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AN EXPLORATORY STUDY TO DETERMINE PROCEDURES
FOR REVEALING CHILDREN'S AESTHETIC
RESPONSES TO A SELECT SAMPLING
OF CHILDREN'S LITERATURE

By

Constance L. Marks

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Administration and Curriculum

1983

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CONSTANCE L. MARKS

1983

ABSTRACT

An Exploratory Study to Determine Procedures
for Revealing Children's Aesthetic
Responses to a Select Sampling
of Children's Literature

By

Constance L. Marks

The purposes of this study were to develop a procedure for revealing children's aesthetic response to contemporary picture books approached as an art form and to determine if aesthetic response could be tangibly documented. The extension questioning technique and videotape recording procedures were used to reveal and document aesthetic response.

Four fifth grade subjects each read and responded to four literary selections in picture-book format. Selections were chosen which appealed to the readers' sensibilities and which contained artistic literary qualities inherent in fiction possessing the potential to be viewed as literary works of art. The literary selections served as the stimuli for reexperiencing the selection and for introspective examination of the dynamics of the processing behaviors during reading.

The inter-rater reliability of the major instrument used in the content analysis of the response protocols was 86.5%.

Research Questions

1. Can the aesthetic response to specific contemporary literary works of art be documented tangibly?
2. Can videotape documentation, combined with extension questioning techniques, constitute a procedure for revealing children's aesthetic response?
 - a. Sub-question: Can aspects of aesthetic response be documented on videotape?
 - b. Sub-question: Can children verbalize the nature of their feelings, thoughts, and images involved in the aesthetic response experience?
3. What aspects of aesthetic response stance are identifiable in children's oral responses to literature?
4. What specific aspects of a literary selection, in picture book form, shape the aesthetic response; i.e., content, depth of coverage of the topic, concept of story (plot, theme, characterization, mood, setting, point of view, dialogue, style), illustration, literary genre, and format?
5. Are there any identifiable patterns in children's ability to verbalize aspects of their aesthetic responses after four response sessions?

Major Findings

1. Aesthetic response as an experienced event did occur and was tangibly documented for these fifth grade subjects with literature approached as an art.
2. Extension questioning and documentation through videotape constitutes a procedure for revealing aesthetic response.
3. The participant stance of involvement and the observer stance of distance were identified in the aesthetic response.
4. The literary genre, content in the story, depth of coverage, illustrations, the child's concept of story, and the picture book format do have a shaping effect on children's aesthetic response to literature approached as an art.
5. Response to the picture book format was reflected in children's aesthetic response. The subjects responded to content, style, and physical aspects in the illustrations.

DEDICATION

Dedicated to those people who supported me during difficult
times:

My parents:

Edna Miskinis Marks

Michael Marciniak Marks

My daughters:

Jennifer Noel Meyerle

Julianne Holly Meyerle

My mentor:

Dr. Patricia J. Cianciolo

My friend:

Linda A. Covey

ACKNOWLEDGEMENTS

I wish to thank:

. . . my committee members for their relentless quest for quality under the perceptive and knowledgeable direction of Dr. Patricia J. Cianciolo. They are Dr. Shirley Brehm, Dr. Bruce Miles, and Dr. James Snoddy;

. . . my family and personal/professional friends who sustained and encouraged me throughout my graduate work. They are Dr. Michael and Ms. Bonnie Marks, Ms. Rosemarie Schons, Dr. Thomas and Ms. Josephine Hill, Ms. Beth and Mr. Joe Maatman, Ms. Mae Graper-Adams, Ms. Julie Oljeto Thornes, Mr. Nathan Orr Thornes, and the staff of Okemos Public Schools;

. . . my diligent and giving raters. They are Ms. Barbara Amsberg, Dr. Bette Bosma, Dr. Marcia Boznango, Ms. Carolyn Dudley, Ms. Joan Fairey, Ms. J. Leigh Fairey, Ms. Beth LaForce, Ms. Jean McGarvey, Ms. Barbara Meloche, and Ms. Barbara Stevens;

. . . my respected subjects, Mr. James Bernard, Ms. Emily Koch, Ms. Pricilla Hamilton, Mr. Whit Schoenbein, Ms. Lisa Vaughn, and Mr. Ben Workman; and

. . . my competent typists, Ms. Barbara Reeves and Ms. Cathy Rynbrandt.

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CHAPTER I

INTRODUCTION

Statement of the Problem

The emphasis of this study was to determine procedures for revealing children's aesthetic responses to selections of literature, to determine what occurred when the reader responded to the book as a literary work of art culminating in an aesthetic experience for the child. The focus of one's response to literature may be to use it as a humanity or as an art form. When viewed as a humanity, literature is a source by which children gain an understanding of themselves and their relationship to other people and their world. It can be read to provide answers for universal questions such as "Why am I like I am?" "Who am I?" "What is life?" or "What is my world?"¹ Over time, according to Miller² and Probst,³ literature has been used predominantly as a humanity in the schools.

There is no denying that literature can validly be used as a humanity. However, there is a need for

¹Patricia J. Cianciolo, Picture Books for Children (Chicago: American Library Association, 1981), p. 14.

²Bruce Miller, Teaching the Art of Literature (Illinois: National Council Teachers of English, 1980), p. x.

³Robert E. Probst, "Response Based Teaching of Literature," English Journal, 70 (November, 1981), pp. 43-44.

educators to focus on response to literature as an art form, response which directs attention to the aesthetic values of a selection. It must be noted that response to literature as an art does not preclude its simultaneous use as a humanity. When the literature work is approached as an art, readers experience it aesthetically. The reader's attitude or attention is completely attuned to what he/she is affectively living through during the reading. This experience centers the attention of the child upon just one object, the selection of literature, which fills and even overwhelms the mind of the reader.⁴ An aesthetic response constitutes a gratifyingly subjective experience which is realized through the uninterrupted involvement of a reader's sensibilities and a literary selection approached as an art form.

The restricted sense of aesthetic, one which is involved in this study, is connected with the experience of or the perceiving and appreciation of a work of art. In perceiving the work of art aesthetically, we are no longer concerned with its matter per se, but with what Dufrenne calls "the sensuous"⁵ experience. It is a sensuous experience in that, according to Racy, "It is centered

⁴Miller, p. ix.

⁵Mikel Dufrenne, The Phenomenology of Aesthetic Experience (Evanston: Northwestern University Press, 1973), p. 13.

not on the object itself but on one's own organism and its response"⁶ to the qualities of the object of art.

Rosenblatt elucidated this special kind of experience, namely the aesthetic response experience, in 1938 in her now classic Literature as Exploration.⁷ In it she offered the literary experience-as-an-event, or transactional theory of literature. In this kind of response to literature, the reader, the text, and the illustrations become "aspects of a total situation, each conditioned by and conditioning the other,"⁸ actively creating the interior happening, the event, the aesthetic response experience.

Berleant, in The Aesthetic Field: a Phenomenology of Aesthetic Experience, details the aesthetic character of an experience. With the disappearance of distance, the reader, working imaginatively and intuitively, draws upon his/her personal and cultural autobiography to supply the concrete content of literature. As the reader participates in the creation of the experience, the object becomes real, more significant. Consequently, the qualities of the aesthetic experience assume an immediacy, an

⁶R. F. Racy, "The Aesthetic Experience," British Journal of Aesthetics, 9 (October, 1969), pp. 347-348.

⁷Louise M. Rosenblatt, Literature as Exploration, 3rd ed. (New York: Noble and Noble, 1976).

⁸Louise M. Rosenblatt, The Reader, the Text, and the Poem: The Transactional Theory of the Literary Work (Carbondale, IL: Southern Illinois University Press, 1978), p. 17.

intensity which demands the contribution of the reader's organic vitality as part of his/her full response. This evokes complete sensory involvement which infuses the reader's encounter with the arts, resulting in a rich, full experience. The aesthetic experience is non-cognitive in the sense of being pre-cognitive.⁹

Literary Work of Art

Aesthetic experience evoked through the reader's absorbing, subjective involvement with a literary work of art is ultimately responded to by the reader as "an event, an object, and as a message."¹⁰

As an event, the transaction of the reader with an art object is rich with heightened awareness, is complex and gratifyingly full. Part of the richness of art, according to Berleant, "lies in the ability to tap the innermost recesses of memory, of vague recollection and add the dimension of the past to what is most intensely present."¹¹

The uniqueness of the reader's sensibilities and experiential domain effect his/her involvement in or identification with the process of perception so that the perceiver sees even the structured object according to his/her past experience and habits.

⁹Arnold Berleant, The Aesthetic Field: A Phenomenology of the Aesthetic Experience (Illinois: Charles C. Thomas, 1970), pp. 96-117.

¹⁰Miller, p. ix.

¹¹Berleant, p. 110.

As an object, the concept of transaction emphasizes the relationships with and continuing awareness of the text by the reader. This can be thought of as the merging of the artistic components of form and the content of the work. As this merging occurs through careful reading, constitution or realization of the total impression of the work of art takes place. Of this Miller stated:

An ordered reading not only constituted the details accurately; it also puts those details together in a comprehensiveness that allows a passage to become whole by uniting its parts into a total impression.¹²

It is this completeness, this centrality that is achieved by the reader. "When this unity with oneself becomes the focal point, there arises 'great art.'"¹³

As meaning/message, response to a literary work of art cannot solely be assigned to the author's objective text, nor to the subjective reader, for reading is an interactive experience brought about by an informed reader intent on a particular pattern of symbols. Rosenblatt offered the following description of the complex transaction which occurs between the personal domain of the reader and the structured symbolic text.

Through the medium of words, the text brings into the reader's consciousness certain concepts, certain sensuous experiences, certain images of things, people, actions, scenes. The special meanings and, more particularly, the submerged

¹²Miller, p. 50.

¹³Wolfgang Iser, The Implied Reader (Baltimore: The Johns Hopkins University Press, 1974), p. 123.

associations that these words and images have for the individual reader will largely determine what the work communicates to him. The reader brings to the work the personality traits, memories of past events, present needs and preoccupations, and particular mood of the moment, and a particular physical condition. These and many other elements in a never-to-be duplicated combination determines his response to the peculiar contribution of the text.¹⁴

This transaction of an audience member with a selection of art involves the three processes of apprehending, appreciation, and understanding. Apprehending art is to engage in a perceptual activity. It is the act of experiencing and is the prerequisite of involvement. Appreciating art is to engage in one particular way of apprehending it in a specifically aesthetic way. Conversely, understanding art is a reflective, cognitive activity of identifying and analyzing data, formulating relevant abstractions, and developing explanatory hypotheses about the nature and meaning of art.¹⁵

Howard Gardner emphasized three characteristics of art, the first being intention of communication, the second being the non-translatability of a piece of art, and the third being the use of a sensory medium. Of the first characteristic, communication, he stated:

Every art form involves communication on the part of one person (or subject) to another by means of a symbolic object that the first subject has created and that the second is able in

¹⁴Rosenblatt, Reader, Text, and Poem, pp. 30-31.

¹⁵Berleant, pp. 122-123.

some way to understand, react to, or appreciate.¹⁶

Of the second characteristic, non-translatability, he emphasized that it referred to the inability of a work of art to be readily rendered in another symbol system such as the paraphrasing of a poem. Of the third characteristic, that art forms tend to be presented in a sensory medium which appeals to the sensibilities of the perceiver,¹⁷ Bertram Jessup clarified and made concrete Gardner's assumption. He emphasized:

Every work of art is a physical thing, a perceptual object, which is an organization or composition of sensuous materials. Relative to artistic creation, the sensuous materials may be either (a) merely sensuous materials, such as pigment, sound, work, stone, textural appearance or feel, etc., or (b) meaningful or expressive sensuous material, i.e., material which represents, states, suggests or symbolizes.¹⁸

Further, in order for a work to have artistic value, it must have the following requirements outlined by Roman Ingarden in "Artistic and Aesthetic Values":

1. It is neither a part nor an aspect of any of our empirical experiences or mental states during commerce with a work of art and, therefore, does not belong to the category of pleasure or enjoyment.
2. It is not something attributed to the work in virtue of being regarded as an instrument for arousing this or that form of pleasure.

¹⁶Howard Gardner, The Arts and Human Development (New York: John Wiley and Sons, 1973), p. 30.

¹⁷Ibid., p. 33.

¹⁸Bertram Jessup, "What Is Great Art?" British Journal of Aesthetics, 2 (January, 1962), p. 28.

3. It reveals itself as a specific characteristic of the work itself.
4. It exists if and only if the necessary conditions for its existence are present in the qualities of the work itself.
5. It is such a thing that its presence causes the work of art to partake of an entirely special form of being distinct from all other cultural products.¹⁹

Consequently, if the object lacks an aggregate of artistic qualities of determinants of artistic value, it ceases to be a work of art. Artistic value, then, according to Ingarden, is defined as "something which arises in the work of art itself and has its existential ground in that."²⁰

Structure of the Literary Work of Art

Ingarden's theory on the essence and structure of the literary work of art is the theoretical basis for this study. He postulates that the literary work of art is a multi-layered object consisting of the following four strata. Based on the discussions in three separate sources by or about Ingarden, each of the four strata are described briefly below. They are:

1. word sounds and phonetic formulations which determine the voice, tone, reflection, rhythm and tempo of a literary selection;

¹⁹Roman Ingarden. "Artistic and Aesthetic Values," British Journal of Aesthetics, V. 4 #3 (July, 1964), p. 204.

²⁰Ibid., p. 205.

2. meaning units which refer to the intention of the sentences, the state of affairs or occurrences within the work which form the idea of the work;
3. schematized aspects which involve the conscious experience of perceiving a totality from a particular perspective which allows the reader to complete and comprehend the object; and
4. represented objectivities through which the reader submits him/herself to the story breaking with his/her environment, entering the virtual world of the work.²¹

Thus, the work of literature is a schematic multi-strata construct of artistic components, the parts of which follow one another in a time sequence, thereby creating a represented world. The artistic components or potential features of a work acted upon, completed, and made actual by the reader through aesthetic response constitutes the aesthetic object or literary work of art having aesthetic value.

Purpose of the Study

The purposes of this study were as follows:

1. to develop a procedure for revealing children's aesthetic response to a contemporary picture book, wherein a fusion of text and

²¹Roman Ingarden, The Literary Work of Art: An Investigation on the Borderlines of Anthology, Logic, and Theory of Literature, trans. George G. Gabowicz (Evanston, IL: Northwestern University Press, 1973), pp. 34-255; Roman Ingarden, The Cognition of the Literary Work of Art, trans. Ruth Ann Crowley and Kenneth R. Olson (Evanston, IL: Northwestern University Press, 1973), pp. 19-72; and Sibyl Cohen, "Roman Ingarden's Aesthetics of Literature," (Ph.D. dissertation, Temple University, 1976), pp. 7-20.

illustration presents the story and the message, utilizing an extension questioning technique to elicit immediate verbal re-experience of the reading experience; and

2. to determine if, in actual fact, there is present an aesthetic response in children's response to literature approached as an art form.

This researcher used an extension questioning methodology and videotape recording procedures for revealing children's aesthetic responses to contemporary picture books. The subject's own re-experienced behaviors and the literary selections served as the stimuli for introspective examination of the dynamics underlying his/her response experience. The researcher used the extension questioning technique to facilitate the subject's introspection or examination of his/her mental state or processing behaviors he/she used while reading. Questions were directed at what the subject was thinking, feeling, or imagining during the reading response.

Four subjects each read and responded to four selections of literature on videotape. Their responses were transcribed and analyzed for purposes of determining the presence of and procedures for revealing aesthetic response. A fifth session involving a structured interview was used to determine the child's gained knowledge of artistic literary conventions in response.

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The Need for the Study

The arts in the school exist dichotomously. They are considered by some to be the health of society, aesthetic needs being the highest level of needs in Maslow's hierarchy (preceded by physiological, safety, belongingness and love, esteem, self-actualization, and cognitive needs).²² Yet Rosenblatt maintains that the arts are approached with trepidation, possibly born of educator's "trained incapacity."²³ Literary work in particular can correctly be considered both an art and a humanity.

Rosenblatt and Miller claim that as literature is presently taught, it has little meaning or little effect on the lives of most children. They attribute this situation to the curriculum makers. Of this Rosenblatt stated:

In their eagerness to fulfill the dominant demand of the sixties for a "sequential and cumulative curriculum" [based on the principles of Jerome Bruner²⁴], they failed to build on an adequate theory of the nature of literature.²⁵

Much of the current interest in the response of the reader to children's literature can be attributed to the Dartmouth Conference of 1966. This assembly of educators

²²Abraham H. Maslow, Motivation and Personality (New York: Harper and Brothers), 1954, Chapters 12 and 13.

²³Thornstein Veblen, quoted in Louise Rosenblatt, "The Promise of English" (National Council of Teachers of English Distinguished Lectures, 1970), p. 15.

²⁴See J. S. Bruner, The Process of Education (Cambridge, MA: Harvard University Press, 1962).

²⁵Louise M. Rosenblatt, "Pattern and Process--a Polemic," English Journal, 58 (October, 1968), p. 1006.

emphasized a shift from the skills and cultural heritage models of teaching literature which stressed analysis of and testable knowledge about the text. They emphasized a student-centered growth model of experiencing literature. The student-centered model is based on the importance of the reader's interaction with the text. Walter Slatoff said of the skill- and heritage-oriented literature programs:

We have developed elaborate vocabularies for classifying and anatomizing literary works; we scarcely know how to talk about their powers and effects. We have an immense accumulation of knowledge about authors, periods, movements, and individual texts; we know almost nothing about the . . . interaction of man and book.²⁶

Noted literary researchers and educators such as Rosenblatt, Squire, Slatoff, Iser, Holland, Bleich, and Miller, addressing this problem from diverse perspectives, have all called for more research in understanding what students feel, think, or react to at any moment during their deep involvement with a book. Purves and Beach, in their survey of studies of response to literature, stated:

A very few studies have attempted to explore the process of the individual's response, what happens to the reader from when he picks up the work to when he finishes it . . .²⁷

²⁶Walter Slatoff, With Respect to Readers: Dimensions of Literary Response (Ithaca, NY: Cornell University Press, 1970), p. 187.

²⁷Alan C. Purves and Richard Beach, Literature and the Reader: Research in Response to Literature, Reading Interests and the Teaching of Literature (Urbana, IL: National Council of Teachers of English, 1972), p. 43.

D. W. Harding, in a study group presented at the Dartmouth Conference in 1966, stated:

It has been said that, in adolescence especially, education is designed "to starve out," through silence and misrepresentation, the capacity to have genuine and strongly felt experience, and to replace it by the conventional symbols that serve as the common currency of daily life It is still the spontaneous, vivid and immediate that is most feared the more because so much desired (by adults).²⁸

International importance of research in the area of children's response to literature is evidenced by the theme "Responses to Children's Literature" of the Fourth Symposium of the International Society for Children's Literature held at the University of Exeter in England in 1978.²⁹

Recent research by Howard Gardner documents this deficiency, indicating that young children tend to be literalists and that adolescents tend to be less imaginative than they were in the elementary grades.³⁰ A correlation must exist between these statements and research

²⁸D. W. Harding, "Response to Literature: The Report of the Study Group" in Response to Literature: Papers Relating to the Anglo-American Seminar on the Teaching of English at Dartmouth College, New Hampshire, ed. James R. Squire (Illinois: National Council of Teachers of English, 1966), p. 15.

²⁹Geoff Fox and Graham Hammond, eds., with Stuart Armor, Responses to Children's Literature: Proceedings of the Fourth Symposium of the International Research Society for Children's Literature held at the University of Exeter, September 9-12, 1978 (London: K. G. Saur, 1980).

³⁰Howard Gardner, "Promising Paths Toward Artistic Knowledge: A Report from Harvard Project Zero," Journal of Aesthetic Education 10 (July-October, 1976), pp. 201-207.

results by professional leaders in the literature field and the manner in which educators have approached the experience of literature.

There is an imperative need to recognize the true nature of literature and to stress its essence by returning literature to the realm of art in the schools. Of this, Miller, in The Art of Teaching Literature, stated:

With respect to literature, including drama, the question is not what is it, an art or a humanity. Obviously, it can be either the one or the other, since some people read literature in order to experience a concrete object and others read it in order to reflect upon the world. The question to ask, rather, is what should it be?³¹

This in no way means creating a structured curriculum for aesthetic response experience. It basically means that the first step toward growth in aesthetic awareness must begin within the individual as a valued experience containing no aura of right or wrong. If valued by the child, it will be pursued with vigor and zest which is peculiar to children. Through the documentation of the procedures which reveal aesthetic response in children and their use of story structure, the approach presently used in the schools should be questioned.

Significance of the Study

When literature is approached as an art, the result is an aesthetic response experience for the reader. It is the intention of this study to utilize literature as an art

³¹Miller, p. x.

form in order to develop a procedure for revealing the presence of children's aesthetic experience to contemporary picture books.

To respond to literature aesthetically, the reader must respond to the aesthetic values of a selection in such a way that he/she has a gratifying involvement of his/her sensibilities with the selection which allows the work to become intensely real and present. This, coupled with past associations and the child's experiential domain, results in an affective interior happening--the experiencing of the literary work as an event. In order to achieve this heightened experience, the child simultaneously uses his/her gained knowledge of the artistic components of the work as an object, revealing multiple meanings and messages in the work.²²

Finding procedures which document the response of a child during his/her intense involvement with literature deserves attention and holds value for educators, educational practices, and children. This study:

1. directs attention to the importance of the child's participation in the experience of constituting a literary work of art;
2. directs attention to response as it occurs for the child throughout the experience of reading, thereby, possibly, clarifying how the child is feeling, thinking, and imagining during the aesthetic experience;

³²Patricia J. Cianciolo, "Responding to Literature as a Work of Art--an Aesthetic Literary Experience," Language Arts 59 (March, 1982), pp. 259-264.

3. directs attention to the usage of artistic components of literature by the individual reader which formulates or structures his/her response, thereby documenting gained experience of the concept of story;
4. directs attention to the future in regard to the nature and classification of literature and the subsequent teaching practices in the field of literature; and
5. directs attention to the clarification of the use of literature as an art, as a significant experience to ponder which, in turn, if used as a humanity, will aid the child in finding answers to life's universal questions.

Research Questions

In this study, the researcher examined the following questions and sub-questions.

1. Can the aesthetic response to specific contemporary literary works of art be documented tangibly?
2. Can videotape documentation, combined with extension questioning techniques, constitute a procedure for revealing children's aesthetic response?
 - a. Sub-question: Can aspects of aesthetic response be documented on videotape?
 - b. Sub-question: Can children verbalize the nature of their feelings, thoughts, and images involved in the aesthetic response experience?

3. What aspects of aesthetic response stance are identifiable in children's oral responses to literature?
4. What specific aspects of a literary selection, in picture book form, shape the aesthetic response; i.e., content, depth of coverage of the topic, concept of story (plot, theme, characterization, mood, setting, point of view, dialogue, style), illustration, literary genre, and format?
5. Are there any identifiable patterns in children's ability to verbalize aspects of their aesthetic responses after four response sessions?

Limitations

1. All of the picture books used in this study were limited to selections which could be read within a 15 to 20 minute session by the subjects.
2. All of the subjects involved in this study were fifth graders, so information gained from this study can only be generalized to a similar population of fifth graders.
3. All the subjects selected to participate in this study were above grade level with

respect to their reading levels as measured by a standardized reading test.

4. All subjects in this study participated during personal free time, after school or on weekends.

Definition of Terms

The following terms were defined by this researcher using information and terms gleaned from a variety of literary and professional sources.

Aesthetic experience: the immediate, uninterrupted perception of a literary object for its intrinsic as distinct from its instrumental qualities.

Aesthetic object: an aesthetically experienced literary work of art.

Aesthetic response: a gratifyingly subjective experience realized through uninterrupted involvement of a subject's sensibilities with a literary object approached as an art. The original meaning derived from the Greek term "aisthesis," meaning sense perception.

Affect: the presence of a feeling state focusing on the use of the reader's emotions.

Association: a remembered past event, idea, or person brought to the selection of literature by the reader from his/her personal or cultural autobiography.

Concept of story: a reader's sense of how a story is organized from beginning to end so that it can be used to

understand, recall, and predict what can occur in the story based on prior experience with similar story structure.

Image: a picture generated in the mind of the reader which involves the five senses of seeing, hearing, smelling, touching, or tasting.

Indeterminacy: a distinguishing feature of the literary work of art; namely, its incomplete determination or gaps which must be filled in by the active imagination of the reader in order to render the work complete.

Introspection: the process of examining one's affective and cognitive internal states involving such factors as feelings, thoughts, associations, and images.

Literary work of art: an enduring composition made up of components or technical literary qualities which remain complete and unaffected by the personal responses of different readers. It is the perduring structural foundation for the aesthetic object and consists of such elements as plot, mood, setting, theme, characterization, and style.

Literature as a humanity: literature used as a communication which stimulates reflection on the part of the reader about the self in relation to the world.

Observer stance: the distanced involvement of the reader, usually translated in past tense, which indicates the looking upon and reporting of the experience.

Participant stance: the active response involvement of the reader indicated by a present-tense immediacy, as if the experience of the story were happening at that moment.

Picture book: a special form of illustrated book which conveys a message through the unity of text and illustration. Meaning depends on the presence of both picture and text. If either were missing, the message would be lost or limited.

Reader involvement: the absorbed state of transaction between reader and literary work which combines the past of the individual with that which is intensely present in the selection. It is that facet of aesthetic response to a literary work of art which is the experience, the interior event.

Transactional theory: a process in literary response in which the factors, the reader, and the text are aspects of a total situation or event. Response is the result of the text conditioned by the reader and the reader conditioned by the text. Neither has more power than the other, more like a "shuttled sharing" depending upon the uniqueness of the reader and/or text at a particular moment.

Organization of the Study

Chapter I began with an introduction to the importance of restoring thought to literature as an art

resulting in the aesthetic response experience. Following were discussions on aesthetic response and the literary work of art. The purposes of the study were stated, namely to determine procedures for revealing aesthetic response and to determine whether, in actual fact, aesthetic response is present in children's responses to literature. The need for the study and the significance of the study were presented by research and pertinent literature. Research questions were asked, limitations of the study stated, and definitions of the terms given.

In Chapter II, literature and research relevant to the present investigation are examined. The review is organized under four areas: research and professional sources relating to aesthetic response, research pertaining to the subject's involvement in response, research pertaining to children's responses to visual art, and research pertaining to story structure.

Chapter III describes the sample, the design, the development of the procedures used to collect data, the development of the instrument, and resultant validation of the instrument.

Chapter IV contains an analysis of the response data collected during the study.

Chapter V contains an analysis of the data collected with the structured interview.

Chapter VI contains a summary of the study. In it, conclusions and recommendations for future research are made.

CHAPTER II

REVIEW OF THE LITERATURE

The review of related literature will be organized under four major headings: (a) research and professional sources relating to aesthetic response, (b) research pertaining to the subject's involvement in response, (c) research pertaining to children's response to visual art, and (d) research pertaining to the concept of story.

Professional Sources and Research Pertaining to Aesthetic Response

Since Plato, the nature of the response to imaginative literature has concerned both philosophies of aesthetic and literary theorists. This section of the review of the literature encompasses relevant empirical research and writings by aestheticians and literary theorists.

The traditional notion of aesthetic response experience has been one of passivity and contemplation. These traditional notions, according to Arnold Berleant, have been replaced by the ideas of active attention, involvement, and response of the individual.¹ He further stated

¹Arnold Berleant, The Aesthetic Field: A Phenomenology of the Aesthetic Experience (Illinois: Charles C. Thomas, 1970).

that if aesthetics are active, they are "then capable of being documented in some way."²

Experience, according to Eugene Gendlin in Experiencing and the Creation of Meaning, "is a concrete flow of feelings, to which one can at every moment attend inwardly."³ He refers to this as felt meaning.

It is a concrete mass in the sense that it is "there" for us. It is not at all vague in its being there. It may be vague only in that we may not know what it is. We can put only a few aspects of it into words. The mass itself is always something there no matter what we say "it is." Our definitions, our knowing "what it is" are symbols that specify aspects of it, "parts" of it, as we say, whether we name it, divide it, or not, there it is.⁴

This process of experience, then, has to be pointed to through symbolization, which consequently emerges through words, things, situations, events, behaviors, and interpersonal actions and reactions. Gendlin specifically points to the following functional relationships between felt meaning and symbolization:

1. direct reference,
2. recognition,
3. explication,
4. metaphor,
5. comprehension,
6. relevance, and
7. circumlocution.⁵

²Ibid, p. 48.

³Eugene Gendlin, Experiencing and the Creation of Meaning (New York: The Free Press of Glencoe, 1962), p. 12.

⁴Ibid.

⁵Ibid.

The comprehensive review of the literature of research in the area of aesthetic response uncovered one study undertaken by Anthony De Furio in 1974. He attempted to develop insight, understanding, and appreciation of an individual's emergent aesthetic response to an art object. His study of response was eclectic in that it involved the broad sense of aesthetic, one that was attached to any experience that was meaningful to his subjects. Aesthetic response was not perceived as a hard and fast entity that could be catalogued or pigeon holed. He said of this: "In reality such responding seems to be much more fluid and somewhat infrequent, and of such a fugacious nature as to defy all analysis."⁶

De Furio's serial study modified Pepper's theory of contextualism. His initial case study design of five participants (reduced to three because of attrition) included 10 audiotaped interview sessions of 35-45 minutes over 10 weeks with the researcher as participant observer. Other demographic data collected were participants' personal response diaries (if completed), photos, cue sheets, and the researcher's journal.

De Furio deliberately gave vague instructions to participants regarding responses, including what constituted

⁶Anthony G. De Furio, "A Contextualistic Interpretation of Aesthetic Response: The Contribution of the Experiential Domain and Idiosyncratic Meaning" (Ph.D. dissertation, The Pennsylvania State University, 1974), p. 7.

an art object. "No direct reference was made to an art object as such, e.g., painting, sculpture, drawings and so forth."⁷ The only direction given to the participants was that it was a study in responding. This vagueness, according to De Furio, was to insure how an individual defined an art object. The idea of art object, initially chosen by the subject, was eventually abandoned because of participants' references to the broad area of aesthetic experience such as storms, sunsets, movies, forests, and light shows in their emergent responses. This, as perceived by this researcher, resulted in an unwieldy, convoluted study, which could produce nothing more than idiosyncratic meaning or response because there was nothing that was common to all subjects. Comparatively, Holland's conclusions in his study of Five Readers Reading⁸ had similar idiosyncratic results but each reader responded to the same object thus giving validity to the idiosyncratic premise.

De Furio's initial purpose was to explore the intricacies and dynamics of aesthetic response, yet "aesthetic response" was not defined except off handedly as the "making of art."⁹ This researcher questions how De Furio explored the intricacies and dynamics of some unspecified

⁷Ibid., p. 67.

⁸Norman Holland, Five Readers Reading (New Haven: Yale University Press, 1975), pp. 41-46.

⁹De Furio, p. 290.

entity. No closure ever resulted from this lengthy exploration.

Allan Davisson in 1971 utilized a modification of George Kelly's personal construct, Repertory Grid Test,¹⁰ to ascertain whether an individual's personal dimensions of aesthetic discrimination could be objectively shown. Aesthetic discrimination refers to the "individual's own subjective reviewing style or perceptual set when he encounters an art object."¹¹ Davisson used aesthetic stimuli from two different but well-defined areas of visual art: Russian religious icons of the 12th and 16th century and the work of Paul Gauguin.

Ten sophomore student subjects, five male and five female, participated in four separate sessions over a time span of four weeks. They were given a set of three matted art objects and were asked: "In terms of the feelings or reactions brought out in you by these three paintings, in what important way are two alike and different from the third?"¹² The subjects were asked to label the difference with a word or phrase. Eighteen triads were processed, and a matrix of personal construct or dimensions was charted

¹⁰George A. Kelly, "Personal Construct Theory," in Psychology of Personality: Readings in Theory, ed. William S. Sahakian, 3rd. ed. (Chicago: Rand McNally College Publishing, 1977).

¹¹Allan Davisson, "Personal Dimensions of Aesthetic Discrimination" (Ph.D. dissertation, University of Minnesota, 1971), p. 5.

¹²Ibid., p. 25.

for each subject. This procedure was repeated three times with Russian art and a fourth time with paintings by Gauguin to see if the same constructs were used which would indicate a personal viewing style. The data was treated individually for all subjects as well as across all the subjects. Four of the five hypotheses were experimentally confirmed as follows:

1. People do have standards or personal dimensions of aesthetic discrimination that they use consistently.
2. These standards or dimensions seem to be reliable over time.
3. It is possible to determine in a public or objective sense what the nature of these discriminations dimensions are to an extent that allows prediction of subsequent behavior with respect to aesthetic stimuli.
4. These dimensions do not seem to be limited to aesthetic objects of the same or highly similar class as the aesthetic objects used to determine the dimensions, but they seem to have utility for the subject for visual aesthetic stimuli of a markedly different nature.
5. The results of this research do not demonstrate what the discrimination dimensions used by the individuals in the experiment were to any significant extent, but this may be explained by the homogeneity of the population from which the subjects were selected.¹³

In order to understand Davisson's study one must realize that Kelly's personal constructs theory is based on the postulate that a "person's processes are psychologically channelized by the ways in which he anticipates

¹³Ibid., p. 67.

events."¹⁴ This anticipation is a function of how an individual has a finite number of bipolar categories that an individual uses in making judgments and acting on any event. These categories of judgments are called constructs. Thus, attention seemingly is on anticipation in Davisson's study rather than reaction or response. It would appear that personal construct anticipation theory must hold an important place in regard to an individual's utilization of artistic components while involved in a literary work of art, but this is ultimately beyond the scope of this study. Davisson's scant yet tight study adds impetus to the present study in that aesthetic factors can, indeed, be demonstrated.

Research Involving the Components of Aesthetic Response

Aesthetic Response, Subjective Involvement, and Patterns in Response

As the critic Abrams has perceptively indicated, in the classic publication The Mirror and the Lamp, aestheticians have emphasized over time, different facets of the arts--either the work itself (objective theory), the universe being portrayed (mimetic theory), the creating artists (expressive theory), or the audience member (pragmatic theory). According to Abrams, the study involved with the audience member was considered from an instrumental

¹⁴Kelly, p. 239.

perspective.¹⁵ Today, according to Richard McQuire, this is slowly changing to an affective experiential perspective based on the importance of the experience the reader has with the literary selection.

How we are moved by literature has to do with the extent to which the words that comprise a work possess mimetic values for us, that is the capacity to strike us as comprehensible and true."¹⁶

Brooks and Wimsatt in Literary Criticism: A Short History propose:

One of the main lessons of critical history would seem, indeed, to be that the stress of literary theory must fall on the experience (subjective and emotive) rather than on the what, the object of value so far as that is outside any experiencing subject.¹⁷

This apparent concession by Wimsatt is a complete reversal in that he initially invented and labeled the "affective fallacy" which, according to Jayne, brought about a tendency to look upon "unique and idiosyncratic interpretations [as] deviations from [the] ideal usually vulgar excursions into irrelevant issues."¹⁸

¹⁵M. H. Abrams, The Mirror and the Lamp (New York: Oxford University Press, 1953), pp. 3-29.

¹⁶Richard R. McQuire, Passionate Attention (New York: W. W. Norton, 1973), p. 38.

¹⁷William K. Wimsatt and Cleanth Brooks, Literary Criticism: A Short History (New York, 1957), pp. 737-738.

¹⁸Edward Stanley Jayne, "Affective Criticism: Theories of Emotion and Synaesthesia in the Experience of Literature" (Ph.D. dissertation, State University of New York at Buffalo, 1970), p. 10.

I. A. Richards in his classic study of the written responses of advanced college undergraduates to 13 poems, related difficulties involved with the subject's reading of poetry which have, since 1929, exerted a profound influence in the literary field. One that has led many involved in literature to look upon the subjective factors of response as secondary to knowledge of form.

The response categories which Richards deemed as difficulties inhibiting the author's intended response are of a subjective nature. They are:

1. Difficulties connected with the place of imagery. "They arise in part from the incurable fact that we differ immensely in our capacity to visualize."
2. Difficulties connected with the powerful and very pervasive influence of mnemonic irrelevancies. "These are misleading effects of the reader's being reminded of some personal scene or adventure, erratic associations, the interference of emotional reverberations from a past which may have nothing to do with the poem."
3. Difficulty with stock responses. "These have their opportunity whenever a poem seems to, or does, involve views and emotions already fully prepared in the reader's mind so that what happens appears to be more of the reader's doing than the poet's.¹⁹

Cross also found, upon analyzing the written reactions of junior college students to short selections, the difficulty of erratic associations caused either by the

¹⁹I. A. Richards, Practical Criticism (New York: Harcourt, Brace, 1920), pp. 13, 14.

influence of home and family or by the influence of personal experiences.²⁰

With this emphasis on the reader's response competence involving literary form and the subsequent emphasis on formalist criticism in the schools, the reader's personal integration of self with the selection acquired an acknowledged yet unimportant place in literary response research. This also coincides with the push in literary circles to make a science of literary criticism.

Research recognizing the importance of subjective experience was happening concurrently as early as 1929 with June Downey. She investigated the projection of self as an integrating factor in response to literature and, consequently, identified three types of responders according to their degrees of personal involvement.

1. Spectator--the reader who remains detached, that of the onlooker or observer.
2. Participant--the reader who sympathetically takes upon him/herself the emotions or conditions described in the selection.
3. Ecstatic--the reader whose self-consciousness, his/her emotions and realizations are fused with the experience of the literary selection.²¹

This pioneering effort to determine the degrees of readers' personal involvement in response, in part,

²⁰ Neal M. Cross, "The Background for Misunderstanding," English Journal, 29 (May, 1940), pp. 366-370.

²¹ June Downey, Creative Imagination: Studies in the Psychology of Literature (London: Kagan, Paul, Trency, Trubneer, and Co., 1929), p. 190.

parallels this present study of reader involvement in response.

In 1938, Rosenblatt staunchly emphasized the subject's experience of and sensitivity to the selection, stating that aesthetic sensitivity will not be insured by knowledge of formal aspects of literature.²² She helped educators put into realistic perspective the complex response process involved with the "reading of a particular work at a particular moment by a particular reader."²³

She stressed:

Personal factors will inevitably affect the equation represented by book plus reader. His past experience and present preoccupations may actively condition his primary spontaneous response. In some cases, these things will conduce to a full and balanced reaction to the work. In other cases, they will limit or distort.²⁴

In contrast, Richards felt personal factors to be a distortion of the author's intended response.

Rosenblatt's idiographic studies encompass 25 years of analyzing and comparing readers' encounters with a text. Her basic procedure was to have students write their responses as soon as possible after beginning to read. She thus attempted to capture the on-going process experienced by the reader. Her accumulated findings reveal that:

1. each reader was active;

²²Louise Rosenblatt, Literature as Exploration (New York: Noble and Noble, 1938), p. 52.

²³Ibid., p. 79.

²⁴Ibid.

2. each reader paid attention to the referents of words while also paying attention to the images, feelings, attitudes, associations, and ideas that the words and their referents evoked in him/her; and
3. each reader's attention to the text activates certain elements in his/her past experience.²⁵

In contrast to Rosenblatt's studies, Richards' reader responses were a culminating effort after repeated readings and reflections on a text over a given length of time. It must be stated that both researchers' philosophical tendencies helped determine what each held to be important in their subsequent analysis of the responses and their actions taken after analyzing them; i.e., Richards' structuralist theory and Rosenblatt's transactive theory.

H. S. Meckel also attempted to identify personal factors in students' written responses. The focus in his study was on the "most memorable" events in the novel Fortitude by Walpole for 96 seniors in high school and on their personality pre-dispositions found in their respective responses. He categorized their responses into three types of which all will ultimately be important to this study:

1. personality-psychological: the reader's personal reaction to the work;
2. technical-critical: the reader's perception of language, literary devices,

²⁵ Louise M. Rosenblatt, The Reader, the Text and the Poem: The Transactional Theory of the Literary Work (Carbondale, IL: Southern Illinois University Press, 1978), pp. 6-11.

tone, relation of form to content, and evaluation; and

3. content-ideational: the reader's identification and discussion of the theme or meaning of the work.²⁶

Meckel found with his analysis of free responses that the predominant response among his students was the personal-psychological; the least popular was the content-ideational. He noted that relationship patterns existed in a group of subjects with individual responses showing considerable variation.²⁷

Among his hypotheses are two which might have some bearing on this study:

1. fear of emotion or the desire to avoid emotion may result in repression of identification with a character who gives way to his emotions; and
2. where identification is fairly complete, there are parallel experiences in the life of the central character and the reader of a satisfactory sort.²⁸

Walter Loban studied the response of readers described as having varying degrees of social sensitivity to determine the extent to which their sensitivity or lack of sensitivity reflected itself in their response to literature. In this study Loban chose 10 stories specifically selected to evoke sympathy from the listeners. Responses

²⁶Horace C. Meckel, "An Exploratory Study of the Responses of Adolescent Pupils to Situations in a Novel" (Ph.D. dissertation, University of Chicago, 1946), pp. 176-179.

²⁷Ibid., p. 122.

²⁸Ibid., p. 187.

were obtained through oral discussion and several written instruments. Loban found a significant difference in insightful noting of concepts by the highly sensitive adolescents as determined by five inter-rater judges. Of particular interest to this study was Loban's conclusion that literature is not likely to generate sympathy in someone not already sensitive and that social sensitivity cannot necessarily be increased by reading literature. These results imply that the personal construct of the reader plays an unequivocally important role in determining the individual's unique response to literature. Loban found with Meckel that adolescents tend to identify with characters who are most like themselves.²⁹

To this, James Wilson, still perceiving the individual's subjective contribution to be a misinterpretation of reading, stated in his study:

Some words evoke in individuals certain kinds of responses which then interfere with their ability to analyze objectively the meaning of what they are reading. Affective material appears to contain more words which fall into this category than non-affective material. There is a positive relationship between the individual's association responses to words and his interpretation of paragraphs which contain these words.³⁰

²⁹Walter D. Loban, "Adolescents of Varying Sensitivity and Their Response to Literature Intended to Evoke Sympathy" (Ph.D. dissertation, University of Minnesota, 1949), p. 20.

³⁰James Robert Wilson, "Responses of College Freshman to Three Novels" (Ed.D. dissertation, University of California at Berkeley, 1963), p. 17.

J. Wilson, using a pre- and post-discussion research design, attempted to identify a difference in the responses of 54 freshman students to three novels. He discovered that the three class periods devoted to discussion after each reading effected an increase in interpretational response from a mean of 54.5% on the first response to a mean of 78.4% on the second. Conversely, the self-involvement scores declined from 10.5% to 7.0% in the second response.³¹

Discussion of the findings of this study by Wilson revealed various degrees of relationships between self-involvement and interpretation. This reinforces what Downey said, that an exaggerated identification on the part of the reader can block analysis but, on the other hand, that intense self-involvement may accompany better interpretations. As Wilson pointed out, there is apparently no conclusion to be drawn about this relationship except that the self-involvement of the student in the story is preliminary and stimulating to active explorations. Attempts to grasp meaning seem to grow out of this first phase of feeling.³²

In 1955 Hilda Taba used informal research methods in an eighth grade classroom to record and classify the influence of literature on the reader using discussions of stories with 25 adolescent readers. She found that the

³¹Ibid., p. 217.

³²Ibid., p. 40.

students, in their discussions, would use their own experiences as a means to understand the causes and effects of the behavior of the characters in the stories. She identified four types of responders:

1. the responders who entered into a story fully, freely, and spontaneously, making it a new experience for themselves without connecting it with previous experience;
2. the responders who are egocentric in that they found meaning to stories only through personal associations and subsequent generalizations have more to do with their experiences than with the stories;
3. the responders who advise story characters on their behavior; and
4. the responders who project and generalize or attempt to understand, evaluate, and explain behavior or evolve principles governing behavior.³³

Taba concluded that a response developed by previous experience seems to be an even stronger factor in determining the nature and quantity of participation than is social status or intellectual ability.³⁴

James Squire's study is an elucidating study in the involvement of readers with literature. His initial premise was that general tendencies are observable in the responses of adolescents to literature, but that considerable variation exists due to the reader's abilities,

³³Hilda Taba, With Perspective on Human Relations: A Study of Peer Dynamics in an Eighth Grade (Washington: American Council on Education, 1955), pp. 110-111.

³⁴Ibid., pp. 113-114.

predispositions, and experience.³⁵ His methods included recording oral responses during the process of reading at predetermined divisions of four short stories.

Squire utilized oral response recordings of 52 adolescent readers to short story selections. He used a categorization system consisting of seven categories to analyze the content of the responses, four of which are pertinent to the present study. They are:

1. literary judgments: direct or implied judgments of the story as an artistic work;
2. interpretational responses: reactions in which the reader generalizes and attempts to find the meaning of the stories;
3. associational responses: responses in which the reader associates ideas, events or places, and people with his/her own experiences; and
4. self-involvement: responses in which the reader associates him/herself with the behavior and/or emotions of the characters.³⁶

Squire's important findings/observations in regard to the above four categories, the most fruitful of which he considers to be involvement and interpretation,³⁷ are:

1. the greatest variation in responses occur in literary judgment and self-involvement responses which appear to vary inversely throughout the process of reading a short story;

³⁵James R. Squire, "The Responses to Adolescents to Literature Involving Selected Experiences in Personal Development (Ph.D. dissertation, University of California, Berkeley, 1956), pp. 79-80.

³⁶Ibid., pp. 79-81.

³⁷Ibid., p. 200.

2. cumulative responses gathered after reading vary considerably with responses gathered during the process of reading;
3. a considerably higher percentage of literary judgments is made in the final response to a story rather than at the earlier story divisions;
4. for many readers the percentage of self-involvement responses declines in the final story response;
5. readers are most involved during the central divisions of the stories when they seem primarily interested in literature as an emotional experience;
6. in the final response, readers seem primarily interested in a more objective evaluation of literature as an aesthetic form;
7. the age of a character appears to influence self-involvement; a wide discrepancy in age seems to discourage understanding and empathy;
8. the responses of readers occasionally reveal a self-conscious awareness of the processes of involvement;
9. the close resemblance of a character to the reader may increase identification, but such involvement will lead to enjoyment if the experience is of a desirable kind; and
10. clearly emotional reactions ungoverned by rational analysis may lead readers to gross misinterpretations a judicious balance between emotional involvement and rational objectivity is desirable in reading literature.³⁸

Squire further breaks involvement down into types whose two approaches "suggest attitudes toward characters and situations in a story which resemble those of an observer of action and of a participator in the action."³⁹

³⁸Ibid., pp. 196-218.

³⁹Ibid., p. 201.

He stated that a reader could adopt either attitude "at different times even during the reading of a single short story."⁴⁰ He said the observer point of view seems to occur more frequently although both approaches are common and "the participant reactions seem to be more striking in fervor and intensity."⁴¹

Roy Wilson's observations in regard to self-involvement in his in-depth book discussion study were as follows:

1. he observed that what peers might think or feel effects the amount of self-involvement responses;
2. he observed that self-involvement responses were identified most frequently with first phase of initiating strategies calling for reactions to specific characters; and
3. he observed that self-involvement responses occurred in books where young characters were in deep difficulties with the world, parents, or school.⁴²

It must be noted that many uncontrolled variables seem to be present in Roy Wilson's study which could have influenced the quality of the children's responses and his stated results. For instance, the length of discussions and number of participants, attitudes of subjects regarding participation in discussions, and consequent difficulty in degree of rapport between researcher and subjects.

Individual patterns and modes of response also emphasize the importance of the idiosyncratic subjective

⁴⁰Ibid.

⁴¹Ibid., p. 209.

⁴²Roy Wilson, "In-Depth Discussion of Selected Sixth Graders: Response to Literature" (Ph.D. dissertation, Ohio State University, 1967), p. 312.

aspects. As a result of an introspective study based on taped free responses to poetry, William Morris concluded that some students adopt a convergent pattern of responses with an emphasis on comprehension and interpretation. Other students prefer a divergent pattern emphasizing perceptions, associations, and general reaction to the work.⁴³

Another way of looking at Morris' findings in regard to the divergent pattern of response could be connected with the type of personal intensity of involvement of the responder in that the responder could have started from personal relevance and diverged to the work and its components. This ties in with Luchsinger's "transfer" category which is comprised of subjects who explain how they have seen the conditions in the story in their own life. They respond divergently from self to story in their process of interpretation.⁴⁴

Faye Grindstaff in 1968 used two different instructional techniques to see what effect they had on students' responses. An uninstructed control group was utilized for comparison purposes. She found that (a) the treatments, a new criticism, objective approach and (b) an experiential-reflective transactional approach relating the work to the

⁴³William P. Morris, "Unstructured Oral Responses of Experienced Readers Reacting to a Given Poem" (Ph.D. dissertation, Indiana University, 1970).

