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RESPONSES OF FOURTH AND SEVENTH GRADE STUDENTS
TO SATIRE AS REFLECTED IN
SELECTED CONTEMPORARY PICTURE BOOKS

By

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A DISSERTATION

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ABSTRACT

RESPONSES OF FOURTH AND SEVENTH GRADE STUDENTS TO SATIRE AS REFLECTED IN SELECTED CONTEMPORARY PICTURE BOOKS

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This descriptive study attempted to determine children's preference or rejection for satire as a type of humor; to ascertain whether students are able to relate to the satiric form in a critical manner; to determine whether students associate works of satire with their own lives; to determine whether students make overt responses to the artwork in picture book satire; and to ascertain whether students are capable of recognizing the characteristics, techniques, or literary devices associated with satire.

Fourth (n=12) and seventh (n=12) grade students who participated in this study were randomly selected from three elementary and three middle schools in three districts in mid-Michigan. Two female and two male students were randomly selected from six schools. All children who participated received similar treatment.

An initial interview session was held with groups of four students and the investigator. At that time a selection of satire was read aloud to the group, followed by the administration of The Questionnaire. The subsequent four sessions involved the reading aloud of a work of satire to the group, followed by the administration of The Questionnaire to each subject in a one-to-one setting. The last of the four

sessions also included the administration of Preference/Rejection Questions by this investigator to each subject in order to determine the responses of students to all five literary selections.

The selections of satire were chosen by this researcher on the basis that they were picture books and contained the designated and selective associational characteristics of satire. Four literary experts served as raters to establish agreement that the selections chosen by the researcher were works of satire.

The research questions for this study were:

1. What are the responses of students toward contemporary satire as a genre of literature?

Sub-question (a): What is the general attitude of students toward contemporary satire as a genre of literature?

Sub-question (b): In what ways do students apparently respond to the characters, incidents, or experiences within works of satire?

Sub-question (c): To what extent do students respond to contemporary works of satire as works of humorous literature?

2. To what extent are students capable of recognizing specific associational characteristics of satire as a genre of literature?
3. To what extent do the responses of female students differ from the responses of male students, when they are responding to contemporary selections of satire?

4. To what extent do the responses of seventh grade students differ from the responses of fourth grade students when they are responding to selections of contemporary satire?
5. To what extent do the responses of students toward contemporary satire change after experiencing several selections over a period of five consecutive weeks?

A majority of the students in the study were capable of responding to these works of satire in a critical rather than literal manner, gleaned information for their responses from aspects revealed within the artwork, expressing a positive response to satire as a form of humorous literature, and giving responses indicating that they are capable of recognizing the associational characteristics of stereotyping, superiority, moralizing, distortion, scorn, and exaggeration.

Students of fourth and seventh grades are ready, and willing, to accept satiric literature as a form which they say they enjoy. They respond to works of satire as literature which they find humorous. These students are capable of responding to satirical literature in a critical, in-depth manner beyond the literal, word for word level of meaning. They have the ability to go beyond the literal, surface interpretation of a text.

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SHELLEY GAIL McNAMARA

1980

To my family
who has filled my
life with so much love
that I have always
had the strength to
pursue my goals.

*"Shower the people you
love with love. Show them
the way that you feel."*

James Taylor

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To the students who participated in this study. Each brought a unique sparkle and sense of humor to our sessions. Their enthusiasm provided reinforcement for the value of this project.

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To my brother Al for teaching me, firsthand, about the satiric spirit and helping me to select the study of satirical literature for this project.

To my sister, Jyl,

*So wherever I am, there's always Pooh,
There's always Pooh and Me.
"What would I do?" I said to Pooh,
"If it wasn't for you," and Pooh said: "True,
It isn't much fun for One, but Two
Can stick together," says Pooh, says he.
"That's how it is," says Pooh.*

A. A. Milne

To my mother, I express a very special appreciation for her unwavering emotional support, confidence, and sense of humor throughout my graduate program.

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CHAPTER I

INTRODUCTION

Statement of the Problem

Traditionally, within the domain of the English classroom, the intention or original meaning of the author has been the focal point of interest regarding the processes of literary interpretation. We have focused our attention on seeking the one meaning which the author intended the literary contribution to possess. This orientation, then, has placed upon the reader the responsibility to seek out the contemporary, psychological, social, or historical meaning of the text. Often, the protocol established by the literary critic has led us to look at the way in which the text was mechanically constructed. Since our attention has been on the text, we have scarcely seemed to consider that the text is given meaning only when it is read by students.

This single meaning approach presupposes that a text possesses objective, definable meaning. Thus, consensus of meaning has been the rule. Critical evaluation of individual texts, as put forth by the English teacher, has rarely been discussed or doubted openly. For those involved in the business of English education, this model of literary interpretation has been known as New Criticism.

In the past, more often than not, students have been made to feel that they are not in charge of their personal responses to literature, that literature is a mysterious commodity, the realm of the literary

critic or English instructor. The growing wave of interest in the contributions of the individual when reading a literary selection has come to be known as Reader Response Criticism. The basic tenet of those involved with this movement is to consider the involvement of the reader with the literary work. Norman N. Holland explains the philosophy of reading held by those aligning themselves with this movement as:

...a literary work is not a fixed stimulus. Rather, each reader must give the words meaning, and he(/she) can only give them the meanings they have for him(/her).¹

Several theories of reading offer models which are concerned ultimately with the reader's response to or interaction with the literary work during the act of reading. All of these models which fall into the domain of Reader Response Criticism are in Figure 1.

It seems to this researcher that students are capable of accepting responsibility for their own reading and their personal responses to that which they are reading. If one of our intentions in educating students, in the domain of literature, is to offer them confidence in their own interpretations, appreciations, and associations with works of literature so that this confidence will continue long after they have left our English classes and our focused instruction, then we must begin early in the elementary grades to guide our students in acquiring the necessary reading skills so that they can interact with literary works without us. For some of our older students, a shift in approach in the classroom study of literature from seeking the single meaning within a text to considering the reader's involvement with that text may require extra opportunities and more time.

¹Norman N. Holland, Five Readers Reading (New Haven: Yale University Press, 1975), p. 43.

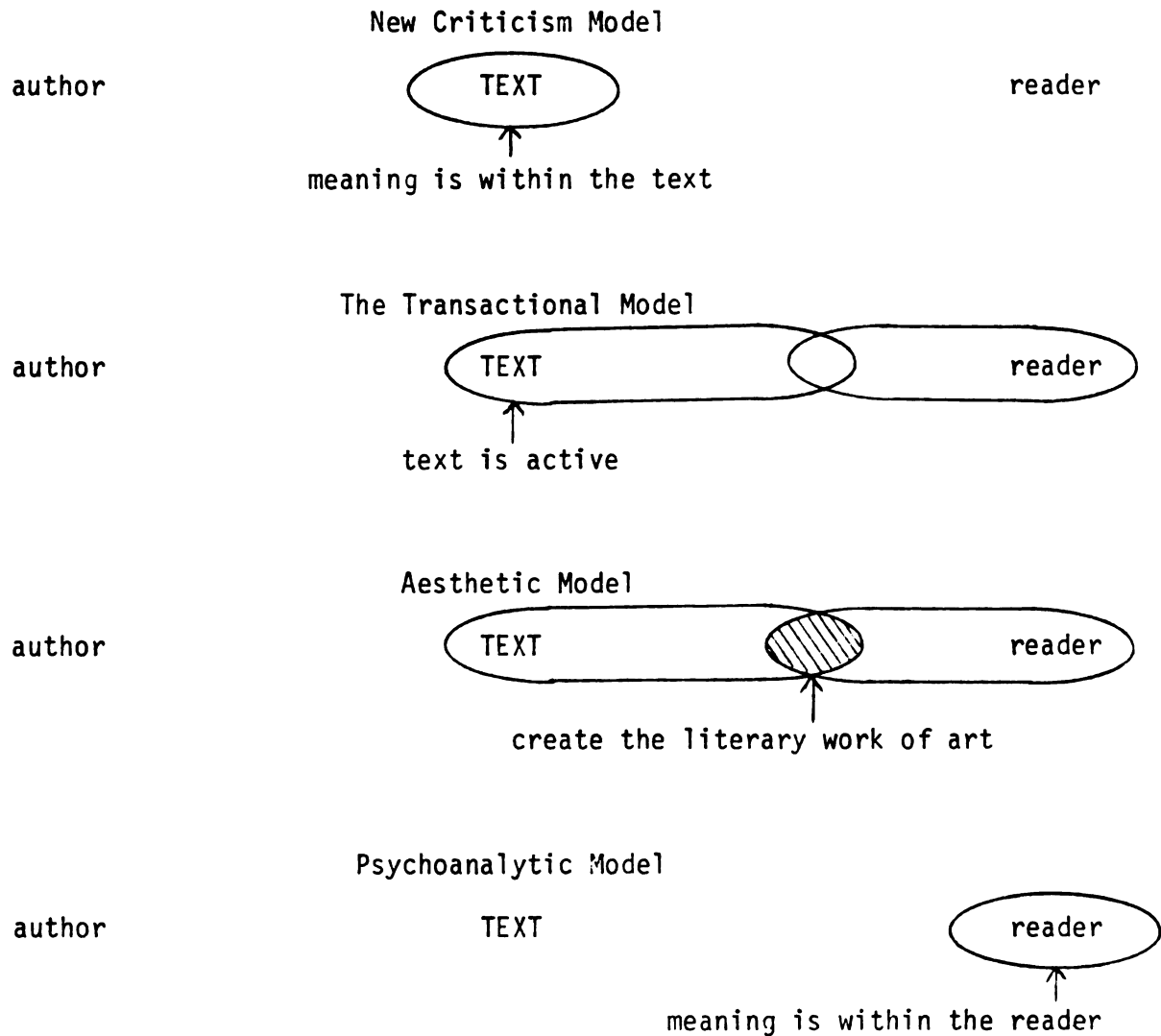


Fig. 1. Reader response models of reading.

Three major schools of thought about reader response to literature have developed within the 1970's. Louise Rosenblatt spoke of the importance of the interaction of the reader and text as long ago as 1938 in her now classic work Literature as Exploration.² It is, however, only in recent years that a significant number of educators have

²Louise M. Rosenblatt, Literature as Exploration (New York: D. Appleton-Century Company, Inc., 1938).

accepted Rosenblatt's position on the Transactional Model. Since the late 1960's, Rosenblatt's historically-based theory of reading has developed a following alongside of those educators who have ascribed to the New Criticism Model. According to Rosenblatt, the relationship of the reader with the text is of extreme importance. "What the student brings to literature is as important as the literary work itself."³

The experience of literature:

...is a form of intense personal activity. The reader counts for at least as much as the book or poem itself; he(/she) responds to some of its aspects and not others.⁴

This Transactional Model (see Fig. 1), then, offers quite a different interpretation of the reading act than did the traditionally accepted, rhetorical model of New Criticism which placed all meaning and importance within the work itself.

Another faction of Reader Response Criticism includes those who support a theory of aesthetic response. The Aesthetic Model was clearly explained by D. W. Harding when he said:

Response is a word that reminds the teacher that the experience of art is a thing of our making, an activity in which we are our own interpretive artist.⁵

This perspective is similar to The Transactional Model is that it is dependent upon the fact that the experience of reading is an interaction between the textual structure and the reader. The model (see Fig. 1) assumes that the literary work of art is created through this interaction, that the literary experience is an active involvement of

³Ibid., p. 96.

⁴Ibid., p. vi.

⁵D. W. Harding, "Response to Literature: the Report of Group," in Response to Literature, ed. James R. Squire (Champaign: National Council of Teachers of English, 1968), p.

22 p. the study
design, 11-

a reader with the text and one which is always associated with an emotional response to a work of literary art.⁶ Response by each reader to what s/he has read is as important to this model as the actual event of reading. If the author's contribution to the literary experience is seen as artistic, then the reader's contribution is viewed as aesthetic. "The reader's attention is centered directly on what he(/she) is living through during his(/her) relationship with the particular text."⁷ This model extends to include the interpretation that once the initially aesthetic event is given meaning, so as to be retained after the reading occurs, it becomes nonaesthetic.

The other school is that which adheres to the Psychoanalytic Model (see Fig. 1) introduced by David Bleich in 1975 in his initial manuscript Readings and Feelings.⁸ It is an affective model given to consider the reader as the all important aspect of the study of literature. Supporters of this model feel that the reader is in complete command of the literary experience. They believe that all derived meaning is subjective in nature and conceived only as an individual interpretation on the part of each reader. "Meaning is constructed and conferred on objects (texts) and not extracted from them."⁹ This model views the experiencing of literature as a pleasurable event because each reader

⁶Charles R. Veley, "Literature and the Emotions: a Psychology of Literary Response" (Ph.D. dissertation, The Pennsylvania State University, 1970).

⁷Louise M. Rosenblatt, The Reader, the Text, the Poem (Carbondale, Illinois: Southern Illinois University Press, 1978), p. 25.

⁸David Bleich, Readings and Feelings: an Introduction to Subjective Criticism (Urbana, Illinois: National Council of Teachers of English, 1975).

⁹David Bleich, "The Subjective Paradigm," Subjective Criticism (Baltimore: The Johns Hopkins University Press, 1978), p. 30.

becomes so deeply involved in satisfying her/his own needs. Simon O. Lesser¹⁰ explains that the reading of fiction provides an opportunity for us to compensate for the limitations, deprivations, and discontents of our actual experience, to act out our wishes and fears. The Psychoanalytic Model defines response as purely unique to each reader:

Response cannot be one particular object or thing that each person produces as just another learning activity; rather, it is an expression of, and declaration of, self in a local context reflecting a set of local choices, motives, and interests in knowledge.¹¹

Each reader's motivation is to understand her/himself.

Each of these factions of Reader Response Criticism emphasizes the role of the reader in the literary experience. Due to such concern, the term response has come into prominent usage in all contemporary discussions of literature. The common thread among the varied definitions is the necessity for affective, personal involvement of the reader with the text.

It seems crucial to stress that reader response to literature can frequently be observed in students and, hopefully, encouraged, directed, or refined. We must continually remind ourselves that response is an individual revealing of self that must always be considered with the utmost respect. If we intend to obliterate the negative effects which New Criticism curricula had upon students in past years and replace those effects with satisfactory literary encounters which may, in turn, lead to sophistication of each student's response, we must work to

¹⁰Simon O. Lesser, "The Process of Response," Fiction and the Unconscious (Chicago: The University of Chicago Press, 1957).

¹¹David Bleich, "Epistemological Assumptions in the Study of Response," Subjective Criticism, p. 132.

create English classrooms wherein the students' responses are received as being as valuable as the teacher's interpretation. We need to begin in elementary classrooms to guide the responses of students from being less emotional, to being associational, and ultimately to being more interpretational, so as to send these students on with confidence in their own critical responses to works of literature.

This problem surrounding student responses to literature becomes compounded when the type of literature to be offered is that of satire. Historically speaking, satire has always been considered a controversial form of literature. The term satire has created controversy simply due to the fact that it defies precise definition. In contemporary usage, the term is used to designate several common properties which may be associated with a literary work, yet there are no properties which are common to all that is labeled as satire. Robert C. Elliott, noted writer and critic of satirical literature, has considered the matter as follows:

This is not a factual question to be settled by examining the work for the necessary and sufficient properties which would automatically entitle it to the name satire; it is a decision question: are the resemblances of this work to various kinds of satire sufficient so that we are warranted in including it in the category?¹²

When we speak of satire today, we usually have in mind a work imbued with the satiric spirit. And that spirit reveals itself through any number of literary and rhetorical devices. The definition of such literature is elusive because the term denotes a tone as well as a form. Therefore:

¹²Robert C. Elliott, "The Definition of Satire: a Note on Method," Yearbook of Comparative and General Literature (Bloomington: Indiana University Press, 1962), p. 23.

...no strict definition can encompass the complexity of a word which signifies, on one hand, a kind of literature, and on the other, a spirit or tone which expresses itself in many literary genres.¹³

Those literary devices associated with the satiric form contribute greatly to the controversial nature of this type of humorous literature. Satire appears to be one of the least attractive forms of humorous literature by the very fact that so many readers/listeners feel that it encompasses the negative and ill-mannered of comic devices. Writers of this type and tone of literature utilize sarcasm, mockery, ridicule, attack, and other means of overt social criticism in order to bring their concerns to the attention of their audiences. There are many, then, who have found satire to be a controversial body of literature because it sacrifices the hearty and wholesome aspects of the comic spirit in order to place the ignoble and perverse in full view. Yet, without such disparagement, there can be no satire. Much of the irritation which is associated with satire probably is a result of the fact that satire is a form of humor which points directly at the incongruities of human beings. Inanimate objects and innocent animals have no place in the comic situations of satire. Satire is humor which can "be applied only to human beings, and only in situations for which they can be assumed responsible."¹⁴ It would seem, then, that satire arouses indignation among many readers/listeners because it does not attempt to soften the anger or malicious intent of the satirist. It has been theorized that those readers/listeners with whom satiric literature is

¹³Ibid., p. 19.

¹⁴Louis I. Bredvold, "A Note in Defence of Satire," ELH: a Journal of English Literary History 7 (December 1940), p. 259.

popular are those people who apply the sentiments to their neighbors rather than themselves, thus avoiding having to accept any personal moral responsibility for the social situation.¹⁵ These readers/listeners enjoy the pleasures of superiority and that:

...nobody really expects (them) to do anything about it (the injustice), and that (they) have no real intention of ever doing anything about it.¹⁶

By virtue of the fact that satire is not considered to be polite literature, it rarely makes its way into the planned literary curricula until students enter high school English courses. It would appear that the major themes about which satirists choose to write constitute the reason for such omission. The proverbial existence within our society of the double standard of pretending to support one standard and yet, in reality, practicing another contributes the topics for the social criticism for the pens of the writers of satire. These topics tend to attack the hypocrisy surrounding established institutions of mainstreamed society such as government, organized religions, politics, marriage, family, and educational institutions. There are many adults who would deny young readers the opportunity to read statements of criticism of the very institutions which public school educational systems are supporting as right and just to children during their elementary and middle school years of instruction. Such themes of blatant criticism are seen as controversial at best and resultantly avoided when selections of literature are chosen.

¹⁵Ibid., p. 257.

¹⁶Leonard Feinberg, "The Nature of Satire," Introduction to Satire (Ames, Iowa: Iowa State University Press, 1967), p. 7.

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Consequently, many of our children are not being given the opportunity to critically assess the themes that many satirists see as hypocritical. They are not offered literature which questions the inequities or wrong doings of contemporary society. They are not being encouraged to share personal responses to the issues and controversial topics which these authors are revealing. Yet, since one of the functions of the literary experience is to allow each reader the satisfaction of becoming a critical thinking member of society at large, it is only natural that children begin to experience such encounters within the setting of the language arts or English classroom.

In order to offer children the tools which will allow them to experience literature and life with a heightened awareness, to go beyond the literal interpretation of a text, and to associate the work of literature with their own lives, we must begin to offer works of satire early in the educational experience. Clearly, such exposure will have to begin in the elementary grades and be continued all the way through high school. The ability to think, read, and respond critically can only develop with much practice and experimentation.

Boys and girls who can recognize the incongruities and absurdities in life and be amused at them should become adults who can meet unexpected situations sanely and philosophically.¹⁷

Purpose of the Study

The purposes of this descriptive study are as follows:

1. To determine responses of fourth and seventh grade students to contemporary works of picture book satire. It is the intention of this researcher to analyze children's

¹⁷Ruth E. Wells, "A Study of Tastes in Humorous Literature Among Pupils of Junior and Senior High Schools," The Journal of Educational Research 28 (1934), p. 90.

responses to picture books, wherein a fusion of text and illustration presents the story and the message.

2. To determine fourth and seventh graders' preference or rejection for satire as a type of humor.
3. To analyze children's verbal responses made to satire and to ascertain whether they are capable of recognizing the characteristics or literary devices associated with satire.
4. To analyze whether fourth and seventh grade children can relate literally and critically to the satiric form of humor.
5. To determine whether or not fourth and seventh grade children associate the characters, events, or experiences of contemporary satire with their own lives.
6. To analyze children's verbal responses made specifically to the artwork in contemporary picture book satire.
7. To determine whether fourth and seventh grade children become more aware of the associational characteristics of satire after weeks of exposure to this genre of literature.

Statement of Research Questions

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

1. What are the responses of students toward contemporary satire as a genre of literature?

Sub-question (a): What is the general attitude of students toward contemporary satire as a genre of literature?

Sub-question (b): In what ways do students apparently respond to the characters, incidents, or experiences within works of satire?

Sub-question (c): To what extent do students respond to contemporary works of satire as works of humorous literature?

2. To what extent are students capable of recognizing specific associational characteristics of satire as a genre of literature?

3. To what extent do the responses of female students differ from the responses of male students when they are responding to contemporary selections of satire?
4. To what extent do the responses of seventh grade students differ from the responses of fourth grade students when they are responding to selections of contemporary satire?
5. To what extent do the responses of students toward contemporary satire change after experiencing several selections over a period of five consecutive weeks?

Need for the Study

Although the change in orientation from considering the literary text as the focal point of interest within the classroom to considering the responses of the students has been slow to make its way into modern English programs, research studies concerning Reader Response Criticism are beginning to mount. The research reveals that The Transactional Model, rather than the New Criticism Model, the Subjective Model, or the Aesthetic Model, is the model which will help to develop literary curricula which will meet the standards established concerning literature by English educators during the last decade.

Perusal of the related research and pertinent professional references led this researcher to recognize a need to study the verbal responses made by elementary and middle school pupils to contemporary satire which is available to them. This researcher was convinced that the collection and recording of verbal responses would provide a beginning study which would assess response to satirical literature. Admittedly, verbal response may be only a small part of the total response of the children to picture book satire. But obtaining a thorough understanding of what verbal responses students do express may provide the impetus for a later opportunity to study why they

respond as they do, or to answer the question as to what in this literary form encourages such response.

An extensive search of the literature revealed several studies which considered student responses to aspects of physical humor. Few studies pertained to aspects of verbal humor, and these considered satire as only one type of verbal humor. They also dealt with jokes, puns, humor of specific words found in literary passages, and misuse of language. Consequently, the search revealed a need for a study which would concentrate on the complex nature of the genre of satire and would assess reader/listener response to it. Collection and analysis of literary responses when children are still in elementary and middle school grades may reveal data which would not reveal itself in studies among more mature readers who are already well established within a personal pattern of literary response.

Professionals participating in the Dartmouth Conference in 1966 expressed concern about the life-long effects of English curricula which promoted mass responses and implied social conditioning and conformity.¹⁸ The members of the study group on literature concluded that teachers must stress the values of personal response to reading and works of literature so as "to help the student reader find satisfaction in more mature literature on his(/her) own"¹⁹ long after the teacher is out of the picture. They emphasized that pupils must learn to take on their own tasks within a framework of choice that the teacher introduces and helps them develop. Scholars from Great Britain and the

¹⁸Harding, "Response to Literature," p. 15.

¹⁹Ibid., p. 20.

United States recommended an English curriculum beginning in elementary grades which:

...allows students to respond to aspects of literature which affect them personally--to make an emotional response as well as a response to literary form and style.²⁰

The participants of this study group concerned with response to literature were especially concerned about taking the development of each child into consideration when planning a literature program. They stressed the importance of classroom strategies which would offer approaches to learning through the experiencing of language. They emphasized that the learning experiences should be structured around opportunities for pupils to explore, extend, and shape their learning experiences. In short, they recommended programs where there would be less imparting of knowledge about literature and more experiencing of literature.

This approach to literature, of course, encourages greater attention to students' individual responses and makes the impact of the Dartmouth Conference an important factor in the changing regard for response and studies of response.²¹

John Dixon, a participant in the Dartmouth Conference, has discussed the implications of the conference for English education during the 1970's. Although the recommendations have been slow in being implemented, he believes that they have encouraged new interest in the learner, her/his development, and the processes of using language for

²⁰Zena Sutherland, "Patterns of Response to Literature," Children and Books, 5th ed. (Glenview, Illinois: Scott Foresman and Company, 1977), p. 508.

²¹Charles R. Cooper, "Preferred Modes of Literary Response: the Characteristics of High School Juniors in Relation to the Consistency of Their Reactions to Three Dissimilar Short Stories" (Ph.D. dissertation, The University of California at Berkeley, 1969), p. 29.

self learning. Dixon emphasized "the value of verbalizing some of our deeper experiences...at times in search of fuller involvement."²²

In June of 1972, the National Foundation for Educational Research in Britain appointed a committee to investigate language and reading in English schools. The committee, headed by Sir Alan Bullock, released a report of its findings along with recommendations for improvements in February, 1975. The committee considered all aspects of English education, including reading, writing, and speech which related to students in elementary and secondary schools. Their findings, reported in "The Bullock Report," were based on the principle that "reading must be seen as a part of a child's general language development and not as a skill that can be considered in isolation."²³ Learning and the acquisition of language are interlocked at all stages of development and within all academic areas.

The Bullock Committee supported literature as a powerful factor in the teaching of English. Because they felt that literature is a vehicle through which children can encounter language in its most complex and varied forms, they posed the following concerns regarding the literary encounters of children:

1. Getting groups of children to discuss their reading instead of always demanding written book reviews.
2. We must seriously question what is being achieved when pupils are producing chapter summaries in sequence, taking endless notes to prepare model

²²John Dixon, "In the Perspective of the Seventies," Growth Through English, 3rd ed. (London: Oxford University Press, 1975), p. 121.

²³Sir Alan Bullock, "A Language for Life; the Report of the Bullock Committee," The London Times, February 21, 1975, Educational Supplement, p. I.

answers and writing stereotyped commentaries which carry no hint of a felt response.

3. The main emphasis on teaching literature should be on extending the range of reading. True discernment can only come from a breadth of experience. Learning how to appreciate with enthusiasm is more important than learning how to reject.
4. Whatever else a pupil takes away from his(/her) experience of literature, he(/she) should have learned to see it as a source of pleasure, and something that will continue to be a part of his(/her) life.²⁴

In 1977 the National Society for the Study of Education devoted one of its yearbooks to the teaching of English. Experts who contributed to this important publication discussed a multitude of aspects concerning the state of English education in America. One of their major conclusions was that:

...language and literature inevitably reflect the values of a culture, and the teaching of language and literature inevitably reflects the conflicts and complexities of the culture in which the teaching occurs.²⁵

They also expressed their concern for upholding the student-centered, interactive approach for teaching English which had emerged during the Dartmouth Conference. They noted that English education should reflect the needs of the students and, as such, rejected content-oriented programs which neglect student involvement in learning and focus upon subject matter. Consequently, the entire yearbook placed an emphasis on the process of English learning and instruction.²⁶

²⁴Ibid., p. VI.

²⁵James R. Squire, "Editor's Preface," in The Teaching of English ed. James R. Squire, The Seventy-sixth Yearbook of the National Society for the Study of Education, Part I (Chicago: The University of Chicago Press, 1977), p. xvi.

²⁶Ibid., pp. xii-xvi.

Kenneth Donelson outlined the principles which a literature curriculum for young people should support. The premises which he felt should be identified are:

1. Literature exists to be enjoyed, to entertain humanity.
2. Literature allows young people to see themselves and their problems.
3. Literature provides vicarious experiences beyond the possibilities of any one person's life.
4. Literature exposes young people to many values and many value systems and ideas and practices, often at sharp variance with their own.
5. Literature gives young people a chance to see their language at work and an opportunity to perceive how different authors can shape the lives of characters and affect the feelings and beliefs of their readers.
6. Literature encourages young people to see the world as it is, neither all good nor all bad, but all human.
7. Literature promotes the recognition of ideas and emotions that lead to action, and actions have consequences.²⁷

That the study of literature should concern not only the text, but also the reader/listener's reception of it and personal response to it is compounded when the form of literature is also considered as a variable affecting the experience. Although the relationship between genre and response is probably a complex one which will only be understood after much research is undertaken, the need for research about satirical literature acknowledges a timely shift in emphasis from physical humor to word humor in our 1970's educational offerings to children. Daily, our elementary and middle school children are confronted with the verbal innuendo through bumperstickers, graffiti, and all forms of

²⁷Kenneth L. Donelson, "Literature," in The Teaching of English ed. James R. Squire, p. 160.

media advertising. Children's educational television programming has made a concerted effort to include subtle word humor for their viewers so as to offer them the opportunity to become aware of their own language system. Double meanings of words and the nuances of varieties of structure are central to the popularity of television personalities such as Mork and Mindy, Kermit the Frog and Fozzie Bear, and the staff of The Electric Company. Children's responses to satire must be encouraged, if not intentionally cultivated, if:

...the professional task of the school is to plan the kind of literature program needed to prepare the adults of the twenty-first century.²⁸

Significance of the Study

It is the intention of this study to utilize satirical literature, as presented through picture books, in order to substantiate the fact that students do express their understanding of, empathy for, and sensitivity to how this form of literature pertains to aspects of the human condition. It allows students the opportunity to explore, extend, and shape their experiences with their world through experiences with literature, as called for by the members of the Dartmouth Conference in 1966.²⁹ The design of this study provides for meeting all four of the intended aims of literature as recommended by the Bullock Committee's report of "A Language for Life" which were to get children to discuss their reading, to get them to respond to their literature, to

²⁸Doris Young, "Evaluation of Children's Responses to Literature," in A Critical Approach to Children's Literature, ed. Sara Innis Fenwick (Chicago: The University of Chicago Press, 1975), p. 109.

²⁹Dixon, "In Perspective of the Seventies."

offer children the breadth of literature, and to offer children the pleasure of literature.³⁰

This researcher believes that the form of satire may be one vehicle through which we can offer elementary and middle school children the opportunity to read literature which will take them beyond the literal interpretation of a text and nudge them to embark upon a critical interpretation. Therefore, this is what this study will attempt to demonstrate.

Satire appears as a literary form which will provide reading experiences that encourage a shift from reading for one, single meaning to reading for a variety of meanings because:

Satire is not for the literal-minded. It exists on at least two levels, the overt and the implied; and it can only function properly when the tact and the intelligence and the imagination of the satirist are met by a corresponding response in the reader.³¹

Involvement with literature which contributes to development of critical thinking abilities is an important part of the language arts education of all children. One member of the study group on response to literature at the Dartmouth Conference shared the perspective of the whole study group when he emphasized that:

...the student should be able to understand implied as well as surface meanings, to make critical judgments as a basis for choice in his(/her) own reading, to recognize the values presented in literature, and to relate them to his(/her) own attitudes and values.³²

³⁰Bullock, "A Language for Life."

³¹James Sutherland, English Satire (New York: Cambridge University Press, 1958), p. 20.

³²James R. Squire (ed.), Response to Literature (Champaign, Illinois: National Council of Teachers of English, 1968), p. 60.

Satirical literature is a form which can provide readers/listeners with the opportunity to exercise, and maybe stretch, their critical thinking processes because it demands of them a movement from surface interaction with the literature to deeper, precise interaction.

Those literary works which contain sufficient characteristics so as to be labeled as satire are significant materials to be incorporated into the English classroom lessons as planned for elementary and middle school children by virtue of the fact that so frequently they are concerned with the timeless, universal issues of life and living. They offer students significantly relevant themes for thought and discussion. The authors bring into focus contemporary, timely concerns, which are both universal and timeless at the same time, which they feel are worthy of reader attention today. They write about relevant topics which students may not otherwise stop to think about when left with their own thoughts, but which they are capable of comprehending and forming opinions about when confronted with them in the form of books. Arthur Pollard, noted writer and authority on literary devices, expresses this power when he says, "...one function of satire is to confront us with a thing and to say, 'It is not what it seems. Look!'"³³ Through satire, writers offer their perspectives on current events for scrutiny by our students. "Satire may call attention to some fault that has been missed or has been unthinkingly accepted as no fault at all."³⁴

³³Arthur Pollard, Satire; the Critical Idiom (London: Methuen & Co., Ltd., 1970), p. 19.

³⁴Richard Armour, "The Significance of Satire: a Satirist Looks at Books," The Thirty-third Yearbook of the Claremont College Reading Conference (Claremont, California: Claremont Graduate School), p. 115.

Satire, then, is not an extinct dinosaur. (It) has still a vital part to play in twentieth century literature. (It) lets in a current of fresh air which fills our lungs and keeps our blood in circulation.³⁵

Humor can get along without satire, but satire cannot get along without humor. The fact that satire is also a type of humorous literature adds to its significance. The ability to appreciate the comic spirit, to detect incongruity, and to enjoy absurdity are all aspects of developing the sense of humor. Although the capacity to respond to humor is innate within human beings, it is a capacity which must be encouraged.

Moreover, the sense of humor is like a muscle. It can atrophy without use, and it can be developed with exercise.³⁶

"Satire entertains--that is its basic appeal."³⁷ And "beyond the laughter there is something learned."³⁸

This researcher feels that, if satire is one vehicle for extending the aims of literature to students, then the picture book can be one means of doing so. Picture books are written in every literary genre; and since there are quite a few picture books written in the satirical form, introduction to satire through the picture book in elementary and middle school grades seems so natural. Picture books can provide an initial experience with writers and illustrators of satire. They can form a base, for those students unfamiliar with this tone and literary

³⁵Sutherland, English Satire, p. 22.

³⁶Armour, "The Significance of Satire," p. 113.

³⁷Leonard Feinberg, Introduction to Satire (Ames, Iowa: Iowa State University Press, 1967), p. 273.

³⁸John Bailey, "Satire," Intent on Laughter (New York: Quadrangle/The New York Times Book Co., 1976), p. 103.

form, from which to study and appreciate more sophisticated satirical works.

The reader's enjoyment begins when he(/she) himself(/herself) becomes productive; i.e., when the text allows him (/her) to bring his(/her) own faculties into play.³⁹

Limitations

All of the picture books used in this study were limited to contemporary works of satire which have been published within the years 1970 to 1978.

All of the books used in this study were limited to those published in a picture book format and, thus, were received and responded to with respect to texts as well as illustrations.

The picture books used in this study were limited to selections which could be read aloud within a thirty to forty-five minute session by the researcher.

All of the subjects selected to participate in this study were enrolled in the fourth grade (ages 9-10) or the seventh grade (ages 12-13). Each grade level was represented by twelve students. Since all of the subjects were in these two grades, this study can only be generalized to a similar population of fourth and seventh graders.

The subjects selected to participate in this study were all average or above average in mental age in relation to their grade level placements. They were all at grade level or above grade level with respect to their reading level as measured by a standardized reading test.

³⁹Wolfgang Iser, The Act of Reading; a Theory of Aesthetic Response (Baltimore: The Johns Hopkins University Press, 1978), p. 108.

This descriptive study was designed to be completed within five consecutive weeks. Although the time duration was limited, the design of this study would allow future researchers to replicate the study covering a longer period of time.

Definition of Terms

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

Contemporary Fiction

That body of literary prose which has been published and copyrighted within the 1970's.

Picture Book

A special form of an illustrated book wherein there exists a fusion of text and illustration. The messages or meanings presented depend upon both; if either were missing, the message would be limited or lost.

Satire

The literary art of diminishing a subject by making it ridiculous and evoking towards it attitudes of amusement, contempt, or scorn.

The following literary devices are often used alone, or in some combination of one or more techniques, in order to achieve such an end: ridicule, verbal humor, sarcasm, social criticism, stereotyping, exaggeration, superiority, derision, distortion, condemnation, and moralizing.

Verbal Humor

The manipulation of language through word play, puns, jokes, platitudes, wit, and/or name-calling evoking attitudes of amusement or whimsy.

Genre

A literary term intending to signify a literary species or a literary form or a literary convention.

Response to Literature

A unique interaction between a literary work and the reader/listener.

Appreciation

A sensitive awareness which presupposes an emotional, artistic, or other pleasurable recognition as a response indicative of a personal value judgment.

Literal Interpretation

Interpretation considered with adherence to word for word meaning; characterized by a concern for the factual, verbatim expression. The skill of reading/thinking with the intention of seeking the primary, direct meaning of an idea in context. This type of reading/listening includes no depth of thought.

Critical Interpretation

Interpretation considered with an emphasis upon judgmental evaluation; appreciation at a level of analysis which investigates subtle in-depth distinctions indicating intellectual perceptions in addition

to literal perception. This type of reading/listening is concerned with supplying meanings not directly stated within the text.

Organization of the Study

Chapter I begins with an introduction to the dissertation, specifically stating the problems associated with measuring students' responses to literature and to satire in particular. All of the models which relate reader responses with the reading act which have come to comprise Reader Response Criticism are discussed. Satire is explained as an elusive and historically controversial form of literature which defies definition, yet is associated with literary devices which are readily noticed as satiric in tone when present in many literary genres.

The statement of the purpose and the research questions follow in the introduction. The need for and significance of the study, supported by noted authorities, are also stated. The study asks the following question: What are the responses of students toward contemporary satire as a genre of literature?

The limitations of the study and definition of terms conclude Chapter I.

A review of the related research is presented in Chapter II. The review is focused in two areas: research pertaining to responses of students to literature written as prose and research pertaining to responses of students to humorous literature.

Chapter III is the design of the study. It is a delineation of a descriptive method and the specific procedures used in this research. It discusses the population and its selection. The development of The Instrument is included, as well as an account of the pilot study and

the resultant validation of The Instrument. The literary materials used in the research are presented with accompanying literary expert agreement.

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

Chapter V 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 two major headings: (1) studies pertaining to responses to literature written as prose, and (2) studies pertaining to responses to humorous literature.

Responses to Literature Written as Prose

This section will deal with those literary studies which measure the response of students of any age to any form of literature written as prose. Because many studies about response to prose literature fall into more than one category and because the process of response is, itself, not easily divisible, this researcher has arrived at the following divisions: (1) studies of the factors in understanding, (2) studies of free responses to literature, and (3) studies of the factors in measurement of literary appreciation or judgment.

Studies of the Factors in Understanding

One type of study which can be found under reader response research is that which is directly concerned with comprehension of literary genre or literary device or literary meaning. This type of research may be descriptive or experimental. It has as its major purpose the discussion of those factors relating to the study of literature which students are capable of understanding and the stages in their education and development during which they come to understand them.

In some of the studies, comparisons were made of variables which are associated with the subjects themselves such as reading level, comprehension of literature, and enjoyment of literary works, while others are concerned with variables involved with technical aspects of literary works such as understanding literary genre, interpreting the literal as well as the implied meaning, and comprehension of elements of author prose style.

Charlotte D. Rogers¹ has reported a study in which she investigated individual differences between high level and low level readers when they interpreted a short story which they had read. The subjects (n=28) were high school juniors, fourteen of whom were chosen from an honors English class, and fourteen of whom were selected from an English class where all students were reading at least one and one-half years below grade level. The students were all asked to read the short story "Love" by Jesse Stuart on the same day. Rogers selected this story because she felt that (1) it was one which had a topic which would be of interest to eleventh grade students, (2) it was of excellent literary quality, (3) it had surface as well as implied meaning, and (4) it could be read by all of the students within ten to fifteen minutes. After the reading of "Love," students were asked several structured comprehension questions regarding their interpretations of the story. Four months later, each student was interviewed through a series of open-ended questions regarding her/his personal responses to the story. Rogers felt that these questions would provide her with

¹Charlotte D. Rogers, "Individual Differences in Interpretive Responses to Reading the Short Story at the Eleventh Grade Level" (Ph.D. dissertation, University of Arizona, 1965).

information about the reading process used by each individual. The fourteen participants were then given two short tasks of listing all of the short stories which they could remember having read, having heard, or having viewed and of listing all of the writers of short stories which they, likewise, could remember having read, having heard, or having viewed. Ten days after the response interviews were conducted, the subjects were asked to complete a follow-up questionnaire which Rogers developed in order to measure persistent aspects of the short story which the participants had retained. Analysis of the data which Rogers accumulated through all of her questionnaires and personal interview sessions led her conclude that (1) there are individual interpretive differences in response to the short story, within as well as between, the low level and high level readers, (2) the high level readers are familiar with more short stories and more short story writers than the low level readers, and (3) the high level readers have a more favorable attitude toward reading than do the low level readers. Rogers went on to also show findings which revealed significant statistical differences between her two groups of readers in their ability to grasp literal and implied meaning in the short story.

It does not seem to this researcher that Rogers has revealed any new evidence which would contribute directly to reader response research. Her conclusions do offer support for her investigation of the differences between high and low level readers, but she makes no conclusive statements about all of the responses which her subjects made to the unstructured questions which she asked during the interview sessions. She offers the conclusion that both high and low level

readers integrate the short story into their personal lives, but does not offer sufficient analysis as to the ways in which they do so. Perhaps, if her data were reconsidered, a major contribution would reveal itself concerning each subject's free responses or she could have expanded upon her discussion and brief mention of implied and literal literary comprehension by these eleventh graders.

Kenneth F. Gambone² conducted a study to determine the degree to which a high school student grows in her/his understanding from one literary genre to another literary genre. Borrowing the four types of categories into which the noted critic Northrop Frye divides all works of fiction, it was the researcher's contention that high school students pass from comedy to romance to tragedy and, finally, to irony in their growth through literary understanding. In order to test this hypothesis, Gambone selected four literary works, one to fall into each of the four forms. He then presented the four works to college-bound tenth, eleventh, and twelfth grade students (n=36) for individual reading. All of the subjects were asked to submit a series of questions about human value themes present in each work. From these questions, a total of ten questions were selected for use in an experimental study. Tenth, eleventh, and twelfth grade students (n=246) were given each of the four texts for fifteen days of reading time at school. All reading was completed independently, with no teacher instruction. These high school students were then asked to mark their responses to each of the ten questions. In attempting to quantify the developmental growth of literary understanding by these secondary students, Gambone found that

²Kenneth F. Gambone, "The Viability of Literary Texts" (Ed.D. dissertation, Pennsylvania State University, 1972).

he could not offer support for his hypothesis based on Northrop Frye's progression of literary understanding. Instead, interpretation of his data revealed that these students pass from tragedy to comedy to romance and, finally, to satire (irony) in their development. He also concluded that literary growth consistently moves upward from grade ten to grade twelve. There was indication that this growth reflected an increase in overall literary sensitivity.

The contribution of Gambone's research lies in the fact that he has developed a means for studying the subjectivity of a student's response to literature. He states very specifically that he has measured active responses and that he is unable to measure the nature of that aspect of literary response which is other than active. Upon looking closely at Gambone's data, it is possible to conclude, for purposes of this study, that when the responses of the tenth grade students are compared with the responses of eleventh and twelfth grade students, the tenth grade students were more confused by the category of satire more often than they were confused by the other three literary categories.

