

“Asians Are Human” – Reclaiming Joy, Disrupting Tropes, and Advancing Critical Pedagogy with Grace Lin

Wenyu Guo, Ph.D. [First and corresponding author]

Department of Language, Literacy, Ed.D., Exceptional Education, and Physical Education

College of Education

University of South Florida

E: guow@usf.edu

ORCID: <https://orcid.org/0000-0001-6993-7174>

Lisa Morris-Wilkey

M.A.Ed., MLIS

District Librarian

Casa Grande Elementary School District

Casa Grande, AZ

E: lisalmw@hotmail.com

The quotes to highlight:

- My most basic theme is often: “Asians are human.” It sounds simple, but we are so quickly dehumanized or “othered.”
- A diverse bookshelf year-round solves the “tourist” problem. It shows that Asian Americans are part of our everyday culture.
- A book needs three steps to change hearts and minds: it needs to be shared, it needs to be read, and it needs to be discussed. Discussion makes sure the story becomes a part of you.
- I encourage kids to write their stories, read their stories, and create art around themselves. It’s more than just a cliché like “be proud of yourself”—it’s about the act of creating your own identity.

Author and illustrator Grace Lin is a significant and prolific figure in the world of children's literature, having profoundly shaped the landscape of Asian American representation within the U.S. majoritarian discourse. Recognized as a leading voice in children's literature, Lin has built an expansive and deeply influential body of work over the past two decades. To date, she has authored and/or illustrated more than 40 books across multiple age groups and formats. As a storyteller, her bibliography includes over 20 picture books, a beloved collection of middle-grade chapter books (including her acclaimed *Pacy Lin* series and her folklore-inspired fantasy novels), and a popular early reader series. Furthermore, as a gifted visual artist, Lin has illustrated the vast majority of her own texts while also lending her vibrant, expressive art style to over a dozen picture books written by other authors.

Her prolific work invites readers to explore the nuances of cultural identity, deliberately challenging persistent tropes while celebrating the messy, joyful realities of everyday life. In autobiographical novels such as *The Year of the Dog* and *The Year of the Rat*, she offers nuanced portrayals of Asian American identities, depicting children as navigating the complexities of belonging, friendship, and family expectations rather than as characters constrained by the model minority myth. In works such as *A Big Mooncake for Little Star* and *Where the Mountain Meets the Moon*, she draws on Chinese cultural traditions and folklore to center Asian and Asian American characters as playful, imaginative, and agentive. This profound influence is reflected not only in the thematic depth of Lin's work but also in the prestigious accolades she has received across every category in which she publishes. She is one of the rare creators to be honored across multiple formats: her middle-grade chapter book *Where the Mountain Meets the Moon* (2009) received a Newbery Honor, her early reader *Ling & Ting: Not Exactly the Same!* received a Theodor Seuss Geisel Honor in 2011, and her picture book *A Big*

Mooncake for Little Star (2018) earned a Caldecott Honor in 2019. In 2022, Lin's monumental impact was cemented when she received the American Library Association's Children's Literature Legacy Award for her lasting contributions to the field. Her newest picturebook, *The Little Stone Buddha* (2026) explores the customs and foods of the Lunar New Year.

For this article, Grace Lin sat down with Wenyu Guo for a conversation about her creative journey and the insights her work offers educators and advocates of multicultural literature. The interview questions were shaped with input from Lisa Morris-Wilkey, co-chair of the NCTE Children's Literature Assembly Breakfast, who also helped frame the conversation by drafting the introduction to Lin and her work. Our discussion highlights the following themes: the intersection of personal joy and cultural identity, disrupting stereotypes through normalized joy, intentionality in illustration, moving beyond "cultural tourism," and sustaining inclusive pedagogy.

Wenyu: Thank you so much for sitting down with me, Grace. It is truly an honor. Your stories often weave together folklore, personal memory, and everyday realities. When conceptualizing a new picturebook, how do you navigate the process of transforming your personal observations and memories into narratives that resonate so deeply with today's Asian American children and youth?