⁴⁴Barbara Luchsinger, "Responses of Tenth Grade Readers to Paired Complex and Less Complex Short Stories" (Ph.D. dissertation, University of Iowa, 1969), p. 58.

subjects' experiences and their experiences of the literary work resulted in divergent patterns which included more self-involvement associational and prescriptive judgments than in responses of the "uninstructed" control group. More specifically, the experiential reflective group tended to be superior to the structured analysis group for adolescents with the uninstructed group resorting to "re-tellings" as their predominant response. In regard to the superiority of the experimental-reflective groups, she stated:

The lack of dependency on the teacher for answers, and the increased self-sufficiency of the students to examine literature resulted in these students learning to read more critically and with less difficulty than did the students from the other two classes.⁴⁵

Three prominent others in the field, namely Simon Lesser,⁴⁶ Norman Holland,⁴⁷ and David Bleich⁴⁸ have utilized the psychoanalytic model of subjective involvement in response almost to the exclusion of the contribution of

⁴⁵Faye L. Grindstaff, "The Responses of Tenth Grade Students to Four Novels (Ph.D. dissertation, Colorado State University, 1968), p. 122.

⁴⁶Simon O. Lesser, Fiction and the Unconscious (Chicago: The University of Chicago Press, 1957).

⁴⁷Norman Holland, The Dynamics of Literary Response (New York: Oxford University Press, 1957); Five Readers Reading (New Haven: Yale University Press, 1975); Poems in Persons (New York: W. W. Norton Co., 1973).

⁴⁸David Bleich, Readings and Feelings: An Introduction to Subjective Criticism (Illinois: National Council of Teachers of English, 1975).

the subject and the selection of literature approached as an art form.

Hickman, using ethnographic methodology and participant observation, documented children's responses to literature as it was expressed in the classrooms. Subjects (n=90) ages 5 to 11 years in grades K-5 were observed over a four-month period. Data were gained through descriptive notes, anecdotal records, and cassette recordings of discussions and interviews.

Analysis of the data involved searching for patterns and emergent categories found in the subjects' verbal and nonverbal behaviors identified as response events. Seven categories of events were discerned and used for analysis: listening behaviors, contact with books, impulse to share, oral responses, actions and drama, making things, and writing. Of the seven areas, the category of "impulse to share" has bearing on this study in that it denotes impact and involvement of the reader. Hickman stated that this response "seemed related not so much to the desire to talk about the work as to re-experience it" ⁴⁹ It must also be noted that the most characteristic response event of the fourth and fifth graders was intensive attention or the observed behavior of being engrossed in the story ultimately becoming oblivious to their surroundings.

⁴⁹Janet G. Hickman, "Response to Literature in a School Environment, Grades K-5" (Ph.D. dissertation, Ohio State University, 1981), p. 33.

Children's Responses to
Visual Art and Illustration

In reviewing the literature specifically relating to children's responses to "illustration in children's books," this researcher found a dearth of information, but research in children's responses to "visual art" was available. Visual art in this study refers to gallery art, while illustration refers to the art in a selection of children's literature which, together with text, tells the story. The studies found herein involve studies pertaining to (a) children's preferences, (b) the physical aspects and content of visual art, and (c) children's responses to styles, format, and aesthetic appreciation of the visual arts and illustration.

Book art in children's selections of literature, classified as text-extending illustrations, also qualifies as fine art. Lee Kingman in "The High Art of Illustration" stated that book artists possess creativity and artistic integrity. The artistic vehicle, be it a gallery painting, a lithograph, or a picture book illustration, demands that the artists bring a high level of quality and imagination to their work. Book art is not be relegated to a lesser degree of aesthetics because of the vehicle.⁵⁰

Manzo and Legenza offer a picture-potency formula to evaluate the content factors in a illustration which would

⁵⁰ Lee Kingman, "The High Art of Illustration," Horn Book 50 (October 1974): 95-103.

influence and stimulate language for children between the ages of five and eight. Although there is no research per se connected with this article, it offers a procedure or structure for an objective evaluation of an illustration's potential for response, especially of the content.

The factors involved in this formula are as follows:

1. a count of the total number of different things in the picture;
2. a count of the total number of significant things, the chief things around which others are set;
3. a count of the total number of all things except for non-descript things;
4. a count of the represented colors;
5. a count of all actions in progress (group actions count as one);
6. a count of the children represented;
7. a count of all people, including children again;
8. a count of all things with potential for movement; if animals are present, they receive a count of two because of their heuristic value;
9. assign points for size of picture; and
10. assign an empathy score from 1 (low) to 5 (high) coinciding with interest or experiences of audience.

A table of scaled scores allows this total to be assigned on overall rating of 1 to 5.⁵¹

⁵¹Anthony H. Manzo and Alice Legenza, "A Method for Assessing the Language Stimulation Value of Pictures," Language Arts 52 (November/December 1975): 1085-1089.

In Legenza's second study with Knafle, study pictures from eight first and second grade basal readers were selected and rated according to the picture potency formula. The purpose of the study was to determine what factors were present in pictures which stimulated a large verbal response from children. Three factors were found to be consistently present in high response pictures, but not present in low response pictures. These were (a) number of actions, (b) number of children, and (c) number of people.

If one refers to the initial scaled scores of the previous study,⁵² it seems that total number of things in pictures could also be a factor in the high potency pictures. It is reasonable to assume that if there are more things in a picture, there is more to which children could potentially respond.⁵³

The third study by Legenza-Wescott used the picture potency formula to establish its validity with primary grade children. Forty-seven children in kindergarten and grade one were shown a set of three pictures consisting of a high, medium, and low potency picture as rated by the researcher according to the formula. Each student was shown the pictures and was told to tell the researcher everything he/she saw in the pictures and everything

⁵²Ibid.

⁵³Alice Legenza and June D. Knafte, "The Effective Components of Children's Pictures," Reading Improvement 16 (Winter 1979): 281-283.

he/she saw happening in the picture. After the responses were completed, the subjects were asked if they wanted to add anything to their responses. Results validated the picture potency formula as a predictor of the extent to which primary grade children will respond to pictures in that kindergarten and first grade children in this study made significantly more responses to high potency pictures than to medium or low potency pictures.⁵⁴

Children's Preferences in
Visual Art and Illustration

In an attempt to measure children's preferences in art style in illustrations, Gerald Smerdon conducted a study designed to avoid the weaknesses found in previous preference studies.⁵⁵ To accomplish this Smerdon controlled for illustration size, content, color, and artist. Population (n=381) consisted of four groups of British school children: infants, juniors, secondary, and school learners.

Twelve black and white castles drawn by Brian Southwell in different styles of art from representational to abstract expressionistic art were given to an adult panel of professional teachers of art who were assigned the task

⁵⁴Alice Legenza Wescott, "Picture Potency Formula: Validation Study," Reading Improvement 17 (Summer 1980): 115-116.

⁵⁵Gerald Smerdon, "Children's Preferences in Illustration," Children's Literature in Education 30 (Spring 1976): 17-31.

of ranking the pictures from most representational to abstract in terms of style. High consistency in the rankings were made by the five artists.

Thirty pairs of black and white slides of castle illustrations were used by Smerdon with children in a paired comparison experimental design. Each picture slide was shown to the subjects with every other as a pair for the duration of five seconds. The subjects marked a ballot slip for the picture they preferred. With the exception of the infant groups, all subjects preferred pictures ranked most representational by the adult judges and rejected those ranked the most abstract. The infant groups preferred the castles with few details, bold outlines, and basic figure ground clarity.

The Association for Art in Childhood conducted an informal study for the purpose of delineating qualities in book illustrations which appeal to children. Teachers, librarians, and research workers interviewed children (n=1350) singly or in small groups, up to 14 years of age. Children were shown various books and their responses were noted. Results show that children's preferences were eclectic, yet content of the illustrations was mentioned more often than any other factor. Other factors mentioned in order of frequency were color, comments on drawing, size, layout, and design. Children preferred

representational illustrations and disliked distorted art styles and cartoons.⁵⁶

Determining a preference for illustration techniques was the purpose of a study by Miller. Twenty-five pictures judged to be of interest to younger children but controlled for content and art style were chosen. The five content classifications were (a) children and pets, (b) children in action, (c) children and toys, (d) adults in action, and (e) animals. The art styles were line drawing, full color, red as a predominant color, blue as a predominant color, wash drawing, and photograph. Three hundred children from each of the first three grades were tested individually and asked to choose which technique they preferred among the seven offered. Full color reproductions were preferred by 55% of all the children across all grade levels; red and blue predominant and photographs were second in preference.⁵⁷

Investigating third grade children's (n=100) ability to document, without aid, the content of pictures through naming the number of items seen in six individual pictures was the intent of this second study by Miller. He asked the children to look at the pictures and tell him what

⁵⁶"Children's Preferences in Book Illustrations: A Study by the Association for Arts in Childhood," Publishers' Weekly 136 (December 30, 1939): 321.

⁵⁷William Miller, "Picture Choices of Primary Grade Children," The Elementary School Journal 37 (December 1936): 50-52.

they saw. He also asked them what they thought of while viewing them and what was happening to them. Tabulated item results showed that third graders saw few items in the pictures and those they saw were reported in isolation rather than as a unified whole. More importantly, the significant items in the pictures deemed as important by the researcher for carrying the narrative were not reported. Although directions in the study included the thoughts and experience of the child, no notice and/or examination of the remarks given by the subjects was discussed. As the study was primarily directed at picture content as an aid to reading comprehension, much important data on children's responses to illustration were relegated to mere insignificance.⁵⁸

Dietrich and Hunnicutt conducted a study whereby 40 first and second graders were shown 171 pictures in 408 pairings and asked to indicate their preferences through the use of a plus (+) or a zero (0) on a tally sheet in a game-like atmosphere. The children were specifically asked which picture of a pair "they would like to take home with them" (+) (558). The consistency or reliability of the procedure was tested by reshowing picture pairs after a week had passed, resulting in 69% identical choices. These first and second grade children preferred

⁵⁸William Miller, "What Children See in Pictures," The Elementary School Journal 39 (December 1938): 280-288.

(a) landscapes and seascapes to pictures of interiors, still lifes, or people; (b) pictures of people to still lifes; (c) pictures of children to all other choices; and (d) pictures which identified with their own sex.⁵⁹

Stewig attempted to determine if (a) the illustrations in the Caldecott Award books were becoming less representational and (b) there were any trends in the use of media by the illustrators. He chose the outstanding award books for study because of their influential nature on children's book illustrators. Twenty-two books were selected, both the award winners and the runner up books for units or spans of five years beginning with the inception of the award in 1938. Stewig concluded that there was a slight tendency for a low-reality style in the years 1951 to 1966 which were compared to the earlier years of 1938 to 1951. He also noted that award books with impressionistic or abstract illustrations did not constitute a trend.⁶⁰

John Stewig's second study of children's preferences in illustration (n=1,078) was initiated because of his concern that previous studies (not cited) could not be generalized beyond the specific books used. He used the following five visual components of illustrations: color,

⁵⁹Grace L. Dietrich and C. W. Hunnicutt, "Art Content Preferred by Primary Grade Children," The Elementary School Journal 48 (June 1948): 557-559.

⁶⁰John Warren Stewig, "Trends in Caldecott Award Winners," Elementary English 45 (February 1968): 218-223.

shape, proportion, detail, and space, from his previous study in 1968, to determine experimentally the children's preferences for these five variables in the illustrations. His procedure involved using slides of illustrations emphasizing and manipulating one variable while the other variables were held constant. A written script was also used to standardize test directions. Results included older children preferring realistic colors more than younger children, younger children preferring a lesser amount of detail, and younger children preferring shallow space.⁶¹

Children's Response Involving
Physical Aspects and Content
in Visual Art and Illustration

Gertrude Whipple, although using illustrations from text books, came to some conclusions about children's desire to read selections based on the "narrative interest value" of illustrations. Children (n=150) with a fourth grade reading ability were asked to look at individual booklets exclusively containing the illustrations from narrative selections. Based on their responses to the illustrations, the subjects were asked to mark the pictures with the most interesting story and to mark the three stories that they would personally like to read. Analysis of the characteristics of the selections chosen,

⁶¹John W. Stewig, "Children's Picture Preferences," Elementary English 51 (November/December 1974): 1012-1013.

although no mention was made as to analytical procedures, indicated that "narrative interest value" had something to do with the illustrations which had the following characteristics:

1. illustrations which have a definite center of interest;
2. illustrations which depict action, especially those with a series of action;
3. illustrations which use realistic color;
4. illustrations which use a large area of space in general;
5. illustrations which dealt with eventful topics rather than still life topics; and
6. the number of illustrations per selection.⁶²

What pictures children liked and the reason(s) for their selection prompted a study by Lucio and Mead in which fourth, fifth, and sixth grade subjects (n=436) selected their first, second, and third choices of 18 modern paintings and subsequently wrote their responses or rationales for their favorite paintings. Three pictures, all outdoor scenes representative of a phase of photographic realism, received the majority of votes. Through a rank difference formula of correlation, substantial agreement was indicated. The importance of this study to this researcher is found in the written responses of the subjects. The aspects indicate that the subjects gave more than a

⁶²Gertrude Whipple, "An Appraisal of Interest Appeal of Illustrations," The Elementary School Journal 53 (January 1953): 262-269.

cursory or superficial rationale for their choices showing personal involvement, higher levels of thought, and perceptual analysis. Comments noted in the study indicate that the subjects imagined what the person in the painting was thinking, and quotations such as "The fruit in the painting looks so real you could eat it and almost smell it," "It makes me think of Spain where I used to live" indicate to this researcher that these subjects were involved in aesthetic response to the paintings.⁶³

Bou and Lopez's study of children's preferences in color, types of illustration, and format or placement of illustrations with Puerto Rican children (n=2496) in grades two, four, and six in no way constitutes art per se, but the results do shed light on children's basic preferences. Materials used for color preferences were painted cards in primary colors, secondary colors, tones of colors, bichromatic and trichromatic combinations. Illustrations used were fine ink drawings, one lineal, a second with black and white areas, and a third deemed realistic with a complete gradation of light and shadow. Position of the illustration was presented on white cards containing a space taken up by the illustration. Although a limited study, it did result in conclusions which show that (a) children prefer primary over secondary colors in dark

⁶³William Lucio and Cyrus Mead, "An Investigation of Children's Preferences for Modern Pictures," The Elementary School Journal 39 (May 1939): 678-689.

tones, and (b) children prefer the most realistic renditions of drawings with illustrations occupying a full page or the upper half of a page.⁶⁴

Children's Sensitivity to Style,
Format, and Their Aesthetic
Appreciation of Visual Arts
and Illustration

Todd, using children (n=96) 10 through 12 years of age, attending a university laboratory school, were asked to judge which of 26 art masterpieces were modern and which were older. The subjects were asked to write free response paragraphs explaining what was considered to be the differences between a modern and an older painting; they also had to choose five favorite selections.

Conclusions by Todd were as follows:

1. children in the fifth and six grade can distinguish correctly between time periods of art 19.6 out of 26 times;
2. children use gleaned criteria of degree of naturalism and color to judge between older and modern pictures;
3. children's personal favorites showed independent choices with a majority evenly divided between older and modern paintings with 28% choosing landscapes;
4. children's choices showed differences between boys and girls; boys preferred more modern paintings, girls preferred landscapes, and girls chose paintings with girls and women in them;

⁶⁴Ismael R. Bou and David D. Lopez, "Preferences in Colors and Illustrations of Elementary School Children of Puerto Rico," The Journal of Educational Psychology 44 (December 1953): 490-496.

5. children's choices showed content differences in grade levels; grade six subjects had more correct responses, and they chose landscapes 42% of the time as compared to 4% of the fifth grade subjects; and
6. children's preferences for art styles, art qualities and appreciation thereof were seemingly products of personal experience and referents outside of the academic milieu.⁶⁵

Albeit a different study with a different age and population, i.e., two years' younger, Miller's study⁶⁶ with conclusions that children tend to skip and isolate items in a picture without a unifying process must somehow be the result of the quality of pictures presented to them. Todd's study used masterworks of art which are art because of this potential to get children involved and help them move to higher levels of processing.

Weiss, realizing that the physical appearance or overall format of a book is important in children's responses to the book, designed the following study to determine children's preferences for format as a whole. She examined three areas of format relating to the printed page, namely, page size, type and position of illustrations. The study specifically sought to answer five questions, but this researcher deems only one question pertinent to this study. That is: Do children consider page

⁶⁵Jessie Todd, "Preferences of Children for Modern and Older Paintings," The Elementary School Journal 44 (December 1943): 223-231.

⁶⁶William Miller, "What Children See in Pictures," The Elementary School Journal 39 (December, 1938): 280-288.

size, type and position of illustration important in their selection of a book? Subjects (n = 145) in grades three and six were divided into three groups according to reading ability. Each subject was asked to respond to "dummy book" materials with different page sizes, type sizes, art styles, and illustration positions. Evaluation of the results reveal that 70% of all subjects considered at least one format area to be important. Third graders tended to consider format more important than sixth graders. Of the format areas investigated, the percentages of importance were as follows: type, 51%; page size, 43%; and position of illustration was the least important with 36%. Bottom of the page position of illustration was preferred by the majority, while boys preferred the illustration at the top of the page.⁶⁷

Richard Bloomer's study⁶⁸ added the dimension of children's interpretations in their responses to the style and theme of nine pictures specifically drawn for his study. The illustrations involved three themes, and each theme was illustrated in three different styles. The themes and styles of illustration were positive tension, negative tension, and positive with no tension. All themes were

⁶⁷ Maria J. Weiss, "Children's Preferences for Format Factors in Books," Reading Teacher 35 (January 1982): 400-407.

⁶⁸ Richard H. Bloomer, "Children's Preferences and Responses as Related to Style and Theme of Illustration," The Elementary School Journal 60 (March 1960): 334-340.

illustrated in a line drawing, shaded line drawing, and a shaded line drawing with a colored wash. The children ($n = 336$) fourth, fifth, and sixth graders were exposed to three pictures, three themes with three different are styles. Children responded in writing to which pictures they liked best and were further instructed to tell what was happening in any one of the pictures. Results by Bloomer show that children preferred colored pictures and those containing no tension. Positive tension was second with 71.1% of the population's disliking the picture with negative tension. A similar tendency was involved in the theme choices of the children. More children (40%) were stimulated to write about the negative-tension pictures than to write about either of the two themes. Ultimately, from this study comes some insight into the idea that what is negative might indeed be enjoyed by the child.

Waymack and Hendrickson's study of appreciation involved a pre- and post- design of responding to paintings. Population consisted of fourth, fifth, and sixth graders ($n = 219$) from two rural areas. In the pretest, the children in classroom situations were presented with four painting reproductions. Each grade had four different choices from which they were asked to select one they would like to keep. They were then instructed to write why they liked the chosen paintings. After a few weeks, the researcher returned and instructed the subjects in art appreciation lessons (the treatment), the elements of

which were gleaned from the recommendations of leaders in the field of art such as professors of art, art critics, and museum directors. The lessons were comprised of four major areas: (a) technical elements of art, (b) informational elements about the painting, (c) emotional elements, and (d) means to picture appreciation.

Each lasted 15 minutes and was directed at four more paintings per grade level. Response was encouraged from the children, and color was a primary focus other than people. From this art, style and color techniques were discussed including center of interest, color repetition, contrast, harmony, etc. Conclusions from the second written response showed a repetition of non-agreement with the adult jury. Children preferred pictures on the basis of color, prettiness, scenery, people, and subjects. Technical elements such as light, perspective, and mood were ignored.⁶⁹

Basing her criteria of aesthetic judgment on "that which is beautiful" or "those subjects having good taste" in pictures, Anna Berliner attempted to measure how various groups of children would rank a series of picture cards according to their aesthetic values.⁷⁰ A population (n = 360) of children grades three through eight, evenly divided

⁶⁹Eunice Waymack and Gordon Hendrickson, "Children's Reactions as a Bias for Teacher Picture Appreciation," The Elementary School Journal 33 (December 1932): 267-278.

⁷⁰Anna Berliner, "Aesthetic Judgments of School Children," The Journal of Applied Psychology 2 (September 1918): 229-242.

by gender, were asked by Berliner to rank 16 picture post-cards representing illustrations of rhymes and songs for children. Rankings, done separately, involved having each child pick out the most beautiful card of those on the table until none remained. A Pearson product-moments analysis was performed on the data. The researcher found that the ranking order of the pictures was the same for all grades, and between the limits of eight and third graders the ranking order was to a high degree the same for both sexes. Thus, according to Berliner, there was no development in the aesthetic judgment between grades three and eight. Berliner administered the same procedure to 20 Columbia University students and to 22 Barnard students. In this study the results of the rankings show that not only is there no agreement between taste of college and grammar school children, but the Barnard group judged those pictures beautiful that the children considered least attractive.

Howard Gardner's initial study of children's sensitivity to art style was operationalized as the subjects' abilities to choose a second example of an artist's work within an array of four different artists' works (test array) after having seen two works by the same artist (standard array). First, third, sixth, and ninth grade children ($n = 80$) were given standardized instructions and had two practice sessions during which they were told

to point to the painting in the test array that had been painted by the artist shown in the standard array.

Results indicated that younger children performed less ably, were quick in their responses, and many misunderstood the task involved. To these younger subjects, sorting by style came to mean sorting by similarity of subject matter. Older students were more introspective, offered explanations for choices, and relied on prior knowledge and exposure to art, although Gardner did nothing with these data. In general the older subjects realized that artists paint in characteristic ways and were thus able to look beyond what was represented to the manner in which it was represented.

This study has suggested a cluster of skills which may be involved in superior performance of this task and may be involved in sensitivity to painting styles. They are:

1. ability to form an overall impression of the painting,
2. ability to note details of a particular artist,
3. prior knowledge of art,
4. ability to get beyond the subject matter in order to focus on the techniques by which the objects were represented, and
5. ability to note one's own affective reaction to the sensitivity of the expressiveness of pictures.⁷¹

⁷¹Howard Gardner, "Children's Sensitivity to Painting Styles," Child Development 41 (September 1970): 813-821.

In both studies of sensitivity to style thus far, the Gardners have defined style as:

. . . those qualities of line, texture, and composition which characterize a range of works by the same artist and which remain discernible regardless of subject, dominant colors, size, or medium.⁷²

In the second study, the Gardners sought to find answers to questions involving developmental stages and instructions, the use of criteria for judgment, and the sorting tendencies of children of various ages. A population (n = 120) consisting of 40 first graders, 40 sixth graders, and 40 college sophomores, ages 6, 11, and 19, respectively, was chosen. Twenty subjects from each age level participated in Study I (n = 60), and the second group (n = 60) participated in Study II. Study I involved research question number one. The subjects were asked to group four paintings into groups of two which the subjects found most similar or most alike. Study II was directed toward research question number two. The subjects were given the same directions as study one except they were told that two paintings were done by one artist and two were done by the second artist. They were then asked to sort into two piles according to the artist. Results indicated that of the two choices grouped by subject matter or style without specific direction (much like free response), all aged subjects tended to group by subject matter. When explicit instructions were given to group by style, most sixth graders or

⁷²Ibid., p. 814.

older were able to go beyond subject matter and attend to style. First graders gave almost an equal number of responses regardless of instructions. Contrary to assumptions made, older students did not, as a matter of course, go to higher level evaluative processes in sorting unless directed.⁷³

In his quest to illuminate the place of or developmental trends in stylistic and figural sensitivity, Gardner chose second and fifth grade students (n = 48) as subjects in this third study.⁷⁴ His research questioned whether (a) pre-adolescents could learn to consistently sort paintings by style or figure and (b) whether stylistic sensitivity is dependent upon operational level of the subject. These children individually viewed postcard sized reproductions of 160 sets of paintings over a period of 13 weeks. Each painting set contained two pictures by Artist A and two by Artist B, all of which had strong figural properties in common. A pretest situation involved the children sorting 20 sets of pictures into groups that looked alike. This initial group was then divided into those subjects who sorted by style features (SG n = 12) and those who sorted by figural aspects (FG n = 12).

⁷³Howard Gardner and Judith Gardner, "Developmental Trends in Sensitivity to Form and Subject Matter in Paintings," Studies in Art Education 15 (Winter 1973): 52-56.

⁷⁴Howard Gardner, "The Development of Sensitivity to Figural and Stylistic Aspects of Paintings," The British Journal of Psychology 63 (November 1972): 605-615.

From the second week through the ninth week, the children were told to sort the pictures in a special way without being told what the special way was. Reinforcement or correction was given. Three weeks later, the SG children were shown how to sort by figural aspects while the FG group was instructed to sort by stylistic features. In many cases the younger children seemed shocked when they were told there was an alternative way to sort pictures. They eventually began to sort by color, position, size, subject, and realism. Older subjects in the SG group, upon realizing that groups were not rewarded, sought to find an alternative and, consequently, found that manner of representation was rewarded, such as brush strokes, texture, and overall similarities. Results show that pre-adolescents can sort paintings in a consistent manner and, more importantly, according to these researchers, there was no evidence that operational level was a principle determinant of style sensitivity. Gardner stated:

Most of the younger subjects had not reached concrete operations; yet, when reinforced for sorting by style, a majority of the younger subjects performed at a higher level.⁷⁵

Primary to the present study was Gardners' discussion of steps toward style sensitivity which included the (a) subject's ability to make an overall judgment of similarity or a global impression and (b) subject's ability to

⁷⁵Ibid., p. 613.

determine how the painting would feel if it could be touched, or the texture.

Both approaches signify the use of a mechanism termed "Gestalt perception" by Lorenz,⁷⁶ or the capacity to focus on essential attributes of a class of stimuli enabling children to make fine discriminations. Gardners' study supports the hypothesis that pre-adolescents can form Gestalten for artists' styles and textures that pre-adolescents can realize the Gestalt of the components which make up a work of art.

In attempting to measure developmental trends in children's sensitivity to form and subject matter, the Gardners used volunteers, ages five, seven, 11, and 19 (n = 100). The subjects, in a sorting procedure, were asked to sort 20 sets of stimuli cards into two piles based on similarity. Sets were comprised of four pictures; two had salient subject matter, and two had a dominant figure such as a robin, birds in flight, a rose, or a floral arrangement.

The results of such an experiment would help determine what children notice in works of art. Gardners' findings were similar to previous studies. Younger children sort by subject matter, the robin and the rose, and pre-adolescents began to notice factors other than subject

⁷⁶K. Lorenz, "The Role of Gestalt Percpetion in Animal and Human Behavior." In L. L. Whyte (Ed.), Aspects of Form (New York: Midland, 1966): 8.

matter. Adolescents, on the other hand, sorted the paintings according to aspects of form going beyond the obvious. Subjects cited aspects of color, quality of line, realism, excellence of art work, use of detail, and general textural properties. The Gardners concluded that with the older subjects, because they changed orientation at will, subject matter and form are equally valid bases for sorting works of art.⁷⁷

According to DePorter and Kavanaugh, one important aspect of aesthetic appreciation is the ability to identify the painting style of an artist. In this study, which is an extension of Gardner's original work, children (n = 40) ages 10 and 14, enrolled in a private school, used a match-to-sample technique whereby the subjects were asked to examine a sample array containing the work of one artist and then identify the work of the same artist in a four choice item array. The children were also directed to respond giving justifications for their choices which were subsequently analyzed according to three categories: (a) subject matter or content only, (b) subject matter plus global impression, and (c) all of the characteristics above plus stylistic details. Thus, children who cited many reasons for their choices were credited with the highest explanation offered. In addition, DePorter and Kavanaugh controlled for prior knowledge of arts and

⁷⁷Gardner, "Developmental Trends," pp. 11-16.

concomitant experiences by administering a questionnaire devised to measure children's levels of artistic and cultural awareness.

The researchers found that eighth graders significantly detected similarity in painting styles. Younger children made substantially more subject matter the only justification (a ratio of 3 to 1), and older students made twice as many stylistic judgments as the young group (a ratio of 2 to 1). Using the data from the questionnaire, the researcher also found that children's sensitivity to painting styles was related to their prior artistic and cultural experience. Thus, the findings were consistent with Gardner's 1970⁷⁸ study that the ability to recognize two paintings done by the same artist is obviously a complicated skill developing late in childhood. In their conclusions, DePorter and Kavanaugh stated their belief that two major processes influence the development of style sensitivity:

1. the developing perceptual abilities of the child and
2. the contribution of prior⁷⁹ relevant cultural and artistic experience.

They explain the first process as the younger child's tendency to focus or concentrate on only one aspect of a

⁷⁸Ibid.

⁷⁹Deborah A. DePorter and Robert D. Kavanaugh, "Parameters of Children's Sensitivity to Painting Styles," Studies in Art Education 20 (1978): 43, 48.

stimulus. However, the older child is able to decentrate or focus on many aspects of a painting. This results in the ability of the older child to notice global aspects of a painting as well as stylistic and technical features. In this sense the researchers say the response justifications used in this study support the Piagetian description of perceptual development.⁸⁰

Moore attempted, in individual interviews, to find out how children respond to selected art works prior to any formal instruction in art appreciation. In controlling for weaknesses of previous preference and verbal response studies, Moore included the following eight requirements in his study: (a) use of neutral questions, (b) response to three works of art rather than one favorite, (c) subjects required to state a preference and a rationale, (d) use of specific categories for classifying responses, (e) use of a second classification of aspects of the art work, (f) use of a grade one through 12 age span, (g) use of subjects with no art training, and (h) use of large color reproductions.

Subjects (n = 100) of first, fourth, seventh, tenth, and twelfth grade students responded verbally to a set of paintings. Each set was comprised of three styles of art; namely, representational, semi-abstract, and non-representational works.

⁸⁰Jean Piaget, The Mechanisms of Perception (New York: Basic Books, 1969).

The categories for analysis were:

1. objective; statements of facts;
2. associative; statements referring to specific personal reminiscences;
3. subjective; statements which suggested the subjects' mood arousal; and
4. character expression; statements which attributed human feelings to the art object.⁸¹

Using a chi-square analysis, he found that younger children made proportionally more objective statements than did the older children, and proportionally the older children made more character-expression statements. As with previous studies, the most frequent type of statement at all grade levels was the objective recall, factual response. Findings in regard to style indicated that representational works received the most varied types of statements yet fewer associative comments and more character-expression remarks than were expected. Semi-abstract art received more associative remarks and fewer character-expression and subjective statements than were expected. Again, the representational work was the predominant favorite, and younger children responded to the objects and the art elements more frequently than did the older children. Upon close perusal of the quantities of each type of categorical comment made other than objective

⁸¹Barry Edward Moore, "A Description of Children's Verbal Responses to Works of Art in Selected Grades One Through Twelve" (Ph.D. dissertation, The University of Urbana, Champaign, IL, 1970).

remarks resulted in a ratio of 26.9, objective remarks made for each remark found in the other three categories. An overwhelmingly skewed response pattern indicated to this researcher the presence of a trained incapacity to go beyond a basic-literal level of response.

Cianciolo, in an action research study using 32 sixth grade subjects, hypothesized that the more children were exposed to a wide variety of art styles, the more varied would be their preferences for styles of book art. Over a 10 week period, the following procedure was followed. The researcher (a) read aloud picture books, (b) discussed the artists and authors, (c) discussed the medium used, (d) compared the original works of art with the illustrations in the books, (e) guided the subjects to look for characteristic aspects of art styles of specific artists, and (f) guided the subjects to think about the appropriateness of the illustrations for the kinds of stories depicted. Prior to this study, the researcher noted that the subjects did not look at picture books. They were compulsive in their attempts to draw in the representational style. After the 10 week study, results indicated that the children (a) attempted drawing in various styles and topics, (b) were using stylistic terms in their discussions, (c) requested specific books artists in the library, and (d)

began to think evaluatively about the authors and artists who created their books.⁸² In a previously discussed study, Moore's conclusion in regard to the preponderances of objective factual responses found was that the documented responses were "the only kinds of responses the children knew how to make."⁸³ Cianciolo's study seems to give credence to this conclusion, yet goes further and shows how to take children beyond this low level of response to a higher level of art appreciation and understanding.

Storey, using a pre-posttest experimental design with 60 fifth graders over a period of five weeks, interviewed the children to determine whether (a) a three-week study of art styles would influence children's use of pertinent, stylistic, emotional and evaluative art terms when discussing representational, expressionistic, and cartoon styles of art; (b) a measure of the student's preference or rejection of the target styles of art could be found, (c) measure of gained usage of stylistic and evaluative terms in discussing style preferences could be found; and (d) the subjects became more aware of the book art in

⁸²Patricia J. Cianciolo, "Children's Responses to Illustrations in Picture Books," in Geoff Fox, Graham Hammond with Stuart Amor (Eds.), Responses to Children's Literature: Proceedings of the Fourth Symposium of the International Research Society for Children's Literature, held at the University of Exeter, England, September 9-12, 1978 (New York: K. G. Saur, 1980): 102-107.

⁸³Moore, p. 31.

children's selections. An instrument, designed by the researcher consisted of questions encompassing the subsections of style, object/subject descriptions, comparisons, media and technique, emotion, opinion of artists' work, characterization, and other reasons. In a classroom pre-session, the subjects listened to a fairy tale. From six classroom groups, a random sample of treatment and control subjects were chosen. The subjects were shown three picture-paired stylistic versions of one fairy tale and ultimately interviewed using the designed instrument. For a following three-week period, the examiner met with the treatment group, read and discussed the characteristics of 30 picture books in the three target art styles. After the three weeks, the treatment and control students were again read to and interviewed using an identical instrument except for an additional question directed toward the classroom display of picture books.

Major findings indicate that group style instruction did influence children's responses to art at an .01 level of significance and again at an .01 level of significance subjects responded to art styles using stylistic terms. Also, a significant number of subjects chose the representational style over the cartoon and expressionistic styles of art.⁸⁴

⁸⁴Denise Carol Storey, "A Study of Fifth Graders' Verbal Responses to Selected Illustrations in Children's Books Before and After a Guided Study of Three Styles of Art Used to Illustrate Fairy Tales" (Ph.D. dissertation, Michigan State University, 1977).

Although the length of the children's responses increased, it was noted that the level of sophistication did not. The limited three-week exposure could account for this lack of sophistication. More importantly, the length of the responses show the degree of comfort with which the children discussed the illustrations in books. This study gives credibility to the previous stance of Cianciolo that exposure to art styles does, in fact, effect children's preferences in book art.

Research Involving Concept of Story

Much of the research today in the sense or structure of story is rooted in psychology and language and is associated with psycholinguistic research on comprehension, story grammars, and recall (e.g., Bower, Bruce, DeBeaugrande and Miller, and Van Dijk⁸⁵). This research, however, is beyond the scope of the present review.

Bartlett, in his pioneering study on memory in 1932, Remembering,⁸⁶ suggested that people develop schemata of

⁸⁵Gordon H. Bower, "Experiments of Story Understanding and Recall," Quarterly Journal of Experimental Psychology 28 (1976): 511-534; Bertram Bruce, "What Makes a Good Story?" Language Arts 55 (1978): 460-466; Robert DeBeaugrande and Genevieve W. Miller, "Processing Models for Children's Story Comprehension," Poetics 9 (1980): 181-201; Teun A. Van Dijk, "Story Comprehension: An Introduction," Poetics 9 (1980): 1-21.

⁸⁶Frederic Bartlett, Remembering: A Study in Experimental and Social Psychology (Cambridge: University Press, 1964).

what stories are like. As it is generally interpreted today, a memory schemata is a structured cluster of gained knowledge that represents a particular concept and associations. Several researchers have begun to study memory schemata in the context of human text processing. This research involves the hypothesis that readers use previously learned schemata to aid understanding and production of simple narrative stories in memory.⁸⁷

Applebee reported an analysis of 120 stories told by preschool children using an approach derived from Vygotsky's ⁸⁸ stages of concept development. Applebee identified six patterns of production of story. He found (using Vygotsky's terms) heaps, sequences, primitive narratives, unfocused chains, focused chains, and narratives.⁸⁹ Important to this study are focused chains or the structure in which a chain of incidents is related to a concrete center, usually a main character who has a series of adventures. Applebee found that focused chains were the most popular structure for older children. In addition, he found that specific story structures which represent increasingly difficult cognitive tasks helped manipulate new

⁸⁷Perry W. Thorndyke and Frank Yekovich, "A Critique of Schema-Based Theories of Human Story Memory," Poetics 9 (1980): 23-24.

⁸⁸Lev S. Vygotsky, Thought and Language (Cambridge, MA: MIT Press, 1962).

⁸⁹Arthur Applebee, The Child's Concept of Story: Ages Two to Seventeen (Chicago: University of Chicago Press, 1978).

and diverse reading materials. In fully developed examples of literature, both of the basic structuring principles, chaining, and centering are prevalent. Applebee further found that as children mature their shared stories included more patterns of behavior removed from their frame of immediate experience.⁹⁰ This distancing according to Applebee was indicated by the child's attempt to deal with a threatening situation by a change of the narrator or a change in setting or time.⁹¹ Much of Applebee's finding in regard to distancing seem to be age-dependent. Applebee's informal exploration of the concept of story of five through seven year olds utilized an interview technique which attempted to get at children's perceptions of (a) what happens in a story, (b) what makes a good story, and (c) where these stories came from. Major findings include:

1. explaining why a story was good or bad was a difficult task for these children. If urged, they turned to a narration of the character's actions for evidence;
2. younger children retold stories rather than talking about stories; and
3. younger children seemed to move through stages, from characters as being real toward the realization that characters are made up.⁹²

⁹⁰Arthur N. Applebee, "Children's Narratives: New Directions," Reading Teacher 34 (November 1980): 140.

⁹¹Applebee, Concept of Story, p. 79.

⁹²Arthur Applebee, "Where Does Cinderella Live?" In Margaret Meek, et al., The Cool Web: The Pattern of Children's Reading (New York: Atheneum, 1978): 51-57.

Applebee's major design with 88 six-through-17 year olds called for two sets of interviews with six and nine year olds and a similar reading questionnaire for the nine, 13, and 17 year olds. The questions were designed to gain information about children's reasons for story preference, their manner of discussing a story, expectations about character roles, understanding of the origin of a story, sense of the fictional element, retelling ability, and interpretation of a metaphorical statement or proverb. His findings gave him the basis for a systematic model of the development of verbal response. His stages correspond to Piaget's cognitive stages.

1. Preoperational stage (up to seven years): the typical response is retelling with little evidence of reorganization or summation of the story.
2. Concrete operational stage (from seven to about 12): the child's response reflects reorganization, the ability to summarize and/or categorize. Subjective response included labeling words such as "exciting," or "an adventure," although the child perceived this part of the work itself rather than his/her personal response.
3. Formal operational stage (from 12 to 16): objective response is formulated as analysis. Readers are aware of the distinction between their own objective and subjective reactions; they perceived and talked about their own involvement in the work.
4. Formal operational stage II (from about 16 years into adulthood): readers made generalizations and formulated abstract statements about theme and meaning, moving beyond the information. They recognized a literary work as a statement of the possibility of human experience rather than as a literal

representation of life. Subjective response focused on self awareness of personal reaction and the felt effect of the work.⁹³

Applebee notes that this is a cumulative model; at any one stage, the children could draw on the typical formulation of earlier stages.⁹⁴

Mandler and Johnson reported on a study which undertook to analyze the underlying structure of simple stories and the examination of the implications of such structure for recall. It was noted that children construct story schemata from two sources. One source comes from listening to stories and consists of knowledge about the sequencing of the events in stories, including how they typically begin and end. The other source comes from experience and gained knowledge about causal relations and various kinds of action sequences. These researchers used a grammar to parse four stories. The grammar, a tree-like structure, represented the structure of simple stories.

Twenty-one first and fourth graders and university students listened to tape recordings of four stories. Each subject was asked to individually recall two stories; one was told and recall was tested after a 10 minute unrelated task, and the second was told and recall tested 24 hours later. The transcribed protocols were scored for presence or absence of each proposition in the story grammar. The

⁹³Applebee, Concept of Story, Chapters 6 and 7.

⁹⁴*Ibid.*, p. 125.

recall findings from the immediate and delayed conditions were highly similar for all three groups. The recall of first and fourth graders formed two clusters; settings, beginnings, and outcomes were well recalled; and attempts, endings, and reactions were poorly recalled. The adults recalled attempts as well as settings, beginnings, and outcomes while endings and external reactions of characters lagged significantly behind. Thus, children and adults used similar retrieval activities which demonstrate that young children are capable of organized retrieval, but their emphasis is on the outcomes of action sequences rather than the actions themselves or the internal events motivating them. Their data suggest that story schemata differ at various points of development and that, consequently, there are qualitative differences in recall.⁹⁵

⁹⁵Jean Mandler and Nancy S. Johnson, "Rememberance of Things Parsed: Story Structure and Recall," Cognitive Psychology (1977): 111-151.

CHAPTER III

DESIGN AND PROCEDURES

The purpose of this study was to determine a procedure for revealing aspects of the aesthetic responses of fifth grade children to contemporary picture books wherein a fusion of text and illustration presents the story and the message. Utilizing an extension questioning technique to facilitate the reexperiencing of the processing behaviors of reading, this researcher sought to determine if, in actual fact, there is present an aesthetic response in children's response to literature approached as an art form.

This chapter will describe:

1. the design of the study;
2. the procedures for collecting the data:
 - a. the development of the procedures for collection of the data and
 - b. the procedures for analyzing the data;
3. the selection of population; and
4. the selection of picture books.

Design

The basic design for this exploratory study involved five separate videotaping sessions for each subject. Each

subject read a selection of literature silently on videotape (sessions I-A, II-A, III-A, and IV-A) and responded verbally to the selection (sessions I-B, II-B, III-B, and IV-B) immediately following each silent reading. A structured interview (session I-C) followed sessions I-A and I-B. The design is summarized in Table 3.1.

The Procedure

Procedures involved videotaping each subject while he/she read four separate selections of literature, verbal responses to the four selections by the subject, and a structured interview with the researcher of the first selection of literature. Each subject followed an identical procedure through the duration of the five videotaped sessions. These sessions involved a commitment of approximately seven and one-half hours per subject. Although the procedures were identical, the sequence of literary selections offered to the subjects, after the first selection, was varied so that with the exception of the first literary selection each of the four subjects was exposed to the literary selections in different orders. This variance was intended to avoid any rank ordering of the literary selections on the part of the researcher and to provide an opportunity for any change of response to reveal itself (see Table 3.1).

Four sessions were comprised of two phases labeled Phase A, a silent involvement of the reader with the

Table 3.1 Summary of Basic Design of Study

	<u>Male A</u>	<u>Female B</u>	<u>Female C</u>	<u>Male D</u>
IA, videotape silent reading session	1	1	1	1
IB, videotape oral response session	1	1	1	1
IC, videotape structured interview	1	1	1	1
IIA, videotape silent reading session	2	3	4	4
IIB, videotape oral response session	2	3	4	4
IIIA, videotape silent reading session	3	4	2	3
IIIB, videotape oral response session	3	4	2	3
IVA, videotape silent reading session	4	2	3	2
IVB, videotape oral response session	4	2	3	2

KEY: Selections of Literature

1. The Accident by Carol Carrick, illustrated by Donald Carrick
2. Rabbit Island by Jörg Steiner, illustrated by Jörg Muller
3. Time To Get Out of the Bath, Shirley by John Burningham
4. The Climb by Carol Carrick, illustrated by Donald Carrick

- A. Phase A
- B. Phase B
- C. Phase C

selection, and Phase B, a verbal response session. The fifth session included Phase C, a structured interview session with selection one. Each session lasted approximately one and one-half hours.

Each subject's parent or guardian was asked to discuss the proposed study with his/her child. If the child agreed to participate in the study, the parent(s) signed a letter of permission (see Appendix A). Also each child was asked to sign a separate personal letter of permission which indicated (a) what was required of him/her, (b) that the tapes were confidential, and (c) that the child could withdraw from the study at any time (see Appendix B). The subject's permission form was a requirement of the University Committee on Research Involving Human Subjects of Michigan State University (UCRIHS). In advance of each session, a response sheet was filled out by the researcher with information about the child, the selection, the tape number, and the order of the selections for each session according to the design (see Appendix C).

Taping Session (Phases A & B)

At the initial meeting of the subject and the researcher, the researcher enlisted the aid of the subject in setting up the videotape equipment. During these preliminary steps, the child received a thorough first-hand explanation of the mechanical process involved. The

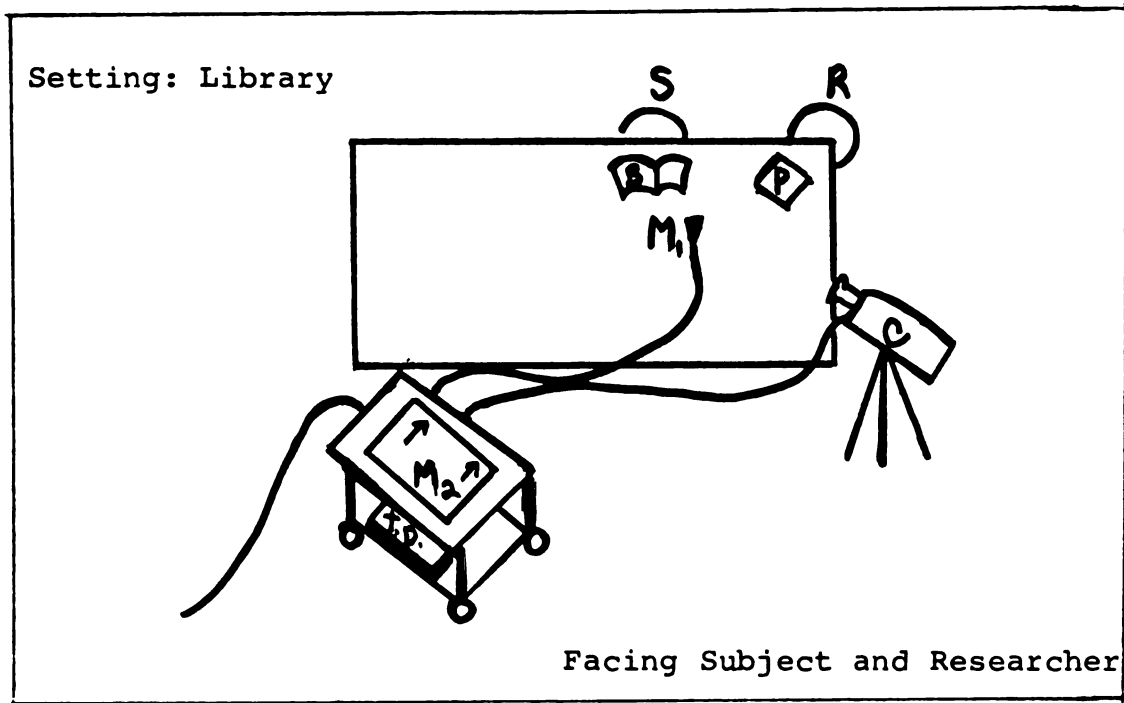
children had the opportunity to use the equipment and to watch themselves on the monitor before beginning each session, specifically working with the camera, tape deck, monitor, and microphone. A detailed listing of equipment can be found in Appendix D. See Table 3.2 for setting and equipment for the taping sessions.

Phase A (Sessions I-A, II-A, III-A, IV-A). Phase A of the first four videotaping sessions was a silent reading response session of uninterrupted involvement of the reader with a selection of literature.

Phase B (Sessions I-B, II-B, III-B, IV-B). Phase B was an unstructured, introspective, verbal response session with the researcher. Phase B of Session I immediately followed Phase A of Session I. An extension questioning technique was used throughout Phase B by the researcher with the reader in order to facilitate the process of reexperiencing the selection of literature or the examination of one's mental state or processing behaviors during reading.

Each session took place in the school library when the child had unscheduled free time. Thus no lessons were interrupted or preempted. As each session began, the child was seated at a rectangular table to the right of the researcher, facing the monitor and the microphone. Each subject was given the choice of facing the monitor or having it turned so that only the researcher was able to view

Table 3.2. Setting and Equipment for Taping Sessions.

Key:

S = Subject

B = Book

R = Researcher

 M_1 = Microphone

C = Camera

 M_2 = Monitor and cart

TD = Tapedeck

P = Procedural directions

it. All subjects indicated that they preferred to face the monitor (see Table 3.2).

At this time the researcher told the subject that standard operating procedures were necessary in a research study and that directions for the sessions had to be identical for every subject in every session. The subjects were encouraged to ask miscellaneous questions prior to the beginning of each session in case they needed further clarification about procedures. All subjects were told that their participation in the research would involve four separate sessions. They were told that they would read silently and respond verbally to four selections of literature on videotape, one selection per session, and a separate structured interview in which they would be asked specific questions about one selection. It was also explained that what was said in the response sessions would be transcribed on paper and eventually analyzed by the researcher.

Phase A (silent reading). The camera was turned on, and the researcher specifically said:

_____, I want you to know that this is not a test situation; there is no right or wrong answer involved here; everything you say is confidential; only myself and my committee at the university will ever see these responses without your permission, and they will only know your first name. Do you have any questions?