Concern with children's enjoyment of literature and their sensitivity to the elements of literary style led Mary Henze³ to undertake a study which would determine sixth grade children's (n=102) pleasure in listening to a well-written story, their preferences for well-written passages of literature, and the effect which study about literary style would have on their responses to literature. Henze selected four sixth grade classrooms in two elementary schools to participate in her research. She developed a multiple choice test about the following six

³Mary V. Henze, "Children's Responses to Literary Style" (Ph.D. dissertation, The University of Arkansas, 1972).

elements of literary style: simile, alliteration, onomatopoeia, imagery, rhythmical prose, and variety and complexity of sentence structure which she administered to all of the subjects. Then, during a four week period, Henze met with two of the classrooms and taught each class seven lessons on the six elements of literary style, after which she repeated the same form of the multiple choice test about the literary elements. She then read them most of Chapter One of The Hobbit by J. R. R. Tolkien, following which she administered a preference/rejection test concerning twelve passages extracted from Chapter One of The Hobbit in order to measure the children's responses to Tolkien's literary style. The other two classes served as Henze's control groups. They were read aloud Chapter One of The Hobbit and administered the preference/rejection test over the passages. Since they did not receive any instruction about the elements of literary style from Henze, they were not re-tested with the multiple choice test to measure for growth. Henze read aloud all of the items of the instruments developed and used with the subjects as the subjects marked their choices and preferences. Thus, the task of reading was equalized for all of the subjects. In considering her data, Henze found a significant difference in understanding elements of literary style for those sixth graders who had received instruction about the six elements, after the instruction took place. She also discovered that the girls scored a bit higher both before and after her seven lessons than the boys did. She found no differences in preference/rejection scores of her subjects, which led her to believe that learning about literary style has no effect on the enjoyment of listening to a well-written story. She found also that children in both groups thoroughly enjoyed Tolkien's writing style. Henze

went on to conclude that children enjoy hearing well-written stories and seem to enjoy learning about the elements of literary style, yet they do not need this knowledge about literary style in order to respond positively to high quality literature.

Mary Henze makes a contribution to reader response research in documenting the fact that children of the sixth grade age range can learn about elements of literary style and can express their preferences about an author's writing style, both of which are aspects of literature considered by many to be too abstract in nature to be comprehended by elementary grade students. Although her data supports the fact that direct instruction about literary elements is not a prerequisite to preferring superior literary style, it does offer children the skills to be more discriminating about the passages which they select.

Studies of Free Responses to Literature

One approach to considering response to literature is through the analysis of the stated responses of the subjects. This often takes the form of describing the content of the spoken or written responses of individual students or groups of selected students to works of literature. It seems to this researcher that those setting about to measure literary response in this manner believe that "it is what the reader brings to the text as much as the text itself that determines the nature of response."⁴ Although all research of this type attempts to encourage freedom of response so as to generate data which will

⁴Alan C. Purves, "Research in the Teaching of Literature," Research in the Teaching of English 52 (April 1975), p. 463.

reveal internal dimensions of reader/listener reaction, several procedures for research have been developed in order to (1) develop classification systems for the responses shared, (2) discuss certain attributes which may be associated with the personalities and abilities of different types of respondents, (3) learn more about the effects of some treatment procedures or direct methods of teaching on the responses which they produce, and (4) understand the process which the reader/listener goes through in interpreting a literary work.

Ninth, tenth, and eleventh grade male and female students from a large city in Alabama (n=417) and a small town in Connecticut (n=80) were the subjects of an experimental study run by Stewart⁵ in order to ascertain whether or not subjects who differ in their reactions to certain characters also differ demonstrably in various personality traits. Both groups of students were measured as to intelligence quotient, socio-economic status, and liberalism-conservatism through the use of standardized tests. They were also rated as to personality traits on checklists which were filled out by their respective high school English teachers. In order to obtain subjects' preferences for various literary characters, Stewart chose to use novels which contained obviously opposing characters. She used Gone with the Wind, Wuthering Heights, and Kings' Row, each of which includes the interaction of two male and two female characters wherein none of the personalities of these characters is subtly hidden from a naive reader through writing style. The literary works were summarized and read

⁵Naomi Schiller Stewart, "Attitudes Toward Literary Characters as Related to Factors in Personality" (Ph.D. dissertation, Purdue University, 1944).

aloud on separate days to the subjects during their English class periods. After each reading, the students were asked to answer a questionnaire. Two months' later, the procedure was repeated with the Alabama group. Stewart concluded that almost all personality variables studied showed a relationship to character preference. She also surmises from her data that preference appears to be indicative of differences in cultural factors within a community setting rather than specific differences in personality traits. When cultural milieu is constant, relationships between character preferences and personality traits tend to be constant, also.

Since she has shown us that preference for one character presented in a literary work over another character in the work is an individual response to literature as well as a cultural response to literature, Stewart's contribution to literary response research seems to be the fact that she has shown the breadth, variety, depth, and variability of the human response to literature. She has enumerated the fact that there can be as many unique preferences and rationales for those preferences as there are unique personalities.

It was the intention of a study done by Henry Meckel⁶ to explore the responses of high school students to a fictional work containing content concerned with experiences and problems common to adolescents. He wanted to determine what situations in a novel students would respond to, what aspects of a novel students like or dislike, and how responses relate to the predispositions of personalities of the

⁶Henry C. Meckel, "An Exploratory Study of Responses of Adolescent Pupils to Situations in a Novel" (Ph.D. dissertation, The University of Chicago, 1946).

students. Fortitude by Hugh Walpole was selected as an appropriate novel because Meckel felt that the use of one work, rather than several short stories, would reduce the multiplicity of characters and events to which he was measuring response. It was also a work that was already built into the English curriculum of the twelfth grade students from which he was to gather his data. Each girl and boy (n=96) was given a week to ten days to read the novel on her/his own. Upon completion of the four major sections of the novel, each pupil was asked to participate in a free writing/free response activity. When a whole class had finished reading the novel, all members of that class were asked to answer specific questions about it which Meckel had developed. This was followed, within the next day, by a rating test wherein subjects were asked to rate incidents within the text according to how vividly they were remembered. No discussion of the novel took place within any of the classrooms until all of the three phases of data were gathered.

Upon consideration of the data through content analysis procedures, Meckel drew four conclusions: (1) vividly remembered situations in the novel tended to be specific and highly individual, (2) eighty-four percent of the participants showed evidence of identification with the characters and situations, (3) there is a relationship between personality predisposition of the subjects and their corresponding responses, and (4) female readers are more interested in characters while male readers are more interested in events and situations. It would seem then that Meckel offers documentation of the fact that adolescents can live vicariously through literature, because they tend to identify so totally with a work of fiction. When selecting

literature, this identification should be considered, as well as the characterization and events in the story, so as to guarantee interest on the part of girls and boys.

Meckel's study is very exploratory in nature. Although he does document the conclusions which he itemizes, he gives no insight as to the content of adolescent responses. He merely tells us that they are individual to each subject. That, in itself, would be important for the teacher of literature so that s/he would value and expect unique responses; but for reader response research, we need more information.

Using informal research methods, Hilda Taba⁷ conducted an exploratory study designed to determine the capacity of literature to help to extend social sensitivity. Through continued and intensive exposure, during one complete academic year, eighth grade public school students (n=25) were exposed to works of realistic fiction which reflected their own personal concerns and interests. Stories were selected and either read to the entire class or were read by each student on her/his own at home. The program involved a follow-up discussion with the total group after each selection was read. As it was the intention of this researcher to encourage these students to explore each story freely, questions leading off the group discussions were open ended. Fifty-one different discussion sessions were recorded during English and social studies class periods throughout the duration of the program. Taba organized the student response statements into the categories of projections, generalizations, self-references, and irrelevancies. Although she found marked variation in contribution, projection into the

⁷Hilda Taba, With Perspective on Human Relations (Washington: American Council on Education, 1955).

story with attempts to explain and to evaluate was the dominant mode of response, with fifty to ninety percent of the statements made falling into this classification. The next largest group of statements included references to personal experiences, and only twelve percent of the statements reflected attempts to generalize beyond facts of the stories. She found irrelevant statements to be quite infrequent. Several encouraging conclusions were drawn by Taba from her extensive amount of data. She felt that the documented statements provided evidence that the reading and discussing of fiction is effective in extending feelings, cultivating understanding of persons different from oneself, and encouraging positive human relations through exposure to new ideas. She also concluded that constant exposure to literature, relevant to eighth grade problems, was capable of overriding strong adolescent peer pressure and home environment to eliminate ethnocentric and egocentric judgments and to lead to cosmopolitan growth through character identification.

The informal nature of this research, as opposed to a formal experimental research design, allowed personal experiences with literature to surface for tabulation. Taba has documented the fact that literature can be a potent force in altering understanding, empathy, and sensitivity within an educational setting. She also gives credence to personal response through the mere fact that she set out to undertake this, now classic, response study.

Walter Loban has reported a study which measured the responses of high and low socially sensitive adolescents ($n=120$) from grades eight through twelve to literature involving values based on the theme

of human dignity.⁸ Specifically, he chose to analyze their responses to literature intended to evoke sympathy from the reader. Once he had selected adolescents who were highly sensitive to the feelings of other people and an equal number of adolescents who were low in their sensitivity to the feelings of other people, Loban placed them in a setting where teachers read a short story aloud to them. After the reading, four responses of each student were recorded: a free written response of discussion of the story, response to an agree-disagree scale with a number of statements, a questionnaire covering the story and measuring reader (listener) response, and a checklist measuring response to the main character in the story. This procedure was repeated for ten short stories. When all of the responses to the stories were drawn together for analysis, Loban itemized several significant conclusions. Among those relating to the subjects themselves were: a larger number of adolescent girls proved to be highly sensitive as compared with adolescent boys; low socio-economic status was less conducive to sympathetic behavior for adolescent boys, yet had no bearing on the adolescent girls; and there were no differences in race, intelligence, family size, reading ability, or religion among the members of the two opposing groups. Among those conclusions which relate to obvious differences between the high and low sensitive groups, Loban found that members of the highly sensitive group are disposed to be: more understanding rather than to accuse, blame, or condemn; more concerned over their relations with others; more popular with their peers; more stable in their

⁸Walter Loban, "Adolescents of Varying Sensitivity and Their Responses to Literature Intended to Evoke Sympathy" (Ph.D. dissertation, University of Minnesota, 1949).

interactions with others, and much more sensitive to their own limitations, inadequacies, and failures. And among those conclusions relating the high and low sensitive students to literature, Loban cites that there is a tendency: to identify with literary characters most closely resembling oneself; for highly sensitive adolescents to show a greater interest in books which deal with idealistic, aesthetic, or sympathetic themes; for low sensitive adolescents to show an interest in books which include themes of cruelty; and for free responses to works of literature to organize themselves into major categories.

It would seem then that Loban's extensive research would combine well with Taba's⁹ earlier work to provide a clear, documented case of stating exactly where readers are with respect to their sensitivity to others. With the statement of needs provided, a program of utilizing literature to encourage growth through a similar literary program would have maximum chances for being effective. Assessment of sensitivity would prove meaningful if it served to act as a pretest and posttest measure to encourage social sensitivity through exposure to literature selected to promote such sensitive understanding.

It also seems clear when assessing so many subjects, for any researcher involved in the collection of such large amounts of response data, to attempt some clear, manageable means of organizing these responses into classifications of protocols. Perhaps here, too, Loban could have merged his work with Taba's and have used her four areas of organizing student responses.

⁹Taba, With Perspective on Human Relations.

The ways in which students comprehend literature while they read has been investigated by James R. Squire.¹⁰ He studied comprehension as it takes place and developed a technique of classifying responses made during the reading of a short story. Squire was interested in the development of responses of readers during the total process of reading a literary selection. Squire selected four stories on the basis of quality as reading material for adolescents, on the relationship of the stories to key experiences within the lives of adolescents, on their level of complexity as literary works, and with the intention that students would be previously unfamiliar with the selections. He then analyzed the responses of ninth and tenth grade boys and girls (n=52) while they were reading the four selected short stories. The data on the students' responses was obtained during interview sessions and recorded for later perusal. Oral responses of each of the subjects were recorded immediately after the reading of each of the six sections of each of the four stories, in order to gather data of an on-going process. Squire then identified seven general categories of responses through methods of content analysis. The study revealed the response categories of literary judgments, interpretational responses, narrative reactions, associational responses, self-involvement, prescriptive judgments, and miscellaneous. The study findings noted that responses to literature coded as interpretational occur more frequently than any other type of response. Squire included such reader reactions as attempts to discover the meaning of the story, the motivational

¹⁰James R. Squire, "The Responses of Adolescents to Literature Involving Selected Experiences of Personal Development" (Ph.D. dissertation, University of California at Berkeley, 1956).

forces of the characters, interpretations of plot, themes, and ideas, and visual reconstruction of scenes as interpretational responses. Those responses occurring fewer than four percent of the time were as-sociational, prescriptive judgments, and miscellaneous. These codings indicate that few students related the works of literature with their own lives and rarely discussed any recourse available to characters within the stories.

Squire concluded that the types of responses made were completely unrelated to the reading ability of the subjects. This finding would suggest that ratings on a standardized reading test offer no reliable index as to the ability of readers to interpret literary selections. He also found that there are observable group tendencies among adolescents with respect to their reading responses. Although Squire reported six basic sources of difficulty which adolescents encounter when interpreting short stories, his major contribution to response research seems to be that he offered case studies in support of the fact that readers respond to literature in unique and select ways and that the nature of an individual's reaction is conditioned by the dynamic interplay of several factors. He further offers evidence which suggests that sex differences do not affect the overall pattern of response, but do influence reactions to specific situations in literature.

College freshmen from two English courses at San Francisco State College (n=54) were the subjects of a study done by James R. Wilson¹¹ to measure the responses of students to a work of literature before and

¹¹James R. Wilson, Responses of College Freshmen to Three Novels (Champaign, Illinois: National Council of Teachers of English, 1966).

after the study of that work in their English classrooms. As it was his intention to consider the factors affecting student response to literature after studying a work when compared with student response to literature without any previous classroom study, Wilson arranged a classroom procedure whereby all subjects would be reading a novel, writing out a free written response to the novel, discussing the novel in the classroom, participating in a panel discussion of the work, discussing the novel again, and then writing another free written response concerning the work. This procedure was repeated for a total of three novels over a period of three days for each novel. Since it was Wilson's contention that the study of literature will influence how a student perceives literature, he made a content analysis of the students' first written protocols and compared that analysis with the analysis of the second set of written protocols. He categorized the responses into the seven response categories which Squire¹² had established in his earlier study of measuring student responses to literature. A statistical, as well as qualitative, analysis revealed that there was more than a twenty percent increase in interpretational responses among student protocols after the discussion of each novel within the classroom. The increase in this type of response, to attempt to discover the meaning of the work, was included at the expense of nearly all other categories of response. It was the contention of the investigator that such an increase indicated more maturity of literary perception. He also stressed that such an occurrence was probably a result of the fact that the teacher in these English classes avoided supplying the

¹²Squire, "Responses of Adolescents to Literature."

"correct" interpretations of the novel. The protocols also revealed to the researcher a ten percent decrease in responses of literary judgment from the first writing to the second. This change in concern with author technique and literary value is also considered to be a result of the instructor's refusal to make such evaluative literary judgments.

Wilson's research contributes to literary response research in that he has shown that students often begin their involvement with literature in a fairly emotional manner, often highly dependent upon personal identification, and then move into confronting interpretation in a logical, directional manner. He makes a case for instructors of literature to make increasing demands upon their students to move toward explicit analysis in their interaction with a literary work. Wilson supports Squire's earlier contention that readers respond to literature in free and uniquely varied ways and that these responses can be encouraged if the instructor does not impose her/his interpretations upon her/his students.

In a study designed to contribute significantly to an understanding of the broad dimensions of response to literature, Alan Purves¹³ attempted to categorize and classify the elements of writing about a work of literature. He was interested in ascertaining the process of description which a person would use within an essay about her/his reading after the reading of a work. Initially, Purves asked a number of critics and scholars to formulate statements about one literary work. Later, their writings were compared with the writings of many

¹³Alan C. Purves with Victoria Rippere, Elements of Writing about a Literary Work: a Study of Response Literature (Urbana, Illinois: National Council of Teachers of English, 1968).

students in Great Britain, Germany, Belgium, and the United States. From these prototypes Purves drew his list of elements or constituents which students use to make their interpretations. Purves established five broad categories into which he placed all of the literary elements which were generated. These categories are: engagement-involvement, perception, interpretation, evaluation, and miscellaneous. Purves conducted a pilot study of students aged thirteen and seventeen ($n=300$) from the previously cited four countries, and he found ninety percent agreement of two out of three readers scoring the essays and the individual statements according to the elements contained in his five major categories. The scoring of the written responses revealed higher percentages of usage of elements from the categories of engagement-involvement and perception by the seventeen year olds than by the thirteen year olds. The two groups of students measured closely on their usage of elements of interpretation and miscellaneous elements. The striking difference in the essays of these two groups of students became apparent within the category of evaluation. Purves has defined this category to include elements related to statements made by the reader regarding her/his judgment of whether or not the literary work was good or bad. He has explained the difference as a function of the literature curriculum offered at the high school level. This researcher interprets Purves as implying that a seventeen year old student does not have the confidence in her/his own judgment of a literary work to discuss such elements in a written essay.

The data revealed within this study offer important information regarding the ability of students to respond to literature. Although students responded more with elements of some of the categories than

they did with elements in other categories, they did include statements of response in all five categories. He demonstrated that thirteen year old students are capable of discussing their perceptions or understandings of a literary work. That is, they are able to consider elements such as literary devices, literal statements about content or theme, events of a work, character descriptions, author tone, and generic classification. They are also capable of making evaluative statements about a literary work. These statements include elements of emotional appeal, generic evaluation, thematic evaluation, and moral significance.

The consistency of response to differing short stories written by four individual authors was investigated by Charles R. Cooper.¹⁴ He was interested in discovering whether or not high school juniors would respond in a consistent manner to stories which were notably different in ways such as writers' points of view, characterizations developed, or themes unraveled. Cooper selected students ($n=117$) from seven suburban high school English classes who were all at grade level or above as determined by their school records. He then chose "A & P" by John Updike, "The Wish" by Roald Dahl, "Just Lather, That's All" by Hernando Tellez, and "Indian Camp" by Ernest Hemingway as the four short stories he would utilize with his subjects, because he considered the stories to be of high quality, appropriate reading matter for adolescents, and sufficiently dissimilar in obvious ways. Cooper read the stories himself onto tape and typed the script of each so as to offer a read-along copy to each subject during the treatment procedure. The investigation

¹⁴Charles R. Cooper, "Preferred Modes of Literary Response: the Characteristics of High School Juniors in Relation to the Consistency of Their Reactions to Three Dissimilar Short Stories" (Ph.D. dissertation, The University of California at Berkeley, 1969).

included two parts. In one part, a story was presented on tape accompanied by the typed script for following along followed during the same session by a response sheet. This procedure continued at weekly intervals for the first three stories. The other part consisted of a follow-up study where subjects (n=29) from the first part were selected to hear and give responses to the fourth short story and where subjects (n=8) were further selected for in-depth interviews concerning their responses throughout the entire investigation. The response sheet used throughout this study consisted of four essays developed by Cooper about each story. The intention was for each subject to select the one Cooper essay which most closely resembled an essay which s/he would have written about the story to which s/he just listened. The response sheet also asked each student to explain reasons for her/his choice. Cooper developed the four essays to correspond to the four response categories of engagement, perception, interpretation, and evaluation. At the outset of his research, Cooper defined consistency of response to mean that a subject selected the same essay response mode for two of the three initial stories heard. The responses of the subjects led Cooper to conclude that three-fourths of these high school juniors had a preferred way of responding to short stories. These results confirmed the earlier work of James R. Squire¹⁵ in noting interpretation as the most frequent type of response selected by fifty-three percent of the subjects. Twenty-four percent preferred the engagement mode, nineteen percent preferred evaluation, and only four percent selected the perception mode. In considering these data with respect to other

¹⁵Squire, "Responses of Adolescents to Literature."

variables, Cooper found that reading ability definitely discriminated the respondent groups from one another, sex of the subject revealed no influence on choice of response mode, and those subjects selecting the interpretive essays were far superior both in reading ability and grades earned in English to the other subjects.¹⁶

Cooper's study offers documentation of the consistency of response which may be expected by high school English teachers when exposing their students to short works of fiction. These results may be an indication that those students with a lower reading ability will need the aid of their teachers in developing responses to literature through an interpretive mode. Further analysis of the reasons for the preferences which the students made, as well as the comments which were revealed by the eight subjects who participated in the follow-up study, might also make a contribution to reader response research.

William D. Rearick¹⁷ designed a study to investigate the extent to which children identify values or lessons in the behavior of characters in short stories, the extent to which these children see the same values or lessons as adults see in the behavior, and the extent to which these children support the personal moral responsibility as represented in the behavior of the characters. He randomly selected girls (n=208) and boys (n=222) from seven elementary public schools in Seattle. All subjects were sixth grade students, but they varied from high to low in reading ability and socioeconomic levels.

¹⁶Cooper, "Preferred Modes of Literary Responses."

¹⁷William D. Rearick, "An Exploratory Study of Selected Responses of Sixth Graders to Personal Moral Responsibility as a Social Value in Short Stories" (Ed.D. dissertation, The University of Washington, 1969).

Four adult judges aided Rearick in selecting four short stories which included personal moral responsibility as a dominant theme, were at or below a sixth grade readability level as determined by a readability index, and included two major characters, one of which supports a positive moral value system and the other being one which shifts from a negative belief system to a positive one. The four short stories selected were "For Skylark and Gypsy" by Hunt, "That Lazy Mario" by Crockett, "Light Bow's Gift" by Holland, and "The Gullible Goose" by Spencer. Each subject was randomly assigned to read one of the short stories silently to her/himself and then asked a series of questions concerning one of the eight characters presented in that story.

Rearick's findings led him to conclude that a greater percentage of girls and boys were able to identify a lesson or message as revealed in one of the four stories than those who were unable to identify one. The percentage of sixth grade girls and boys who noted the same lesson within the story as the four adult judges noticed was about the same percentage of students who noted a different lesson. A greater percentage of girls and boys supported the personal moral responsibility of these characters than failed to support it. When Rearick considered his data with respect to personal traits of his subjects, he found no differences among boys of differing socioeconomic levels and only a few differences among girls of low and middle socioeconomic status.

Rearick's research makes a contribution in that he offers data in support of the fact that elementary-aged readers do respond positively and negatively to characters about whom they read. He also points out that they are very capable of interpreting the moral lesson which an author is presenting to them. It seems to this researcher that Rearick

has contributed evidence in support of the fact that elementary grade children do identify with and evaluate characters in their stories. This research may offer further interesting information if it were replicated as a study incorporating oral reading of the stories and oral questioning of the subjects rather than silent reading in order to alleviate the requirement of decoding the printed page before comprehension can take place.

Faye L. Grindstaff¹⁸ has reported a study which attempted to explore the written responses of tenth grade public school students to four different novels. It was her intention to consider the effects of two different techniques of teaching, so her subjects (n=67) were divided into three separate groups, each with a different high school English teacher. All of the subjects read Swiftwater by Paul Annixter, Fahrenheit 451 by Ray Bradbury, Up the Down Staircase by Bel Kaufman, and A Separate Peace by John Knowles. A period of one week was allotted for the reading of each novel. When they finished reading a novel, the subjects were each asked to write two free response compositions about the given novel. During a one week period between the writing of the two compositions, the three groups received different treatment. The first group received instruction which Grindstaff termed structural analysis, a teaching technique based on the precepts of the New Criticism Model wherein the teacher leads students to discover the interrelationships within the text which s/he already knows. The second group received instruction which she termed experiential reflective analysis, a teaching technique based on the premise that one should study the

¹⁸Faye L. Grindstaff, "The Responses of Tenth Grade Students to Four Novels" (Ed.D. dissertation, Colorado State College, 1969).

literary experience as s/he perceives it to be. This teaching method takes into full account the previous life experiences of each student and approaches the study of literature through the structure and meaning that each student brings to it. The third group received no instruction regarding the four novels and thus served as the control group for the others, but Grindstaff allowed for the passage of one week between this group's writing of the two compositions. Grindstaff then did a content analysis of the students' first written protocols and compared that analysis with the analysis of the second set of written protocols. She also compared the responses of the three groups. She categorized the responses into the seven response categories established by James R. Squire¹⁹ in his earlier study. A statistical, as well as qualitative, analysis revealed that those students exposed to the experiential reflective teaching had more divergent responses and more self-involvement, associational, and literary judgment responses than the other students and that the control group responded most often with unsophisticated responses categorized as narrational and interpretational. Grindstaff also found that exposure to structural analysis teaching developed more sophisticated responses and that those students denied any form of literary instruction had greater difficulty in reading the novels.²⁰

This study contributes to reader response research because the subjects involved were average tenth grade readers, not students selected on any basis of reading excellence. It also provides

¹⁹Squire, "Responses of Adolescents to Literature."

²⁰Grindstaff, "Responses of Tenth Grade Students."

documentation for the premise that direct instruction in literature is far superior in encouraging divergent response than no instruction at all. It appears, too, that Grindstaff's analysis of the student responses supports experiential reflective instruction as the form of English teaching which provides students with self-sufficiency in learning about and making critical literary judgments about those aspects of literature which are of personal importance to them.

Peter L. Sanders²¹ conducted a study in order to determine the effects which classroom instruction in the interpretation of short stories would have on the responses of adolescents. He randomly selected ninth grade (n=78) students within a suburban community of Syracuse, New York, which he assigned to two experimental and two control English classrooms. The four teachers who participated had willingly volunteered to take part in the investigation and were also randomly assigned to the classrooms. Sanders developed a teaching strategy of establishing motivation and purpose for reading, preteaching necessary vocabulary, silent reading of the short story and a study guide, small group discussion based on the material within the study guide, a concluding activity with the teacher, and a twenty minute free response essay as the treatment for his experimental groups. Eight short stories were selected based on criteria which were established to determine literary quality and positive appeal for ninth grade boys and girls. Four of the stories were rated high in appeal and four were rated low. Three stories from each rating were read according to

²¹Peter L. Sanders, "An Investigation of the Effects of Instruction in the Interpretation of Literature on the Responses of Adolescents to Selected Short Stories" (Ph.D. dissertation, Syracuse University, 1970).

Sanders' learning strategy during a three and one-half week period by the experimental students. No other instruction regarding literature was offered during this time. The students in the control classrooms read the same six stories independently and wrote the twenty minute free response essays, but were involved in no other aspects of the learning strategy. The final two stories were read and a response essay written each within one English period, following the three and one-half week experimental procedure, by all of the subjects. Sanders analyzed the protocols of his subjects in the following ways: (1) by using the categories for response developed by James R. Squire,²² (2) by considering the quality of each essay as assessed by readers who interpreted each subject's response in a wholistic manner, and (3) by measuring fluency within each protocol as defined by both number of words and number of total responses per subject. From his analysis of the protocols, Sanders concluded that those students who were exposed to his teaching/learning strategy exhibited significantly more quality in their responses to stories read both during the instruction and independently after the instruction and their responses to the stories high in appeal and low in appeal when they read them independently. He also determined that the number of ideas represented in their responses was greater for those students who were receiving instruction at the time of writing their responses.²³

It appears that the direct instruction did, in fact, affect the responses to the short stories by the experimental students. Sanders'

²²Squire, "Responses of Adolescents to Literature."

²³Sanders, "Investigation of the Effects of Instruction."

investigation points to the positive effects which teaching strategies can have in developing the breadth and variety of reader response. Although Sanders mentions that we have many unidentified variables which affect reader response to literature in his discussion, he does document the fact that there are dimensions of response which can be encouraged and developed. His research supports the earlier works of Wilson²⁴ and Grindstaff²⁵ in emphasizing teacher instruction as a means of eliciting divergent and quality response to literature.

John F. Fanselow²⁶ has reported an investigation of the responses of Spanish speaking adolescents in New York City both to passages of short stories and the short stories in their entirety. His research is a replication of an earlier study done by James R. Squire.²⁷ Thus, he duplicates Squire's study in every aspect except for those students who served as the subjects. Fanselow's ninth graders (n=60) were asked to read the short stories "All the Years of Her Life" by Morley Callaghan, "Prelude" by Lucile Payne, "Reverdy" by Jessamyn West, and "The Man in the Shadow" by Richard Child. As the intention of the research was to determine the development of reader response throughout the total reading process of each literary selection, each subject's response was solicited and tape recorded through personal interview sessions at six different intervals of reading each short story. Fanselow coded these responses according to the categories which Squire previously

²⁴Wilson, Responses of College Freshmen to Three Novels.

²⁵Grindstaff, "Responses of Tenth Grade Students."

²⁶John F. Fanselow, "The Responses of Ninth Grade Bilingual Adolescents to Four Short Stories (Ph.D. dissertation, Columbia University, 1971).

²⁷Squire, "Responses of Adolescents to Literature."

established. The study revealed that the bilingual students responded similarly in number of responses made to Squire's subjects, but that the responses fell in differing proportions among the categories. The bilingual students made fewer responses coded as literary judgments, interpretations, and prescriptive judgments. The study findings also noted that the bilingual students made responses which contained fewer stock responses, fewer irrelevant associations, fewer critical predispositions, and fewer failures to grasp the literal meaning than did Squire's subjects. Fanselow also reported that there were no significant differences in the responses of these ninth grade students with respect to reading scores in English or Spanish, sex, age, or professed enjoyment.

Fanselow's investigation went beyond that of Squire's to look at the presence of traits usually associated with the New York Spanish speaking population within the responses of these adolescents, but the data revealed such diverse and varied responses that they proved contradictory.²⁸ The researcher was interested in itemizing evidence of Spanish speaking people's values present within the responses and was unable to do so. Nonetheless, he did contribute to an understanding of the needs of these Spanish speaking students by revealing that their needs relating to response to literature are, in fact, similar needs to those adolescents within Squire's sample. He has shown that these ninth grade students also require assistance in developing their responses to short stories and that they, too, respond to literature in unique and select ways.

²⁸Fanselow, "Responses of Ninth Grade Bilingual Adolescents."

The variations in the responses to three different short stories among adolescents, college students studying to become English teachers, and in-service English teachers were investigated by Maia P. Mertz.²⁹ The design of her research involved English teachers (n=52), college students (n=52), and tenth grade public high school students (n=160) in a silent reading of "The Use of Force" by William Carlos Williams, "Indian Camp" by Ernest Hemingway, and "Born of Man and Woman" by Richard Matheson. After each reading, Mertz had her subjects complete a response questionnaire which she developed based on Alan C. Purves' ³⁰ previously devised four general categories of response to literature and all of the literary response elements which he interpreted to be first level response elements. In addition, the adults were asked to complete a questionnaire which solicited information regarding age, years of experience in teaching, and amount of graduate work which they had completed. Mertz considered the responses from the participants by making between group comparisons, within group comparisons, and relationships between the adults' responses and the personal, professional variables which they revealed on the second questionnaire. When Mertz analyzed the data she had gathered, she found the largest differences in response between adults and the tenth grade adolescents and, in contrast, found almost no differences in the responses of adults and college students. Her findings revealed that there was no relationship between the responses given to the three short stories and personal factors

²⁹Maia P. Mertz, "Responses to Literature among Adolescents, English Teachers, and College Students: a Comparative Study" (Ph.D. dissertation, University of Minnesota, 1972).

³⁰Purves with Rippere, Elements of Writing.

relating to the English teachers with regard to teaching experience, amount of literature courses which they had taken, or other graduate coursework completed.³¹

Mertz's conclusions seem to support the fact that response to literature can change as a reader's experiences become broader or include specific purpose. She documents the fact that readers' responses do vary as they increase in age as well as education, yet they seem to remain similar upon reaching adulthood. Mertz's data might also offer us further information if we were to know the personal variables of experiences and background of the tenth grade students and the future teachers.

With the premise in mind that all readings originate in the reader's personality, Norman N. Holland³² set about to document the supposition that a reader responds to a literary work by using it to recreate his own characteristic psychological processes. He used undergraduate English majors (n=5) who had volunteered to serve as the readers in his study. He felt warranted in doing so, as he surmised that such college students would feel comfortable in voicing their reactions freely to literary works. Holland selected ten short stories for all of his subjects to read on their own time, each during a one week period. Following the reading of each story, he met with each individual participant for a one hour tape recorded interview. In hopes of getting his readers to freely associate with the stories, Holland encouraged them

³¹Mertz, "Responses to Literature among Adolescents."

³²Norman N. Holland, Five Readers Reading (New Haven: Yale University Press, 1975).

to express as much as they would about any given feeling or point in the stories. The interview sessions also included fixed questions about the stories which he prepared ahead of time to ask them, questions about specific passages, and the request of each reader to retell each story in her/his own words. All of these recordings were then transcribed and compiled into five composites of data, five longitudinal case studies.

In considering the wealth of data, Holland attempted to determine a recurring pattern of information about each of his subjects. He drew four conclusions about personality identification themes, driving forces, and personal defenses from his collected data. These conclusions are: (1) if a reader responds positively to a literary work, s/he has been able to put elements of it together so that they act out her/his lifestyle; (2) if a reader has a favorable response toward a work, s/he must have found something in the work that s/he does in order to cope with her/his needs or fears; (3) each reader uses a literary work in order to create a wish-fulfilling fantasy of her/himself; and (4) each reader makes some literary interpretation of a text.

The data revealed as a result of this study provided an opportunity for Holland to share support of the Transactive Model of literary criticism. He has shown that the manner in which each person reads and combines these readings with her/his past experiences, in order to affirm personal identity, should certainly provide support for the fact that we recreate literature for ourselves. When a reader reads, s/he brings to the work a set of characteristic expectations which are typically a combination of related desires and fears.

Studies of the Factors in Measurement of
Literary Appreciation or Judgment

Another approach to considering response to literature is through assessment by literary tests, most of which propose to measure appreciation or judgment. It seems to this researcher that those professionals setting about to measure literary rating are, in fact, concerned with the emotional or otherwise aesthetic recognition which becomes a response to personal value judgment of the work. There is agreement among them that there can be genuine growth in literary appreciation, enhanced by arousing both primary as well as secondary responses made by readers.³³ Although there can be and is appreciation at every level of encounter with a work, the premise is that readers can travel along a continuum from immature to mature readings. This sequential growth runs from unconscious to self-conscious to conscious. At the initial stage, the reader is content to read for pleasure and enjoyment. As the reader develops into the second stage of appreciation, s/he interprets the author's meaning by weighing, judging, and comparing the work to her/his own life. And at the most mature level, the reader combines enjoyment with interpretation and is able to find aesthetic delight in her/his own choices and responses.³⁴

The procedure is one of explicitly stating the objectives for teaching literature or exposing students to literature, then devising

³³ Robert C. Pooley, "Measuring the Appreciation of Literature," English Journal 24 (October 1935), pp. 627-533.

³⁴ Margaret J. Early, "Growth in Literary Appreciation," English Journal 49 (March 1960), pp. 151-167.

tests to objectively measure the specific objectives.³⁵ With such a procedure, the purposes seem to be to encourage the discriminating response, to analyze the stated responses offered by students, and to examine the differences which exist between expert and inexpert judgments. There are other literature tests available which aim to measure a student's ability to interpret a literary work or passage of a literary work in a critical manner. One recent example is A Look at Literature.³⁶ Such tests are not concerned with aesthetic reader response and appreciation.

P. B. Ballard³⁷ was interested in finding out what types of prose appeal to children during different stages of their growth. He felt that inquiry could help to discover that which a child would choose as her/his favorite writing style. He began his investigation by selecting four samples of prose to represent four styles of writing. The four styles were labeled the antique, the flowery, the plain, and the jocular. The four writing samples were selected from four versions of the literary work King Arthur. Ballard offered the four writing styles to children in twenty elementary classrooms and two training college groups with instructions to read them, arrange them in order of preference, and offer critical analysis of each piece. He found that the selections which a subject placed first or last were those which

³⁵ Charles R. Cooper, "Measuring Appreciation of Literature: a Review of Attempts," Research in the Teaching of English 5 (Winter 1971), p. 14.

³⁶ National Council of Teachers of English, A Look at Literature (Princeton, New Jersey: Educational Testing Service, 1969).

³⁷ P. B. Ballard, "Prose Preferences of School Children," Journal of Educational Psychology 5 (January 1914), pp. 10-21.

offered information on their preferences. Ballard concluded that the influence of the classroom teacher was obvious in the written comments offered by the respondents through their criticism. He also found that the humorous passage was preferred by children up to the age of ten, but that older children always put it last. Ballard interpreted this to mean that older children are often hesitant to admit what they like, if they think it may be seen as a childish tendency. The responses revealed that the plain style was not preferred by the youngest children, was most often given as the first choice by the older children and was seen to decline in popularity with the adolescent college students. Ballard found that a professed fondness for the flowery style increased with age and reached a maximum during the adolescent years. And he concluded that young children pay very little attention to the way in which a thing is expressed, but rather tend to notice the topic much more.

Ballard's research was undertaken quite some time ago and, resultantly, his discussion includes some rather biased and generally outdated comments about children. Some of his statements of analysis reveal what may now be interpreted as sexist and racist, as when he comments on the generally known innate mental comprehension deficiencies of children from lower socioeconomic families. Ballard does make a contribution to those professionals interested in the reading and writing of elementary school students. This researcher would be curious to see these literary passages offered to youngsters today, so as to compare their choices with those collected by Ballard. Perhaps, contemporary upper grade children and adolescents would not reject the humorous style of writing.

Herbert A. Carroll³⁸ set about to determine whether or not literary aesthetic judgment is affected by intelligence. He selected junior high (n=600) and senior high (n=270) students within the Minneapolis and St. Paul public schools for whom verbal intelligence quotients were available. He then administered the Carroll Prose Appreciation Test³⁹ to these students. Appreciation is defined by Carroll as a quality which includes the ability to be sensitive to style, to understand the deeper meanings of a book and to respond emotionally to the feelings expressed in writing. He is of the opinion that appreciation is measurable by assessing the ability of pupils to "differentiate the good from the less good, and the less good from the very bad."⁴⁰ In order to assess this ability, Carroll has constructed a test of literary judgment wherein students are asked to rank order four passages relating to the same topic or theme as to the best in literary merit down to the worst. There are two forms available, one each for junior high students⁴¹ and senior high students,⁴² each of which has been validated by literary experts and standardized on over three thousand students. After completion of

³⁸ H. A. Carroll, "Appreciation of Literature and Abstract Intelligence," The Journal of Educational Psychology 25 (1934), pp. 54-57.

³⁹ H. A. Carroll, "A Method of Measuring Prose Appreciation," English Journal 22 (1953), pp. 184-189.

⁴⁰ Ibid., p. 185.

⁴¹ H. A. Carroll, "A Standardized Test of Prose Appreciation for Junior High School Pupils," The Journal of Educational Psychology 23 (1932), pp. 604-606.

⁴² H. A. Carroll, "A Standardized Test of Prose Appreciation for Senior High School Pupils," The Journal of Educational Psychology 23 (1932), pp. 401-410.

the appreciation test, Carroll grouped all the students with IQ's over 120 together and all those with IQ's below 100 together so as to compare their scores on the Carroll Prose Test. He concluded that there was a marked relationship between intelligence and the ability to appreciate quality literature. The data substantiate the fact that brighter children possess better literary judgment than dull children. He goes on to say that:

...the ability to appreciate literature rests to a considerable degree upon comprehension, and comprehension, in turn, of course, rests upon intellectual capacity.⁴³

It seems to this researcher that it bears mentioning that the Carroll Prose Appreciation Test is measuring the ability of junior and senior high school students to match their choices with sixty-five acclaimed literary experts. If s/he agrees with their choices, then her/his score will be right and thus high; and if s/he disagrees, then her/his score will be wrong and thus low. Carroll makes no attempt to mention or account for the deeper, fuller, more individual aspects of literary appreciation. He dismisses appreciation as an exercise in rank ordering, and in so doing he dismisses the low IQ child as one who does not have the ability to appreciate. He makes no contribution to reader response research because he so narrowly deals with human response.

In an attempt to devise objective tests for the purpose of measuring aesthetic appreciation, Williams, Winter, and Woods⁴⁴ set about to

⁴³ Carroll, "Appreciation of Literature," p. 57.

⁴⁴ E. D. Williams, L. Winter, and J. M. Woods, "Tests of Literary Appreciation," The British Journal of Educational Psychology 8 (1938), pp. 265-283.

determine how closely the preferences for prose of females (n=256), between ages eleven and seventeen, would correlate with the accepted standard of preferences of those same works. They wanted to document whether or not there is a common capacity that can be called literary appreciation. Williams, Winter, and Woods selected one hundred passages of prose from the Oxford Book of Prose which they submitted to literary critics so as to obtain a rank order or expression of preference for the passages. This ordering was then used as the "true" grading, against which the student orderings were compared. In a series of testing situations, the students were asked to sort passages into like or dislike piles, compare passages so as to mark the better of the two, and to sort passages in a linear fashion from best to worst. Because Williams, Winter, and Woods were not certain that even the literary judges would make their decisions on standard criteria alone, as opposed to individual preferences, they not only examined the students' responses with respect to the "true" grading, but they also examined how closely each child's response correlated with the other children's responses. In reacting to literature as prose, it was concluded that the girls' choices were determined by the subject of a passage, the clarity of the passage, and the age of the respondent. Williams, Winter, and Woods found evidence to support the fact that:

...with increasing age there is a steady increase in references to more specifically literary merits and a steady diminution in judgments based upon irrelevant features, such as the concrete nature, or emotional appeal, of the subject matter.⁴⁵

In conjunction, they concluded that with the older children, there are frequent references made, though not through technical, literary

⁴⁵Ibid., p. 272.

terminology, to the author's structure of the passages and to characteristics which they have previously encountered within school classrooms.

It is of interest to note, that since Williams, Winter, and Woods found high correlations between the accepted standards of appreciation and the measured intelligence of their subjects, they did document the ability of those pupils considered to be unintelligent to grow in their power of appreciation of literary qualities. Their testing procedures also documented the fact that literary appreciation can be discernible as early as age eleven.

