that it is exactly the author that particularly showed Wife Piggy's dissatisfaction with and reluctant protest of the men in Piggy family and the metaphor that they deserved such punishment.

Additionally, while filling out the activity sheet regarding "Who is doing housework", it has

been found that most housework fell onto the female roles like the mother's or the grandma's shoulders, and the children hold that mother's role of tackling the housework as hard-working and painstaking. As for why the father does not do housework, it is all because that he is earning a living by going to work, and since it takes collaboration to share the load, the father wipes the table, hangs the clothes, mops the floor, plays with younger sisters and brothers to prove that he is also helping do housework, and is obedient and does not anger the mother, all are part of help doing housework.

The rooster breeds eggs

To extend the red rooster breeds eggs to the realistic life, it can be found that the children tell their own feelings from their own living experiences. Nowadays, the grandpa and grandma at home are the main caregivers in children's mind. For Chen, his experience of being beat makes him think that the role of Father is inferior to that of Mother. For the behavior of the rooster's breeding eggs, the children hold a "very good" viewpoint, since not only the rooster shows love and braveness to protect the eggs from being swallowed by the snake, but also earnestly breeds the eggs into chickens. When the little chicken break through the egg shell, the children consider that the egg is not just an egg; rather, some children think that it is a "bird". Besides, when the chicken break through the eggs, they should call the rooster "Mom" to respond, which is an interesting idea, and perhaps it should be regarded as a kind of response to the father who shares the responsibility of the mother 【The Red Rooster, Co-reading, 98.11.4】 .

The Influence of Subverting the Stereotypical Gender Impression in the Picture Books on Children's Role of Gender

In the process of reading, the readers generally reflect their affection to the roles in the text. Just as Hao Kuang-stai (2006) mentioned, once we identify with the role, the original value judgment, moral standard, and etc. will also transfer in the story. The role of gender's interaction and issue take place in the real social interpersonal interaction; as a result, the researcher makes the children's living events, phenomena, and observation of the children's stereotypical gender impression even more meaningful, which is illustrated in the two situations in the kindergarten and at home, respectively.

Boys' and Girls' Corners

I heard the child saying, "this is the girl's corner, and that is the boy's corner" with fingers pointing to the block's corners. Suddenly, I got trapped in thinking about the stereotypical gender situation. Originally, corner exploration is adopted by the children to bring out the learning interest by their own hobbies, and yet the term "baby" has been converted to be used by the girls, which cannot help but make us ponder at whether the applicability and situational arrangement of the name of "baby's home" have deepened the stereotypical children's gender impression behaviors. Therefore, after discussing, we decided to change the baby's home to Cola House. Since the children consider that the classroom belongs to everyone, and all can play everywhere 【Retrospection 98.9.3】 . In the meantime, the boy Yi pushed the Baby's Cart for walking around, so his mother said, "Okay, go to play in the block's corner. See! Kai is so good at building up the pretty castle", while Ling expressed, "He is learning William taking care of the doll"... Baptized by the picture books, the shadow of the text's spirit has been represented, but in the eyes of the adults, the conduct of the little boy was "very funny", for what went behind it lies the factor of the stereotypical gender impression's haunt, which forced people to think about the parents' gender value's impact on

children 【Observation 98.9.29】 .

What does it belong to?

When we observe the children's behaviors related to both sex's issues, it is found that regarding children's concept about certain things are certainly categorized into dichotomy of boys and girls. For example, Kai said, "Girls have to wear this color, and the boys have to wear blue clothes"; but the teacher said, "But today you wear orange clothes, are you girl? I wear in blue, am I a boy?" Such dialogues and the fact it represents made Kai with bias of colors touch his head and smiled, saying, "It is okay!" 【Observation 98.9.24】 .

Also, for the children, as "William's Doll" aroused the boy's intention for a doll, his expectation was responded positively. In the very beginning, from the thought classified by the gender, to "as long as people like his toys, they will be okay" has made Hua's change, for his opinion on boys' fondness of dolls is "okay" for him, even though he does not like 【William's Doll, Co-reading, 98.9.15】 .

Who wins, boys or girls?

Kai said, "I just know that boys can run very fast, and will win the contest". And Kai also expressed, "Yeah, boys are the best!" The results of running contest proved that it were the girls who won 【Observation 98.9.24】 , and such picture was exactly like the little boys laughing at the little girls, even if it was not so in verification in real life, As Kai and Wei whispered with low voice that "boys do not always win", it was believed that then currently, they both had new opinions of both sex's individual ideas. As a result, when the children were used to look at things with their own position, and possessed bias for the gender, proper guidance and reminder will help children develop the correct concept of interaction among both sexes.