The subject answered yes or no. If the answer were no, the following was specifically said by the researcher:

Thank you for participating in this study with me. I appreciate your help. _____, this is a picture book called _____ by _____, illustrated by _____. I would like you to read the text of this book carefully and look at the illustrations closely. You will read the book silently. There is no time limit on your reading, so take as much time as you need to understand the book. Do you have any questions?

If no, the child started to read.

When the child finished reading the selection, the camera was stopped momentarily in order to check the counter which gave a reading of remaining tape. This pause ensured that the child's response would not be interrupted.

Phase B (reader response). The researcher specifically said:

We know that the mind works a lot faster than we can read. And so, during the reading you just did, there were many things going through your mind.

There may have been feelings which you were having that are hard to put into words. There may have been some things which you saw in your mind. There may have been some things that you thought about which you experienced in the past or hope to experience in the future. All of these things make up a response to a book.

As we turn to each page of the book, I would like you to tell me:

- what you were feeling,
- what you were seeing in your mind, and
- what you were thinking about while you read.

The thoughts which came to your mind could either be about yourself or they could be about the thoughts of the characters, the feelings of the characters, or the images the characters might be having.

You may begin with the title and cover of the book.

After the child finished responding verbally to the book, the camera was turned off.

Phase C (structured interview). After the first session, Phase A and Phase B of selection one, the tape was checked and the camera was turned on for Phase C which occurred only once during the study. This structured interview session was formulated in order to specifically discern if the subject recognized and used the artistic literary conventions such as plot structure, theme, characterization, mood, setting, style, point of view, and dialogue of the selection. Further, it was formulated in order to see how the subject recognized and used the same artistic literary conventions in regard to the illustrations in the selection.

Once the camera was turned on, the researcher specifically said:

_____, this is a structured interview. I am going to ask you questions about the selection you just finished. I am going to leave the book you read here in front of you on the table so you may look at it whenever you want to.

Structured interview.

1. Is there any special meaning in the title of the book or the picture on the cover?
2. How would you describe this story? . . . or what is this story about?
3. In your opinion, explain why you think the author wrote this story as she/he did.

4. At what point in the book did the story begin for you? Why?
5. Do you know who is telling this story? How do you know this?
6. How does this book get you to know what the characters are experiencing? . . . or what are the characters feeling, seeing, touching, or smelling?
7. Describe the most important parts of this story for you. Put them in some order if possible.
8. Did the characters change in this story? How?
9. If you were to think of this story as a message to you, what would that message be? Say more.
10. Suppose the main character had kept a journal or a diary. What do you think she/he would have written in this diary at the beginning, middle, and end of this story?
11. Was there a point in this story, for you, where you knew how the story would end? Explain.
12. Why do you think the author chose the canoe in the story rather than another kind of boat?

Illustration.

1. In what ways do you think the illustrator helped tell this story?
2. When you think about the book, what colors do you think of?
3. Why do you think the artist chose these particular colors to illustrate this story?
4. In your opinion, how did the illustrator help you know what the characters were feeling, seeing, or thinking?

Extension Questioning Technique

The extension questioning technique is a procedure which attempts to facilitate the reexperiencing or the introspective behaviors of the subject after his/her personal involvement with the literary selection. Introspective response is the ability to examine one's mental state or processing behaviors which occurred while reading and to subsequently verbalize this experience of reading, in this study, according to what was felt, thought, or imagined.

All subjects were videotaped, but videotape served merely as a recording device and not the primary stimulus. Because of the absence of any definitive overt or verbal interaction on the tape when the child was involved with the selection of literature, a concentration on the questioning technique became an apparent necessity. Further evidence with a preliminary trial procedure using a child responding to the videotape of her involvement with a selection of literature indicated that the subject's primary stimulus was not the videotape of herself reading, but the selection of literature which was placed in front of her.

The unstructured extension questioning technique attempts to, through neutral or non-judgmental yet probing questioning, facilitate the subject's introspective behaviors in three ways. First, it attempts to create an accepting atmosphere so the subject feels no pressure to

seek answers outside of him/herself. The researcher, upon a given response by the child, would say, "I see." When there appeared to be some blatant confusion or contradiction heard by the researcher, the researcher would repeat verbatim what the child said, such as, "This is how you feel (how you think, what you imagine) about it . . . " This allowed the child to hear what he/she said and accept or change it accordingly. If a child seemed to be having difficulty responding, the researcher would say, "What were you feeling, thinking, or imagining here?" Second, it attempts to gain clarification of feelings, thoughts, or images expressed by the subject. For instance, if the child's response was, "He looks sad," the researcher would say, "Say more," or , "What do you mean by that?" or "How does 'sad' look?" Third, it attempts to go beyond superficial levels of response, as in the above example, in order to expand or extend the response through helping the subject realize how he/she came to offer the response. This realization, if it occurred, was solely the word of the subject. It seems as if upon saying more about something, an understanding was created on the part of the student as to how the response came to be initially.

Development of Procedures

The development of exploratory taping response procedures which could be used with fifth grade students and which ultimately might reveal the presence of aspects of

aesthetic response was crucial to this present study. Such procedures were designed by this researcher with the aid of seven students and 12 pilot taping sessions.

The development of taping procedures was accomplished during these sessions. The students were taped, responded to the selections of literature (ultimately Phases A and B) and later discussed with the researcher how the procedure was done and what could improve it. Or what the researcher could have asked or said to make the procedure more understandable for the next subject.

The first five taping sessions involved the participation of a sixth grader Emily and an eighth grader James, both former students of the researcher. The rationale for using older students than those involved in the proposed study was the probability that these students had reached the Piagian developmental stage of formal operations which marks the start of abstract thought and deductive reasoning.¹ For this reason and because these students were within one year, specifically Emily, of the developmental age of the proposed subjects the results on her pilot study would indicate or give this researcher some insight into the ability of the fifth grade students to verbalize his/her thoughts, feelings, and images. And insight into the ability of the students to convey verbally their re-experience of the selection or their introspective

¹Jean Piaget. The Origins of Intelligence in Children (New York: International Universities Press), 1952.

response of their involvement with the book. As hypothesized, Emily and James' pilot sessions helped this researcher to gain confidence in the taping procedures. Together, through brainstorming, problem solving, and trial and error, the rudimentary mechanical operations of the procedures were developed for such details as the library as a setting for the taping sessions, equipment placement, especially camera angle, position of researcher, microphone, monitor, lighting, and book placement. The questioning techniques were discussed and rewritten after each taping session until a clear, concise, non-committal technique was formulated for this age child.

Other training by the researcher included viewing the film "The Inquirer Role" which is one part of a series of films used to train potential counseling therapists in Norman Kagan's Inter-Personal Process Recall (IPR) techniques. After viewing, studying, and practicing the inquirer role, questioning techniques, this researcher was instructed further by a formally IPR-trained counseling therapist, who viewed the pilot studies and made corrections and valuable suggestions as to questioning procedures.

The final seven pilot taping sessions involved the participation of fifth grade students. From these sessions, the directions and questioning techniques were

²Norman Kagan et al., "Interpersonal Process Recall," Journal of Nervous and Mental Diseases 148 (1969), pp. 365-374.

improved so that a concise direction could be given, understood, and followed by other fifth grade students.

This same thorough procedure was followed for the structured interview questions in the following manner. The taped student was questioned regarding the procedure while on tape, the tape was reviewed, and the questions were re-written until the present structured interview existed. Once the directions were followed adequately by the following pilot subject, without confusion or puzzlement, and the structured interview questions were understood and answered without apparent difficulty, the researcher began the final taping sessions for the proposed study. The remaining five children on the master list, four of whom completed the tapings, thus became the subjects of this study. The fifth student was unable to complete all four sessions because of family commitments.

Development of Instrument

The construction of the instrument which would systematically answer the research questions found in this exploratory study was essential and of major significance. The instrument was based on the theories and findings gleaned from literary response writings and research studies in three areas: (a) aesthetic response, (b) the the literary work of art, and (c) the subjects' involvement in response to the text and illustration of a

a selection of literature. The instrument designed for this study, therefore, is limited to these three areas.

Since it was the intention of this researcher to ascertain whether the actual presence of aesthetic response to specific literary works of art could be documented, the associated characteristics of aesthetic response were gleaned from the professional literature pertaining to aesthetic response as it relates to a literary work of art. Four major characteristics of response were delineated. These were (a) the active personal involvement of the reader's sensibilities or imaging; (b) the use of personal associations by the reader such as ideas, events, places, and people from his/her past experience; (c) the use of the reader's affective feeling or emotional state; and (d) the integral use, by the child, of story structure. Consequently, both the affective and cognitive modes of thinking are recognized and are represented in the response instrument.

The initial step in devising the following instrument was to listen to a sample of response tapes and to list mutually inclusive variables which were present in the responses. These variables were grouped into those dealing with reader involvement, those referring to the selection of literature, and those pertaining to cognitive processes. A final instrument of fifteen major variables and eighteen subvariables was devised.

The design of Instrument I is a categorical model of variables, each having a binary value of (a) present and (b) not present, except for variables one (V_1), person reference, and three (V_3), book reference, which have three values, and the fifth (V_5) and sixth (V_6) variables, which have five each. These variables, (V_5), potency of affect, and (V_6), affective activity level of reader, are continuum scales modeled on Osgood's³ Affective Cognition Studies using differential semantic scales which demand of the coder that the source material be conceptualized as a continuum. Each scale is anchored by polar opposite terms, (1) and (5), and no meaning is assigned to the intermediate scale points of (2), (3), and (4), thus the coder describes the response unit as how far away it is from the two polar extremes (see appendix E).

The variables of the instrument represent three broad areas of aesthetic response: (a) the active personal experience of the reader, the interior happening; (b) the integral use of story structure, the object, which includes both text and illustration; and (c) the levels of cognition which can be thought of as the organizing process the subject experiences as he/she responds to the literary selection of art. It is this facet of aesthetic response which, with the two preceeding facets of event

³C. E. Osgood, G. J. Suci, and P. H. Tanenbaum, The Measurement of Meaning (Urbana: University of Illinois Press, 1957).

and object combine to form the message and, ultimately, the meaning for the reader of the selection.

This researcher has chosen to use Bloom's taxonomy,⁴ adapted for literary response by Charlotte Huck.⁵ Her definitions and hierarchical levels of cognitive thought are variables V_{15} to V_{21} on Instrument I. These variables derived from her divergent questioning procedures which allow for more than one acceptable response, thus supporting the premise of idiosyncratic response. The levels of thought, beginning with recall at the literal level, proceed through translation, interpretation, application, analysis, synthesis, and evaluation or judgment (see definitions for instrument in Appendix F).

Reliability

In order to utilize the instrument designed for this study, a degree of reliability or the extent to which this researcher using the same techniques on the same materials will get substantially the same results had to be established. The following procedures, consisting of two separate rating situations, were used to assess the reliability of the instrument.

⁴Benjamin S. Bloom (Ed.), Taxonomy of Educational Objectives (New York: David McKay Co., 1956).

⁵Charlotte S. Huck, Children's Literature in the Elementary School (New York: Holt, Rinehart and Winston, 1976), pp. 22-27.

Step I: dividing transcripts into response units.

Since the major instrument was to be used for analyzing response units using the 32 variables previously described, the first step toward reliability in this study entailed assessing the degree of reliability of the ability of the principal investigator to divide the response transcripts of the aesthetic responses of the subjects into response units. The response unit re-defined by this researcher after the limited pilot discussion of terms with the literary raters was:

A combination of words, phrases, or sentences which conveys the sense of an independent response event in the form of an image, a thought, or a feeling. It is a discrete core concept or idea bounded by modifiers and/or causative factors.

The researcher divided the response transcript of Female Subject B with Book 1, The Accident, into response units according to the definition. In order to establish a degree of reliability for the principal investigator's division of transcripts into response units for content analysis, six raters--five educators and a counseling psychologist--divided the response transcript into response units according to the definition. The raters were Dr. Marcia Boznanzo, elementary school principal; Ms. Jean McGarvey, parent library coordinator; Ms. J. Leigh Fairey, elementary school librarian; Ms. Barbara Stevens and Ms. Barbara Meloche, elementary school teachers; and Ms. Linda A. Covey, counseling psychologist. All raters were

involved in children's response to selections of literature although from different perspectives. Using the instrument designed for this step, the raters independently divided the complete transcript into response units.

The instrument consisted of a cover sheet that contained the definition of a response unit and a set of directions as to the exact procedure they were to follow in dividing the transcripts into response units. Three examples of response units were given. (See Appendix G for the complete instrument.)

A chart was used to show agreement or no agreement with the principal researcher's division of response units. This chart showed the agreement or no agreement of the division of the transcripts into units according to the number of divided units per page (see Table 3.3). The data from this chart were placed in a formula offered by Holsti⁶ to determine the reliability of two raters. This same formula could be extended for n raters:

$$R = \frac{2(U_{1,2})}{U_1 + U_2}$$

$U_{1,2}$ represents the number of response units both (all) raters agree on and $U_1 + U_2$ is the total unit assignments made by both (all) raters. Extending the formula to n raters enabled the researcher to determine the reliability

⁶Ole R. Holsti, Content Analysis for the Social Sciences and Humanities (Massachusetts: Addison and Wesley Publishing, 1969), p. 68.

for the first procedure (i.e., dividing the transcript into response units). Of the 52 response units in the principal investigator's list, all seven raters agreed on 85% of the units in the transcript. (See Table 3.4 for inter-rater reliability of response units.)

Step II: reliability of the major instrument. Six raters, the principal investigator, two instructors of children's literature at the university level, an elementary school librarian, and two educators with masters' degrees in literature and language arts were used as raters in this segment. All raters were involved with children and interested in their response to selections of literature. The names of the raters were Ms. Beth LaForce, Dr. Bette Bosma, Ms. Joan Fairey, Ms. Carolyn Dudley, and Ms. Barbara Amsberg.

Using the instrument designed for this study, the raters independently carried out the content analysis of the response units. This instrument consisted of a cover sheet with instructions, the numbered response units (Section A), definitions of instrument terms (Section B), a code book of variable values (Section C) and coding sheets, the instrument (Section D), which consisted of one coding sheet per response unit or fifty-two sheets (see Appendix H). A sample sheet of response units taken from the transcript of a pilot subject was used as a learning example. The raters were told they could ask clarifying questions

Table 3.3. Chart of Rater Agreement for Division of Transcripts into Response Units

Page Numbers	# of Units per Page	Principal Researcher	Rater 1	Rater 2	Rater 3	Rater 4	Rater 5	Rater 6	Total Unit Agreement
1-2	2	X	X	X	X	X	X	X	14
3-4	3	X	O	X	O	X	X	X	15
5-6	3	X	X	X	X	X	O	X	18
7-8	4	X	O	X	O	X	X	X	20
9-10	4	X	X	X	X	X	X	X	28
11-12	4	X	X	X	X	X	X	X	28
13-14	5	X	X	O	X	O	X	X	25
15-16	4	X	X	X	O	X	X	X	24
17-18	6	X	X	O	X	O	O	O	18
19-20	3	X	X	X	X	X	X	X	21
21-22	3	X	X	X	X	X	X	X	21
23-24	3	X	X	X	X	X	O	X	18
25-26	2	X	X	X	X	X	X	O	12
27-28	4	X	X	X	X	X	X	X	24
29	2	X	X	X	X	X	X	X	14
TOTAL RATER UNITS	52	52	53	46	54	53	46	49	353

KEY

X = agreement per page
O = no agreement

Table 3.4. Rater Reliability for Step I, Dividing Transcript into Response Units

$$R = \frac{7(U_1, 2, 3, 4, 5, 6, 7)}{\text{Rater 1, Rater 2, Rater 3, Rater 4, Rater 5, Rater 6, Rater 7}}$$

$$R = \frac{7(42.9)}{52 + 53 + 46 + 54 + 53 + 46 + 49}$$

$$R = \frac{300}{353} = .85\% \text{ agreement}$$

where: 7 = number of raters
 42.8 = number of items all raters agreed upon
 $\left(\frac{353}{7}\right)$ 50.4 = average number of units all raters divided

about the instrument as they proceeded through the analysis.

As was explained previously, the raters were asked to rate whether the variable was present or not in the response, except for variables one (V_1), two (V_2), five (V_5), and six (V_6) which had three and five values respectively. (See coding book of variable values, Section C, of instrument.)

It was evident after the example analysis that the continuum scales, variables potency of affect (V_5) and affective activity of the reader (V_6) were not functioning

as designed by the researcher. Because there were continuum scales and had no meaning for the intermediate scale points of (2), (3), and (4), the raters were unable to agree on how far the response units were from the two polar extremes. The decision was made to eliminate variables 5 and 6 of Instrument I from the final study, thus producing Instrument II for inter-rater agreement of Step II (see Appendix H¹).

Once the reliability for response units was accomplished the second step for attaining a degree of reliability for the major instrument in this study could proceed. Using the instrument designed for this step, the raters independently analyzed the response units using Instrument II.

Inter-rater agreement of Instrument II. Fifty-two response units were scored by the five raters and the principal researcher according to thirty-one response variables on Instrument II, totaling 1,612 response cells. This researcher found, across five raters, 85.6% total agreement over 1,612 cells between the researcher's scorings of the subject's responses and the scorings of the five literary raters (see Table 3.5). There were only 137 cells or 8.5% scored responses below the 60% agreement level. If the percentage of agreement on a variable resulted in less than 60 percent, the variable would have been deleted from Instrument II used in the final study.

Table 3.5. Percent Agreement of All Raters Across All Cells.

Cell value:	.062034739
1,612 cells = 52 response units x 31 variables	
100% agreement on 930 cells =	57.94%
80% agreement on 340 cells =	21.09%
60% agreement on 201 cells =	12.47%
40% agreement on 94 cells =	5.83%
20% agreement on 37 cells =	2.30%
0% agreement on 6 cells =	.37%
TOTAL:	1612 cells, 100.00%

The lowest percentage of agreement was 66 percent, so none of the instrument variables was dropped. However, disagreement below the 70 percent level existed on three of the thirty-one response variables. The variables were recall with 69 percent agreement, synthesis with 66 percent agreement, and mood with 69 percent agreement. Reason for these lower agreements could exist in the raters' understanding of definitions and their application. In the actual study, only the principal researcher's ratings were used (see Table 3.6).

Procedure for Analyzing the
Data for the Content Analysis
of Children's Aesthetic Responses

In conducting the content analysis, the researcher followed these steps. First, each videotape was made into

Table 3.6. Frequency, Percentage of Agreement for All Raters with All Variables on Instrument II

Variable	Rater A	Rater B	Rater C	Rater D	Rater E	Rater F	Mean of Scores	% of Agreement
1. TIME								
1. Present	13	17	18	4	18	6	12.7	95
2. Past	38	34	33	48	33	46	38.7	--
3. Future	1	1	1	0	1	0	.67	--
2. PERSON								88
1. Reader	10	11	11	8	14	8	10.3	--
2. Character	22	21	21	20	29	22	22.5	--
3. Both	20	20	20	24	9	22	19.2	--
3. ASSOCIATION	10	6	11	9	23	8	11.2	87
4. BOOK								82
1. Illustrations	23	24	25	12	35	22	23.5	--
2. Text	3	3	3	0	5	4	3	--
3. Both	26	25	24	40	12	26	25.5	--
5. AFFECT	47	48	33	27	47	48	41.67	84
6. IDENTIFICATION	18	14	9	13	15	5	12.3	80
7. IMAGE	49	48	20	52	52	52	45.5	84
8. 1. Seeing	49	44	20	51	52	52	44.67	81
9. 2. Hearing	15	17	4	9	2	7	9	84
10. 3. Smelling	0	0	1	0	0	0	.17	100
11. 4. Touching	2	2	2	2	0	2	1.67	98
12. 5. Tasting	0	0	0	0	0	0	0	100
13. PHYSICAL EFFECT	4	3	3	1	4	1	2.67	96
14. RECALL	35	32	21	38	14	38	29.67	69
15. TRANSLATION	0	0	2	0	1	0	.5	99
16. INTERPRETATION	48	49	48	52	50	49	49.33	91
17. APPLICATION	9	0	9	2	30	5	9.17	81
18. SYNTHESIS	37	26	15	50	32	24	30.67	66
19. JUDGMENT	33	46	38	19	33	27	32.67	75
20. ANALYSIS	49	46	33	47	46	47	44.67	91
21. 1. Plot	12	12	8	28	15	16	15.17	74
22. 2. Theme	1	2	2	18	2	4	5.17	89
23. 3. Character	41	30	15	42	14	24	27.67	74
24. 4. Mood	24	25	16	43	14	32	25.67	69
25. 5. Setting	9	4	8	13	7	8	8.17	86
26. 6. Style (text)	1	0	0	1	1	0	.5	97
27. 7. Point of View	1	0	0	1	0	0	.33	99
28. 8. Dialogue	15	11	0	16	17	6	10.83	83
29. 9. Content	29	19	18	51	41	40	33.	74
30. 10. Physical Aspects	4	3	4	3	8	3	4.17	97
31. 11. Style (illustration)	7	1	11	1	3	3	4.33	88

an audio track and subsequently transcribed. There were twenty transcripts used in the present study: sixteen aesthetic responses to selections of literature and four structured interview transcripts. Second, the researcher divided all response transcripts into response units. This resulted in 976 response units for all subjects with all selections of literature. Third, the researcher used the instrument to analyze each response unit according to the presence (1) or no presence (2) of the thirty-one variables. This enabled the researcher to compile summary sheets of frequencies of the aspects of aesthetic response, thus providing a systematic method for answering the research questions found in Chapter I (see Appendix I).

Selection of Population

The four fifth grade subjects who participated in this study were selected from a small elementary school in suburban Michigan which had a population of approximately 300 pupils. A letter requesting permission to use students from this school district was sent to the Superintendent of the school system, and permission was granted. The study was subsequently approved by the University Committee on Research Involving Human Subjects of Michigan State University (UCRIHS).

The researcher's arbitrary decision to use fifth grade students who achieved a mastery in reading at the eightieth or above percentile nationally on the Gates-

MacGinitie Reading Achievement test resulted in a master list of twenty-six pupils from which to choose. This decision regarding the subjects' reading competency assured that the students had acquired the necessary reading skills for a successful reading of the literary selection.

Actual participation in the study depended upon (a) the child's agreeing to give of his/her free time, (b) scheduling availability when the researcher had the necessary video equipment, and (c) the position of the child's name on the master list because the first five names on the list participated in pilot studies directed toward the development of procedures for the final study. Attention to these factors and the strong possibility of attrition allowed ten students to be chosen initially, five boys and five girls. As predicted, children's free time and video equipment scheduling difficulties eliminated six of the ten children chosen. Four subjects completed the final study, two girls and two boys.

Selection of Books

The literary selections used in this study were chosen according to the following guidelines:

1. Since it was the intention of this study to explore aesthetic response to contemporary works of fiction, all books selected were published in the last six years. The recent publication dates and the absence of

these selections in the subjects' school library ensured against the subject's previous exposure to the selected samples of literature.

2. The decision to select an illustrated book wherein there exists a fusion of text and illustration so that the meaning presented in the literary selection is dependent upon both text and artwork was arbitrary.
 - a. The researcher thought the illustrated book could be read in a short period of time, approximately fifteen to twenty minutes.
 - b. The researcher chose two books by the same author/illustrator so that the subject had the opportunity to recognize style in text and art.
 - c. All of the books were chosen with the intention of appealing to the reader's sensibilities. Books through which the written word and/or the illustrations might evoke a heightened use of the human senses and might also result in an intense personal involvement with the selection were chosen.
 - d. All of the books chosen were thought by this researcher to contain literary

qualities inherent in fiction and thus possessed the potential to be viewed by the readers as literary works of art.

The following categories of illustrated books were chosen.

1. Predominant illustration/brief text format:

a book which conveys story mainly through illustrations.

Selection: Time to Get Out of the Bath, Shirley by John Burningham (New York: Thomas Y. Crowell Co., 1978).

2. Balanced text and illustration format: a

book which conveys story form with an apparently fairly balanced fusion of text and illustration.

Selection: The Climb by Carol Carrick, illustrated by Donald Carrick (New York: Clarion Books, 1976).

3. Predominant text/profusely illustrated format:

a book which conveys story form mainly Through the text, but also has a significant number of illustrations.

Selection: Rabbit Island by Jörg Steiner, illustrated by Jörg Muller (New York: Clarion Books, 1980).

Literary Selections

The selections of literature included in the response sessions were chosen through perusal of professional references, discussions with literary experts who work

with children, and personal use of these selections with children. The list of books follows.

Burningham, John. Time to Get Out of the Bath, Shirley. New York: Thomas Y. Crowell Co., 1978.

Carrick, Carol. The Accident. Illustrated by Donald Carrick. New York: Clarion Books, 1976.

Carrick, Carol. The Climb. Illustrated by Donald Carrick. New York: Clarion Books, 1980.

Steiner, Jörg. Rabbit Island. Illustrated by Jörg Muller. New York: Harcourt Brace Javanovich, 1978.

Summary

This chapter has presented the design and procedures for collecting and analyzing aesthetic response data. A description of how the procedures were developed and the methods used to gauge the reliability of the instrument through a two-step procedure were explained. Chapter IV and Chapter V will present the findings of this study.

CHAPTER IV

ANALYSIS OF RESULTS

In Chapter IV response data are analyzed. The data were collected by recording on videotape the oral responses of fourth fifth-grade students to four contemporary picture books approached as an art. The procedures developed for the collection of the oral aesthetic response data of four fifth-grade students to contemporary picture books as an art form are detailed in Chapter III.

Instrumentation

The instrument used to analyze the oral aesthetic responses of the subjects was created by this researcher in three phases. A detailed account of the procedures involved in all three phases is found in Chapter III. Phase I, the construction of the instrument, was based on information gleaned from professional literature and related research about the components of aesthetic response. Phase II consisted of the limited pilot study conducted with the raters to establish the feasibility of the instrument developed during Phase I, which led to the redefinition of response units and the re-design of the instrument, resulting in Instrument II. Phase III consisted of determining the degree of inter-rater agreement of the

Instrument II to be used in this exploratory study of the analysis of children's oral aesthetic responses to literature as an art form.

Five individuals with literary expertise volunteered to participate in determining inter-rater agreement. Inter-rater agreement was established so that the researcher's subsequent scoring could be deemed reliable. In order to determine this reliability the five raters scored the response units of Subject B responding to Selection 1 (B-1). The response transcript, B-1, divided into 52 response units, was scored by the five raters and the principal researcher according to 31 response variables on Instrument II, a total of 1,612 response cells (see Table 3.5). This researcher found an agreement of 85.58% with the five literary raters across the 1,612 response cells. Disagreement below the 60% level occurred on 137 response cells or 8.5% over all cells. Refer to Chapter III for a detailed account of inter-rater agreement.

The accumulated data of this exploratory study from the population of four subjects with four selections of literature will be discussed and analyzed according to the frequency or total number of tabulated responses in each variable. The tabulated, scored responses of the variables on Instrument II were grouped according to the following three profiles:

1. SUBJECT PROFILE: Each subject with all books:

<u>Subject</u> <u>/Book</u>	<u>Subject</u> <u>/Book</u>	<u>Subject</u> <u>/Book</u>	<u>Subject</u> <u>/Book</u>
A/1,2,3,4	B/1,2,3,4	C/1,2,3,4	D/1,2,3,4

2. BOOK PROFILE: All subjects for each book:

<u>Subjects</u>	/	<u>Books</u>
A,B,C,D	/	1, <u>The Accident</u>
A,B,C,D	/	2, <u>Rabbit Island</u>
A,B,C,D	/	3, <u>Time to Get Out of the Bath, Shirley</u>
A,B,C,D	/	4, <u>The Climb</u>

3. POPULATION PROFILE: All subjects with all books:

<u>Subjects</u>	/	<u>Books</u>
A,B,C,D	/	1,2,3,4

Five major research questions and two sub-questions were constructed to guide the treatment of the accumulated data.

Documentation

The design and procedure of this exploratory study included four subjects responding orally to four contemporary picture books documented on videotape. After an uninterrupted reading of the subject with the selection, the subject was asked to respond verbally to what he/she was feeling, seeing, or imaging and thinking while reading with the selection of literature. This researcher used an extension questioning technique to facilitate reexperiencing of the selection and the process of introspection or

or the subject's examination of his/her processing behaviors during reading.

Research Questions

In this study the researcher examined the following questions and sub-questions.

1. Can the oral aesthetic response to specific contemporary literary works of art be documented tangibly?
2. Can videotape documentation combined with extension questioning techniques constitute a procedure for revealing children's oral aesthetic response?

Sub-question A: Can aspects of oral aesthetic response be documented on videotape?

Sub-question B: Can children verbalize the nature of their feelings, thoughts, and images involved in the aesthetic response experience?

3. What aspects of aesthetic response stance are identifiable in children's oral responses to literature?
4. What specific aspects of a literary selection, in picture book form, shape the aesthetic response; i.e., content, depth of coverage of the topic, concept of story (plot, theme,

characterization, mood, setting, point of view, dialogue, style), illustration, literary genre, and format?

5. Are there any identifiable patterns in children's ability to verbalize aspects of their aesthetic responses after four response sessions?

Research Question One

Can the oral aesthetic response to specific contemporary literary works of art be documented tangibly?

This research question was developed to explore whether or not oral aesthetic response can, in fact, be shown to exist in substantive form. Ultimately, aesthetic response evoked through the reader's absorbing subjective or participant involvement with a literary selection is responded to as an event, an object, and as a message.

In order to tangibly determine aesthetic response as an experienced event for the reader, the following variables were developed and included on Instrument II to document participant involvement.

EVENT VARIABLES

V ₁	Time
	1. Present
	2. Past
	3. Future
V ₂	Person Reference
	1. Reader
	2. Character
	3. Both
V ₅	Affect
V ₆	Identification
V ₇	Images
V ₈	1. Seeing
V ₉	2. Hearing
V ₁₀	3. Smelling
V ₁₁	4. Touching
V ₁₂	5. Tasting
V ₁₃	Physical Effect

(see Appendix I, Instrument II)

The oral response transcripts of the four subjects with four selections of literature were divided into response units, a total of 976 units (see Table 4.1), and each unit was analyzed according to the presence of the 31 variables on Instrument II resulting in 30,256 response cells. The event variables are reported in mean frequency percentages of total responses for all subjects across all books as shown in Table 4.2.

Table 4.1. Total Response Units of All Subjects with All Books

<u>Books</u>	<u>Subjects</u>					<u>Total Number Units Per Book</u>
	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>		
1. <u>The Accident</u>	35	52	45	44	=	176
2. <u>Rabbit Island</u>	129	95	87	83	=	394
3. <u>Time to Get Out of the Bath, Shirley</u>	42	59	37	29	=	167
4. <u>The Climb</u>	63	86	61	29	=	239
Total Number of Units Per Subject	269	292	230	185	=	976
	A	B	C	D		All Sub- jects/All Books

Aesthetic Response as Event

Time and person variables. Certain observations emerge from the mean scores of the above 11 event variables for all four selections. More than 47% of all subject's oral responses were made in present tense with the reader specifically including him/herself within the context of 27.9% of all response units indicating personal involvement on the part of the reader with the selection of literature. Of equal importance, both the reader and the main character were combined in the context of the response unit in 26.2% of all responses which together totals 54.1% of reader involvement in 528 of 976 response units of all subjects to all four selections of literature.

Table 4.2 Profile: POPULATION/All Subjects with All Books

	All Subjects THE ACCIDENT	All Subjects RABBIT ISLAND	All Subjects TIME TO GET OUT OF THE BATH, SHIRLEY	All Subjects THE CLIMB	All Subjects All Books
	Mean %	Mean %	Mean %	Mean %	Mean
EVENT VARIABLES:					
V1. TIME:					
1. Present	46.1	40.5	55.0	46.9	47.1
2. Past	52.2	56.8	42.7	50.3	50.5
3. Future	1.8	2.8	2.5	2.8	2.5
V2. PERSON:					
1. Reader	38.9	25.2	19.3	28.1	27.9
2. Character	37.5	46.1	62.6	37.5	45.9
3. Both	23.6	28.7	18.1	34.5	26.2
V5. AFFECT	47.0	17.8	9.3	31.3	26.4
V6. IDENTIFICATION	43.1	15.3	14.9	23.9	24.3
V7. IMAGES	72.6	56.5	61.1	59.8	62.5
V8. 1. Seeing	72.6	56.5	61.1	59.8	62.5
V9. 2. Hearing	19.5	8.9	23.4	21.0	18.2
V10. 3. Smelling	.7	0	1.4	1.2	.8
V11. 4. Touching	2.4	1.3	3.5	4.2	2.9
V12. 5. Tasting	0	0	1.4	0	.4
V13. 6. PHYSICAL EFFECT	14	10.5	5.6	11.9	10.5

Response units containing direct reference to a character accounted for 45.9% of 976 responses or 448 response units by all subjects across all books. Reader involvement was highest for The Accident by Carol Carrick with 38.9% direct reader reference and 23.6% combined character and reader totaling 62.5% for all subjects. Involvement was lowest for Time to Get Out of the Bath, Shirley by John Burningham with 19.3% specific reader reference and 18.1% character and reader combined, totaling 37.4%. Character responses totaled 62.6% indicating less reader involvement (see Table 4.2).

Example statements which document scored responses of reader involvement. The following statements offer sample responses from the subjects' response transcripts indicating the presence of participant involvement with a selection of literature. It must be noted that extraneous words or unfinished sentences have been deleted from the responses by the researcher for reasons of brevity, if these words were not essential to the response.

The Accident by Carol Carrick, illustrated by Donald Carrick.

. . . and I'm mad that the dog got hit . . . felt pretty mad about it and also sad about it and angry about it (Male Subject A, response unit #15).

Then here where the dog got hit . . . felt pretty sad because the dog gets hit, and he doesn't look hit and it's pretty sad when I think he's killed (Male Subject D, response unit #11).

Rabbit Island by Jörg Steiner, illustrated by
Jörg Muller.

And then all the big rabbits . . . sittin' here, I'm thinking, "Oh, they're gonna boss around the little rabbits" (Female Subject B, response unit #16).

It means having the two separate. I had my mom and my dad separate, and I felt the same way, sort of. Only I didn't show myself then (I didn't reveal this to anyone) (Male Subject D, response unit #80).

Time to Get Out of the Bath, Shirley by John
Burningham.

And this one--this girl reminds me of myself because my mom says things like . . . "Are you listening to me?" (Female Subject C, response unit #6).

Oh (laughs) m-m-m like . . . standing up and saying, "Well, why don't you take a bath more often, too! I mean, I take a bath enough! Ok? Why don't you just leave me alone!" (Female Subject B, response unit #8).

The Climb by Carol Carrick, illustrated by
Donald Carrick.

All of a sudden she gets this big smile on her face, and I can tell that she's gonna do something to get him back for being so boring (Female Subject C, response unit #34).

I'd be very frightened, and I thought--I think she whined a little bit too much because I think I coulda gotten out . . . easily. 'Cause she saw my feet sticking out (Male Subject A, response unit #51).

Affect variable. The presence of affect, variable 5 on Instrument II, or an emotional feeling state of involvement on the part of the reader was present in 26.2% of all response units or 256 of 976 response units, indicating emotional involvement over one-quarter of the readers' responses to the selection of literature. Highest emotional involvement occurred with The Accident by Carol

Carrick, in which the main character learns to cope with the death of his pet, with 47.0% of all response units or 83 of 176 response units containing affect across all subjects (see Table 4.1).

Example statements which document scored responses of reader affect.

The Accident by Carol Carrick, illustrated by Donald Carrick.

And here, this picture makes me feel sad; I want to cry; I just want to be alone. I don't want anybody to come in or bother me. I just want to be alone and think about it (Male Subject A, response unit #21).

Rabbit Island by Jörg Steiner, illustrated by Jörg Muller.

And then when I heard "hunter," I started thinking, "Oh, no, don't go down there--stop--stop. That's it--stop!" (Female Subject B, response unit #74).

Time to Get Out of the Bath, Shirley by John Burningham.

Then she keeps talking through the whole thing, I mean . . . you'd think that you'd wait for a reply, but no-o-o, she keeps talking. Reminds me of my mom. She keeps talking, talking, talking (Male Subject D, response unit #13).

The Climb by Carol Carrick, illustrated by Donald Carrick.

And this one really scared me! It seems like--something was gonna jump out at her (Female Subject C, response unit #14).

Identification variable. Identification, variable 7 on Instrument II, was scored when the reader assumed the role of the character in the literary

selection through the character's thoughts, action, or dialogue. A total of 24.3% of all response units, 237 of 976 units, contained some tangible evidence of identification (see Table 4.2). Reader identification was strongest in The Accident by Carol Carrick with 47% of all responses or 83 of 176 total response units and lowest for Time to Get Out of the Bath, Shirley by John Burningham with 14.9% or 25 of 167 response units (see Table 4.1).

Example statements which document scored responses of reader identification.

The Accident: Book 1

This one seems like the man--like when someone tells on you and goes to the teacher and says, "She did this to me" and you turn around and say, "I didn't do that." Looks like the man's going to say, "I didn't do that!" (Female Subject C, response unit #16).

Rabbit Island: Book 2

With them making friends and everything, I sort of felt I have been like the small rabbit before (Male Subject D, response unit #20).

Time to Get Out of the Bath, Shirley: Book 3

This is kind of like me. Like one of my friends doesn't have to take a bath all the time. And so right here, it'd make me feel like I'm retorting back and trying to make a point that I don't always have to take a bath! (Male Subject A, response unit #12).

The Climb: Book 4

It makes me think, "I can't jump. I'm just a nervous wreck!" (Female Subject B, response unit #77).

Image variables. Images, variables 7 through 12 on Instrument II, defined as pictures in the mind involving one or more of the five senses was found to be present in 62.5% of all response units or 610 of 976 units across all subjects with all books (see Table 4.2). All books had 56.5% or higher observed images with The Accident generating the highest number of images, 72.6% of response units or 709 of 976 units contained a stated image. In rank order, a clear majority of subjects experienced Seeing Images, variable 8, with 62.5% or 709 of 976 response units; Hearing Images, variable 9, scored well below Seeing Images with 18.2% or 178 of 976 units; Touching Images, variable 11, appeared 2.9% or 28 of 976 units; Smelling Images, variable 10, had .8% or eight units; Tasting Images, variable 12, had the lowest amount, .4% or four units of 976 response units (see Table 4.2).

Example statements which document scored responses of readers' images.

The Accident: Book 1 (seeing/smelling)

. . . I like it when, after a rain, it smells good. Everything's all refreshed and all green again; so, I would think that it would be a fun time or a nice time--peaceful time (Male Subject A, response unit #3).

Rabbit Island: Book 2 (seeing/hearing)

I guess it is a hawk because he is watching them to down the street, like he is going to yell. It seems like he's an alarm or something because if he saw someone leaving, he'd start screeching and tell them that they were leaving (Female Subject C, response unit #38).

Time to Get Out of the Bath, Shirley: Book 3
(seeing)

You know, like she's gone--going to another world.
And she's an angel (Male Subject D, response
unit #11).

The Climb: Book 4 (seeing/touch)

And here, it shows a mountain, and it looks like it
was really slippery; and if you touched it, you would
just slide down (Female Subject B, response unit #11).

Physical effect variable. The last variable included in aesthetic response as an experienced event is physical effect, variable 13 of Instrument II. Physical effect was scored when the reader reported some strong feeling in the form of a body reaction. A total of 10.5% or 102 response units of 976 units contained a strong physical reaction. The Accident had the highest percentage, 14.0%, of 176 response units or 25 instances of strong body reaction; and Time to Get Out of the Bath, Shirley had the lowest percentage with 5.6% or nine responses of 167 units (see Table 4.1).

Example statements which document scored responses of physical effect.

The Accident: Book 1

This one made me feel like he was feeling lonely because his dog was running away. And it sort of gave me the shivers when I looked at the page (Female Subject B, response unit #17).

Rabbit Island: Book 2

I would rest, too--I would be very excited; my heart would be beating fast, and I'd close my eyes and rest for a few minutes (Male Subject A, response unit #118).

Time to Get Out of the Bath Shirley: Book 3

On this page I felt like I was going to start laughing really loud because a king and queen blowing up little plastic ducks (laughs)! Now that's something I could never believe (Female Subject B, response unit #33).

The Climb: Book 4

. . . then it said "moldy odor," and I felt like my stomach just went up two inches (Female Subject B, response unit #56).

Object variable. When a selection of literature is responded to aesthetically, the reader responds to specific qualities of the object which causes it to be the work that it is. In effect, it is response by the reader to the inherent artistic qualities of the work, the object.

The picture book is a unique form of literary art in that both the text and illustrations in tandem result in the interior event, the experience for the reader. Because of this fusion, aesthetic response to a picture book selection has to be considered from two vantage points, i.e., both illustration and text. For that reason, analysis of aesthetic experience of the object includes variables dealing with the text and the illustrations. The variables on Instrument II to document subjective involvement with the object of literary art are as follows:

OBJECT VARIABLES

V ₃	Association
V ₄	Book Reference
	1. Illustration
	2. Text
	3. Both
V ₂₀	Analysis
V ₂₁	1. Plot
V ₂₂	2. Theme
V ₂₃	3. Characterization
V ₂₄	4. Mood
V ₂₅	5. Setting
V ₂₆	6. Style (text)
V ₂₇	7. Point of view
V ₂₈	8. Dialogue
V ₂₉	9. Content (illustration)
V ₃₀	10. Physical aspects (illustration)
V ₃₁	11. Style (illustration)

Association variable. Associations from the readers' personal and cultural autobiography offer a concrete relevancy to the content of the work. From the analyzed oral response transcripts of the four subjects with all selections of literature, 31.2% of 976 total response units or 305 response statements contained an association of ideas, places, events, or people from the experienced past of the subjects. Three books, The Acci-
dent, Rabbit Island, and The Climb, averaged 33.7% or 273 associations of 809 response units or 91 statements each,

Bath, Shirley had 23.7% or 40 instances of 167 response units (see Table 4.1).

Example statements which document scored responses of association.

The Accident: Book 1

This one reminded me of when my dog got hit by a car. It got hit by a pick-up truck, too, when I was two (Female Subject C, response unit #9).

Rabbit Island: Book 2 (movie comparison)

E. T. . . . I shouldn't say this because you haven't seen the movie yet, but at the end where E.T.'s going to leave from the Earth--he and the boy had been through all of the adventures exactly like this (Male Subject D, response unit #76).

Time to Get Out of the Bath, Shirley: Book 3

It makes me feel like my mom's always bugging me, and so I think her mom's always bugging her (Male Subject A, response unit #6).

The Climb: Book 4

This page reminds me of the Grand Canyon when we were--wait, not the Grand Canyon--Wyoming, the Tetons. We went there, and we climbed a mountain, and it was sort of like this because we could see a lot (Female Subject B, response unit #2).

Book reference variable. The variables involved in Book Reference were used to clarify how the subjects utilized the picture book format by detailing how often the subjects referred to illustration specifically, text specifically, or a combination of the two. Over all selections, all subjects directly referred to the

Table 4.3. Profile: Population/All Subjects With All Books

	<u>All Subject</u>	<u>All Subjects</u>	<u>All Subjects</u>	<u>All Subjects</u>	Mean
	<u>The Accident</u>	<u>Rabbit</u>	<u>Time to Get</u>	<u>The Climb</u>	
	<u>Island</u>	<u>Out of the</u>	<u>Bath, Shirley</u>		
	Mean %	Mean %	Mean %	%	
OBJECT VARIABLES					
V3. Association	33.4	33.2	23.7	34.6	31.2
V4. Book					
Reference					
1. Illustration	36.9	47.0	47.6	44.4	44.0
2. Text	6.3	5.0	12.4	11.3	8.8
3. Both	56.8	45.1	39.6	44.3	46.5
V20. ANALYSIS	95.1	95.5	97.1	91.6	94.9
V21. 1. Plot	39.9	23.4	34.4	35.9	33.4
V22. 2. Theme	8.7	4.1	25.1	9.2	11.8
V23. 3. Characterization	62.9	31.1	46.1	44.8	46.2
V24. 4. Mood	44.3	18.3	9.2	25.9	24.4
V25. 5. Setting	22.2	42.6	39.8	37.9	35.6
V26. 6. Style (Text)	3.7	7.4	9.2	7.9	7.1
V27. 7. Point of View	1.6	1.4	1.2	.8	1.3
V28. 8. Dialogue	12.4	4.8	25.9	9.4	13.1
V29. 9. Content	37.8	65.8	56.9	50.3	52.7
V30. 10. Physical Aspects	10.3	11.8	8.8	11.9	10.7
V31. 11. Style (Illus)	13.4	16.9	11.9	15.5	14.4

illustrations 44% of the time or 429 response units of 976 units, while text was directly referred to in 8.8% of the response units or 86 times of 976 units. The combination of both text and illustration occurred 46.5% or 454 statements of 976 (see Table 4.3).

Example statements which document scored responses of book reference.

The Accident: Book 1 (illustration)

Ok, well, this picture made me think that the character was a happy person, and . . . (Female Subject B, response unit #1).

Rabbit Island: Book 2 (text)

And after I read this! It tells about the conveyor belts feeding things (Male Subject A, response unit #23).

Time to Get Out of the Bath, Shirley: Book 3 (both)

Her mom's still talking to Shirley (text) and she's swinging on a tree; and her bathtub toy is going down the waterfall, and she's far away now (Female Subject C, response unit #5).

The Climb: Book 4 (both)

And this picture 13--she said there might be bears in there. So I thought, "It's going to jump out on them." When he's bending over looking in the cave . . . (Male Subject D, response unit #14).

Analysis variables. Variables 20 through 31 were developed by this researcher for Instrument II in order to document the subjects' use of analysis which is the fifth level of cognitive thought according to Charlotte Huck¹

¹Charlotte S. Huck, Children's Literature in the Elementary School, 3rd ed. (New York: Holt, Rinehart and Winston, 1976), pp. 22-27.

As a level of cognition, analysis can be thought of as an organizing process the subject experiences as he/she responds to the object of art. It follows then that the use of analysis of the structure and illustrations of the story results in the message and ultimately the meaning of the selection for the reader.

Analysis, as scored, emerged as the variable with the highest percentage of all variables on Instrument II with 94.9% of the response units for all subjects across all books or 924 of 976 response units (see Table 4.3). It must be noted that analysis encompasses 11 variables on Instrument II. Example statements of analysis will be included within the context of the 11 variables of story structure and illustration.

Plot variable. The first variable of story structure, that of plot, refers to the series of actions, the high point, the problem, or the resolve of the story. As scored, the subjects analyzed plot in their responses 33.4% of the time or in 326 of 976 response units. The Accident received the highest percentage total with 39.9% or 70 of 176 response units by all subjects with Rabbit Island receiving the lowest percentage of 23.4% of 92 responses of 394 units (see Table 4.1).

Example statements which document scored analysis of plot.

The Accident: Book 1

And I sorta thought that the truck was going to keep going and just leave him with his dog laying there (Male Subject D, response unit #12).

Rabbit Island: Book 2

This gives me the feeling of adventure! They don't know what's going to happen. I was thinking when I saw this picture, maybe they're going to have the event when Big Grey or Little Brown starts to fall off, and he falls into the river and Big Grey or Little . . . whoever has to chase. (Male Subject A, response unit #63).

Time to Get Out of the Bath, Shirley: Book 3

On this page, where it says, "You really ought to have a bath more often, Shirley." I thought she was going to keep saying that through the whole book, and then at the end Shirley won't want to get out of the bathtub (Female Subject C, response unit #10).

The Climb: Book 4 (resolve)

And then here, they are going down the mountain, and it is sort of like they are home free. If a bear comes chasing them, they have finally made it to where the bear can't cross. It is like a barrier (Female Subject B, response unit #79).

Theme variable. Theme variable 22 documents the main idea or the author's meaning in the story. This variable was scored in 11.8% of 976 response units totaling 115 instances (see Table 4.3). Time to Get Out of the Bath, Shirley had the highest percentage of reference to theme with 25.1% of 167 responses or 41 specific responses, and Rabbit Island had the lowest percentage of 4.1% or 16 references in 394 response units (see Table 4.1).

Example statements which document scored analysis
of theme.

The Accident: Book 1

And then here--I'd feel glad that I did something to please my dog after he's dead, and I wouldn't feel sad anymore because I did something for him (Male Subject A, response unit #33).

This page makes me think that he's remembering different things that his dog did. And then his father's trying to think of something to say to help him get through it. But he's not really listening. Christopher is not listening. He's sort of by himself, and his father's alone . . . (Female Subject B, response unit #37).

Rabbit Island: Book 2

It seems to be like his (Big Grey) eyes are watering, and so he seems to be like he's sorry that he (Little Brown) has to go. He (Big Grey) wants to go back. He just couldn't survive in the wilderness (Male Subject A, response unit #126).

Well, I thought it was about friendship and freedom because you have the right to live where you want to live. And he wanted to go and live where he had lived for a lot of years (Female Subject C, response unit #86).