Dwight L. Burton⁴⁶ set about to isolate the best way to use literature to develop the complex response of appreciation. Specifically, his investigation utilized the short story as the form of literature because he felt that it is a literary form widely read by the population at large, because he wanted to use prose and because the time constraints of the experimental sessions made it more readily useful. His intention was to compare three methods of teaching literary appreciation to twelfth grade students (n=190) in public high schools in Minnesota. Utilizing experimental as well as control groups, Burton exposed students to technical study and analysis of the work, study of the work in order to reveal the central theme, study of the work in conjunction with original student writing, or no direct instruction at all. At the end of the five weeks of study, it was found that there was no significant difference in overall effectiveness of any of the three experimental teaching methods. Burton did establish the fact that appreciation can be taught in a

⁴⁶ Dwight L. Burton, "A Comparison of Three Methods for Teaching Appreciation of the Short Story to Twelfth Grade Students" (Ph.D. dissertation, University of Minnesota, 1951).

relatively short time period, so he concluded that all three of the teaching methods are equally effective in teaching appreciation. The use of several objective tests, especially the Carroll Prose Appreciation Test, led Burton to the following major interpretation about appreciation:

A student may develop the ability to perceive intellectually certain values in literature without having that ability affect his own behavior in reading; he may be able to make responses to literature which he knows are approved in a classroom situation without that ability's influencing what he chooses to read voluntarily.⁴⁷

The method of teaching employed within the classroom definitely influences student response.

Burton's contribution to reader appreciation research is in the fact that he provided objective means through which to measure literary appreciation. He has shown that appreciation, when defined and objectified, is not just an abstract ideal of literary exposure but rather is a quantity which can grow, if carefully fit into the background and experiences of the students. When students are asked to consider appreciation, it is not nebulous to them. They are certain about what their teacher stresses in class when discussing literature and they, correspondingly, notice these same aspects when reading on their own.

In an attempt to offer junior high school English teachers a means to determine the degree to which their pupils gain a rich understanding of the stories which they read, Earl Foreman⁴⁸ developed an instrument to measure the appreciation of prose fiction of seventh and ninth grade students. Foreman selected fiction as his vehicle because he felt that

⁴⁷Ibid., p. 188.

⁴⁸Earl Foreman, "An Instrument to Evaluate the Literary Appreciation of Adolescents" (Ed.D. dissertation, University of Illinois, 1951).

it is the form which students see as the simplest to comprehend and with which they are most familiar. Therefore, he proposed that it would be most likely to stimulate a variety of free response. Both seventh (n=175) and ninth (n=167) grade public school students were involved in two experimental periods, one of silent reading and one of interviewing. The first session involved the reading of excerpts from The Fair American by Elizabeth Coatsworth, Les Miserables by Victor Hugo, and A Tale of Two Cities by Charles Dickens. The second session consisted of an interview procedure wherein subjects were questioned and their replies recorded. Foreman made considerable effort to establish rapport with his subjects so that they would feel free to respond in any way they chose. He also sought to rid the sessions of verbal or facial clues which might pressure the students or cause them to feel that there were minimum acceptable responses. One hundred of the interview responses from each grade level were selected at random and coded into three categories in order to study the appreciative reactions of the readers. The three classifications which Foreman was interested in considering were: further elaboration of details discussed by the author, whether or not story characters are seen as real human beings, and whether or not a reader has a comprehension of a sense of story continuity and purpose for a piece of prose literature. Upon the analysis of his interview responses, Foreman concluded that all three of his categories measure the same appreciation ability and that there was no significant difference in the responses offered by each grade level or males and females.

But the major contribution offered, because of this study, is his declaration that appreciation is not a quality which is identical with the abilities of intelligence and reading comprehension. Foreman has

separated appreciation as a concept, which is not bound or predicted by factors relating to a student's success with reading, and reinforced the importance of literary appreciation for all students. His work supports the earlier work of Williams, Winter, and Woods.⁴⁹

An attempt to study the emotional content of aesthetic literary appreciation was carried out with several hundred high school and college students. M. E. Broom⁵⁰ was interested in documenting the actual psychogalvanic reactions of the subjects during the oral reading of passages from Joseph Conrad's The Rescue, Maurice Hewlett's Life and Death of Richard Yea-and-Nay, Willa Cather's My Antonia, and Thomas Hardy's story "The Three Strangers." Through the use of a galvanometer, responses of the subjects were monitored during the read aloud sessions. Only those major disturbances of the subjects, indicated by deflection in the attached meter, were considered. Broom attempted to tabulate those stimulus words which caused a true emotional arousal in the subjects. Conclusions drawn from the study support the fact that:

...it is difficult to determine whether the word itself was associated with something not in the context which caused the emotional disturbance, or whether the emotional disturbance⁵¹ was the direct result of the fiction context itself.

Broom decided that there was a definite need for further research of this same type, but really seemed to question whether it will be

⁴⁹ Williams, Winter, and Woods, "Tests of Literary Appreciation."

⁵⁰ M. E. Broom, "A Study of Literature Appreciation," The Journal of Applied Psychology 18 (1954), pp. 357-363.

⁵¹ Ibid., p. 362.

possible to isolate the nature of aesthetic response so as to make it measurable.

It would seem, then, that once again we have documented research to focus on the diversity and individuality of literary response. Even through the aid of physical manipulation and control, we have difficulty in measuring the effects of past experiences upon present experiences. We do not know how much to attribute to the literary work, how dynamic are its effects.

With the premise in mind that appreciation of art is a desirable trait for human beings and that it is educable in some way, W. S. Harpin⁵² set about to determine the discriminative level of secondary school students. He designed a test of nine matched pairs of extracts from novels, wherein one member of each pair was of much higher literary quality. His test also included a tenth item which consisted of four passages which were to be arranged in order of preference. The pairs of passages were selected through an evaluative process administered to a panel of twelve English teachers and three university English faculty members administered by Harpin until there was a unanimous verdict about those passages which were retained. The test was then administered to school children (n=63) aged fifteen to eighteen, adults (n=25), and college students (n=60). Results of the test were compared against Harpin's previously determined "ideal reading." The subjects were also asked to give reasons for their choice of the best passage among the matched pair extracts. When Harpin did an analysis of the reasons which were expressed by the subjects, he found that

⁵²W. S. Harpin, "The Appreciation of Prose," Educational Review 19 (1966), pp. 13-22.

consideration was given by them to interest in the topic of the extract, realism expressed through the author's style, imagination expressed through variety, and simplicity and clarity of language. Harpin felt that female subjects were more articulate in explaining their choices of passages and that male subjects relied more on their interest in a novel passage when making their choices. He went on to conclude that females are superior to males in discriminating between good and bad literary quality, that careless and superficial reading was common among subjects, that methods of discriminating reading were often haphazardly applied, and that standards of discrimination were, more often than not, disappointingly low.

Harpin makes a strong case for the valuing of art appreciation among secondary students, a value which we also want to offer to elementary students. Harpin's conclusions suggest that literary appreciation is not an innate trait, but rather a skill which students need practice and experience with learning. His research also suggests that the use of tests to measure literary discrimination is not a sufficient method of encouraging appreciation in itself, but that critical judgment must be adopted and refined by students.

In trying to learn something about a student's literary response, the staff of the Curriculum Study Center in English at what is now Carnegie Institute set about to gain information about the underlying process of reader response.⁵³ Realizing that response to literature is multi-faceted, they attempted to measure and thus draw inferences by exploring response as: understanding, interpretation, evaluation,

⁵³Garlie A. Forehand, "Problems of Measuring Response to Literature," Clearing House 40 (February 1966), pp. 369-375.

and taste. Through aligning their effort with the Project English program of the 1960's, they attempted to measure response in tenth grade students in Project English classrooms (n=288) and tenth grade students from the same schools but from outside that program (n=177). Literary understanding was measured by a Literary Discernment Test developed by the staff which is comprised of thirty multiple choice questions. Literary interpretation was assessed through individual essays written by the subjects after they read a common story. The essays were read and divided into ten categories of a variety of responses, three of which they termed "insightful." Literary evaluation was measured through answers to specific questions concerning the common story read. The intention was to measure the attitudes of the subjects regarding literature. And literary taste was defined as personal preference and measured through the administration of a Literary Preference Questionnaire. The intent here was to obtain information regarding the common story as a whole work rather than preference for aspects of it.

The conclusion drawn by these researchers is that the process of responding to literature is complex. They deem literature difficult to measure. Although they were able to see growth in response upon re-testing their subjects on literary interpretation and they were able to conclude that girls score significantly higher in attitudes regarding literature, the real contribution of this research effort is that they document response as "a continuously moving thought process."⁵⁴ A test, or even many tests, cannot measure the whole complex process of underlying response.

⁵⁴Ibid., p. 369.

Ann Marie Mirisola⁵⁵ selected first grade boys and girls (n=60) as the subjects to share their criteria of a "good" book. This study was designed to determine the extent to which children accept adult judgments about books. A content analysis was made of children's discussions about what they liked or disliked about books. Using the criteria which she garnered from the first grade children, Mirisola then randomly selected fifteen works of literature from May Hill Arbuthnot, Margaret Clark, and Harriet Long's guide Children's Books Too Good to Miss. During the regular weekly story period, Mirisola read each of the stories aloud to the children followed by a discussion period which she taperecorded. The responses of the subjects led Mirisola to conclude that they did, in fact, enjoy those books which the authorities had recommended that they would. Her findings went on to show that when selections suggested by the literary professionals were also selections which met with the criteria established by the children, the responses of the children to them were consistently positive. Of the fifteen literary works, these children found animal stories to be their favorites and folktales to also be enjoyable. Mirisola concluded that these first graders related to the children present in the works of realistic fiction.

This research makes a contribution by documenting that the literary judgments of these primary grade students often revealed the same reasons as those expressed by the professional adults for making their choices, although they were stated in the language of children. The

⁵⁵ Ann Marie Mirisola, "A Study of Pupils' Reactions to Selected Children's Books" (M.S. dissertation, Southern Connecticut State College, 1969).

children involved in Mirisola's research were all from very similar middle class, suburban backgrounds, and this, as such, may account for the consensus among their responses. Her research should be replicated with children of differing ages and differing backgrounds as it is possible that other youngsters may not prefer those selections recommended for their enjoyment by Arbuthnot, Clark, and Long.

Brian Ash⁵⁶ felt that it was necessary to establish the quality of literature before asking a student to respond to the work and resultantly evaluating the student's response. He stated that there was also a need for a way of discovering whether readers are learning to enter into literary experiences to find meaning, order, and aesthetic beauty in them. In order to accomplish both of these assessments, Ash constructed a test of literary judgment and used that test to obtain the level of literary judgment that could be expected of eleventh grade students. Eleventh grade students in six English classes in Montreal (n=123) were given a four part test wherein the second of the four parts they had to select original passages of quality prose and poetry by famous authors from their "inferior imitations." For this section of the test, subjects were divided into two groups for the testing, wherein one group read selections silently and then had selections read aloud to them, and the other group received the oral reading first, followed by silent reading. Follow-up interviews for thirty-six of the students, randomly selected, were conducted and taped so as to determine whether they could give reasons for their choices. The transcripts of the

⁵⁶Brian Ash, "The Construction of an Instrument to Measure Some Aspects of Literary Judgment and Its Use as a Tool to Investigate Student Responses to Literature" (Ph.D. dissertation, Syracuse University, 1969).

the interviews were coded and analyzed for a pattern of response. Ash concluded that girls significantly outscore boys in their performance of reading literature. Girls exhibit a striking superiority in making literary judgments in eleventh grade. He also found that the level of literary judgment to be expected from eleventh grade students as a whole is very low. Over half of the time, the thirty-six students interviewed were unable to give reasons as to their choices and so the choices had to be coded as guesses, misreads, or unsupported jugements.

Overall, Ash's research offers a pessimistic view of the ability of students to discern that which is labeled as quality literature from that which we would have them consider inferior works of literature. He suggests that high school English teachers should not expect their students to be able to justify their reasons for preferring a literary work. Ash's test might yield more optimistic results, if all four parts were undertaken using passages of prose alone, rather than three parts including judgments of poetry and the fourth part utilizing a blend of both forms.

Howard Gardner and William Lohman⁵⁷ set about to measure children's sensitivity to literary style because they felt that this was an area where little research had been conducted, and yet literature is the medium with which most children are familiar. Their research was accomplished with subjects (n=84) aged seven, eleven, fourteen, and nineteen. All of these subjects were public school students and college undergraduates from the Boston suburbs who had volunteered to participate in the study. The "children were required to make and

⁵⁷Howard Gardner and William Lohman, "Children's Sensitivity to Literary Styles," Merrill Palmer Quarterly 21 (April 1975), pp. 113-126.

justify decisions about which literary fragments belonged to the same work."⁵⁸ Initially, each child was seen by an experimenter and was given instructions for the way to make her/his response within the testing session. During the session, each subject was read a passage of prose. That reading was followed by another reading of a non-contiguous passage extracted from the same work, from which all common language was deleted which would make it obviously recognizable as being from that same work, but would retain all of the author's writing style. Then, the first passage was read aloud for the subject again, followed by a reading of a passage which had been contrived by the experimenters to contain information similar to the original prose passage but to be different in writing style. It was the task of each subject to determine which second passage rightly was written by the author who wrote the passage originally read aloud. Gardner and Lohman wanted to use the responses in order to determine what stimuli would elicit sensitivity to literary style among subjects of different ages. Their intent was to notice whether children would notice the common style found in the writing of one author within one work or whether they would prove to be distracted by competing cues. Each child received a quantitative score, and her/his reasons were considered for each choice made. These researchers found that there is an increase in ability to attend to author's style with an increase in age. They also concluded that style sensitivity can be interfered with by the inclusion of alternatives, but that the effects of the interference decrease as the age of the respondent increases.

⁵⁸Ibid., p. 114.

Upon further analysis of their data, Gardner and Lohman found no significant difference in the responses of females and males at any age level. They did find evidence of considerable individual difference among the fourteen and nineteen year olds. Their final conclusion was that pre-adolescents show little awareness of stylistic features of writing and that they typically group together passages which contain similar informational content. It seems from the revelation of this research that younger children will require more instruction and critical practice if we are to give them the necessary skills to attend to those style aspects of literature which they must not be attending to because they tend to be much more abstract qualities. If we expect their responses to be more definite, we need to help them to be aware of the distracting cues at earlier ages.

Responses to Humorous Literature

This section will deal with those studies which measure humor appreciation or humorous responses of students of any age on the basis of literary selections written as prose.

Ruth E. Wells⁵⁹ set about to:

...discover the existing levels of appreciation of humorous literature among pupils of junior and senior high schools...⁶⁰

through the use of an objective test made up of samples of different types of humorous literature. The samples of literature were selected from sixty selections suggested by Wells to four authorities in the

⁵⁹Ruth E. Wells, "A Study of Tastes in Humorous Literature among Pupils of Junior and Senior High Schools," Journal of Educational Research 28 (October 1934), pp. 81-91.

⁶⁰Ibid., p. 81.

field of literature. In making their choices, the experts were asked to classify the selections into slapstick, absurdity, satire, or whimsy. Forty of the literary selections proved to have at least three-fourths' agreement with the consultants and so were used to create the objective test. School children in grades seven, nine, eleven, and twelve (n=400) were given the humorous selections of prose and poetry grouped into ten groups of four on the basis of similarity in tone or some other common aspect of appeal. The students were asked to read the selections and to rate each group on a one-to-four basis of like-best-to-like-least. Since individuality and personal preference were of major concern, no time restraints were imposed upon the testing session. The data were tabulated by grade level as well as by sex within each grade. Since Wells was looking to find which of the four types of humor (slapstick, absurdity, satire, and whimsy) was preferred at each grade level, it was necessary for a subject to indicate a preference for a particular type at least four out of the ten times, in order to dispel the effects of chance and to document actual choice on the part of that subject.

Wells' analysis of her data revealed that all of the junior and senior high students were consistent in response to the four types of humor and that they all expressed an ability to appreciate a variety of types of humor. Her results indicated that absurdity was the favorite, slapstick second, satire third, and whimsy fourth in all of the grades. In progression from seventh to twelfth grade, taste for absurdity and slapstick decreased and satire and whimsy increased accordingly. When considering her data with respect to personal characteristics of her subjects, she found that students within schools of

higher cultural level (socioeconomic level) showed a greater appreciation for satire and whimsy, girls appear to like slapstick and absurdity less and satire and whimsy more than boys, the preferences of boys and girls were slight at seventh grade but greater at twelfth grade, and intelligence level had little relevance to taste in humorous literature.

Although Wells has documented the fact that appreciation of humorous literature does broaden and grow with advancement in age and grade toward an increase in preference for satire and whimsy, she does verify that these forms are enjoyed by seventh grade students. In addition to this information, she also reveals that the seventh grade subjects laughed most often during the testing sessions, were most sure of their judgments, and were less worried about the implications of their choices. These insights lead one to infer that the pleasure of experiencing humor and making choices about its different forms would be easy to assess with students in elementary grades.

In a study designed to determine whether or not there was any relationship between the social class status of elementary school children and what they describe as funny in literature, Elliott Landau⁶¹ selected sixth grade children (n=120) in New York City public schools and subjected them to twenty-six excerpts from popular literary selections. The students were divided into three groups of forty representing high, middle, and lower socioeconomic classes. Each subject's

⁶¹Elliott D. Landau, "The Relationship Between Social Class Status and What Sixth Grade Children Say Is Funny in Selected Excerpts from Children's Literature" (Ph.D. dissertation, New York University, 1955).

status was determined by the stated occupation of her/his father. The three social class groups established were evenly divided into two groups each for the treatment sessions. One group of twenty children read the literature excerpts to themselves and the other group of twenty listened to the investigator's reading of them. The excerpts were humorous selections extracted from books which literary specialists felt that children would rate as funny. After exposure to each passage, the children were asked to rate them as to how funny they were on a one-to-six scale and asked to state why they felt so. Eight subjects in each group participated in follow-up twenty minute taped interview sessions after the completion of all the humorous selections. The investigator hoped that these sessions would provide further remarks than were available on the written rating tests. As it was Landau's hope that a group of listeners could infect one another with laughter, he had to build the silent reading groups into his design. He stated this assumption as:

When children listen to things together, they react differently from the way they might when they read the material silently and to themselves.⁶²

He predicted that if one child began to laugh during the oral reading, others might also.

Landau's research revealed that children do, in fact, respond more positively to humorous literature when they listen as a group rather than reading alone. He found no significant relationship to exist between humor responses and the sex, religion, national origin, or measured intellectual ability of his subjects. The major

⁶²Ibid., p. 37.

conclusion drawn from Landau's work is that there was a significant difference in humorous response from the middle social class group when compared with the high and low social class groups. It was obvious that the middle group responded far less to humor in literature, yet there was no difference between the high and low groups. It was also documented that sixth grade children enjoy incongruity, impossibility, and unusual events. Landau stressed the importance of congeniality, if not complete freedom, to exist in any situation wherein a researcher expects to procure information regarding reader response through any interview technique.

Katherine Hull Kappas⁶³ has compiled a list of categories which specify types of humor or humorous situations for children. She intended to investigate these categories with respect to their application in providing an analysis of humorous juvenile literature. She then went on to consider a developmental analysis of children's responses to humor as they mature from ages five to nine to fourteen. Kappas' categories are hierarchical in nature, progressing at one end from physical and literal humor to verbal and critical humor at the other end of her ten divisions. She poses several premises concerning the maturation of a sense of humor for children, among which are the theories that the accumulation of experiences brings a heightened awareness of their feelings and sensitivities to their normal relationships within their surroundings, their comprehension and expression of humor follows a mastery of language and can grow only at the same rate,

⁶³ Katherine Hull Kappas, "A Study of Humor in Children's Books" (M.A. dissertation, University of Chicago, 1965).

and as children mature, their humorous behavior becomes increasingly more of an individual response. Kappas' evaluations of humorous books as appropriate for specific age levels of children centered around consideration of three factors. These factors are the form of the humor presented as one of her ten humor types, the level of the intellectual and emotional content of the humorous situation, and the frame of reference of the humorous content. She evaluated selections of children's literature with these factors, as well as consideration of the familiarity of the material to a child's experiences, in mind. She concluded that appropriate selections of humorous literature for five year old children would include incidents of motor activity, slapstick humor, and socially unacceptable behavior. Humorous literature for nine year old children should include an increase in verbal humor, especially jokes and puns, humor of aggression, and humorous situations which include behavior which deviates from conventional action. Those books of humorous literature appropriate for fourteen year old children should be of a widely diverse nature. Kappas stresses that the sense of humor of a fourteen year old will reflect the developmental level which s/he has attained and that there will be a considerable amount of obvious individual difference. She rank orders the preferences of fourteen year olds for her types of humor in the following manner: (1) absurdity, (2) slapstick, and (3) verbal humor; and she contends that this order parallels maturity.

Kappas' contribution to research in the area of children's responses to humor seems to be evident in the fact that she theoretically supports the appropriateness of consideration of a literary work on the basis that humor and storyline in a work of literature are

operative on several levels and thus have appeal for broad age ranges. She also posits the conclusion that diverse appeals within the same incident, and to the multiple levels of experience of the audience, reinforce the literary experience as multi-leveled.

Maureen Austinson⁶⁴ recorded children's reactions to humor in books which were read to them and also in books which they read individually. She began her investigation by reading aloud the following seven selections of humorous literature to her third grade students (n=28): Homer Price by Robert McCloskey, Mr. Popper's Penguins by Richard and Florence Atwater, Mary Poppins by P. L. Travers, Pippi Longstocking by Astrid Lindgren, Ben and Me by Robert Lawson, Honk the Moose by Philip Strong, and Pecos Bill by James Bowman. Upon completion of each oral reading, the subjects were asked to tell about those parts in the selection which they thought were funny. Austinson recorded their responses shared through group discussion after reading each story to her group. She then used these responses to formulate a list of types of humor which they mentioned. After she had read and discussed with them all seven selections, she asked the children to write about the funniest part which they each could remember in each work. These responses were then tallied according to the list which was formed as a result of their oral responses. Austinson also kept on-going records of all the books which her students were reading on their own throughout the entire school year. Each student was also asked to write out a summary of the selection, to tell about any funny parts, and to tell about what made those parts funny. She

⁶⁴Maureen Austinson, "A Study of the Types of Humor Children Enjoy in Their Literature" (M.A. dissertation, University of Minnesota, 1965).

itemized the following types of humor as evident in the responses of the third graders: nonsense, a mishap, the unusual, the incongruous, the impossible, surprise, words, and pictures. She also revealed that all of the children were capable of finding humor within those selections which she read aloud, yet many did not find any humorous parts within those works of humorous literature which they read by themselves.

Austinson makes a major contribution to reader response research in that she was able to collect data on her subjects for one complete school year. She has pointed out the inhibiting effects of silent reading for those children who may be limited in reading ability and of silent reading for not providing the group effects which reading aloud can have in encouraging response to humorous literature. She has also given meaning to the benefits offered by the teacher as the reader, and also respondent, in sharing humorous passages orally which children will then be able to respond to when reading similar passages on an individual basis.

In an attempt to ascertain which specific elements of humor appeal to children, Dianne L. Monson⁶⁵ conducted an investigation of elementary grade children utilizing structured as well as unstructured questioning to draw their responses. She felt that humor is a form of literature with great appeal for children and wanted to classify the responses of children so as to know precisely what about a literary selection children would point to as funny. Monson isolated five categories of humor which she predicted would cause laughter in her subjects: a character, the unexpected, the impossible, the author's use

⁶⁵ Dianne L. Monson, "Children's Responses to Humorous Situations in Literature" (Ph.D. dissertation, University of Minnesota, 1966).

of words, and a ridiculous situation. She selected the books for her research because they included all of the five categories. She chose five works of fantasy and two of realism. In order to reduce the influence of an experimenter on the students' responses, excerpts were selected from the books and each subject was given copies to read for her/himself. After the readings, the children were asked to indicate the funniest part of the passage. Those who participated were fifth grade (n=635) public school students in St. Paul, Minnesota. Monson analyzed the written responses according to intelligence level, reading level, socioeconomic level, and sex of the participants.

In conclusion, she found that there was no significant difference in the responses of boys and girls and no significant difference in the choices of the children according to their measured intelligence levels. She did note that those subjects having higher IQ rankings judged more excerpts as humorous. And she noted that respondents from the high socioeconomic group made responses similar to those from the high reading group. But it seems to this researcher that Monson's greatest contribution comes in her statement that it is important that children be taught:

...to recognize the possibilities of humor in a piece of writing beyond those that are obvious to them. Children need to be shown that there is a depth of interpretation that goes beyond the superficial aspect of words.⁶⁶

She has emphasized the power of words in conveying humor in a variety of ways to a variety of readers. And she has also pointed out to others interested in reader response research that the structure of

⁶⁶Ibid., p. 152.

the situation in which children are questioned should be one that will limit any possible interference with free expression.

Robin Bateman⁶⁷ set about to study five different elements of humor represented in literature and the corresponding reactions of children to these elements. She read separate passages of literature which included a funny incident, a comic image, a sense of superiority, nonsense, or subtlety of language to seven, eight, ten, and eleven year old children in two public schools in Leeds, England, and then noted their responses through classroom discussions and balloted voting. Bateman read selections from The House at Pooh Corner by A. A. Milne, Nurse Matilda by Christianna Brand, Fifth Form at St. Claire's by Enid Blyton, The Pirates in the Deep Sea by Eric Linklater, All Mary by Gwenedd Rae, The Phantom Tollbooth by Norton Juster, and The Sneetches and Other Stories by Theodore Dreiser. Her data led her to conclude that the funny incident and the comic image are inevitably considered humorous, particularly to the youngest children. She also found that the misuse of words by a character, or other signs of a character's ignorance, produces an active sense of superiority on the part of the child as reader/listener and is, therefore, frequently considered to be humorous. Bateman noted that the humor revealed through the subtlety of meaning within language is only noticed and considered to be funny by highly intelligent children of these ages.

It seems that Bateman considered laughter among her subjects to be an indication that they thought the passages which she read aloud to them to be humorous, yet she makes no provision for this kind of

⁶⁷Robin Bateman, "Children and Humorous Literature," School Librarian 15 (July 1967), pp. 153-161.

response in her instrument which she used to record the reactions of the children during their discussions and balloting. Because of the vast differences in experiences that British and American children have had, this researcher feels that this study might be replicated with children from the United States in order to see if they tend to find the same kinds of situations humorous.

Sixth grade students (n=216) were the subjects in Robert L. Nelson's⁶⁸ study measuring the responses to humor based on physical action and humor based on words found within fiction written for middle grade children. Children were selected from inner city, rural, and suburban school classrooms with consideration given to the random selection that half of the subjects be male and half by female. Nelson selected four passages from humorous works of literature which he recorded on tape for playing to his subjects. He then met with groups of six subjects, all of one sex, where he presented two passages: one based on physical humor and the other based on word humor. After the children listened to the selections, they were asked to respond to a written instrument presented to them by the researcher. The same procedure was then repeated for the two remaining passages. Nelson questioned the sixth graders as to their preference for action humor or verbal humor, whether the stories gave them a feeling of pleasure, and their interpretations as to the quality of the selections as examples of humorous literature.

⁶⁸Robert Louis Nelson, "Responses of Sixth Grade Students to Two Types of Humor Present in Fiction for Children and an Investigation of the Types of Humor Found in Books for the Middle Grade Reader" (Ph.D. dissertation, Michigan State University, 1973).

Nelson's findings reveal that most children did not feel happy after listening to either type of humorous selection, yet they readily indicated that they would read more humorous books if they were available to them. His data also point out that inner city children favored humor of action more than the rural and suburban children did and that rural children favored humor of words more than inner city and suburban children. Nelson concluded that sex was not a relevant factor in preference for one type of humor over another.

The significant contributions of Nelson's study, with respect to literary response research and humorous literature in particular, seem to this researcher to be that response to humor is a very individual, personal response. That is, what one subject found to be humorous was often identified as not even funny by another subject and that subtle word humor was not readily comprehended by sixth graders beyond a literal level.

Summary

This review has described four major areas of research relating to reader response: studies of the factors in understanding literature, studies of free responses to literature, studies of the factors in measurement of literary appreciation or judgment, and studies of responses to humorous literature.

The first type of research examined reader/listener ability to respond to prose literature in a way which reflects literary understanding. This chapter has included the summary of three such studies. They offer documentation that readers/listeners are capable of

grasping an implied as well as a literal meaning of a writer's work and that they are capable of showing growth in comprehension of literary genre, when genre are considered to be hierarchical in nature. They also show that elementary grade children are capable of understanding elements of literature when they receive instruction about them.

The second category of research, free responses to literature, deals with all research relating to reader/listener response. Fourteen studies have been summarized and discussed with respect to their contributions to encouraging individual response. These studies document the fact that readers are affected by what they read, that the type of literary instruction which they receive will affect the responses which are solicited after the instruction occurs, and that response is affected by the past experiences of the individual and past practice with responding to literature. Some of the research reveals that reactions to literature are directly affected by the content of the literary work and the evaluative skills which the student has at her/his disposal to aid in her/his response. The data shared in all fourteen studies show that reader response is unique and multi-dimensional.

Studies concerned with literary appreciation or judgment are prescriptive in nature in that they concentrate on hierarchies of literary response. This chapter reveals thirteen such studies which document appreciation as a trait which shows growth with increase in both age and experiences of students. The studies focus on students' abilities to make ideal responses to literature or at least to match a level of response with those responses of literary experts. Some of these studies show a relationship between the ability to recognize literary merit and variables such as IQ, reading ability, and age. Yet the

contribution of these studies is that they reinforce the diversity and breadth of literary judgment and provide documentation to show that literary judgment can be exercised with elementary grade children as early as first grade.

Those studies which examine responses to humorous literature written as prose are supportive of the other studies reviewed within this chapter. Although only seven studies have been summarized regarding humorous literature in particular, their results are similar to those reported by other literary response studies because they focus on the individual and unique ways in which students respond to humor in literature. These research studies offer support for humorous literature to be shared through oral reading within groups rather than through silent reading.

The effects of group interaction on response to all of the types of humor found in literature are abundant. Recognition of humor in writing is a skill which teachers can initiate and encourage through direct exposure to humorous works. Children as young as five years of age will respond to physical types of humor, and this response will develop and grow with age and experience to response to word humor at age nine and response to satire at age eleven or twelve. This research tells us that elementary grade children have the ability to respond to all types of physical and verbal humor. They are capable of consuming the subtleties of language at the elementary school level.

All of these studies reveal that response to literature is a complex process, one which is affected by the reader/listener, the literary work, and the situation in which the literary experience takes place. The research tells us that response is multi-faceted and,

therefore, dependent upon diversity of personalities, past experiences of readers/listeners, and often dependent upon age and past exposure to literature. These studies tell us that response is not a single action on the part of an individual. The conclusions shared by the researchers support the Transactional Model of literature which is based on the theory that it is the combination of the literary text and the reader/listener which produces the literary experience.

CHAPTER III

DESIGN AND METHODOLOGY

This chapter will describe the selection of students, procedures, and design of this descriptive study of the responses of fourth and seventh grade students to satire in selected contemporary picture books.

Assumptions Underlying the Study

The first assumption is that children in the elementary and middle school grades, between the ages of nine and fourteen, are capable of responding to literature beyond the literal level of comprehension of meaning. This researcher assumes that children of these ages have the ability to draw conclusions and to infer meanings not directly apparent in the words themselves. This assumption is supported by the research of various reputable psychologists. Jean Piaget has espoused a theory of intellectual development which includes a period of concrete operations through which children pass sometime between the ages of seven and twelve and a period of formal operations which children enter thereafter. The period of concrete operations is characterized by the possession of internal mental action which allows children to respond with a kind of logic. During this phase of intellectual development, the child can consider two aspects of a situation simultaneously and see the relationship between them.¹

¹William D. Rohwer, Jr., Paul R. Ammon, and Phebe Cramer, Understanding Intellectual Development (Hinsdale, Illinois: The Dryden Press, 1974), p. 164.

The period of formal operations is defined as the phase:

When children can apply their logic to more than the givens of experience, when they can reason about the possible and not just the actual.²

Taba, Levine, and Elzey have reported research which concludes that formal thought begins in a small way as early as second grade. Their data affirms the intellectual developmental sequencing described by Piaget, but indicates that formal thought appears and reaches a fairly high proportion earlier than is usually assumed.³

The second assumption is that the act of listening to selections of literature read aloud will tend to equalize the opportunity for all students participating in this study to respond to the selected literary work. The task of decoding of the printed texts by the participants of this study will be eliminated by reading the stories aloud to the children. Therefore, they will be offered a literary experience that is not dependent upon their ability to read. This eliminates the presence of a major factor which might interfere with their having access to satire or any other type of literature offered to them via the printed page. Aidan Chambers has commented that because the capacity of children to comprehend and enjoy language is frequently ahead of their ability to read, listening to books read aloud provides the opportunity of being able to appreciate books which they can understand but may not have the ability to read with ease for themselves.⁴

²Ibid., p. 166.

³Hilda Taba, Samuel Levine, and Freeman F. Elzey, Thinking in Elementary School Children (San Francisco: San Francisco State College, 1964), p. 173.

⁴Aidan Chambers, "Story-telling and Reading Aloud," Introducing Books to Children (London: Heinemann Educational Books, 1973), pp. 43-44.

The third assumption is that a response to a literary selection implies an active personal involvement on the part of the reader/listener with aspects of that literary selection. This researcher assumes that the role of the reader/listener in the experiencing of literature should be emphasized. This researcher defines the response to literature as a unique interaction between a literary work and the reader/listener. This definition is supported by at least two reputable scholars in the field of literature and English education. James Britton defines response as

. . . an interaction between the work and the reader-- not a free interaction, of course, but even the most disciplined responses of two different persons must reflect something of their individual differences.⁵

D. W. Harding itemizes the following as important aspects of response: response is not passive but implies active involvement; it includes not only immediate response but later effects; overt response (verbal, etc.) may indicate very little of the inner response.⁶

Selection of Books

Specific literary selections were chosen according to the following guidelines:

(1) Since it was the intention of this study to measure response to contemporary works of fiction, those books selected had to meet the requirement of being published and copyrighted within the 1970's.

⁵James Britton, "Response to Literature," in Response to Literature, ed. James R. Squire (Champaign, Illinois: National Council of Teachers of English, 1968), p. 7.

⁶D. W. Harding, "Response to Literature: the Report of the Study Group," in Response to Literature, ed. James R. Squire (Champaign, Illinois: National Council of Teachers of English, 1968), p. 11.

(2) Since it was the intention of this study to measure response to picture books, it was necessary to select from that special form of an illustrated book wherein there exists a fusion of text and illustration, books wherein the message or meaning presented is dependent upon both text and artwork; if either were missing, the message would be limited or lost.

(3) Since it was the intention of this study to measure response to satire, associational characteristics of satire were accumulated by this researcher as she read the professional literature pertaining to humorous literature and the genre of satire specifically. Those literary techniques used alone or in some combination of one or more were compiled into a checklist entitled "Some Associational Characteristics of Satire." This checklist was then used to identify works of satire from the general category of humorous fiction. The checklist which was developed in order to identify works of satire is found on page 95 of this chapter.

The actual selection of the books to be used in the study began with the reading of many bibliographies and booklists which discuss recent releases within the area of humorous literature. This researcher consulted sources utilized by classroom teachers, literary specialists, language arts consultants, reading teachers, and librarians in order to obtain titles of fictional works of satire.

Once titles of contemporary picture books were discovered, this researcher accepted or rejected them as satire based on the inclusion or exclusion of the literary devices of satire. After a master list of five selections of satire was compiled for possible use in the study, four other authorities within the field of literature were consulted

Table 1. Some Associational Characteristics of Satire

Selection Under Consideration		
_____ humorous (amusing, whimsical, funny)	_____ example	page _____
_____ stereotyping (oversimplified, standardization, conformity, caricature)	_____ example	page _____
_____ sarcasm (caustic language, cutting remark)	_____ example	page _____
_____ ridicule (make fun of, name- calling, make a fool of)	_____ example	page _____
_____ social criticism (judgment of an issue, unfavorable attack of a societal ill)	_____ example	page _____
_____ verbal humor (word humor, puns, name- calling, platitudes)	_____ example	page _____
_____ superiority (pretension, out-do, better than)	_____ example	page _____
_____ moralizing (teaching, message, explaining)	_____ example	page _____
_____ distortion (pervert, deform, twist, falsified reproduction)	_____ example	page _____
_____ condemnation (blame, declare wrong, accuse, reproach)	_____ example	page _____
_____ scorn (disgust, anger)	_____ example	page _____
_____ exaggeration (overstatement, increase to misrepresent)	_____ example	page _____
_____ contempt (despise, point a finger at)	_____ example	page _____
_____ derision (mockery, putting down)	_____ example	page _____
_____ a work of humor		
_____ a work of satire		

signature _____

date _____

in order to ascertain whether or not there was agreement with the researcher that all of the selections were in fact works of satire.

Establishing Literary Classification Agreement

The four literary experts who voluntarily agreed to serve as raters to establish agreement that the picture book selections chosen by the researcher were in fact works of satire had all majored in literature at the doctoral level at Michigan State University. Two of the raters had already had their Ph.D. degrees conferred and were actively teaching courses in literature for children and adolescents at other universities. The other two raters were both involved in research of their own and had already completed the coursework and examinations required for a Ph.D. degree. Three of the raters had elementary classroom teaching experience, and the fourth rater had secondary classroom teaching experience. All four raters had taught juvenile literature courses at Michigan State University.

The five selections of picture book satire proposed to the raters for use in the descriptive research were:

de Paola, Tomie. The Quicksand Book. New York: Holiday House, 1977.

Foreman, Michael. War and Peas. New York: Thomas Y. Crowell Company, 1974.

Heide, Florence Parry. The Shrinking of Treehorn. Illustrated by Edward Gorey. New York: Holiday House, 1971.

Jackson, Jacqueline and William Perlmutter. The Endless Pavement. Illustrated by Richard Cuffari. New York: The Seabury Press, 1973.

Raskin, Ellen. The World's Greatest Freak Show. New York: Athenaeum, 1971.

(Annotations for these selections can be found in Appendix A.) This researcher considered each selection with respect to the associational

characteristics of satire itemized on the checklist. Evidence of each trait was documented for all five selections.

This investigator decided to utilize The Endless Pavement by Jacqueline Jackson, William Perlmutter, and Richard Cuffari as the introductory selection during the research as it obviously contained all of the elements of satire considered in this study.

The Quicksand Book by Tomie de Paola served as the sample selection used to familiarize the literary authorities with the checklist of associational characteristics of satire. This researcher instructed each of the four experts on a one-to-one basis as to the expected procedure they were each to follow in deciding whether or not the final three picture books were in fact works of satire. They were each asked to rate War and Peas by Michael Foreman, The Shrinking of Treehorn by Florence Parry Heide, and The World's Greatest Freak Show by Ellen Ras-kin with respect to the established traits of satire.

After the selections were rated, this researcher compared the responses of the raters with her own responses with respect to each characteristic of satire for all three books. The intention was to find out what percentage of agreement existed between the responses of the raters and the responses of the investigator. Tables 2, 3, and 4 show the raw responses concerning the three books in question. Table 5 shows the percentages of agreement between the researcher and the other four literary authorities concerning evidence of associational characteristics of satire within the three works.

Although there was some discrepancy for certain traits, all four raters agreed with the researcher that each of the three titles was a work of humor and, specifically, a work of satire. Even though some

Table 2. Literary Rater Agreement

	<u>Researcher</u>	<u>Rater 1</u>	<u>Rater 2</u>	<u>Rater 3</u>	<u>Rater 4</u>
humorous	X	X	X	X	X
stereotyping	X	X	X	X	X
sarcasm	X	X	-	X	-
ridicule	X	X	X	X	X
social criticism	X	X	X	X	X
verbal humor	X	X	X	X	X
superiority	X	X	X	-	X
moralizing	X	X	-	-	X
distortion	X	X	-	-	X
condemnation	X	-	X	X	-
scorn	X	X	X	-	-
exaggeration	X	X	X	X	X
contempt	X	X	-	-	-
derision	X	X	-	X	-
<u>The Shrinking of Treehorn</u>					

Table 3. Literary Rater Agreement

	<u>Researcher</u>	<u>Rater 1</u>	<u>Rater 2</u>	<u>Rater 3</u>	<u>Rater 4</u>
humorous	X	X	X	X	X
stereotyping	X	X	X	X	X
sarcasm	X	-	-	-	-
ridicule	X	X	X	-	-
social criticism	X	X	X	X	X
verbal humor	X	X	X	X	X
superiority	X	X	X	X	X
moralizing	X	X	X	-	X
distortion	X	X	-	-	X
condemnation	X	X	X	X	X
scorn	X	X	-	-	-
exaggeration	X	X	X	-	X
contempt	X	X	-	X	X
derision	X	X	X	-	X
<u>War and Peas</u>					

Table 4. Literary Rater Agreement

	<u>Researcher</u>	<u>Rater 1</u>	<u>Rater 2</u>	<u>Rater 3</u>	<u>Rater 4</u>
humorous	X	X	-	X	X
stereotyping	X	X	X	X	X
sarcasm	X	-	-	-	-
ridicule	X	X	X	X	X
social criticism	X	X	X	X	X
verbal humor	X	X	X	X	X
superiority	X	X	X	X	X
moralizing	X	X	X	-	X
distortion	X	X	-	-	X
condemnation	X	-	X	-	-
scorn	X	X	-	-	-
exaggeration	X	X	X	-	X
contempt	X	X	-	-	-
derision	X	X	X	X	X

The World's Greatest Freak Show

Table 5. Percentage of Literary Rater Agreement

	<u>The Shrinking of Treehorn</u>	<u>War and Peas</u>	<u>The World's Greatest Freak Show</u>
humorous	100	100	75
stereotyping	100	100	100
sarcasm	50	0	0
ridicule	100	50	100
social criticism	100	100	100
verbal humor	100	100	100
superiority	75	100	100
moralizing	50	75	75
distortion	50	50	50
condemnation	50	100	25
scorn	50	25	25
exaggeration	100	75	75
contempt	25	75	25
derision	50	75	100

of the raters did not find evidence of every associational characteristic within all three books, there was one hundred percent agreement that each selection included enough of the traits to be considered both humor as well as satire. Because of the one hundred percent agreement in both categories, the three selections were considered by this researcher to be works of satire and were adopted for use in the descriptive research.