Grace: The truth is, as a creator, all books have to start with my own personal joy and passion. I feel lucky because I have so many ideas, notebooks full of them. Usually, two or three ideas stick in the back of my head for a long time. If an idea stays there long enough, then I know it's an important story to me.

The first draft is always very personal. But as I revise and think about publishing it, that's when I start thinking about the audience. I want to make sure the meaning is coming through in a way that I want it to—I don't want people to misunderstand me. For example, with the *Ling & Ting* books, I originally wanted to do a book about triplets because I loved books with triplets as a little girl. But when I read the draft over, I realized it was reinforcing the story I didn't want to tell: that “all Asians look alike.” I had to take a step back. Slowly, I realized I needed to tell a story about how these kids can look very similar but are not the same, just like Asian people in general. Because I've learned that once you put a book out, it's not your book anymore; people can see whatever they want in it. But while I'm making it, I want to do as much as I can to ensure there is as little misunderstanding as possible.

Wenyu: I deeply appreciate your transparency about that revision process; I can imagine the effort and care you put into creating these characters. You try to put characters in your books that aren't the stereotypes created by cultural outsider authors. In *The Ugly Vegetables* (1999), you used your own story and made the book very unique. Could you unpack more about how you think about characters when creating the books to avoid those stereotypes?

Grace: It's difficult. My first book, *The Ugly Vegetables*, was based on me and my mother. Back then, there were so few Asian American books. I remember receiving a letter from someone who was very angry because I gave the character a “bowl” haircut. She said I was reinforcing a stereotype. But that is what I really looked like! That was me.

So, for a long time, I only featured my own family because I felt that if I was reinforcing a stereotype by accident, at least I knew it was a “true” stereotype from my own life. I was scared to do a book that wasn't based on my family until *Where the Mountain Meets the Moon*. I was

afraid people would say I wasn't "Chinese enough" or ask how I dared to change Chinese folk tales. Honestly, that only changed when my first husband died of cancer. It was only then that I realized I couldn't be afraid to put out stories I loved anymore. I had to let people misunderstand me if they were going to. I just have to try my best and, if I make a mistake, say I'm sorry and try better next time. I tell myself: people will misunderstand but try hard to have as few people misunderstand as possible.

Wenyu: That is deeply moving, and your courage in sharing that shift in your mindset is so inspiring. Reflecting on my own experience, coming from China at 27 for graduate school, I never viewed my look and culture as 'stereotypical' until I landed here. How do you craft your characters, so they are allowed to exist in their full, messy, and joyful realities, disrupting persistent stereotypes?

Grace: Most of my books feature Asian American characters because we didn't have them when we were younger. I think when you come from China, you have a secure sense of cultural identity because you were surrounded by it. Many Asian Americans who grew up here, like me, didn't have that confidence. I grew up in upstate New York as the only Asian girl in my school, very insecure. Making these books has been my way to claim my own heritage. I grew up feeling like I was an "outsider" and that I had to "earn" my right to exist or belong. That is a false feeling. That's why we make these books—to show that we don't need to earn our right to exist. We just exist. We have fun stories. We don't have to apologize for it. With every book I make, I claim my identity more. Now, it feels like "cement," whereas before it didn't. I hope it does that for my readers too. I encourage kids to write their stories, read their stories, and create art around themselves. It's more than just the cliché of "be proud of yourself"—it's about the act of creating your own identity.

Wenyu: That metaphor of your identity finally feeling like “cement” is so powerful, and the idea of just allowing kids to exist without apology is a profound shift. Building on that, do you have the specific intention to disrupt stereotypes like the “model minority,” etc.?

Grace: Honestly, I don't go in with the intention to disrupt. I just want to show Asian American characters living their lives and having adventures. But I think that intention is disruptive in itself. I remember a Black romance author saying that just showing Black characters falling in love without focusing on racism is disruptive. I feel the same—I disrupt just by showing Asian American characters doing all the same things White characters have done throughout the history of children's literature.

Wenyu: Absolutely. Normalized joy is incredibly disruptive to narratives that historically only center on marginalization. Thinking beyond that immediate representation, how do you think your work impacts readers outside of the Asian American group?