Time to Get Out of the Bath, Shirley: Book 3

And more bugging! This whole book is like bugging. She doesn't listen--kind of tuned out (Male Subject A, response unit #13).

The Climb: Book 4

And on this page, I thought she was really embarrassed that she was a couple of feet away from the cave and she thought that was the end of the world. And he is just sitting there watching it. I thought the joke was on her (Male Subject D, response unit #26).

Characterization variable. Characterization variable 23 referred to the qualities or features of the character in the story revealed through his/her thoughts, actions, or dialogue. This variable emerged with 46.2% of 976 response units or 451 response units (see Table 4.3). The Accident received the highest number of characterization responses with 110 responses of 176 units while The Climb with 44.8% and Time to Get Out of the Bath, Shirley with 46.1% were with 1.3% points of each other. Rabbit Island had the lowest percentage with 31.1% or 123 units of 494 total response units by all subjects (see Table 4.1).

Example statements which document scored responses of characterization.

The Accident: Book 1

It says here, "Christopher knew his father never went fishing this late in the morning." He sort of knew that he was trying to help him and that he would, he could, really do what he wanted him to do (Male Subject D, response unit #26).

Rabbit Island: Book 2 (thoughts)

And the grey rabbit looks like he's saying, "I should be in charge because I'm bigger and I'm stronger, and I have been around a lot longer than him." But he knows, deep down, that he can't find his way around, and he knows that he's been away so long that he doesn't really know much about the world anymore (Female Subject C, response unit #5).

Time to Get Out of the Bath, Shirley: Book 3

And the king seems to be blowing up the biggest duck. She's blowing up the little one as if she's meek and little and he's big and strong (Female Subject B, response unit #34).

The Climb: Book 4 (actions)

He's walking away. He doesn't feel like going up. He is just hiding his feelings. He is scared, and he doesn't want to really express them out (Male Subject A, response unit #10).

Mood variable. Mood, variable 24, defined as an impression on the feelings or spirit of the reader, usually described as the atmosphere of the selection of literature, had a tabulation of 24.4% or 238 of 976 response units (see Table 4.3). The highest percentage was held by The Accident with 44.3% of 176 response units or 78 references to mood by all subjects and Time to Get Out of the Bath, Shirley had the lowest percentage with 9.2% or 15 statements involving mood of 167 total response units by all subjects.

Example statements which document scored response of mood.

The Accident: Book 1

Now this makes me feel peaceful again because of the things I still would be remembering. I'd probably forget because I loved him so. I'd probably forget, but then I'd be reminded suddenly about what happened in short bursts (Male Subject A, response unit #29).

This page gave me a creepy feeling. The page was dark, as if mourning (Female Subject B, response unit #13).

Rabbit Island: Book 2

It says that they do it everyday, so it seems they'd be kind of bored because that is all they do everyday. Just come in and take out a whoel bunch of rabbit feed and feed it to the rabbits (Female Subject C, response unit #14).

I like it because they (Big Grey and Little Brown) kind of blend in the stream. And this gives me the feeling of adventure! (Male Subject A, response unit #60)

The Climb: Book 4 (mood, illustration)

And on this page the picture changed. It made her feel sadder. All the colors are blacker and darker (Male Subject D, response unit #22).

Setting variable. Where and when the story takes place, the setting of the story, variable 25 on Instrument II, was scored to be present in 35.6% of all response units or 348 of 976 response units across all books (see Table 4.3). Rabbit Island was highest with 42.6% of 394 response units or 168 over all. Time to Get Out of the Bath, Shirley (39.8%) and The Climb (37.9%) were within two percent of each other with 67 of 167 response units and 91 of 239 response units respectively. The Accident was lowest with 22.2% or 39 of 176 total response units (see Table 4.3).

Example statements which document scored responses of setting.

The Accident: Book 1 (place)

This one reminds me of when we went to my aunt's cottage. We saw a dog running over the beach and it looked like this--the landscape did (Female Subject C, response unit #4).

This gives me a feeling of peacefulness except for the highway which makes it ugly because of the highway with all the cars. The lake doesn't look like it would be polluted (Male Subject A, response unit #6).

Rabbit Island: Book 2

And then here it looked like when houses aren't built yet. There's all that grass and you can just lay down in it and nobody will find you (Female Subject B, response unit #52).

Time to Get Out of the Bath, Shirley: Book 3

It reminded me of what it was like a long time ago because of the houses. The house looks more like a church. It's really big and it looks like England (Female Subject C, response unit #4).

The Climb: Book 4

And this is when it really made me think that it was in Arizona or someplace like that because of the cracks (Male Subject A, response unit #5).

Style (text) variable. Variable 26, style of writing, was developed for Instrument II so that the subject's awareness of the way or manner in which something is said, done, or expressed by the author could be documented. Textual style accounted for 7.1% of all response units across all books, a total of 69 responses of 976 units (see Table 4.3). Style responses were highest in Time to Get Out of the Bath, Shirley with 9.2% or 15 responses of 167 and lowest for The Accident with 3.7% or seven responses of 176 units. Rabbit Island and The Climb had similar percentages of 7.4 and 7.9%, representing 29 responses of 394 and 19 of 239 units respectively (see Table 4.1).

Example statements which document scored responses of style/text.

The Accident: Book 1

It was dramatic for a book. It seemed more like a movie to me than a book because it was so exciting (Female Subject C, response unit #1).

Rabbit Island: Book 2

You don't know what is going to happen next, you know because it doesn't say. Nowhere in words! But I would think it would say, "Finally they come to a log, and they get on it and walk across"--and stuff, but it doesn't say that (Male Subject D, response unit #34).

But then, I thought this was an open-ended book, too! (Female Subject C, response unit #82).

Time to Get Out of the Bath, Shirley: Book 3

On the title Time to Get Out of the Bath, Shirley, I mean . . . time, you know--it goes back in time and back up in time. So that it is kind of like dreaming about that (Male Subject D, response unit #3).

The Climb: Book 4

And I notice they use more description in this than in The Accident. They put some description in, in the words--the text (Male Subject A, response unit #13).

And see, here's one of the things I was talking about when they described "they cut from cardboard. Those farthest away grew fainter and fainter until at last one dissolved into the sky! Because I never thought of "dissolved into the sky." I don't know what I would say (Male Subject A, response unit #31).

Point of view variable. Variable 27, point of view, was included under analysis so that the subjects' awareness of who was telling the story could be documented. Mention specifically of point of view occurred rarely by

the subjects as only 1.3% or 12 instances of response of 976 response units were recorded (see Table 4.3). The Accident had the highest percentage with 1.6% or three statements of 176 referring to point of view while The Climb had the lowest, .8% or two instances of point of view response (see Table 4.1). The documentation of point-of-view statements will be found in Chapter V where the discussion on direct statements in regard to point-of-view will be found.

Dialogue variable. Dialogue, variable 28, refers to the words spoken by the characters in the story. Specific use of the actual text dialogue was mentioned 13.1% of 976 response units or 12.8 times. Time to Get Out of the Bath, Shirley was highest with 25.9% or 43 units of 167 total response units while Rabbit Island had the least number of scored dialogue responses with 19 of 394 total units.

Example statements which document scored responses of dialogue.

The Accident: Book 1

When he said that "Bodger's dead. That man hit him with his truck" to his parents, that made me feel like he was full of hate toward the man (Female Subject B, response unit #18).

Rabbit Island: Book 2

And this one I thought was funny. The first part, it says: "Little Brown, are you still alive?" And he says, "I think so." So I thought that it was funny (Female Subject C, response unit #72).

Time to Get Out of the Bath, Shirley: Book 3

And here she says, "You haven't left the soap in the bathtub again?" And the soap is in the bathtub, and she is here in the pipe. It is sort of funny. She is talking to herself and not talking to her. She has gone down the drain (laughs). She doesn't even know it (Male Subject D, response unit #7).

The Climb: Book 4

Her cousin would think he is a scardy cat and make fun and tease him. And the way she coaxes him. She doesn't do anything--just goes, "We'll have lots of food or something." She coaxes him (Male Subject A, response unit #11).

Content (illustration) variable. Response to the content of the illustration, variable 29, one of three illustration variables, was developed for Instrument II to document what, in fact, the child responded to in an illustration. It emerged that 52.7% of the time the subjects responded to the content of the illustration or 514 of 976 response units over all subjects (see Table 4.3). Rabbit Island scored highest with 65.8% of 394 units or 260 instances of response to the content of the illustration while Time to Get Out of the Bath, Shirley (56.9%) and The Climb (50.3%) both had more than 50% of their respective responses scored. The Accident had the least number of responses to the content of illustrations with 37.8% or 67 of 176 total responses (see Table 4.1).

Example statements which document scored responses of content.

The Accident: Book 1

. . . he looks at all the rocks and got his favorite rock because it looks like all the trees and stuff (Male Subject D, response unit #34).

Rabbit Island: Book 2

There always seems to be a trail carved through the grass. Right there . . . (Male Subject A, response unit #78).

The way they had this darkened, it made me think they had made a path. But they hadn't even gotten there yet (Female Subject B, response unit #54).

And also, the way there is a kind of a path that leads to where the rabbits are walking (Female Subject C, response unit #64).

So I thought, "Oh, weird." And then having the rabbits go straight down the trail. I would think if they were trying to hide that they would try to go down through the reeds and stuff and hide (Male Subject D, response unit #60).

Time to Get Out of the Bath, Shirley: Book 3

I just realized this now, the chair doesn't have any back legs, so he should be falling over right now. He's not, so he is probably sitting on the chair like that (shows researcher)--on the end (Female Subject B, response unit #35).

The Climb: Book 4

They put the characters in detail. But I noticed one thing. It says, "'I'm thirsty." He eyed the thermos sticking out of Nora's pack." And that's Nora, and there's no thermos! (Male Subject A, response unit #16).

They're both looking up at this hawk here. I like this. He's bigger in the picture; he's bigger than the kids are. So it's like he is king of this mountain, and he owns the mountain. So maybe that is why they made him bigger. That's what I thought when I saw it (Female Subject C, response unit #15).

Physical aspects variable. Physical aspects, variable 30, refers to the color, shading, intensity, or some other factor in the illustration which is the treatment of the medium by the artist in the picture. The subjects, as scored, were aware of and responded to physical aspects in the illustrations 10.7% of 976 responses or 104 instances over all subjects with all books (see Table 4.3). The Climb had the highest number of references to aspects with 11.9% or 28 of 239 responses closely followed by Rabbit Island with 11.8% or 47 of 394 responses. Time to Get Out of the Bath, Shirley had the lowest number of scored responses with 8.8% of 167 total responses or 15 comments made about the physical aspects of the illustration.

Example statements which document scored responses of physical aspects.

The Accident: Book 1

This page looks eerie. Before you read this, it looks very eerie because of the red--means blood--redish and the white, Godly (Female Subject B, response unit #47).

Rabbit Island: Book 2

It's neat the way they (the illustrator) did that. On some pictures for heads in a stadium, they just draw circles and paint little eyes. And it makes me think of that because they just drew heads, just went like that (shows researcher) (Female Subject B, response unit #40).

Time to Get Out of the Bath, Shirley: Book 3

The art must have been made with pencil, because it looks like pencil or tempera paints. It is not the best art you could ever have (Male Subject A, response unit #4).

Then I noticed the purple. It turns from pencil, and this is tempera paint. I noticed in one of these pictures that it is cracking. They painted it, and then they took a picture of it. They let it dry, and so it cracked (Male Subject A, response unit #16).

The water looks like it is cracking. It's sort of strange (Female Subject B, response unit #47).

The Climb: Book 4

And the trees and everything that are real close to them are darker; the things that are far away you can see in detail. The house--you can see the windows, but the things right next to them are--real general. They don't have any detail (Female Subject C, response unit #25).

Style (illustration) variable. Style in illustration, variable 32, was included in Instrument II to indicate whether or not the children were aware of the way or manner in which something is executed or expressed in the illustration by the artist. Scored responses of style appeared 14.4% over all books or 141 statements of 976 response units included some recognition of the artist's style.

Example statements which document scored responses of style/illustration.

The Accident: Book 1

And then it just kind of scares you--the use of light, It doesn't look like it is dark. But then when you turn the page, it looks like it is dark. That just makes your heart jump because of the picture of the dog and then of the pick-up truck, and he just glancing around--Christopher (Male Subject A, response unit #11).

Rabbit Island: Book 2

And the other thing that I wanted to say about the illustrations is that the look kind of real (representational style of art). It's cut in these certain places so that it looks like it's totally real (Female Subject C, response unit #42).

Time to Get Out of the Bath, Shirley: Book 3

Well, the way he illustrated things, they are round. It looks like he started with circles, and then he just elaborated on them then. Black makes me think it's night, but just a second ago it was light in the sky. When the witch turns up, it turns black (Female Subject B, response unit #21).

The Climb: Book 4

I know the illustrations look by the same person (Donald Carrick--The Accident) (Male Subject A, response unit #2).

Message. Aesthetic response to literature as an art form entails the readers' experiencing it as an event and as an object (see Tables 4.2 and 4.3) which gives rise to a third aspect, that of message and, ultimately, the meaning for the reader. Bruce Miller² details three approaches to the message of the selection which have lent guidance to the following analysis.

²Bruce Miller, Teaching the Art of Literature (Illinois: NCTE, 1981).

The treatment of the data in regard to message will be approached in the following manner: (a) through the theme or core message of the author; (b) through the subjective involvement of the reader with the structure of the plot, two levels of cognitive thought, synthesis and judgment, and literary associations made by the reader; and (c) through the associations, interpretations, and application to self generated by the subject. These three areas, the author's contribution, the object's contribution, and the subject's contribution, will guide the treatment of the data for this section.

MESSAGE VARIABLES

V ₂₂	Theme
V ₂₁	Plot
V ₁₈	Synthesis
V ₁₉	Judgment
V ₃	Association
V ₁₆	Interpretation
V ₁₇	Application

Table 4.4. Profile Population/All Subjects with All Books

Message Variable	<u>The Accident</u> Mean %	<u>Rabbit Island</u> Mean %	<u>Time... Bath Shirley</u> Mean %	<u>The Climb</u> Mean %	All Books Mean %
V22 Theme	8.7	4.1	25.1	9.1	11.8
V21 Plot	39.9	23.4	34.4	35.9	33.4
V18 Synthesis	59.6	55.4	63.3	45.2	55.9
V19 Judgment	40.3	41.2	38.9	34.2	38.7
V3 Associat.	33.4	33.2	23.7	34.6	31.2
V16 Interpret.	76.2	58.9	57.5	65.9	64.6
V17 Applicat.	21.4	11.2	13.8	7.5	13.5

Theme variable. Theme, variable 22, refers to the author's main idea or meaning of the story. Within the picture book format, the theme is carried by the text and the illustrator's graphics. Together, they help the reader gain message from the selection of art. Subjects were aware of the theme in 11.8% or 115 scored responses of 976 response units of all subjects with all books (see Table 4.3). Responses scored as theme which seem to indicate an understanding of the author's meaning in the story by the reader are documented below.

Example statements which documented scored responses of author meaning or theme.

The Accident: Book 1

The last one is the same because they're both looking at it; he was just a great dog. He shouldn't have died so soon; something like that that you would say if your daughter or son was killed or something. Then you would say, "They shouldn't have died so soon because they had a whole life ahead of them. They really should not have died" (Female Subject C. response unit #45).

Rabbit Island: Book 2

The big grey rabbit has been in there. How bored he could be. How uncivilized, not keeping up with what they used to do. He seems so used to everything in the factory. He doesn't know what anything is. He thinks the factory is the whole world (Male Subject A, response unit #38).

Time to Get Out of the Bath, Shirley: Book 3

And more bugging! This whole book is like bugging. She doesn't listen; kind of tuned out. That's what happens to me when I am reading. Whenever I read, I get tuned out of the world (Male Subject A, response unit #31).

Plot variable. The second variable involved in meaning gained by the reader is plot, variable 21. Throughout the 16 response transcripts the process of the reader attempting to predict the forthcoming events in the story emerged. Logic would suggest that this emergent element of prediction indicates a desire to gain meaning through involvement with the major structure of the story. The structured interview section in Chapter V will examine the subjects' gained meaning from the story. Response units involving the plot of the story occurred in 33.4% of 976 total response units or 326 times.

Example statements which document scored responses of plot prediction.

The Accident: Book 1

And this one, I guess, I sort of already saw the last sentence, when it said, "Then Christopher heard the pick-up truck coming down the road." And you see the dog looking towards the road, so you can pretty much tell that he was going to go out into the street. I could tell that something was going to happen because of this page, the way it described it and the way the picture described it. He's looking toward the road (Female Subject C, response unit #7).

Rabbit Island: Book 2

And over here on the last two pages, it made me feel kind of sad because now I know that Big Grey is going to get killed. But then, I'm thinking he may jump out and follow him. "I feel rotten!" Because I can't predict, and I want to know if he's going to jump or not! (Female Subject B, response unit #93).

Time to Get Out of the Bath, Shirley: Book 3

Well, when I looked at this I was thinking maybe it's about a girl in a kingdom that had all these pipes going around. I didn't really look at this closely because I saw that tower and stuff. So I thought maybe it's a story about a girl who lives in a kingdom with a lot of pipes with water (Male Subject D, response unit #3).

The Climb: Book 4

On this page I thought that was the end. I thought it was going to be like The Accident. (Literary association) But the moment before, I thought he was going to fall, and she was going to get the blame, and she was going to feel bad, and that it would be the person who would feel twice as responsible (Male Subject D, response unit #9).

Synthesis variable. Synthesis, variable 18, sixth level of the seven levels of cognitive thought,³ was included on Instrument II to document the process in reading or thought which brings together elements or parts of a story, creating a unity or a gestalt for the reader. It seems to coincide with the predictive process with plot reported earlier in that when synthesis occurs, the subject brings together segments of the story from which he/she begins to create his/her own form of the story, seeking further meaning or understanding. Synthesis, as scored, was present in 55.9% of 976 response units or a total of 546 instances (see Table 3.4). Time to Get Out of the Bath, Shirley received the highest percentage with 63.3% or 106 responses of 167 units. The Climb

³Huck.

received the lowest percentage with 45.2% or 108 responses of 239 (see Table 4.1).

Example statements which document scored responses of synthesis.

The Accident: Book 1

This morning I would realize that it was a mistake, and it makes me feel sad for the boy (Male Subject A, response unit #23).

Rabbit Island: Book 2

But because Little Brown is more accustomed to the thing. And he (Big Grey) doesn't really know how to run very fast because he has been in the factory so long. Again, it turns to the factory (Male Subject A, response unit #106).

Time to Get Out of the Bath, Shirley: Book 3

And then it was sort of like the different stages. Like here it may be back in time, and here it's right in the middle. Then, here is her own time because of the house, now that I really think of it. It seemed like she was making a dream come true, and she had gone to "Fantasy Island" and said, "Mr. Roarke, I want to go down my tub drain." And she really had. She went back in time (Female Subject B, response unit #57).

The Climb: Book 4

And when something cold touched her foot, I went back to that thought about the snake, then I went back to another thought about the bear. Then started putting them together (Female Subject B, response unit #60).

Judgment variable. Judgment, variable 19, the highest level of cognitive thought according to Huck⁴ contains an evaluation of knowledge or criteria acquired by the reader. Judgment was found in 38.7% of

⁴Ibid.

all response units of all subjects across all books or 378 units. All books were within six percentage points of each other, with Rabbit Island's having the highest number of scored responses with 41.2% or 162 responses of 394 units, and The Climb's having the lowest number with 34.2% of 167 response units or 57 judgments made as scored (see Table 4.1).

Example statements which document scored responses of judgment.

The Accident: Book 1

And he still hasn't really accepted the fact. It is like he is pretending that the dog has never been hit by the car. So he is trying not to accept that the dog is dead (Female Subject C, response unit #24).

This makes me feel that Christopher is all out of control. Kind of frightened, afraid, he's also very mad at the man because he did not understand (Male Subject A, response unit #14).

Rabbit Island: Book 2

And the thing about these six pictures--I didn't think the colors were the best. I wanted them to be brighter (Female Subject B, response unit #25).

Time to Get Out of the Bath, Shirley: Book 3

And then the hero, she knocks over the queen. It looks like the queen's laughing--she should be screaming--"I don't want to fall in the water and get wet!" That's what I think queens and kings should do (Female Subject B, response unit #44).

The Climb: Book 4

When I saw this, I looked up here (at illustration), and there was no thermos. As I was kind of saying, maybe the illustrator didn't notice that. He should have read the book before he painted the pictures! (Male Subject A, response unit #17).

Associations variable. Associations, variable 3, specifically literary associations, emerged as a variable which seemed to help the reader gain meaning from the selection of literature. Literary associations were used in a comparative sense by all subjects. Logic would indicate that the subjects somehow utilized the structure or sense of one story to illuminate or clarify the meaning in the second selection. Associations, as scored, had 31.2% of all response units or 309 units of 976 response units. There were 38 specific literary associations across all books by all subjects.

Example statements which document scored responses of literary association.

Rabbit Island: Book 2

This part made me think of a book I read by Madeline L'Engle. I forgot what it was called; the one with "IT." A Wrinkle in Time!. Because it just made me think of "the brain--it."

Well, it was all mazy when they went into another time. It was like going through a maze from one place to another. Like here is their time--here is a wrinkle in time (laughs) (Female Subject B, response units #6, 7, 8).

Time to Get Out of the Bath, Shirley: Book 3

Now she's on a horse going through the woods. It looks like Robin Hood (Female Subject C, response unit #16).

There are two flags from two different places. They're going to joust or something. There is the fair maiden, and there is the king. There is her . . . (Male Subject A, response unit #24).

(Literary motif)

This page looks like a knight in armor or maybe a prince found her. On this page it showed these knights in armor and a king (Female Subject B, response unit #19).

It's not showing the side of a bathtub, and then again it might not be a bathtub. It's like dawn is coming. And it makes me think of The Nutcracker (by Rachel Isadora) when the girl had to go back and leave the kingdom (Female Subject B, response unit #51).

The Climb: Book 4

And I know places like this. Because in The Bridge to Terabithia (by Katherine Paterson), they had a pine grove where the spirits are (Male Subject A, response unit #14).

And here when she got stuck, the moldy odor sort of like a zombie, reminded me of another book I read, but I can't remember the name of it. It was my brother's, and I read it. It had zombies in there, and they were all moldy (Female Subject B, response unit #55).

On this page I thought that was the end. I thought it was going to be like The Accident (Male Subject D, response unit #9).

Interpretation variable. Interpretation, variable 16, the fourth of seven cognitive levels,⁵ refers to the reader's going beyond the content of the story, consequently revealing his/her frame of reference. For instance, it involves relationships,

⁵Ibid.

reasons, or cause and effect, the forming of generalizations and comparisons and contrasts by the reader. It seems that through interpretation the reader makes the story his/her own, thus gaining meaning. Interpretation occurred in 64.6% or 631 responses of 976 units of all subjects across all books (see Table 4.4). The Accident had the highest percentage of interpretation with 76.2% or 134 of 176 total response units, and Time to Get Out of the Bath, Shirley emerged with the lowest percentage of 57.5 or 96 of 167 response statements.

Example statements which document scored responses of interpretation.

The Accident: Book 1

It's like you can tell when someone says, "Boy you did just great! And you really didn't do good at all. It seems that they are just saying that to make you feel better (Female Subject C, response unit #28).

Rabbit Island: Book 2 (relationship)

It is a nice picture with the father-son routine. They are just sitting there (Male Subject D, response unit #37).

Time to Get Out of the Bath, Shirley: Book 3

And she's going through the woods, and she sees a witch behind a tree. When I saw that--it seems like she's mad at her mother. She thinks this witch is her mother, and that's why she's doing that (Female Subject C, response unit #18).

The Climb: Book 4 (comparison)

In the other book we read, when he was walking on the stairs, it gave me the feeling

that they are going creak. This gave me the feeling that water was dripping because it said, "Icy--icy water." So I was thinking, probably water dripping, and it is going "drip-drip" and she's getting really frightened (Female Subject B, response unit #70).

Application variable. Application, variable 17, was scored when the reader made direct application of segments of the story to him/herself or to a new situation. The application of something gained from the story indicates the internalizing and understanding of the particular segment of the story. Application, as scored, was present in 13.5% of 976 response units or 132 times (see Table 4.4). The Accident had the highest percentage with 21.4% of 176 units or 38 instances of application. The Climb had the least amount with 7.5% of 239 units or 18 scored responses.

Example statements which document scored responses of application.

The Accident: Book 1

If that happened to me, I would not want to go to the burial because it would only make me sad (Female Subject B, response unit #40).

It looks like when someone looks at you, like "Boy, are you growing bigger all of a sudden." And then you are trying to ignore that person. It's just like you're ignoring someone, and they really did not do anything, but they kept asking you, like, "Do you want something to eat? Do you want something--a game? Do you want this? Do you want that?" (Female Subject C, response unit #33).

Rabbit Island: Book 2

But they don't mention the people fixing a bike, polishing up a bike. They don't talk about that. If I saw people I would just get out because of what the other man tried to do to you (Male Subject A, response unit #123).

Time to Get Out of the Bath, Shirley: Book 3

Here she is winning against the queen. I would not wear all those clothes if I was the queen; I'd be hot. Well, anyway, it looks like a fun game. I am going to try it some day (Male Subject A, response unit #40).

The Climb: Book 4



























I would be awed because it is so neat. If I lived, if I stayed in Michigan for a long time and then went up to the top of a mountain. There are barely any hills here! I'd be so surprised. How neat it is! And I could be going up there, up and down every day (Male Subject A, response unit #41).












Summation (see Table 4.5). Thirty-six aspects of 29 variables relating to the tangible documentation of aesthetic response to a selection of literature have been considered under Research Question One. As documented in the previous discussion, aspects of aesthetic response emerged clearly and could, in fact, be documented for these fifth grade subjects with these four selections of literature approached as an art form.

As documented, it appears that aesthetic response as an experienced event, an object, and as a message did occur for these readers. This was indicated in the following ways:

POPULATION PROFILE: All Subjects/All Books (response unit 976)

Variable: Subjects (A,B,C,D)/Books (1,2,3,4)

V ₁	TIME		
	1. Present		47.1%
	2. Past		50.5%
	3. Future		2.5%
V ₂	PERSON		
	1. Reader		27.9%
	2. Character		45.9%
	3. Both		26.2%
V ₃	ASSOCIATION		31.2%
V ₄	BOOK REFERENCE		
	1. Illustration		44.0%
	2. Text		8.8%
	3. Both		46.5%
V ₅	AFFECT		26.4%
V ₆	IDENTIFICATION		24.3
V ₇	IMAGES		62.5%
V ₈	1. Seeing		62.5%
V ₉	2. Hearing		18.2%
V ₁₀	3. Smelling		8.0%
V ₁₁	4. Touching		2.9%
V ₁₂	5. Tasting		4.0%
V ₁₃	PHYSICAL EFFECT		10.5%
V ₁₄	RECALL		62.5%
V ₁₅	TRANSLATION		3.8%
V ₁₆	INTERPRETATION		64.6%
V ₁₇	APPLICATION		13.5%
V ₁₈	SYNTHESIS		55.9%
V ₁₉	JUDGMENT		38.7%
V ₂₀	ANALYSIS		94.9%

V ₂₁	1.	PLOT		33.4%
V ₂₂	2.	THEME		11.8%
V ₂₃	3.	CHARACTER		46.2
V ₂₄	4.	MOOD		24.4%
V ₂₅	5.	SETTING		35.6%
V ₂₆	6.	STYLE (text)		7.1%
V ₂₇	7.	POINT OF VIEW		1.3%
V ₂₈	8.	DIALOGUE		13.1%
V ₂₉	9.	CONTENT (illustrated)		52.7%
V ₃₀	10.	PHYSICAL ASPECTS (illustration)		10.7%
V ₃₁	11.	STYLE (illustration)		14.4%

1. The readers responded in present tense indicating participant involvement rather than an observer stance in 47.1% of all response units. Conversely, response in past tense, or observer stance, occurred 50.5% of the time. This documentation shows that the readers were experiencing through involvement with a selection, a happening throughout approximately half of the entire response transcripts.

2. The readers' involvement of self or together with a character occurred in more than 54% of all response units, again indicating active participant involvement.

3. The use of personal associations from the readers' pasts occurred more than 31% of the time indicating, at times, at least a recall of events evidencing participant involvement with the selection of literature.

4. The presence of emotional involvement by the reader in more than 26% of all response units across all books and as high as 47% for The Accident indicates a high degree of personal involvement.

5. The readers identified and assumed the roles of the characters throughout all selections manifesting intense involvement at times. This intensity was shown through stated body reactions and vivid images which occurred 10.5% and 62.5% respectively.

6. The use of the picture book format which strongly indicates the fusion of text and illustration was evidenced in the responses of the readers. Reference to

illustration occurred 44% of the time while the combination of both text and illustration occurred more than 46% of the time, reinforcing the concept of both art and text telling the story.

7. The documentation of what, in fact, the subjects were responding to in the illustration shows that these particular children responded first to the content, second to the style, and third to the physical aspects of the illustrations. Percentages are 52.7, 14.4, and 10.7 respectively with response to content reinforcing past research studies in response to illustration (see Chapter II).

8. The use of analysis by the reader of story structure indicates gained knowledge and utilization of the concept of story in response. In rank order the readers analyzed (a) characterization with 46.2%, (b) setting with 35.6%, (c) plot with 33.4%, (d) mood with 24.4%, (e) dialogue with 13.1%, (f) theme with 11.8%, and (g) point of view with 1.3% respectively in all response units.

9. The use of synthesis and judgment, 55.9% and 38.7% over all response units, shows an integration with self or an integration with the readers' frames of reference, thereby resulting in an evaluation or opinion on the readers' part again documenting critical involvement with the selection.

10. The use of readers' interpretation of the story or the process by which the reader shows his/her

understanding of the meaning of the selection occurred 64.6% over all responses. Through interpretation, the reader creates his/her own conception of the book, thereby indicating the presence of an experienced event.

11. The use of reader application of knowledge gained from the story to him/herself affirms the presence of relevant involvement or a close association of the reader with the selection of literature.

Research Question Two

Can videotape documentation, combined with extension questioning techniques constitute a procedure for revealing children's aesthetic response?

In order to explore and analyze the possibilities of videotape documentation and extension questioning techniques constituting a procedure for revealing children's aesthetic response, the researcher developed two broad sub-questions which focus upon separate aspects of Research Question Two.

Sub-question A: Can aspects of aesthetic response be documented on videotape?

This research question was developed to determine whether or not the overt aspects of aesthetic response gleaned from professional readings and research can be shown to be present in children's response to literature as an art form on videotape.

Example statements used to document the feasibility of videotaping as a procedure for revealing aspects of aesthetic response.

The Accident: Book 1

When I saw Christopher go like this, it gave me the feeling that he was dead (Female Subject B, response unit #15).

The man who was driving the truck, when he put out his hand as if to say, "Stop!" it made me feel like he was doing that because he didn't want Christopher to see the body (Female Subject B, response unit #16).

At these points the subject repeated the motions of the characters, putting her hands to her face as did Christopher, and extending her hand in a "stop gesture" as did the man in the story, indicating a close involvement with the characters and plot of the story.

When he got the rock that had white lines running down, it made me think of the palm of your hand. The lines tell when you shall die (Female Subject B, response unit #49).

During this response, the subject extended her hand and, in effect, applied the illustration to herself, showing the researcher the life lines in her hand.

I thought that he was going to run away or something like that. It's just him, the boy, and the woods and stuff--enlarged more than you know. So that leaves in the background more than the rest of the stuff (Male Subject D, response units #28-30).

As stated, this subject's verbalization is confusing. Upon viewing this section of response on videotape, the researcher was able to distinguish through the subject's

pointing and through watching what, in fact, the subject was viewing, the referents in this combination of response. Without the possibility of repeating the response visually, much of this response would have been lost.

Rabbit Island: Book 2

And here I thought he looked kind of funny because he had two teeth sticking out (Female Subject B, response units #29-30).

In two places during this response, not documented orally, the subject laughed aloud and proceeded to make faces like the character. Her involvement with the characters led her to be documented in a spontaneous manner with no apparent self-consciousness about being taped. It must be noted that when the subjects were asked if they were aware of being taped, all subjects responded in the negative.

This attracts your attention more because it is the only odd thing. This is not very odd except for the factory which I would not think very much about (Male Subject A, response unit #52).

This response, unlike a previous example, makes sense, yet the referent is unknown. Through repeating videotape and watching the subject's body movements, the researcher was able to locate the referent at the top left of page 11 of Rabbit Island.

Time to Get Out of the Bath, Shirley: Book 3

Now there's water everywhere! And she fell out. And now there's water every place. That! The king fell out. They say, "There's water every place" (Male Subject D, response unit #26).

This subject repeated the same phrase three times, and it could have been construed as having the same referent while, in fact, the subject was responding to (a) the realistic plot in illustration, (b) the fantasy plot in illustration, and (c) the author's text resulting in a complex response which, at first, appears to be a literal, level response.

The Climb: Book 4

Well, it's a little bit, but I still think that cave is a little larger. If she can fit in like this, and there's about that much room in it (Male Subject A, response unit #58).

One could interpret this response as exclusively dealing with the illustration, yet, when re-viewed, it shows the subject measuring with his hands and body the amount of space needed in the cave for the main character's predicament to be plausible. This implies physical as well as cognitive involvement documented through the videotape procedure.

Summation: Sub-question A. This researcher believes that documentaton of aesthetic response through videotape is a viable procedure for the following reasons:

1. The use of videotape adds an extending visual dimension to the clarification of what overtly occurs during the process of responding to a selection of literature.

It must be noted that through videotape procedures, the ability to document the lack of body movement of true involvement of a reader with a selection of literature is possible.

2. The use of videotape helps to eliminate the possibility of missing certain aspects of the response for it allows the researcher to view the responses as needed for documentation.
3. The use of videotape is an immediate and comprehensive documentation of response at this time, for it is both a visual and an auditory method of documentation which doesn't rely exclusively on one type of production such as the subject's ability to write as with numerous previous studies.
4. The use of videotape ultimately makes it available to others interested in the process of response or to the same researcher for comparative purposes in a longitudinal study.

Sub-question B: Can children verbalize the nature of their feelings, thoughts, and images involved in the aesthetic response experience?

This research question was developed to determine whether or not fifth grade students were able to utilize

introspective processes, express verbally the feelings, thoughts, and images they experienced while responding to the selection of literature or express verbally the re-experience of the selection. This question also examines the feasibility of using the extension questioning technique to facilitate the process of introspection.

In order to determine the subjects' ability to express themselves verbally, the subject profile of all subjects with one book, The Accident, will be utilized for analysis. The following variables will be used to guide the treatment of the data.

ABILITY TO VERBALIZE VARIABLES

Feelings

- V₅ Affect
- V₇ Identification

Thoughts

- V₂ Associations
- V₁₇ Interpretations

Images

- V₈ Images
- V₉ 1. Seeing
- V₁₀ 2. Hearing
- V₁₁ 3. Smelling
- V₁₂ 4. Touching
- V₁₃ 5. Tasting

Table 4.6. Book Profile: All Subjects with The Accident

		Male Subject A	Female Subject B	Female Subject C	Male Subject D	Mean %
V ₅	Affect	77.1	63.5	26.7	20.5	47.0
V ₇	Iden- tifica- tion	68.6	36.5	42.2	25.0	43.1
V ₂	Associ- ation	31.4	19.2	42.2	40.9	33.4
V ₁₇	Inter- preta- tions	68.6	92.3	68.9	75.0	76.2
V ₈	Images	65.7	80.8	75.6	68.2	72.6
V ₉	1. Seeing	65.7	80.8	75.6	68.2	72.6
V ₁₀	2. Hearing	8.6	28.8	17.8	22.7	19.5
V ₁₁	3. Smell- ing	2.9	0.0	0.0	0.0	0.7
V ₁₂	4. Touch- ing	5.7	3.9	0.0	0.0	2.4
V ₁₃	5. Tasting	0.0	0.0	0.0	0.0	0.0
Response Units		35	52	45	44	TOTAL: 176

Feelings. The ability of the subjects to verbally express their feelings was documented through the use of variable 5, affect, and the use of variable 7, identification, on Instrument II.

The ability to express emotion emerged clearly in the responses to The Accident with 47% of 176 response units or 87 instances of scored affect. Male Subject A

had the highest percentage of affect scores with 77.1% of all response units to The Accident or 27 units of 35 total units. Male Subject D had the lowest percentage of response units with 20.5% or nine responses of 44 units.

Identification, variable 7, lends itself to the documentation of the subjects' ability to verbalize feelings in that these variables frequently appear simultaneously. The role of the character was assumed by the subjects, as scored in 43.1% of all responses to The Accident or 76 instances of identification. Again, Male Subject A had the highest percentage with 68.6% of 35 responses or 24 total instances of seemingly intense involvement with a character. Male Subject D had the lowest percentage of 25% or 11 instances of identification of 44 response units (see Table 4.6).

Thoughts. Associations and interpretations, variables 2 and 17 respectively, were used to document the ability of the subjects to verbalize their thoughts. The thoughts of the characters are usually documented through 7, identification.

Associations from the subjects' experienced past appeared in 33.4% of all subjects' response units. Female Subject C had the highest percentage of associations with 42.2% of 44 total response units or 19 units scored as associations. Female Subject B had the lowest percentage

of associations with 19.2% or 10 units of 52 possible response units.

Interpretations or the ability of the subjects to show understanding of the meaning of the story through translation into their frame of reference accounted for 76.2% of 176 response units or 134 instances of interpretation. Female B had the highest percentage of interpretations with 92.3% of 52 response units or 48 units of scored interpretations. Male Subject A had the lowest percentage with 58.6% or 24 interpretative responses of 35 total units (see Table 4.6).

Images. The documentation of the subjects' ability to verbalize images was shown through variables eight through 13 combined with the previous variables. Images, as scored, appeared in 72.5% of all response units to The Accident or 128 units of 176 response units. Female Subject B, again, had the highest percentage of images with 80.8% of 52 response units or 42 total responses containing an image. Male Subject A, again, had the lowest percentage with 65.7% of 35 response units or 23 instances of imagery (see Table 4.6).

Example statements which document scored responses of the subjects' ability to verbalize feelings, thoughts, and images.

The Accident: Book 1 (thoughts, images, and feelings)

Here it seemed like Christopher was going through the stage of "This couldn't happen; this didn't happen It's a dream Wake up! Wake up! . . . and then it wasn't He wasn't waking up. And it made me feel like when my grandmother died. (Female Subject B, response unit #26).

Female Subject B in this response unit combined her frame of reference (the stages of accepting death taught in this subject's fourth grade) and association of affect (how she felt when her grandmother died), signaling the ability to verbalize her thoughts, images, and feelings within one short response.

And you'd get bored, but you'd still remember about him and be sad and be angry, a mixture of emotions (Male Subject A, response unit #32).

It seems like he's mad at the man, and he's mad at the dog for running in front of the car. It also seems like he's happy with the man for helping with the dog. And so, it is a whole lot of mixed feelings because of what happened (Female Subject C, response unit #19).

In these response units, Male Subject A and Female Subject C were able to verbalize the conflicting thoughts and feelings of the character in such a way that a feeling of confusion is conveyed. These examples give reason to believe that these subjects are capable of verbalizing their thoughts, feelings, and images.

I sort of felt sorry for the man and the boy at the same time. (E.Q. "Say more.") Well, I thought of it as the dog might have if he was still alive, through its soul or something like that. You could feel sorry for the man. The dog would not have gotten mad at him if he hit him. And then he (the dog) loved the boy, and he knew how he felt. He knew how the man felt (Male Subject D, response units #14-18).

This response unit is an example which reveals the function of the extension questioning technique procedure in eliciting a clarification and an extension of a short response. The researcher used the procedure at this point because she saw the subject move to turn the page indicating the termination of his response. Through use of the extension questioning procedure the subject revealed more interpretations, images, associations, and feeling states. It must be noted that a pause in a response could signal subject processing behaviors rather than the end of a response. Thus care was taken by this researcher so as not to interrupt the train of thought of the subject.

His mom was sympathetic for him, and he is real sad. So he is trying not to accept it that the dog is dead. (E.Q. Repeat verbatim; "say more.") Well, it seems like if you just had a fight with someone or with your friend and then you were real sad about it and your mom was trying to sympathize with you for it. That is what it reminded me of (Female Subject C, response units #24-26).

The use of the extension question technique in this example revealed the presence of an association which seemed to be the basis in thought and image for Female Subject C's response and subsequently indicated an understanding of the theme of the story by the subject. It must also be noted that the subject applied the actions of the text and illustration to herself.

Here, I thought he was going to be "The Mister! No, I won't want to do this!" And all this other stuff like he's big, how he can take control

of everybody because everybody feels sorry for him
(Male Subject D, response unit #25).

This example of the ability of Male Subject D to reveal his images and thoughts is apparent. Through character identification and interpretation (i.e., attributing motives to the character for his actions in the story), Subject D ultimately reveals some of his personal frame of reference.

Summary. The statements presented in this section of the analysis and other previous quotes give evidence that these fifth grade subjects responding to The Accident are, indeed, capable of verbalizing the nature of their feelings, thoughts, and images.

Extension questioning does, in fact, create an accepting attitude, allowing the subject to clarify and extend his/her response beyond, at times, a superficial level, revealing further thoughts, feelings, and images. This researcher believes that extension questioning with documentation through the medium of videotape constitutes a procedure for revealing children's aesthetic responses to selections of literature approached as an art form.

Research Question Three

What aspects of aesthetic response stance are identifiable in children's oral responses to literature?

This research question was constructed in order to document the aspects of aesthetic response, identified

through oral responses, indicating a participant stance of involvement or an observer stance of distance by the subjects. In order to explore and document the identifiable aspects of aesthetic response, subject profiles of each subject with all books will be used (see Tables 4.7, 4.8, 4.9, 4.10).