When considering all forty-two possible traits within the three works, this researcher found agreement to exist for thirty-five traits or for eighty-three percent total agreement between her itemizations of the associational characteristics of satire and the itemizations of the four raters.

Those items revealing less than fifty percent agreement between the researcher and the raters are listed within Table 6. Few areas of

Table 6. Percentage of Literary Rater Agreement Below Fifty

	<u>The Shrinking of Treehorn</u>	<u>War and Peas</u>	<u>The World's Greatest Freak Show</u>
sarcasm	---	0	0
condemnation	---	---	25
scorn	---	25	25
contempt	25	---	25

disagreement were revealed, when considering all forty-two possible traits. Disagreement occurred among seven characteristics of satire or for seventeen percent of the total possible agreement for the three literary selections.

Several reasons may account for the low agreement among these items. These reasons are suggested in the statements which follow:

(1) Personal response to literature on the part of the literary experts may affect their ability to be totally objective about every selection. One selection may be more appealing in its content or style of writing to one authority than to another.

(2) Although the list of "Associational Characteristics of Satire" attempts to objectify the literary devices found in these works of humorous literature, analysis of the literature cannot always be equally as objective. Recognition of the traits within the selection and arrangement of words of each author is not as clear cut as the list would have it appear.

(3) This investigator is probably much more familiar with the literary works selected than are the other experts. Because she has read and reread each picture book repeatedly, she may have noticed devices used by the authors and illustrators that were not as obvious to the literary authorities who volunteered to aid in the classification.

(4) Because it is often difficult to differentiate between the subtleties of language, the fourteen associational characteristics of satire may not be completely distinct literary techniques incorporated by the authors and illustrators. The traits, as well as the synonyms, may be overlapping in many incidents, rather than being completely separate terms.

Examples of Documentation Offered by the Literary Raters. The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.

humorous

The idea of someone (sic) shrinking and yet keeping on with his daily activities! rater 2

stereotyping

The character of the principal. His role in the school. rater 1

sarcasm

"But see that it's taken care of before tomorrow. We don't shrink in this class." rater 1

scorn

"That's a stupid thing to do," said Moshie. "You're always doing stupid things, but that's the stupidest." rater 2

social criticism

The blaming of adults for their lack of reaction to the concerns of children. rater 4

War and Peas by Michael Foreman.verbal humor

The title War and Peas and the last interchange of dialogue: "Peace," said the lion. "No, no, no" groaned the Fat King, "don't mention peas, ever." rater 2

superiority

"Beggars, are you?" shouted the Fat King. "Why should we go to the bother of sending you food? It is too much trouble. Arrest them! Burrrip! Now they've given me indigestion." rater 4

moralizing

"You went to great trouble to supply your army, but you would not bother to feed a hungry country." rater 4

contempt

"Never!" yelled the Fat King. "You are too thin to be a king." rater 1

condemnation

"Enough! We've had enough!" cried the Fat King. "Help!" "Help yourself," said the lion, as a strawberry cream pie sailed through the air towards the Fat King. rater 3

The World's Greatest Freak Show by Ellen Raskin.ridicule

"I am Alister Pflug the Magnificent. I imagine your name must be Thomas Twoheads." rater 3

distortion

The character Jean-Jacques Cornflake. rater 1

exaggeration

The size of the character Harry Biggs. "I used to weigh 850 pounds, and now I'm down to a mere 725." rater 4

derision

"Anyone who looks like you shouldn't be so sensitive."
rater 3

The Design

The basic design for this descriptive study was a survey which involved the use of initial interview sessions, personal observation on the part of the researcher, and administration of a series of the same questionnaire to each subject.

Groups of four students each were randomly selected from three fourth grade classrooms (Schools A, C, and E) and three seventh grade classrooms (Schools B, D, and F). Each group included two female children and two male children. Although the procedure was identical during each session, the sequence of literary selections offered to the groups (the treatment) was varied so that the groups of students were exposed to the literary selections in differing orders. The intent was to avoid any rank ordering of the literary selections on the part of the researcher and to provide an opportunity for any growth of response during the treatment time to reveal itself.

Initially, each group of four was interviewed to obtain the necessary biographical information required by the researcher. Then, each group heard the literary selections read aloud to them as a group, followed by an administration of a questionnaire to each subject at each session. At the end of the treatment, each subject was given a

set of oral preference/rejection questions pertaining to all of the literary selections in the treatment procedure.

The design is summarized in Table 7. The literary selections are

Table 7. Summary of the
Basic Design of the Study

<u>Schools</u>	<u>A and B</u>	<u>C and D</u>	<u>E and F</u>
n	4 and 4	4 and 4	4 and 4
Interview	x	x	x
Treatment, literary selections and questionnaire	1 2 3 4 5	1 5 2 3 4	1 4 5 2 3
Preference/rejection questions	x	x	x

represented numerically as follows:

- (1) Jackson, Jacqueline and William Perlmutter. The Endless Pavement. New York: Seabury Press, 1973.
- (2) Foreman, Michael. War and Peas. New York: Thomas Y. Crowell Company, 1974.
- (3) de Paola, Tomie. The Quicksand Book. New York: Holiday House, 1977.
- (4) Raskin, Ellen. The World's Greatest Freak Show. New York: Altheneum, 1971.
- (5) Heide, Florence Parry. The Shrinking of Treehorn. New York: Holiday House, 1971.

The Procedure

During the entire procedure, the interviewing, the treatment, and the preference/rejection sessions, this researcher read all literary selections and all questions aloud to each child. Throughout the

entire study, there was no need for any child to be called upon to read or write.

There were no time restraints placed upon any section of the procedure.

Interview Sessions

The initial meeting with each group of four subjects served as a time of introduction, wherein this investigator gained pertinent information about each subject and recorded it on the Interview Booklet sheet of The Instrument (see page 138 of this chapter). Necessary biographical data (other than test scores already obtained from school records during the random selection procedure) was accumulated and introductions were made between the investigator and the subjects.

The subjects were told that their participation in the research would involve five sessions. During one session each week for five weeks, they would be asked to listen to the selections of literature read aloud to them as a group. Each read aloud session would be followed by an individual question-and-response period. It was also explained that each week the researcher would be recording both the reading and questioning sessions, so as to have a record of each of their spoken answers. This would allow her the opportunity to listen to their answers again, if she were unable to transcribe their entire responses when they were originally given. The subjects were reassured that no one else would be listening to their responses.

The initial meeting also included the oral reading of The Endless Pavement by Jackson, Perlmutter and Cuffari by this researcher to all

four subjects. The reading was followed by the administration of The Questionnaire section of The Instrument (see pages 139 and 140 of this chapter) to the group as a whole. The responses of any and all of the subjects were recorded for each item. The intent was to provide a complete treatment experience at the first session so that each participant would know exactly what to expect at each subsequent session.

After the subjects were dismissed, the investigator recorded her initial impressions about the testing behavior, responsiveness, and group involvement of each subject. These impressions were based upon and pertained to each child's verbal or non-verbal behavior that were obvious observations on the part of the examiner.

Read Aloud Sessions

The second, third, fourth, and fifth sessions with the groups of four subjects all began with the examiner's reading aloud one of the literary selections. Because the intent of the study was to measure response to picture book satire, special attention was paid, by the investigator, to the physical placement of subjects with respect to the position of the investigator. It was a necessary requirement of the physical conditions that each child be able to directly view the pictures in the book. Since the blend of artwork and text was needed to experience the satire contained in the story, each child was asked to be certain to be in full view of the pictures during the oral reading experience.

Initially, the examiner introduced the book to be read to the group by saying:

The book we are going to read together today is _____ and the author of the book is _____ and the illustrator of the book is _____.

As the examiner read the story, she held the picture books open so that the subjects could look at the pictures and listen to the story at the same time. A major contribution, then, was no doubt made by the examiner in the oral reading. Voice inflection, voice intonation, and non-verbal facial responses on the part of the examiner contributed greatly to the oral reading experience.

The dynamics of small group interaction were also at work during these sessions. The spontaneous effects of laughter of one member on the other subjects, as well as on the examiner, contributed to the humorous experiencing of the satire in the picture books which might not have occurred if the oral reading had been done on a one-to-one basis between the examiner and each subject. The artwork, also, acted as a stimulus to encourage the recognition of humor, and associational traits of satire in particular, as it invited participants to point out details to the rest of the group that were noticed while the examiner was reading the text.

Questioning/Response Sessions

The second, third, fourth, and fifth sessions with the four subjects all involved the administration of The Questionnaire section of The Instrument to each child after the read aloud experience was completed. The procedure involved the oral reading of one question by the examiner to the subject, followed by the recording of that subject's response by the examiner onto the instrument as near to

exact as possible as the subject shared her/his response orally. Any of the response that could not be recorded with ease by the examiner (i.e., if the subject digressed into a response which was too lengthy to fit with ease into the space provided on the questionnaire) was transcribed at a later time off of the tape from that session. This procedure continued until all questions were administered.

As each child entered into the questioning session, s/he was seated at a table so that s/he faced the examiner, as well as the tape recorder. Each questioning session began with the examiner's reminding each subject that s/he could consult the picture book read at that session again, if and when s/he wanted to do so. The researcher specifically said:

I am going to leave the book that we have shared together today here in front of you on the table so that you may look up any information that you may want to.

The order in which each child was taken for a questioning-and-response session was varied during the five week period so as to guarantee that each subject was given the opportunity to be the first one questioned after an oral reading experience. This procedure would allow for the effects which a lapse of time might have on their responses. In order to lessen the impact the time lapse might have on their responses to literature, the subjects were also alternated by sex. The order is summarized in Table 8.

Since The Questionnaire was intended to encourage responses to satire on the part of the subjects, it was necessary that each subject heard each question fully and accurately. Thus, at anytime during the questioning sessions that a subject asked for a question to be repeated, the examiner did so. If a subject verbally indicated that

Table 8. Questioning and Response
Order of Subjects

Read Aloud Session				
n	female 1	male 2	female 2	male 1
	male 1	female 1	male 2	female 2
	female 2	male 1	female 1	male 2
	male 2	female 2	male 1	female 1

s/he did not comprehend the meaning of a question because s/he did not understand the meaning of a specific word in that question, the examiner attempted to clarify that particular word by offering synonyms for that word and repeating the question incorporating those synonyms.

For example:

Does the author exaggerate anything in the story? was repeated as:

Does the author increase anything in the story? and:

Does the author stretch anything in the story? and:

Does the author overdo anything in the story?

Any significant behaviors noticed about the subjects were recorded by the investigator at the end of the questioning sessions. If it were necessary to offer impressions about the child's health, lack of enthusiasm, verbal perception, or other personal factors, they were recorded directly on The Questionnaire at this time.

Some contamination may have occurred during the Questioning/Response Sessions, as the three children from each group who were waiting to be questioned by the examiner did have the opportunity to converse with one another while waiting. It did not appear to this

investigator that the seventh grade subjects interacted with one another during the time they spent waiting together. It may be that they were not as well acquainted with one another, due to the modular scheduling utilized by the middle schools. If the fourth grade subjects conversed with one another while waiting, their conversation seemed to be related to topics other than satire.

Preference/Rejection Sessions

Upon completion of the fifth session of the treatment, the four subjects in each group were asked a series of Preference/Rejection Questions (see page 141 of this chapter). These questions were administered to each subject immediately after s/he had responded to The Questionnaire section of The Instrument for that session. The administration, again, was one of the examiner's reading the questions aloud for the subjects and recording their answers as shared orally.

Before the Preference/Rejection Questions were administered, the investigator placed all of the five literary selections on the table in front of the subject and told her/him that:

Here are all of the books which we have read together in the past weeks; please feel free to look up anything at all in them which will help you to answer my questions.

Completion of the Preference/Rejection Questionnaire with each subject marked the end of each child's participation in this descriptive study.

The Population

The twelve fourth grade subjects and twelve seventh grade subjects who participated in this study were selected from three public school

districts within the mid-Michigan geographical region. Making generalized geographic distinctions, District I--Holt (Schools A and B) represented a suburban area near a metropolitan area having a population of approximately 127,000 residents; District II--Perry (Schools C and D) represented a rural area of approximately 2,000 residents; and District III--Grand Rapids (Schools E and F) represented a city area having a population of approximately 188,000 residents. Superintendents and/or directors of research in each of the three districts selected the elementary and middle schools from within their districts which would participate in the study, and then each of the six building principals selected one fourth or seventh grade classroom within her/his building which would participate in the study.

The three fourth grade classrooms in this study were those traditionally labeled as self-contained rooms. Although in the case of the Grand Rapids group the children changed rooms for reading and math instruction, all other students remained within the confines of the same classroom for the entire day. All of the three seventh grade classrooms were labeled as literature/reading classes as the three seventh grade groups were involved in a school scheduling procedure. They were required to move from one classroom and teacher to another for each of their academic subjects throughout the course of their school day.

Groups of four students were randomly selected by this investigator from enrollment lists provided by each classroom teacher. Each group included two female children and two male children. This researcher varified that each participant in this study was average or above average with respect to her/his mental ability and was at

grade level or above grade level with respect to her/his reading ability, based upon scores recorded from standardized mental maturity and reading tests. If a student did not meet these criteria, then this researcher selected the next child from the classroom enrollment list who qualified. These tests made no measurement of the ability of the students to do critical reading exercises. Therefore, this researcher had no documented information regarding their critical reading abilities. Those students from District I--Holt (Schools A and B), in fourth as well as seventh grades, were confirmed to be eligible on the basis of their Otis-Lennon Mental Ability Test scores and their Stanford Achievement Total Reading scores, both sets of which had been recorded in the fall of the previous academic school year.

Those students from District II--Perry (Schools C and D), in fourth as well as seventh grades, were confirmed to be eligible on the basis of their Otis-Lennon Mental Ability Test scores and their Michigan Educational Assessment Program Reading Objectives scores, both sets of which had been recorded in the fall of the current academic school year. Those students from District III--Grand Rapids (Schools E and F), in fourth as well as seventh grades, were confirmed on the basis of their Otis-Lennon Mental Ability Test scores and their Metropolitan Achievement Total Reading scores, both sets of which had been recorded in the spring of the preceeding school year.

Table 9. Sample Information

<u>District and School</u>	<u>Grade Level</u>	<u>Age</u>		<u>Mental Ability Score</u>	<u>Reading Ability Score</u>
		<u>Yrs.</u>	<u>Mos.</u>		
District I					
School A					
female 1	4	9	6	114	4.9
female 2	4	9	3	110	4.6
male 1	4	9	6	120	7.0
male 2	4	9	3	130	3.5
School B					
female 1	7	12	3	123	7.2
female 2	7	12	4	104	7.2
male 1	7	12	10	106	6.7
male 2	7	12	5	104	6.9
District II					
School C					
female 1	4	9	9	110	18/19
female 2	4	9	5	115	19/19
male 1	4	10	3	110	19/19
male 2	4	10	3	104	17/19
School D					
female 1	7	12	11	123	20/20
female 2	7	12	7	110	20/20
male 1	7	12	5	109	18/20
male 2	7	12	9	120	19/20
District III					
School E					
female 1	4	9	3	106	3.9
female 2	4	9	6	114	4.8
male 1	4	10	0	120	4.5
male 2	4	10	1	110	4.4
School F					
female 1	7	12	5	112	7.5
female 2	7	13	1	130	9.9
male 1	7	13	0	127	9.8
male 2	7	13	1	115	8.0

The Instrument

Development of The Instrument used for this descriptive study consisted of three phases. The categories included in The Instrument I constructed during Phase I were based on information gleaned by this researcher as she read the professional literature and related research about responses to literature and humorous literature in particular. Phase II consisted of the limited pilot study which was conducted to establish the feasibility of The Instrument developed during Phase I. Phase III of developing The Instrument consisted of determining the degree of inter-rater agreement of The Instrument to be used in the descriptive part of the study. The Instruments developed during Phase I and Phase II are found in Appendix B. The Instrument which was developed as a result of Phase III is found on pages 139-142 of this chapter.

Phase I of Developing The Instrument

The questions developed for the response Questionnaire during this phase of development of The Instrument were devised by this researcher in order to procure verbal responses which would provide information to answer the research questions.

The categories or division headings of response (humor, association, themes/issues, characterization, events, response, artwork, and other) were devised by this investigator in order to allow for breadth of individual response for each participant. All verbal information received through the direct questioning was to be scored within an appropriate category so as to provide measurable response.

In each Instrument I there was one Interview Booklet I, one Questionnaire I for group use, and four Questionnaire I's for individual

use: one for response to each literary selection shared. One Preference/Rejection Questions I was also included within Instrument I to allow for recording at the end of the treatment procedure of like and dislike comments about all of the selections experienced and to assess which characters were considered to be humorous.

Within The Instrument I, various key letters or initials were employed for expediency for scoring and record keeping:

(Y) yes

(N) no

I, II, III indicates treatment received

Phase II of Developing The Instrument

Prior to using The Instrument with fourth and seventh grade students in the major portion of the study, a limited pilot study was conducted in order to (1) test The Instrument, (2) estimate time factors, (3) clarify procedural instructions, and (4) clarify the investigator's monologue. All literary selections were tested and general directions were clarified during these sessions. The subjects received a full treatment procedure, but were exposed to all literary selections within four consecutive school days. The four children who participated in the limited pilot study were randomly selected from a team-taught classroom of approximately sixty fifth graders. The limited pilot study was conducted in a middle school located in Grand Ledge, a small rural community in mid-Michigan.

All initial interview sessions, the group response session, all individual response sessions, and preference/rejection sessions of the limited pilot study were tape recorded by the investigator. All of

the interviews and student responses were recorded and the instruments scored by this investigator and another volunteer rater. The rater was an undergraduate elementary education candidate attending Michigan State University. She had completed coursework in children's literature, the nature of language, and reading and language arts methods. She had also completed her student teaching experience with third grade children and had participated in several volunteer tutorial sessions with elementary grade children, as well as having been a fourth grade Girl Scout troop leader for the previous school year.

After The Instruments were scored by this investigator and the rater, significant changes were made in order to clarify factors, to increase the ease of scoring, to increase the efficiency of recording responses, and to accomodate a more specific means of measuring the individual responses gathered.

Instrument I Changes as a Result of the Pilot Study: the Cover Sheet. On the Interview Booklet I sheet of The Instrument I, the interview number was deleted so as to require use of the sheet only at the initial meeting session (record keeping of which session was being undertaken was sufficiently noted directly on The Questionnaire).

The "Additional Comments" space was replaced with "Initial Interview Comments" so as to permit the examiner to record impressions about each subject during the initial introductory session. "Additional Comments" necessary to record about individual behavior during each session could be recorded directly on The Questionnaire under "Pertinent Verbal/Nonverbal Responses."

Changes in the Questions. The following changes were made in the questions:

1. Question 2 was expanded so as to encourage response relevant to the ongoing testing experience. The question, *Have you ever read any other books like this before?* was changed to *Have you ever read any other books like this one before, either in a group or alone?*

2. Questions 3a and 3b were reworded so as to delete the pronoun reference to Question 3, thus causing the examiner to have to repeat the direct reference to the story. *What did you like/dislike about it?* was reworded as *What did you like/dislike about the story?* The change was intended to create a direct line of questioning resulting in clarity for the respondent.

3. Questions 10, 12, and 13 were completely deleted as *Why do you think that the author wrote the story?*, *What does the author want us to think about?* and *What new ideas did the story make you think about?* proved to be so vaguely worded that they elicited answers so broad in their scope that they offered little direct reference to humor or satire specifically.

4. Questions 18 and 19 were also completely deleted as *What do you think the author's opinion is of the story in this book?* and *What is your opinion of the story?* proved to be so confusing to the pilot respondents that they often said "that question is always a difficult one" or "what does that question mean?" to both of them. The initial intention of causing respondents to itemize issues present in the story or to verbalize their relationship to the story's themes did not occur.

Changes in the Response Categories. The examiner, as well as the rater, found the scoring categories or division headings for tabulating responses to be unnecessarily broad and resultantly overwhelming to score. Therefore, it was decided that the scoring of responses made

by the subjects should be much more definitive. The associational characteristics of satire which were utilized by the literary experts in verifying the selections of literature to be satire were incorporated into the instrument and the previously used categories/headings were deleted entirely.

As the examiner and the other literary experts had already established the existence of these associational characteristics of satire within each of the books, it seemed appropriate to categorize the students responses in terms of these same traits. Resultantly, the following changes were made in the scoring categories/headings:

Instrument I

HUMOR

- ☐ it's funny
- ☐ exaggeration
- ☐ word humor
- ☐ distortion
- ☐ expressions
- ☐ phrases/sentences
- ☐ dialogue/discourse
- ☐ confusion
- ☐ puns
- ☐ serious
- ☐ makes me laugh
- ☐ name-calling
- ☐ comeuppance
- ☐ ridicule/derision
- ☐ amusement
- ☐ platitudes/pat lines
- ☐ physical
- ☐ other

CHARACTERIZATION

- ☐ names
- ☐ exaggeration
- ☐ personality
- ☐ caricature
- ☐ stereotyping
- ☐ superiority
- ☐ characters
- ☐ other

EVENTS

- ☐ plot
- ☐ storyline
- ☐ sequencing
- ☐ actions
- ☐ setting
- ☐ situation
- ☐ ending
- ☐ other

ASSOCIATION

- ☐ personal
- ☐ with characters
- ☐ with incidents
- ☐ positive
- ☐ negative
- ☐ by example
- ☐ other

THEMES/ISSUES

- ☐ criticism
- ☐ social comment
- ☐ sensitivity
- ☐ theme
- ☐ current issue
- ☐ condemning
- ☐ attacking
- ☐ social institution
- ☐ message/moral
- ☐ other

OTHER

- _____ missed message

RESPONSE

- ___ it's funny
- ___ I like it
- ___ it's o.k.
- ___ I don't like it
- ___ entertaining
- ___ literal
- ___ critical
- ___ to make money
- ___ a work of literature
- ___ other

ARTWORK

- ☐ pictures
- ☐ media
- ☐ colors
- ☐ shapes
- ☐ familiar
- ☐ exaggeration
- ☐ artwork
- ☐ looks funny
- ☐ other

Instrument II

HUMOROUS RESPONSES

- _____ humorous
- _____ stereotyping
- _____ sarcasm
- _____ ridicule
- _____ social criticism
- _____ verbal humor
- _____ superiority
- _____ moralizing
- _____ distortion
- _____ condemnation
- _____ scorn
- _____ exaggeration
- _____ contempt
- _____ derision

EXAMPLES

- [illegible]

In order to accommodate for the recording and scoring of other responses not necessarily directly applicable to the recognition of characteristics of satire but pertinent to the other research questions, the following "Other Responses" categories were also included on Instrument II:

OTHER RESPONSES	EXAMPLES
<input type="checkbox"/> literal	<input type="checkbox"/>
<input type="checkbox"/> critical	<input type="checkbox"/>
<input type="checkbox"/> to artwork	<input type="checkbox"/>
<input type="checkbox"/> to physical humor	<input type="checkbox"/>
<input type="checkbox"/> by association	<input type="checkbox"/>
<input type="checkbox"/> themes enumerated	<input type="checkbox"/>
<input type="checkbox"/> to ending	<input type="checkbox"/>
<input type="checkbox"/> laughter	<input type="checkbox"/>
<input type="checkbox"/> enjoyment	<input type="checkbox"/>

A place to provide examples was included so as to force the investigator to have to substantiate her scoring decisions.

Additions to the Questions. Because it was necessary to have a question on The Instrument which would generate content answers to correspond with each of the associational characteristics of satire, the following questions were added:

1. *Did any of the characters think they were better than another character?* became Question 10, followed by *If yes, which ones?* as Question 10a.

2. *Does the author misrepresent anything or include anything which is not really true?* became Question 12, followed by *If yes, what?* as Question 12a.

3. *Who does the author blame in this story?* became Question 13.

4. *At what or who is the author pointing her/his finger?* became Question 18.

5. *Is the author mocking anything or putting anyone down?* became Question 19, followed by *If yes, who or what?* as Question 19a.

The questions were formulated by drawing directly upon the synonyms offered to the literary experts when they were asked to document evidence of the associational characteristics of satire within the literary selections. That synonym which was considered to be the most common in everyday usage or considered to be the least sophisticated in its breadth of meaning was the term incorporated into the wording of the additional questions.

No attempt was made to list the questions in any rank order or hierarchy. The necessary additions were included where questions from Questionnaire I had been completely deleted or where they would easily fit into the typed layout of the final copy.

The correspondence between the associational characteristics of satire (Humorous Responses) and the questions on Questionnaire II are as follows:

HUMOROUS RESPONSES

QUESTIONS

humorous	4,5
stereotyping	6
sarcasm	6a
ridicule	7
social criticism	8
verbal humor	9
superiority	10
moralizing	11
distortion	12
condemnation	13
scorn	14
exaggeration	17
contempt	18
derision	19

Changes in the Preference/Rejection Questions. The following changes were made in these questions:

1. Question 12 was completely deleted as *Why?* in reference to Question 11 of *Of all the characters in these books, which ones were funny?* elicited the same responses as Question 13.
2. Question 13, *What funny things did they say or do?* became Question 12 on Instrument II.

Results of the Limited Pilot Study and Discussion of the Projections for the Descriptive Study. All of the data accumulated throughout the limited pilot study was transferred, wherever possible, from Instrument I to Instrument II. Since the population of the pilot study included only four fifth grade students, the data were tabulated only with the intention of noticing obvious trends in the research which would probably also appear as a result of the descriptive research. After the responses were transferred from Instrument I to Instrument II and scored on Instrument II by this researcher, the hand tallying of responses led this researcher to notice the following responses which might be interpreted as projections for the actual descriptive study:

1. It appeared that the subjects responded more often with full, critical comprehension than with only literal comprehension.
2. The subjects did not turn away from the genre of satire but rather most often demonstrated by their attentiveness during the read aloud and questioning sessions and by actual comments that they liked it.

3. It appeared that the subjects would be able to recognize many of the associational characteristics of satire when questioned about them, yet no subject named or itemized these characteristics.

4. It seemed that there was very little associational response verbalized through comments of personal identification with incidents or situations depicted within the picture books except when the subjects responded as a group.

5. It appeared that the subjects had only rarely read other literary works of satire.

6. It seemed that all of the subjects overwhelmingly responded to the physical instances of humor within the texts of the selections as well as to the artwork within them, yet response to physical humor was never directly solicited through questioning by the examiner.

Phase III of Developing The Instrument:
Establishing Inter-Rater Agreement

The four raters who voluntarily agreed to score Instrument II in order to establish agreement that the responses gathered from the subjects by this researcher had been properly scored had all majored in an area of education at Michigan State University. Two of the raters had already had Ph.D. degrees conferred and were actively teaching education courses at other universities. One of the raters was involved in research of her own and had already completed coursework and examinations required for a Ph.D. degree. The fourth rater was the same rater who had participated in the limited pilot study in accumulating the data for Instrument I. All four raters had elementary classroom teaching experience.

This researcher selected the responses of one of the four subjects who participated in the pilot study to be the data which would help to determine inter-rater agreement of the scoring procedure. All of the responses of that subject had been transferred to Instrument II for all four books. The responses for The Endless Pavement by Jackson Perlmuter, and Cuffari were in fact group responses, of which this subject was one contributor. The group responses to this selection served as sample data used to familiarize the literary authorities with The Instrument and the scoring which would be involved. This researcher instructed each of the four raters on a one-to-one basis as to the expected procedure which they were to follow in scoring the subject's responses to the other four selections.

The correspondence between the questions and the subject's resultant responses and the "Humorous Responses" area of The Instrument were explained to each rater, and this researcher provided each rater with the list of correspondence as seen on page 123 of this chapter for her use during the scoring of each of the subject's responses. The raters were also asked to score responses made by the subject throughout the questioning/response procedure which would be included under the "Other Responses" area of The Instrument. The raters were asked to provide examples of passages of response made by the subject which would provide reasons for the scoring decisions which they made.

Because the responses of the subject had been solicited during the limited pilot study through the use of Questionnaire I and then his responses were transferred to Questionnaire II by this researcher, only ten of the fourteen associational characteristics of satire

listed under "Humorous Responses" on Questionnaire II could be scored by this researcher and the four raters. Direct questions to solicit response to superiority, distortion, condemnation, and derision had not been administered and, therefore, could not be scored for this subject, or any other subject who had participated in the limited pilot study.

After the subject's responses to all of the selections of satire had been scored by this researcher and the four raters, this researcher compared the scorings of the raters with her own scorings with respect to each of the response categories/headings on Instrument II for the subject's responses to all four selections. The intention was to find out what percentage of agreement existed between the scorings of the raters and the scorings of the investigator. Tables 10, 11, 12, and 13 show the raw scorings concerning the subject's responses to the four literary selections in question. Table 14 shows the percentage of agreement between the researcher and the other four raters.

When considering all sixty-eight possible scored responses of the four works, this researcher found agreement to exist for sixty-one of the scorings or eighty-nine percent total agreement between her scorings of the subject's responses and the scorings of the four raters.

Those scorings of responses revealing less than fifty percent agreement between the researcher and the raters are listed within Table 15. Few areas of disagreement were revealed, when considering all sixty-eight possible scorings. Disagreement occurred among seven responses scored or for eleven percent of the total possible agreement for the four literary selections.

Table 10. Inter-Rater Agreement

	<u>Researcher</u>	<u>Rater A</u>	<u>Rater B</u>	<u>Rater C</u>	<u>Rater D</u>
humorous	X	X	X	X	X
stereotyping	X	X	-	X	-
sarcasm	-	-	-	-	-
ridicule	X	-	-	X	X
social criticism	-	-	X	X	-
verbal humor	X	X	X	X	X
moralizing	X	X	X	X	X
scorn	X	X	-	X	X
exaggeration	X	X	-	X	-
contempt	X	X	X	X	X
literal/critical	X	X	X	X	-
artwork	X	X	-	X	-
physical humor	X	-	X	X	X
association	X	-	X	-	-
themes	-	-	X	X	X
ending	-	-	-	-	-
enjoyment	X	-	X	X	-
<u>War and Peas</u>					

Table 11. Inter-Rater Agreement

	<u>Researcher</u>	<u>Rater A</u>	<u>Rater B</u>	<u>Rater C</u>	<u>Rater D</u>
humorous	X	X	X	X	-
stereotyping	X	X	-	X	X
sarcasm	X	X	-	X	X
ridicule	-	-	-	-	-
social criticism	-	-	-	-	-
verbal humor	-	-	X	X	X
moralizing	X	X	-	X	X
scorn	X	X	X	X	-
exaggeration	X	-	X	X	-
contempt	-	X	-	-	-
literal/critical	X	X	-	X	-
artwork	X	X	-	X	-
physical humor	X	X	-	X	X
association	-	-	-	-	-
themes	-	-	-	X	-
ending	X	X	X	-	-
enjoyment	X	X	-	X	X
<u>The Quicksand Book</u>					

Table 12. Inter-Rater Agreement

	<u>Researcher</u>	<u>Rater A</u>	<u>Rater B</u>	<u>Rater C</u>	<u>Rater D</u>
humorous	X	X	X	X	X
stereotyping	X	X	X	X	X
sarcasm	X	X	X	X	-
ridicule	X	-	X	X	X
social criticism	X	-	-	X	X
verbal humor	X	X	X	X	X
moralizing	X	X	X	X	X
scorn	X	X	X	X	X
exaggeration	X	X	X	X	X
contempt	X	-	X	X	X
literal/critical	X	X	X	X	X
artwork	X	-	X	-	-
physical humor	X	X	X	-	X
association	X	-	X	-	-
themes	X	-	X	X	-
ending	X	-	X	X	X
enjoyment	X	X	X	X	X

The World's Greatest Freak Show

Table 13. Inter-Rater Agreement

	<u>Researcher</u>	<u>Rater A</u>	<u>Rater B</u>	<u>Rater C</u>	<u>Rater D</u>
humorous	X	X	X	X	X
stereotyping	X	X	X	X	X
sarcasm	X	X	X	X	X
ridicule	-	-	X	X	-
social criticism	-	-	-	-	-
verbal humor	X	X	X	X	X
moralizing	X	X	X	X	X
scorn	X	X	X	X	-
exaggeration	X	X	X	X	X
contempt	-	-	-	-	-
literal/critical	X	X	X	X	-
artwork	-	-	-	-	-
physical humor	X	-	X	X	X
association	-	-	-	-	-
themes	-	-	X	X	X
ending	X	-	X	-	-
enjoyment	X	X	X	X	X
<u>The Shrinking of Treehorn</u>					

Table 14. Percentage of Inter-Rater Agreement

	<u>War and Peas</u>	<u>The Quicksand Book</u>	<u>The World's Greatest Freak Show</u>	<u>The Shrinking of Treehorn</u>
humorous	100	75	100	100
stereotyping	50	75	100	100
sarcasm	100	75	75	100
ridicule	50	100	75	50
social criticism	50	100	50	100
verbal humor	100	25	100	100
moralizing	100	75	100	100
scorn	75	75	100	75
exaggeration	50	50	100	100
contempt	100	75	75	100
literal/critical	75	50	100	75
artwork	50	50	25	100
physical humor	75	75	75	75
association	25	100	25	100
themes	25	75	50	25
ending	100	50	75	25
enjoyment	50	75	100	100

Table 15. Percentage of Inter-Rater Agreement
Below 50

	<u>War and Peas</u>	<u>The Quicksand Book</u>	<u>The World's Greatest Freak Show</u>	<u>The Shrinking of Treehorn</u>
verbal humor	---	25	---	---
artwork	---	---	25	---
association	25	---	25	---
themes	25	---	---	25
ending	---	---	---	25

Several reasons may account for the low agreement among the scoring of these responses. These reasons are suggested in the statements which follow:

1. Because this investigator gathered the responses as well as scored them, her scorings may have been influenced by her interaction with the subject at the time of his responses. Since the raters only scored the subject's responses and had no involvement with him personally, their interpretations may have been more limited.

2. Six of the seven scorings of the raters which were not in agreement with the reseracher were from the "Other Responses" category on The Questionnaire. Responses to these items were not solicited through direct questioning, and the scoring of them was dependent upon overall interpretation of the subject's responses on the part of each individual rater. The scoring was not as objective as for the fourteen associational characteristics.

3. Because the voluntary raters were exposed to The Questionnaire for the first time and were asked to score the subject's responses at

that time, it is possible that they were not as comfortable with or as experienced as the researcher in making judgments about satire as part of the scoring procedure.

4. Because it is a condition of reading that the reader brings her/his own past experiences to the activity, it is possible that each rater may interpret the subject's responses just a bit differently. The meanings inherent in language may vary slightly for each reader.

Instrument II Changes as a Result of Establishing Inter-Rater Agreement: the Cover Sheet. On the Interview Booklet II sheet of The Instrument, two additions were made at the suggestion of one of the raters. For both lines "Subject's Reading Level ____ as of ____" and "Subject's I.Q. ____ as of ____" which offered standardized scores for each subject, it was decided that the addition of "measured by ____" would provide greater information about each subject for the researcher. On Instrument III, these two lines then read:

Subject's Reading Level _____
as of _____
measured by _____

Subject's I.Q. _____
as of _____
measured by _____

The Questionnaire. This researcher found that it was necessary for record keeping purposes to be able to note right on each Questionnaire the order in which the subject's responses were received when the oral reading session was completed. This notation would draw attention to the effects which a lapse of time between the read aloud experience and the questioning/response session might have on the subject's

response. It would also be effective in providing a reminder to the researcher so as to change that subject's response order with respect to the other three subjects at the next session. On Questionnaire III, the addition was as follows:

Response Order 1 2 3 4

Examples of Support Statements Offered by the Raters. War and Peas by Michael Foreman.

verbal humor

The Minister of Food. rater A

moralizing

Don't be too greedy; share what you have. rater C

contempt

Being too greedy. rater D

physical humor

Threw pie at the Fat King. Fat people on tanks knocking everything over. Horses don't usually go flat. rater B

association

The Pushcart War by Jean Merrill; the peashooter campaign; the trucks and pushcarts form a committee. rater B

The Quicksand Book by Tomie de Paola.

humorous

He wouldn't help get her out of the quicksand. Kept talking and wouldn't be quiet; names; glasses; jungle boy and jungle girl. rater A

exaggeration

Where the boy's wearing glasses. The monkey's setting the table. The boy is showing his cards. rater A

ending

What you do, someone will do it back to you; like the way he talked and then she was in the quicksand and then he was in the quicksand and she had tea, she told him to wait 'til (sic) she got done; what you do you'll get back in return. rater B

The World's Greatest Freak Show by Ellen Raskin.ridicule

Us; the boy looks like us; a human. Making fun by calling everyone a freak. rater B

social criticism

Us; calling everyone a freak. rater C

scorn

That Pflug thought these were freaks. rater D

artwork

The people of Tisuvthee. The guy that kept following Pflug. rater B

enjoyment

The people, the way they look and at the end everybody was the same except for Pflug; the end: "Alister Pflug, the World's Greatest Freak"; that the people started calling him a freak because he looked different. rater C

The Shrinking of Treehorn by Florence Parry Heide and Edward

Gorey.

stereotyping

Treehorn; his mom and dad; the principal. rater C

sarcasm

The principal kept talking about the team, "We're a team and we stick together," but he didn't solve his problem. The father said, "Sit up," but didn't believe he was shrinking; he said, "You can act like you're shrinking later." rater D

critical

To believe what other people are saying; don't just ignore them. When his parents ignored him. The lady sent him to the principal's office. The kid talked mean to him. rater C

themes

To believe what other people are saying; don't just ignore them. rater D

Summary

In this chapter the procedures were defined and described. This was a descriptive study designed to measure the responses of the fourth and seventh grade students to satire as reflected in contemporary picture books which were read aloud to them in groups over a period of five weeks. The design of this study included a session of questioning and response with each individual subject after each read aloud session. Twenty-four children were randomly selected from six public schools in mid-Michigan. All children who participated received similar treatment.

An initial interview session was held with the groups of four students and the investigator. At that time, a selection of satire was read aloud to the group followed by an administration of the questionnaire to the group. The subsequent four sessions involved the reading aloud of a work of satire to the group followed by an administration of the questionnaire to each subject in a one-to-one setting. The last of the four sessions also included the administration of Preference/Rejection Questions by this investigator to each subject to measure response to all of the literary selections of satire.

The selections of satire were chosen by this researcher on the basis of their being picture books as well as containing the associational characteristics of satire which define satire as a special type of humorous literature. Total percentage agreement between literary authorities and this investigator in classifying the selections as works of satire was eighty-three percent.

The Instrument used to measure the responses of the subjects was created by this investigator in three phases. The total percentage agreement between the raters and the researcher as they scored the responses of one subject from the limited pilot study was eighty-nine percent.

Examples of passages from the literary selections which the rating authorities offered as documentation of the associational characteristics of satire found in the picture books were included, as were passages from the responses of one of the subjects who participated in the limited pilot study which the raters noted in order to substantiate their scoring of his responses to satire.

Instrument III
Interview Booklet III

Personal Information

Date _____

Subject's Name _____

School _____

Subject's Grade _____

Teacher _____

Subject's Birthdate _____

Subject's Sex F M

Subject's Reading Level _____

Racial/Ethnic _____

as of _____

measured by _____

Subject's I.Q. _____

as of _____

measured by _____

Book Information

I

II

III

A - 1

A - 1

A - 1

B - 2

B - 5

B - 4

C - 3

C - 2

C - 5

D - 4

D - 3

D - 2

E - 5

E - 4

E - 3

F - F

F - F

F - F

Initial Interview Comments:

The Questionnaire III

Name _____ Date _____

Book 1 2 3 4 5 Group Order I II III

1. Have you ever read this story before? Y N
2. Have you ever read any other books like this one before Y N
either in a group or alone?
- 2a. If yes, can you remember the names of them or what they Titles/Descriptions
were about?

3. Did you like the story? Y N
- 3a. If yes, what did you like about the story?
- 3b. If no, what did you dislike about the story?
4. Do you think that the story is funny? Y N
- 4a. If yes, what are some of the funny parts that you can remember?
- 4b. Why do you think those parts are funny?
5. Are there any other funny parts? Y N
- 5a. What are they?
- 5b. Why do you think that those parts are funny?
6. Who do you think are the funny characters in the story?
- 6a. What funny things did they/s/he say?
7. What do you think that this story is making fun of?
8. What or who do you think that this story is criticizing?
9. What are the funny words or names or sentences or expressions in this story?
10. Did any of the characters think that they were better
than another character? Y N
- 10a. If yes, which ones?
11. What do you think that the author is trying to teach us about?
12. Does the author misrepresent anything or include
anything which is not really true? Y N
- 12a. If yes, what?
13. Who does the author blame in this story?
14. What kinds of things do you think make the author angry?
15. What was it about this book that you really liked?

Pertinent Verbal/Nonverbal Responses:

Response Order	1	2	3	4
----------------	---	---	---	---

- | | | | |
|-------|---|---|---------------------|
| 16. | Would you read this story again? | Y | N |
| 17. | Does the author exaggerate anything in the story? | Y | N |
| 17a. | If yes, what does s/he exaggerate? | | |
| 18. | At what or who is the author pointing her/his finger? | | |
| 19. | Is the author mocking anything or putting anyone down? | Y | N |
| 19a. | If yes, who or what? | | |
| 20. | Have you ever read any other books by this author? | Y | N |
| 20a. | If yes, can you remember the names of them or what they were about? | | Titles/Descriptions |
| <hr/> | | | |
| 21. | Would you read any more books by this author at another time? | Y | N |
| 22. | Did anything about the story make you feel uncomfortable? | Y | N |
| 22a. | If yes, what made you feel uncomfortable? | | |

HUMOROUS RESPONSES

EXAMPLES

_____ humorous
_____ stereotyping
_____ sarcasm
_____ ridicule
_____ social criticism
_____ verbal humor
_____ superiority
_____ moralizing
_____ distortion
_____ condemnation
_____ scorn
_____ exaggeration
_____ contempt
_____ derision

[illegible]

OTHER RESPONSES

- _____ literal
- _____ critical
- _____ to artwork
- _____ to physical humor
- _____ by association
- _____ themes enumerated
- _____ to ending
- _____ laughter
- _____ enjoyment

[illegible]

Preference/Rejection Questions III

1. Of all the books that we have read together, which one did you like the most?
2. Why?
3. Of all the books that we have read together, which one did you think was funniest?
4. Why?
5. Of all the books that we have read together, which one did you like the least?
6. Why?
7. Of all the books that we have read together, which one was the least funny?
8. Why?
9. Is there any book that you like as much as another?
10. Why?
11. Of all the characters in these books, which ones were funny?
12. What funny things did they say or do?