Grace: I hope for a day where we don't have to say, “This is a great Asian American book,” but just “This is a great book.” I want non-Asian readers to pick up my book because they are interested in twins, or space, or adventure—not just because it's an Asian character. I found myself in *Anne of Green Gables* (Montgomery, 1908) even though I didn't have red hair. I hope non-Asian readers find themselves in my characters. Because I think all my books are about the thread of humanity. My most basic theme is: “Asians are human.” It sounds simple, but Asians are so quickly dehumanized or “othered” here in the US.

Wenyu: I completely agree; recognizing that the universal thread of humanity is what ultimately connects us all as readers. However, we also know the term “Asian American” is a hyper-diverse spectrum. How do you see your specific stories fitting into this broader ecosystem?

Grace: I want the “umbrella” to get bigger. I wouldn't feel comfortable writing a Vietnamese or Malaysian story; I want people from those cultures to write them. I'd like to support other Asian American authors in telling the stories of their cultural heritage.

Wenyu: Shifting gears slightly, you are also an amazing artist. What elements do you pick up to fill your illustrations?

Grace: I use different styles. One is more like *Dim Sum for Everyone* (2001)—it's more childlike because I'm kind of illustrating it as my 10-year-old self. My newer books are much more realistic, mainly because the subject matter is less autobiographical. I mentioned how almost all of my books are Asian American, but I have a few that aren't. I have a book with a Black child, and I was very nervous about that. I asked my daughter's friend if I could use her as a model and took many photo references. I use photos because I know how easy it is to accidentally illustrate another race as a stereotype. Illustrators often use “shorthand” to get a message across—like “slanted eyes” for Asians. It's a shortcut, but it's a harmful and untrue stereotype. When I paint someone not of my race, I use photo references so that if I do accidentally include a stereotype, at least I know it was from real life and not just a “shorthand” from my head.

Wenyu: That intentionality makes so much sense, and it's very relatable. It reminds me of a book club I facilitated. The students were criticizing a character's red and green puffy jacket, saying nobody dresses like that. While it was an old style from Northeast China, they read it as a stereotype. How can educators successfully navigate this in the classroom and tell the difference between a ‘bad stereotype’ and a true lived experience?

Grace: Honestly, it's hard for teachers to be the judge, especially if it's not their culture. I've probably made mistakes too. My advice is: don't worry about every specific book. If you have

300 Asian books on your shelf, it doesn't matter if one or two have stereotypes. It only becomes a problem if that is the *only* Asian book you have. We don't scrutinize White characters the same way because there are a million other books showing different sides. Focus on giving them more images.

Wenyu: That is amazing advice, and such a liberating reframing for educators who are sometimes paralyzed by the fear of choosing the 'wrong' book. With that broader collection in mind, how do you hope your books challenge readers to move beyond "cultural tourism"?

Grace: For a long time, publishing was about reading Asian books only at Lunar New Year. I want people to read Lunar New Year books, but I don't want them to stop there. If that's the only time kids see an Asian person in a book, it breaks my heart. A diverse bookshelf year-round solves the "tourist" problem. It shows that Asian Americans are part of our everyday culture.

Wenyu: Yes, consistency is so much more meaningful than token holiday tourism. From a pedagogical standpoint, how do you want teachers to practically use your books to foster discussion?

Grace: I love "all-school reads." It makes the story a community experience. If that's too much work, then a classroom read-aloud with even a five-minute discussion is great. I think a book needs three steps to change hearts and minds: it needs to be shared, it needs to be read, and it needs to be discussed. Discussion makes the story truly become a part of you.

Wenyu: Shared, read, and discussed, that is a perfect, actionable framework. Unfortunately, doing that has become increasingly complicated in some places. Teachers today face book bans and political pushback. How do you see the current landscape?

Grace: It's hard. I was surprised to hear *Dim Sum for Everyone* was being questioned in Florida because of the "race problem." It's just a book about picking out food! It shows how scary things have become. I feel so bad for educators. I hope teachers find ways to share diverse books without endangering themselves. These conferences [NCTE] are important places for people to figure out how to talk to each other. I'll keep making my books as long as I can. I don't have a big "magic weapon" to fix the law, but in my books, heroes are just normal kids trying their best. Maybe we can all find a heroic way out of this by just trying our best.