The variables included in Instrument II which reflect active participant involvement with a selection of literature, according to this researcher, are:

PARTICIPANT INVOLVEMENT VARIABLES

- V₁ Time
 - 1. Present
 - 2. Past
- V₂ Person
 - 1. Reader
 - 2. Character
 - 3. Both
- V₃ Association
- V₅ Affect
- V₆ Identification
- V₇ Image
- V₁₆ Interpretation

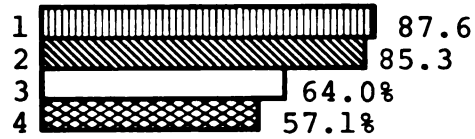
Active participant involvement documented in the oral responses in present tense indicate the immediacy of the response as if, for the reader, the experience of the

Table 4.7 Subject Profile: Subject A/All Books

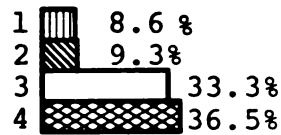
Variable/Books (1,2,3,4) Total Response Units = 269

V₁ TIME

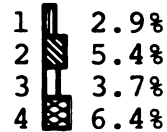
1. Present



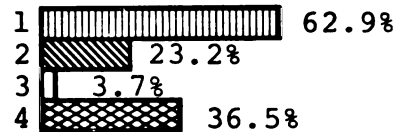
2. Past



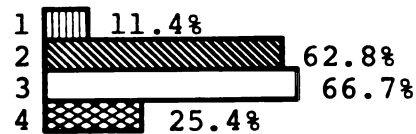
3. Future

V₂ PERSON

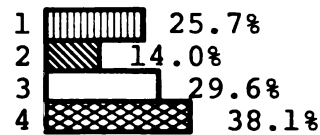
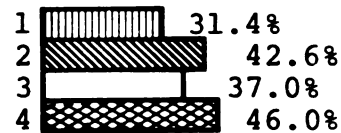
1. Reader



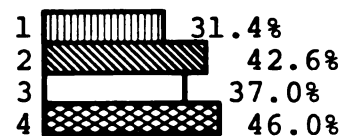
2. Character

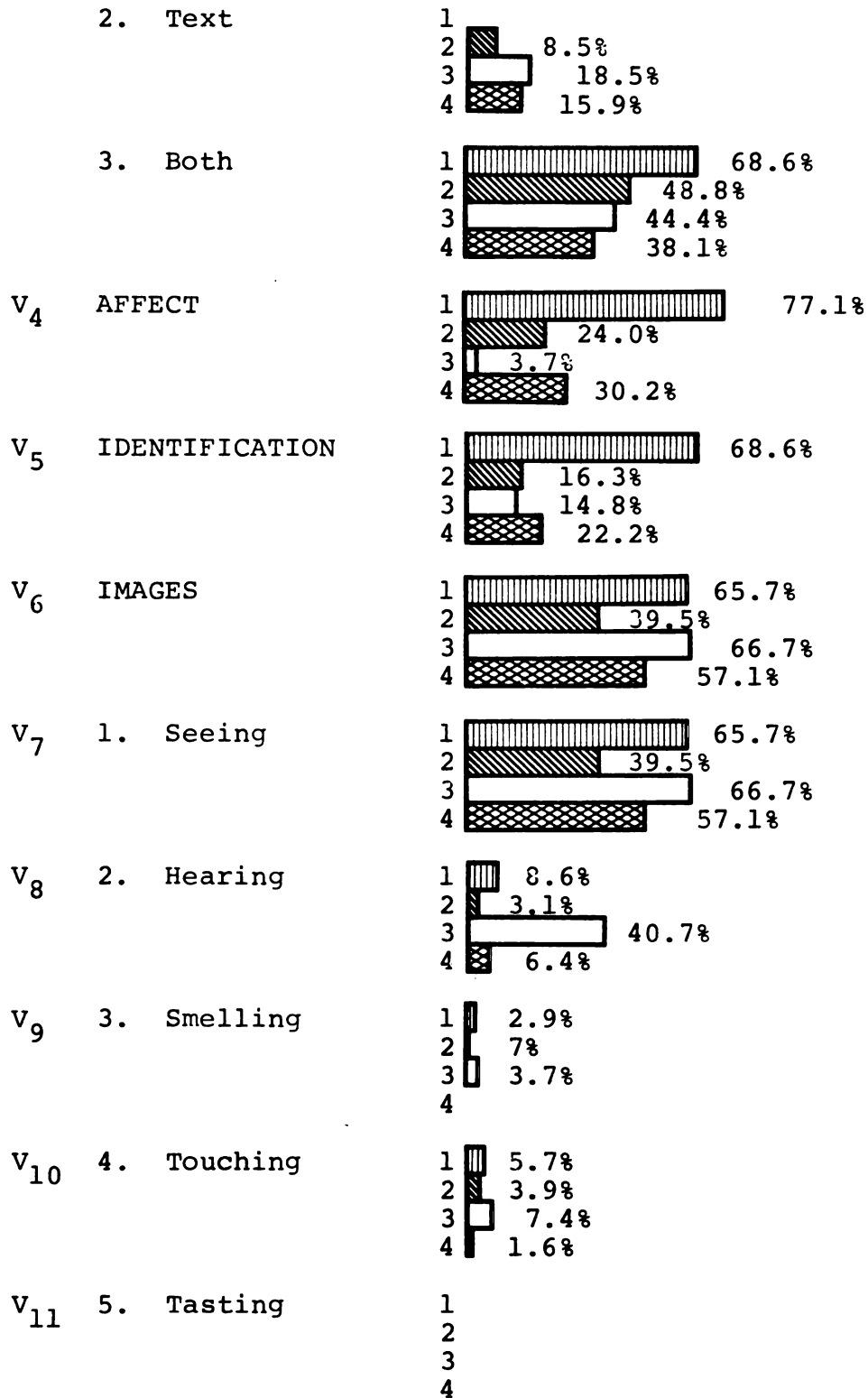


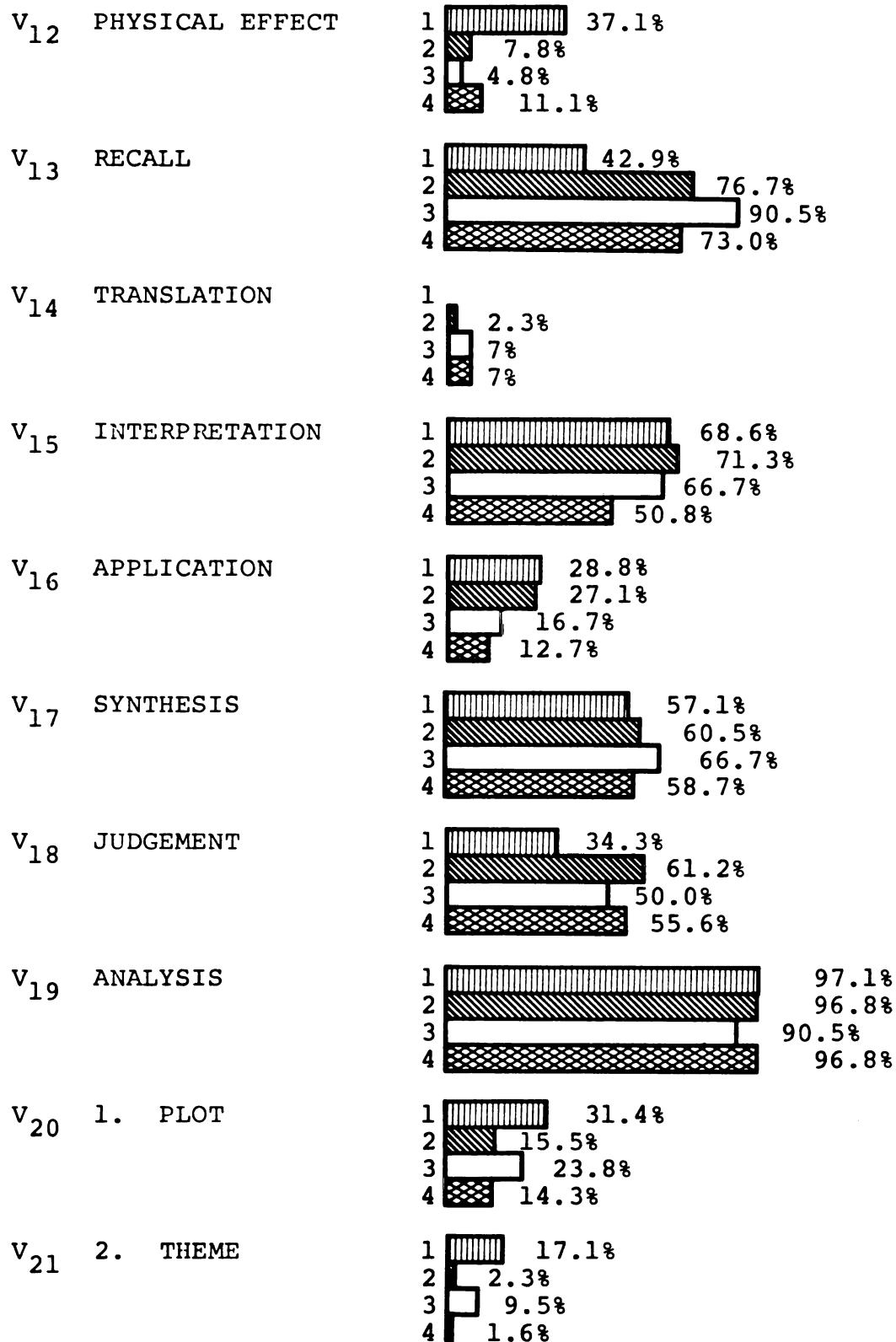
3. Both

V₃ ASSOCIATIONV₄ BOOK REFERENCE

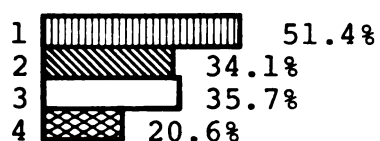
1. Illustration



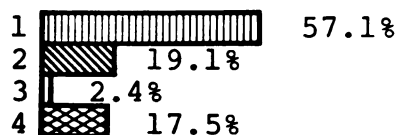




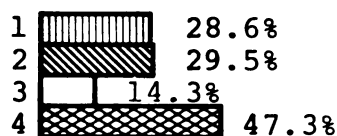
V₂₂ 3. CHARACTER-
IZATION



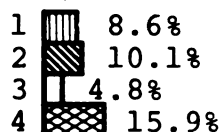
V₂₃ 4. MOOD



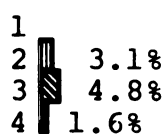
V₂₄ 5. SETTING



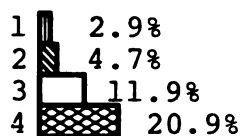
V₂₅ 6. STYLE TEXT



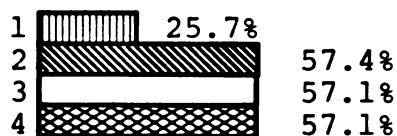
V₂₆ 7. POINT OF VIEW



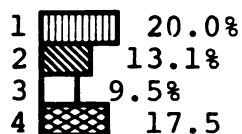
V₂₇ 8. DIALOGUE



V₂₈ 9. CONTENT
(illustration)



V₂₉ 10. PHYSICAL
ASPECTS
(illustration)



V₃₀ 11. STYLE
(illustration)

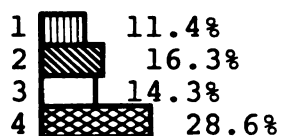
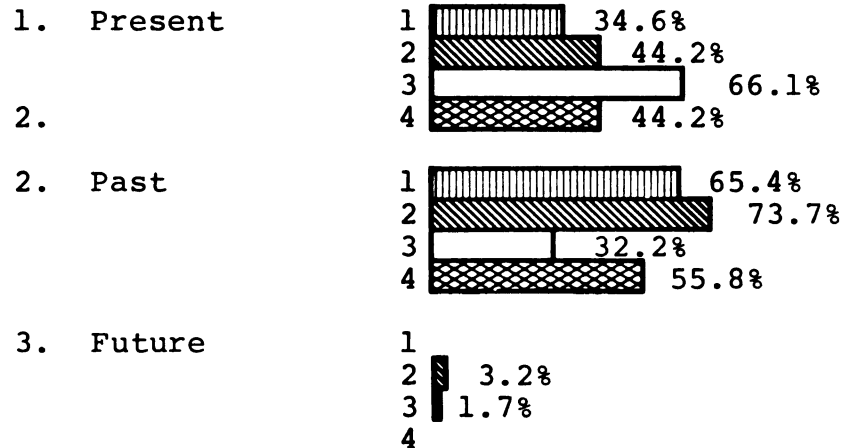
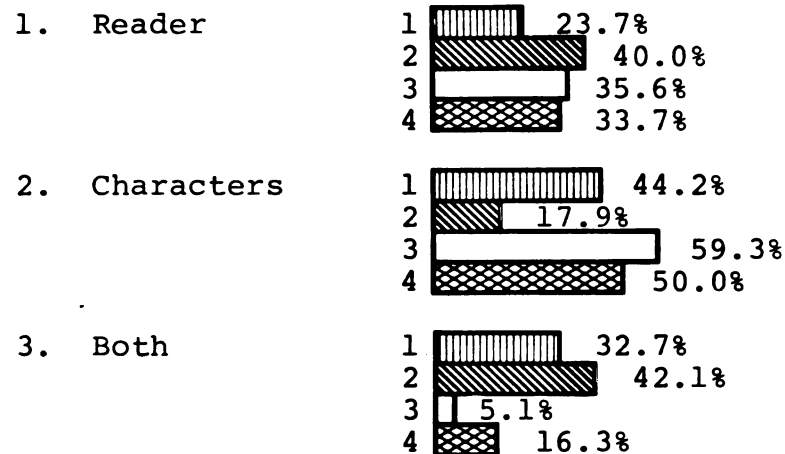
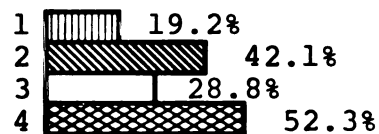
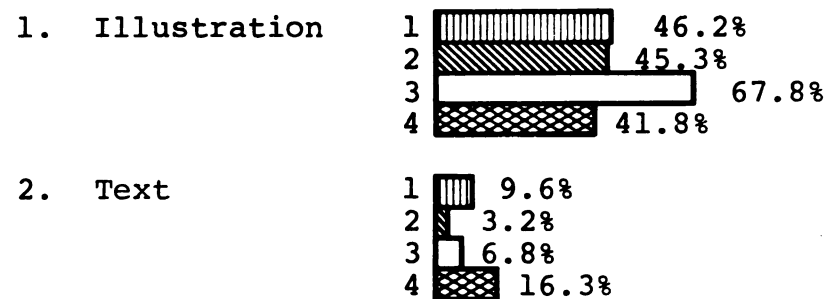
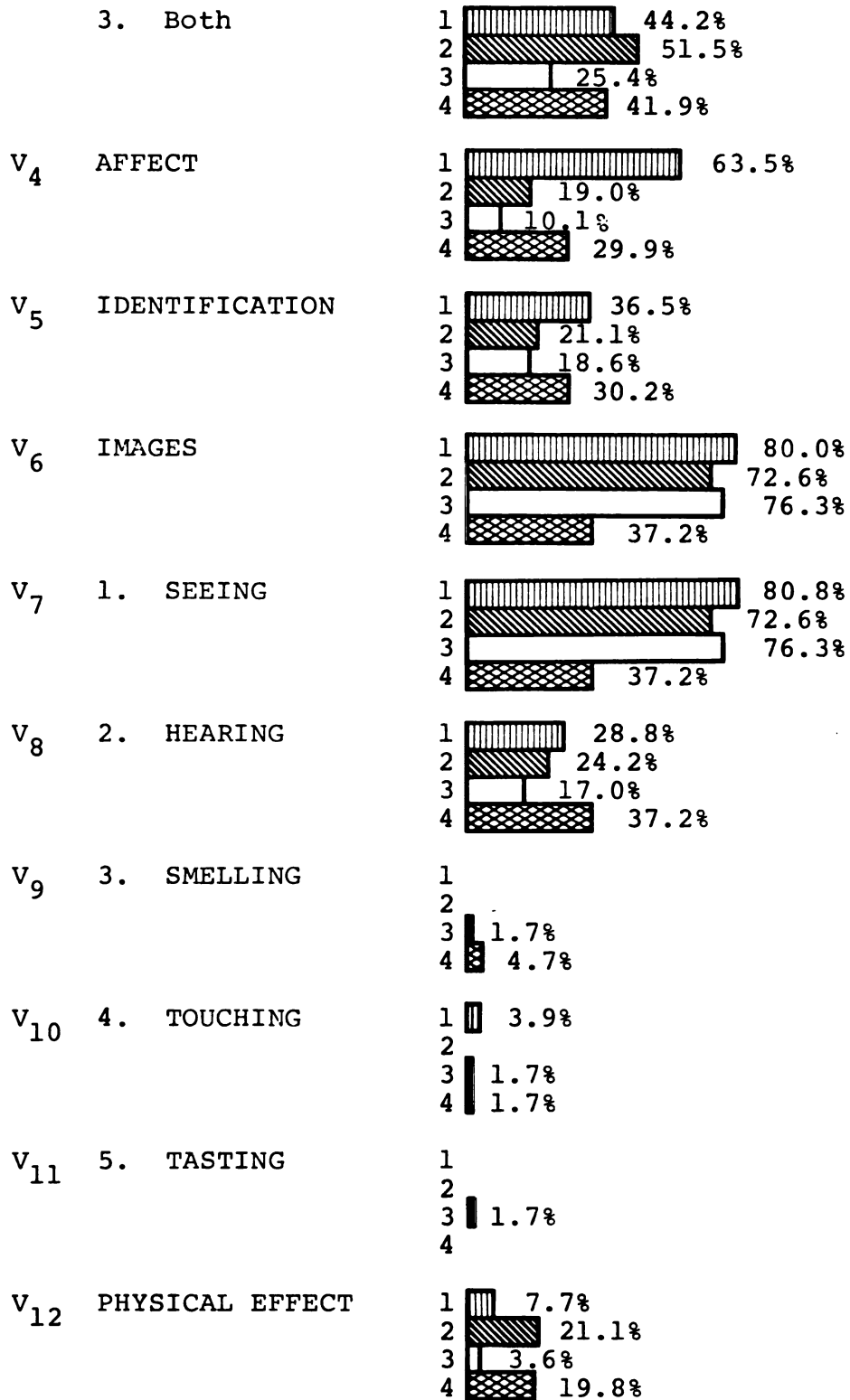
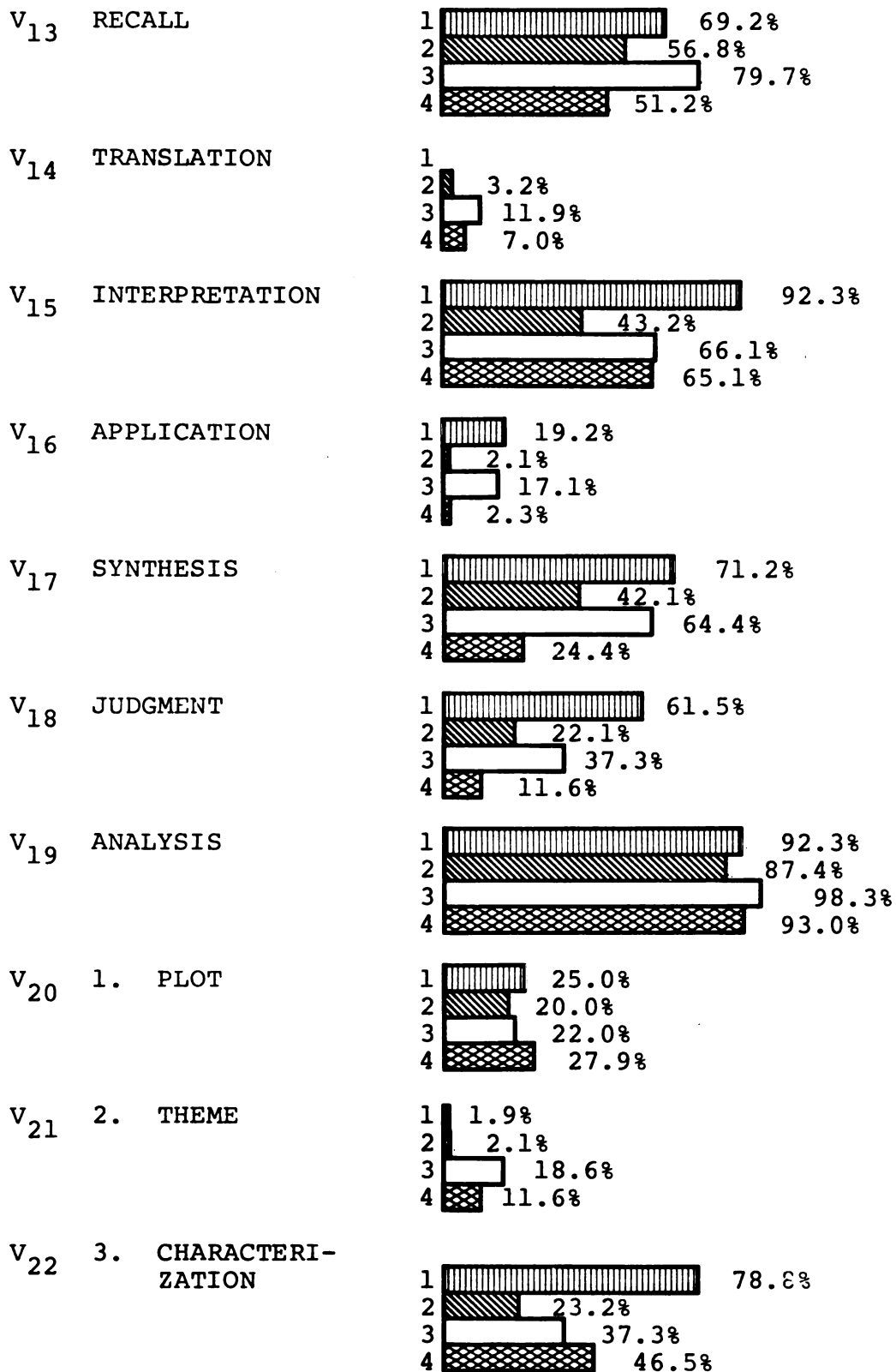


Table 4.8. Subject Profile: Subject B/All Books

Variable/Books Total Response Units: 292
 V_1 TIME

 V_2 PERSON

 V_3 ASSOCIATION

 V_4 BOOK REFERENCE






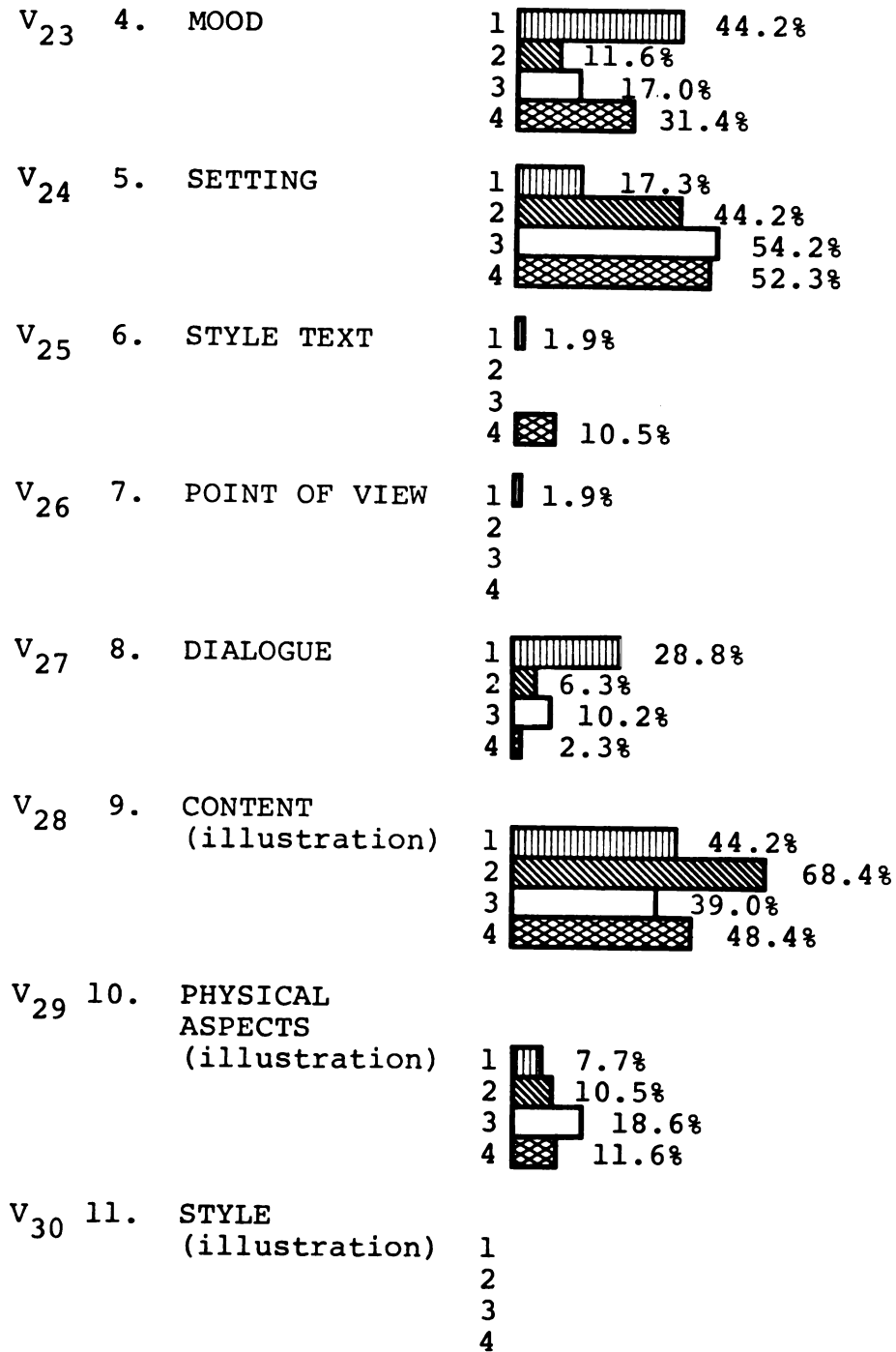
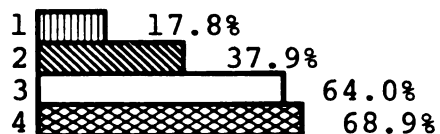


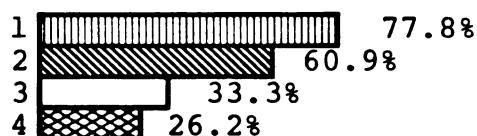
Table 4.9. Subject Profile, Subject C/All Books

Variable/Books
Total Response Units = 230
V₁ TIME

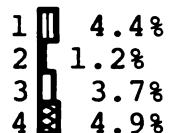
1. Present



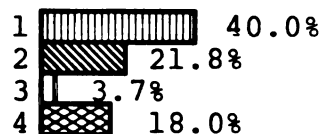
2. Past



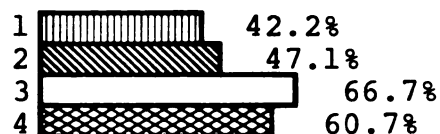
3. Future

V₂ PERSON

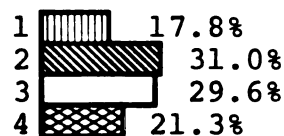
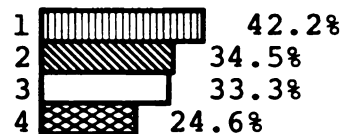
1. Reader



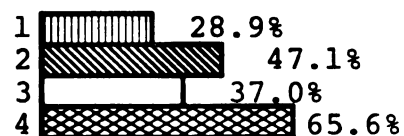
2. Character

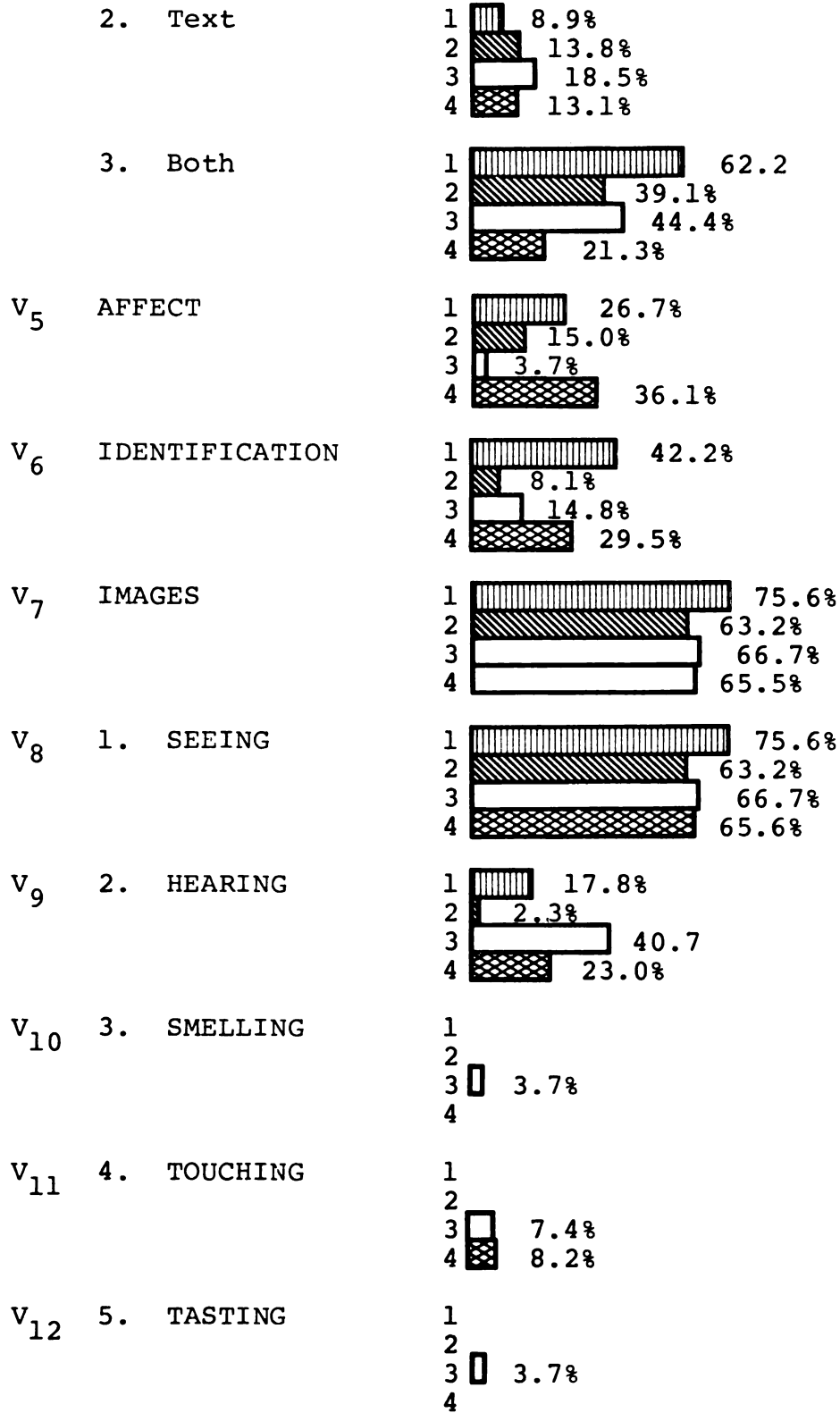


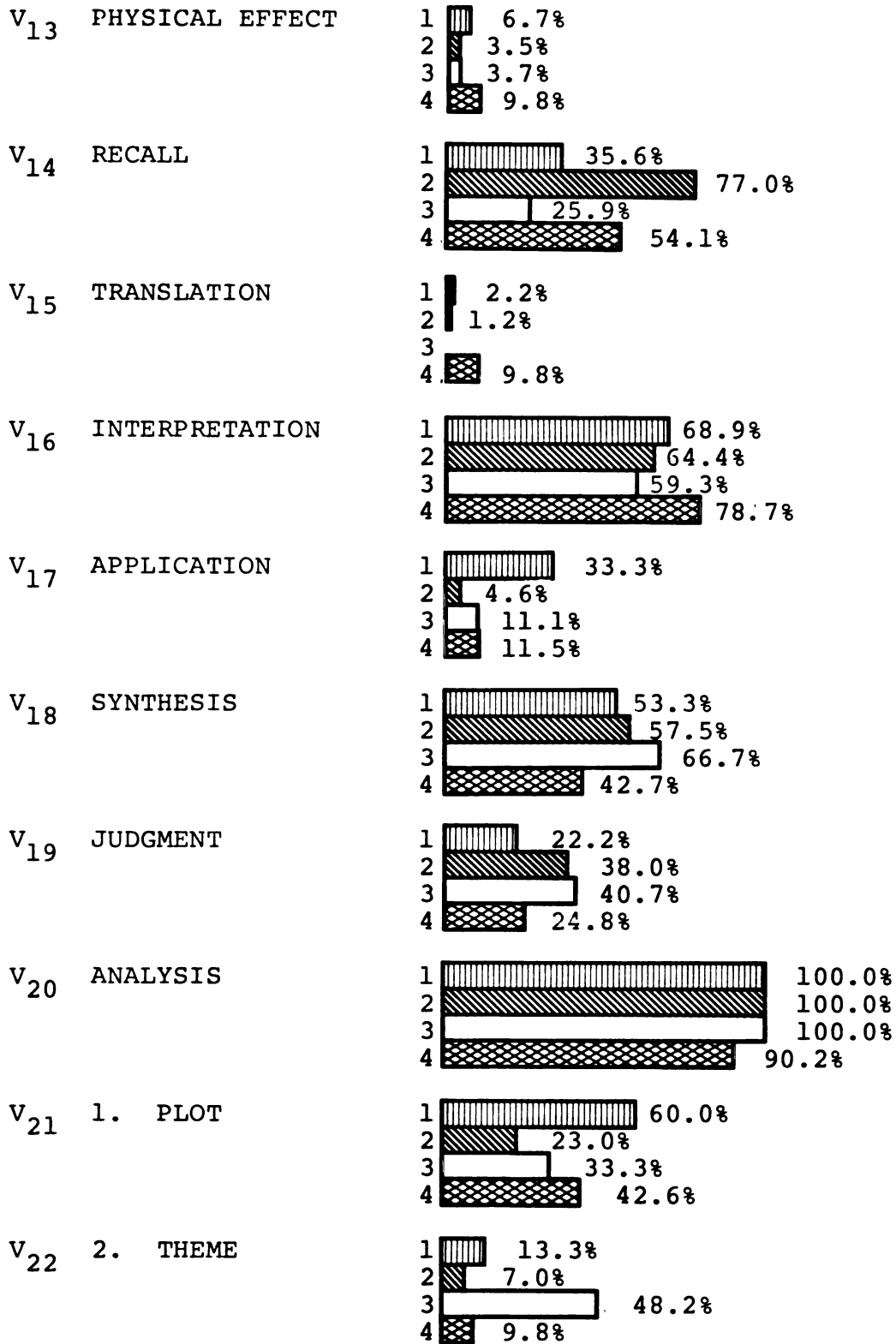
3. Both

V₃ ASSOCIATIONV₄ BOOK REFERENCE

1. Illustration







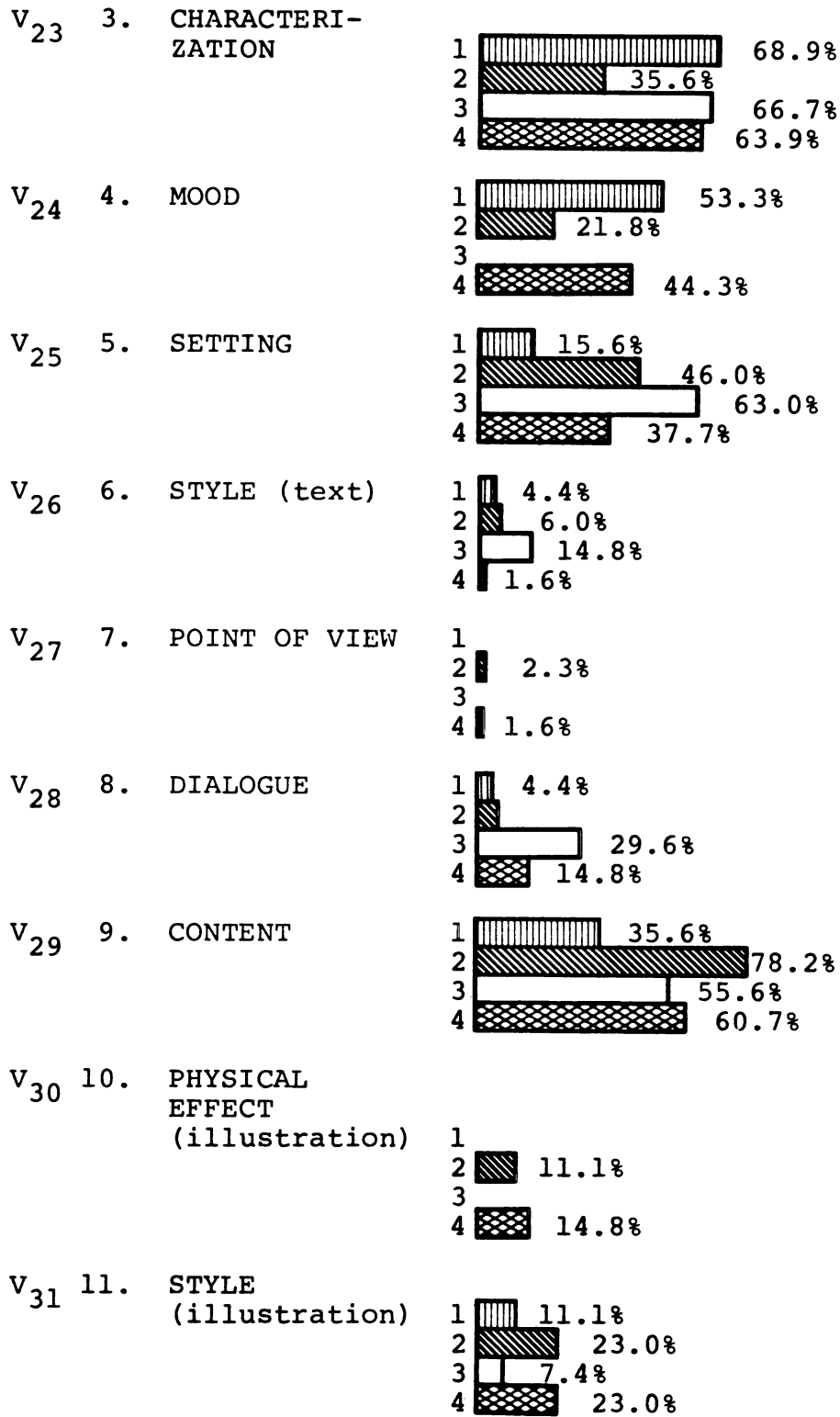


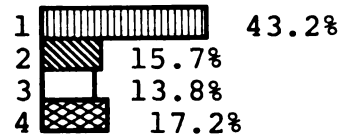
Table 4.10. Subject Profile, Subject D/All Books

Variable/Books

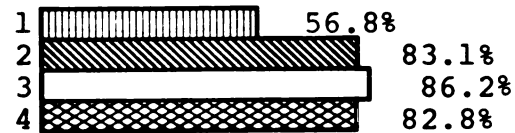
Total Response Units = 185

V₁ TIME

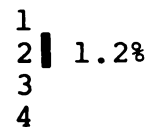
1. Present



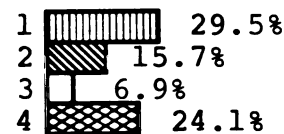
2. Past



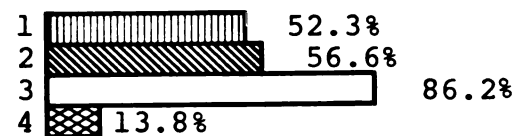
3. Future

V₂ PERSON

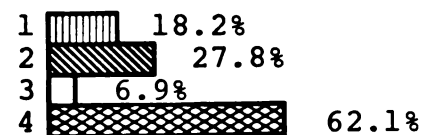
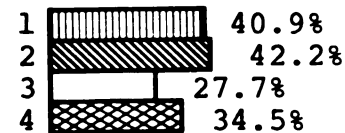
1. Reader



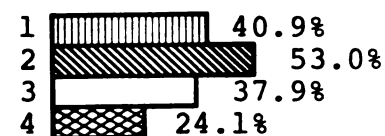
2. Character

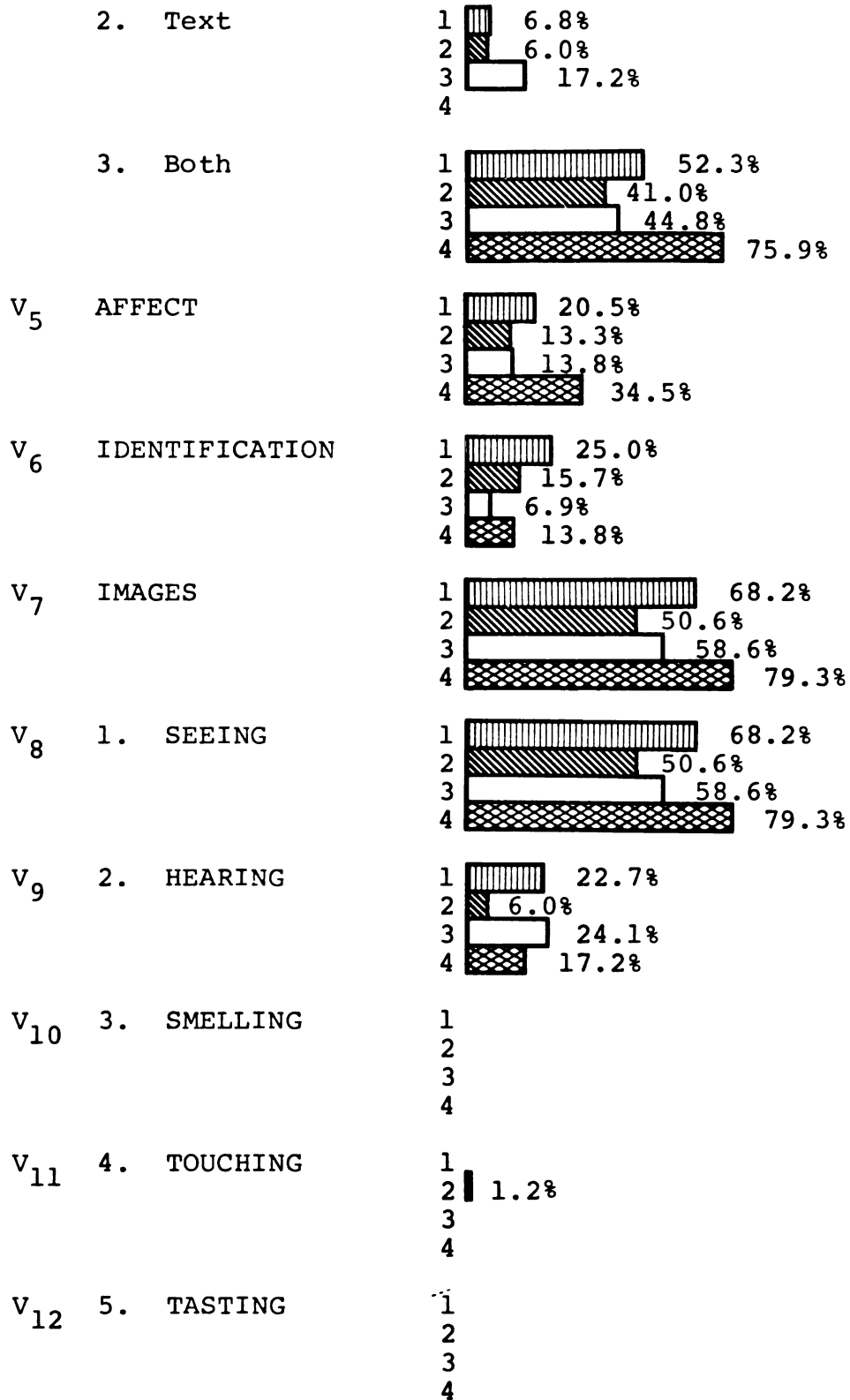


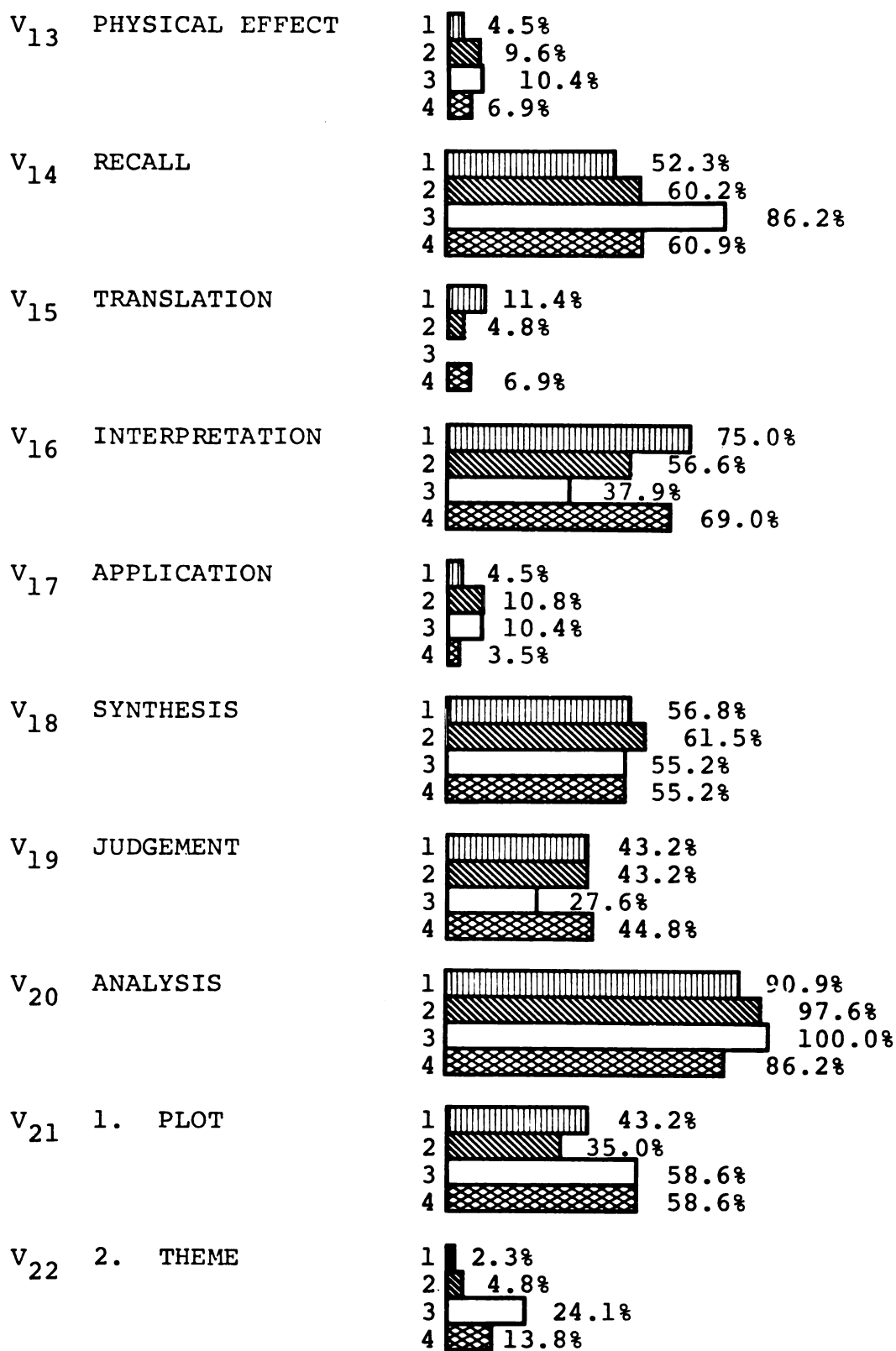
3. Both

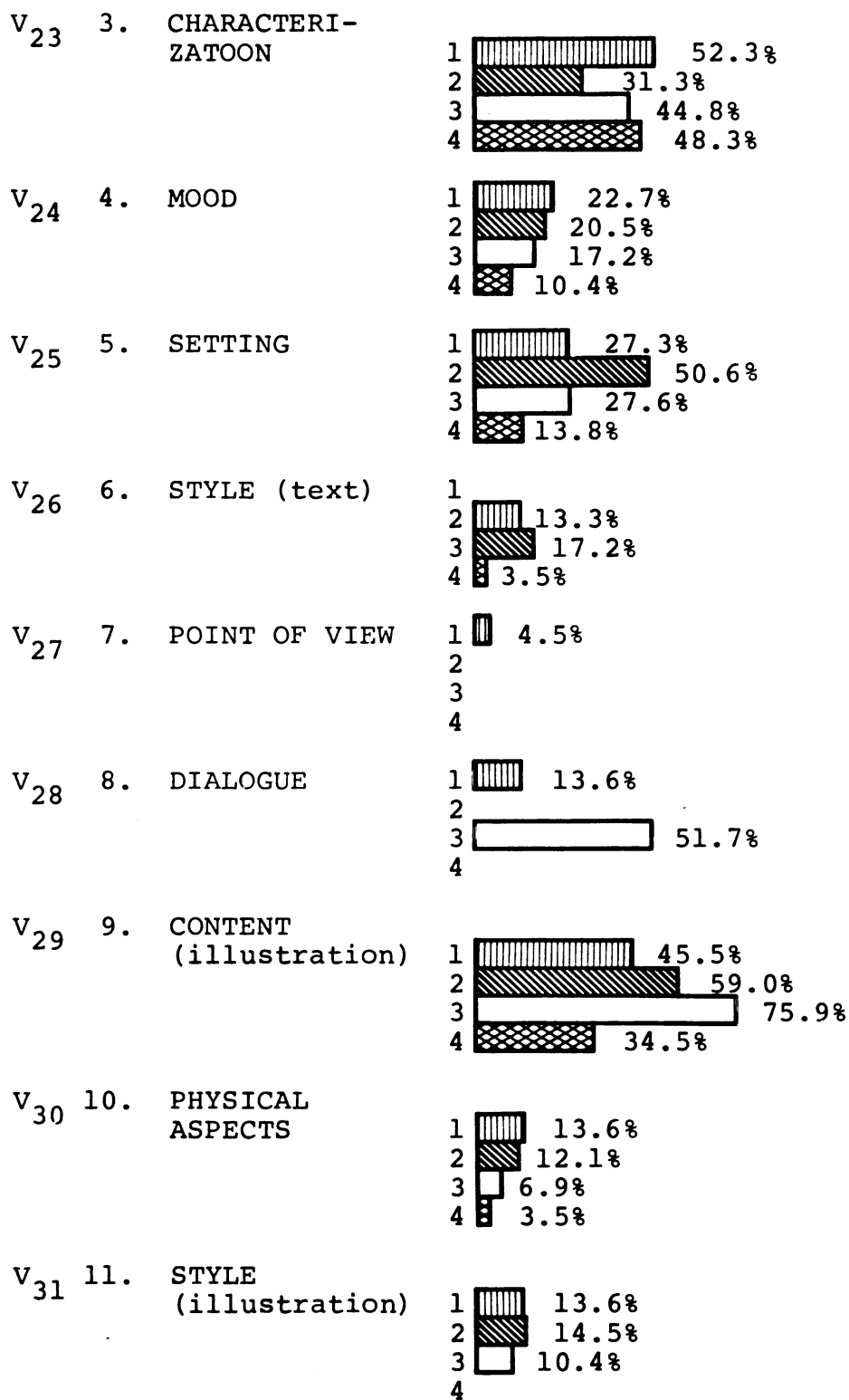
V₃ ASSOCIATIONV₄ BOOK REFERENCE

1. Illustration









story were happening at that moment. The distanced observer stance of looking upon the experience rather than being within the experience is usually translated as being in the past tense. For instance, Male Subject A responding to all books had 73.8% of all responses or 199 responses of 269 in present tense, showing high involvement. Male Subject D, on the other hand, had only 22.5% of 185 total responses or 42 responses in present tense, indicating less involvement or a predominant observer stance throughout all selections. Person reference with reader involvement shows Male Subject A having 31.6% of all responses, 85 of 269 units, compared to Male Subject D who had 19.1% of reader involvement or 35 of 185 total units (see Tables 4.7 and 4.10).

The following examples are taken from the transcripts of Male Subject A and Male Subject D responding to the same pages of the selection of Rabbit Island. Through these oral responses, one can see, in effect, the active participant stance and the observer distanced stance.

(Participant involvement) When I first saw this (pp. 5-6), I thought--look how cruelly they're treating those rabbits by putting them in boxes! You'd think they would suffocate, "Oh no!" (Male Subject A, response unit #26).

(Observer stance) And here where I saw that they were little bunnies, I sorta felt sad because--having you take all those rabbits away from their homes and put them up in pens (Male Subject D, response unit #13).

The high degree of affect in Male Subject A's response compared to the moderate amount of feeling state

in Male Subject D's response seems to indicate a higher degree of involvement for Male Subject D.

(Participant involvement) Right here (pp. 7-8), this gives you a feeling of scare, like you are being scared and frightful that your dog is going to get hit. It kind of makes your heart jump because you don't know what is going to happen (Male Subject A, response units #9, 10).

(Observer stance) This one reminded me of why my dog got hit by a car. It made me feel like that when it said that, "He closed his eyes and he turned away." It seems he knew that he didn't even have to ask. He already knew that the dog was going to be dead if he got hit (Female Subject C, response unit #10).

These responses taken from the same page of text indicate Male Subject A's response was in the participant stance for he has made the dog, his dog, and has a physical effect of "heart jump" as he relates his experience with this section of the book. Female Subject C, on the other hand, seems to be distanced and relating the actions of Christopher to the researcher as an observer rather than being immersed in the action as does Male Subject A. The tone and pitch of the voices of these subjects during this segment also reveal Male Subject A's high involvement while Female Subject C calmly relates her response.

Affect scores for these subjects with The Accident also document the difference in degree of involvement. For instance, Male Subject A had 77.1% of documented affect or 27 of 35 responses, and Female Subject C had 26.7% scored affect of 45 responses or 12 instances of affect.

(Participant involvement) (The Climb, pp. 23-24)
 When she thinks she runs into a spider web, a big spider web! I started thinking "big spider!"
 Then she says, "It might be in my hair--it's probably in my hair! I gotta get it out!" And it reminded me of when _____ was in my class last year, and he got a daddy long legs and he threw it on me. I was sitting here going like this--running around (images her motioning with hands, trying to get spider off her). But here she is cramped and she can't run around, and _____ is there and he's throwing spiders on her (laughs) (Female Subject B, response units #62-65).

It looks like she came to a deep place except you can't really tell what that picture is in. It looks like she is in the night. Wow! Well, you really can't tell. We had a story in our reading book about oneone who found a new cave, and he lowered himself in and he got lost. And it turned out he was lying down right beneath the thing, except it was dark out. When daylight came, he couldn't find the hole. Like, you know--those staglamites (sic) (whatever you call them) hanging from the roof. He was looking, and he couldn't find the hole. He was just too much panic. And she seemed to panic too much, and I would be panicked, too! (Male Subject A, response units #52-56).

In these two lengthy examples, Female Subject B maintained a participant stance in the experience of the action. She combined her feelings of the spider web in the cave to the association of having a spider thrown on her and then transferring the spider and person throwing it to the main character. Male Subject A, conversely, for reasons unknown to this researcher, had his participant involvement broken with this selection early in the book and continued to be distanced and critical. His response, for instance, fluctuated between critical statements of "it looks like she came to a deep place except you can't really tell . . ." (underlining added), "she seemed to panic too much," to

"I'd be panicked too!" indicating a combination of observer and future participant stance. Both brought in an association from the past which seemed to help relay an understanding of the situation to each of them.