CHAPTER IV

ANALYSIS OF RESULTS

In Chapter IV descriptive data are analyzed. The data were collected by recording the responses of twelve fourth and twelve seventh grade students to five picture book works of contemporary satire which were read aloud to them over a period of five weeks.

Instrumentation

The Instrument used to measure the responses of the subjects was created by this investigator in three phases. A detailed account of the procedures involved in all three phases is available in Chapter III. Phase I included construction of The Instrument I based on information gleaned from professional literature and related research about responses to humorous literature. Phase II consisted of the limited pilot study, which was conducted to establish the feasibility of The Instrument developed during Phase I, and led to the development of The Instrument II. Phase III of developing The Instrument consisted of determining the degree of inter-rater agreement of The Instrument II to be used in the descriptive part of the study.

Four literary experts volunteered to participate in determining inter-rater agreement. In order to establish agreement that the responses of the subjects who participated in the study would be scored properly by this researcher, the four experts scored Instrument II. In order to determine this reliability, the raters scored the responses of

one of the subjects who participated in the pilot study. Seventeen responses were scored for each of the four works of satire, totaling sixty-eight possible scored responses made by the subject. This researcher found agreement to exist for sixty-one of the scorings or eighty-nine percent total agreement between her scorings of the subject's responses and the scorings of the four literary raters. Few areas of scorings revealed less than fifty percent agreement between the raters and this researcher. Disagreement occurred among seven of the scorings or eleven percent of the total possible agreement of scored responses made to the four literary selections. Disagreement existed for verbal humor as recorded for The Quicksand Book by Tomie de Paola, artwork as recorded for The World's Greatest Freakshow by Ellen Raskin, association as recorded for War and Peas by Michael Foreman, and The World's Greatest Freakshow, themes as recorded for War and Peas and The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey, and the ending as recorded for The Shrinking of Treehorn. This establishment of inter-rater agreement resulted in only minor record keeping changes on The Instrument II and produced The Instrument III for use in the descriptive study.

The accumulated data collected from the total population of twenty-four subjects will be discussed and analyzed according to grade level and sex groupings, as well as by a total number of tabulated responses for each category as appeared on The Instrument III. Five major research questions and three sub-questions were formulated to guide the treatment of the data.

Group Responses

The design and procedure of this descriptive study included an initial interview session where this researcher met with each treatment group. During each initial meeting, this researcher read The Endless Pavement by Jacqueline Jackson, William Perlmutter, and Richard Cuffari aloud to the group. The reading was followed by the administration of The Questionnaire III to the group as a whole. The responses of any and all the subjects were recorded for each item. The intent was to provide a complete treatment experience at the first session so that each participant would know exactly what to expect at each subsequent session. The final tabulation of the raw scores and corresponding percentages recorded for the group responses of fourth and seventh grade students to The Endless Pavement appear in Appendix D.

Research Questions

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

1. What are the responses of students toward contemporary satire as a genre of literature?

 Sub-question (a): What is the general attitude of students toward contemporary satire as a genre of literature?

 Sub-question (b): In what ways do students apparently respond to the characters, incidents, or experiences within works of satire?

 Sub-question (c): To what extent do students respond to contemporary works of satire as works of humorous literature?
2. To what extent are students capable of recognizing specific associational characteristics of satire as a genre of literature?

3. To what extent do the responses of female students differ from the responses of male students when they are responding to contemporary selections of satire?
4. To what extent do the responses of seventh grade students differ from the responses of fourth grade students when they are responding to selections of contemporary satire?
5. To what extent do the responses of students toward contemporary satire change after experiencing several selections over a period of five consecutive weeks?

Research Question One

What are the responses of students toward contemporary satire as a genre of literature?

In order to record and analyze the attitudes, opinions, emotional feelings, and other responses which readers/listeners might have toward contemporary satire, this researcher developed three broad sub-questions which would each focus upon a separate aspect of Question One.

Sub-question (a): What is the general attitude of students toward contemporary satire as a genre of literature?

This research question was developed to determine whether or not students expressed enjoyment of satire as a form of literature. In order to determine whether or not the students would express a preference for this type of word humor, the following questions were developed and included on The Instrument III:

3. *Did you like the story?*
- 3a. *If yes, what did you like about the story?*
- 3b. *If no, what did you dislike about the story?*
15. *What was it about this book that you really liked?*
16. *Would you read this story again?*
21. *Would you read any more books by this author at another time?*

The answers obtained from the subjects in response to the above questions were scored and documented on The Instrument III under "Other Responses" and specifically as "enjoyment."

Additional supportive evidence which would document a student's positive response to the form of contemporary satire was provided by this researcher as she read aloud to and questioned each subject. On The Instrument III, provision was made for the researcher to be able to record "laughter" under "Other Responses," as it was noticed during a session.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "enjoyment" for the total population of twenty-four subjects for each of the four selections of satire is shown in Table 16. All twenty-four students expressed enjoyment of War and Peas by Michael Foreman. This score shows a one hundred percent preference by fourth as well as seventh grade subjects and female as well as male subjects. All twenty-four students expressed enjoyment of The Quicksand Book by Tomie de Paola. This score exhibits a one hundred percent preference by fourth as well as seventh grade subjects and female as well as male subjects. A total of twenty-three of twenty-four students expressed enjoyment of The World's Greatest Freakshow by Ellen Raskin. This score shows a 95.8% preference by the total population, with a 4.2% rejection by one seventh grade male student. A total of twenty-three of twenty-four students expressed enjoyment of The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a 95.8% preference by the total sample, with a 4.2% rejection by one seventh grade male.

Table 16. Research Question One

	WAR AND PEAS			THE QUICKSAND BOOK			THE WORLD'S GREATEST THEATRE SHOW			THE SHRINKING OF THE HOPPIN			TOTAL BOOKS		
	$\frac{\%}{\text{Total Sample}}$	$\frac{n}{24}$	$\frac{\%}{\text{Total Sample}}$	$\frac{\%}{\text{Total Sample}}$	$\frac{n}{24}$	$\frac{\%}{\text{Total Sample}}$	$\frac{\%}{\text{Total Sample}}$	$\frac{n}{24}$	$\frac{\%}{\text{Total Sample}}$	$\frac{n}{24}$	$\frac{\%}{\text{Total Sample}}$	$\frac{n}{24}$	$\frac{\%}{\text{Total Sample}}$	$\frac{n}{96}$	$\frac{\%}{\text{Total Sample}}$
enjoyment	100.0	24/24	0.0	0/24	0.0	0/24	95.8	23/24	4.2	1/24	95.8	23/24	4.2	1/24	97.9
critical	79.2	19/24	20.8	5/24	58.3	14/24	58.3	14/24	41.7	10/24	16.7	4/24	83.3	20/24	53.1
by association	29.2	7/24	70.8	17/24	16.7	4/24	25.0	6/24	75.0	18/24	29.2	7/24	70.8	17/24	25.0
themes enumerated	20.8	5/24	79.2	19/24	8.3	2/24	8.3	2/24	91.7	22/24	4.2	1/24	95.8	23/24	10.4
to artwork	87.5	21/24	12.5	3/24	75.0	18/24	87.5	21/24	12.5	3/24	16.7	4/24	83.3	20/24	66.7
humorous	83.3	20/24	16.7	4/24	79.2	19/24	91.7	22/24	8.3	2/24	79.2	19/24	20.8	5/24	83.3
physical humor	91.7	22/24	8.3	2/24	70.8	17/24	83.3	20/24	16.7	4/24	87.5	21/24	12.5	3/24	83.3
verbal humor	50.0	12/24	50.0	12/24	45.8	11/24	83.3	20/24	16.7	4/24	62.5	15/24	37.5	9/24	60.4

Table 17 shows the percentages of response in a regression table relating all items discussed in Research Question One. The four scores recorded for "enjoyment" all fell well above the ninety percent level of response. All twenty-four students professed enjoyment of War and Peas and The Quicksand Book. Virtually all of the students expressed enjoyment of The World's Greatest Freakshow and The Shrinking of Treehorn.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

enjoyment

The end when they got the food. How the one kingdom was starving and the other kingdom was overweight and too full of food. fourth grade female

enjoyment

It was good, the main idea. If you have something, you should share it, not keep it all to yourself. fourth grade male

The Quicksand Book by Tomie de Paola.

enjoyment

Jungle Boy was teaching her about it while she was drowning and then he fell in and she wouldn't help him 'til she felt like it. Both of them wouldn't help each other out. fourth grade female

enjoyment

She was sinking. He wouldn't save her 'til he got all done telling her about it. When he was going down, but she wouldn't help him. fourth grade male

Table 17. Percentage of Response I

	WAR AND PEAS	THE QUICK- SAND BOOK	THE WORLD'S GREATEST FREAK- SHOW	THE SHRINK- ING OF TREE- HORN	TOTAL BOOKS	from 75 - 90:	WAR AND PEAS	THE QUICK- SAND BOOK	THE WORLD'S GREATEST FREAK- SHOW	THE SHRINK- ING OF TREE- HORN	TOTAL BOOKS	
from 90-100:	%	n/24	%	n/24	%	n/96	%	n/24	%	n/24	%	n/96
enjoyment	100.0	24/24	100.0	24/24	95.8	23/24	95.8	23/24	95.8	23/24	97.9	94/96
critical	---	---	---	---	---	---	---	---	---	---	---	---
by association	---	---	---	---	---	---	---	---	---	---	---	---
themes enumerated	---	---	---	---	---	---	---	---	---	---	---	---
to artwork	---	---	---	---	---	---	87.5	21/24	75.0	18/24	87.5	21/24
humorous	---	---	---	---	---	---	83.3	20/24	79.2	19/24	---	79.2
physical humor	91.7	22/24	---	---	---	---	---	---	---	83.3	20/24	87.5
verbal humor	---	---	---	---	---	---	---	---	---	83.3	20/24	---
from 50-75:												
enjoyment	---	---	---	---	---	---	---	---	---	---	---	---
critical	---	---	58.3	14/24	---	---	---	---	---	---	16.7	4/24
by association	---	---	---	---	---	---	29.2	7/24	16.7	4/24	25.0	6/24
themes enumerated	---	---	---	---	---	---	20.8	5/24	8.3	2/24	4.2	1/24
to artwork	---	---	---	---	---	---	---	---	---	---	16.7	4/24
humorous	---	---	---	---	---	---	---	---	---	---	---	---
physical humor	---	---	---	---	---	---	---	---	---	---	---	---
verbal humor	50.0	12/24	---	---	62.5	15/24	---	---	45.8	11/24	---	---

below
50:

The World's Greatest Freakshow by Ellen Raskin.enjoyment

In the beginning he thought he was really great, then he wanted so much, then when he got it he was unhappy. He didn't think people had feelings, the way he treated them, then he got it back; they thought he was the freak. The end where the people he thought were freaks were successful. He was successful but unhappy.
seventh grade female

dislike

*It was okay.
It was different.
Would you read this story again? No.
Would you read any more books by this author at another time? No.* seventh grade male

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.enjoyment

Treehorn was always trying to say something, and his mother would always be worrying about cakes. I liked this book. It's the best one so far. seventh grade female

dislike

*Did you like the story? I don't know. It was different. I never read anything like it.
Would you read this story again? No.
Would you read any more books by this author at another time? No.* seventh grade male

Sub-question (b): In what ways do students apparently respond to the characters, incidents, or experiences within works of satire?

This research question was developed to determine whether or not students respond in critical ways, by personal association, to the numerous themes revealed, and to the incidents evident through the artwork present in contemporary picture book satire.

In order to consider responses which would be indicative of a literary appreciation beyond the literal level, this researcher made

provision for a scoring of "critical" under "Other Responses" on The Instrument III. For those subjects whose responses appeared to reveal only a literal level of comprehension, provision for such a scoring was made by "literal" under "Other Responses" on The Instrument III.

The decision as to whether a subject's responses reflected a critical or a literal level of understanding was based on the consideration of the total response offered by the subject to each individual work of satire. In scoring, this researcher made an analysis of the subject's answers to all twenty-two questions. Those responses which revealed a level of comprehension beyond verbatim, word for word meaning to evaluative or judgmental levels were scored as "critical."

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "critical" for the total population of twenty-four subjects for each of the four selections of satire is shown in Table 16. A total of nineteen of twenty-four students gave verbal responses which revealed a critical comprehension of War and Peas by Michael Foreman. This score shows a 79.2% critical understanding by the total population, with a 20.8% literal understanding by fourth grade female and male students. A total of fourteen of twenty-four students gave verbal responses which revealed evidence of a critical comprehension of The Quicksand Book by Tomie de Paola. This score exhibits a 58.3% critical understanding by the total population, with a 41.7% literal understanding as evidenced by subjects from both grade levels and both sexes. A total of fourteen of twenty-four students gave verbal responses which revealed a critical comprehension of The World's Greatest Freakshow by Ellen Raskin. This score shows a 58.3% critical understanding by the total population, with a 41.7% literal understanding as

evidenced by the responses recorded for subjects from both grade levels and both sexes. A total of four of twenty-four students gave verbal responses which revealed a critical comprehension of The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a 16.7% critical understanding by the total population, with an 83.3% literal understanding as evidenced by subjects from both grade levels and both sexes.

Three of the four scores recorded as "critical" fell above the fifty percent level of response (see Table 17). A clear majority of students responded critically to War and Peas while more than fifty percent of the students responded critically to The Quicksand Book and The World's Greatest Freakshow. Critical response to The Shrinking of Treehorn was scored for considerably less than half of the sample.

In order to consider responses made by subjects which evidenced a reader/listener's personal involvement with an individual work of satire, this researcher made provision for a scoring of "by association" under "Other Responses" on The Instrument III. Such a scoring was made on the basis of a subject's response to the following questions which were developed and included on The Instrument III:

22. *Did anything about the story make you feel uncomfortable?*

22a. *If yes, what made you feel uncomfortable?*

Additional supportive evidence which would document a student's personal relationship with any particular literary work was also scored as "by association" under "Other Responses." In scoring, this researcher made an analysis of the subject's responses as recorded on the total questionnaire. Those responses which revealed an in-depth digression beyond a direct answer to any single question and indicated that the

subject had associated the picture book with an aspect of her/his own life were recorded as "by association."

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "by association" for the total population of twenty-four subjects for each of the four selections of satire is shown in Table 16. A total of seven of twenty-four students gave verbal responses which revealed that they made a personal association with War and Peas by Michael Foreman. This score shows a 29.2% association with this story by the total population and a 70.8% lack of any professed association by subjects of both grade levels and both sexes. A total of four of twenty-four students gave verbal responses which revealed that they made a personal association with The Quicksand Book by Tomie de Paola. This score exhibits a 16.7% association with this picture book by the total population and an 83.3% lack of any professed association by subjects of both grade levels and both sexes. A total of six of twenty-four students gave verbal responses which revealed that they made a personal association with The World's Greatest Freakshow by Ellen Raskin. This score shows a twenty-five percent association with this work of satire by the total population and a seventy-five percent lack of any professed association by subjects of both grade levels and both sexes. A total of seven of twenty-four students gave verbal responses which revealed that they made a personal association with The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a 29.2% association with this story by the total population and a 70.8% lack of any professed association by subjects of both grade levels and both sexes.

The scores recorded as "by association" fell below the fifty percent level for all four works of satire (see Table 17). Considerably less than half of the students related The Quicksand Book to their own lives and less than half of the subjects related to the other three selections.

In order to tabulate those questionnaires in which students itemized the major themes which the authors revealed in their contemporary works of satire, this researcher made provision for a scoring of "themes enumerated" under "Other Responses" on The Instrument III.

The decision as to whether a subject itemized several of the themes discussed within a work was based on the consideration of the total response offered by the subject to each individual work of satire. In scoring, this researcher made an analysis of the subject's answers to all twenty-two questions. Those questionnaires in which a complete response mentioned several of the major themes developed by the author were scored as "themes enumerated."

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "themes enumerated" for the total population of twenty-four subjects for each of the four literary works is shown in Table 16. A total of five of twenty-four students gave verbal responses in which they listed themes in War and Peas by Michael Foreman. This score shows a 20.8% response itemizing themes and a 79.2% lack of such itemization by subjects of both grade levels and both sexes. A total of two of twenty-four students shared responses in which they discussed themes in The Quicksand Book by Tomie de Paola. This score exhibits an 8.3% response itemizing themes and a 91.7% lack of such itemization by students of both grade levels and both sexes. A

total of two of twenty-four students gave verbal responses in which they listed themes in The World's Greatest Freakshow by Ellen Raskin. This score shows an 8.3% response itemizing themes and a 91.7% lack of such itemization by students of both grade levels and both sexes. Only one of twenty-four students shared a response in which she discussed themes in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a 4.2% response itemizing themes and a 95.8% lack of such itemization by students of both grade levels and both sexes.

The scores for all four works of satire recorded as "themes enumerated" fell well below the fifty percent level of response (see Table 17). Considerably less than half of the students discussed the themes in War and Peas, only two subjects discussed the themes in The Quicksand Book and The World's Greatest Freakshow, and only one student shared the themes in The Shrinking of Treehorn.

In order to determine the extent to which students responded directly to incidents or other information which they gleaned directly through the artwork in these picture book satires, rather than through the text, this researcher made provision for a scoring of "to artwork" under "Other Responses" on The Instrument III.

The decision as to whether a subject responded to the artwork was based on the consideration of the total response offered by the subject to each individual work of satire. In scoring, this researcher made an analysis of the subjects' answers to all twenty-two questions. Those responses which revealed any information which a subject must have garnered from the illustrations were scored as "to artwork."

Additional supportive evidence which would document a student's overt response to the artwork was provided by this researcher as she read aloud to and questioned each subject. Any direct mention of aspects of the illustrations, pointing to the illustrations, or laughing at the illustrations was marked at that time by the investigator as "to artwork" under "Other Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "to artwork" for the total population of twenty-four subjects for each of the four picture books is shown in Table 16. A total of twenty-one of twenty-four students gave overt responses to the artwork in War and Peas by Michael Foreman. This score shows an 87.5% response to the artwork in this selection by the total population, with a 12.5% lack of response to the illustrations by fourth grade male students. A total of eighteen of twenty-four students gave overt responses to the artwork in The Quicksand Book by Tomie de Paola. This score exhibits a seventy-five percent response to the artwork in this selection by the total population, with a twenty-five percent lack of response to the illustration by subjects of both grade levels and both sexes. A total of twenty-one of twenty-four students gave overt responses to the artwork in The World's Greatest Freakshow by Ellen Raskin. This score shows an 87.5% response to the artwork in this selection by the total population, with a 12.5% lack of response to the illustration by subjects from both grade levels and both sexes. A total of four of twenty-four students gave overt responses to the artwork of Edward Gorey in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a 16.7% response to the artwork in

this selection by the total population, with an 83.3% lack of response to the illustration by subjects of both grade levels and both sexes.

Three of the four scores recorded as "to artwork" fell above the seventy-five percent level of response (see Table 17). A clear majority of the students responded to the illustration in War and Peas, The Quicksand Book, and The World's Greatest Freakshow. Response to the artwork in The Shrinking of Treehorn was scored for considerably less than half of the sample.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman

critical

The way the people were being selfish. Our people have a whole bunch of food and the other ones don't. The man with the soldiers thought he was better than the animals. fourth grade female

critical

Don't be selfish. The fat people are so selfish. How the fat king's people acted. The fat people for being selfish and not sharing with people who are starving. fourth grade female

The Quicksand Book by Tomie de Paola.

critical

Where he was teaching her all this stuff. When a person thinks he knows more than another person. Not to say more, so that when you do something, you can't do it. seventh grade female

critical

The way the boy wouldn't help her when she was sinking in. He had to tell her everything he knew about it. He told her she should have checked the sand with a stick. People who think that they're real smart. Not to think that you're so smart. Some people are just as smart as you. seventh grade male

The World's Greatest Freakshow by Ellen Raskin.critical

Because he really learned his lesson. Because he was really rich, but he was really poor in ways. People, the way they are. I think it's funny the way he thought he was always so perfect. It taught you a lesson, not to think you're better than anyone else--I agree. fourth grade male

critical

In the end, all the freaks turned out to be successful. He turned out to be the freak and was unhappy. Not to criticize people for what they are and try to be what you are. Him thinking he was so great and trying to be rich and famous and it wasn't what he wanted. He thought it was, but he turned out to be unhappy. seventh grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.literal

Not to make fun of short people. His mother and father didn't even notice that he was shrinking until he finally convinced them. My mom and dad would notice it right away. seventh grade female

literal

It's different, not just a normal story about animals or about somebody's problems. Hardly anybody shrinks or turns green. What do you think this story is making fun of? Nothing. What or who do you think that this story is criticizing? Nobody. seventh grade male

War and Peas by Michael Foreman.by association

If you were starving, they wouldn't share the food with you. seventh grade male

by association

The Minister for Food. Grocer, just plain grocer, no first name or anything. (This student's parents own a small grocery.) seventh grade female

The Quicksand Book by Tomie de Paola.by association

People aren't going to help you, if you're in trouble. seventh grade male

by association

Boys wouldn't help girls. fourth grade female

The World's Greatest Freakshow by Ellen Raskin.by association

If you went to that land, you would be the one who was weird. seventh grade male

by association

The fatman. I used to be chubby. I still am. Kids used to bug me about it. seventh grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.by association

I wouldn't want to shrink. seventh grade male

by association

I'm short and so is he. People tease me. When you are short, don't let people tease you. seventh grade male

War and Peas by Michael Foreman.themes enumerated

When king lion came to get some food, the king said he was a robber. King lion told the fat king that they (his people) had helped him. A person could be so selfish not to give poor people anything. People just eating all sweets and still be living. seventh grade female

themes enumerated

Not giving to others when they should. To share things. People who go for material things. Food, rich food, foods with sugar, starches. seventh grade female

The Quicksand Book by Tomie de Paola.themes enumerated

(He) kept telling her all the things he knew about quicksand, but he wouldn't help her out. Most people would help someone out, if they were in trouble, before they told them all about how quicksand is made. People who think that they're real smart. seventh grade male

themes enumerated

(He) just stalled. He didn't even get her out of the quicksand! The recipe: "How to Make Your Own Quicksand." Don't be so smart. Don't be a know-it-all. seventh grade male

The World's Greatest Freakshow by Ellen Raskin.themes enumerated

He just did it to be mean. When he said he was so great and handsome. For not being happy with what he could have had. People who cut down other people because they don't think they're as good as them. seventh grade female

themes enumerated

All the freaks turned out to have good lives. Alister being so obnoxious about his looks. Shouldn't judge by the way people look. Selfish people. seventh grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.themes enumerated

His mother never realized that he was shrinking; she never really listened to him. When someone has a problem, you should listen. Teachers that don't listen and mothers and fathers. seventh grade female

War and Peas by Michael Foreman.to artwork

What did you like about the story? The pictures, the way the author drew them. seventh grade male

to artwork

It's a town of cakes and everything! Real queer! I wonder why they have so much food? fourth grade female

The Quicksand Book by Tomie de Paola.to artwork

The monkey. When the boy was showing her all that stuff, he was setting up a table to eat. seventh grade male

to artwork

When he tripped over the turtle and fell into the quicksand. fourth grade male

The World's Greatest Freakshow by Ellen Raskin.to artwork

Alister Pflug makes a good freak. Look at that kid! fourth grade female

to artwork

The freakshow. The people were strange. (They) were animals themselves. Everybody in Tizuvthee had two heads or they were fat. They were weird looking.
seventh grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.

to artwork

(Pointed out details in artwork to other group members during the read aloud session. He made a special point to draw attention to the 1971 wall calendar.)
seventh grade male

to artwork

He couldn't see over the table. He looked funny in the pictures with his eyes peeking over the table. fourth grade male

Sub-question (c): To what extent do students respond to contemporary works of satire as works of humorous literature?

This research question was developed to determine the ways in which students respond to satire purely as humorous literature. This investigator was interested in finding out whether students find satire to be humorous, whether they respond to the physical aspects of humor present, and whether they make any overt response to the verbal humor present in contemporary picture book satire.

Since satire is one form of humorous literature, and especially one form of verbal humor literature, satire is always considered to be humorous, although humorous literature is not always satirical. One of the literary traits listed as being associated with satire, then, is humorous. Table 1 in Chapter III, Some Associational Characteristics of Satire, includes humorous. Humorous is further defined through the synonyms amusing, whimsical, and funny.

In order to determine whether students find satire to be a humorous type of literature, this researcher developed the following questions which were included on The Instrument III:

- 4. *Do you think that the story is funny?*
- 4a. *If yes, what are some of the funny parts that you can remember?*
- 4b. *Why do you think those parts are funny?*
- 5. *Are there any other funny parts?*
- 5a. *What are they?*
- 5b. *Why do you think that those parts are funny?*

If a subject responded affirmatively to question 4, the subsequent questions served to probe deeper into the subject's responses for noting a work to be humorous, as well as to encourage further itemization of details which s/he found to be funny. If a subject responded negatively to question 4, the subsequent questions were passed-over by the investigator during the questioning sessions. Scoring of both positive and negative responses was provided for as "humorous" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "humorous" for the total population of twenty-four subjects for each of the four selections of satire is shown in Table 16. A total of twenty of twenty-four subjects gave affirmative responses to the humor within War and Peas by Michael Foreman. This score shows an 83.3% positive response to the humor within this story by the total population and a 16.7% negative response to the humor by male subjects. A total of nineteen of twenty-four students professed that they thought that The Quicksand Book by Tomie de Paola was

humorous. This score exhibits a 79.2% positive response to the humor within this picture book by the total population and a 20.8% negative response to the humor by subjects of both grade levels and both sexes. A total of twenty-two of twenty-four students gave affirmative responses to the humor within The World's Greatest Freakshow by Ellen Raskin. This score shows a 91.7% positive response to the humor within this work of satire by the total population and an 8.3% negative response to the humor by two seventh grade male students. A total of nineteen of twenty-four students professed that they thought that The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey was humorous. This score exhibits a 79.2% positive response to the humor within this picture book by the total population and a 20.8% negative response to the humor by students of both grade levels and both sexes.

Three of the four scores recorded as "humorous" fell above the seventy-five percent level of response (see Table 17) indicating that a clear majority of students responded positively to the humor within War and Peas, The Quicksand Book, and The Shrinking of Treehorn. The fourth score recorded as "humorous" for The World's Greatest Freakshow fell above the ninety percent response level indicating that virtually all students responded affirmatively to the humor within it.

In order to assess the extent to which students responded directly to any incidents of physical humor as present within the satirical works, this researcher made provision for a scoring of "to physical humor" under "Other Responses" on The Instrument III.

The decision as to whether a subject responded to acts of physical humor was based on the consideration of the total response offered by the subject to each individual work of satire. In scoring, this

researcher made an analysis of the subject's answers to all twenty-two questions. Those responses which revealed any reference to a physical act within the story were scored as "to physical humor."

Additional supportive evidence which would document a student's overt response to the physical humor was provided by this researcher as she read aloud to and questioned each subject. Any direct commenting about or pointing to aspects of the physical humor was marked at that time by the investigator as "to physical humor" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "to physical humor" for the total population of twenty-four subjects for each of the four picture books is shown in Table 16. A total of twenty-two of twenty-four students gave overt responses to the physical humor in War and Peas by Michael Foreman. This score shows a 91.7% response to the physical humor by the total population, with an 8.3% lack of response to physical humor by fourth grade female students. A total of seventeen of twenty-four students gave overt responses to the physical humor in The Quicksand Book by Tomie de Paola. This score exhibits a 70.8% response to the physical humor in this selection by the total population, with a 29.2% lack of response to physical humor by subjects of both grade levels and both sexes. A total of twenty of twenty-four students gave overt responses to the physical humor in The World's Greatest Freakshow by Ellen Raskin. This score shows an 83.3% response to the physical humor in this selection by the total population, with a 16.7% lack of response to the physical humor by seventh grade students. A total of twenty-one of twenty-four students gave overt responses to the physical humor in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.

This score exhibits an 87.5% response to the physical humor in this selection by the total population, with a 12.5% lack of response to the physical aspects of humor by seventh grade students.

Two of the four scores recorded as "to physical humor" fell above the seventy-five percent level of response (see Table 17) indicating that a clear majority of students responded to the physical humor with- in The World's Greatest Freakshow and The Shrinking of Treehorn. The score recorded as "to physical humor" for War and Peas fell above the ninety percent response level indicating that virtually all students responded to the physical humor in War and Peas. The fourth score of response "to physical humor" fell above the seventy-five percent level of response indicating that a majority of students responded to the physical humor in The Quicksand Book.

In order to assess the extent to which students recognize the verbal humor present in satirical literature, this researcher developed the following question which was included on The Instrument III:

9. *What are the funny words or names or sentences or expressions in this story?*

One of the literary traits listed as being associated with satire as a form of writing is verbal humor. Table 1 in Chapter III, Some Associational Characteristics of Satire, includes verbal humor. Verbal humor is further defined through the fact that it may appear in the forms of platitudes, puns, name-calling, or other instances of word humor. If a subject's response to question nine reflected evidence of any of these forms of verbal humor, her/his response was marked as positive for "verbal humor" under "Humorous Responses" on the Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "verbal humor" for the total population of twenty-four subjects for each of the four selections of satire is shown in Table 16. A total of twenty of twenty-four students gave overt responses which reflected evidence of recognition of elements of verbal humor within War and Peas by Michael Foreman. This score shows a fifty percent recognition of the verbal humor within this story by the total population and a fifty percent lack of recognition of the verbal humor by students of both grade levels and both sexes. A total of eleven of twenty-four students gave responses which reflected evidence of recognition of elements of verbal humor within The Quicksand Book by Tomie de Paola. This score exhibits a 45.8% recognition of aspects of verbal humor within this picture book by the total population and a 54.2% lack of recognition of the verbal humor by students of both grade levels and both sexes. A total of twenty of twenty-four students gave responses which reflected evidence of recognition of elements of verbal humor within The World's Greatest Freakshow by Ellen Raskin. This score shows an 83.3% recognition of aspects of verbal humor within this selection of satire by the total population and a 16.7% lack of recognition of the verbal humor by fourth grade students. A total of fifteen of twenty-four students gave responses which reflected evidence of recognition of elements of verbal humor within The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a 62.5% recognition of aspects of verbal humor within this picture book by the total population and a 37.5% lack of recognition of the verbal humor by students of both grade levels and both sexes.

Three of the four scores recorded as "verbal humor" fell above the fifty percent level of response (see Table 17). Recognition of verbal humor in War and Peas and The Shrinking of Treehorn was recorded for a majority of the students. Recognition of verbal humor in The World's Greatest Freakshow was recorded well above the seventy-five percent level indicating response by a clear majority of the students. Verbal humor in The Quicksand Book was recognized by less than half of the population.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

humorous

They were so fat from eating all the food. All the tires were popoing. They couldn't steer properly. They had no elbow room. fourth grade male

humorous

When the king burps. He says, "Now you've given me indigestion." fourth grade male

The Quicksand Book by Tomie de Paola.

humorous

When he fell in. Because Jungle Girl just got out and he just got in. When she says, "I'll pull you out when I finish my tea." fourth grade female

humorous

He just sits there and tells her all of the rules. When he falls in she sits down and eats and says, "He didn't help me right off so I'm not going to help him." seventh grade female

The World's Greatest Freakshow by Ellen Raskin.humorous

The story was called the freakshow. One guy was so fat that he said he used to weigh 850 lbs. and now weighed 725 lbs. seventh grade female

humorous

When the house lights went on, he saw all those people and he thought they were just like him. fourth grade male

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.humorous

When he told everybody he was shrinking and they said, "That's nice dear." So he decided not to tell anybody he was green. seventh grade female

humorous

At the end, his mom didn't notice he was green. (He) was really small and had to carry the piece across the game board. fourth grade female

War and Peas by Michael Foreman.physical humor

Tanks got stuck and truck tires burst. Army tried to capture the lion and the grocer. The horses fell. The fat army was bombarded. The king got strawberry cream pie in his face. fourth grade male

physical humor

When the army came and attacked them. When they were coming to see if they could have some food and all the food was standing up. (It was) big pieces of cake. fourth grade male

The Quicksand Book by Tomie de Paola.physical humor

Jungle Boy didn't get the girl out until the last minute. She kept on sinking. fourth grade female

physical humor

When the girl was swinging and her vine broke and she fell in the quicksand. fourth grade male

The World's Greatest Freakshow by Ellen Raskin.physical humor

(The) babies looked like him (Jean-Jacques Cornflake). (They had) two heads on them. (He) ate the cat. (He) couldn't put the girl together. fourth grade female

physical humor

The freakpeople. (The) two headed man. He (Alister Pflug) didn't know what face to look at. fourth grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.physical humor

When he played a game. If he went forward, he'd get bigger. If he went backward, he'd get smaller. fourth grade male

physical humor

First he was shrinking. The game that children grow on. It helped. Every piece he moved, he was growing. then he turned green. fourth grade female

War and Peas by Michael Foreman.verbal humor

The Minister of Food (was) a grocer. seventh grade male

verbal humor

Lion said, "Peace," and the king said, "Don't ever say peas again." seventh grade male

The Quicksand Book by Tomie de Paola.verbal humor

"Now remember what you told me about keeping calm." fourth grade female

verbal humor

"I'll help you as soon as I finish my tea."
seventh grade male

The World's Greatest Freakshow by Ellen Raskin.verbal humor

Harry Biggs and Jean-Jacques Cornflake. Alister Pflug said, "Up with the poop." seventh grade male

verbal humor

The city Tizuvthee sounds like the song! Alister Pflug called himself "The Great." seventh grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.verbal humor

His mom told him he could shrink as long as he didn't do it at the table. seventh grade male

verbal humor

(His) mom said, "First my cake and then this." fourth grade female

Total Response by the Sample. A summary of the responses made by the subjects (n=24) to all four works of satire provides an indication of the total response to aspects of attitudes, opinions, emotional feelings, and critical comprehension of satire. The extent to which students were able to identify aspects of the artwork and the humor as evident in these works is combined in Table 16. Table 17 provides a descending picture of these totals (n=96) as they fall within levels of percentages of response. Figure 2, Total Responses (for All Books) I. offers a pictorial view of the responses to satire arranged from least to most frequently verbalized aspect of the satiric form as itemized by the twenty-four subjects.

Six of the eight aspects of satire considered in Research Question One reflected a score which fell above the fifty percent level of response (see Table 17). Virtually all of the students expressed enjoyment of this literary form with the recorded score's falling well above the ninety percent level of response. A clear majority of the students were capable of responding to the humorous aspects and specifically the physically humorous aspects as occurred within these picture books. A majority of students were capable of responding to the artwork and verbal humor as evident, as well as responding in a critical rather than merely a literal manner to these literary works. The scores recorded for the other two aspects relating to satire fell below the fifty percent level of response indicating that considerably less than half of the subjects made responses which reflected comprehension of the themes revealed or association with these works of satire.

Research Question Two

To what extent are students capable of recognizing specific associational characteristics of satire as a genre of literature?

Since it was the intention of this study to measure response to satire, associational characteristics of satire were accumulated by this researcher as she read the professional literature pertaining to humorous literature and the satiric form specifically. Those literary techniques used alone or in some combination of one or more were compiled into a checklist entitled "Some Associational Characteristics of Satire" (see Table 1 in Chapter III).

This research question was developed so as to determine whether students were able to identify the literary devices or techniques which an author of satire may include in her/his writings.

In order to assess the extent to which students recognize stereotyping as present in satirical literature, this researcher developed the following question which was included on The Instrument III:

6. *Who do you think are the funny characters in the story?*

One of the literary traits listed as being associated with satire as a form of writing is stereotyping. Stereotyping is further defined through the synonyms oversimplified, standardization, conformity, and caricature. If a subject's response to question six reflected evidence of comprehending any stereotyping of characters within each of the picture books, her/his response was marked as positive for "stereotyping" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "stereotyping" for the total population of twenty-four subjects for each of the four selections of satire is shown in Table 18. A total of twenty-three of twenty-four students gave overt responses which reflected recognition of stereotyping in War and Peas by Michael Foreman. This score shows a 95.8% recognition of the stereotyping within this story by the total population and a 4.2% lack of recognition of the stereotyping by one fourth grade male student. A total of twenty-two of twenty-four students gave responses which reflected recognition of stereotyping in The Quicksand Book by Tomie de Paola. This score exhibits a 91.7% recognition of the stereotyping within this picture book by the total population and an 8.3% lack of recognition of the stereotyping by male students. A total of

Table 18. Research Question Two

	WAR AND PEAS				THE QUICKSAND BOOK				THE WORLD'S GREATEST FREAKSHOW				THE SHRINKING OF TREETOWN				TOTAL BOOKS			
	Total Sample		Total Sample		Total Sample		Total Sample		Total Sample		Total Sample		Total Sample		Total Sample		Total Sample		Total Sample	
	%	n/24	%	n/24	%	n/24	%	n/24	%	n/24	%	n/24	%	n/24	%	n/24	%	n/96	%	n/96
stereotyping	95.8	23/24	4.2	1/24	91.7	22/24	8.3	2/24	10.8	17/24	29.2	7/24	100.0	24/24	0.0	0/24	89.6	86/96	10.4	10/96
sarcasm	29.2	7/24	70.8	17/24	58.3	14/24	41.7	10/24	16.7	4/24	83.3	20/24	62.5	15/24	37.5	9/24	41.7	40/96	58.3	56/96
ridicule	75.0	18/24	25.0	6/24	41.7	10/24	58.3	14/24	54.2	13/24	45.8	11/24	8.3	2/24	91.7	22/24	44.8	43/96	55.2	53/96
social criticism	62.5	15/24	37.5	9/24	25.0	6/24	75.0	18/24	62.5	15/24	37.5	9/24	20.8	5/24	79.2	19/24	42.7	41.96	57.3	55/96
superiority	95.8	23/24	4.2	1/24	66.7	16/24	33.3	8/24	83.3	20/24	16.7	4/24	29.2	7/24	70.8	17/24	68.7	66/96	31.3	30/96
moralizing	91.7	22/24	8.3	2/24	62.5	15/24	37.5	9/24	79.2	19/24	20.8	5/24	25.0	6/24	75.0	18/24	64.6	62/96	35.4	34/96
distortion	91.7	22/24	8.3	2/24	29.2	7/24	70.8	17/24	91.7	22/24	8.3	2/24	95.8	23/24	4.2	1/24	77.1	74/96	22.9	22/96
condemnation	62.5	15/24	37.5	9/24	33.3	8/24	66.7	16/24	66.7	16/24	33.3	8/24	8.3	2/24	91.7	22/24	42.7	41/96	57.3	55/96
scorn	75.0	18/24	25.0	6/24	45.8	11/24	54.2	13/24	50.0	12/24	50.0	12/24	29.2	7/24	70.8	17/24	50.0	48/96	50.0	48/96
exaggeration	75.0	18/24	25.0	6/24	33.3	8/24	66.7	16/24	66.7	16/24	33.3	8/24	58.3	14/24	41.7	10/24	58.3	56/96	41.7	40/96
contempt	62.5	15/24	37.5	9/24	58.3	14/24	41.7	10/24	62.5	15/24	37.5	9/24	12.5	3/24	87.5	21/24	49.0	47/96	51.0	49/96
derision	41.7	10/24	58.3	14/24	12.5	3/24	87.5	21/24	37.5	9/24	62.5	15/24	4.2	1/24	95.8	23/24	24.0	23/96	76.0	73/96

seventeen of twenty-four students gave overt responses which reflected recognition of the stereotyping in The World's Greatest Freakshow by Ellen Raskin. This score shows a 70.8% recognition of stereotyping within this selection of satire by the total population and a 29.2% lack of recognition of the stereotyping by students of both grade levels and both sexes. A total of twenty-four of twenty-four students gave responses which reflected recognition of the stereotyping in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a one hundred percent recognition of the stereotyping within this picture book by the total population.