Wenyu: That is beautifully said. In my university, multicultural children's literature courses have been canceled. But when I taught this course the last several times, I incorporated your books and your TED Talk into the course, and students enjoyed your content so much. Thank you for your inspiring work and for taking the time to share your insights with us today.

Conclusion

Grace Lin's reflections underscore an essential truth for the field of education: authentic representation is not a seasonal event, nor is it an exercise in perfectionism. Rather, it is a continuous, year-round commitment to "making the umbrella bigger" by expanding the range of human experiences represented in the books available to children. By surrounding students with an abundance of diverse narratives, educators can mitigate the harm of isolated stereotypes and move beyond cultural tourism. In a time when pedagogical resources are frequently challenged and multicultural curricula face institutional pushback, the simple act of reading, sharing, and discussing these stories remains a profound and heroic disruption.

Yet, as Lin herself acknowledges, the term "Asian American" encompasses an expansive spectrum. Because no single creator can tell every story, we would also like to recognize

other Asian American authors here to advocate for broader attention to Asian American literature. Trailblazing creators such as Andrea Wang, Bao Phi, Christina Soontornvat, Dan Santat, Gene Luen Yang, Jason Chin, Joanna Ho, Kelly Yang, Lisa Yee, Linda Sue Park, and Minh Lê have continually expanded the boundaries of our field. By supporting this wider ecosystem of voices, we ensure that young readers have access to a multitude of authentic, lived experiences that reflect the diversity of Asian American diasporic experiences.

A Curated, Non-Exhaustive Guide to Future Reading

For educators and researchers seeking to deepen their pedagogical approach and theoretical understanding of Asian American children's literature, a growing body of academic scholarship offers vital frameworks. These recommendations are intentionally selective rather than exhaustive. Taken together, they advance a common conceptual proposition: representation is not accomplished by presence alone. Meaningful engagement requires readers to examine who is visible and who remains absent; how race, culture, language, migration, and power are organized across words and images; whose interpretations count; and what pedagogical conditions enable children to challenge stereotypes, mobilize lived and transnational knowledge, and act as critical readers. All literature listed below is presented in alphabetical order.

Theoretical Frameworks and Field Contexts

Adam, H., Boutte, G., López-Robertson, J., Guo, W., Jackson-Barrett, L., & Kozeny, M. (2025). "This is like a mirror! That's like me!" Differentiated literature mirrors for diverse children. *The Australian Journal of Language and Literacy*, 48, 283–299. **Annotation:** Adam and colleagues extend Bishop's mirrors-and-windows metaphor through a differentiated-mirrors framework that distinguishes among plane, concave, and convex mirrors, emphasizing that a text

may offer different qualities of reflection to different children while simultaneously functioning as a window.

An, S. (2016). Asian Americans in American history: An AsianCrit perspective on Asian American inclusion in state U.S. history curriculum standards. *Theory & Research in Social Education*, 44(2), 244–276. **Annotation:** Using AsianCrit, An demonstrates how curriculum standards marginalize, essentialize, or conditionally include Asian Americans. Although this is a curriculum-standards analysis rather than a study of children’s literature, it helps educators connect literary representation to larger curricular narratives about race, citizenship, and national belonging.

Bishop, R. S. (1990). Mirrors, windows, and sliding glass doors. *Perspectives*, 6(3), ix–xi. **Annotation:** Bishop’s enduring metaphor explains how literature can affirm readers’ identities, open views onto others’ lives, and invite movement into unfamiliar worlds. It offers a useful starting point for evaluating both access and absence in classroom collections.

Dahlen, S. P. (2020). “We need diverse books”: Diversity, activism, and children’s literature. In N. op de Beeck (Ed.), *Literary cultures and twenty-first-century childhoods* (pp. 83–108). Palgrave Macmillan. **Annotation:** Dahlen situates the We Need Diverse Books movement within the history and structure of children’s publishing.