Association from the past was scored 52.3% of 61 response units for The Climb or 31 times for Female Subject B, showing high involvement with self. Male Subject A had 27% of 63 responses with this selection or 17 responses of association, showing a distanced stance in regard to integration of self. Documented instances of identification show similar results with Male Subject A's assuming the role of the character 14 times of 63 response units, while Female Subject B identified with the character in 18 instances of 61 total response units (see Tables 4.7 and 4.8).

The use of images or pictures in the mind and the subjects' interpretations connote degrees of idiosyncratic involvement with the selection.

(Participant stance) (Rabbit Island, pp. 25-26) Here's the road again. This is the part I was talking about. You can tell that the car was putting on its brakes. The book doesn't even say that it was putting on its brakes. But you can tell by the black marks and the dog seems to almost be hit! (Male Subject A, response unit #110).

And then over here I thought the dog was going to get hit. He was over here and then his tail goes between his legs, and it looks like he's going to go, "NO!" And then I started thinking, "Well, the brown's going to get hit." And then I start going, "Oh no." And then meanwhile I was thinking this reminded me of Sparrow Hospital . . . (Female Subject B, response units #79 and 80).

(Observer stance) In this one, I thought the little brown rabbit was going to die. You can see the telephone thing again (Female Subject C, response unit #68).

(Observer stance) And then where it shows the dogs. It looks like the little rabbit is going to be hit. Back here they have one of those rabbit trucks (Male Subject D, response unit #64).

The attention of the subject strays from the one aspect of the illustration and story, indicating a break in involvement to the observer stance.

It emerges from the scored documentation of images and interpretations that all subjects utilize images above the 57% level, while interpretations appear at or above the 59.5% level across all books by all subjects (see Tables 4.7, 4.8, 4.9, 4.10). Consequently, it seems the presence of images or interpretations alone do not account for the distinguishable difference in the degree of involvement in the previous examples. This difference between the examples deemed as participant examples and those deemed observer examples seem to lie in the presence (participant stance) or the moderate presence or absence (observer stance) of the affect variable, the apparent intense immediacy of the use of present tense by the subjects, and/or the presence of lack of identification of the reader with the character in the story. The affect, present tense, and identification variables in rank order from highest to lowest as scored for all subjects across all books and specifically for Rabbit Island, from which all the above examples came, are as follows:

Table 4.11. Affect, Present Tense, and Identification Variables in Rank Order

Subject	TOTAL, ALL BOOKS			RABBIT ISLAND		
	Affect Mean %	Present Tense Mean %	Ident- ifica- tion Mean %	Affect Mean %	Present Tense Mean %	Ident- ifica- tion Mean %
Male A	77.1	73.8	30.5	24.0	85.3	16.3
Female B	63.5	42.0	26.6	19.0	23.2	21.1
Female C	25.6	47.2	23.7	15.0	37.9	8.1
Male D	20.5	22.5	15.4	13.3	15.9	15.7

As documented, Male Subject A had the highest degree of affect, present tense, and identification responses across all books and ranked second within the book Rabbit Island, indicating a high participant stance for Male Subject A with all selections of literature approached as an art form (see Table 4.11). Female Subject B ranked second in affect and identification across all books, third in the use of present tense, and first in identification within the Rabbit Island selection, indicating high participant involvement. It must be noted that intense identification seems to occur in present tense. Female Subject C ranks third in affect, 37.9% below Female Subject B in rank order, although she ranks second in use of present tense and third in identification across all selections. Within Rabbit Island, Female Subject C ranks third in affect, second in present tense, and fourth in identification showing a moderate degree of involvement or a more distant

stance than Male Subject A or Female Subject B. Male Subject D ranked fourth in all variables across all books; especially noteworthy was his affect score which was 56.6% lower than the highest ranking Male Subject A. Within Rabbit Island, Male Subject D ranks fourth except for the identification variable where he placed third above Female Subject C, evidencing that of all four subjects, Male Subject D assumed the observer stance of distance throughout all selections of literature, more than any other subject (see Table 4.11).

Summation. In accordance with the documentation, this researcher has reason to believe that:

1. The participant stance of involvement on the part of the reader and the observer stance of distance can be identified and documented in the oral, aesthetic responses to literature approached as an art form.
2. The documented presence of a high percentage of affect in a response unit indicates a participative stance and, conversely, a low amount or the absence of affect seemingly signals an observer stance of distance as scored in the oral responses of these fifth grade subjects to these four selections of literature.
3. The participant and observer stances are flexible and interchangeable, seemingly

dependent on what, in fact, the subject was attending to at the time and his/her idiosyncratic associations brought up from the past. These associations seem to pull the subjects into an involvement with the selection.

Research Question Four

What specific aspects of a literary selection, in picture book form, shape the aesthetic response; i.e., content, depth of coverage of the topic, concept of story (plot, theme, characterization, mood, setting, point of view, dialogue, style), illustration, literary genre, and format?

This research question was developed to document the shaping effect the literary selection has on the aesthetic response of the subjects. The shaping effect or the selection contribution is the unique pattern of words and/or illustrations in the selection, regarded by this researcher as the stimulus for the readers' responses. The selection stimulates in that it activates the reader's past experiences and guides the reader so that he/she selects, rejects, or orders what is called forth by the text or illustration. According to Rosenblatt,⁶ the selection, in essence, guides what is held in the forefront of the reader's attention.

Shaping will be dealt with in two parts. Part I will document the salient aspects of the literary selections

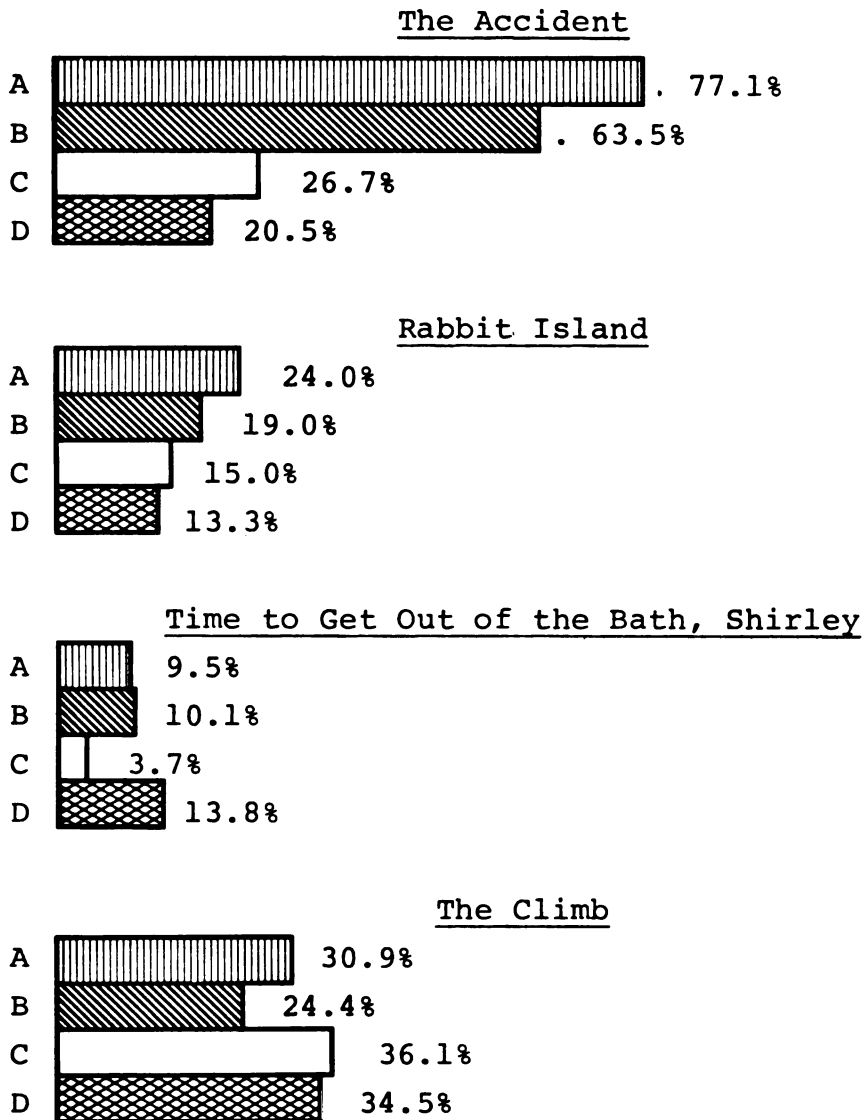
⁶Louise Rosenblatt, The Reader, the Text, the Poem (Carbondale: Southern Illinois Press, 1978).

which shape the subject's response including the effect of the picture book format, and Part II will document the shaping effect of the artistic, literary conventions or concept of story. These two major areas will guide the treatment of the data. Book profiles for all subjects with each book will be used for the analysis (Tables 4.12, 4.13, 4.14, and 4.15).

This section was formulated to document the salient features of a literary selection and their shaping effect on the responses of the subjects. The following salient features will be addressed: (a) the literary genre or the type of book, (b) the content or substance of the book, (c) the depth or how thoroughly the information was presented, and (d) the usage by children of the illustrations in picture book format while responding aesthetically to literature approached as an art form.

The genre of the books used in this study are as follows. The Accident and The Climb, both by Carol Carrick and illustrated by Donald Carrick, are examples of realistic fiction in that the theme or main ideas and the plot or actions in the story could actually happen. They are examples of balanced text, and illustration format in which the story is conveyed equally through a fusion of text and illustration. Time to Get Out of the Bath, Shirley by John Burningham is a humorous piece of realism with a simultaneous daydream fantasy theme; the character's

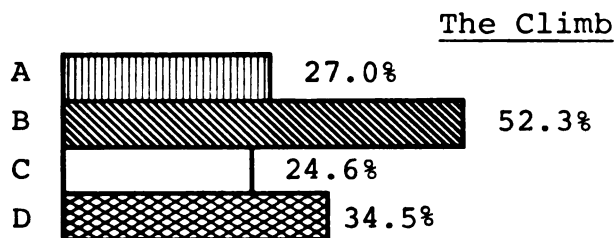
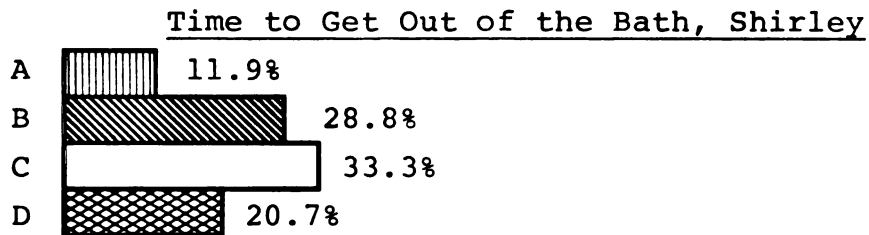
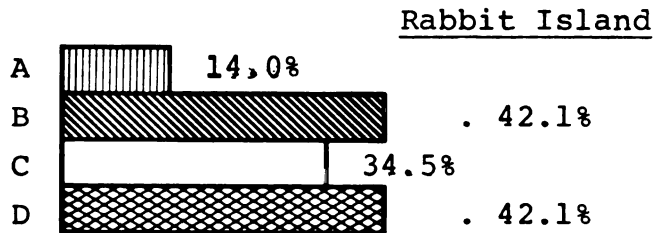
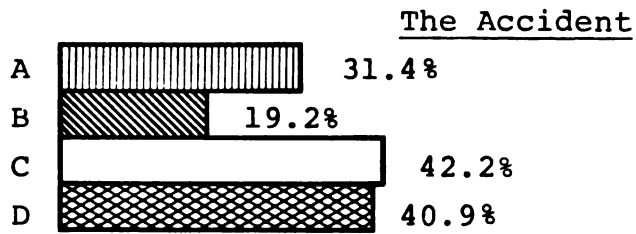
Table 4.12. Affect: All Subjects



RANK ORDER: TOTAL MEAN PERCENT

1.	<u>The Accident</u>	47.0%
2.	<u>The Climb</u>	31.3%
3.	<u>Rabbit Island</u>	17.8%
4.	<u>Time to Get Out of the Bath, Shirley</u>	9.3%

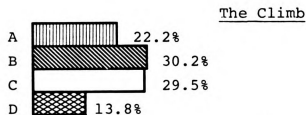
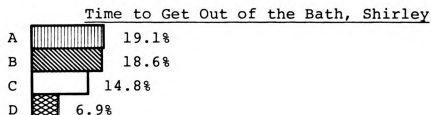
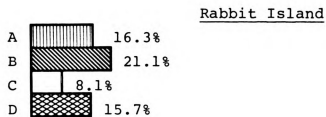
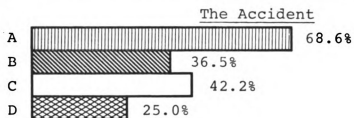
Table 4.13. Association: All Subjects



RANK ORDER: TOTAL MEAN PERCENT

1.	<u>The Climb</u>	34.6%
2.	<u>The Accident</u>	33.4%
3.	<u>Rabbit Island</u>	33.2%
4.	<u>Time to Get Out of the Bath, Shirley</u>	23.7%

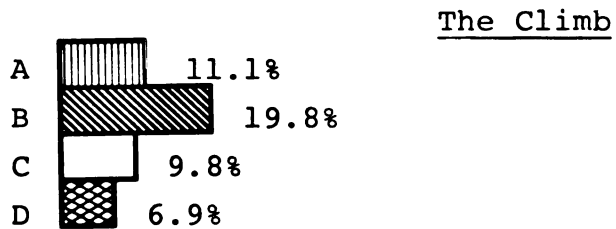
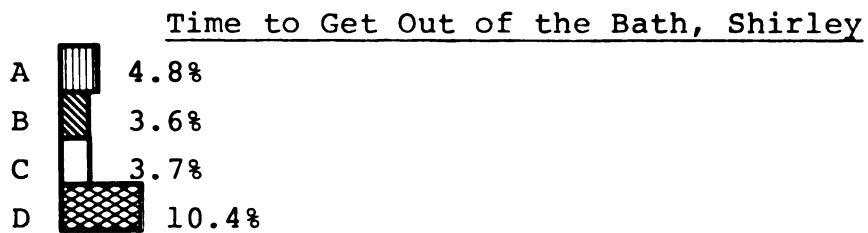
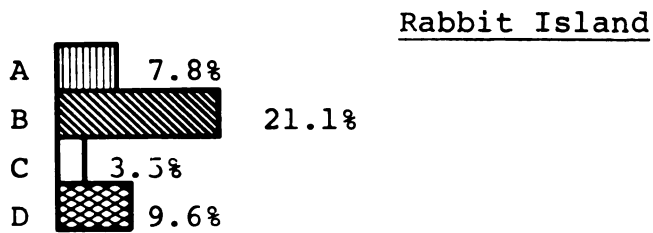
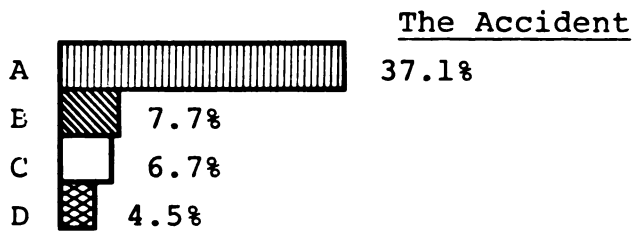
Table 4.14. Identification: All Subjects



RANK ORDER: TOTAL MEAN PERCENT

- | | |
|--|-------|
| 1. <u>The Accident</u> | 43.1% |
| 2. <u>The Climb</u> | 23.9% |
| 3. <u>Rabbit Island</u> | 15.3% |
| 4. <u>Time to Get Out of the Bath, Shirley</u> | 14.9% |

Table 4.15. Physical Effect: All Subjects



RANK ORDER: TOTAL MEAN PERCENT

1.	<u>The Accident</u>	14.0%
2.	<u>Time to Get Out of the Bath, Shirley</u>	11.9%
3.	<u>Rabbit Island</u>	10.5%
4.	<u>The Climb</u>	5.6%

real world, and her fantasy world are each portrayed in full page illustrations opposite each other. Two aspects of the story are conveyed through the illustrations; the text adds a third aspect. Rabbit Island by Jorg Steiner and illustrated by Jorg Muller is a fantasy which reflects the themes of friendship and the character's polar conceptions of freedom. It is a predominant text, sparse illustration format in which the story is conveyed mainly through the text.

In order to document the shaping effect of specific literary genre, rank orders of the selections which generated the highest percentages of involvement are charted. Involvement is indicated by the variables of affect, association, and identification (see Tables 4.12, 4.13, 4.14). Realistic fiction, as scored, had the highest percentage of subject involvement or intensity in all three variables. The Accident was ranked first in affect with 47% of all response units or 83 units of 176, first in identification with 43.1% or 76 of 176 units, and second in association with 33.4% or 59 of 176 units. The Climb, also realistic fiction, was ranked first in associations with 34.6% of 239 units or 83 associations, second in affect with 31.3% or 75 of 239 units, and second in identification with 23.9% or 42 of 239 responses, leading this researcher to believe that realistic fiction genre, as documented, lends itself to a high amount of participant involvement

or intensity in that the reader seems to live the experience of the book. The fantasy selection Rabbit Island placed third in rank order across all variables with association, scoring highest with 33.1% or 131 of 394 response units, affect with 17.8% or 70 responses, and identification with 15.3% or 60 responses of 394. The humorous realism/fantasy Time to Get Out of the Bath, Shirley ranked lowest across all three variables with 9.3% or 16 responses of 167 containing affect, 23.7% association or 40 instances of 167, and 14.9% identification as scored or 25 responses of 167 total response units. The lowest ranking could be attributed, in part, to the fact that the child could never stay with one main idea, realistic or fantasy, and the shifting, though humorous, seemed to keep the subjects in a descriptive observer stance of distance.

Example statements: The Accident (literary genre)

That I am like the boy because we have dogs and that it could happen to me, too. It's reality; it's not any make-up. It is fiction, but it could happen (Male Subject A, response unit #24).

This response unit shows that Male Subject A realizes the criteria for realistic fiction, knowing that this story could happen to him.

The Accident (association)

This page . . . makes me feel that his--Christopher's--father is caught right in between. He doesn't know if he should say, "Well, it's not the man's fault. I mean, he

couldn't help it if he hit the dog. He couldn't stop on time." Or if he should say, "Christopher, I'll sue the man; I'll take this to court!" (Female Subject B, response units #31 and 32).

Emergent associations pertaining to the legal aspect within this response indicate that the aesthetic response was shaped for this subject by her knowledge of due process within the law.

The Climb (identification)

Their heads are kind of thrown back, and the wind's blowing at them, and it looks like they're saying, "Boy, this is beautiful--how come every place can't be like this?" (Female Subject C, response unit #28).

Identification is present when the reader, during a moment of involvement with a character, takes over the role of the character, diminishing or eliminating the boundry between the character and the self. It seems to contribute to the shaping of the response through the creation of realistic dialogue, combining reader images with the selection of literature. The Accident has a common theme in realistic fiction with the death of a pet and the subsequent coping by the main character. One can see from the high percentage of identification on the readers' parts: Male Subject A with 68.6% of 35 units or 24 instances to 25% of 44 response units or 11 instances for Male Subject D that this story, possibly through content, shaped the aesthetic responses of the subjects. It was the one selection of all four selections, as documented on videotape, which ended in sighs and deep silence.

Another indication of the shaping effect of the content of a selection of literature is the scores of physical effect or body reaction of the subjects which indicate an intensity of involvement (see Table 4.15). Male Subject A's response to The Accident had 37.1% of 35 units or 13 instances with physical effect as scored. Female Subject B's responses to Rabbit Island with 21.1% or 20 instances of 95 units and The Climb with 19.8% of 86 response units or 17 responses of physical effect indicate involvement and subsequent shaping by these two selections of literature (see Table 4.15). In rank order, The Accident was first with 14.0% effect; the humorous Time to Get Out of the Bath, Shirley was second with 11.9% physical effect which was a predominance of verbal outbursts of laughter due to this type of realistic fiction in which the story is greatly exaggerated, thereby evoking humor; Rabbit Island was third with 10.5% or 41 instances of 394 responses; and The Climb was last with 5.6% or 13 of 239 total responses. The relevancy of the past experience of the subjects to the content in the selection has some bearing on the subjects' involvement. Male Subject A and Female Subject B both had previous experience with mountain climbing. This previous experience seemed to shape their responses as follows:

The Climb: Male Subject A

Doesn't that look a little steeper than it really is? And I did a little mountain climbing in Puerto Rico, and it's really fun. But, anyway, it doesn't look like it would be smooth like that unless it was clay. But because everything is all crumbly, I don't really think that it's true (response unit #26).

(later) And so I was wondering how they exaggerate a little bit how steep it is! (response unit #30)

Because there was not lake over on this side, so they still exaggerate a bit in this book (response unit #39).

Now this--this would be scared. It looks like she's gone in much farther, and they're exaggerating it! They are, for some reason, exaggerating it to make it more exciting (response unit #50).

As shown, Male Subject A, seemingly through his awareness that the illustration failed to reflect some statements in the text, assumed a critical observer stance throughout this selection. Based on his associations from the past with the content, a shaping resulted which reflected less involvement shown through less affect, less identification, and less physical effect yet contained high associations (see Tables 4.12, 4.13, 4.14, 4.15). Conversely, Female Subject B who also had previous experience with mountain climbing maintained a participant involvement stance with the selection.

The Climb: Female Subject B

This page reminds me of the Grand Canyon when we were--wait, not the Grand Canyon--Wyoming--the Tetons. We went there, and we climbed a mountain, and it was sort of like this because you could see a lot (response unit #2).

And then here he's hanging on to this. The way it was drawn, probably he was closer to the cliff than he really was shown, and he's hanging on to there. And it looks like she's going to save them, and he might let go by accident and fall! (response units #39, 40).

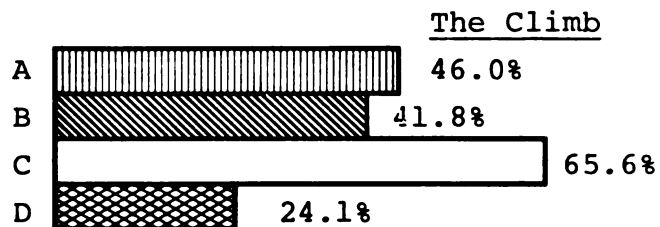
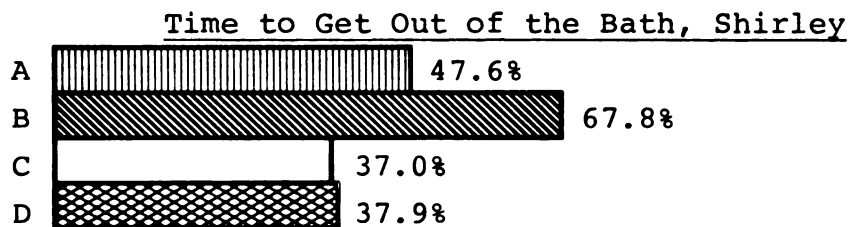
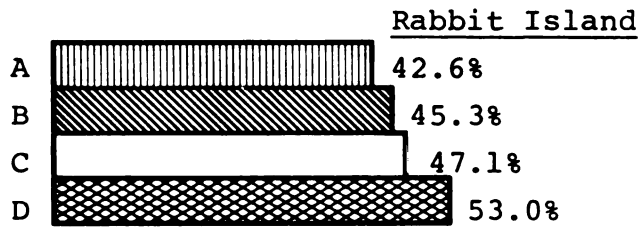
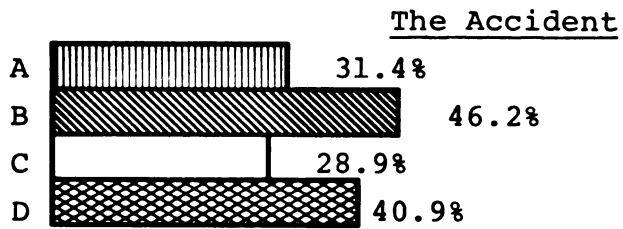
It must be noted that Male Subject A's response to the illustration can be interpreted in a negative manner while Female Subject B's interpretation has a positive tone, almost as if she contributed to the suspension of disbelief into involvement by saying "probably he was closer to the cliff than he really was shown."

Book reference places the referent of the response unit in one of three variables, the illustration, the text, or both, thus showing what aspect helped shape the reader's response (see Tables 4.16, 4.17, and 4.18). It also seems to indicate the depth of coverage of the content in the selections which logic suggests also shapes the response. In rank order Time to Get Out of the Bath, Shirley was first in illustration with 74.6% of 167 responses or 80 responses to the illustration, first in reference to text with 12.4% or 21 responses of 167 and ranked last in the combination of both text and illustration with 39.6% or 66 of 167 total units. These percentages suggest that the subjects' responses tended to be at a literal descriptive level, repeating verbatim what was occurring in the illustrations and sparse text as in the following example.

(Literal response)

"This was only clean just this morning, and now look at it" (text). And now her bathtub toy has gone across to the king's castle, and it's gone through the river and

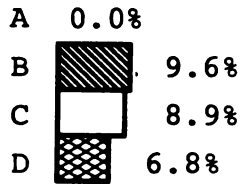
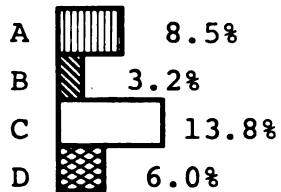
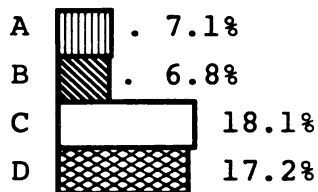
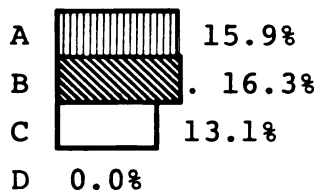
Table 4.16 Book Reference: All Subjects/Illustration



RANK ORDER: TOTAL MEAN PERCENT

1.	<u>Time to Get Out of the Bath, Shirley</u>	47.6%
2.	<u>Rabbit Island</u>	47.0%
3.	<u>The Climb</u>	44.4%
4.	<u>The Accident</u>	36.9%

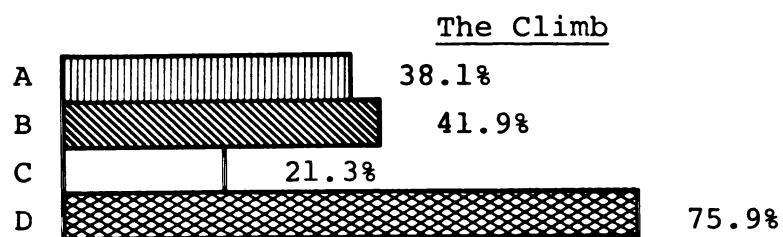
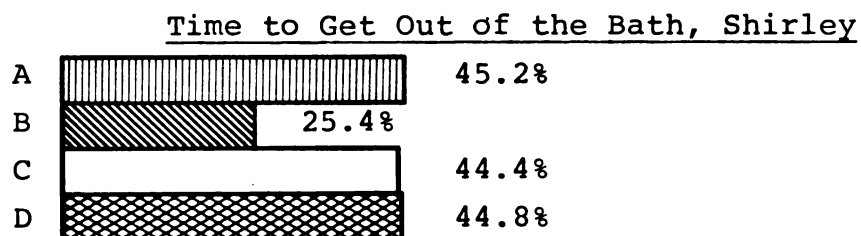
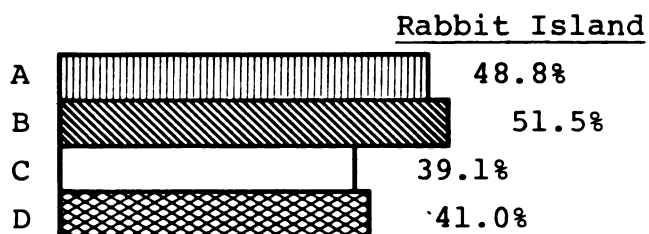
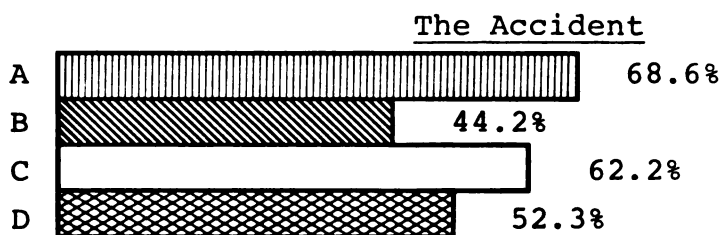
Table 4.17. Book Reference: All Subjects/Text

The AccidentRabbit IslandTime to Get Out of the Bath, ShirleyThe Climb

RANK ORDER: TOTAL MEAN PERCENT

1.	<u>Time to Get Out of the Bath, Shirley</u>	12.4%
2.	<u>The Climb</u>	11.3%
3.	<u>The Accident</u>	6.3%
4.	<u>Rabbit Island</u>	5.0%

Table 4.18. Book Reference: All Subjects/Both



RANK ORDER: TOTAL MEAN PERCENT

1. <u>The Accident</u>	56.8%
2. <u>Rabbit Island</u>	45.1%
3. <u>The Climb</u>	44.3%
4. <u>Time to Get Out of the Bath, Shirley</u>	39.6%


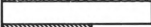










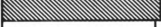



the king sees it, and she's very far away now (illustration (Female Subject C, response units #21 and 22)).

Rabbit Island ranked second in illustration with 47% of 394 response units or 185 units and both with 45.1% or 173 response units of 394 and fourth in responses scored as text with 5.0% or 20 responses of 394 total units. This seemingly indicates a fusion by the reader of text and illustration which ultimately shaped his/her response. The Accident seemed to have the highest amount of integration of text and illustration as documented with 56.8% of all responses or 100 responses of 176 units, indicating a balanced shaping effect. Response to the illustration ranked last as scored had 36.9% or 65 responses of 176 total units. The Accident placed third in rank order of responses to text with 6.3% or 11 responses of 176. This apparent high percentage of fusion of text and illustration indicates a depth of coverage of content which allowed the readers to go beyond the superficial level of response to deeper involvement as previously discussed in this section of analysis. The Climb had the most balanced of responses, ranking third in both illustration and the combination of text and illustration with percentages of 44.4% and 44.3%, respectively, or 106 responses each. It ranked second in responses to text with 11.3% or 27 of 239 total responses. This balance was also seen in the previous discussion of involvement variables which indicated a ranking of third

across affect, association, identification, and physical effect responses (see Tables 4.12, 4.13, 4.14, 4.15). It must be noted that the format of the books, especially The Accident and The Climb which have a balanced text and illustration, are reflected accurately in the rank order of usage by the subjects (see Tables 4.16, 4.17, and 4.18).

Part II of Research Question Four concerns the shaping effect of the concept or structure of story which is a reader's gained knowledge of how a typical story is organized from beginning to end. Readers seem to use this schema to understand stories as they read them, predict what should take place, and later to recall and relate information from the story. The response variables of plot, theme, characterization, and setting will guide the data. A rank order subject profile of each subject with all books will be used for analysis (see Table 4.19). It must be noted that in picture book format, understanding of story, prediction of story, and recall of story emerges through the subject's use of both illustration and text. Rank order of subjects' use of responses which contained scored references to concept of story variables by subject follow. Female Subject C ranked highest in usage of gained concept of story variables across all selections with 39.7% of all plot responses or 91 of 230 responses, 19.6% of scored theme responses, the highest of all subjects, or 45 of all total responses. She had 58.8% of responses dealing with characterization or 135 of 230 and

Table 4.19. Concept of Story; Rank Order Subject Profile
with All Books; Total Response Units: 976

<u>Subjects</u>		<u>Total Mean Percent</u>	<u>f</u>
<u>PLOT</u>			
D		49.0%	91
C		39.7%	91
B		23.7%	69
A		21.3%	57
<u>THEME</u>			
C		19.6%	45
D		11.3%	21
B		8.6%	25
A		7.6%	20
<u>CHARACTERIZATION</u>			
C		58.8%	135
B		46.5%	136
D		44.2%	82
A		35.5%	96
<u>SETTING</u>			
B		42.0%	123
C		40.6%	93
A		30.0%	81
D		29.8%	55

RESPONSE UNIT TOTAL

Male A = 269

Female B = 292

Female C = 230

Male D = 185

40.6% or 93 instances of all responses involved with the setting of the story. This indicates that attention to characterization, setting, and the plot of the story did, indeed, shape Female Subject C's responses (see Table 4.19). Male Subject D ranked second across all variables with documented scores of 49% of plot variables or 91 instances in 185 responses and in characterization was second with 44.2% or 82 responses of 185. Setting placed third with 29.8% or 55 of 185 total responses, and theme was last with 11.3% or 21 references to theme in 185 response units. In effect, it can be stated that Male Subject D's responses were shaped by gained knowledge of plot, characterization, setting, and theme in rank order. Female Subject B, as documented, had high usage of characterization in her responses with 46.5% or 136 responses of 292 total units. Short scenarios of character identification were found throughout all of Female Subject B's transcripts. Setting had a documented score of 425 or 123 responses of 292. Female Subject B was ranked third in use of plot and theme variables with 23.7% or 69 responses, and 8.6% or 25 instances of 292 total response units respectively. Male Subject A over all subjects, as scored, was ranked last in documented use of concept of story variables. He placed lowest in usage of concept of plot with 21.3% or 57 responses, theme with 7.6% or 20 responses, and characterization with 35.2% or 96 responses

of a total of 269 response units. He ranked third in reference to the setting variable with 30% or 81 responses of 269. It logically follows then that Male Subject A's responses were shaped least but nevertheless shaped, as documented, by the concept of story variables. It is interesting to note that Male Subject A had the highest affective involvement and ranked lowest in concept of story variables.

Example statements which document the subjects' concept of story.

The Climb: Book 4 (characterization/illustration)

This is when he (Brendan) started to get confidence, and I thought that's why they made him bigger. Instead of having her in the picture, because she's done it so many times that she knows how to do it--but he's never done it before, and this is when he starts to build up his confidence, so it seemed like he was growing (Female Subject C, response unit #23).

The increasing size of the character in the illustration was interpreted by Female Subject C as growing in confidence by the character, indicating an understanding or sense of characterization.

The Climb: Book 4 (plot)

On this page they walk home. I thought that one of the two was going to get killed. First, I thought it was Brendon; then I thought it was the girl. But I thought the author was going to have a similar ending like the other one, but it was different (Male Subject D, response unit #28).

Male Subject D, apparently aware of events or plot of the story, predicts in this response unit about the resolve of the plot and compares it to The Accident, but realizes

that it was different and he was wrong which indicates his use of concept of story.

Time to Get Out of the Bath, Shirley: Book 3 (theme)

This page right here seems like she started ignoring her because out of this hole in the wall, a whole bunch of water is coming through, and she's coming out with one of her bathtub toys, so it's like she has left the bathtub and she's not listening to her mother any more (Female Subject C, response unit #13).

In this response unit, Female Subject C makes reference to both the fantasy theme and the realistic theme, indicating understanding of this element of story form.

The Climb: Book 1 (setting)

This was one of my favorite pages because here it looked like this was the good side and the house is on this side. And then over here all the trees are sort of rotting away. Looks like they're saying, "Come here, you'll be better off then . . ." Sort of like this is the angel, and that's the devil (Female Subject B, response units #23-25).

Female Subject B brings forth symbolic meaning to the setting as pictured, indicating a shaping of her response through understanding of this element of story form and the personal associations which emerge.

Summation. In essence, the salient features of a selection of literature and the concept of story variables as documented and discussed give this researcher reason to believe that:

1. The literary genre does lend itself to the shaping of the aesthetic response of children responding to literature as an art form.

2. The literary genre and content of the story lend themselves to differences in the shaping of responses with realistic fiction tending toward deeper involvement of the subjects, as documented, than fantasy or exaggerated realistic fiction for these fifth grade subjects with these four selections of literature.
3. The format of the selections of literature, i.e., balanced text and illustration, for instance, appeared to be reflected in the shape of the responses as documented.
4. The subjects indeed utilized their concepts of story in understanding, predicting, and recalling the selections of literature as documented.
5. The elements of concept of story which seemed to shape the responses of these subjects with the four selections of literature in rank order from highest to lowest documentation are characterization, plot, setting, and theme.

Research Question Five

Are there any identifiable patterns in children's ability to verbalize aspects of their aesthetic responses after four response sessions?

This research question was developed in order to ascertain whether the children's ability to verbalize aspects of their aesthetic response changes or patterns develop after four introspective verbal response sessions. Although identical procedures were followed with each subject, the sequence of literary selections offered to the subjects, after the first selection, which was The Accident, was varied so that each of the four subjects was exposed to the books in different orders. This variation was intended to avoid any rank ordering of the selections of literature on the part of the researcher and to provide an opportunity for any change of response to reveal itself. The Accident was the first selection for each child because it is the selection around which the structured interview, which will be discussed in Chapter V, was developed. The order of books with each subject follows.

Table 4.20. Order of Selections with All Subjects

Subjects	Books
Male A	1, 2, 3, 4
Female B	1, 3, 4, 2
Female C	1, 4, 2, 3
Male D	1, 4, 3, 2

KEY: 1 = The Accident
 2 = Rabbit Island
 3 = Time to Get Out of the Bath, Shirley
 4 = The Climb

Each subject with all books will be used for analysis of the data (see Tables 4.6, 4.7, 4.8, 4.9). The first selection and the last selection read by the subject will guide the treatment of the data. After analysis of the data across all variables with the first and last selection of literature for each subject, the following results indicated no pattern or change occurred (see Table 4.21). Male Subject A, reading The Accident first and The Climb fourth, had a frequency of percentage gain (+) in 16 of 31 variables, a loss (-) in 19 variables, and no change (0) in two variables. Female Subject B, going from The Accident as the first selection to Rabbit Island as the fourth selection, showed a gain (+) of frequency percentage in 13 variables, a loss (-) in 22 variables, and no change (0) in two variables. Female Subject C read The Accident first and Time to Get Out of the Bath, Shirley fourth; she showed a gain (+) in 15 variables, a loss (-) in 19, and no change (0) in 3 variables. Male Subject D, starting with The Accident and reading Rabbit Island fourth, had gains (+) in 18 variables, a loss (-) in 17 variables, and no change (0) in 2 variables. Variables in which all four subjects had gains or losses, from the first to the fourth selection, are starred (*) in Table 4.21. Upon further analysis of these particular variables, this researcher found no consistency in the gains or losses with the second and third selections with each of the

Table 4.21 Gains/Losses from Selection One to Selection Four

SUBJECTS:		A	B	C	D	
SELECTIONS:		1-4	1-2	1-3	1-2	
V1.	TIME					
	1. Present	-	-	+	-	
	2. Past	+	+	-	+	
	3. Future	+	+	-	+	
V2.	PERSON					
	1. Reader	-	+	-	-	
	2. Character	+	-	-	+	
	3. Both	+	+	+	+	*
V3.	ASSOCIATION	+	+	-	+	.
V4.	BOOK REFERENCE					
	1. Illustration	+	-	+	+	
	2. Text	+	-	+	-	
	3. Both	-	+	-	-	
V5.	AFFECT	-	-	-	-	*
V6.	IDENTIFICATION	-	-	-	-	*
V7.	IMAGE	-	-	-	-	*
V8.	1. Seeing	-	-	-	-	*
V9.	2. Hearing	-	-	+	-	
V10.	3. Smelling	-	0	+	0	
V11.	4. Touching	-	-	+	+	
V12.	5. Tasting	0	0	+	0	
V13.	PHYSICAL EFFECT	-	+	-	+	
V14.	RECALL	+	-	-	+	
V15.	TRANSLATION	0	+	-	-	
V16.	INTERPRETATION	-	-	-	-	*
V17.	APPLICATION	-	-	-	+	
V18.	SYNTHESIS	+	-	+	+	
V19.	JUDGMENT	+	-	+	+	
V20.	ANALYSIS	-	-	0	+	
V21.	1. Plot	-	-	-	-	*
V22.	2. Theme	-	+	+	+	
V23.	3. Characterization	-	-	-	-	*
V24.	4. Mood	-	-	-	-	*
V25.	5. Setting	+	+	+	+	*
V26.	6. Style (text)	+	-	+	+	
V27.	7. Point of View	+	-	0	-	
V28.	8. Dialogue	+	-	+	-	
V29.	9. Content	+	+	+	+	*
V30.	10. Physical Aspects	-	+	0	-	
V31.	11. Style (Illustration)	+	-	-	+	

<u>Person Reference</u>	<u>Gain or Loss</u>
Both	+
Affect	-
Identification	-
Image	-
Seeing	-
Interpretation	-
Plot	-
Characterization	-
Mood	-
Setting	-
Content in Illustration	+

subjects, thus nullifying the idea of a pattern from the first to the fourth selections.

Summation

It was indicated through documentation that no apparent or discernable change in children's ability to verbalize aspects of their aesthetic responses emerged after four response sessions. These results give this researcher reason to believe that a growth or leaning factor plays a lesser role in aesthetic response than does the selection of literature. Results also indicate a possible design error in that the selection which, as documented, resulted in the highest levels of involvement was the first selection for all subjects.

CHAPTER V

ANALYSIS OF STRUCTURED INTERVIEW DATA

In this chapter response data from the structured interview portion of this study are analyzed to determine the presence of direct indication of gained knowledge of concept of story by the subjects. The data were guided by the structured interview questions used with The Accident by Carol Carrick, illustrated by Donald Carrick (see Chapter III). Deletions were made in the responses of the subjects for readability and brevity.

Structured Interview Question One

Is there any special meaning in the title of the book or the picture on the cover?

This question was developed in order to document, through prediction, the subject's concept of plot from the title and cover of The Accident. All subjects revealed that they were aware of the plot of the study. Male Subject A and Female Subject B indicated their knowledge of main characterization as well. Female Subject C and Male Subject D, although indicating knowledge of plot, were not able to succinctly organize their ideas.

Example Statements

Female Subject B

The title made me think that the two main characters were going to be the dog and the boy. And I figured that either the dog was going to be hurt or the boy was.

Male Subject A

It's called The Accident, and it shows a picture of the two main characters on the front, so I would think either something happens to the boy, like he breaks an arm or leg, or something happens to the dog.

Male Subject A further indicated his gained knowledge of typical plots involving a character with a pet. He stated:

It's more likely to be the dog than the boy, but I don't know why. I just noticed that most authors do; if there is a story about a boy, a boy and a dog, it's usually something happens to the dog than the boy.

Structured Interview Question Two

How would you describe this story? or What is this story about?

This question was formulated to reveal the subject's gained knowledge of theme or main idea in the selection of literature. Of the four subjects, Female Subject B clearly stated the intended message of the author. The other subjects had difficulty organizing their thoughts, resulting in a lack of concise answers with closure. Thus, their understanding of theme or main idea seemed to be implied rather than directly stated.

Example StatementsFemale Subject B

I would describe this story as the different stages you go through when someone that you love or like is hurt or killed.

Female Subject C

The boy loses his dog, and he doesn't want to accept the fact that the dog's dead; and he just tries to pretend that the dog didn't die or the car missed him or something like that.

This answer was a superficial narrative rather than the degree of understanding manifested in the example of Female Subject B.

Male Subject D

. . . would tell them that something happens in the lifetime of the family that was really sad and that was quite tragic.

Male Subject D, in effect, misunderstood the question, as asked. He tried to describe The Accident without revealing any specific information which would ruin the story for his intended audience.

Male Subject A

People who wanted to get it over with would stop when the dog gets hit by the car, but this author went around about it and kept on going about what happens to the boy and ends up with a nice ending, not just the dog getting hit. It makes him glad again.

Indirectly, Male Subject A seemed to understand the transition of the main character, but as stated it is more a statement of plot than message.

Structured Interview
Question Three

In your opinion, explain why you think the author wrote this story as she did?

This question was developed to determine whether the subjects recognized the author's style of writing, her particular way of expressing something which would convey the message of the story to the reader. Male Subject A, of all the subjects, alluded to an awareness of the author's style of writing although he was not quite able to express his thoughts directly.

Example Statement

I would say she wrote it like this to make it exciting in some parts and peaceful in others, and same with the illustrator. And by not ending it when the dog gets hit by a car, she ends it with something peaceful instead of something to get angry about, to get sad about.

Female Subject B, Female Subject C, and Male Subject D seemed to misunderstand the question and tried to answer "why" the author wrote the story, thus giving reasons for the initial idea of the story. This misunderstanding could possibly be attributed to the way the question was worded rather than their lack of awareness.

Structured Interview
Question Four

At what point in the book did the story begin for you? Why?

This question was developed in order to determine if the subjects identified and directly stated feeling a

sense of involvement. It indicated at what moment the readers became involved with the story. Female Subject B and Male Subject D both indicated that the story began for them when their emotions were most impacted; i.e., when the dog was accidentally killed. Male Subject A and Female Subject C both said their involvement began as the plot began to develop after the setting and characters were introduced.

Example Statements

Female Subject B

It began for me on page 8 when Bodger ran out in the street to look at something and the car swerved, but not in time.

Male Subject D

When it got hit, that's where it would start for me because it makes you feel sad. But you'd sort of need this beginning to know the characters better.

Female Subject C

Probably when Christopher and his dog left the house to go off after they were done watching the show.

Male Subject A

I would say it began when he starts to walk back to meet his mom and dad.

These examples indicated that all four subjects knew and were able to state at what point in the story they began to have a feeling sense of involvement with the selection of literature. This was the point where the subjects began to aesthetically experience the story as an event.

Structured Interview
Question Five

Do you know who is telling this story? How do you know this?

This question was developed in order to determine if the subjects had gained knowledge of the element of point-of-view or who was telling the story. Male Subject D, of all subjects, stated most directly who was telling the story. He apparently has learned specific literary terms for point-of-view as indicated by the word "omniscient." Female Subject B was also aware of literary technique in regard to point-of-view as she directly stated that it couldn't be Christopher because "it ran through what Christopher was thinking," but didn't tell what the parents were thinking. Male Subject A and Female Subject C indicated some sense of point-of-view, but were not able to directly state it as well as Male Subject D.

Example Statements

Male Subject D

Drama and it's like omniscient. It's somebody looking down and telling the story, but it's telling the exact words of what was being said. It's half way in between both of them, I would say.

Female Subject B

I think the parents are telling the story. Because when Christopher and his father were sitting on the porch steps, it ran through what Christopher was thinking. It didn't tell anything about what the parents are thinking or what the father or mother are thinking.

Male Subject A

I don't know who is really telling this story. It's not like a play or a narrator. It's more of like somebody who heard of what happened to the boy and wrote it down.

Female Subject C

Just someone who is like a narrator who is telling the story. It could have been Carol Carrick. It could have been her that was telling the story because it really doesn't seem like Christopher was, because he wasn't.

Structured Interview
Question Six

How does this book get you to know what the characters are experiencing? or What are the characters feeling, seeing, touching, or smelling?

This question was developed in order to determine if the subjects were aware of the development of characterization within the picture book format. Female Subject C directly stated that she used both the text and illustration to determine what the characters were experiencing. Male Subject A implied that he used both text and illustration to understand characterization, yet he was unable to state this directly.

Female Subject C

Well, partly in the pictures, the way the pictures showed the expressions on the faces. Also the descriptive words, the expressive words that he says. Like he was feeling miserable. You can tell by some of the words that she used to say that.

Male Subject A

You can tell what the boy feels like. He's angry, he's mad, he's sad, and he's frightened. (Illustration) And the mom and dad, you can tell that they feel sad, sorry for the boy Christopher. They're trying to make him feel better by asking him to do some special stuff and talking to him in a different name, a baby name like Chrisso. (Text)

Male Subject A and Female Subject B both described the effect of the physical aspects in the illustration on the mood of the reader.

Structured Interview
Question Seven

Describe the most important parts of this story for you. Put them in some order if possible.

This question was developed to determine if the subjects were aware of the climax as it fit within the event structure of the story. It is interesting to note that Female Subject B related those parts of the story which were emotionally involving rather than the documentation of plot structure. Male Subject A and Male Subject D were able to recall and describe the important parts of the story in a succinct manner. Female Subject C gave a scattered, rambling answer which did not directly relate to the question.

Example StatementsMale Subject A

The first part would be when his mom and dad went to the lake, and he didn't want to. Then the second is when they start walking back. Then the climax or the main part would be when the dog gets hit, and then it slowly goes

down by ending with the grave stone. Because it goes from up and down again.

Male Subject D

When the mother and father went out on a canoe ride. When the dog and boy went out to find his mom and dad and when the dog got hit, I'd say. And then when the boy and father got the stone.

Structured Interview Question Eight

Did the characters change in this story? How?

This question was developed to determine whether or not the readers discerned the development of characterization and ultimately the author's message in the story. Female Subject B came the closest to understanding growth of the character which came through coping with the loss of his pet.

Female Subject B

In the beginning, on the first page, Christopher seemed like a happy person and he let his feelings flow. And in the middle of the story about when Bodger was hit by the car, Christopher really let all his feelings out like a big wind that hit him, and he just had to let them out. He let, most of all, the hatred out. Then at the end, because he would always remember something, he could still be happy, but he would also be mourning.