Three of the four scores recorded as "stereotyping" fell above the ninety percent level of response (see Table 19). Virtually all of the students recognized stereotyping in War and Peas and The Quicksand Book, and all of the students recognized stereotyping in The Shrinking of Treehorn. Recognition of stereotyping in The World's Greatest Freakshow was recorded well above the fifty percent level of response indicating response by a clear majority of students.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

stereotyping

king, lion, grocery person seventh grade female

stereotyping

army and the king, Minister for Food. seventh grade male

Table 19. Percentage of Response II

	WAR AND PEAS	THE QUICK- SAND BOOK	THE WORLD'S GREATEST FREAK- SHOW	THE SHRINK- ING OF TREE- HORN	TOTAL BOOKS	from 75- 90:	WAR AND PEAS	THE QUICK- SAND BOOK	THE WORLD'S GREATEST FREAK- SHOW	THE SHRINK- ING OF TREE- HORN	TOTAL BOOKS
from 90-100:	Σ n/24	Σ n/24	Σ n/24	Σ n/24	Σ n/96	from 75- 90:	Σ n/24	Σ n/24	Σ n/24	Σ n/24	Σ n/96
stereotyping	95.8 23/24	91.7 22/24	---	100.0 24/24	---	---	---	---	---	---	89.6 86/96
sarcasm	---	---	---	---	---	---	---	---	---	---	---
ridicule	---	---	---	---	---	---	75.0 18/24	---	---	---	---
social criticism	---	---	---	---	---	---	---	---	---	---	---
superiority	95.8 23/24	---	---	---	---	---	---	---	83.3 20/24	---	---
moralizing	91.7 22/24	---	---	---	---	---	---	---	79.2 19/24	---	---
distortion	91.7 22/24	---	91.7 22/24	95.8 23/24	---	---	---	---	---	---	77.1 74/96
condemnation	---	---	---	---	---	---	---	---	---	---	---
scorn	---	---	---	---	---	---	75.0 18/24	---	---	---	---
exaggeration	---	---	---	---	---	---	75.0 18/24	---	---	---	---
contempt	---	---	---	---	---	---	---	---	---	---	---
derision	---	---	---	---	---	---	---	---	---	---	---
from 50-75:	Σ n/24	Σ n/24	Σ n/24	Σ n/24	Σ n/96	below 50:	Σ n/24	Σ n/24	Σ n/24	Σ n/24	Σ n/96
stereotyping	---	---	70.8 17/24	---	---	---	29.2 7/24	---	---	---	41.7 40/96
sarcasm	---	58.3 14/24	---	62.5 15/24	---	---	---	---	16.7 4/24	---	44.8 43/96
ridicule	---	---	54.2 13/24	---	---	---	---	41.7 10/24	---	8.3 2/24	42.7 41/96
social criticism	62.5 15/24	---	62.5 15/24	---	---	---	---	25.0 6/24	---	20.8 5/24	29.2 7/24
superiority	---	66.7 16/24	---	---	68.7 66/96	---	---	---	---	25.0 6/24	---
moralizing	---	62.5 15/24	---	---	64.6 62/96	---	---	29.2 7/24	---	---	---
distortion	---	---	---	---	---	---	---	33.3 8/24	---	---	---
condemnation	62.5 15/24	---	66.7 16/24	---	---	---	---	45.8 11/24	---	29.2 7/24	---
scorn	---	---	50.0 12/24	---	50.0 48/96	---	---	33.3 8/24	---	---	---
exaggeration	---	---	66.7 16/24	58.3 14/24	58.3 56/96	---	---	---	---	---	---
contempt	62.5 15/24	58.3 14/24	62.5 15/24	---	---	---	---	---	---	12.5 3/24	48.0 47/96
derision	---	---	---	---	---	---	41.7 10/24	12.5 3/24	37.5 9/24	4.2 1/24	24.0 23/96

The Quicksand Book by Tomie de Paola.stereotyping

Jungle Boy, Jungle Girl, and monkey. seventh grade
female

stereotyping

Jungle Boy, little monkey setting up the table.
seventh grade male

The World's Greatest Freakshow by Ellen Raskin.stereotyping

Birdman, Jean-Jacques Cornflake, the fatman. The audience, when they turned up the lights. Alister Pflug.
seventh grade male

stereotyping

All of them: Harry Biggs, Thaddeus Bird, Alister Pflug.
fourth grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.stereotyping

Treehorn, Mom, Dad, Teacher, Principal. seventh grade
female

stereotyping

Treehorn, Principal, Principal's secretary. fourth
grade male

In order to assess the extent to which students recognize sarcasm as present in satirical literature, this researcher developed the following question which was included on The Instrument III:

6a. *What funny things did they/s/he say?*

One of the literary traits listed as being associated with satire as a form of writing is sarcasm. Sarcasm is further defined through the phrases caustic language and cutting remark. If a subject's response to question six-a reflected evidence of comprehending any

sarcasm within each of the picture books, her/his response was marked as positive for "sarcasm" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "sarcasm" for the total population of twenty-four subjects for each of the four selections of satire is shown in Table 18. A total of seven of twenty-four students gave overt responses which reflected recognition of sarcasm in War and Peas by Michael Foreman. This score shows a 29.2% recognition of the sarcasm within this story by the total population and a 70.8% lack of recognition of the sarcasm by students of both grade levels and both sexes. A total of fourteen of twenty-four students gave responses which reflected recognition of sarcasm in The Quicksand Book by Tomie de Paola. This score exhibits a 58.3% recognition of the sarcasm within this picture book by the total population and a 41.7% lack of recognition of the sarcasm by the male subjects. A total of four of twenty-four students gave overt responses which reflected recognition of the sarcasm in The World's Greatest Freakshow by Ellen Raskin. This score shows a 16.7% recognition of sarcasm within this selection of satire by the total population and an 83.3% lack of recognition of the sarcasm by students of both grade levels and both sexes. A total of fifteen of twenty-four students gave responses which reflected recognition of the sarcasm in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a 62.5% recognition of sarcasm within this picture book by the total population and a 37.5% lack of recognition of the sarcasm by students of both grade levels and both sexes.

A clear majority of the subjects (see Table 19) recognized the sarcasm in The Quicksand Book and The Shrinking of Treehorn, while less than half of the students responded to the sarcasm in War and Peas and considerably less than half of the sample responded to the sarcasm in The World's Greatest Freakshow.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

sarcasm

"You're too thin to be a king." fourth grade male

sarcasm

"We only came to ask for extra food that you might have," and he (the fat king) said, "Beggars, are you?" He put them down everytime they asked for something. seventh grade female

The Quicksand Book by Tomie de Paola.

sarcasm

She says, "I'll pull you out when I finish my tea." fourth grade female

sarcasm

He said, "Help me, help me!" The girl said, "Not until I finish my tea." fourth grade female

The World's Greatest Freakshow by Ellen Raskin.

sarcasm

When he (Alister Pflug) called him (Jean-Jacques Cornflake) Thomas Twoheads. seventh grade female

sarcasm

Where he (Alister Pflug) got to be the World's Greatest Freak. fourth grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.

sarcasm

The teacher said, "No jumping in this school, come back tomorrow when you're your regular size."
seventh grade male

sarcasm

Treehorn said, "I'm shrinking" and the Mother said, "That's nice, dear." seventh grade female

In order to assess the extent to which students recognize instances of ridicule as they are present in satirical literature, this researcher developed the following question which was included on The Instrument III:

7. *What do you think that this story is making fun of?*

One of the literary devices listed as being associated with satire as a tone of writing is ridicule. Ridicule is further defined through the phrases make fun of and make a fool of and the use of name-calling. If a subject's answer to question seven reflected evidence of comprehending instances of ridicule within each of the picture books, her/his response was marked as positive for "ridicule" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "ridicule" for the total sample of twenty-four subjects for each of the four selections of satire is shown in Table 18. A total of eighteen of twenty-four students gave overt responses which reflected recognition of ridicule in War and Peas by Michael Foreman. This score shows a seventy-five percent recognition of ridicule within this story by the total population and a twenty-five percent lack of recognition of the ridicule by fourth

grade students. A total of ten of twenty-four students gave answers which reflected recognition of ridicule in The Quicksand Book by Tomie de Paola. This score exhibits a 41.7% recognition of ridicule within this picture book by the total population and a 58.3% lack of recognition of the ridicule by students of both grade levels and both sexes. A total of thirteen of twenty-four students gave overt responses which reflected comprehension of the ridicule in The World's Greatest Freakshow by Ellen Raskin. This score shows a 54.2% recognition of ridicule within this selection of satire by the total sample and a 45.8% lack of recognition of the ridicule by students of both grade levels and both sexes. A total of two of twenty-four students gave answers indicative of comprehension of the ridicule in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits an 8.3% recognition of the ridicule within this picture book by the total population and a 91.7% lack of recognition of the ridicule by students of both grade levels and both sexes.

Each of the four scores recorded as "ridicule" fell within a separate level of percentage of response (see Table 19). A clear majority of the subjects responded to the ridicule within War and Peas, with the percentage falling at exactly seventy-five, while only a slight majority detected the ridicule in The World's Greatest Freakshow. Less than half of the sample responded to the ridicule in The Quicksand Book and considerably less than half of them responded to the ridicule in The Shrinking of Treehorn.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on

The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

ridicule

The fat king thought he was a big man, 'til he tried to get them. Then he was too fat. seventh grade male

ridicule

People who eat a whole bunch of food and don't give any to others. seventh grade male

The Quicksand Book by Tomie de Paola.

ridicule

People who think that they're real smart. seventh grade male

ridicule

Him not doing what he was telling her to do. seventh grade female

The World's Greatest Freakshow by Ellen Raskin.

ridicule

People who don't respect people for what they are. seventh grade male

ridicule

People who think they're going to get fame and fortune and get nothing. seventh grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.

ridicule

People who make those games that are supposed to teach kids. seventh grade male

ridicule

She (mother) wouldn't notice that he was turning green or shrinking. The way she acted. fourth grade male

In order to assess the extent to which the responses of students are indicative of a comprehension of social criticism as present in satirical literature, this researcher developed the following question which was included on The Instrument III:

8. *What or who do you think that this story is criticizing?*

One of the literary traits listed as being associated with satire as a form of writing is social criticism. Social criticism is further defined through the phrases judgment of an issue and unfavorable attack of a societal ill. If a subject's answer to question eight reflected evidence that s/he comprehended the social criticism which the author was making in each of the literary selections, her/his response was marked as positive for "social criticism" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "social criticism" for the total sample of twenty-four students for each of the four selections of satire is shown in Table 18. A total of fifteen of twenty-four students gave overt responses indicative of comprehension of the social criticism in War and Peas by Michael Foreman. This score shows a 62.5% recognition of the social criticism within this story by the total population and a 37.5% lack of comprehension of the social criticism by students of both sexes and both grade levels. A total of six of twenty-four students gave responses which reflected recognition of social criticism as evident in The Quicksand Book by Tomie de Paola. This score exhibits a twenty-five percent recognition of the social criticism within this picture book by the total sample and a seventy-five percent lack of recognition of the

social criticism by students of both grade levels and both sexes. A total of fifteen of twenty-four students gave answers which reflected comprehension of the social criticism in The World's Greatest Freakshow by Ellen Raskin. This score demonstrates a 62.5% recognition of the social criticism within this selection of satire by the total sample and a 37.5% lack of comprehension of the social criticism by students of both grade levels and both sexes. A total of five of twenty-four students gave answers which reflected an understanding of the social criticism in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score indicates a 20.8% recognition of the social criticism within this picture book by the total population and a 79.2% lack of recognition of the social criticism by students of both grade levels and both sexes.

Two of the scores recorded as "social criticism" fell above the fifty percent level of response and two fell below that level (see Table 19). A clear majority of the subjects comprehended the social criticism in War and Peas and The World's Greatest Freakshow while considerably less than half of the subjects recognized the social criticism in The Quicksand Book and The Shrinking of Treehorn.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

social criticism

The king. Eating sweet foods; not to eat too many.
seventh grade female

social criticism

The fat king because he was selfish. fourth grade female

The Quicksand Book by Tomie de Paola.

social criticism

People who think that they're real smart. seventh grade male

social criticism

At the end of the story, he falls down. So it's criticizing the boy. fourth grade female

The World's Greatest Freakshow by Ellen Raskin.

social criticism

People who think they're great. seventh grade male

social criticism

People without feelings. seventh grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.

social criticism

People who don't listen, like the mother. seventh grade female

social criticism

People who wouldn't listen to him (Treehorn). seventh grade male

In order to assess the extent to which students recognize the authors' use of the literary technique of superiority as present in satirical literature, this researcher developed the following questions which were included on The Instrument III:

10. *Did any of the characters think that they were better than another character?*
- 10a. *If yes, which ones?*

One of the literary devices listed as being associated with satire as a tone of writing is superiority. Superiority is further defined through the synonyms pretension, out-do, and better than. If a subject responded affirmatively to question ten, the subsequent question ten-a served to probe deeper into the subject's answer for mention of a specific character(s) which s/he felt thought that s/he was superior to other characters within the story. If a subject responded negatively to question ten, question ten-a was deleted from the questioning session by the investigator. Scoring of both positive and negative responses was provided for as "superiority" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "superiority" for the total sample of twenty-four subjects for each of the four selections of satire is shown in Table 18. A total of twenty-three of twenty-four students gave overt responses which reflected recognition of superiority in War and Peas by Michael Foreman. This score indicates a 95.8% comprehension of the device of superiority within this story by the total population and a 4.2% lack of comprehension of the superiority by one seventh grade female. A total of sixteen of twenty-four students gave answers which were indicative of comprehension of the literary device of superiority as reflected in The Quicksand Book by Tomie de Paola. This score shows a 66.7% recognition of the trait of superiority within this picture book by the total sample and a 33.3% lack of recognition of the superiority by students of both grade levels and both sexes. A total of twenty of twenty-four students gave answers which reflected recognition of superiority in The World's Greatest Freakshow by Ellen Raskin. This score

exhibits an 83.3% comprehension of the device of superiority within this work of satire by the total sample and a 16.7% lack of comprehension of the superiority by a seventh grade female and three fourth grade males. A total of seven of twenty-four students gave answers which were indicative of comprehension of the literary device of superiority as reflected in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score shows a 29.2% recognition of the trait of superiority within this picture book by the total sample and a 70.8% lack of recognition of the superiority by students of both grade levels and both sexes.

Each of the four scores recorded as "superiority" fell within a separate level of percentage of response (see Table 19). Virtually all of the subjects detected the element of superiority within War and Peas. A clear majority of the students responded to the superiority evident within The World's Greatest Freakshow with the level of response's falling well above seventy-five percent. A majority of students comprehended the element of superiority in The Quicksand Book, while less than half of the population comprehended it in The Shrinking of Treehorn.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

superiority

The man and his soldiers thought they were better than the animals. fourth grade female

superiority

The king and his soldiers. seventh grade female

The Quicksand Book by Tomie de Paola.superiority

Jungle Boy thought he would never fall in the quicksand. Thought he was a lot smarter. seventh grade male

superiority

(The) boy did because he thought he knew everything about quicksand. fourth grade female

The World's Greatest Freakshow by Ellen Raskin.superiority

Pflug thought he was the greatest. seventh grade male

superiority

Alister Pflug thought he was better than the freaks he had. seventh grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.superiority

(The) principal. seventh grade male

superiority

Moshie thought he was better than Treehorn. fourth grade female

In order to assess the extent to which students recognize the authors' use of moralizing as present in satirical literature, this researcher developed the following question which was included on The Instrument III:

11. *What do you think that the author is trying to teach us about?*

One of the literary traits listed as being associated with satire as a literary form is moralizing. Moralizing is further defined through the synonyms teaching, message, and explaining. If a subject's

response to question eleven reflected evidence of comprehending the moral or message intended by the author within each of the picture books, her/his response was marked as positive for "moralizing" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "moralizing" for the total population of twenty-four subjects for each of the four selections of satire is shown in Table 18. A total of twenty-two of twenty-four subjects gave answers which reflected a comprehension of the author's message in War and Peas by Michael Foreman. This score indicates a 91.7% comprehension of the moralizing in the story by the total sample and an 8.3% lack of comprehension on the part of fourth grade females. A total of fifteen of twenty-four students gave responses which reflected understanding of the message in The Quicksand Book by Tomie de Paola. This score exhibits a 62.5% understanding of the moralizing in this picture book by the total population and a 37.5% lack of understanding by students of both grade levels and both sexes. A total of nineteen of twenty-four students gave answers which reflected a comprehension of the author's message in The World's Greatest Freakshow by Ellen Raskin. This score indicates a 79.2% comprehension of the moralizing in this literary selection by the total sample and a 20.8% lack of comprehension by fourth grade males and females as well as seventh grade males. A total of six of twenty-four students gave responses which reflected understanding of the message in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a twenty-five percent understanding of the moralizing in this picture book by the total

population and a seventy-five percent lack of understanding by students of both grade levels and both sexes.

Each of the four scores recorded as "moralizing" fell within a separate level of percentage of response (see Table 19). Virtually all of the subjects comprehended the moral of War and Peas. A clear majority of the students understood the moral of The World's Greatest Freakshow with the level of response falling above seventy-five percent. A majority of students comprehended the moral of The Quicksand Book, while less than half of the population comprehended it in The Shrinking of Treehorn.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

moralizing

To let people share food. fourth grade female

moralizing

Be generous with other people. If they ask you for something, give it to them. seventh grade female

The Quicksand Book by Tomie de Paola.

moralizing

Don't be so smart. Don't be a know it all. seventh grade male

moralizing

Not to think that you're so smart. Some people are just as smart as you. seventh grade male

The World's Greatest Freakshow by Ellen Raskin.

moralizing

Shouldn't make fun of people. seventh grade male

moralizing

Not to be selfish and to think you're better than anybody. fourth grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.

moralizing

When someone has a problem, you should listen. seventh grade female

moralizing

Listen to your children. seventh grade female

In order to consider the extent to which students recognize the literary technique of distortion as present in satirical literature, this researcher developed the following questions which were included on The Instrument III:

12. *Does the author misrepresent anything or include anything which is not really true?*
- 12a. *If yes, what?*

One of the literary devices listed as being associated with satire as a form of writing is distortion. Distortion is further defined through the synonyms pervert, deform, twist, and falsified reproduction. If a subject responded affirmatively to question twelve, the subsequent question twelve-a served to probe deeper into the subject's answer for mention of a specific misrepresentation which s/he could itemize within the story. If a subject responded negatively to question twelve, question twelve-a was deleted from the questioning session by the

investigator. Scoring of both positive and negative responses was provided for as "distortion" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "distortion" for the total sample of twenty-four subjects for each of the four selections of satire is shown in Table 18. A total of twenty-two of twenty-four students gave overt responses which reflected recognition of distortion in War and Peas by Michael Foreman. This score indicates a 91.7% comprehension of the device of distortion within this story by the total population and an 8.3% lack of comprehension by fourth grade male students. A total of seven of twenty-four students gave answers which were indicative of comprehension of the literary device of distortion as reflected in The Quicksand Book by Tomie de Paola. This score shows a 29.2% recognition of the trait of distortion within this picture book by the total sample and a 70.8% lack of recognition of the distortion by students of both grade levels and both sexes. A total of twenty-two of twenty-four students gave answers which reflected recognition of distortion in The World's Greatest Freakshow by Ellen Raskin. This score exhibits a 91.7% comprehension of the device of distortion within this work of satire by the total sample and an 8.3% lack of comprehension of the distortion by one fourth grade male student and one seventh grade female student. A total of twenty-three of twenty-four students gave answers which were indicative of comprehension of the literary device of distortion as reflected in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score shows a 95.8% recognition of the

trait of distortion within this picture book by the total sample and a 4.2% lack of recognition of the distortion by one fourth grade male.

Three of the four scores recorded as "distortion" fell above the ninety percent level of response (see Table 19). Virtually all of the students recognized distortion in War and Peas, The World's Greatest Freakshow, and The Shrinking of Treehorn. Recognition of distortion in The Quicksand Book was recorded for less than half of the students indicating response well below the fifty percent level.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

distortion

Animals don't have bicycles that they ride. (They) don't talk. Mountains made out of food. seventh grade male

distortion

All the giant food. Lion can't have that armor on. fourth grade female

The Quicksand Book by Tomie de Paola.

distortion

Most people would help someone out, if they were in trouble, before they told them all about how quicksand is made. seventh grade male

distortion

If a girl was drowning in quicksand, that a guy would whip out these big things (cards) and a monkey would be setting up a table to eat. seventh grade male

The World's Greatest Freakshow by Ellen Raskin.

distortion

The whole story. The people with double heads. The guy with the feathers. seventh grade female

distortion

So many freaks in the land of Tizuvthee. (There is) no such place as Tizuvthee. seventh grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.

distortion

That Treehorn is shrinking. It's not really true that you can do that. fourth grade male

distortion

When Treehorn was shrinking. When he turned green. The game that made him grow and shrink. seventh grade male

In order to consider the extent to which students recognize author condemnation as present in satirical literature, this researcher developed the following question which was included on The Instrument III:

13. *Who does the author blame in this story?*

One of the literary devices listed as being associated with satire as a form of writing is condemnation. Condemnation is further defined through the synonyms blame, accuse, reproach, and declare wrong. If a student's response to question thirteen reflected evidence of comprehending condemnation within each of the picture books, her/his response was marked as positive for "condemnation" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "condemnation" for the total population of twenty-four subjects for each of the four selections of satire is

shown in Table 18. A total of fifteen of twenty-four students gave overt responses which reflected recognition of condemnation in War and Peas by Michael Foreman. This score shows a 62.5% recognition of the condemnation within this story by the total population and a 37.5% lack of recognition of the condemnation by students of both grade levels and both sexes. A total of eight of twenty-four students gave overt responses which reflected recognition of condemnation in The Quicksand Book by Tomie de Paola. This score exhibits a 33.3% recognition of the condemnation within this picture book by the total population and a 66.7% lack of recognition of the condemnation by students of both grade levels and both sexes. A total of sixteen of twenty-four students gave responses which reflected recognition of condemnation in The World's Greatest Freakshow by Ellen Raskin. This score shows a 66.7% recognition of condemnation within this selection of satire by the total population and a 33.3% lack of recognition of the condemnation by male students. A total of two of twenty-four students gave responses which reflected recognition of the condemnation in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits an 8.3% recognition of the condemnation within this picture book by the total population and a 91.7% lack of recognition of the condemnation by students of both grade levels and both sexes.

A majority of the subjects (see Table 19) recognized the condemnation in War and Peas and The World's Greatest Freakshow, while less than half of the sample responded to the condemnation in The Quicksand Book and considerably less than half of the students responded to the condemnation in The Shrinking of Treehorn.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

condemnation

The king, the fat king. fourth grade male

condemnation

People who eat a lot of food. seventh grade male

The Quicksand Book by Tomie de Paola.

condemnation

Jungle Boy. fourth grade female

condemnation

The boy, for being so smart. seventh grade female

The World's Greatest Freakshow by Ellen Raskin.

condemnation

Alister, for being so obnoxious about his looks.
seventh grade female

condemnation

Alister for acting so big. seventh grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.

condemnation

Treehorn's mother and father. seventh grade female

condemnation

His mother and father. seventh grade female

In order to consider the extent to which students recognize author scorn as present in satirical literature, this researcher

developed the following question which was included in The Instrument III:

14. *What kinds of things do you think make the author angry?*

One of the literary traits listed as being associated with satire as a literary form is scorn. Scorn is further defined through the synonyms disgust and anger. If a subject's response to question fourteen reflected evidence of comprehending the scorn incorporated by the author within each of the picture books, her/his response was marked as positive for "scorn" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "scorn" for the total population of twenty-four subjects for each of the four selections of satire is shown in Table 18. A total of eighteen of twenty-four students gave answers which reflected a comprehension of the author's use of scorn in War and Peas by Michael Foreman. This score indicates a seventy-five percent comprehension of scorn in the story by the total sample and a twenty-five percent lack of comprehension by fourth graders of both sexes and seventh grade males. A total of eleven of twenty-four students gave responses which reflected understanding of scorn in The Quicksand Book by Tomie de Paola. This score exhibits a 45.8% understanding of the scorn in this picture book by the total sample and a 54.2% lack of understanding by fourth graders of both sexes and seventh grade males. A total of twelve of twenty-four students gave answers which reflected a comprehension of the author's use of scorn in The World's Greatest Freakshow by Ellen Raskin. This score indicates a fifty percent comprehension of the scorn in this literary selection by the total sample and a fifty percent lack of comprehension by fourth graders of both

sexes and seventh grade males. A total of seven of twenty-four students gave answers indicative of understanding the scorn in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a 29.2% understanding of the scorn in this picture book by the total population and a 70.8% lack of understanding by students of both grade levels and both sexes.

A clear majority of the students responded to the scorn as evident in War and Peas with the level of response scored at exactly the seventy-five percent response level (see Table 19). Two of the scores recorded as scorn fell below the fifty percent level of response indicating that less than half of the subjects comprehended the scorn in The Quicksand Book and The Shrinking of Treehorn. Response to the scorn present in The World's Greatest Freakshow fell at exactly the fifty percent level of response.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

scorn

Other countries not helping other ones that need help. seventh grade male

scorn

People who wouldn't share food, if someone was starving. seventh grade male

The Quicksand Book by Tomie de Paola.scorn

When somebody tells him how to do something and they go and do it wrong. seventh grade female

scorn

When he was just blabbing, when the little girl needs help. fourth grade female

The World's Greatest Freakshow by Ellen Raskin.scorn

That Alister Pflug thought he was better than anyone else. He was always looking at himself in the mirror. seventh grade female

scorn

Alister Pflug would be rich and leave everybody else poor. fourth grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.scorn

When Treehorn went to the principal and the principal started talking thinking that that helped him (Treehorn) a lot and it really didn't. seventh grade female

scorn

Teacher yelled at Treehorn for jumping up and down. fourth grade female

In order to consider the extent to which students recognize exaggeration as present in satirical literature, this researcher developed the following questions which were included on The Instrument III:

17. *Does the author exaggerate anything in the story?*

17a. *If yes, what does s/he exaggerate?*

One of the literary traits listed as being associated with satire as a literary form is exaggeration. Exaggeration is further defined

through the synonymous terms overstatement and increase to misrepresent. If a subject responded affirmatively to question seventeen, the subsequent question seventeen-a served to probe deeper into the subject's answer for mention of specific instances of exaggeration which s/he could remember in the story. If a subject responded negatively to question seventeen, question seventeen-a was deleted from the questioning session by the investigator. Scoring of both positive and negative responses was provided for as "exaggeration" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "exaggeration" for the total sample of twenty-four students for each of the four selections of satire is shown in Table 18. A total of eighteen of twenty-four students gave answers which reflected recognition of exaggeration in War and Peas by Michael Foreman. This score indicates a seventy-five percent understanding of the device of exaggeration within this story by the total population and a twenty-five percent lack of understanding by fourth graders. A total of eight of twenty-four students gave answers which were indicative of comprehension of the literary device of exaggeration as reflected in The Quicksand Book by Tomie de Paola. This score shows a 33.3% recognition of the trait of exaggeration within this picture book by the total sample and a 66.7% lack of recognition of the exaggeration by students of both grade levels and both sexes. A total of sixteen of twenty-four students gave answers which reflected recognition of exaggeration in The World's Greatest Freakshow by Ellen Raskin. This score exhibits a 66.7% comprehension of the device of exaggeration within this work of satire by the total sample and a 33.3% lack of

comprehension of the exaggeration by fourth graders. A total of fourteen of twenty-four students gave answers which were indicative of comprehension of the literary device of exaggeration as reflected in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score shows a 58.3% recognition of the trait of exaggeration within this picture book by the total sample and a 41.7% lack of recognition of the exaggeration by fourth graders of both sexes and seventh grade females.

A clear majority of the students responded to the exaggeration as evident within War and Peas with the level of response scored at exactly the seventy-five percent response level (see Table 19). Two of the scores recorded as exaggeration fell above the fifty percent level of response, indicating a majority of the subjects comprehended the exaggeration in The World's Greatest Freakshow and The Shrinking of Treehorn. Responses to the exaggeration present in The Quicksand Book fell below the fifty percent response level indicating comprehension by less than half of the subjects.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

exaggeration

The animals wouldn't really dress up in clothes.
fourth grade male

exaggeration

People just eating all sweets and still be living.
seventh grade female

The Quicksand Book by Tomie de Paola.exaggeration

*The monkey. The jungle girl swinging on the vine
that just happens to break right over the quicksand.*
seventh grade male

exaggeration

*That you should always have a stick with you every
minute.* seventh grade female

The World's Greatest Freakshow by Ellen Raskin.exaggeration

So many freaks in Tizuvthee. seventh grade female

exaggeration

*Feathers growing on a person. (A) man weighing
one-half ton.* seventh grade male

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.exaggeration

*Can't shrink. People would care about you if you were
shrinking. Here, nobody ever did.* seventh grade male

exaggeration

People turning green and shrinking. fourth grade male

In order to consider the extent to which students recognize author contempt as present in satirical literature, this researcher developed the following question which was included on The Instrument III:

18. *At what or whom is the author pointing her/his finger?*

One of the literary traits listed as being associated with satire as a form of literature is contempt. Contempt is further defined through the synonymous terms despise and point a finger at. If a subject's response to question eighteen reflected evidence of comprehending contempt within each of the picture books, her/his response was

marked as positive for "contempt" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "contempt" for the total population of twenty-four subjects for each of the four selections of satire is shown in Table 18. A total of fifteen of twenty-four students gave overt responses which reflected recognition of contempt in War and Peas by Michael Foreman. This score shows a 62.5% recognition of the contempt within this story by the total population and a 37.5% lack of recognition of the contempt by fourth grade students and seventh grade male students. A total of fourteen of twenty-four students gave overt responses which reflected recognition of contempt in The Quicksand Book by Tomie de Paola. This score exhibits a 58.3% recognition of the contempt within this picture book by the total population and a 41.7% lack of recognition of the contempt by fourth grade students and seventh grade male students. A total of fifteen of twenty-four students gave responses which were indicative of understanding of contempt in The World's Greatest Freakshow by Ellen Raskin. This score shows a 62.5% understanding of contempt in this selection of satire by the total population and a 37.5% lack of understanding of the contempt by students of both grade levels and both sexes. A total of three of twenty-four students gave responses which reflected recognition of the contempt in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a 12.5% recognition of the contempt within this picture book by the total population and an 87.5% lack of recognition of the contempt by students of both grade levels and both sexes.

Three of the four scores recorded as "contempt" fell above the fifty percent level of response (see Table 19). A majority of the students recognized contempt in War and Peas, The Quicksand Book, and The World's Greatest Freakshow. Recognition of contempt in The Shrinking of Treehorn was recorded for considerably less than half of the students indicating response well below the fifty percent level.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.

contempt

The king that was greedy. fourth grade male

contempt

Selfish people. seventh grade female

The Quicksand Book by Tomie de Paola.

contempt

A person who knows more--thinks they do. seventh grade female

contempt

People who think that they're real smart. seventh grade male

The World's Greatest Freakshow by Ellen Raskin.

contempt

Alister Pflug. fourth grade male

contempt

Alister. fourth grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.

contempt

Teachers that don't listen. Mothers. Fathers.
seventh grade female

contempt

Parents, teacher, principal, and busdriver.
fourth grade female

In order to assess the extent to which students recognize author derision as present in satirical literature, this researcher developed the following questions which were included on The Instrument III:

19. *Is the author mocking anything or putting anyone down?*

19a. *If yes, who or what?*

One of the literary devices listed as being associated with satire as a literary form is derision. Derision is further defined through the synonymous terms mockery and putting down. If a subject responded affirmatively to question nineteen, the subsequent question nineteen-a served to probe deeper into the subject's answer for mention of a specific incident or character which was subject to derision within the story. If a subject responded negatively to question nineteen, question nineteen-a was deleted from the questioning session by the investigator. Scoring of both positive and negative responses was provided for as "derision" under "Humorous Responses" on The Instrument III.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded as "derision" for the total sample of twenty-four subjects for each of the four selections of satire is shown in Table 18. A total of ten of twenty-four students gave answers which reflected an understanding of the technique of derision in War and Peas by Michael Foreman. This score indicates a 41.7% comprehension of

derision within this story by the total population and a 58.3% lack of comprehension by students of both grade levels and both sexes. A total of three of twenty-four students gave responses which reflected a comprehension of the literary device of derision as reflected in The Quicksand Book by Tomie de Paola. This score shows a 12.5% recognition of the trait of derision by the total sample and an 87.5% lack of recognition of the derision by students of both grade levels and both sexes. A total of nine of twenty-four students gave answers which reflected understanding of the derision in The World's Greatest Freakshow by Ellen Raskin. This score exhibits a 37.5% comprehension of the device of derision within this work of satire by the total sample and a 62.5% lack of comprehension of the derision by students of both grade levels and both sexes. A total of one of twenty-four students gave an answer which was indicative of comprehension of the literary device of derision as reflected in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score shows a 4.2% recognition of the trait of derision within this picture book by one seventh grade female and a 95.8% lack of recognition of the derision by the total sample.

All four of the scores recorded as "derision" fell below the fifty percent level of response (see Table 19). Less than half of the students **recognized** derision within War and Peas and The World's Greatest Freakshow, while considerably less than half of the students recognized it within The Quicksand Book and The Shrinking of Treehorn.

Some Example Statements which Document the Scoring of Student Responses. The following statements offer sample responses collected on The Questionnaire III during the questioning sessions and subsequently scored as indicative of this aspect of satire.

War and Peas by Michael Foreman.derision

The fat people for being selfish and not sharing with people who are starving. fourth grade female

derision

People who shouldn't eat so much. seventh grade female

The Quicksand Book by Tomie de Paola.derision

Jungle Boy for not practicing what he preached. seventh grade female

derision

They'd have to tell them how smart they are before they help someone. seventh grade male

The World's Greatest Freakshow by Ellen Raskin.derision

He put the three characters down and at the end they put down Alister Pflug. seventh grade male

derision

People who don't respect people for what they are. seventh grade male

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.derision

The game for saying "The Big Game for Kids to Grow On." seventh grade female

Total Response by the Sample. A summary of the responses made by the subjects (n=24) to all four works of satire provides an indication of the total response to the associational characteristics of satire. The extent to which students were able to identify the literary devices or techniques which an author of satire may include in her/his writing

is combined in Table 18. Table 19 provides a descending picture of these totals (n=96) as they fall within levels of percentages of response. Figure 3, Total Responses (for All Books) II, offers a pictorial view of the associational characteristics of satire arranged from least to most frequently comprehended trait of the satiric form as detected by the twenty-four subjects.

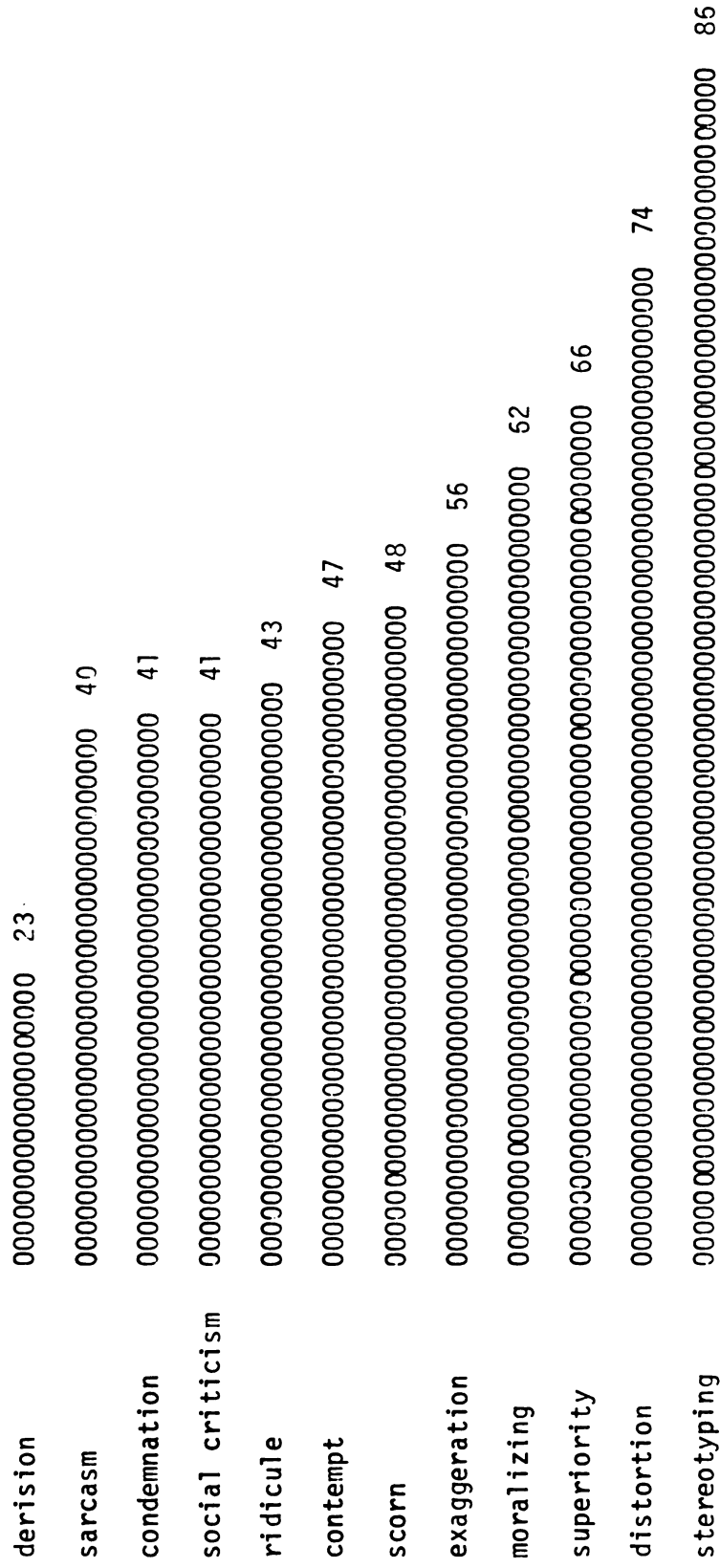
Six of the twelve associational characteristics reflected a score which fell above the fifty percent level of response (see Table 19). A clear majority of the students were capable of responding to the stereotyping and distortion as seen in picture book satire. A majority of students was capable of responding to superiority, moralizing, exaggeration, and scorn as these students were able to comprehend these traits within these literary works. The total scores recorded for the other six of the twelve associational characteristics of satire fell below the fifty percent level of response. Less than half of the students recognized contempt, ridicule, social criticism, condemnation, and sarcasm within these works of satire, while considerably less than half of them comprehended the device of derision.

Research Question Three

To what extent do the responses of female students differ from the responses of male students, when they are responding to contemporary selections of satire?

This research question was developed in order to determine whether or not there were any substantial differences in the responses of female students to contemporary satire when compared with the responses of male students to this form. All of the aspects of satire as

Figure 3. Total Responses (for All Books) II



n=96

analyzed in Research Question One and Research Question Two were considered by this researcher according to the sex of the subject.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded for the female students (n=12) and the male students (n=12) appears as a summary of responses in Table 20. Table 20 provides the responses of the population of females for all four selections of satire (n=48) and of the population of males for all four selections of satire (n=48). Figure 4, Total Responses (for All Books) Female and Male I, and Figure 5, Total Responses (for All Books) Female and Male II, offer a pictorial view of the responses to satire arranged so as to compare female and male subjects.

All of the scores as recorded for the eight aspects of satire as analyzed in Research Question One are listed for the total possible female responses and the total possible male responses in Table 20. A total of forty-eight of forty-eight female responses reflected enjoyment of satire compared with a total of forty-six of forty-eight male responses. These scores show a one hundred percent enjoyment by the female population and a 95.8% enjoyment by the male population. There is no substantial difference between the female and male responses as both scores fell well above the ninety percent level of response (see Figure 4), indicating that all females enjoyed these selections and virtually all of the males enjoyed them as well.

A total of thirty of forty-eight female responses reflected critical comprehension of satire compared with a total of twenty-one of forty-eight male responses. These scores show a 62.5% comprehension by the female population and a 43.8% comprehension by the male population. There is a slight difference in the female and male responses recorded

Table 20. Research Question Three

<u>Total Books</u>	<u>Total Sample</u>			
	<u>female</u>		<u>male</u>	
	<u>%</u>	<u>n/48</u>	<u>%</u>	<u>n/48</u>
enjoyment	100.0	48/48	95.8	46/48
critical	62.5	30/48	43.8	21/48
by association	25.0	12/48	25.0	12/48
themes enumerated	14.6	7/48	6.3	3/48
to artwork	68.7	33/48	64.6	31/48
humorous	95.8	46/48	70.8	34/48
physical humor	83.3	40/48	83.3	40/48
verbal humor	66.7	32/48	54.2	26/48
stereotyping	91.7	44/48	87.5	42/48
sarcasm	54.2	26/48	29.2	14/48
ridicule	52.1	25/48	37.5	18/48
social criticism	50.0	24/48	35.4	17/48
superiority	68.7	33/48	68.7	33/48
moralizing	62.5	30/48	66.7	32/48
distortion	77.0	37/48	77.0	37/48
condemnation	58.3	28/48	27.0	13/48
scorn	70.8	34/48	29.2	14/48
exaggeration	41.7	20/48	75.0	36/48
contempt	68.7	33/48	29.2	14/48
derision	27.0	13/48	20.8	10/48

Figure 4. Total Responses (for All Books) Female and Male I

enjoyment	000 IIIIIII 48 (100%) 46 (95.8%)	n=48
critical	00 IIIIIII 30 (62.5%) 21 (43.8%)	
by association	000 IIIIIII 12 (25%) 12 (25%)	
themes enumerated	000000000000 7 (14.6%) IIIII 3 (6.3%)	
to artwork	000 IIIIIII 33 (68.7%) 31 (64.6%)	
humorous	000 IIIIIII 46 (95.8%) 34 (70.8%)	
physical humor	000 IIIIIII 40 (83.3%) 40 (83.3%)	
verbal humor	000 IIIIIII 32 (66.7%) 26 (54.2%)	
	0 00000000 = female IIIIIIII = male 48 (100%)	

for critical comprehension as a majority of the female responses indicate critical comprehension of satire (see Figure 4), while less than half of the male responses indicate critical comprehension of these works.

A total of twelve of forty-eight female responses indicated that females made some personal association with the satiric form of literature compared with an equal total of twelve of forty-eight male responses which reflected personal association. These scores both show a twenty-five percent response indicative of personal involvement with these works of satire. There is no substantial difference between the female and male responses reflecting evidence of personal association with satire as both scores fell at the twenty-five percent level of response (see Figure 4), indicating that considerably less than half of both the female responses and male responses reflected personal association with this form of literature.

A total of seven of forty-eight female responses indicated a discussion of themes as developed within these works of satire compared with a total of three of forty-eight male responses. These scores show a 14.6% response in which themes were itemized by the female population and a 6.3% itemization by the male population. There is no substantial difference between the female and male responses indicating a discussion of the themes as developed within these picture books as both scores (see Figure 4) indicated that considerably less than half of both the female responses and male responses indicated a discussion of the themes.

A total of thirty-three of forty-eight female responses indicated a response to the artwork within these picture book selections compared

with a total of thirty-one of forty-eight male responses. These scores reflect a 68.7% response to the artwork by the female population and a 64.6% response by the male population. There is no substantial difference between the female and male responses to the artwork within these picture books as both scores fell well above the fifty percent level of response (see Figure 4), indicating that a majority of both the female and male responses were to the artwork.

A total of forty-six of forty-eight female responses reflected a response to the humor as evident within these literary works compared with a total of thirty-four of forty-eight male responses. These scores exhibit a 95.8% response to humor by the female population and a 70.8% response by the male population. There is a considerable difference in the female and male responses to the humor as expressed within these works of satire. The score for the female responses fell well above the ninety percent level of response (see Figure 4), indicating that virtually all of the females responded to humor. The score for the male responses fell well above the fifty percent level of response, indicating that only a majority of male responses were to the humor.

A total of forty of forty-eight female responses indicated a response to the physical humor within these picture books compared with an equal total of forty of forty-eight male responses. These scores both show an 83.3% response to physical humor by both the female and male populations. There is no substantial difference in the female and male responses to the physical humor as present within these picture books as both scores fell well above the seventy-five percent level of response (see Figure 4), indicating that a clear majority of both the female responses and male responses were to aspects of physical humor.