Enriquez, G. (2021). Foggy mirrors, tiny windows, and heavy doors: Beyond diverse books toward meaningful literacy instruction. *The Reading Teacher*, 75(1), 103–106. **Annotation:** Enriquez extends Bishop’s metaphor to explain why the presence of diverse books does not automatically produce meaningful access or understanding.

Content and Critical Analyses of Literary Representation

These studies primarily analyze books, illustrations, characters, or patterns of representation. Children's classroom responses are not their principal data source.

Chen, X., & Hu, R. (2022). A critical visual analysis of Chinese and Chinese American representations in picturebooks. In J. Lee, S. Beene, X. Chen, W. Huang, L. Okan, & F. Rodrigues (Eds.), *Seeing across disciplines: The book of selected readings 2022* (pp. 79–91). International Visual Literacy Association. **Annotation:** Through a critical visual analysis of ten picturebooks, Chen and Hu identify expanded representations alongside persistent visual stereotypes.

Han, S. A., Kang, H., & Kim, S. (2025). Racial stereotypes and counter-narratives in children's literature: Critical content analysis using AsianCrit. *Early Childhood Education Journal*, 53(4), 1171–1180. <https://doi.org/10.1007/s10643-024-01660-6> **Annotation:** Han and colleagues use AsianCrit to identify stereotypical portrayals and counternarratives that contest the perpetual-foreigner and model-minority myths.

Kwon, J., & Sun, W. (2021). Transnational lives of Asian immigrant children in multicultural picture books. *YC Young Children*, 76(3), 24–31. **Annotation:** Kwon and Sun closely read and coded the texts and illustrations of seven picturebooks depicting East Asian immigrant children's transnational lives.

Reid, S. F., & Yang, S. (2026). *Analyzing representations of Asian American characters and stories on the book covers of Newbery, Caldecott, and Printz award-winning children's and*

youth literature. **Annotation:** This multimodal analysis of 18 award-winning book covers identifies five degrees of Asian American representation in children's and young adult literature.

Rodríguez, N. N., & Kim, E. J. (2018). In search of mirrors: An Asian Critical Race Theory content analysis of Asian American picturebooks from 2007 to 2017. *Journal of Children's Literature*, 44(2), 17–30. **Annotation:** Grounded in AsianCrit, this critical content analysis of twenty-one Asian American picturebooks published from 2007 to 2017 examines both the diversification of representation and the persistence of racialized patterns.

Wang, Y., Guo, W., & Sui, X. (2022). A content analysis of Chinese American contemporary realistic fiction books. *The Reading Teacher*, 76(2), 159–168. **Annotation:** Reviewing forty picturebooks, Wang and colleagues map portrayals of immigration, heritage maintenance, bicultural negotiation, and connections with China.

Wee, S.-J., Kim, J., & Yang, V. (2024). Unpacking East and Southeast Asian immigrants portrayed in children's picturebooks: Centering on immigration in contemporary times. *Reading Horizons: A Journal of Literacy and Language Arts*, 63(2), 29–53. **Annotation:** Analyzing thirty-nine English-language picturebooks published from 1993 to 2022, Wee and colleagues examine how East and Southeast Asian immigrant children and families are positioned in contemporary immigration narratives.

Wee, S.-J., Kura, K., & Meacham, S. (2021). “Half and half”: Racial identity development of multiracial Asian American children portrayed in children's picturebooks. *Journal of Children's Literature*, 47(1), 21–35. **Annotation:** Wee and colleagues examine the quantity and quality of

picturebooks about multiracial Asian American children, with particular attention to racial identity development.

Yoo-Lee, E., Fowler, L., Adkins, D., Kim, K.-S., & Davis, H. N. (2014). Evaluating cultural authenticity in multicultural picture books: A collaborative analysis for diversity education. *The Library Quarterly*, 84(3), 324–347. **Annotation:** Using a systematic, insider-informed analysis of forty-five multicultural picturebooks, including fifteen Asian American titles, Yoo-Lee and colleagues develop concrete criteria for evaluating character portrayals, settings, stereotypes, cultural accuracy, and authenticity.