Female Subject C and Male Subject A described the character's superficial mood changes rather than character growth brought about by the experience of the story. Male Subject D answered this question by attributing personal associational motives to the character as he did in his introspective response to the selection of literature. It is interesting to note that Male Subject D's interpretative

association became part of the characterization throughout the entire selection for Male Subject D.

Male Subject D

The boy changed from a nice boy to a sort of a snob because he was taking advantage of his mom and dad, I thought. From, you know, saying "that everybody felt sorry for him."

Structured Interview
Question Nine

If you were to think of this story as a message to you, what would that message be? Say more.

This question was developed to determine if the subjects recognized the author's message in the selection of literature. Female Subject B, Female Subject C, and Male Subject D all understood in some degree the message of the author in this selection. Male Subject A superficially answered, indicating no understanding of the message of the book.

Female Subject B

That life has to go on. You can't just stop if someone is hurt or if something happens. You have to go on--you can't freeze. You always have to say, "action, camera, lights."

Male Subject D

That life has to keep going. That there's life and death in a time and that it has to come sometime. Like, the dog would have to die sometime; it would be the same; the boy would feel sorry and stuff. It would have to come.

Female Subject C

That you probably have to accept the fact if something happens to you. Don't try to pretend that it never happened. Just accept the fact that it did happen and make do with what you have--still.

Structured Interview
Question Ten

Suppose the main character had kept a journal or a diary. What do you think she/he would have written in this diary at the beginning, middle, and end of this story?

This question was developed to determine whether or not the subjects understood the Gestalt of concept of story. Female Subject B was able to metaphorically answer the question indicating an understanding of both concept of story and integral message as follows:

In the beginning, he might have written, "Today is one of the happiest days in my life. I feel free. I feel like running out in the meadow and just playing with my dog Bodger. He's so friendly. He's always licking me and tackling me."

Middle of the book: "My dog has been run over by a mean man. He hit my dog on purpose. I'll get back at him somehow, just you wait. I'll get him. I feel like dark clouds have gathered me in. They're taking the meadow away."

The end of the book, he might have written, "Well, my dog's in peace. I have my parents again. My meadow's back, and I can live my life."

Female Subject C and Male Subject D indicated an understanding of story structure, but Male Subject D's response indicated a superficial level of message understanding.

Example Statements

Female Subject C

At the beginning he probably would have said how happy he was that it looks like "This is going to be a great day for me because I'm so happy." In the middle he would have said, "This day has been a disaster, and I hope the day never happens like this again." At the end he'd probably say it's like solving a problem because he was over his . . . it's sort of like a hangover

that he was over. I wouldn't know how to write it if I was going to, but I would say, "Ah, we've solved the problem, and I've accepted the fact that Bodger is dead, and he can never be alive again. But I'll just have to make do with what I have."

Male Subject D

At the beginning, I would think she would say, "Oh, it's a wonderful day. My mom and dad went out canoeing, and I'm going to watch my favorite TV show." At the middle, "That dumb man hit my dog, and I feel so sorry." That she was just angry or she might have not even written one for the middle because she might have felt so bad. And at the end, "We buried my dog today. I picked out the best stone in the world, and me and my dad put it down, and we said some stuff, and everything's going to be all right, I think."

Structured Interview Question Eleven

Was there a point in this story, for you, where you knew how the story would end? Explain.

This question was designed to determine the subjects' ability to predict the resolve of the story based on previous exposure to storying. It concurrently indicated the subjects' experience with an open-ended writing technique in which the reader provides a personal ending. Female Subject C, Male Subject A, and Female Subject B predicted an ending for the story, while Male Subject A expressed his surprise at the author's resolve of the story. In a previous question, Female Subject C expressed her appreciation for the open-ended technique. Male Subject D was unable to organize his thought well enough to gain closure for the question.

Example StatementsFemale Subject C

Right after they went home and he went to bed and he started rearranging the scene and everything and trying to pretend it never happened. I could already tell that they were going to do something together--he and his father. That would clear everything up, and it would be fine.

Male Subject A

I didn't think it would end getting a gravestone. I did not expect that. I thought it would end with the dog getting hit, they'd bury him or something, and he'd go get a new puppy from the man. But, instead, it ended with him getting a gravestone, so that kind of surprised me.

Female Subject B

When I say "not really" because I couldn't tell if he was going to go back to the man and say he was sorry and ask if he could have a look at the dogs. And I couldn't tell if he was just going to run away and never come back.

Female Subject C: Open Ended Technique

The last page, when they were just looking at the grave, I thought that it wasn't really exciting, but it just ended the story. And it was kind of like one of those stories that leaves you hanging. It doesn't say that they went back to the house, and then they got a new dog or anything. It just ended. I like that kind of story. I like it when it ends that way, because then you can figure out what happened by yourself.

Structured InterviewQuestion Twelve

Why do you think the author chose the canoe in the story rather than another kind of boat?

This question was developed to determine if the subjects discerned how an object such as the canoe contributed to the development of mood in the story. Female

Subject B, Male Subject D, and Male Subject A inferred the reason for the canoe as an integral part of the mood of the story while Female Subject C was unable to connect the object with the mood in any way.

Example Statements

Female Subject B

Well, if he took a passenger boat, there would be a lot of noise. The way the artist did the coloring--the printing, it looks like it's just one person's feelings. And that you couldn't have a bungle of noise. Looks like a peaceful book.

Male Subject D

A canoe's a sort of quiet boat. It's not like a motor boat--"r - r - r"--go down every place. It sort of makes it more quiet and makes you think that it's sad. When the dog is ahead and you're looking for a rock, you wouldn't want a big motorboat where you are, looking for a rock. You'd want something quiet to make you think that it's sad things. Not like, "Oh, I'm having so much fun in this speedboat, and we're going so fast," and stuff like that. I think they are trying to outline that he was sad, and that if you use something bigger or noisier, it would sort of change the story completely.

Male Subject A

They seem of the peaceful type because they have a cottage in the woods, and it's near a lake and because the lake was as smooth as glass. So they'd seem of a peaceful type to try a canoe instead of a motorboat or speedboat or something like that.

Structured Interview Illustration Question One

In what ways do you think the illustrator helped tell this story?

This question was designed to determine through direct statement what the subjects perceived the

illustrator's role or contribution was in the telling of this story. The subjects' comments indicated that they regarded the illustrations as important vehicles in the presentation of the story. Female Subject B's comments involved mood, Male Subject D's comments concentrated on physical aspects and the illustrator's techniques, Female Subject C's comments revolved around the development and expression of characterization, and Male Subject A's comments included design and techniques. These comments seemingly manifest a high level of analysis in regard to the contributions of the illustrations.

Example Statements

Female Subject B

The way he used the colors--when he used red, it gave me an eerie feeling of death. When he used a light color, it gave me a happy feeling like a rainbow in the sky. When he used the medium colors, it gave me the feeling of mixed feelings. It matters what kind of colors he mixed.

Male Subject A (excerpts)

By putting pictures that don't come after, but in the middle, that kind of blend in with the whole paragraph. Instead of just putting first the paragraph, then on the other page the picture. Also, they use up the whole page. They don't use up half and leave a blank space. They use light; they change it from dark colors and make light colors for the attractive things they want you to notice.

Male Subject D

Well, making the colors darker and lighter and outlining some things darker than the others. It sort of sets the setting like when the dog got hit. It was late afternoon, sort of like in the five-six area, but he put everything pitch black and outlined the dog in the truck headlights.

Female Subject C (excerpts)

Well, I think mostly the expressions on their faces and the way he made the eyes, the eyes and the mouths. It was just mostly the expression on the faces because if he just said they were miserable, and he just made a frown on their faces, that wouldn't make him look totally miserable. And the scene around the person, like if he was sad, it would be a sad scene; and if he was happy, it was a happy scene.

Structured Interview
Illustration Question Two

When you think about the book, what colors do you think of?

This question was created to determine if the experience of the book was imaged in colors other than those used by the illustrator.

Example StatementsFemale Subject B

Grey. When I say grey, this is a strange answer, but it gives me an old feeling like you've just picked up a book and it crumbled in my hand. But it gives me a young feeling. When I say that it makes me think of Scott S's book that he made and the different stages from young to old.

Female Subject C

In the beginning I was thinking of yellow--yellow and orange, because those are happy colors, I guess. And when the dog died, I was thinking about dark colors, black and brown. And when everything was cleared up, it wasn't quite yellow, but it was sort of in between the colors. Like in between black and yellow or black and orange or brown and orange. It was in between those colors so everything wasn't totally cleared up, but it was better than when it was black.

Female Subject C interpreted the physical aspects and their effect on her mood.

Male Subject D

I think of dark colors like black and brown. I think of light colors like yellow and green because it's the woods. I like the green and the brown because it's sort of woodsy colors. And the black because it's a sad thing, and the yellow because there's happy parts in the story.

Male Subject D used color to reflect the setting of the story and document the color associations of moods.

Male Subject A

First, I'd probably think of green, mostly green because they use a lot of browns. And I'd think mostly green and blue. Green, blue, and brown--brown for the road and the cottage, green for all the trees, and maybe some blue for the sky or for the water.

Even though the colors in the book were primarily yellow, orange, and brown, this child, from personal association with this type of setting, changed them.

Structured Interview
Illustration Question Three

Why do you think the artist chose these particular colors to illustrate this story?

This question was developed in order to determine if the subjects recognized the use of color as it pertained to the setting and the Gestalt of the story. Female Subject C referred to the setting, then described content in the illustration; Male Subject A described the intensity of physical aspects and repeated his concern with color and mood; and Female Subject B didn't really answer the question. These answers may be so lacking because of the similarity with the previous question.

Example StatementsFemale Subject C

Well, those colors--it seemed to me like they lived by a woods and those colors kind of blended in.

Male Subject A

Well, the darker colors outline the lighter colors which outline or attract the eyes.

Structured Interview
Illustration Question Four

In your opinion, how did the illustrator help you know what the characters were feeling, seeing, or thinking?

This question was designed to determine specifically how illustration told the story through the development of characterization. Male Subject D described how color shaped his mood and, interestingly, how the order of the colors created different reactions including a physical reaction in him.

Male Subject D

When it's lighter, I started feeling happier. If it is dark and stuff or if it turns dark suddenly, I sort of feel shocked and I feel sad. And if you see the black first, I feel shocked. If I feel the black second, I sort of feel sad. If I read and see that it's going to happen, I see the black and feel sad. If I see the black and then read, I sorta feel shocked.

Another interesting finding is Male Subject D's statements about his different reactions to "seeing" black or "feeling" black.

Female Subject B

In some parts of the book, yes. When Christopher was holding his finger like this at the man, it made me feel he was feeling hatred. At the end of the book, when he

and his father were together, made me feel like if you had a hole in your pants they had just been patched. When his mother was sitting on the bed, it made me feel like, "It's okay, don't worry about it; we can get you another dog." And he's sort of thinking, in answer to that, "Well, the dog won't be Bodger; I want Bodger back."

This answer seems to indicate that the portrayed actions of the characters helped her know what the characters were experiencing. Male Subject A answered in a similar manner:

The illustrator shows pictures; you can think he's feeling glad and/or happy because he is swinging around at the door. The face is bent. At other times, he seems to feel not restless, but at other times like here, for instance, he seems surprised.

Female Subject C, in her response, mentioned how color highlights portions of plot, how the character's actions were portrayed, and how the illustration conveyed the setting of the story.

The way they did the colors like the car, you can tell the car was coming when the lights started shining off the corner of the page. And then the way they were moving or the way they were standing, that made me . . . Also on this page, the colors are all yellow, and here there is no light, so it seems like it made me think it was a summer cottage.

Summation

The documented responses to the structured interview questions reveal that:

1. all subjects had a developed concept of story with which they were able to recall, predict, and understand this selection of literature;
2. all subjects indicated an awareness of plot, characterization, climax, setting, and mood of the story;

3. all subjects were aware of the contribution of the illustration in the picture book format;
4. all subjects were aware of illustration techniques using physical aspects such as the use of shading and intensity of color; and
5. two of the four subjects accurately recognized point-of-view in this selection of literature.

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Introduction

The purpose of this chapter is to present a brief summary of the study, to present the conclusions and implications arrived at on the basis of the analysis of the data, and to suggest recommendations for further study.

Purpose and Procedure

The purpose of this study was to determine if a procedure for revealing the aesthetic response of fifth grade children to contemporary picture books approached as an art could be found. The procedure designed for this study was the use of videotape documentation in combination with an extension questioning technique used to facilitate the process of introspection or the subject's examination of his/her processing behaviors while involved with a selection of literature. Aesthetic response, as defined in this study, is a gratifyingly subjective experience which is realized through the uninterrupted involvement of a reader's sensibilities and a literary selection approached as an art form.

The four fifth grade subjects who participated in this study were selected from a small elementary school in

suburban Michigan. An arbitrary decision to use fifth grade students who achieved a mastery in reading at the 80th or above percentile nationally on the Gates-MacGinitie Reading Achievement Test was made by this researcher in order to ensure a successful reading of the literary selection.

The four literary selections used in this study were contemporary fiction in picture book format where there exists a fusion of text and illustration. These selections were chosen a) to appeal to the reader's sensibilities evoking heightened use of the human senses, and b) because this researcher had evidence that indicated they contained artistic literary qualities inherent in fiction which possessed the potential to be viewed by the readers as literary works of art.

The following titles were chosen for use in this study: (a) The Accident by Carol Carrick, illustrated by Donald Carrick; (b) Rabbit Island by Jörg Steiner, illustrated by Jörg Muller; (c) Time to Get Out of the Bath, Shirley written and illustrated by John Burningham; and (d) The Climb by Carol Carrick, illustrated by Donald Carrick.

Procedures for this study entailed the following: (a) each of the four subjects read four selections; (b) each subject started with selection one, The Accident; (c) selections two, three, and four were read by the subjects in three different arranged orders over three

different sessions; (d) the subjects were videotaped while involved with the selections of literature; (e) the subjects responded to each selection of literature facilitated by the extension questioning technique on videotape; (f) the subjects responded to a structured interview with selection one.

Based on the theories and findings revealed from the available research, an instrument for use in the content analysis of the aesthetic response transcripts was constructed so as to answer systematically the research questions generated for this study. Reliability of the instrument was established in two steps. Step I established the reliability of the ability of the principal researcher to divide the transcripts into response units for use in the content analysis of the response transcripts in the final portion of the study. The Holsti¹ formula was used to determine the reliability of dividing the transcript into response units. An interrater agreement of 85% resulted among seven raters in Step I which indicated reliability of the division of response units by the principal researcher in the remaining response transcript protocols.

Step II of the reliability of Instrument I was established by having six raters (the principal investigator and five others) use Instrument I in a limited pilot study which resulted in dropping two continuum scale variables

¹Ole R. Holsti, Content Analysis for the Social Sciences and Humanities (Massachusetts: Addison and Wesley Publishing, 1969), p. 68.

producing Instrument II. Instrument II was used independently to carry out the content analysis of the response units of the transcript of Subject B with The Accident, according to the instructions shown on the instrument. Reliability was achieved through the individual analysis of 1,612 response cells or 52 response units analyzed according to the 31 variables found in the instrument. The results indicated that the raters had total agreement over 1,612 response cells of 85.6%.

Research Questions

The research questions and sub-questions for this study were:

1. Can the aesthetic response to specific contemporary literary works of art be documented tangibly?
2. Can video-tape documentation, combined with extension questioning techniques, constitute a procedure for revealing childrens' aesthetic response?

Sub-question (a): Can aspects of aesthetic response be documented on video-tape?

Sub-question (b): Can children verbalize the nature of their feelings, thoughts, and images involved in the aesthetic response experience?
3. What aspects of aesthetic response stance are identifiable in children's oral responses to literature?
4. What specific aspects of a literary selection, in picture book form, shape the aesthetic response; i.e., content, depth of coverage of the topic, concept of story (plot, theme, characterization,

mood, setting, point of view, style and dialogue), illustration, literary genre' and format?

5. Are there any identifiable patterns in children's ability to verbalize aspects of their aesthetic responses after four response sessions?

Summary of the Findings

The major findings that emerged from this study follow.

Research Question One

Can the aesthetic response be specific contemporary literary works of art be documented tangibly?

Finding. Aesthetic response as an experienced event, object, and as a message did occur for these readers with these four selections of literature as documented.

The primary reason for this finding according to this researcher, was the approach of the subjects to the selections of literature as forms of art. Approached as an art, the subjects experienced the selection as an event because of its appeal to the sensibilities of the reader, as an object because of the inherent artistic qualities of the selection, and as a message because of the use of all levels of cognitive thought, thereby gaining meaning.

This finding reveals that fifth grade children are capable of aesthetically experiencing literature and that this aesthetic experience of the selection evidently meets

the purposes for reading, i.e., a gratifying experience which results in the understanding of the selection.

Finding. Aspects of aesthetic response emerged and could, in fact, be tangibly documented for these fifth grade subjects with these four selections of literature approached as an art.

The identified aspects of aesthetic response compiled by this researcher from available research and professional theories resulted in the construction of an instrument containing what can be considered to be 31 aesthetic response variables. Using this instrument with content analysis procedures and documenting the frequency of the presence of these variables found in the transcript protocols of the subjects, aspects of aesthetic response emerged tangibly.

This documentation suggests that it is possible to find in some measure, what happens during the involvement of a reader with a selection of literature approached as an art. This tangible documentation indicates an opportunity for literary researchers to make the transition from theory and conjecture to what actually is happening during the involvement of the subjects with a selection of literature.

Finding. Aesthetic response, as documented, does involve the sensibilities of the reader in his/her involvement with a selection of literature approached as an art.

The involvement of the sensibilities of the reader was indicated through the documented presence of (a)

emotional involvement, or an affective feeling state in more than 26% of 976 response units by all subjects with all selections of literature; (b) personal associations from the experienced past of the subjects which occurred in more than 31% of all responses, as scored; (c) reader identification or the disappearance of the boundry between the reader and the character which occurred in more than 24% of all response units; (d) images generated in the minds of the readers involving one or more of the five senses as documented in 62.5% of all responses; and (e) physical effect or a stated body reaction by the subjects in 10.5% of 976 response units for all subjects with all selections of literature approached as an art form. These documentations give this researcher reason to believe that the sensibilities of the subjects were indeed involved with the selection of literature.

There were documented differences between the responses of different subjects with the same selection of literature as well as documented differences between the same subject with four different selections of literature. This implies that the idiosyncratic nature of the subject's affective involvement, associations, images, identifications, and physical effects are an integral part of the aesthetic response experience, as documented. Logic would suggest that the personalities, interests, and experiential frame of the subjects influence what the readers attend to in the

selection of literature subsequently contributing to the shaping of the individual subject's aesthetic response profile.

Finding. The use of the picture book format with a fusion of text and illustration was evidenced in the aesthetic response of the readers.

Documented results show that the subjects attended and responded to the illustration in 44% of all responses. The responses to the combination of text and illustration occurred in more than 46 percent of all responses indicating that the subjects utilized the picture book format in a balanced manner reinforcing the concept of text and illustrations working in tandem to tell the story.

Finding. The documentation of what the subjects were aesthetically responding to in the illustration shows that these particular children responded first to the content of the illustration, second to the style of art, and third to the physical aspects of the illustration.

The use of the content of illustrations first follows the logical pattern of human response to a clear, concrete entity from which interpretation results. It seems logical also that because the illustrations were directly in front of the subjects that concrete items would be mentioned in the response of the subjects. It must be noted that the subjects' response to illustration in this study differed from previous research studies in that the subjects

responded to the style of art second before describing the physical aspects, such as color. Response to art style considered by this researcher as a more sophisticated skill indicates that these subjects had some degree of exposure in regard to recognition of styles of art. Further discussion will be found under Research Question Four.

Finding. The use of analysis by the reader of the structure of the story indicates gained knowledge and utilization of the concept of story in aesthetic response. In rank order, the readers analyzed (a) characterization with 46.2%, (b) setting with 35.6%, (c) plot with 33.4%, (d) mood with 24.4%, (e) dialogue with 13.1%, (f) theme with 11.8%, and (g) point-of-view with 1.3%, respectively, in 976 total aesthetic response units (see Table

This documented use of analysis, 94.6 percent over all response units, by these fifth grade subjects indicates that they have gained a high level of understanding of story structure which they used as a basis for analyzing the elements of the selections of literature used in this study. It is interesting to note that the subjects documented order of analysis of response to story form elements seemingly indicates an order of relevancy to the subjects; the characters, where the characters were, what they were doing, and the impression or mood on the reader of the above.

Analysis as used by these subjects indicated that they were operating within the developmental stage of formal

operations which implies that these children are becoming critical readers and critical thinkers.

Research Question Two

Can video-tape documentaiton combined with extension questioning techniques constitute a procedure for revealing childrens' aesthetic response?

Finding. It is evident, based on the documentation in this study, that the extension questioning technique with documentation through the medium of videotape constitutes a procedure for revealing children's aesthetic response to selections of literature approached as an art form. Further, extension questioning created an accepting atmosphere, allowed and facilitated the clarification of responses, and extended the subject's literal level responses revealing further thoughts, feelings, and images.

Sub-Question A

Can aspects of aesthetic response be documented on videotape?

Finding. Overt aspects of aesthetic response were present and could be documented through the medium of videotape. Through documentation of the visual medium of videotape, the subject's nonverbalized motions, applications to self, and indications of the subject's gratifying experience of the selection of literature were noted.

Logic would suggest that overt manifestations of aesthetic response or that which can be documented by the procedures used by this observer, only represents one facet or obvious portion of response, i.e., verbalization and body movement. It was evident in some confusing responses that the child's thoughts and images were being generated too quickly for the child to consciously reveal all aspects verbally. This was noted in transcripts which had a proliferation of unfinished statements. Use of video-tape documentation at times clarified these confusing responses. In addition, the camera ease of the subjects indicated by their spontaneity and, after the fact, comments suggests that this procedure was a viable method for documenting aesthetic response to literature approached as an art.

Sub-Question B

Can children verbalize the nature of their feelings, thoughts, and images involved in the aesthetic response experience?

Finding. Through documentation, it emerged that these fifth grade subjects aesthetically responding to these four selections of literature are, indeed, capable of verbalizing the nature of their feelings, thoughts, and images.

The documented percentages of affect and images presented in a previous discussion (see Table 4.2) indicates the ability of these subjects to verbalize their feelings and images. Concurrently, the subjects' ability

to verbalize their thoughts emerged through the documentation of cognitive thought levels. In rank order of frequency of presence, as defined and documented, in all response units by all subjects, (a) analysis occurred in 94.6% of all units, (b) interpretation occurred in 64.6% of all units, (c) recall occurred in 62.5% of all units, (d) synthesis occurred in 55.9% of all units, (e) judgment occurred in 38.7% of all units, (f) application occurred in 13.5% of all units, and (g) translation occurred in 3.8% of all response units (see Table 4.5).

These percentages clearly indicate that all subjects used all levels of cognitive thought processes, indicating to this researcher that, as documented the subjects used critical thinking and reading skills in order to respond verbally to these selections of literature approached as an art.

Research Question Three

What aspects of aesthetic response stance are identifiable in children's oral responses to literature?

Finding. The participant stance of involvement on the part of the reader and the observer stance of distance can be identified and documented in the oral aesthetic response to literature approached as an art. The readers, as documented, responded in present tense in 47.1% of all response units indicating an immediacy in their participant involvement. Conversely, responses in past tense or the distanced

observer stance occurred 50.5% of the time. It also emerged that readers involved themselves personally or in combination with a character in the story in more than 54% of all aesthetic response units (see Table 4.2).

This documentation implies that the readers were experiencing, through personal involvement with a selection, an interior happening throughout approximately half of the entire response transcripts. In addition, the presence of a high percentage of affect, as documented, in a response unit indicated a participative stance of involvement and conversely, a low or the absence of affect seemingly signaled an observer stance of distance as scored in the oral responses of these fifth grade subjects to these four selections of literature. It follows then, that the participant and observer stances are flexible and inter-changeable, seemingly dependent on what in fact the subject is attending to in the illustration and text of the story and his/her affective involvement and idiosyncratic associations from the past.

An interesting finding was Male A's high participant involvement scores and his subsequent low usage of concept of story variables, as documented, and the opposite situation with Male D's high usage of concept of story variables and low participant involvement, as documented (see Table 4.7 and 4.9). It can be hypothesized that Male D had the least amount of critical reading skill thus his concentration on the elements of story to gain understanding and meaning. Male A, on the other hand, did not have to specifically

address or constantly predict the events of the plot, for instance, thus being free to immerse himself in the experience of the story.

Research Question Four

What specific aspects of a literary selection, in picture book form, shape the aesthetic response, i.e., content, depth of coverage of the topic, concept of story, (plot, theme, characterization, mood, setting, point of view, style and dialogue), illustration, literary genre' and format?

Finding. The literary genre', the content in the story and the subsequent depth of coverage of the story did have a shaping effect on children's aesthetic response to selections of literature approached as an art. The literary genre' and content of the story lend themselves to differences in the shaping of responses. Realistic fiction indicated deeper involvement of the subjects, as documented, than fantasy or exaggerated realistic fiction.

Logically, the selections lend themselves to the emergence of different images by reason of genre', depth of coverage and appeal to the sensibilities of the readers. The Accident, for example, had a common theme which all subjects seemed to find relevant as opposed to the theme and sophistication of Rabbit Island. All subjects, in some way, applied the events in The Accident to themselves generating past associations and images resulting in high appeal to the sensibilities of the readers, as documented.

The interpretations, the applications and the judgments in regard to content, documented in the responses, all lend themselves to the shaping of the aesthetic responses so that each response in effect is different, yet has an obvious similarity which this researcher logically attributes to the content of the selection of literature. For instance, in The Accident, Male Subject A, who has apparent environmental concerns stressed setting throughout his responses although being highly involved with the plot of the story. Male Subject D on the other hand, attributed control motives to the main character throughout the selection while being involved with the plot of the story, although, as documented, to a lesser degree than Male A. Consequently, there is reason to believe that the personalities, interests, and experiential frame of reference of the subjects in tandem with the content of the story influence and subsequently shape the aesthetic response.

Finding. The format of the selections of literature, i.e., balanced text and illustrations appeared to be reflected in the shape of the aesthetic responses as documented. The story Time to Get Out of the Bath, Shirley was primarily conveyed through full page illustrations. This was reflected in the scored documentation of the subject's use of illustration. The Accident seemed to have the highest amount of integration of text and illustration which was subsequently shown in the scored documentation.

The Climb had a balanced documented score of illustration and a combination of text and illustration. Together, these examples suggest that shaping of the aesthetic response accurately reflects the picture book format of the selection of literature used in this study (see Tables 4.16, 4.17, and 4.18

Finding. The elements of concept of story which seemed to shape the responses of these subjects with the four selections of literature, in rank order as documented are characterization, plot, setting, and theme.

Indicated through documentation, the structured interview data and the Gestalt of the transcripts of these subjects with a sample of literature, this researcher has reason to believe that all four subjects apparently had a sound experiential concept of story operating throughout all responses. Logic would suggest that the subjects utilized their concept of story in recalling, predicting, and understanding the selection of literature as documented. Consequently, this indicates that the subjects' understanding of the structure of story form contributed to the shaping of the aesthetic response of the subjects with the four selections of literature used in this study.

Research Question Five

Are there any identifiable patterns in children's ability to verbalize aspects of their aesthetic responses after four response sessions?

After analysis based on the order of selections read, there was no discernable change or pattern of response indicated in children's ability to verbalize aspects of their aesthetic responses after four response sessions.

Additional Findings

Other findings that resulted from the study are enumerated as follows:

1. Three of the four subjects recognized the presence of coincidence, two of whom specifically referred to the illustrations in response to Rabbit Island by Jörg Steiner, illustrated by Jörg Müller.
2. Literary associations were used in a comparative sense by all subjects which logically indicates that these subjects somehow utilized the structure or concept of story to illuminate or clarify the meaning in the second selection. There were 38 specific literary associations across four books by the four fifth grade subjects.
3. No extreme apparent differences other than the above sociological, idiosyncratic differences are visibly attributable to the sex of the subject. Male A's profiles are more similar to Female B's profiles, as documented, and Female C's profiles are more similar to Male D's profiles. (see Tables 4.7, 4.8, 4.9, 4.10)

4. All subjects indicated their understanding of the use of symbolism in their interpretive responses throughout all selections of literature.
5. All subjects seemed to recognize and use similes in their aesthetic responses to literature approached as an art.
6. All subjects indicated knowledge of and used personification and anthropomorphism in their aesthetic responses to these selections of literature approached as an art.
7. Female Subject B seemed to recognize and use metaphor in her responses to The Climb.

Conclusions

The major conclusions of this exploratory study to develop a procedure for revealing aesthetic response to picture books and to determine if, in actual fact, there was present an aesthetic response which could be documented tangibly were as follows:

1. Aesthetic response has been revealed, as documented, through the method of videotape and the use of extension questioning. The subject's own processing behaviors while reading and the literary selections served as stimuli for introspective examination of the dynamics underlying the response experience. Using these methods, which constitute a viable procedure, aesthetic response to contemporary picture books was documented verbally and visually.

2. Through the process of content analysis using Instrument II containing thirty-one variables of aesthetic response, the aspects of aesthetic response were revealed and documented tangibly in response profiles indicated through frequency of presence of each variable thus showing that aesthetic response does exist and can, in fact, be documented.

3. Evidence through documentation of variables indicates that the involvement of the reader's sensibilities did in fact take place in their aesthetic responses with literature approached as an art. This manifestation of the readers' involvement came through the subjects' apparent ability to verbalize the nature of their feelings, thoughts and images, and through the integral use of the subjects' personal and cultural autobiography.

4. An active participant stance was found to be present in the documented aesthetic response protocols of these subjects. The participant stance was indicated through the readers' inclusion of themselves personally and affectively in the response units, usually stated in present tense, which suggests an immediacy and intensity of involved experience with the selection of literature. Conversely, an observer stance of distance was also found within the aesthetic protocols of the subjects. This stance was indicated through the readers' relating segments of their response as if they were an observer looking on describing the action in the story rather than being emersed in the action.

These stances were found to be flexible and interchangeable seemingly based on what the subjects were responding to in the text and illustrations during that particular moment.

5. There were documented differences shown in the responses of each subject with the same selection of literature and documented differences of the same subject with four different selections of literature. This implies that the selection as the stimulus for the aesthetic response contributes to the shaping effect of the aesthetic response as well as the idiosyncratic contribution of the readers' past experiences. It thereby guides the reader so that the shape of the response represents what the reader in fact, selected or rejected from the content as he/she attended to the selection. Idiosyncratic shaping also appeared to be a result of the literary genre' and the depth of coverage of the content within a selection of literature.

6. The picture book format of the fusion of text and illustration was documented according to the subjects' referents in the response units. This resulted in a shaping of the aesthetic response consequently reflecting the basic format of the individual selections of literature.

7. The subjects' understanding and use of gained knowledge of concept of story was found to be present, as documented, in the transcript protocols of aesthetic response and directly stated by the subjects as found in the structured interview data. Use of gained concept of story in effect played a major role in the ultimate shaping of

their aesthetic responses to selections of literature approached as an art.

8. Documented use by all subjects of all seven levels of cognitive thought processes with the elements of story form seemingly indicated that these subjects used critical reading/thinking skills at the formal operational stage of cognitive development. Thus, as documented and presented, the purposes and objectives of this exploratory study have been accomplished.

Suggested Changes for Procedures

The directions to the reader of reading the book silently should be changed so that the child wouldn't misinterpret and quell the spontaneous physical effects that could have possibly occurred. Female B alluded to this happening and when questioned later said that she knew she had to be silent so she didn't laugh aloud on tape.

The Instrument

The instrument, as designed seemingly functioned to accomplish the purposes of this study. Should this instrument be used again in a response study the following suggested changes should be considered:

1. In V2. PERSON REFERENCE the instrument should contain the terms character and object in order that the referent of some response units can be delineated from the character per se.

2. Image variables need to be defined individually to give direct guidance to the raters. For instance, if a respondent talks about "picking up bunnies by their ears," can one call that a touch image if no mention of how the bunnies felt to the reader was given.

3. The variable of recall, as defined, does not allow for facets of personal recall which are outside the selection yet do not fit within the associations variable.

4. The variable of theme should have sub-facets of a) subtle reference and b) direct reference to further substantiate distinguishable differences.

5. The variable of point-of-view should also have sub-facets of a) text and, b) perspective in illustration to substantiate distinguishable differences.

6. The variable of dialogue, as defined, does not account for dialogue used by the reader when identifying with the role of the character. It should be divided into sub-facets of a) actual character dialogue, and b) reader dialogue.

7. The variable of translation needs to be clarified. for instance, is role playing a translation? Can it be considered a new version? Where does interpretation end and translation begin? Guidelines must be specific.

8. Application as defined is a one-way variable, i.e., it can be scored only from the selection to the reader. Some way should be found to use the applications the reader

makes to the selection, such as the application of a value judgment to the character.

9. The association variable should have sub-facets of a) literary associations and b) personal associations for clarification purposes in literary response.

10. The plot variable should have a sub-facet to indicate the presence of prediction on the reader's part.

11. The setting variable should have sub-facets of time and place for clarification purposes.

12. The recommended additions to the present instrument of new variables are as follows.

- a) A variable signifying appreciation or lack of appreciation for some aspect of the selections.
- b) A variable in the instrument which specifically refers to the author and or illustrator for clarifying purposes.
- c) A variable in the instrument which specifically refers to the design or format of the selection of literature.

Recommendations for Further Research

1. There is a need for a study of aesthetic response to wordless selections of literature approached as an art form. This study could possibly identify and clarify how concept of story is carried through

illustration and what in fact the subjects are responding to in the graphics.

2. There is a need to further study and clarify the emotional involvement of the subject with a selection of literature. For instance, a study which uses continuum scales which accurately document the intensity or degree of emotional involvement of the response of subjects to a selection of literature.
3. There is a need for a study which determines patterns or changes in the verbal aesthetic responses of subjects to selections of literature approached as an art. This study would need to use a) selections of literature of the same genre', b) selections of literature by the same author, c) selections of literature with the same theme, or d) selections of literature with the same basic format thereby using one variable as a baseline.
4. There is a need for a study which documents the processing behaviors of subjects with the illustrations and design of a selection of literature. Does the subject read the text then use the illustrations for clarification or do the illustrations come before the text?
5. There is a need for a study which documents the effect physical aspects of illustration have on the mood of the reader.

6. There is a need for a longitudinal study which documents the accumulated or changing effect over time of a sample of literature that appeals to the readers sensibilities.
- 7 There is a need to replicate this aesthetic response study with older and younger children.
- 8 There is a need for a study which documents aesthetic response to four similar styles of art and four very diverse styles of art and the subsequent shaping effect this has on the aesthetic response.
- 9 There is a need for a study which documents the aesthetic response of children of different ages to the same sample selection of literature approached as an art.
10. There is a need to replicate this study with children who achieve less than the 80th percentile on the Gates-MacGinitie Reading Test.

APPENDICES

APPENDIX A

PARENT/GUARDIAN
LETTER OF PERMISSION

April 23, 1982

Dear _____:

I am presently doing a doctoral research study on children's aesthetic response to literature; i.e., what a child feels, images, and thinks while s/he is reading.

Your child, according to his/her teacher and my personal observations, is a member of the Literature Club and reads as a leisure activity. For this reason, I would appreciate having _____ in my study as a respondent.

This study will involve:

1. Videotaping your child while reading a book(s) silently,
2. Videotaping his/her verbal response to the book(s), and
3. Administering a structured interview about the selection in order to analyze his/her use of a learned story structure.

This study will entail approximately five hours of your child's time on a weekend or after school (arranged separately). All responses will be on a first name basis and will be confidential.

Please discuss this with _____ to see if s/he would like to be a participant. Sign below if I may have your permission to have _____ in my study as a respondent. If you have any questions, feel free to call me.

Sincerely,

Signed _____

Date _____

Constance L. Marks
Reading/Language
Arts Consultant
Edgewood Elementary
School
Office: 349-1070
Home: 655-2790

APPENDIX B

CHILD'S PERMISSION STATEMENT

PERMISSION FROM STUDENTS TO
PARTICIPATE IN STUDY

April 23, 1982

I agree to participate in the response study by Ms. Marks.

I understnad that this includes:

1. Videotaping me while reading three
selections of literature,
2. Responding verbally to these selections
on videotape, and
3. A tape recorded interview about one book.

I also understand that the response will be confidential
material and that I will only be known by my first name.

I may at any time withdraw from this commitment.

Signed _____

Date _____

APPENDIX C

RESPONSE SHEET

RESPONSE SHEET

Date _____

PERSONAL INFORMATION

Name _____
 Age _____
 Grade _____
 School _____

KEY

Silent Reading: S.R.

Aesthetic
 Response: A.R.

Structured
 Interview: S.I.

CHILDREN'S BOOK INFORMATION

Title _____
 Author _____
 Illustrator _____
 Selection # _____ Tape # _____

<u>SUBJECT (A,B,C,D) / BOOK ORDER (1,2.3.4)</u>				
I	II	III	IV	SESSION
A-1	A-2	A-3	A-4	
B-1	B-3	B-4	B-2	
C-1	C-4	C-2	C-3	
D-1	D-4	D-3	D-2	

TAPE INFORMATION

S.R. Counter ____
 to ____

A.R. Counter ____
 to ____

S.I. Counter ____
 to ____

OTHERS

Pilot tape _____

Procedures' learning tape _____

COMMENTS _____

APPENDIX D

EQUIPMENT

EQUIPMENT

The list of equipment needed for the taped sessions was as follows:

1. Sony color monitor
2. Sony Betamax video cassette portable recorder, SLD-340
3. Power adaptor unit, Sony AC-340
4. Hitachi GP-5A color camera
5. Tripod
6. Two-shelved equipment cart with electrical outlet
7. 14 Scotch video cassette L-500 tapes
8. Panasonic cassette tape recorder
9. Six 90-minute cassette tapes
10. Line out connection from tapedeck to tape recorder for audio transcriptions

APPENDIX E

INSTRUMENT I

INSTRUMENT I

CODING SHEET

Col.	Variables	Col.	Code
1	Child	1	
2	Book	2	
3	Unit	3	
4		4	
5		5	
6	Interview	6	
7	Time:	7	
	1. Present		X
	2. Past		X
	3. Future		X
8	V1 Person Reference:	8	
	1. Reader		X
	2. Character		X
	3. Both		X
9	V2 Association	9	
10	V3 Book Reference:	10	
	1. Illustration		X
	2. Text		X
	3. Book		X
11	V4 Affect	11	
12	V5 1. Potency of:	12	
	STRONG 1 2 3 4 5 WEAK		
13	V6 2. Reader Activity:	13	
	1 2 3 4 5 NOT ACTIVE		
14	V7 Identification	14	
15	V8 Images	15	
16	V9 1. Seeing	16	
17	V10 2. Hearing	17	
18	V11 3. Smelling	18	
19	V12 4. Touching	19	
20	V13 5. Tasting	20	
21	V14 Physical Effect	21	
22	V15 Recall	22	
23	V16 Translation	23	
24	V17 Interpretation	24	
25	V18 Application	25	
26	V19 Synthesis	26	
27	V20 Judgment	27	
28	V21 Analysis	28	
29	V22 1. Plot	29	
30	V23 2. Theme	30	
31	V24 3. Characterization	31	
32	V25 4. Mood	32	
33	V26 5. Setting	33	
34	V27 6. Style (text)	34	
35	V28 7. Point of View	35	
36	V29 8. Dialogue	36	
37	V30 9. Content	37	
38	V31 10. Physical Aspects	38	
39	V32 11. Style (illustration)	39	

APPENDIX F

DEFINITIONS OF TERMS FOR INSTRUMENT

DEFINITIONS OF TERMS FOR INSTRUMENT

1. Child The reader.
2. Book Children's literary work.
3. Unit A response unit is a combination of words, phrases, or sentences which conveys the sense of an independent response event in the form of an image, a thought, or a feeling. It is a discrete core concept or idea bounded by modifiers and/or causative factors.
4. Interview A response unit which is part of Phase C, the structured interview segment of the procedure.
7. Time Placement in time of the response unit according to intent of the reader or tense of the verb.
 - a. Present A response unit which refers to a moment that is intermediate between past and future.
 - b. Past A response unit which refers to a moment that existed or occurred at an earlier time.
 - c. Future A response unit which refers to an indefinite moment of time yet to be.
8. Person
Reference A response unit which refers to the speaker (the reader), the individual or thing spoken of (a character or object), or a combination of both reader and character.
 - a. Reader A response unit which refers to the child responding to the literary selection.
 - b. Character A response unit which refers to a character, human or animal, or an object in the story.
 - c. Both A response unit which refers to the reader and a character.

9. Association A response unit in which the reader directly associates ideas, events, places, and people with his own experience other than the association of the character with him/herself. Example: "This is just like my cottage."
10. Book Reference A response unit which refers to some aspect of the selection of literature.
 - a. Illustration A response unit which directly refers to a picture in the literary selection.
 - b. Text A response unit which directly refers to the words in the literary selection.
 - c. Both A response unit which is the result of the combination of the picture and the text.
11. Affect A response unit which refers to a feeling state. This unit focuses on an emotion.
12. Potency of The intensity or the strength of the affect in the response unit.
13. Reader Activity A response unit which refers to the affective involvement of the reader.
14. Identification A response unit which refers the reader directly takes on the role of a character in the literary selection.
15. Images A response unit which refers to the generation of a picture in the mind. What the reader, in memory, actually "sees" or imagines seeing, hearing, smelling, touching, or tasting.
21. Physical Effect A response unit in which the reader experiences strong feeling in the form of a body reaction.
22. Recall A response unit which involves statements of specific facts, details, or ideas found in the text or illustrations of the literary selection.

23. Translation A response unit which expresses the story in another form such as a picture or poem.
24. Interpretation A response unit which goes beyond the book and reveals the reader's frame of reference such as:
 - a. relationships between two things
 - b. determinations of reasons or cause and effect
 - c. forming of generalizations
 - d. comparisons and contrasts
25. Application A response unit in which the reader makes direct application of acquired knowledge, skills, or criteria to a new situation.
26. Synthesis A response unit in which the reader puts together elements and parts of the story to create a unity or a gestalt.
27. Judgment A response unit which contains an evaluation of knowledge acquired.
28. Analysis The process or method of studying the nature of the response unit or of determining its essential features in relation to the elements, form, and organization of the text and illustrations of the story.
29. Plot A response unit which refers to the series of actions, the high point, the problem, or the resolve of the story.
30. Theme A response unit which refers to the main idea or the author's meaning of the story.
31. Characterization A response unit which refers to the qualities and features of the characters in the story.
32. Mood A response unit which refers to an impression on the feelings or spirit of the reader concerning the atmosphere of the story.
33. Setting A response unit which refers to where and when the story takes place.

- | | |
|---------------------|---|
| 34. Style | A response unit which refers to the way or manner in which something is said, done, or expressed by the author in the <u>text</u> of the selection. |
| 35. Point of View | A response unit which refers to who is telling the story. |
| 36. Dialogue | A response unit which refers to the words spoken by the characters in the story. |
| 37. Content | A response unit which refers to a specific object in the illustration. |
| 38. Physical Aspect | A response unit which refers to the color, shading, intensity, or some other aspect in the use of the medium in the illustration. |
| 39. Style | A response unit which refers to the way or manner in which something is executed or expressed in the illustration by the artist. |

APPENDIX G

STEP I RELIABILITY DIRECTIONS TO RATERS

DIRECTIONS TO RATERS

This is an instrument which will be used to determine the number of response units in a transcription of one child's aesthetic response to a selection of children's literature.

PLEASE READ THROUGH ALL OF THE DIRECTIONS
FIRST BEFORE BEGINNING THE ANALYSIS

Definition: Response Unit

A response unit is a combination of words, phrases, or sentences which conveys the sense of an independent response event in the form of an image, a thought, or a feeling. It is a discrete core concept or idea bounded by modifiers and/or causative factors.

Read the following responses for each page and divide the response into response units according to the following example.

EXAMPLE

Page

1-2 ^① Has a nice title page. ^② Ah . . . it--the very beginning, it--it seemed like Nora was just kind of a . . . well, let's see here--Nora was just kind of a . . . it was a beginner's trail and Nora was saying, "You know, this is easy, and this is almost easier, ^③ too easy for me." And it said that she had to take care of him so at the very beginning, she was kinda coaxing and muttering to herself and that--that's pretty real life 'cause that happens a lot.

- a. Number each response with circled, consecutive numbers starting with number one. Continue 4, 5, 6, 7, etc., through the other pages of transcript.

- b. Have the circled number at the beginning of each response unit.
- c. There is no limit on the number of response units in a transcription.
- d. The letters E.Q. in parentheses indicate the inclusion of an " Question" in the original tape.

RESPONSE UNIT RATING INSTRUMENT

TITLE OF BOOK _____

AUTHOR _____

NAME OF RATER _____

RESPONDENT _____

APPENDIX H

STEP II RELIABILITY DIRECTIONS TO RATERS

DIRECTIONS TO RATERS

This is an instrument which will be used to analyze the content of a child's response to a selection of children's literature to determine:

1. if an aesthetic response is present,
2. if distinguishable aspects of aesthetic response can be documented, and
3. if children recognize and use artistic literary conventions in their response to books.

PLEASE READ THROUGH ALL OF THE DEFINITIONS
AND DIRECTIONS BEFORE BEGINNING
THE ANALYSIS.

1. Materials enclosed
 - a. Numbered response sheets - A
 - b. Definitions of instrument terms - B
 - c. Code book - C
 - d. Code sheets, one for each response unit (the instrument) - D
2. Directions
 - a. Read the selection of literature
 - b. View the response on the videotape and read the response unit sheets, Section A
 - c. Read the definitions of the terms for the instrument, Section B
 - d. Read the code book which indicates the variables and their respective values, Section C
 - e. Read the coding sheet, the instrument, Section D
 - f. Read the following examples and see how they have been coded on the instrument

EXAMPLE:

Response units:

1. Has a nice title page.
2. Ah . . . it, the very beginning it, it seemed like Nora was just kind of a . . . well, let's see here, Nora was just kind of a It was a beginner's trail and Nora was saying, "You know, this is easy and this is almost easier--too easy for me."

- f. Code the response units on individual coding sheets using the following directions
- (1) Columns 1-6 have been coded
 - (2) You will code in the code column in the open boxes on the coding sheet with numbers 1 or 2, or 1-5 as shown in the code book (Section C)
 - (3) A code of 1 indicates the presence of the variable in the response unit, and a code of 2 indicates the absence of the variable in the response unit
 - (4) A code of 1-5 in columns 12 and 13 of the instrument is a continuum scale which indicates the intensity of the presence of a variable with 3 being the neutral choice

Female Subject B
Transcript of : The Accident
Divided by Principal Researcher

Response Unit #

1. Ok, well, this picture made me think that the character was a happy person and
2. that he also wasn't the cleanest person because of the mess there, shoe there, dog lying on a piece of paper. Looks sort of sloppy.
3. This page made me feel like I do to my cat.
4. It made me feel like he was very close to his pet (E.Q.).
5. Well, it made me think of our dog that we used to have. Name. . . ah. . . He was a German . . . Smokey was his name. He was not a big red dog. He was a German shepherd.
6. This one made me feel like he was feeling lonely because his dog was running away, and
7. it sort of like gave me shivers when I looked at the paper-page.
8. And then it made me . . . This picture gave me . . . implied to me that it was a highway, but it wasn't . . . that his dog was very curious.
9. This page scared me because Christopher was running down the road. Leastways, I think he's running. And
10. he saw the dog in the road and he felt startled. Then he tried to . . . he didn't know what to do. He was just shocked, and he called, Bodger, come here!" And Bodger was still interested in this thing on the road.
11. And the car didn't have time to stop 'cause it was too close. And when it say, "The car swerved," it gave me the feeling that the dog was going to be all right. And
12. it reminded me of the time we were going down the highway, and we saw a dead deer on the road.
13. This page made me feel sort of . . . it gave me a creepy feeling. It was sort of . . . the page was dark as if mourning . . . mourning. And

14. When it said that "his legs twitched," I thought they were gonna be able to heal him and take him to the vet.
15. But then when Christopher . . . when the page, when I saw Christopher go like this (hands to face), it gave me the feeling that he was dead.
16. And that the person who . . . the man who was driving the truck, when he put his hand out as if to say, "Stop!" It made me feel like he was doing that 'cause he didn't want Christopher to see the body.
17. Ah . . . this page . . . made me feel like he didn't know what to say. He was sort of just stricken, and . . .
18. when he said "Bodger's dead . . . that the man hit him with his truck," to his parents . . . made me feel like he was full of hate toward the man.
19. That his parents were . . . and he felt that his parents were siding with him. And that made him mad at his parents.
20. "Scarry!"
21. This page . . . when I saw Christopher doing this with his hands, it looked a little funny to me. It reminded me of a cousin, "Now, don't you do that."
22. But when I saw the man's face, it looked like he was scared, and
23. it looked like his mother was trying to comfort him (E.Q.).
24. Well, when the father was carrying the body to the car, it made me feel . . . by myself.
25. And it made me think that they were going to a funeral, sort of . . . and that Christopher was scared. He didn't know what to do.
26. Here it seemed like Christopher was going through the stage of "this couldn't happen, this didn't happen . . . it's a dream . . . wake up, wake up!" . . . and then it wasn't . . . he wasn't waking up.
27. And it made me feel like when my grandmother died . . . (E.Q.)