A total of thirty-two of forty-eight female responses indicated a response to verbal humor within these picture books compared with a total of twenty-six of forty-eight male responses. These scores exhibit a 66.7% response to verbal humor by the female population and a 54.2% response by the male population. There is no substantial difference in the female responses and male responses to the verbal humor as shared within these literary texts. Both scores fell above the fifty percent level of response (see Figure 4), indicating that a majority of both female and male responses reflected a comprehension of the verbal humor of these satiric works.

All of the scores as recorded for the twelve associational characteristics of satire as analyzed in Research Question Two are listed for the total possible female responses and the total possible male responses in Table 20. A total of forty-four of forty-eight female responses reflected recognition of stereotyping compared with a total of forty-two of forty-eight male responses. These scores show a 91.7% recognition of stereotyping within these picture books by the female population and an 87.5% recognition by the male population. There is a slight difference between the female responses to stereotyping and the male responses. The female score fell slightly above the ninety percent level of response (see Figure 5), indicating that virtually all of the female responses reflected comprehension of stereotyping while the male score fell well above the seventy-five percent level of response, indicating that only a clear majority of the male responses reflected comprehension of stereotyping.

A total of twenty-six of forty-eight female responses reflected recognition of the sarcasm within these literary works compared with

a total of fourteen of forty-eight male responses. These scores exhibit a 54.2% recognition of sarcasm by the female population and a 29.2% recognition by the male population. There is a slight difference between the female and male responses to sarcasm as evident within these works of satire. The female score fell slightly above the fifty percent level of response (see Figure 5), indicating that a majority of the female responses reflected comprehension of sarcasm. The male score fell well below the fifty percent level, indicating that less than half of the male responses reflected comprehension of sarcasm.

A total of twenty-five of forty-eight female responses indicated comprehension of the ridicule as present within these works of satire compared with a total of eighteen of forty-eight male responses. These scores indicate a 52.1% comprehension by the female population and a 37.5% comprehension by the male population. There is a slight difference between the female and male responses to ridicule as evident within these stories. The female score fell slightly above the fifty percent level of response (see Figure 5), indicating that a majority of the female responses reflected comprehension of the ridicule. The male score fell below the fifty percent level of response, indicating that less than half of the male responses reflected comprehension of ridicule.

A total of twenty-four of forty-eight female responses indicated comprehension of the social criticism as present within these picture books compared with a total of seventeen of forty-eight male responses. These scores show a fifty percent comprehension by the female population and a 35.4% comprehension by the male population. There is a slight difference in the female responses and male responses to social

criticism as expressed within these works of satire. The female score fell at the fifty percent level of response (see Figure 5), indicating that exactly half of the female responses reflected comprehension of social criticism within these literary works. The male score fell below the fifty percent level of response, indicating that less than half of the male responses reflected comprehension of social criticism.

A total of thirty-three of forty-eight female responses indicated recognition of superiority as present within these works of satire compared with an equal total of thirty-three of forty-eight male responses indicating recognition. These scores both show a 68.7% response indicative of recognition of superiority. There is no substantial difference in the female and male responses to superiority as present within these works of literature as both scores fell well above the fifty percent level of response (see Figure 5), indicating that a majority of both female and male responses reflected a recognition of the trait of superiority.

A total of thirty of forty-eight responses reflected recognition of moralizing as developed within these works of literature compared with a total of thirty-two of forty-eight male responses. These scores express a 62.5% recognition by the female population and a 66.7% recognition by the male population. There is no substantial difference in the female and male responses to the moralizing developed within these picture books as both scores fell well above the fifty percent level of response (see Figure 5), indicating that a majority of both the female responses and male responses reflected a comprehension of the device of moralizing.

A total of thirty-seven of forty-eight female responses indicated comprehension of the distortion within these works of satire compared with an equal total of thirty-seven of forty-eight male responses, indicating comprehension. These scores both show a seventy-seven percent response indicative of understanding of distortion. There is no substantial difference in the female and male responses to distortion as present within these works of literature as both scores fell above the seventy-five level of response (see Figure 5), indicating that a clear majority of both female and male responses reflected a recognition of the literary device of distortion.

A total of twenty-eight of forty-eight female responses reflected understanding of the condemnation as evidenced within these picture books compared with a total of thirteen of forty-eight male responses. These scores express a 58.3% understanding by the female population and a 27% understanding by the male population. There is a slight difference in the female responses and male responses to condemnation as expressed within these books. The female score fell above the fifty percent level of response (see Figure 5), indicating that a majority of the female responses reflected understanding of the trait of condemnation. The male score fell well below the fifty percent level of response, indicating that less than half of the male responses reflected understanding of condemnation.

A total of thirty-four of forty-eight female responses indicated recognition of scorn as a literary device within these works of satire compared with a total of fourteen of forty-eight male responses. These scores show a 70.8% recognition of scorn by the female population and a 29.2% recognition by the male population. There is a slight

difference in the female and male responses to the scorn as revealed within these picture books. The female score fell well above the fifty percent level of response (see Figure 5), indicating that a majority of the female responses reflected recognition of scorn. The male score fell well below the fifty percent level, indicating that less than half of the male responses reflected recognition of scorn.

A total of twenty of forty-eight responses expressed understanding of the device of exaggeration as present within these works of satire compared with a total of thirty-six of forty-eight male responses. These scores show a 41.7% understanding by the female population and a seventy-five percent understanding by the male population. There is a considerable difference between the female and male responses to exaggeration as evident within these stories. The female score fell slightly below the fifty percent level of response (see Figure 5), indicating that less than half of the female responses expressed understanding of exaggeration. The male score fell at the seventy-five percent level of response, indicating that a clear majority of the male responses reflected understanding of exaggeration.

A total of thirty-three of forty-eight female responses indicated comprehension of contempt as a literary device within these works of satire compared with a total of fourteen of forty-eight male responses. These scores express a 68.7% comprehension by the female population and a 29.2% comprehension by the male population. There is a slight difference in the female responses and male responses to contempt as expressed within these books. The female score fell well above the fifty percent level of response (see Figure 5), indicating that a majority of the female responses reflected comprehension of the trait of contempt.

The male score fell well below the fifty percent level, indicating that less than half of the male responses reflected comprehension of contempt.

A total of thirteen of forty-eight female responses revealed understanding of derision as developed within these works of literature compared with a total of ten of forty-eight male responses. These scores express a twenty-seven percent understanding of derision within these picture books by the female population and a 20.8% understanding by the male population. There is a slight difference in the female and male responses to the derision developed within these books. The female score fell well below the fifty percent level of response (see Figure 5), indicating that less than half of the female responses revealed understanding of derision, while the male score indicated that considerably less than half of the male responses revealed understanding of derision.

Summation. Six of the eight aspects relating to satire, as considered under Research Question One, revealed no substantial differences when comparisons were made between the responses of the female population and those of the male population. Virtually no differences existed in expressed enjoyment of satire, the degree to which subjects related satire to their personal lives, the amount of discussion of the themes developed within these works, or the responses to artwork, physical humor, or verbal humor. The other two aspects, critical response and response to humor presented, revealed a slight difference and a considerable difference, respectively. In each of these two cases, the female population responded more frequently than the male.

Eight of the twelve associational characteristics of satire, as analyzed in Research Question Two, revealed a slight difference in the responses when the sex of the subjects was considered. A slight difference was recorded for recognition of the traits of stereotyping, sarcasm, ridicule, social criticism, condemnation, scorn, contempt, and derision. For each of these traits, the female responses reflected recognition more often than the male responses. Consideration of three of the twelve associational characteristics revealed virtually no substantial differences. When comparisons were made between responses of the female and male populations, no substantial differences were found to exist for superiority, moralizing, or distortion. The final trait, exaggeration, revealed a considerable difference between female and male responses, with male responses reflecting comprehension of exaggeration considerably more often than female responses.

Research Question Four

To what extent do the responses of seventh grade students differ from the responses of fourth grade students when they are responding to selections of contemporary satire?

This research question was developed in order to determine whether or not there were any substantial differences in the responses of fourth grade students to contemporary satire when compared with the responses of seventh grade students to this form. All of the aspects of satire as analyzed in Research Question One and Research Question Two were considered by this researcher according to the grade level of the subject.

The final tabulation of the raw scores (see Appendix C) and corresponding percentages recorded for the fourth grade students (n=12) and the seventh grade students (n=12) appears as a summary of responses in Table 21. Table 21 provides the responses of the population of the fourth grade students for all of the four selections of satire (n=48) and of the population of seventh grade students for all of the four selections of satire (n=48). Figure 5, Total Responses (for All Books) Fourth and Seventh Grades I, and Figure 7, Total Responses (for All Books) Fourth and Seventh Grades II, offer a pictorial view of the responses to satire arranged so as to compare fourth and seventh grade subjects.

All of the scores as recorded for the eight aspects of satire as analyzed in Research Question One are listed for the total possible fourth grade responses and the total possible seventh grade responses in Table 21. A total of forty-eight of forty-eight fourth grade responses reflected enjoyment of satire compared with a total of forty-six of forty-eight seventh grade responses. These scores show a one hundred percent enjoyment by the fourth grade population and a 95.8% enjoyment by the seventh grade population. There is no substantial difference between the fourth and seventh grade responses as both scores fell well above the ninety percent level of response (see Figure 6), indicating that all of the fourth graders enjoyed these selections of satire and virtually all of the seventh graders enjoyed them as well.

A total of nineteen of forty-eight fourth grade responses reflected critical comprehension of satire compared with a total of thirty-two of forty-eight seventh grade responses. These scores show a 39.6% comprehension by the fourth grade population and a 66.7%

Table 21. Research Question Four

<u>Total Books</u>	<u>Total Sample</u>			
	<u>fourth</u>		<u>seventh</u>	
	<u>%</u>	<u>n/48</u>	<u>%</u>	<u>n/48</u>
enjoyment	100.0	48/48	95.8	46/48
critical	39.6	19/48	66.7	32/48
by association	25.0	12/48	25.0	12/48
themes enumerated	2.1	1/48	18.8	9/48
to artwork	66.7	32/48	66.7	32/48
humorous	89.6	43/48	77.1	37/48
physical humor	91.7	44/48	75.0	36/48
verbal humor	41.7	20/48	79.2	38/48
stereotyping	85.4	41/48	93.8	45/48
sarcasm	37.5	18/48	45.8	22/48
ridicule	33.3	16/48	56.3	27/48
social criticism	35.4	17/48	50.0	24/48
superiority	60.4	29/48	77.1	37/48
moralizing	56.3	27/48	72.9	35/48
distortion	70.8	34/48	83.3	40/48
condemnation	41.7	20/48	43.8	21/48
scorn	35.4	17/48	64.6	31/48
exaggeration	35.4	17/48	81.3	39/48
contempt	47.9	23/48	50.0	24/48
derision	18.8	9/48	29.2	14/48

Figure 6. Total Responses (for All Books) Fourth and Seventh Grades I

[illegible]

comprehension by the seventh grade population. There is a slight difference in the fourth and seventh grade responses for critical comprehension as a majority of the seventh grade responses indicate critical comprehension of satire (see Figure 6), while less than half of the fourth grade responses indicate critical comprehension of these works.

A total of twelve of forty-eight fourth grade responses indicated that fourth graders made some personal association with the satiric form of literature compared with an equal total of twelve of forty-eight seventh grade responses which reflected personal association. These scores both show a twenty-five percent response indicative of personal involvement with these works of satire. There is no substantial difference between the fourth and seventh grade responses reflecting evidence of personal association with satire as both scores fell at the twenty-five percent level of response (see Figure 6), indicating that considerably less than half of both the fourth and seventh grade responses reflected personal association with this form of literature.

A total of one of forty-eight fourth grade responses indicated a discussion of themes as developed within these works of satire compared with a total of nine of forty-eight seventh grade responses. These scores show a 2.1% response in which themes were itemized by the fourth grade population and an 18.8% itemization by the seventh grade population. There is no substantial difference between the fourth and seventh grade responses, indicating a discussion of the themes as developed within these picture books, as both scores (see Figure 6) indicated that considerably less than half of both the fourth grade responses and seventh grade responses indicated a discussion of the themes.

A total of thirty-two of forty-eight fourth grade responses indicated a response to the artwork within these picture book selections compared with an equal total of thirty-two of forty-eight seventh grade responses. These scores both reflect a 66.7% response to the artwork within these literary works. There is no substantial difference between the fourth grade and seventh grade responses to the artwork within these picture books as both scores fell well above the fifty percent level of response (see Figure 6), indicating that a majority of both fourth grade and seventh grade responses were to the artwork.

A total of forty-three of forty-eight fourth grade responses reflected a response to the humor as evident within these literary works compared with a total of thirty-seven of forty-eight seventh grade responses. These scores exhibit an 89.6% response to the humor by the fourth grade population and a 77.1% response by the seventh grade population. There is no substantial difference in the fourth and seventh grade responses to the humor as expressed within these works of satire, as both scores fell above the seventy-five percent level of response (see Figure 6), indicating that a clear majority of both fourth and seventh grade responses were to the humor.

A total of forty-four of forty-eight fourth grade responses indicated a response to the physical humor within these picture books compared with a total of thirty-six of forty-eight seventh grade responses. These scores exhibit a 91.7% response by the fourth grade population and a seventy-five percent response by the seventh grade population. There is a considerable difference in the fourth and seventh grade responses to the physical humor as present within these picture books. The fourth grade score fell above the ninety percent

level of response (see Figure 6), indicating that virtually all the fourth grade responses reflected a response to the physical humor. The seventh grade score fell at the seventy-five percent level of response, indicating that only a clear majority of the seventh grade responses were to aspects of physical humor.

A total of twenty of forty-eight fourth grade responses indicated a response to verbal humor within these picture books compared with a total of thirty-eight of forty-eight seventh grade responses. These scores exhibit a 41.7% response to verbal humor by the fourth grade population and a 79.2% response by the seventh grade population. There is a considerable difference in the fourth and seventh grade responses to the verbal humor as shared within these literary texts. The fourth grade score fell below the fifty percent level of response (see Figure 6), indicating that less than half of the fourth grade responses reflected a comprehension of the verbal humor of these satiric works. The seventh grade score fell above the seventy-five percent level of response, indicating that a clear majority of the seventh grade responses reflected a comprehension of the verbal humor.

All of the scores as recorded for the twelve associational characteristics of satire as analyzed in Research Question Two are listed for the total possible fourth grade responses and the total possible seventh grade responses in Table 21. A total of forty-one of forty-eight fourth grade responses reflected recognition of stereotyping compared with a total of forty-five of forty-eight seventh grade responses. These scores show an 85.4% recognition of stereotyping within these picture books by the fourth grade population and a 93.8% recognition by the seventh grade population. There is a slight difference between

the fourth grade responses to stereotyping and the seventh grade responses to stereotyping. The fourth grade score fell well above the seventy-five percent level of response (see Figure 7), indicating that a clear majority of the fourth grade responses reflected comprehension of stereotyping. The seventh grade score fell above the ninety percent level of response, indicating that virtually all of the seventh grade responses reflected comprehension of stereotyping.

A total of eighteen of forty-eight fourth grade responses reflected recognition of the sarcasm within these literary works compared with a total of twenty-two of forty-eight seventh grade responses. These scores exhibit a 37.5% recognition of sarcasm by the fourth grade population and a 45.8% recognition of it by the seventh grade population. There is no substantial difference between the fourth grade and seventh grade responses to sarcasm as evident within these works of satire. Both scores fell below the fifty percent level of response (see Figure 7), indicating that less than half of both fourth and seventh grade responses reflected comprehension of sarcasm.

A total of sixteen of forty-eight fourth grade responses indicated comprehension of the ridicule as present within these works of satire as compared with a total of twenty-seven of forty-eight seventh grade responses. These scores indicate a 33.3% comprehension by the fourth grade population and a 56.3% comprehension by the seventh grade population. There is a slight difference between the fourth grade and seventh grade responses to ridicule as evident within these stories. The fourth grade score fell well below the fifty percent level of response (see Figure 7), indicating that less than half of the fourth grade responses reflected comprehension of the ridicule. The seventh grade score

fell above the fifty percent level of response indicating that more than half of the seventh grade responses reflected comprehension of ridicule.

A total of seventeen of forty-eight fourth grade responses indicated comprehension of the social criticism as present within these picture books compared with a total of twenty-four of forty-eight seventh grade responses. These scores show a 35.4% comprehension by the fourth grade population and a fifty percent comprehension by the seventh grade population. There is a slight difference in the fourth grade responses and the seventh grade responses to social criticism as expressed within these works of satire. The fourth grade score fell below the fifty percent level of response (see Figure 7), indicating that less than half of the fourth grade responses reflected comprehension of social criticism within these literary works. The seventh grade score fell at the fifty percent level of response, indicating that exactly half of the seventh grade responses reflected comprehension of social criticism.

A total of twenty-nine of forty-eight fourth grade responses indicated recognition of superiority as present within these works of satire compared with thirty-seven of forty-eight seventh grade responses indicating recognition. These scores show a 60.4% response indicative of recognition of superiority by the fourth grade population and a 77.1% response indicative of recognition of superiority by the seventh grade population. There is a slight difference in the fourth and seventh grade responses to superiority as present within these works of literature. The fourth grade score fell well above the fifty percent level of response (see Figure 7), indicating that a majority of the

fourth grade responses reflected a recognition of the trait of superiority. The seventh grade score fell above the seventy-five percent level of response, indicating that a clear majority of the seventh grade responses reflected a recognition of the trait of superiority.

A total of twenty-seven of forty-eight fourth grade responses reflected recognition of moralizing as developed within these works of literature compared with a total of thirty-five of forty-eight seventh grade responses. These scores express a 56.3% recognition by the fourth grade population and a 72.9% recognition by the seventh grade population. There is no substantial difference in the fourth grade and seventh grade responses to the moralizing developed within these picture books as both scores fell above the fifty percent level of response (see Figure 7), indicating that a majority of both the fourth and seventh grade responses reflected a comprehension of the device of moralizing.

A total of thirty-four of forty-eight fourth grade responses indicated comprehension of the distortion within these works of satire compared with a total of forty of forty-eight seventh grade responses. These scores express a 70.8% response indicative of understanding of distortion by the fourth grade population and an 83.3% understanding by the seventh grade population. There is a slight difference in the fourth and seventh grade responses to distortion as present within these works of literature. The fourth grade score fell well above the fifty percent level of response (see Figure 7), indicating that a majority of the fourth grade responses reflected a recognition of the literary device of distortion. The seventh grade score fell well above the seventy-five percent level of response, indicating that a

clear majority of the seventh grade responses reflected recognition of the device of distortion.

A total of twenty of forty-eight fourth grade responses reflected understanding of the condemnation as evidenced within these picture books compared with a total of twenty-one of forty-eight seventh grade responses. These scores express a 41.7% understanding by the fourth grade population and a 43.8% understanding by the seventh grade population. There is no substantial difference in the fourth grade and seventh grade responses to condemnation, as expressed within these books, as both scores fell below the fifty percent level of response (see Figure 7), indicating that less than half of both the fourth and seventh grade responses reflected understanding of condemnation.

A total of seventeen of forty-eight fourth grade responses indicated recognition of scorn as a literary device within these works of satire compared with a total of thirty-one of forty-eight seventh grade responses. These scores show a 35.4% recognition of scorn by the fourth grade population and a 64.6% recognition by the seventh grade population. There is a slight difference in the fourth grade and seventh grade responses to the scorn as revealed within these picture books. The fourth grade score fell well below the fifty percent level of response (see Figure 7), indicating that less than half of the fourth grade responses reflected recognition of scorn. The seventh grade score fell well above the fifty percent level, indicating that a majority of the seventh grade responses reflected recognition of scorn.

A total of seventeen of forty-eight fourth grade responses expressed understanding of the technique of exaggeration as present

within these works of satire compared with a total of thirty-nine of forty-eight seventh grade responses. These scores show a 35.4% understanding by the fourth grade population and an 81.3% understanding by the seventh grade population. There is a considerable difference between the fourth grade and seventh grade responses to exaggeration as evident within these stories. The fourth grade score fell well below the fifty percent level of response (see Figure 7), indicating that less than half of the fourth grade responses expressed understanding of exaggeration. The seventh grade score fell above the seventy-five percent level of response, indicating that a clear majority of the seventh grade responses reflected understanding of exaggeration.

A total of twenty-three of forty-eight fourth grade responses indicated comprehension of contempt as a literary device within these works of satire compared with a total of twenty-four of forty-eight seventh grade responses. These scores express a 47.9% comprehension by the fourth grade population and a fifty percent comprehension by the seventh grade population. There is no substantial difference in the fourth grade responses and seventh grade responses to contempt as expressed within these books. The fourth grade score fell just below the fifty percent level of response (see Figure 7), indicating that less than half of the fourth grade responses reflected comprehension of the trait of contempt while the seventh grade score fell at the fifty percent level of response, indicating that exactly half of the seventh grade responses reflected comprehension of contempt.

A total of nine of forty-eight fourth grade responses revealed understanding of derision as developed within these works of literature compared with a total of fourteen of forty-eight seventh grade

responses. These scores express an 18.8% understanding of derision within these picture books by the fourth grade population and a 29.2% understanding by the seventh grade population. There is a slight difference in the fourth grade and seventh grade responses to the derision developed within these books. The fourth grade score fell below the twenty-five percent level of response (see Figure 7), indicating that considerably less than half of the fourth grade responses revealed understanding of derision. The seventh grade score fell well below the fifty percent level of response, indicating that less than half of the seventh grade responses revealed understanding of derision.

Summation. Five of the eight aspects relating to satire, as considered under Research Question One, revealed no substantial differences when comparisons were made between the responses of the fourth grade population and the seventh grade population. Virtually no differences existed in expressed enjoyment of satire, the degree to which subjects related satire to their personal lives, the amount of discussion of the themes developed within these works, or the responses to artwork or humor presented. Two of the eight aspects relating to satire, physical humor and verbal humor, revealed a considerable difference in the responses of fourth grade students and seventh grade students. In the case of physical humor, the fourth grade responses reflected considerably more recognition of the physical humor within these literary works. In the case of the verbal humor, the seventh grade responses reflected considerably more recognition of the verbal humor within these picture books. The final aspect, critical response, revealed a slight difference between fourth grade and seventh grade

responses, with seventh grade responses' reflecting critical comprehension more often than fourth grade responses.

Seven of the twelve associational characteristics of satire, as analyzed in Research Question Two, revealed a slight difference in the responses when the grade level of the subjects was considered. A slight difference was recorded for recognition of the traits stereotyping, ridicule, social criticism, superiority, distortion, scorn, and derision. For each of these traits, the seventh grade responses reflected recognition more often than the fourth grade responses. Consideration of four of the twelve associational characteristics revealed virtually no substantial differences. When comparisons were made between responses of the fourth and seventh grade populations, no substantial differences were found to exist for sarcasm, moralizing, condemnation, or contempt. The final trait, exaggeration, revealed a considerable difference between fourth and seventh grade responses with seventh grade responses' reflecting comprehension of exaggeration considerably more often than fourth grade responses.

Research Question Five

To what extent do the responses of students toward contemporary satire change after experiencing several selections over a period of five consecutive weeks?

This research question was developed in order to determine whether or not there were any substantial differences in the responses of fourth and seventh grade students to contemporary satire after weeks of exposure to it. All of the aspects of satire as analyzed in Research Question One and Research Question Two were considered by this

researcher in order to learn whether the subjects became more aware of them with the passing of time, as well as cumulative exposure to this genre of literature.

The final tabulation of the raw scores and corresponding percentages recorded for the three treatment variations as incorporated into the design and procedure (see Table 7 in Chapter III) of this descriptive study is shown in Tables 22 and 23. The responses of those subjects in treatment groups A and B (Holt), groups C and D (Perry), and groups E and F (Grand Rapids) appear adjacent to one another.

Although there are a few exceptions, as in the case of the scoring of the associational characteristic of ridicule for treatment groups C and D (see Table 23), this researcher found no pattern within the data which would provide evidence of the responses to satire as being affected by the variables of time or the effect of cumulative exposure to the selections. It does not appear as though there are any patterns among the scorings which would indicate any increase in the responses to the aspects of satire on the part of the subjects, due only to repeated exposure or the passage of time between consecutive read-aloud sessions. Likewise, it does not appear as though there are any patterns of scorings which would indicate any regression in the verbal responses of these students to this form of literature.

The design and procedure of this study deliberately alternated the order in which the groups of subjects were exposed to these works in order to determine whether the five consecutive weeks of experiencing satire would effect any changes within the students' responses. But the fact that each picture book provides such a unique experience

Table 22. Research Question Five I

	Treatment A & B				Treatment C & D				Treatment E & F					
	WAR AND PEAS	THE QUICKSAND BOOK	THE WORLD'S GREATEST FREAKSHOW	THE SHRINKING OF TREEHORN	THE SHRINKING OF TREEHORN	WAR AND PEAS	THE QUICKSAND BOOK	THE WORLD'S GREATEST FREAKSHOW	THE WORLD'S GREATEST FREAKSHOW	THE SHRINKING OF TREEHORN	THE SHRINKING OF TREEHORN	WAR AND PEAS	THE QUICKSAND BOOK	
	%	n/8	%	n/8	%	n/8	%	n/8	%	n/8	%	n/8	%	n/8
enjoyment	100.0	8	100.0	8	100.0	8	100.0	8	100.0	8	100.0	8	100.0	8
critical	87.5	7	31.5	3	62.5	5	0.0	0	62.5	5	25.0	2	87.5	7
by association	50.0	4	25.0	2	12.5	1	0.0	0	12.5	1	62.5	5	25.0	2
themes enumerated	12.5	1	0.0	0	0.0	0	0.0	0	12.5	1	12.5	1	37.5	3
to artwork	75.0	6	75.0	6	87.5	7	25.0	2	62.5	5	87.5	7	87.5	7
humorous	87.5	7	75.0	6	87.5	7	75.0	6	62.5	5	87.5	7	100.0	8
physical humor	87.5	7	100.0	8	62.5	5	75.0	6	62.5	5	87.5	7	100.0	8
verbal humor	37.5	3	37.5	3	62.5	5	50.0	4	25.0	2	100.0	8	50.0	4
													75.0	6

Table 23. Research Question Five II

	Treatment A & B				Treatment C & D				Treatment E & F			
	WAR AND PEAS	THE QUICKSAND BOOK	THE WORLD'S GREATEST FREAKSHOW	THE SHRINKING OF TREEHORN	THE SHRINKING OF TREEHORN	WAR AND PEAS	THE QUICKSAND BOOK	THE WORLD'S GREATEST FREAKSHOW	THE SHRINKING OF TREEHORN	THE WORLD'S GREATEST FREAKSHOW	WAR AND PEAS	THE QUICKSAND BOOK
	% n/8	% n/8	% n/8	% n/8	% n/8	% n/8	% n/8	% n/8	% n/8	% n/8	% n/8	% n/8
stereotyping	100.0 8	100.0 8	100.0 8	100.0 8	100.0 8	87.5 7	87.5 7	37.5 3	37.5 3	75.0 6	100.0 8	87.5 7
sarcasm	37.5 3	75.0 6	25.0 2	50.0 4	62.5 5	12.5 1	50.0 4	12.5 1	12.5 1	12.5 1	37.5 3	50.0 4
ridicule	75.0 6	25.0 2	37.5 3	0.0 0	25.0 2	62.5 5	62.5 5	75.0 6	75.0 6	50.0 4	87.5 7	37.5 3
social criticism	50.0 4	12.5 1	50.0 4	25.0 2	12.5 1	50.0 4	37.5 3	87.5 7	87.5 7	50.0 4	25.0 2	25.0 2
superiority	100.0 8	75.0 6	75.0 6	25.0 2	37.5 3	87.5 7	62.5 5	100.0 8	100.0 8	75.0 6	25.0 2	62.5 5
moralizing	100.0 8	50.0 4	62.5 5	25.0 2	12.5 1	87.5 7	75.0 6	87.5 7	87.5 7	87.5 7	87.5 7	62.5 5
distortion	75.0 6	37.5 3	75.0 6	87.5 7	100.0 8	100.0 8	25.0 2	100.0 8	100.0 8	100.0 8	100.0 8	25.0 2
condemnation	87.5 7	37.5 3	62.5 5	0.0 0	12.5 1	37.5 3	37.5 3	87.5 7	87.5 7	50.0 4	62.5 5	25.0 2
scorn	75.0 6	37.5 3	62.5 5	25.0 2	37.5 3	75.0 6	50.0 4	62.5 5	62.5 5	25.0 2	75.0 6	50.0 4
exaggeration	62.5 5	37.5 3	50.0 4	50.0 4	62.5 5	87.5 7	25.0 2	75.0 6	75.0 6	75.0 6	75.0 6	37.5 3
contempt	62.5 5	37.5 3	50.0 4	12.5 1	0.0 0	50.0 4	75.0 6	87.5 7	87.5 7	50.0 4	25.0 2	62.5 5
derision	50.0 4	0.0 0	25.0 2	0.0 0	12.5 1	37.5 3	37.5 3	37.5 3	37.5 3	50.0 4	0.0 0	0.0 0

with the satiric form appears to overshadow the lapse of time or cumulative sessions.

Additional Data

This investigator compiled information related to but not directly covered by any of the research questions. The other data collected provided this researcher with some additional information regarding children's responses to contemporary satire as reflected in picture books.

Similar Responses

Since it appeared, in analyzing the data for Research Question Five, that the order in which the students were exposed to the four unique selections of literature had no observable effect on each group's responses to them, this researcher decided to rearrange the scores recorded for that research question (see Tables 22 and 23) so as to compare the responses of each of the treatment groups to each individual work of satire.

The final tabulation of the raw scores and corresponding percentages recorded for the three treatment variations as incorporated into the design and procedure (see Table 7 in Chapter III) of this descriptive study is shown in Tables 24 and 25. The responses of those subjects in treatment groups A and B (Holt), groups C and D (Perry), and groups E and F (Grand Rapids) appear adjacent to one another organized according to each picture book.

Although there are a few exceptions, as in the case of the scoring of the responses to the physical humor and verbal humor within The Quicksand Book (see Table 24) and the scoring of the responses to the associational characteristic of scorn within The World's Greatest

Table 24. Similar Responses. I

	War and Peas			The Quicksand Book			The World's Greatest Freakshow			The Shrinking of Treehorn		
	TREATMENT A & B	% n/8	% n/8	TREATMENT A & B	% n/8	% n/8	TREATMENT A & B	% n/8	% n/8	TREATMENT A & B	% n/8	% n/8
enjoyment	100.0	8	100.0	100.0	8	100.0	87.5	7	100.0	87.5	7	100.0
critical	87.5	7	87.5	37.5	3	75.0	62.5	5	75.0	25.0	2	25.0
by association	50.0	4	25.0	25.0	2	12.5	12.5	1	50.0	0.0	0	62.5
themes enumerated	12.5	1	37.5	0.0	0	25.0	0.0	0	12.5	0.0	0	12.5
to artwork	75.0	6	87.5	75.0	6	87.5	87.5	7	87.5	25.0	2	12.5
humorous	87.5	7	87.5	75.0	6	100.0	87.5	7	100.0	75.0	6	87.5
physical humor	87.5	7	100.0	100.0	8	62.5	62.5	5	100.0	75.0	6	87.5
verbal humor	37.5	3	50.0	37.5	3	25.0	62.5	5	100.0	50.0	4	87.5

Table 25. Similar Responses II

	War and Peas			The Quicksand Book			The World's Greatest Freakshow			The Shrinking of Treehorn		
	TREATMENT A & B	%	n/8	TREATMENT A & B	%	n/8	TREATMENT A & B	%	n/8	TREATMENT A & B	%	n/8
stereotyping	100.0	8	87.5	100.0	8	87.5	100.0	8	37.5	100.0	8	100.0
sarcasm	37.5	3	12.5	75.0	6	50.0	25.0	2	12.5	50.0	4	75.0
ridicule	75.0	6	62.5	25.0	2	62.5	37.5	3	75.0	0.0	0	0.0
social criticism	50.0	4	50.0	12.5	1	37.5	50.0	4	87.5	25.0	2	25.0
superiority	100.0	8	87.5	75.0	6	62.5	75.0	6	100.0	25.0	2	25.0
moralizing	100.0	8	87.5	50.0	4	75.0	62.5	5	87.5	25.0	2	37.5
distortion	75.0	6	100.0	37.5	3	25.0	25.0	2	100.0	87.5	7	100.0
condemnation	87.5	7	37.5	37.5	3	37.5	62.5	5	50.0	0.0	0	12.5
scorn	75.0	6	75.0	37.5	3	50.0	25.0	2	62.5	25.0	2	25.0
exaggeration	62.5	5	87.5	37.5	3	25.0	75.0	6	50.0	50.0	4	62.5
contempt	62.5	5	50.0	37.5	3	75.0	62.5	5	50.0	12.5	1	25.0
derision	50.0	4	37.5	0.0	0	37.5	25.0	2	25.0	0.0	0	0.0

Freakshow (see Table 25), this researcher found the scores to reflect very similar recognition of all aspects of satire as measured in Research Question One and Research Question Two. It appears that the deliberate alternating of the order in which the groups of subjects were exposed to these works had little effect upon the students' responses to them. Rather, as a whole, the groups tended to respond in similar ways to each work of picture book satire.

Preference/Rejection

Upon completion of the fifth session of the treatment (see Table 7 in Chapter III), the four subjects in each treatment group were asked a series of Preference/Rejection Questions. These questions were administered to each subject immediately after s/he had responded to The Questionnaire III section of The Instrument III for that session. The administration was one of the examiner's reading the questions aloud for the subjects and recording their answers as shared orally. The subjects were allowed to consult all five of the literary works in order to recall necessary information for their answers to the Preference/Rejection Questions. The scoring of the first question on the Preference/Rejection Questions III:

1. *Of all the books that we have read together, which one did you like the most?*

for all the twenty-four students revealed that the students professed to liking several of the satiric selections. There was no polarization of responses and, in fact, three of the five works were repeatedly mentioned as the one which a subject liked most. The Endless Pavement by Jacqueline Jackson, William Perlmutter, and Richard Cuffari was mentioned by eight of twenty-four students, War and Peas by Michael Foreman was selected by eight of twenty-four students, and The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey was selected by seven of twenty-four students as being their favorite of the five works.

Consideration of the second question on the Preference/Rejection Questions III:

2. *Why?*

offered documented reasons as to why these students had made their selections in question one.

The Endless Pavement by Jacqueline Jackson, William Perlmutter, and Richard Cuffari.

A lot of things about cars. I like how the author wrote it. seventh grade male

(It is) funny. (It) told about the future. (It) might tell about the future. seventh grade female

War and Peas by Michael Foreman.

(The) characters were animals, and I like stories where animals are the characters. fourth grade female

I thought it was funny. I liked the pictures. (I liked) the looks of some of the food. seventh grade female

The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey.

Kids usually don't shrink. The game he had ordered. He didn't finish making his move. seventh grade female

(It) seemed more realistic. seventh grade female

The scoring of the third question on the Preference/Rejection Questions III:

3. *Of all the books that we have read together, which one did you think was funniest?*

for all twenty-four students revealed that twelve of twenty-four students thought that The World's Greatest Freakshow by Ellen Raskin was the funniest. The other four of five works each received mention by at least one student, but the selection of them as being funniest appeared to be insignificant in number.

Consideration of the fourth question on the Preference/Rejection Questions III:

4. *Why?*

offered documented reasons as to why these students had made their selections in question three.

The World's Greatest Freakshow by Ellen Raskin.

He thought he had brought freaks from that country that weren't in any other countries. fourth grade female

All the freaks wanted to see somebody different than them. fourth grade female

(There is) no such thing as a two-headed person and a man with feathers. fourth grade male

He thought he was going to get a lot of money by making other people do his work and he was the one who was getting laughed at all the time. seventh grade female

The scoring of the fifth question on the Preference/Rejection Questions III:

5. *Of all the books that we have read together, which one did you like the least?*

for all twenty-four students revealed that nine of twenty-four students disliked The Endless Pavement by Jacqueline Jackson, William Perlmutter, and Richard Cuffari. The other four of five selections each received mention by at least one student, but the selection of them as being least liked revealed no polarization of responses in any substantial number.

Consideration of the sixth question on the Preference/Rejection Questions III:

6. *Why?*

offered documented reasons as to why these students had made their selections in question five.

The Endless Pavement by Jacqueline Jackson, William Perlmutter, and Richard Cuffari.

It was weird. Not that much of it (was) true. Nobody's going to be put in a car. seventh grade male

Not the kind of book I'd read. Kind of a fantasy. The apple tree. Everything in nature was cut down. seventh grade male

It was really deep. At some parts, it was hard to understand. seventh grade female

The scoring of the seventh question on the Preference/Rejection Questions III:

7. *Of all the books that we have read together, which one was the least funny?*

for all the twenty-four students revealed that the students found two of the works of satire to be the least funny selection. The Endless Pavement by Jacqueline Jackson, William Perlmutter, and Richard Cuffari was mentioned by nine of twenty-four students and The Quicksand Book by

Tomie de Paola was mentioned by eight of twenty-four students as being the least funny selection of the five picture books.

Consideration of the eighth question on the Preference/Rejection Questions III:

8. *Why?*

offered documented reasons as to why these students had made their selections in question seven.

The Endless Pavement by Jacqueline Jackson, William Perlmutter, and Richard Cuffari.

It told about this girl. They never heard about trees and apples. seventh grade female

(It) didn't have many funny parts in it. More of a serious book. seventh grade male

The Quicksand Book by Tomie de Paola.

Most of it is non-fiction. seventh grade female

Wasn't really a humor book. It was something to teach you. seventh grade female

The scoring of the remaining four questions on the Preference/Rejection Questions III:

9. *Is there any book that you liked as much as another?*

10. *Why?*

11. *Of all the characters in these books, which ones were funny?*

12. *What funny things did they say or do?*

for all twenty-four students revealed no substantial patterns of response, no polarization of responses, and, in fact, seemed only to reveal random answers among the subjects. No two books received mention more often than another combination of two books, and several combinations of characters were labeled as funny. It appears to this

researcher that these questions may have elicited inconclusive data due to the fact that they allow for a much broader range of response than the first eight questions solicited. In contrast with the structure and specificity of The Questionnaire III, these questions may have been too vague or open-ended for the subjects, thus revealing random answers which could not be categorized.

To Ending

In order to determine the extent to which students responded directly to the ending of each of these picture books, whether through itemization of an incident within the artwork or a textual passage, this researcher made provision for a scoring of "to ending" under "Other Responses" on The Instrument III.

The decision as to whether a subject responded to the ending was based on the consideration of the total response offered by the subject to each individual work of satire. In scoring, this researcher made an analysis of the subjects' answers to all twenty-two questions. Those responses revealing any information indicating a specific reference to any element of the ending of a particular work were scored as "to ending."

The final tabulation of the raw scores and corresponding percentages recorded as "to ending" for the total population of twenty-four subjects for each of the four literary works are shown in Table 26. A total of eleven of twenty-four students gave verbal responses in which they made some reference to the ending in War and Peas by Michael Foreman. This score shows a 45.8% response to the ending and a 54.2% lack of such response by subjects of both grade levels and both sexes. A total of seventeen of twenty-four students shared responses in which

Table 26. Responses to Ending

	<u>Female</u>			<u>Male</u>			<u>Total Sample</u>					
	<u>Fourth</u>		<u>Seventh</u>	<u>Fourth</u>		<u>Seventh</u>	<u>+</u>		<u>-</u>			
	<u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/24</u>	<u>%</u>	<u>n/24</u>		
<u>War and Peas</u>	66.7	4	33.3	2	16.7	1	66.7	4	45.8	11	54.2	13
<u>The Quicksand Book</u>	83.3	5	83.3	5	66.7	4	50.0	3	70.8	17	29.2	7
<u>The World's Greatest Freakshow</u>	16.7	1	33.3	2	16.7	1	33.3	2	25.0	6	75.0	18
<u>The Shrinking of Treehorn</u>	83.3	5	66.7	4	16.7	1	16.7	1	45.8	11	54.2	13

they discussed the ending in The Quicksand Book by Tomie de Paola. This score exhibits a 70.8% response to the ending and a 29.2% lack of such response by students of both grade levels and both sexes. A total of six of twenty-four students gave verbal responses in which they mentioned the ending in The World's Greatest Freakshow by Ellen Raskin. This score shows a twenty-five percent response to the ending and a seventy-five percent lack of such response by students of both grade levels and both sexes. A total of eleven of twenty-four students shared responses in which they discussed the ending in The Shrinking of Treehorn by Florence Parry Heide and Edward Gorey. This score exhibits a 45.8% response to the ending and a 54.2% lack of such response by subjects of both grade levels and both sexes.

Three of four scores recorded as "to ending" fell below the fifty percent level of response (see Table 26). Less than half the student responses mentioned the ending in War and Peas and The Shrinking of Treehorn and considerably less than half the student responses mentioned the ending in The World's Greatest Freakshow. The score recorded for The Quicksand Book fell well above the fifty percent level of response, indicating that a majority of the student responses discussed the ending in this selection.

Summary

In this chapter, the analysis of the data accumulated from the total population (n=24) during this descriptive study is presented. Five major research questions and three sub-questions were formulated in order to determine the responses of fourth and seventh grade female and

male students to satire as reflected in contemporary picture books which were read aloud to them in groups over a period of five weeks.

Analysis of the data collected was conducted in two parts: raw scores and corresponding percentages were tabulated, and discussion of the percentages was developed based upon the amount of the total population which each reflected. Differences in these tabulations were discussed based on their respective placements within the percentage ranges itemized in Table 27, Percentage Ranges.

Table 27. Percentages Ranges

100	All of
90 - 99	Virtually all of
75 - 89	A clear majority of
50 - 74	A majority of
below 50	Less than half of
below 25	Considerably less than half of
<hr/>	
Percentages	The Population of Students
<hr/>	

Analysis of data collected for Research Question One, which considered the attitudes, opinions, emotional feelings, and other responses which readers/listeners have toward contemporary satire was conducted in three parts, one for each sub-question. Scoring of the data for sub-question (a), which considered whether or not students express enjoyment of satire, revealed that virtually all of the students expressed enjoyment of this literary form. Scoring of the data for sub-question (b), which considered whether students respond in critical

ways, by personal association, to the numerous themes revealed, and to the incidents evident through the artwork present in contemporary picture book satire, revealed that: a majority of students was capable of responding in a critical rather than merely a literal manner to these literary works and to the artwork within them, and that considerably less than half the subjects made responses which reflected comprehension of the themes revealed or association with these works of satire. Scoring of the data for sub-question (c), which considered whether students respond to satire purely as humorous literature, and especially to the physical and verbal aspects of humor present in contemporary picture book satire, revealed that a clear majority of the students was capable of responding to the humorous aspects and specifically the physically humorous aspects as occurred within these picture books, while a majority were capable of responding to the verbal humor as evident within these works.