Using Literature with Children in Classrooms and Book Clubs

These empirical studies treat children's talk, writing, multimodal productions, interactions, and meaning-making as primary data. They examine what occurs when children read, discuss, or respond to literature in classrooms, after-school programs, or community-based book clubs.

Guo, W. (2024). Fostering student activism: Addressing anti-Asian racism through children's literature in a community-based book club. *The Journal of Children's Literature*, 50(2), 25–37. **Annotation:** Drawing on AsianCrit and reader response, Guo examines how Chinese American children developed racial understandings and activist agency through picturebook-based dialogues.

Guo, W. (2025). Transnational funds of knowledge as counternarratives: Chinese students respond to multicultural children's literature. *Teachers College Record*, 127(9–10), 37–66. <https://doi.org/10.1177/01614681251393804> **Annotation:** This practitioner inquiry and

qualitative case study examines how four elementary-aged transnational Chinese youth mobilized linguistic, cultural, and cross-border knowledge as counternarratives while reading and discussing picturebooks in a community-based book club.

Guo, W., Tian, Z. & Stemme, M. (2026). Cultivating critical racial consciousness in dual language bilingual education: A participatory design of Asian American biliteracy lessons. *English Teaching: Practice & Critique*. **Annotation:** This one-year participatory study explores how an AsianCrit-informed translanguaging lesson and picturebooks support fifth-grade DLBE students' critical racial consciousness development.

Kim, J. (2026). “They’re actually kind of dying inside”: Explorations of race, gender, and culture with Asian American girls in an after-school book club. *Educational Studies*, 62(2), 186–202. **Annotation:** Kim centers Asian American girls’ meaning-making with young adult literature in an after-school book club.

Nguyen, A. (2022). “Children have the fairest things to say”: Young children’s engagement with anti-bias picture books. *Early Childhood Education Journal*, 50(5), 743–759. **Annotation:** Nguyen demonstrates that kindergarteners can participate in complex discussions of race, gender, and other forms of bias through interactive read-alouds.

Yi, J. (2022). Reading diverse books is not enough: Challenging racist assumptions using Asian American children’s literature. *Social Studies and the Young Learner*, 34(3), 8–13. **Annotation:** Based on a year of reading fourteen Asian American picturebooks with first graders, Yi shows that access to diverse texts must be paired with sustained, critical conversation.

Zhang, J. (2026). Empowering Chinese American children as critical readers and agents of diverse children's literature. *The Reading Teacher*, 79(6), e70047. **Annotation:** Zhang positions Chinese American bi/multilingual children as co-theorizers and critics of picturebook representation.

Zhang, R., Xue, M., & Luo, X. (2025). Exploring critical literacy responses through interactive read-alouds on racial justice and historical understanding. *English Teaching: Practice & Critique*, 24(3), 313–326. **Annotation:** Using the critical literature response framework, Zhang and colleagues analyze third graders' dialogic and multimodal engagement with race, power, history, and social justice.

Informational Website

Cooperative Children's Book Center: <https://ccbc.education.wisc.edu/>

Books of Wonder: <https://booksofwonder.com>

References

Adam, H., Boutte, G., López-Robertson, J., Guo, W., Jackson-Barrett, L., & Kozeny, M. (2025).

“This is like a mirror! That’s like me!” Differentiated literature mirrors for diverse children. *The Australian Journal of Language and Literacy*, 48, 283–299.

<https://doi.org/10.1007/s44020-025-00092-y>

An, S. (2016). Asian Americans in American history: An AsianCrit perspective on Asian

American inclusion in state US history curriculum standards. *Theory & Research in Social Education*, 44(2), 244-276.

Bishop, R. S. (1990). Mirrors, windows, and sliding glass doors. *Perspectives*, 6(3), ix–xi.

Chen, X., & Hu, R. (2022). A critical visual analysis of Chinese and Chinese American

representations in picturebooks. *Seeing across disciplines: The book of selected readings*, 79-91.