28. Well, here it looks like he's crying . . . because of the picture and his mom's standing there . . . "It's ok, it's ok . . . don't worry about it."
29. And he's thinking, "My dog's going to be okay. They'll take him to the hospital . . . he'll be fine." And it's not going to happen.
30. On this page . . . make me feel that his . . . Christopher's father is caught right in between . . .
31. He doesn't know if he should say, "Well, it's not the man's fault . . . I mean, he couldn't help it if he had to hit the dog. He couldn't stop on time."
32. Or, if he should say, "Christopher, I'll sue the man; I'll, I'll take this to court" . . . and
33. when Christopher was walking down the stairs . . . he looked . . . cold. He looked very cold hatred to his father, and he wouldn't go fishing with him . . .
34. And it looked like he was about to kick a rock . . . sort of like, "Ah, shucks!"
35. The steps . . . it looks like the steps, whenever he hits one, it creaks. It's the kind of feeling it gives me.
36. This page makes me think that he's remembering, sort of . . . ah, different things that his dog did.
37. And then his father's trying to . . . think of something to say to help him get through it. But he's not really listening. Chris' not listening. He's sort of by himself and his father's alone . . .
38. And then he suddenly feels an urge . . . this is where the picture gives me, an urge to hit his father, saying, "Why did he take sides with the man?" Even though he really didn't.
39. And here when he said, . . . ah, "I buried him," his father said that. Christopher said, "I wanted to go!" And he got very mad at him.
40. And for me, if that happened to me, I wouldn't want to go to the burial 'cause it would only make me sad. And
41. Christopher ran away from his father, and he sort of looks like my father's probably feeling bad, too.

42. This page was sort of the same when the driver hit the dog Bodger. That is, sorta dark . . . dark with the shadows. And it sort of like a skeleton is coming to get the dog . . . and take him to heaven.
43. And when they are going on the canoe, it looks like he's far away from his father.
44. And that he feels like turning around and saying, "I want to go home," and . . .
45. and while they were looking for a rock to put at the end of the dog's grave . . . even though the . . . it didn't say this, it was implied that he was thinking, "My dog's probably gonna come running up here licking my face . . . ah, "I'm not dead."
46. He's looking for a special rock just for that dog. Something just special that no one else can take.
47. This page looks eerie. Before you read this, it looks very eerie because of the red . . . means, well, blood . . . redish, and the white . . . Godly. Sorta looks like that.
48. And that he's trying to think of something to say as if this was a funeral even though it's what it is.
49. And when he got the rock that had white lines running down at first it made me think of veins and that. And then it made me think of the palm of your hand . . . long lines like when you shall die when . . .
50. It looks like they are getting closer.
51. And then here now, it looks like a tree . . . a tree sorta looks like a forest (E.Q.) Ah . . . sorta like saying, Oh, he's remembering . . . "Oh, my, remember when Bodger and I were running through the forest, then we caught some fish, and he tackled me and started licking my face. We had some good times then."
52. It sorta makes me think . . . hmm, "Maybe I should take that offer and go and look at the man's dog."

DEFINITIONS OF TERMS FOR INSTRUMENTS

1. Child: the reader
2. Book: children's literary work
3. Unit: a response unit is a combination of words, phrases, or sentences which conveys the sense of an independent response event in the form of an image, a thought, or a feeling. It is a discrete core concept or idea bounded by modifiers and/or causative factors.
6. Interview: a response unit which is part of Phase C, the structured interview segment of the procedure.
7. Time: placement in time of the response unit according to intent of the reader or tense of the verb.
 - a. Present: a response unit which refers to a moment that is intermediate between past and future.
 - b. Past: a response unit which refers to a moment that existed or occurred at an earlier time.
 - c. Future: a response unit which refers to an indefinite moment of time yet to be.
8. Person reference: a response unit which refers to the speaker (the reader), the individual or thing spoken of (a character or object), or a combination of both reader and character.
 - a. Reader: a response unit which refers to the child responding to the literary selection.
 - b. Character: a response unit which refers to a character, human or animal, or an object in the story.
 - c. Both: a response unit which refers to the reader and a character.
9. Association: a response unit in which the reader directly associates ideas, events, places, and people with his own experience other than the association of the character with himself.
Example: "This is just like my cottage."

10. Book reference: a response unit which refers to some aspect of the selection of literature.
 - a. Illustration: a response unit which directly refers to a picture in the literary selection.
 - b. Text: a response unit which directly refers to the words in the literary selection.
 - c. Both: a response unit which is the result of the combination of the picture and the text.
11. Affect: a response unit which refers to a feeling state. This unit focuses on an emotion.
12. Potency of: the intensity or the strength of the affect in the response unit.
13. Reader activity: a response unit which refers to the affective involvement of the reader.
14. Identification: a response unit in which the reader directly takes on the role of a character in the literary selection.
15. Images: a response unit which refers to the generation of a picture in the mind. What the reader, in memory, actually "sees" or imagines seeing, hearing, smelling, touching, or tasting.
21. Physical effect: a response unit in which the reader experiences strong feeling in the form of a body reaction.
22. Recall: a response unit which involves statements of specific facts, details, or ideas found in the text or illustrations of the literary selection.
23. Translation: a response unit which expresses the story in another form such as a picture or a poem.
24. Interpretation: a response unit which goes beyond the book and reveals the reader's frame of reference such as:
 - a. relationships between two things
 - b. determinations of reasons or cause and effect
 - c. forming of generalizations
 - d. comparisons and contrasts

25. Application: a response unit in which the reader makes direct application of acquired knowledge, skills, or criteria to a new situation.
26. Synthesis: a response unit in which the reader puts together elements and parts of the story to create a unity or a Gestalt.
27. Judgment: a response unit which contains an evaluation of knowledge acquired.
28. Analysis: the process or method of studying the nature of the response unit or of determining its essential features in relation to the elements, form, and organization of the text and illustrations of the story.
29. Plot: a response unit which refers to the series of actions, the high point, the problem, or the resolve of the story.
30. Theme: a response unit which refers to the main idea or the author's meaning of the story.
31. Characterization: a response unit which refers to the qualities and features of the characters in the story.
32. Mood: a response unit which refers to an impression on the feelings or spirit of the reader concerning the atmosphere of the story.
33. Setting: a response unit which refers to where and when the story takes place.
34. Style: a response unit which refers to the way or manner in which something is said, done, or expressed by the author in the text of the selection.
35. Point of view: a response unit which refers to who is telling the story.
36. Dialogue: a response unit which refers to the words spoken by the characters in the story.
37. Content: a response unit which refers to a specific object in the illustration.
38. Physical aspect: a response unit which refers to the color, shading, intensity, or some other aspect in the use of the medium in the illustration.

39. Style: a response unit which refers to the way or manner in which something is executed or expressed in the illustration by the artist.

CODE BOOK FOR RATERS

Columns	Variables		Values			
1		Child	(1)	(2)	(3)	(4)
2		Book	(1)	(2)	(3)	(4)
3-4-5		Unit number	Numbers 1 to 200			
6		Interview	(1)	yes	(2)	no
7		Time	(1)	present	(2)	past (3) future
8	V1	Person reference	(1)	reader	(2)	character (3) both
9	V2	Association	(1)	yes	(2)	no
10	V3	Book reference	(1)	illustration	(2)	text (3) both
11	V4	Affect	(1)	yes	(2)	no
12	V5	Potency of	(1)	strong	(2)	(3) (4) (5) weak
13	V6	Reader activity	(1)	very active	(2)	(3) (4) (5) not active
14	V7	Identification	(1)	yes	(2)	no
15	V8	Images	(1)	yes	(2)	no
16	V9	Seeing	(1)	yes	(2)	no
17	V10	Hearing	(1)	yes	(2)	no
18	V11	Smelling	(1)	yes	(2)	no
19	V12	Touching	(1)	yes	(2)	no
20	V13	Tasting	(1)	yes	(2)	no
21	V14	Physical effect	(1)	yes	(2)	no
22	V15	Recall	(1)	yes	(2)	no
23	V16	Translation	(1)	yes	(2)	no
24	V17	Interpretation	(1)	yes	(2)	no

25	V18	Application	(1) yes	(2) no
26	V19	Synthesis	(1) yes	(2) no
27	V20	Judgment	(1) yes	(2) no
28	V21	Analysis	(1) yes	(2) no
29	V22	Plot	(1) yes	(2) no
30	V23	Theme	(1) yes	(2) no
31	V24	Characterization	(1) yes	(2) no
32	V25	Mood	(1) yes	(2) no
33	V26	Setting	(1) yes	(2) no
34	V27	Style (text)	(1) yes	(2) no
35	V28	Point of view	(1) yes	(2) no
36	V29	Dialogue	(1) yes	(2) no
37	V30	Content (illustration)	(1) yes	(2) no
38	V31	Physical aspects (illustration)	(1) yes	(2) no
39	V32	Style (illustration)	(1) yes	(2) no

APPENDIX I

INSTRUMENT II

RATERS' INSTRUMENT II

Coding Sheet

Variables		Code			
	Child				
	Book				
	Unit				
	Interview				
V1	Time:				
	1. Present	X			
	2. Past	X			
	3. Present	X			
V2	Person reference:				
	1. Reader	X			
	2. Character	X			
	3. Both	X			
V3	Association				
V4	Book reference:				
	1. Illustration	X			
	2. Text	X			
	3. Both	X			
V5	Affect				
V6	Identification				
V7	Images				
V8	1. Seeing				
V9	2. Hearing				
V10	3. Smelling				
V11	4. Touching				
V12	5. Tasting				
V13	Physical effect				
V14	Recall				
V15	Translation				
V16	Interpretation				
V17	Application				
V18	Synthesis				
V19	Judgment				
V20	Analysis				
V21	1. Plot				
V22	2. Theme				
V23	3. Characterization				
V24	4. Mood				
V25	5. Setting				
V26	6. Style (text				
V27	7. Point of view				
V28	8. Dialogue				
V29	9. Content				
V30	10. Physical aspects				
V31	11. Style (illustration)				

APPENDIX J

DOCUMENTED DATA FOR
ALL TRANSCRIPTS

PROFILE: Male Subject A: The Accident

TOTAL RESPONSE UNITS: 35

UNIT % VALUE: 2.85714

INSTRUMENT VALUE:		1		2		3	
Variables		f	%	f	%	f	%
V1.	TIME						
	1. Present	31	88.57				
	2. Past			3	8.57		
	3. Future					1	2.86
V2.	PERSON						
	1. Reader	22	11.43				
	2. Character			4	11.43		
	3. Both					9	25.71
V3.	ASSOCIATION	11	31.43	24	68.57		
V4.	BOOK REFERENCE						
	1. Illustration	11	31.43				
	2. Text			0	0		
	3. Both					24	68.57
V5.	AFFECT	27	77.14	8	22.86		
V6.	IDENTIFICATION	24	68.57	11	31.43		
V7.	IMAGES	23	65.71	12	34.29		
V8.	1. Seeing	22	62.86	13	37.14		
V9.	2. Hearing	3	8.57	32	91.43		
V10.	3. Smelling	1	2.86	34	97.14		
V11.	4. Touching	2	5.71	33	94.29		
V12.	5. Tasting	0	0	35	100.0		
V13.	PHYSICAL EFFECT	13	37.14	22	62.86		
V14.	RECALL	15	42.86	20	57.14		
V15.	TRANSLATION	0	0	35	100.00		
V16.	INTERPRETATION	24	68.57	11	31.43		
V17.	APPLICATION	10	28.57	25	71.43		
V18.	SYNTHESIS	20	57.14	15	42.86		
V19.	JUDGMENT	12	34.29	23	65.71		
V20.	ANALYSIS	34	97.14	1	2.86		
V21.	1. Plot	11	31.43	24	68.57		
V22.	2. Theme	6	17.14	29	82.86		
V23.	3. Characterization	18	51.43	17	48.57		
V24.	4. Mood	20	57.1	15	42.86		
V25.	5. Setting	10	28.14	25	71.43		
V26.	6. Style (text)	3	8.57	32	91.43		
V27.	7. Point of View	0	0	35	100.00		
V28.	8. Dialogue	1	0	35	97.14		
V29.	9. Content	9	25.71	26	74.33		
V30.	10. Physical Aspects	7	20.0	28	80.0		
V31.	11. Style (Illus.)	4	11.43	31	88.57		

PROFILE: Female Subject B: The Accident

TOTAL RESPONSE UNITS: 52

UNIT % VALUE: 1.92331

INSTRUMENT VALUE:		1		2		3	
Variables		f	%	f	%	f	%
V1.	TIME						
	1. Present	18	34.62				
	2. Past			34	65.39		
	3. Future					0	0
V2.	PERSON						
	1. Reader	12	23.08				
	2. Character			23	44.23		
	3. Both					17	32.69
V3.	ASSOCIATION	10	19.23	42	80.77		
V4.	BOOK REFERENCE						
	1. Illustration	24	46.15				
	2. Text			5	9.62		
	3. Both					23	44.23
V5.	AFFECT	33	63.46	19	36.54		
V6.	IDENTIFICATION	19	36.54	33	63.46		
V7.	IMAGES	42	80.77	10	19.23		
V8.	1. Seeing	41	78.84	11	21.15		
V9.	2. Hearing	15	28.84	37	71.16		
V10.	3. Smelling	0	0	52	100.0		
V11.	4. Touching	2	3.85	50	96.16		
V12.	5. Tasting	0	0	52	100.0		
V13.	PHYSICAL EFFECT	4	7.69	48	92.31		
V14.	RECALL	36	69.23	16	30.77		
V15.	TRANSLATION	0	0	52	100.00		
V16.	INTERPRETATION	48	92.31	4	7.7		
V17.	APPLICATION	10	19.23	42	80.77		
V18.	SYNTHESIS	37	71.16	15	28.85		
V19.	JUDGMENT	32	61.54	20	38.46		
V20.	ANALYSIS	48	92.31	4	7.69		
V21.	1. Plot	13	25.00	39	75.00		
V22.	2. Theme	1	1.92	51	98.08		
V23.	3. Characterization	41	78.85	11	21.15		
V24.	4. Mood	23	44.23	29	55.77		
V25.	5. Setting	9	17.31	43	82.69		
V26.	6. Style (text)	1	1.92	51	98.08		
V27.	7. Point of View	1	1.92	51	98.08		
V28.	8. Dialogue	15	28.85	37	71.16		
V29.	9. Content	23	44.23	29	55.77		
V30.	10. Physical Aspects	4	7.69	48	92.31		
V31.	11. Style (illus.)	9	17.31	43	82.69		

PROFILE: Female Subject C: The Accident

TOTAL RESPONSE UNITS: 45

UNIT % VALUE: 2.2222

INSTRUMENT VALUE:		1		2		3	
Variables		f	%	f	%	f	%
V1.	TIME						
	1. Present	8	17.78				
	2. Past			35	77.78		
	3. Future					2	4.44
V2.	PERSON						
	1. Reader	18	40.00				
	2. Character			19	42.22		
	3. Both					8	17.78
V3.	ASSOCIATION	19	42.22	26	57.78		
V4.	BOOK REFERENCE						
	1. Illustration	13	28.89				
	2. Text			4	8.89		
	3. Both					28	62.22
V5.	AFFECT	12	26.67	33	73.33		
V6.	IDENTIFICATION	19	42.23	26	57.78		
V7.	IMAGES	34	75.55	11	24.44		
V8.	1. Seeing	34	75.55	11	24.44		
V9.	2. Hearing	8	17.78	37	82.22		
V10.	3. Smelling	0	0	45	100.0		
V11.	4. Touching	0	0	45	100.0		
V12.	5. Tasting	0	0	45	100.00		
V13.	PHYSICAL EFFECT	3	6.67	42	93.33		
V14.	RECALL	16	35.56	29	64.44		
V15.	TRANSLATION	1	2.22	44	97.78		
V16.	INTERPRETATION	31	68.89	14	31.11		
V17.	APPLICATION	15	33.33	30	66.67		
V18.	SYNTHESIS	24	53.33	21	46.67		
V19.	JUDGMENT	10	22.22	35	77.78		
V20.	ANALYSIS	45	100.0	0	100.0		
V21.	1. Plot	27	60.00	18	40.00		
V22.	2. Theme	6	13.33	39	86.67		
V23.	3. Character	31	68.89	14	31.11		
V24.	4. Mood	24	53.33	21	46.67		
V25.	5. Setting	7	15.56	38	84.44		
V26.	6. Style (text)	2	4.44	32	95.56		
V27.	7. Point of View	0	0	45	100.0		
V28.	8. Dialogue	2	4.44	43	95.56		
V29.	9. Content	16	35.56	29	64.44		
V30.	10. Physical Aspects	0	0	45	100.0		
V31.	11. Style (illus.)	5	11.11	40	88.89		

PROFILE: Male Subject D: The Accident

TOTAL RESPONSE UNITS: 44

UNIT % VALUE: 2.2727

INSTRUMENT VALUE:		1		2		3	
Variables		f	%	f	%	f	%
V1.	TIME						
	1. Present	19	43.18				
	2. Past			25	56.82		
	3. Future					0	0
V2.	PERSON						
	1. Reader	13	29.55				
	2. Character			23	52.27		
	3. Both					8	18.18
V3.	ASSOCIATION	18	40.91	26	59.09		
V4.	BOOK REFERENCE						
	1. Illustration	18	40.91				
	2. Text			3	6.82		
	3. Both					23	52.27
V5.	AFFECT	9	20.45	35	79.55		
V6.	IDENTIFICATION	11	25.0	33	75.00		
V7.	IMAGES	30	68.18	14	31.82		
V8.	1. Seeing	30	68.18	14	31.82		
V9.	2. Hearing	10	22.7	34	77.27		
V10.	3. Smelling	0	0	44	100.0		
V11.	4. Touching	0	0	44	100.0		
V12.	5. Tasting	0	0	44	100.0		
V13.	PHYSICAL EFFECT	2	4.55	42	95.45		
V14.	RECALL	23	52.27	21	47.73		
V15.	TRANSLATION	5	11.36	39	88.64		
V16.	INTERPRETATION	33	75.00	11	25.00		
V17.	APPLICATION	2	4.55	42	95.45		
V18.	SYNTHESIS	25	56.82	19	43.18		
V19.	JUDGMENT	19	43.19	25	56.82		
V20.	ANALYSIS	40	90.91	4	9.09		
V21.	1. Plot	19	43.18	25	56.82		
V22.	2. Theme	1	2.27	43	97.73		
V23.	3. Characterization	23	52.27	21	47.73		
V24.	4. Mood	10	22.73	34	77.28		
V25.	5. Setting	12	27.27	32	72.73		
V26.	6. Style (text)	0	0		100.0		
V27.	7. Point of View	2	4.55	42	95.45		
V28.	9. Dialogue	6	13.64	38	86.36		
V29.	10. Content	20	45.45	24	54.55		
V30.	11. Physical Aspects	6	13.64	38	86.36		
V31.	12. Style (illus.)	6	13.64	38	86.36		

PROFILE: Male Subject A: Rabbit Island

TOTAL RESPONSE UNITS: 129

UNIT % VALUE: 0.77519

INSTRUMENT VALUE:		1		2		3	
Variables		f	%	f	%	f	%
V1.	TIME						
	1. Present	110	85.27				
	2. Past			12	9.30		
	3. Future					7	5.43
V2.	PERSON						
	1. Reader	30	23.26				
	2. Character			81	62.79		
	3. Both					18	13.95
V3.	ASSOCIATION	18	13.95	111	86.05		
V4.	BOOK REFERENCE						
	1. Illustration	55	42.64				
	2. Text			11	8.53		
	3. Both					63	48.84
V5.	AFFECT	31	42.03	98	75.97		
V6.	IDENTIFICATION	21	16.28	108	83.72		
V7.	IMAGES	51	39.53	78	60.46		
V8.	1. Seeing	48	37.21	81	62.79		
V9.	2. Hearing	4	3.10	125	96.90		
V10.	3. Smelling	0	0	129	100.00		
V11.	4. Touching	5	3.88	124	96.12		
V12.	5. Tasting	0	0	129	100.00		
V13.	PHYSICAL EFFECT	10	7.75	119	92.25		
V14.	RECALL	99	76.74	30	23.26		
V15.	TRANSLATION	3	2.33	126	97.67		
V16.	INTERPRETATION	92	71.32	37	28.68		
V17.	APPLICATION	35	27.13	94	72.86		
V18.	SYNTHESIS	78	60.46	51	39.53		
V19.	JUDGMENT	79	61.24	50	38.76		
V20.	ANALYSIS	125	96.90	4	3.10		
V21.	1. Plot	20	15.50	109	84.50		
V22.	2. Theme	3	2.33	126	97.67		
V23.	3. Characterization	44	34.11	85	65.89		
V24.	4. Mood	25	19.38	104	80.62		
V25.	5. Setting	38	29.46	91	70.54		
V26.	6. Style (text)	13	10.08	116	89.92		
V27.	7. Point of View	4	3.10	125	96.90		
V28.	8. Dialogue	6	4.65	123	95.35		
V29.	9. Content	74	57.36	55	42.64		
V30.	10. Physical Aspects	17	13.17	112	86.82		
V31.	11. Style (illus.)	21	16.28	108	83.72		

PROFILE: Female Subject B: Rabbit Island

TOTAL RESPONSE UNITS: 95

UNIT % VALUE: 1.0526

INSTRUMENT VALUE:		1		2		3	
Variables		f	%	f	%	f	%
V1.	TIME						
	1. Present	22	23.16				
	2. Past			70	73.68		
	3. Future					3	3.16
V2.	PERSON						
	1. Reader	38	40.00				
	2. Character			17	17.89		
	3. Both					40	42.10
V3.	ASSOCIATION	40	42.10	55	57.89		
V4.	BOOK REFERENCE						
	1. Illustration	43	45.26				
	2. Text			3	3.16		
	3. Both					49	51.58
V5.	AFFECT	18	18.95	77	81.05		
V6.	IDENTIFICATION	20	21.05	75	78.95		
V7.	IMAGES	69	72.63	26	27.37		
V8.	1. Seeing	69	72.63	26	27.37		
V9.	2. Hearing	23	24.21	72	75.79		
V10.	3. Smelling	0	0	95	100.00		
V11.	4. Touching	0	0	95	100.00		
V12.	5. Tasting	0	0	95	100.00		
V13.	PHYSICAL EFFECT	20	21.05	75	78.95		
V14.	RECALL	54	56.84	41	43.16		
V15.	TRANSLATION	3	3.16	92	96.84		
V16.	INTERPRETATION	41	43.16	54	56.84		
V17.	APPLICATION	2	2.11	93	97.89		
V18.	SYNTHESIS	40	42.10	55	57.89		
V19.	JUDGMENT	21	22.10	74	77.89		
V20.	ANALYSIS	83	87.37	12	12.63		
V21.	1. Plot	19	20.00	76	80.00		
V22.	2. Theme	2	2.11	93	97.89		
V23.	3. Characterization	22	23.16	73	76.84		
V24.	4. Mood	11	11.58	84	88.42		
V25.	5. Setting	42	44.21	53	55.79		
V26.	6. Style (text)	0	0	95	100.00		
V27.	7. Point of View	0	0	95	100.00		
V28.	8. Dialogue	6	6.32	89	93.68		
V29.	9. Content	65	68.42	30	31.58		
V30.	10. Physical Aspects	10	10.53	85	89.47		
V31.	11. Style (illus.)	13	13.68	82	86.31		

PROFILE: Female Subject C: Rabbit Island

TOTAL RESPONSE UNITS: 87

UNIT % VALUE: 1.1494

INSTRUMENT VALUE:		1		2		3	
Variables		f	%	f	%	f	%
V1.	TIME						
	1. Present	33	37.93				
	2. Past			53	60.92		
	3. Future					1	1.15
V2.	PERSON						
	1. Reader	19	21.84				
	2. Character			41	47.13		
	3. Both					27	31.03
V3.	ASSOCIATION	30	34.48	57	65.52		
V4.	BOOK REFERENCE						
	1. Illustration	41	47.13				
	2. Text			12	13.79		
	3. Both					34	39.08
V5.	AFFECT	13	14.94	74	85.06		
V6.	IDENTIFICATION	7	8.05	80	91.95		
V7.	IMAGES	55	63.22	32	36.78		
V8.	1. Seeing	55	63.22	32	36.78		
V9.	2. Hearing	2	2.30	85	97.70		
V10.	3. Smelling	0	0	87	100.00		
V11.	4. Touching	0	0	87	100.00		
V12.	5. Tasting	0	0	87	100.00		
V13.	PHYSICAL EFFECT	3	3.45	84	96.55		
V14.	RECALL	67	77.01	20	22.99		
V15.	TRANSLATION	1	1.15	86	98.85		
V16.	INTERPRETATION	56	64.37	31	35.63		
V17.	APPLICATION	4	4.60	83	95.40		
V18.	SYNTHESIS	50	57.47	37	42.53		
V19.	JUDGMENT	33	37.93	54	62.07		
V20.	ANALYSIS	87	100.00	0	0		
V21.	1. Plot	20	22.99	67	77.01		
V22.	2. Theme	6	6.90	81	93.10		
V23.	3. Characterization	31	35.63	56	64.37		
V24.	4. Mood	19	21.84	68	78.16		
V25.	5. Setting	40	45.98	47	54.02		
V26.	6. Style (text)	5	5.75	82	94.25		
V27.	7. Point of View	2	2.30	85	97.70		
V28.	8. Dialogue	7	8.05	80	91.95		
V29.	9. Content	68	78.16	19	21.84		
V30.	10. Physical Aspects	10	11.49	77	88.50		
V31.	11. Style (illus.)	20	22.99	67	77.01		

PROFILE: Male Subject D: Rabbit Island

TOTAL RESPONSE UNITS: 83

UNIT % VALUE: 1.2048

INSTRUMENT VALUE:		1		2		3	
Variables	f	%	f	%	f	%	
V1.	TIME						
	1. Present	13	15.66				
	2. Past			69	83.13		
	3. Future					1 1.21	
V2.	PERSON						
	1. Reader	13	15.66				
	2. Character			47	56.63		
	3. Both					23 27.71	
V3.	ASSOCIATION	35	42.17	48	57.83		
V4.	BOOK REFERENCE						
	1. Illustration	44	53.01				
	2. Text			5	6.02		
	3. Both					34 40.96	
V5.	AFFECT	11	13.25	72	86.74		
V6.	IDENTIFICATION	13	15.66	70	84.34		
V7.	IMAGES	42	50.60	41	49.40		
V8.	1. Seeing	42	50.60	41	49.40		
V9.	2. Hearing	5	6.02	78	93.97		
V10.	3. Smelling	0	0	83	100.00		
V11.	4. Touching	1	1.21	82	98.79		
V12.	5. Tasting	0	0	83	100.00		
V13.	PHYSICAL EFFECT	8	9.64	75	90.36		
V14.	RECALL	50	60.24	33	39.76		
V15.	TRANSLATION	4	4.82	79	95.18		
V16.	INTERPRETATION	47	56.63	36	43.37		
V17.	APPLICATION	9	10.84	74	89.16		
V18.	SYNTHESIS	51	61.45	32	38.55		
V19.	JUDGMENT	36	43.37	47	56.63		
V20.	ANALYSIS	81	97.59	2	2.41		
V21.	1. Plot	29	34.94	54	65.06		
V22.	2. Theme	4	4.82	79	95.18		
V23.	3. Characterization	26	31.33	57	68.67		
V24.	4. Mood	17	20.48	66	79.52		
V25.	5. Setting	42	50.60	41	49.40		
V26.	6. Style (text)	11	13.25	72	86.75		
V27.	7. Point of View	0	0	83	100.00		
V28.	8. Dialogue	0	0	83	100.00		
V29.	9. Content	49	59.04	34	40.96		
V30.	10. Physical Aspects	10	12.05	73	87.95		
V31.	11. Style (illus.)	12	14.46	71	85.54		

PROFILE: Male Subject A: Time to Get Out of the Bath,
Shirley

TOTAL RESPONSE UNITS: 42

UNIT % VALUE: 2.3810

INSTRUMENT VALUE:		1		2		3	
Variables	f	%	f	%	f	%	
V1. TIME							
1. Present	32	76.19					
2. Past			8	19.05			
3. Future					2	4.76	
V2. PERSON							
1. Reader	13	30.95					
2. Character			16	38.10			
3. Both					13	30.95	
V3. ASSOCIATION	5	11.91	37	88.09			
V4. BOOK REFERENCE							
1. Illustration	20	47.62					
2. Text			3	7.14			
3. Both					19	45.24	
V5. AFFECT	4	9.52	38	90.48			
V6. IDENTIFICATION	8	19.05	34	80.95			
V7. IMAGES	18	42.85	24	57.14			
V8. 1. Seeing	17	42.86	25	57.14			
V9. 2. Hearing	5	11.91	37	88.09			
V10. 3. Smelling	0	0	42	100.00			
V11. 4. Touching	2	4.76	40	95.24			
V12. 5. Tasting	0	0	42	100.00			
V13. PHYSICAL EFFECT	2	4.76	40	95.24			
V14. RECALL	38	90.48	4	9.52			
V15. TRANSLATION	0	0	42	100.00			
V16. INTERPRETATION	28	66.67	14	33.33			
V17. APPLICATION	7	16.67	35	83.34			
V18. SYNTHESIS	28	66.67	14	33.33			
V19. JUDGMENT	21	50.00	21	50.00			
V20. ANALYSIS	38	90.48	4	9.52			
V21. 1. Plot	10	23.81	32	76.19			
V22. 2. Theme	4	9.52	38	90.48			
V23. 3. Characterization	15	35.72	27	64.28			
V24. 4. Mood	1	2.38	41	97.62			
V25. 5. Setting	6	14.29	36	85.72			
V26. 6. Style (text)	2	4.76	40	95.24			
V27. 7. Point of View	2	4.76	40	95.24			
V28. 8. Dialogue	5	11.91	37	88.09			
V29. 9. Content	24	57.14	18	42.86			
V30. 10. Physical Aspects	4	9.52	38	90.48			
V31. 11. Style (illus.)	6	14.29	36	85.72			

PROFILE: Female Subject B: Time to Get Out of the Bath,
Shirley

TOTAL RESPONSE UNITS: 59

UNIT % VALUE: 1.6949

INSTRUMENT VALUE:		1		2		3	
Variables	f	%	f	%	f	%	
V1. TIME							
1. Present	39	66.10					
2. Past			19	32.20			
3. Future					1	1.70	
V2. PERSON							
1. Reader	21	35.59					
2. Character			35	59.32			
3. Both					3	5.08	
V3. ASSOCIATION	17	28.81	42	71.19			
V4. BOOK REFERENCE							
1. Illustration	40	67.80					
2. Text			4	6.78			
3. Both					15	25.42	
V5. AFFECT	6	10.17	53	89.83			
V6. IDENTIFICATION	11	18.64	48	81.36			
V7. IMAGES	45	76.27	14	23.73			
V8. 1. Seeing	45	76.27	14	23.73			
V9. 2. Hearing	10	16.95	49	83.05			
V10. 3. Smelling	1	1.70	58	98.30			
V11. 4. Touching	1	1.70	58	98.30			
V12. 5. Tasting	1	1.70	58	98.30			
V13. PHYSICAL EFFECT	8	13.56	51	86.44			
V14. RECALL	47	79.66	12	20.34			
V15. TRANSLATION	7	11.86	52	88.13			
V16. INTERPRETATION	39	66.10	20	33.90			
V17. APPLICATION	10	16.95	49	83.05			
V18. SYNTHESIS	38	64.41	21	35.59			
V19. JUDGMENT	22	37.29	37	62.71			
V20. ANALYSIS	58	98.30	1	1.70			
V21. 1. Plot	13	22.03	46	77.97			
V22. 2. Theme	11	18.64	48	81.36			
V23. 3. Characterization	22	37.29	37	62.71			
V24. 4. Mood	10	16.95	49	83.05			
V25. 5. Setting	32	54.24	27	45.77			
V26. 6. Style (text)	0	0	59	100.00			
V27. 7. Point of View	0	0	59	100.00			
V28. 8. Dialogue	6	10.17	53	89.83			
V29. 9. Content	23	38.98	36	61.02			
V30.10. Physical Aspects	11	18.64	48	81.36			
V31.11. Style (illus.)	9	15.25	50	84.75			

PROFILE: Female Subject C: Time to Get Out of the Bath,
Shirley

TOTAL RESPONSE UNITS: 27

UNIT % VALUE: 3.7037

INSTRUMENT VALUE:		1		2		3	
Variables	f	%	f	%	f	%	
V1. TIME							
1. Present	17	62.96					
2. Past			9	33.34			
3. Future					1	3.70	
V2. PERSON							
1. Reader	1	3.70					
2. Character			18	66.67			
3. Both					8	29.63	
V3. ASSOCIATION	9	33.34	18	66.66			
V4. BOOK REFERENCE							
1. Illustration	10	37.04					
2. Text			5	18.52			
3. Both					12	44.44	
V5. AFFECT	1	3.70	26	96.30			
V6. IDENTIFICATION	4	14.81	23	85.19			
V7. IMAGES	18	66.66	9	33.34			
V8. 1. Seeing	18	66.66	9	33.34			
V9. 2. Hearing	11	40.74	16	59.26			
V10. 3. Smelling	1	3.70	26	96.30			
V11. 4. Touching	2	7.41	25	92.59			
V12. 5. Tasting	1	3.70	26	96.30			
V13. PHYSICAL EFFECT	1	3.70	26	96.30			
V14. RECALL	7	25.93	20	74.07			
V15. TRANSLATION	0	0	27	100.00			
V16. INTERPRETATION	16	59.26	11	40.74			
V17. APPLICATION	3	11.11	24	88.88			
V18. SYNTHESIS	18	66.66	9	33.34			
V19. JUDGMENT	11	40.74	16	59.26			
V20. ANALYSIS	27	100.00	0	0			
V21. 1. Plot	9	33.34	18	66.66			
V22. 2. Theme	13	48.15	14	51.85			
V23. 3. Characterization	18	66.66	9	33.34			
V24. 4. Mood	0	0	27	100.00			
V25. 5. Setting	17	62.97	10	37.04			
V26. 6. Style (text)	4	14.81	23	85.19			
V27. 7. Point of View	0	0	27	100.00			
V28. 8. Dialogue	8	29.63	19	70.37			
V29. 9. Content	15	55.56	12	44.44			
V30. 10. Physical Aspects	0	0	27	100.00			
V31. 11. Style (illus.)	2	7.41	25	92.59			

PROFILE: Male Subject D: Time to Get Out of the Bath,
Shirley

TOTAL RESPONSE UNITS: 29

UNIT % VALUE: 3.4482

INSTRUMENT VALUE:		1		2		3	
Variables	f	%	f	%	f	%	
V1. TIME							
1. Present	4	13.79					
2. Past			25	86.21			
3. Future					0	0	
V2. PERSON							
1. Reader	2	6.90					
2. Character			25	86.21			
3. Both					2	6.90	
V3. ASSOCIATION	6	20.69	23	79.31			
V4. BOOK REFERENCE							
1. Illustration	11	37.93					
2. Text			5	17.24			
3. Both					13	44.83	
V5. AFFECT	4	13.79	25	86.21			
V6. IDENTIFICATION	2	6.90	27	93.10			
V7. IMAGES	17	58.62	12	41.38			
V8. 1. Seeing	17	58.62	12	41.38			
V9. 2. Hearing	7	24.14	22	75.86			
V10. 3. Smelling	0	0	29	100.00			
V11. 4. Touching	0	0	29	100.00			
V12. 5. Tasting	0	0	29	100.00			
V13. PHYSICAL EFFECT	3	10.35	26	89.65			
V14. RECALL	25	86.21	4	13.79			
V15. TRANSLATION	0	0	29	100.00			
V16. INTERPRETATION	11	37.93	18	62.07			
V17. APPLICATION	3	10.35	26	89.65			
V18. SYNTHESIS	16	55.17	13	44.83			
V19. JUDGMENT	8	27.59	21	72.41			
V20. ANALYSIS	29	100.00	0	0			
V21. 1. Plot	17	58.62	12	41.38			
V22. 2. Theme	7	24.14	22	75.86			
V23. 3. Characterization	13	44.83	16	55.17			
V24. 4. Mood	5	17.24	24	82.75			
V25. 5. Setting	8	27.59	21	72.41			
V26. 6. Style (text)	5	17.24	24	82.75			
V27. 7. Point of View	0	0	29	100.00			
V28. 8. Dialogue	15	51.72	14	48.27			
V29. 9. Content	22	75.86	7	24.14			
V30. 10. Physical Aspects	2	6.90	27	93.10			
V31. 11. Style (illus.)	3	10.35	26	89.65			

PROFILE: Male Subject A: The Climb

TOTAL RESPONSE UNITS: 63

UNIT % VALUE: 1.5873

INSTRUMENT VALUE:		1		2		3	
Variables	f	%	f	%	f	%	
V1. TIME							
1. Present	36	57.14					
2. Past			23	36.51			
3. Future					4	6.35	
V2. PERSON							
1. Reader	23	36.51					
2. Character			16	25.40			
3. Both					24	38.10	
V3. ASSOCIATION	17	26.98	46	73.02			
V4. BOOK REFERENCE							
1. Illustration	29	46.03					
2. Text			10	15.87			
3. Both					24	38.10	
V5. AFFECT	19	30.16	44	69.84			
V6. IDENTIFICATION	14	22.22	49	77.77			
V7. IMAGES	36	57.14	27	42.86			
V8. 1. Seeing	36	57.14	27	42.86			
V9. 2. Hearing	4	6.35	59	93.65			
V10. 3. Smelling	0	0	63	100.00			
V11. 4. Touching	1	1.59	62	98.41			
V12. 5. Tasting	0	0	63	100.00			
V13. PHYSICAL EFFECT	7	11.11	56	88.88			
V14. RECALL	46	73.02	17	26.98			
V15. TRANSLATION	0	0	63	100.00			
V16. INTERPRETATION	32	50.79	31	49.21			
V17. APPLICATION	8	12.70	55	87.30			
V18. SYNTHESIS	37	58.73	26	41.27			
V19. JUDGMENT	35	55.55	28	44.44			
V20. ANALYSIS	61	96.83	2	3.17			
V21. 1. Plot	9	14.29	54	85.71			
V22. 2. Theme	1	1.59	62	98.41			
V23. 3. Characterization	13	20.63	50	79.37			
V24. 4. Mood	11	17.46	52	82.54			
V25. 5. Setting	30	47.62	33	52.38			
V26. 6. Style (text)	10	15.87	53	84.13			
V27. 7. Point of View	1	1.59	62	98.41			
V28. 8. Dialogue	13	20.63	50	79.37			
V29. 9. Content	36	57.14	27	42.86			
V30. 10. Physical Aspects	11	17.46	52	82.54			
V31. 11. Style (illus.)	18	28.57	45	71.43			

PROFILE: Female Subject B: The Climb

TOTAL RESPONSE UNITS: 86

UNIT % VALUE: 1.1627

INSTRUMENT VALUE:		1		2		3	
Variables	f	%	f	%	f	%	
V1. TIME							
1. Present	38	44.18					
2. Past			48	55.81			
3. Future					0	0	
V2. PERSON							
1. Reader	29	33.72					
2. Character			43	49.99			
3. Both					14	16.28	
V3. ASSOCIATION	45	52.32	41	47.67			
V4. BOOK REFERENCE							
1. Illustration	36	41.86					
2. Text			14	16.28			
3. Both					36	41.86	
V5. AFFECT	21	24.42	65	75.58			
V6. IDENTIFICATION	26	30.23	60	69.76			
V7. IMAGES	32	37.21	54	62.79			
V8. 1. Seeing	32	37.21	54	62.79			
V9. 2. Hearing	32	37.21	54	62.79			
V10. 3. Smelling	4	4.65	82	95.34			
V11. 4. Touching	6	6.98	80	93.02			
V12. 5. Tasting	0	0	86	100.00			
V13. PHYSICAL EFFECT	17	19.77	69	80.23			
V14. RECALL	44	51.16	42	48.83			
V15. TRANSLATION	6	6.98	80	93.02			
V16. INTERPRETATION	56	65.11	30	34.88			
V17. APPLICATION	2	2.33	84	97.67			
V18. SYNTHESIS	21	24.42	65	75.58			
V19. JUDGMENT	10	11.62	76	88.37			
V20. ANALYSIS	80	93.02	6	6.98			
V21. 1. Plot	24	27.90	62	72.09			
V22. 2. Theme	10	11.62	76	88.37			
V23. 3. Characterization	40	46.51	46	53.48			
V24. 4. Mood	27	31.39	59	68.60			
V25. 5. Setting	45	52.32	41	47.67			
V26. 6. Style (text)	9	10.46	77	89.53			
V27. 7. Point of View	0	0	86	100.00			
V28. 8. Dialogue	2	2.33	84	97.67			
V29. 9. Content	42	48.83	44	51.16			
V30. 10. Physical Aspects	10	11.62	76	88.37			
V31. 11. Style (illus.)	9	10.46	77	89.53			

PROFILE: Female Subject C: The Climb

TOTAL RESPONSE UNITS: 61

UNIT % VALUE: 1.6393

INSTRUMENT VALUE:		1		2		3	
Variables		f	%	f	%	f	%
V1. TIME							
1. Present		42	68.85				
2. Past				16	26.23		
3. Future						3	4.92
V2. PERSON							
1. Reader		11	18.03				
2. Character				37	60.65		
3. Both						13	31.31
V3. ASSOCIATION		15	24.59	46	75.41		
V4. BOOK REFERENCE							
1. Illustration		40	65.57				
2. Text				8	13.11		
3. Both						13	21.31
V5. AFFECT		22	36.06	39	63.93		
V6. IDENTIFICATION		18	29.51	43	70.49		
V7. IMAGES		40	65.57	21	34.43		
V8. 1. Seeing		40	65.57	21	34.43		
V9. 2. Hearing		14	22.95	47	77.05		
V10. 3. Smelling		0	0	61	100.00		
V11. 4. Touching		5	8.20	56	91.80		
V12. 5. Tasting		0	0	61	100.00		
V13. PHYSICAL EFFECT		6	9.84	55	90.16		
V14. RECALL		33	54.10	28	45.90		
V15. TRANSLATION		6	9.84	55	90.16		
V16. INTERPRETATION		48	78.69	13	21.31		
V17. APPLICATION		7	11.48	54	88.52		
V18. SYNTHESIS		26	42.62	35	57.38		
V19. JUDGMENT		15	24.59	46	75.41		
V20. ANALYSIS		55	90.16	6	9.84		
V21. 1. Plot		26	42.62	35	57.38		
V22. 2. Theme		6	9.84	55	90.16		
V23. 3. Characterization		39	63.93	22	36.06		
V24. 4. Mood		27	44.26	34	55.74		
V25. 5. Setting		23	37.70	38	62.29		
V26. 6. Style (text)		1	1.64	60	98.36		
V27. 7. Point of View		1	1.64	60	98.36		
V28. 8. Dialogue		9	14.75	52	85.24		
V29. 9. Content		37	60.65	24	39.34		
V30. 10. Physical Aspects		9	14.75	52	85.24		
V31. 11. Style (illus.)		14	22.95	47	77.05		

PROFILE: Male Subject D: The Climb

TOTAL RESPONSE UNITS: 29

UNIT % VALUE: 3.4482

INSTRUMENT VALUE:		1		2		3	
Variables		f	%	f	%	f	%
V1.	TIME						
	1. Present	5	17.24				
	2. Past			24	82.75		
	3. Future					0	0
V2.	PERSON						
	1. Reader	7	24.14				
	2. Character			4	13.79		
	3. Both					18	62.07
V3.	ASSOCIATION	10	34.48	19	65.52		
V4.	BOOK REFERENCE						
	1. Illustration	7	24.14				
	2. Text			0	0		
	3. Both					22	75.86
V5.	AFFECT	10	34.48	19	65.52		
V6.	IDENTIFICATION	4	13.79	25	86.21		
V7.	IMAGES	23	79.31	6	20.69		
V8.	1. Seeing	23	79.31	6	20.69		
V9.	2. Hearing	5	17.24	24	82.75		
V10.	3. Smelling	0	0	29	100.00		
V11.	4. Touching	0	0	29	100.00		
V12.	5. Tasting	0	0	29	100.00		
V13.	PHYSICAL EFFECT	2	6.90	27	93.10		
V14.	RECALL	20	68.96	9	31.03		
V15.	TRANSLATION	2	6.90	27	93.10		
V16.	INTERPRETATION	20	68.96	9	31.03		
V17.	APPLICATION	1	3.45	28	96.55		
V18.	SYNTHESIS	16	55.17	13	44.83		
V19.	JUDGMENT	13	44.83	16	55.17		
V20.	ANALYSIS	25	86.21	4	13.79		
V21.	1. Plot	17	58.62	12	41.38		
V22.	2. Theme	4	13.79	25	86.21		
V23.	3. Characterization	14	48.27	15	51.72		
V24.	4. Mood	3	10.35	26	89.65		
V25.	5. Setting	4	13.79	25	86.21		
V26.	6. Style (text)	1	3.45	28	96.55		
V27.	7. Point of View	0	0	29	100.00		
V28.	8. Dialogue	0	0	29	100.00		
V29.	9. Content	10	34.48	19	65.52		
V30.	10. Physical Aspects	1	3.45	28	96.55		
V31.	11. Style (illus.)	0	0	29	100.00		

APPENDIX K

POPULATION PROFILE DATA

ALL SUBJECTS/ALL BOOKS

PROFILE: Population/All Books

Total Response Units: 976

		The Accident %	Rabbit Island %	Time to Get Out of the Bath, Shirley %	The Climb %	Mean % of all Books
V1	TIME					
	1. Present	46.1	40.5	55.0	46.9	47.1
	2. Past	52.2	56.8	42.7	50.3	50.5
	3. Future	1.8	2.8	2.5	2.8	2.5
V2	PERSON REFERENCE					
	1. Reader	38.9	25.2	19.3	28.1	27.9
	2. Character	37.5	46.1	62.6	37.5	45.9
	3. Both	23.6	28.7	18.1	34.5	26.2
V3	ASSOCIATION	33.4	33.2	23.7	34.6	31.2
V4	BOOK REFERENCE					
	1. Illustration	36.9	47.0	47.6	44.4	44.0
	2. Text	6.3	5.0	12.4	11.3	8.8
	3. Both	56.8	45.1	39.6	44.3	46.5
V5	AFFECT	47.0	17.8	9.3	31.3	26.4
V6	IDENTIFICATION	43.1	15.3	14.9	23.9	24.3
V7	IMAGES	72.6	56.5	61.1	59.8	62.5
V8	1. Seeing	72.6	56.5	61.1	59.8	62.5
V9	2. Hearing	19.5	8.9	23.4	21.0	18.2
V10	3. Smelling	.7	0	1.4	1.2	.8
V11	4. Touching	2.4	1.3	3.5	4.2	2.9
V12	5. Tasting	0	0	1.4	0	.4
V13	PHYSICAL EFFECT	14	105	5.6	11.9	10.5
V14	RECALL	50	67.7	70.6	61.8	62.5
V15	TRANSLATION	3.4	2.9	3.0	5.9	3.8
V16	INTERPRETATION	76.9	58.9	57.5	65.9	64.6

V17	APPLICATION	21.4	11.2	13.8	7.5	13.5
V18	SYNTHESIS	59.6	55.4	63.3	45.2	55.9
V19	JUDGMENT	40.3	41.2	38.9	34.2	38.7
V20	ANALYSIS	95.1	95.5	97.2	91.6	94.9
V21	1. Plot	39.9	23.4	34.4	35.9	33.4
V22	2. Theme	8.7	4.1	25.1	9.2	11.8
V23	3. Characterization	62.9	31.1	46.1	44.8	46.2
V24	4. Mood	44.3	18.3	9.2	25.9	24.4
V25	5. Setting	22.2	42.6	39.8	37.9	35.6
V26	6. Style (text)	3.7	7.4	9.2	7.9	7.1
V27	7. Point of View	1.6	1.4	1.2	.8	1.3
V28	8. Dialogue	12.4	4.8	25.9	9.4	13.1
V29	9. Content	37.8	65.8	56.9	50.3	52.7
V30	10. Physical Aspects	10.3	11.8	8.8	11.9	10.7
V31	11. Style (illustration)	13.4	16.9	11.9	15.5	14.4

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