The Influence of Children's Role of Gender at Home

From conversation with parents and data collected and integrated, children's living events regarding role of gender at home is briefly described:

Where is the real man?

After reading "the Real Man", An's mom went to the school to ask where to buy "the Real Man". For An likes the boys in the book who also hold the doll in sleep and other interesting plot, so mom said, "An has the habit of holding a doll falling asleep. Now he has grown up, so he does not need to embrace the doll anymore" 【Preparatory 98.9.7】 . This event shows the parents' confusion of cultivating children and children's finding comfort for identification in the picture books, so it is believed that what should be changed is the parents' concepts.

Little Helper at Home

We have been implementing the activity of "Little Helper" in class; and, under the peers' learning effect, children are just like "playing" with a thing. While they are playing, cooperation and coordination is established, while the habit of cleaning is set up on the other hand. From conversation with the parents and feedbacks of the contact books, it has been found that the children will take the Little Helper's tasks back to home. As Lin's elder sister said, "younger brother said he did not want to become a pig, so he wanted to help organize the home and be a good helper". It is therefore discovered that Lin's teacher told a story about the Piggy home where mother does everything, resulting in the other people all become lazy pigs 【Preparatory 98.11.2】 .

In short, it can be understood that the prevailing bi-sex issues often accompany with children's learning. Therefore, if we can timely guide as well as discussing with the picture books as the agent for the children to project the plot in the book and allow the children to imitate the role, the kids will see more of themselves as well as getting sympathetic with others, and then enhance their social behavioral ability and the capability of their judgment of the phenomena, which is helpful to develop positive bi-sexual interaction. Nevertheless, from exploration, we can also identify the distinguishment of gender in children's selection of toys. Just as Hung Shu-min (2002), and Chu Min-fong (2009) claimed, although the children can agree with the roles in the books, and make a step further to internalize and accept different views of gender, their extrovert conducts still remain the original choice. In addition, it is also found that parents' values of the existing values in daily speeches and behaviors have unelectable influence on children's forming the existing value in the interactive behaviors for role of both-sexes.

CONCLUSIONS AND SUGGESTIONS

Conclusions

Children's Response to the Stereotypical Gender Impression in Picture Books

Although children carry different experiences to interpret picture books' content, and regardless of what they say, how their body movement and facial expression or artistic creation are, all will directly represent children's understanding of and preference to the text without modification. In addition, by inspecting children's responding methods, it can be found that it is interweaving, overlapping, and unfolding the reading interaction's process of experiences for the text.

Children's Response to the Role of Gender in the Stereotypical Subversive Gender Impression in the Picture Books

During co-reading, we can obtain the important thoughts or messages with specific issues deemed to be conveyed by the text, which arouses everyone to make further argument of the messages. As for response to the textual messages, they vary with different people, but can be read sympathetically and combine with personal living experiences to interpret the events in the books, so that the plot related to unreasonable gender role can result in critical viewpoints in order to clarify the metaphor-based gender role issues in the picture books.

Reading Picture Books with Stereotypical Subversive Gender Impression's Influence on Children's Role of Gender

Children can feel the effect of the story's plots and the effect created by people. Through group reading and discussion, the bi-sex issues set up by the text are gradually defined as well as consisting of new experiences and findings, so that good two-sex interactive concept can be launched and constructed, and further loosen the framework of the stereotypical gender impression. By respecting and accepting other people's different behaviors, and extend the issues of bi-sex roles to family, it will be helpful for children's developing all-dimensional gender role interactive concept.

Suggestions

Value the Potential Programs' Influence in the School

To strengthen teachers' awareness of their own gender perspectives' influence on children in receiving teaching, and instill the correct gender viewpoints into life, such influence will be

even stronger than that in the formal programs, emphasizing on the significance of both the teacher's modeling and the environmental education, and demonstrates the effect of unconscious cultivation.

Raise the Teachers' Skills in Discussing Picture Books

Sometimes, guiding the children to think, discuss, and timely receive and let go of the discussion skills may not be mature enough, so that frequently, the talk may tend to stay in the superficial level or even getting astray from the subject, so that the children fail to comprehend the teacher's proposal of questions. Therefore, through a variety of growing channels like investigating the study activities, learn from the scholars and experts, inter-appreciation of the coworkers, and raise the teachers' skills and abilities of their own story discussion will foster the reading teaching activities to be more smooth.

Increase Exploration of the Influence from the Teachers, Family, and Peers' on Children's Stereotypical Gender Impression

In this research, it has been found that parents, teachers, and peers are all influential to changing the children's stereotypical gender impression, but the factors, and extent of the influence have not been discussed yet, so it is suggested that profound exploration can be conducted towards such direction in the future.

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