Dahlen, S. P. (2020). “We need diverse books”: Diversity, activism, and Children’s literature. In

N. op de Beeck (Ed.), *Literary cultures and twenty-first-century childhoods. Literary cultures and childhoods*. Palgrave Macmillan. [https://doi.org/10.1007/978-3-030-32146-](https://doi.org/10.1007/978-3-030-32146-8_5)

8_5

- Enriquez, G. (2021). Foggy mirrors, tiny windows, and heavy doors. *The Reading Teacher*, 75(1), 103-106.
- Guo W. (2024). Fostering student activism: Addressing anti-Asian racism through children's literature. *The Journal of Children's Literature*, 50(2), 25–37.
- Guo, W. (2025). Transnational funds of knowledge as counternarratives: Chinese students respond to multicultural children's literature. *Teachers College Record: The Voice of Scholarship in Education*, 127(9-10), 37-66. <https://doi.org/10.1177/01614681251393804>
- Guo, W., Tian, Z. & Stemme, M. (2026). Cultivating critical racial consciousness in dual language bilingual education: A participatory design of Asian American biliteracy lessons. *English Teaching: Practice & Critique*. <https://doi.org/10.1108/ETPC-05-2025-0099>
- Han, S. A., Kang, H., & Kim, S. (2025). Racial stereotypes and counter-narratives in children's literature: Critical content analysis using AsianCrit. *Early Childhood Education Journal*, 53(4), 1171-1180.
- Kim, J. (2026). "They're Actually Kind of Dying Inside": Explorations of Race, Gender, and Culture with Asian American Girls in an After-School Book Club. *Educational Studies*, 1-17.
- Kwon, J., & Sun, W. (2021). Transnational lives of Asian immigrant children in multicultural picture books. *YC Young Children*, 76(3), 24-31.
- Nguyen, A. (2022). "Children have the fairest things to say": Young children's engagement with anti-bias picture books. *Early Childhood Education Journal*, 50(5), 743-759.

- Reid, S. F., & Yang, S. (2026). Analyzing representations of Asian American characters and stories on the book covers of Newbery, Caldecott, and Printz award-winning children's and youth literature. *Children's Literature in Education*. Advance online publication. <https://doi.org/10.1007/s10583-026-09712-8>
- Rodríguez, N. N. (2018). From margins to center: Developing cultural citizenship education through the teaching of Asian American history. *Theory & Research in Social Education*, 46(4), 528-573.
- Wang, Y., Guo, W., & Sui, X. (2022). A content analysis of Chinese American contemporary realistic fiction books. *The Reading Teacher*, 76(2), 159-168.
- Wee, S. J., Kura, K., & Meacham, S. (2021). "Half and Half": Racial Identity Development of Multiracial Asian American Children Portrayed in Children's Picturebooks. *Journal of Children's Literature*, 47(1), 21-35.
- Yi, J. (2022). Reading diverse books is not enough: Challenging racist assumptions using Asian American children's literature. *Social Studies and the Young Learner*, 34(3), 8-13.
- Zhang, J. (2026). Empowering Chinese American Children as Critical Readers and Agents of Diverse Children's Literature. *The Reading Teacher*, 79(6), e70047.
- Zhang, R., Xue, M., & Luo, X. (2025). Exploring critical literacy responses through interactive read-alouds on racial justice and historical understanding. *English Teaching: Practice & Critique*, 24(3), 313-326.

Children's Literature Cited

Lin, G. (2018). *A Big Mooncake for Little Star*. Little, Brown Books for Young Readers.

Lin, G. (2012). *Dumpling days*. Little, Brown Books for Young Readers.

Lin, G. (2001). *Dim Sum for Everyone!* Alfred A. Knopf.

Lin, G. (2010). *Ling & Ting: Not Exactly the Same!* Little, Brown Books for Young Readers.

Lin, G. (2008). *The year of the dog*. Little, Brown Books for Young Readers.

Lin, G. (2008). *The year of the rat*. Little, Brown Books for Young Readers.

Lin, G. (2026). *The Little Stone Buddha*. Little, Brown Books for Young Readers.

Lin, G. (1999). *The Ugly Vegetables*. Charlesbridge.

Lin, G. (2009). *Where the Mountain Meets the Moon*. Little, Brown Books for Young Readers.

Montgomery, L. M. (1908). *Anne of Green Gables*. L. C. Page & Company.