Analysis of the data collected for Research Question Two, which considered the responses of students to associational characteristics of satire was conducted in twelve parts, one for each literary technique or trait. Scoring of the data for Research Question Two revealed that: a clear majority of the students was capable of responding to the stereotyping and distortion as seen in picture book satire; a majority of students was capable of responding to superiority, moralizing, exaggeration, and scorn as these students were able to comprehend these traits within these literary works; less than half the students recognized contempt, ridicule, social criticism, condemnation, and sarcasm as devices used within these works of satire; and considerably

less than half the students comprehended the literary technique of de-resion as developed within these picture books.

Analysis of the data collected for Research Question Three, which considered the differences between female and male responses to contemporary satire, was conducted in two parts: one for all aspects of satire assessed in Research Question One, and one for all associational characteristics of satire considered in Research Question Two. Scoring of data relating to Research Question One revealed: no substantial differences in the responses of female and male subjects in expressed enjoyment of satire, the degree to which subjects related satire to their personal lives, the amount of discussion of the themes developed within the works, or responses to artwork, physical humor, or verbal humor; a slight difference in critical responses with the female population's responding more frequently than the male; and a considerable difference in response to the humor present in the picture books with the female population's responding more frequently than the male. Scoring of the data relating to Research Question Two revealed: no substantial differences in the responses of female and male subjects in recognition of the traits of superiority, moralizing, or distortion; a slight difference in the recognition of the devices of stereotyping, sarcasm, ridicule, social criticism, condemnation, scorn, contempt, and derision, with female responses' reflecting recognition more often than male responses; and a considerable difference in recognition of the characteristic of exaggeration, with it's being mentioned considerably more often by males than females.

Analysis of the data collected for Research Question Four, which considered the differences between fourth and seventh grade responses

to contemporary satire, was conducted in two parts: one for all aspects of satire assessed in Research Question One, and one for all associational characteristics of satire considered in Research Question Two. Scoring of the data relating to Research Question One revealed: no substantial differences in the responses of fourth and seventh grade students in expressed enjoyment of satire, the degree to which subjects related satire to their personal lives, the amount of discussion of the themes developed within the works, or responses to artwork or humor presented in them; a slight difference in critical response with the seventh grade population's responding in a critical manner more often; and a considerable difference in response to the physical humor and verbal humor, with the fourth grade students' responding considerably more often to the physical humor and with seventh grade students' responding considerably more often to the verbal humor. Scoring of the data relating to Research Question Two revealed: no substantial differences in the responses of fourth and seventh grade students in recognition of the traits of sarcasm, moralizing, condemnation, or contempt; a slight difference in the recognition of the devices of stereotyping, ridicule, social criticism, superiority, distortion, scorn, and derision, with seventh grade responses's reflecting recognition more often than the fourth grade responses; and a considerable difference in the recognition of the characteristic of exaggeration, with it's being mentioned considerably more often by seventh grade students than by fourth grade students.

Analysis of the data collected for Research Question Five, which considered whether responses of students to satire revealed any differences after weeks of exposure to satire, was conducted in two parts:

one for all aspects of satire assessed in Research Question One, and one for all associational characteristics of satire considered in Research Question Two. Scoring of the data relating to Research Question One and Research Question Two failed to provide evidence of the responses to satire's being affected by the variables of time or cumulative exposure to the form of satire.

CHAPTER V

SUMMARY, CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

This chapter will contain a brief summary of the study, a summary of the findings based on analysis of the data collected, and conclusions and implications concerning the descriptive responses of fourth and seventh grade female and male students to satire as reflected in contemporary picture books. Recommendations for further research in areas related to this study will also be presented.

Summary of the Study

This descriptive study was designed to measure the responses of fourth and seventh grade students to satire as reflected in contemporary picture books. More specifically, this researcher attempted to determine children's preference or rejection for satire as a type of humor; to ascertain whether students are able to relate to the satiric form in a critical manner; to determine whether students associate works of satire with their own lives; to consider whether students make overt responses to the artwork in picture book satire; and to ascertain whether students are capable of recognizing the characteristics, techniques, or literary devices associated with satire.

The significance of this study was directly related to the aims of literature as called for by the members of the Dartmouth Conference in 1966 and the Bullock Committee in 1975, which are to allow students the

opportunity to explore, extend, and shape their experiences with their world through experiences with literature; and to offer students the breadth of literature, the pleasure of literature, and the opportunity to respond to literature. It was the intention of this study to utilize satirical literature, as presented through picture books, to encourage a shift from reading for one meaning to reading for a variety of meanings. In this study this researcher investigated the ability of elementary and middle school children to comprehend literature which takes the reader/listener beyond the literal interpretation of a text to the critical interpretation.

Perusal of the related research and pertinent professional references led this researcher to recognize a need to study the verbal responses made by elementary and middle school pupils to contemporary satire which is available to them. An extensive search of the literature revealed several studies which considered student responses to aspects of physical humor. Few studies pertained to aspects of verbal humor, and these considered satire as only one type of verbal humor. They also dealt with jokes, puns, humor of specific words found in literary passages, and misuse of language.

Fourth (n=12) and seventh (n=12) grade students who participated in this study were randomly selected from three elementary and three middle schools in three school districts in mid-Michigan. Two female and two male students were randomly selected from each of the six schools. All children who participated received similar treatment.

The design of this study was as follows: an initial interview session was held with groups of four students and the investigator.

At that time a selection of satire was read aloud to the group, followed by the administration of The Questionnaire to the group. The subsequent four sessions involved the reading aloud of a work of satire to the group, followed by the administration of The Questionnaire to each subject in a one-to-one setting. During the last of the four sessions, this investigator administered Preference/Rejection Questions to each subject in order to determine the responses of students to all five literary selections.

The selections of satire were chosen by this researcher on the basis that they were picture books and contained the designated and selective associational characteristics of satire (see Table 1 on page 95 of Chapter III). Four literary experts served as raters to establish agreement that the picture book selections chosen by the researcher were works of satire. The five selections of picture book satire proposed to the raters for use in the descriptive research were:

dePaola, Tomie. The Quicksand Book. New York: Holiday House, 1977.

Foreman, Michael. War and Peas. New York: Thomas Y. Crowell Company, 1974.

Heide, Florence Parry. The Shrinking of Treehorn. Illustrated by Edward Gorey. New York: Holiday House, 1971.

Jackson, Jacqueline and William Perlmutter. The Endless Pavement. Illustrated by Richard Cuffari. New York: The Seabury Press, 1973.

Raskin, Ellen. The World's Greatest Freakshow. New York: Athenaeum, 1971.

(Annotations for these selections can be found in Appendix A.)

When considering all of the associational characteristics (n=14) for the three selections offered to the raters, this researcher found agreement to exist for thirty-five traits or for eighty-three percent

total agreement between her itemizations of the associational characteristics of satire and the itemizations of the four raters.

The Instrument used to measure the responses of the subjects was created by this investigator in three phases. Phase I included construction of The Instrument I based on information gleaned from professional literature and related research about responses to humorous literature. Phase II consisted of the limited pilot study, which was conducted to establish the feasibility of The Instrument developed during Phase I, and led to the development of The Instrument II. Phase III consisted of determining the degree of inter-rater agreement of The Instrument II, which was used in the descriptive study. Four literary experts agreed to participate in determining inter-rater agreement, by scoring the responses of one of the subjects who participated in the pilot study. When considering all of the responses made by the subject (n=17) for the four works of satire, this researcher found agreement to exist for sixty-one of sixty-eight of the scorings or eighty-nine percent total agreement between her scorings of the subject's responses and the scorings of the four raters. This establishment of inter-rater agreement produced The Instrument III for use in the descriptive study.

In this study the researcher investigated five major research questions and three sub-questions which will be discussed along with the results of the analysis of the data for each question.

Research Questions

The research questions for this study were:

1. What are the responses of students toward contemporary satire as a genre of literature?

Sub-question (a): What is the general attitude of students toward contemporary satire as a genre of literature?

Sub-question (b): In what ways do students apparently respond to the characters, incidents, or experiences within works of satire?

Sub-question (c): To what extent do students respond to contemporary works of satire as works of humorous literature?

2. To what extent are students capable of recognizing specific associational characteristics of satire as a genre of literature?
3. To what extent do the responses of female students differ from the responses of male students, when they are responding to contemporary selections of satire?
4. To what extent do the responses of seventh grade students differ from the responses of fourth grade students when they are responding to selections of contemporary satire?
5. To what extent do the responses of students toward contemporary satire change after experiencing several selections over a period of five consecutive weeks?

Summary of the Findings

A summary of the findings which emerged as a result of the analysis of the data collected in this descriptive study follows:

Research Question One

What are the responses of students toward contemporary satire as a genre of literature?

This researcher developed three sub-questions which each focused upon a separate aspect of Question One.

Sub-question (a): What is the general attitude of students toward contemporary satire as a genre of literature? Virtually all of the

students expressed enjoyment of this literary form, with only one seventh grade male's rejecting two of the selections.

Sub-question (b): In what ways do students apparently respond to the characters, incidents, or experiences within works of satire?

1. A majority of the students in the study were capable of responding to these works of satire in a critical rather than merely a literal manner. This means that the quality of their responses reflected a comprehension beyond verbatim, word for word meaning to evaluative or judgmental levels.

2. Students in both fourth and seventh grades did not appear to verbalize any direct association with these picture book satires with any aspect of their own lives.

3. The responses of both the fourth and seventh grade students rarely reflected comprehension of the major themes developed by the authors of these works.

4. A majority of the students gave responses which indicated that they gleaned information for their responses from aspects revealed within the artwork. Frequently, direct mention was made of incidents or events occurring in the illustrations that were not considered within the textual passages.

Sub-question (c): To what extent do students respond to contemporary works of satire as works of humorous literature?

1. A clear majority of the students expressed a positive response to satire as a form of humorous literature. It appeared as though the works of satire were considered by the students to be funny as complete selections of literature and to be funny in their specific incidents.

2. The responses of the students consistently revealed numerous responses to elements of physical humor as depicted in the artwork and discussed within the texts of these picture books. The total population repeatedly itemized aspects of the physical humor in these works of satire when discussing the other attributes relating to satire.

3. Students in both fourth and seventh grades were capable of recognizing the verbal humor incorporated into the writing of the texts by these authors of satire. Their responses reflected a comprehension of a variety of forms of word humor appearing as expressions, names, pat sentences, and single words.

Research Question Two

To what extent are students capable of recognizing specific associational characteristics of satire as a genre of literature?

1. The responses of the students reflected that they clearly comprehend the literary techniques of stereotyping and distortion as utilized by these authors and illustrators.

2. A majority of the students gave responses which indicated that they understand the literary devices of superiority, moralizing, exaggeration, and scorn as utilized by these authors and illustrators.

3. Students in both fourth and seventh grades did not appear to comprehend contempt, ridicule, social criticism, condemnation, and sarcasm as characteristics often associated with the form of satire.

4. The responses of the students rarely reflected any understanding of the literary device of derision as developed within these picture books.

Research Question Three

To what extent do the responses of female students differ from the responses of male students, when they are responding to contemporary selections of satire?

1. There were no substantial differences between the female and male students in their responses which expressed enjoyment of satirical literature. In fact, both groups expressed overwhelmingly positive feelings toward this form.

2. The female students responded slightly more often than male students in ways which reflected a critical understanding of this type of literature.

3. There was a considerable difference in the responses of females and males to the humor as evident within these literary works. The score for the female group fell well above the ninety percent level, while the score for the male group fell below the seventy-five percent level.

4. There were no substantial differences between the female and male students in their recognition of the devices of superiority, moralizing, or distortion as utilized by these authors and illustrators.

5. The female students responded slightly more often than male students in ways which reflected that they understand the techniques of stereotyping, sarcasm, ridicule, social criticism, condemnation, scorn, contempt, and derision.

6. There was a considerable difference in the responses of females and males to the technique of exaggeration as developed by these authors and illustrators. The score for the male group fell at the

seventy-five percent level, while the score for the female group fell below the fifty percent level.

Research Question Four

To what extent do the responses of seventh grade students differ from the responses of fourth grade students, when they are responding to selections of contemporary satire?

1. There were no substantial differences between the fourth and seventh grade students in their responses which expressed enjoyment of satirical literature. In fact, both groups expressed overwhelmingly positive feelings toward this form.

2. The seventh grade students responded slightly more often than fourth grade students in ways which reflected a critical understanding of this type of literature.

3. There was a considerable difference in the responses of fourth and seventh grade students to the physical humor as evident within these literary works. The score for the fourth graders fell above the ninety percent level, while the score for the seventh graders fell at the seventy-five percent level.

4. There was a considerable difference in the responses of fourth and seventh grade students to the verbal humor within these satirical works. The score for the seventh graders fell above the seventy-five percent level, while the score for the fourth graders fell below the fifty percent level.

5. There were no substantial differences between the fourth and seventh grade students in their recognition of the devices of sarcasm, moralizing, condemnation, or contempt as utilized by these authors and illustrators.

6. The seventh grade students responded slightly more often than the fourth grade students in ways which reflected that they understand the associational characteristics of stereotyping, ridicule, social criticism, superiority, distortion, scorn, and derision.

7. There was a considerable difference in the responses of fourth and seventh graders to the technique of exaggeration as developed by these authors and illustrators. The score for the seventh graders fell well above the seventy-five percent level, while the score for the fourth graders fell well below the fifty percent level.

Research Question Five

To what extent do the responses of students toward contemporary satire change after experiencing several selections over a period of five consecutive weeks?

The responses of students to satire did not appear to be affected in any way by the variables of time or cumulative exposure to the form of satire.

Additional Findings

1. The order in which a student was exposed to each selection of satire had little effect upon her/his response to it. In fact, the students tended to respond in similar ways to each of the five picture books.

2. In responding to satire as a group experience, the fourth graders responded slightly more often to aspects of physical humor than the seventh graders did.

3. When responding to satire as a group experience, the seventh graders responded slightly more often than the fourth graders in ways which reflected a critical comprehension of satire and which reflected a discussion of the major themes developed by the authors.

4. When responding to satire as a group activity, the seventh graders responded slightly more often than the fourth graders in their recognition of the traits of social criticism, superiority, and exaggeration.

5. When responding to satire as a group activity, the fourth graders responded slightly more often than the seventh graders in their recognition of stereotyping.

6. When responding to satire as a group activity, there were no substantial differences between the fourth and seventh graders in their recognition of the techniques of ridicule, moralizing, distortion, or derision.

7. When responding to satire as a group activity, the seventh graders gave considerably more responses which reflected comprehension of the associational characteristics of sarcasm, condemnation, scorn, and contempt.

8. No student ever mentioned any of the five selections to which they were exposed during the study as being a "work of satire." They never labeled these literary selections as being "satirical."

9. No student ever referred to any of the associational characteristics of satire by naming them as such. Although the names of these literary devices did not appear to be within their spoken vocabularies, they were capable of describing examples which documented the existence of these devices within these picture books.

10. No student ever mentioned that there were similarities in any of the five selections which would classify them as a particular type of humor.

Conclusions

This descriptive study was designed to determine fourth and seventh grade students' responses to contemporary satire as reflected in picture books. This researcher arrived at the following conclusions:

1. This investigator was able to determine, from the verbal responses of these students, that virtually all of them express an enjoyment of satirical literature as a type of humorous literature.

2. An analysis of the students' responses to the selections of satire indicate that they apparently do not respond to the major themes within the selections and do not associate them with their own lives.

3. An analysis of the students' responses to the selections of satire reveals that fourth and seventh grade students are capable of responding in a critical rather than merely a literal manner and that they significantly glean information for their responses from aspects revealed within the artwork in these picture books.

4. This researcher was able to determine that these students make overt responses which reflect comprehension of aspects of physical humor and verbal humor within literary selections.

5. An analysis of the students' responses to the selections of satire indicate that they are capable of recognizing the associational characteristics of stereotyping, superiority, moralizing, distortion, scorn, and exaggeration.

6. An analysis of the students' responses to the selections of satire indicate that they apparently do not comprehend the associational characteristics of sarcasm, ridicule, social criticism, condemnation, contempt, or derision.

7. The responses of female students more often than the responses of male students evidenced critical understanding, a response to satire as humorous literature, and recognition of the devices of stereotyping, sarcasm, ridicule, social criticism, condemnation, scorn, contempt, and derision, while the responses of male students more often than the responses of female students evidenced recognition of exaggeration.

8. The responses of seventh grade students more often than the responses of fourth grade students evidenced critical understanding, a response to verbal humor, and recognition of the techniques of stereotyping, ridicule, social criticism, superiority, distortion, scorn, exaggeration, and derision, while the responses of fourth grade students more often than the responses of seventh grade students evidenced a response to the physical humor.

9. The responses of students to satire did not appear to be affected by the variables of time or cumulative exposure to the form of satire.

Implications

It was the purpose of this study to determine the responses of fourth and seventh grade students to satire as reflected in contemporary picture books. This researcher feels that this study should be of value to pre-service and in-service teachers involved in instructing children in any and/or all of the areas of language arts education or

the domain of English education. It should also offer insight for those reading teachers and librarians who serve as book selectors for students in elementary and middle schools.

Perhaps the preparation programs which are offered for language arts teachers, librarians, and elementary classroom teachers should be evaluated so as to guarantee these students at least a basic exposure to the satiric form of literature. Such study would provide them with a base from which to work to integrate satirical literature into the curricula of their reading and English programs.

The implications of the findings and conclusions of this study indicate that students of fourth and seventh grades are ready, and willing, to accept satiric literature as a form which they say that they enjoy. They respond to works of satire as literature which they find to be humorous. In expressing their preference for this type of humor, they admit that it is funny to them. It would appear that satire is a literary form which can be introduced, and accepted with favor, early in the elementary school experience of children and a form which will continue to be well received throughout the middle school years. The pleasure which these children seem to derive from this form provides support for offering it to them to increase the breadth of their literary experiences, as specifically called for by the Bullock Committee and implied in the recommendations made by the participants of the Dartmouth Conference.

Analysis of the students' responses to the literary elements within works of satire revealed that students at both fourth and seventh grades apparently do not recognize the major themes which the plots of the works are developing, nor do they respond by associating these works with any

aspects of their own personal lives. It would seem that perhaps their language arts curricula have not provided them with the opportunity to discuss writing elements as found in works of literature and, especially, works of satire. It may be that the objectives of the literary programs at both elementary and middle school levels ought to be providing children with experiences in which they have the opportunity to learn the meaning of literary elements such as theme, plot, characterization, tone, and author's style and also have the opportunity to discuss the ways in which literary works may apply to their own lives.

Another consideration which comes from this study is that both fourth and seventh grade students are capable of responding to satirical literature in a critical, in-depth manner beyond the literal, word for word level of meaning. They have the ability to go beyond the literal, surface interpretation of a text as early as fourth grade. This may provide support for the inclusion of a variety of types of literature which must be received on the critical as well as literal level in the literature programs planned for elementary and middle school readers. In addition to satire, these students may be able to interpret the depth of texts which would be presented to them in allegories, volumes of high fantasy, historical fiction novels, and classics of narrative verse.

In interpreting the findings and conclusions of this study, it also appears that seventh grade students are more sophisticated in their responses to satirical literature. Their responses reflected comprehension of the devices associated with satire more often than did those of fourth graders. This conclusion provides evidence to support the fact

that there are definite developmental stages through which children pass in sharing their responses to literary works. It would seem, too, that, in addition to the advanced development of the older students, their past experiences with all types of satire contribute to their more mature responses to satire.

In considering the associational characteristics of satire which were responded to in ways which reflected comprehension more often by seventh grade students than by fourth grade students, it appears to this researcher that these literary techniques may fall within a hierarchical order of difficulty of understanding. The fact that the responses of seventh grade students more often reflected comprehension of verbal humor, stereotyping, ridicule, social criticism, superiority, distortion, scorn, exaggeration, and derision may indicate that these devices are more subtle or sophisticated techniques than physical humor, a trait of satire overwhelmingly responded to by fourth graders.

Another consideration which comes out of this study is that the female students' responses frequently appeared to be more sophisticated, critical, and indicative of comprehension of satire than male students' responses. This conclusion may imply that male students might require more experiences with literature, so as to increase the level of sophistication of their responses to satire. While there is no reason to believe that female and male children are inherently different in their abilities to respond to any form of literature, it would seem that this may be due to varying experiences based on cultural practices.

While the findings of this study indicate that students at both fourth and seventh grade levels are capable of recognizing the literary

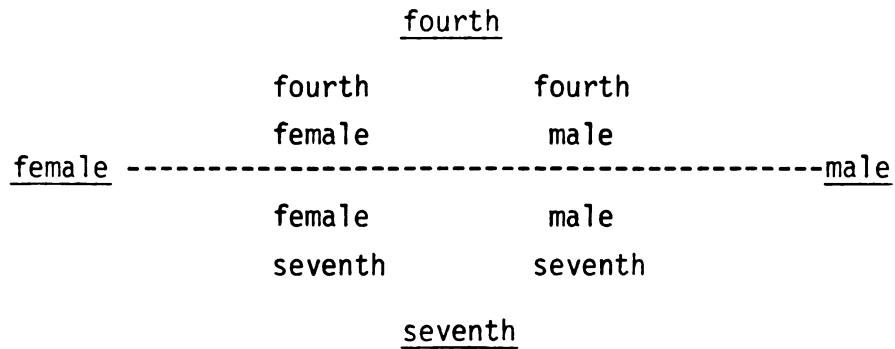
devices associated with the satiric form, the findings also reveal that none of the subjects mentioned the specific techniques or literary devices, which they are able to define by offering examples, by name. This may indicate that children in elementary and middle school are capable of learning the terminology which is associated with satire, so as to be able to label the concepts associated with satire and resultantlly identify satire as a special type of humorous literature. Giving students the tools which will enable them to discuss the otherwise abstract traits of satire may allow them the opportunity to refine their responses to works of satire, as well as increase their recognition of them in further literary experiences.

Suggestions for Changes in the Study

If this study were to be replicated by other researchers, the following changes should be made:

1. This study should be made using a larger sample of students as well as selections of satire over a longer period of time, in order to further document the effects which time and cumulative exposure to satire would have on the responses of students to satire and, especially, the effect on recognition of the associational characteristics of satire.

2. Research Question Three which considers the sex of the subject responding and Research Question Four which considers the grade level placement of the subject responding should be merged so as to create an additional research question. Such a question would aid in analysis of the data by offering separate findings for subjects of each sex at each grade level. For example:



3. The Instrument III used throughout this descriptive study should include some refinements in the language used to word questions seventeen and seventeen-a, as this researcher sensed that several of the fourth grade subjects were unsure of the meaning of the word exaggeration. Perhaps these questions should be reworded from:

17. *Does the author exaggerate anything in the story?*

17a. *If yes, what does s/he exaggerate?*

to:

17. *Does the author overdo anything in the story?*

17a. *If yes, what does s/he overdo?*

or:

17. *Does the author stretch anything in the story?*

17a. *If yes, what does s/he stretch?*

so as to assure comprehension of these questions by all of the subjects.

4. The Instrument III used throughout this descriptive study should reflect a change in the wording of question fourteen, which was developed in order to elicit the subject's recognition of scorn as used by each author. Such wording should be more specific, so as to let the subject know that it is intending to seek an answer relevant to the literary work in question. In response to question fourteen:

14. *What kinds of things do you think make the author angry or annoyed?*

this researcher repeatedly received answers similar to the following:

People not liking the story. fourth grade male

When people don't like her story. fourth grade male

People not liking his story, saying that he didn't do a good job. fourth grade male

Perhaps this question should be reworded as:

14. *Is there anything in particular in this story which you think makes this author really angry or annoyed?*

5. The Preference/Rejection Questions III section of The Instrument III should be deleted from the design of this study, as it failed to produce any conclusive data to aid in the assessment of the responses of fourth and seventh grade students to contemporary picture book satire.

Suggestions for Further Research

There is a great deal of room for more research which considers the responses of students to literature and, especially, to satirical literature. Some suggestions for further research follow:

1. A similar study could be conducted which would utilize a design similar to this study, but which would incorporate the element of rereading into the procedure. Such a study would measure the effects of repeated exposure to one selection of satire on the responses to it as shared by students.

2. There is a need for a study which executes a content analysis of the textual passages of works of satire, so as to make some determination as to specific aspects of the texts which may be eliciting similar responses in readers/listeners.

3. There is a need for a study which attempts to determine whether readers/listeners of satire tend to empathize or sympathize more often with characters of their same sexes, at different ages throughout elementary and middle school grades.

4. A study is needed to determine the extent to which the responses of students show any differences when responding to works written by female authors than when responding to works written by male authors. Such a study could be conducted utilizing satirical literature, other types of humorous literature, or other forms of fiction.

5. There is a need for longitudinal research which would attempt to document information regarding the changes in the literary responses of female and male children, as they develop and mature from early elementary grades through their high school years. This longitudinal research could incorporate responses to any number of literary forms.

6. Further research needs to be conducted which focuses on the critical act of reading for more than one meaning. Such research might attempt to focus upon the processes which readers/listeners rely upon when attempting to analyze what lies beneath the literal meaning of a work of literature.

7. A similar study could be conducted which would utilize a design similar to this study, but which would delve more deeply into the contribution which the artwork makes on students' responses to satire. Perhaps the picture books could be selected with an intent to provide for exposure to satire through expressionistic art or punk art in addition to cartoon art, surrealistic art, and representational art.

8. A study is needed which attempts to determine the responses of children to the elements of all literature as they are developed within satirical literature.

9. Further research needs to be conducted which would determine a possible hierarchical order of the associational characteristics of satire as developed by this researcher for use in this descriptive study.

10. A similar study should be conducted which would utilize a design and procedure similar to this study, but which would allow for the works of satire to be selected from other than the contemporary domain. Perhaps these works could be selected from children's classics or from another decade rather than the 1970s.

11. A similar study should be conducted which would utilize a design and procedure similar to this study, but which would incorporate another medium of satire rather than the picture book. Perhaps the form of literature to be used could be the short story or the novel-length work.

12. There is a need for a study which would determine the differences in children's responses to satire when it is read aloud to them and when they read it silently on an individual basis.

13. There is a need to extend the design and procedure of this study so that it might become a longitudinal study, which includes assessment of student responses also at the first and tenth grade levels. Perhaps such a study could reassess the same population of students at first grade, fourth grade, seventh grade, and, finally, at tenth grade in order to make comparisons of their responses and to determine whether the changes are due to experiential or developmental factors.

14. There is a need for a study which would measure the relationship between children's ability to discuss their recognition of the associational characteristics of satire orally vs. their discussion of the associational characteristics of satire in writing.

15. There is a need for further research in the area of satirical literature which would attempt to determine students' responses to different types of writing as expressed within the texts of satire. Perhaps consideration could be made as to the narrative form, the impressionistic form or the diary form.

16. There is a need for a study which would utilize a design and procedure similar to this descriptive study, but which would attempt to determine the responses of children to satire as reflected through poetry rather than prose.

17. There is a need for research which examines each of the associational characteristics of satire as developed within this study in much greater depth. Perhaps such research could examine these literary techniques as they appear in other forms of humorous literature.

18. Further research needs to be conducted which would attempt to refine or standardize the Checklist of Associational Characteristics of Satire as developed for use in this study. Perhaps such research could initiate a content analysis of media other than the picture book in order to determine whether all forms of satire include these characteristics.

19. There is a need for a study which would measure the relationship between the responses of classroom teachers and parents to the satiric form and the responses of their children to the satiric form.

20. A study is needed to determine teachers' perceptions of the use of satire in the elementary and middle school curricula, as well as to determine how teachers utilize satire within their classrooms.

21. A study is needed to determine what experiences and formal instruction should be provided in teacher preparation programs in English, language arts, reading, and literature which would prepare teachers to utilize satire within their curricula.

22. The effect that the group discussion factor has on the responses of students to satire should be investigated. Perhaps such research should include an experimental design which would include control as well as experimental groups, wherein the responses of some students are recorded in the presence of other students and the responses of other students are recorded in isolation.

APPENDICES

APPENDIX A

ANNOTATED BIBLIOGRAPHY

WORKS OF SATIRE

SELECTED WORKS OF SATIRE--ANNOTATED BIBLIOGRAPHY

dePaola, Tomie. The Quicksand Book. New York: Holiday House, 1977.

This picture book ridicules the impertinence and snobism often a major aspect of intellectualism. It is a painstakingly developed, humorous cliff-hanger which foreshadows the surprise ending of having to eat one's own words. Vibrantly colored cartoon drawings reveal smugness, pomposity, and ostentatiousness within the guise of an informational book.

Foreman, Michael. War and Peas. New York: Thomas Y. Crowell Company, 1974.

This picture book is an expose about global issues of famine, food waste, greed and war. It is a fantasy through which the author blatantly condemns the United States for turning its back on the hunger problem in underdeveloped, overpopulated countries of the world. Surrealistic paintings reiterate and extend the author's social statement through extreme exaggeration and anti-realness.

Heide, Florence Parry. The Shrinking of Treehorn. Illustrated by Edward Gorey. New York: Holiday House, 1971.

This picture book is tongue-in-cheek commentary exposing the insensitivities of adults to the day-to-day crucial concerns of children. Parents, school teachers, and school administrators are chastised for being so caught up in their own concerns that they actually ignore the children with whom they are interacting. The pen and ink representational drawings reveal the sarcasm and platitudes of this fantasy.

Jackson, Jacqueline and Perlmutter, William. The Endless Pavement. Illustrated by Richard Cuffari. New York: The Seabury Press, 1973.

This picture book is a speculative fiction exposing possible imminent consequences of our over industrialized, mechanized society. It is a futuristic fantasy through which the authors criticize our current trend toward abolishing all human touch and affection. The stark black and white expressionistic drawings hint at optimism through the addition of the symbolic red apple.

Raskin, Ellen. The World's Greatest Freakshow. New York: Atheneum, 1971.

In this picture book, the author uses the theme of comeuppance to comment on the results from the insensitive human traits of conceit, name-calling, egocentrism, vanity, greed, and exploitation. This fantasy berates inhumanity through the intensity of verbal and visual exaggeration. Brightly colored overlays are incorporated with a cartoon black line style to reveal bitterly cruel happenings.

APPENDIX B

INSTRUMENT I AND II

INSTRUMENT I

Interview Booklet I

Personal Information

Date _____

Subject's Name _____

School _____

Subject's Grade _____

Teacher _____

Subject's Reading Level _____

Subject's IQ _____

Subject's Birthdate _____

Subject's Sex F M

Subject's Age _____

Racial/Ethnic _____

Interview Number _____/6

Book Information

I

A - 1
B - 2
C - 3
D - 4
E - 5
F - F

II

A - 1
B - 5
C - 2
D - 3
E - 4
F - F

III

A - 1
B - 4
C - 5
D - 2
E - 3
F - F

Additional Comments:

The Questionnaire I

Name _____ Date _____

Book	1	2	3	4	5	Order	I	II	III
1	Have you ever read this story before?					Y	N		
2	Have you ever read any other books like this before?					Y	N		
2a.	If yes, can you remember the names of them or what they were about?					Titles/Descriptions			
<hr/>									
3.	Did you like the story?					Y	N		
3a.	If yes, what did you like about it?								
3b.	If no, what did you dislike about it?								
4.	Do you think that the story is funny?					Y	N		
4a.	If yes, what are some of the funny parts that you can remember?								
4b.	Why do you think those parts are funny?								
5.	Are there any other funny parts?					Y	N		
5a.	What are they?								
5b.	Why do you think that those parts are funny?								
6.	Who do you think are the funny characters in the story?								
6a.	What funny things did they/s/he say?								
7.	What do you think that this story is making fun of?								
8.	What or who do you think that this story is criticizing?								
9.	What are the funny words or names or sentences or expressions in this story?								
10.	Why do you think that the author wrote this story?								
11.	What do you think that the author is trying to teach us about?								
12.	What does the author want us to think about?								
13.	What new ideas did the story make you think about?								
14.	What kinds of things do you think make the author angry?								
15.	What was it about this book that you really liked?								
16.	Would you read this story again?					Y	N		
17.	Does the author exaggerate anything in the story?					Y	N		
17a.	If yes, what does s/he exaggerate?								
18.	What do you think the author's opinion is of the story in this book?								
19.	What is your opinion of the story?								
20.	Have you ever read any other books by this author?					Y	N		
20a.	If yes, can you remember the names of them or what they were about?					Titles/Descriptions			
<hr/>									
21.	Would you read any more books by this author at another time?					Y	N		
22.	Did anything about the story make you feel uncomfortable?					Y	N		
22a.	If yes, what made you feel uncomfortable?								

HUMOR

☐ it's funny
☐ exaggeration
☐ word humor
☐ distortion
☐ expressions
☐ phrases/sentences
☐ dialogue/discourse
☐ confusion
☐ puns
☐ serious
☐ makes me laugh
☐ name-calling
☐ comeuppance
☐ ridicule/derision
☐ amusement
☐ platitudes/pat lines
☐ physical
☐ other

ASSOCIATION

☐ personal
☐ with characters
☐ with incidents
☐ positive
☐ negative
☐ by example
☐ other

THEMES/ISSUES

☐ criticism
☐ social comment
☐ sensitivity
☐ theme
☐ current issue
☐ condemning
☐ attacking
☐ social institution
☐ message/moral
☐ other

OTHER

☐ missed message
☐
☐

CHARACTERIZATION

☐ names
☐ exaggeration
☐ personality
☐ caricature
☐ stereotyping
☐ superiority
☐ characters
☐ other

EVENTS

☐ plot
☐ storyline
☐ sequencing
☐ actions
☐ setting
☐ situation
☐ ending
☐ other

RESPONSE

☐ it's funny
☐ I like it
☐ it's o.k.
☐ I don't like it
☐ entertaining
☐ literal
☐ critical
☐ to make money
☐ a work of literature
☐ other

ARTWORK

☐ pictures
☐ media
☐ colors
☐ shapes
☐ familiar
☐ exaggeration
☐ artwork
☐ looks funny
☐ other

PERTINENT VERBAL/NONVERBAL RESPONSES:

Preference/Rejection Questions I

1. Of all the books that we have read together, which one did you like the most?
2. Why?
3. Of all the books that we have read together, which one did you think was funniest?
4. Why?
5. Of all the books that we have read together, which one did you like the least?
6. Why?
7. Of all the books that we have read together, which one was the least funny?
8. Why?
9. Is there any book that you like as much as another?
10. Why?
11. Of all the characters in these books, which ones were funny?
12. What funny things did they say or do?

INSTRUMENT IIInterview Booklet II

Personal Information

Date _____

Subject's Name _____

School _____

Subject's Grade _____

Teacher _____

Subject's Birthdate _____

Subject's I.Q. _____ as of _____

Subject's Age _____

Subject's Reading Level _____

Subject's Sex F M

as of _____

Racial/Ethnic _____

Book Information

I

II

III

A - 1

A - 1

A - 1

B - 2

B - 5

B - 4

C - 3

C - 2

C - 5

D - 4

D - 3

D - 2

E - 5

E - 4

E - 3

F - F

F - F

F - F

Initial Interview Comments:

15. What was it about this book that you really liked?

Pertinent Verbal/Nonverbal Responses:

- | | | | |
|------|---|---|---------------------|
| 16. | Would you read this story again? | Y | N |
| 17. | Does the author exaggerate anything in the story? | Y | N |
| 17a. | If yes, what does s/he exaggerate? | | |
| 18. | At what or who is the author pointing her/his finger? | | |
| 19. | Is the author mocking anything or putting anyone down? | Y | N |
| 19a. | If yes, who or what? | | |
| 20. | Have you ever read any other books by this author? | Y | N |
| 20a. | If yes, can you remember the names of them or what they were about? | | Titles/Descriptions |
| 21. | Would you read any more books by this author at another time? | Y | N |
| 22. | Did anything about the story make you feel uncomfortable? | Y | N |
| 22a. | If yes, what made you feel uncomfortable? | | |

HUMOROUS RESPONSES

EXAMPLES

- _____ humorous
- _____ stereotyping
- _____ sarcasm
- _____ ridicule
- _____ social criticism
- _____ verbal humor
- _____ superiority
- _____ moralizing
- _____ distortion
- _____ condemnation
- _____ scorn
- _____ exaggeration
- _____ contempt
- _____ derision

OTHER RESPONSES

- _____ literal
- _____ critical
- _____ to artwork
- _____ to physical humor
- _____ by association
- _____ themes enumerated
- _____ to ending
- _____ laughter
- _____ enjoyment

Preference/Rejection Questions II

1. Of all the books that we have read together, which one did you like the most?
2. Why?
3. Of all the books that we have read together, which one did you think was funniest?
4. Why?
5. Of all the books that we have read together, which one did you like the least?
6. Why?
7. Of all the books that we have read together, which one was the least funny?
8. Why?
9. Is there any book that you like as much as another?
10. Why?
11. Of all the characters in these books, which ones were funny?
12. What funny things did they say or do?

APPENDIX C

RAW SCORES AS TABULATED

Raw Scores Tabulated for War and Peas by Michael Foreman.

	<u>Female</u>				<u>Male</u>				<u>Total</u>	
	<u>Fourth</u>		<u>Seventh</u>		<u>Fourth</u>		<u>Seventh</u>		<u>Sample</u>	
	<u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/24</u>
enjoyment	100.0	6	100.0	6	100.0	6	100.0	6	100.0	24
critical	66.7	4	100.0	6	50.0	3	100.0	6	79.2	19
by association	33.3	2	16.7	1	33.3	2	33.3	2	29.2	7
themes enumerated	15.7	1	50.0	3	0.0	0	16.7	1	20.8	5
to artwork	100.0	6	100.0	6	50.0	3	100.0	6	87.5	21
humorous	100.0	6	100.0	6	83.3	5	50.0	3	83.3	20
physical humor	66.7	4	100.0	6	100.0	6	100.0	6	91.7	22
verbal humor	33.3	2	83.3	5	16.7	1	66.7	4	50.0	12
stereotyping	100.0	6	100.0	6	83.3	5	100.0	6	95.8	23
sarcasm	16.7	1	33.3	2	50.0	3	16.7	1	29.2	7
ridicule	83.3	5	100.0	6	16.7	1	100.0	6	75.0	18
social criticism	50.0	3	83.3	5	33.3	2	83.3	5	62.5	15
superiority	100.0	6	83.3	5	100.0	6	100.0	6	95.8	23
moralizing	66.7	4	100.0	6	100.0	6	100.0	6	91.7	22
distortion	100.0	6	100.0	6	66.7	4	100.0	6	91.7	22
condemnation	83.3	5	66.7	4	33.3	2	66.7	4	62.5	15
scorn	83.3	5	100.0	6	33.3	2	83.3	5	75.0	18
exaggeration	16.7	1	100.0	6	83.3	5	100.0	6	75.0	18
contempt	66.7	4	100.0	6	50.0	3	33.3	2	62.5	15
derision	50.0	3	66.7	4	16.7	1	33.3	2	41.7	10

Raw Scores Tabulated for The Quicksand Book by Tomie de Paola

	Female				Male				Total	
	Fourth %	n/6	Seventh %	n/6	Fourth %	n/6	Seventh %	n/6	Sample %	n/24
enjoyment	100.0	6	100.0	6	100.0	6	100.0	6	100.0	24
critical	83.3	5	66.7	4	16.7	1	66.7	4	58.3	14
by association	16.7	1	33.3	2	0.0	0	16.7	1	16.7	4
themes enumerated	0.0	0	0.0	0	0.0	0	33.3	2	8.3	2
to artwork	83.3	5	66.7	4	66.7	4	83.3	5	75.0	18
humorous	100.0	6	83.3	5	50.0	3	83.3	5	79.2	19
physical humor	83.3	5	83.3	5	83.3	5	33.3	2	70.8	17
verbal humor	33.3	2	83.3	5	33.3	2	33.3	2	45.8	11
stereotyping	100.0	6	100.0	6	83.3	5	83.3	5	91.7	22
sarcasm	100.0	6	100.0	6	0.0	0	33.3	2	58.3	14
ridicule	66.7	4	50.0	3	0.0	0	50.0	3	41.7	10
social criticism	50.0	3	33.3	2	0.0	0	16.7	1	25.0	6
superiority	50.0	3	83.3	5	50.0	3	83.3	5	66.7	16
moralizing	33.3	2	66.7	4	83.3	5	66.7	4	62.5	15
distortion	33.3	2	0.0	0	0.0	0	83.3	5	29.2	7
condemnation	66.7	4	16.7	1	16.7	1	33.3	2	33.3	8
scorn	50.0	3	100.0	6	0.0	0	33.3	2	45.8	11
exaggeration	33.3	2	16.7	1	16.7	1	66.7	4	33.3	8
contempt	83.3	5	100.0	6	16.7	1	33.3	2	58.3	14
derision	0.0	0	16.7	1	0.0	0	33.3	2	12.5	3

Raw Scores Tabulated for
The World's Greatest Freakshow by Ellen Raskin.

	<u>Female</u>				<u>Male</u>				<u>Total</u>	
	<u>Fourth</u>		<u>Seventh</u>		<u>Fourth</u>		<u>Seventh</u>		<u>Sample</u>	
	<u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/24</u>
enjoyment	100.0	6	100.0	6	100.0	6	83.3	5	95.8	23
critical	50.0	3	83.3	5	33.3	2	66.7	4	58.3	14
by association	16.7	1	33.3	2	50.0	3	0.0	0	25.0	6
themes enumerated	0.0	0	33.3	2	0.0	0	0.0	0	8.3	2
to artwork	100.0	6	83.3	5	83.3	5	83.3	5	87.5	21
humorous	100.0	6	100.0	6	100.0	6	66.7	4	91.7	22
physical humor	100.0	6	50.0	3	100.0	6	83.3	5	83.3	20
verbal humor	66.7	4	100.0	6	66.7	4	100.0	6	83.3	20
stereotyping	50.0	3	83.3	5	66.7	4	83.3	5	70.8	17
stereotyping	50.0	3	83.3	5	66.7	4	83.3	5	70.8	17
sarcasm	16.7	1	33.3	2	16.7	1	0.0	0	16.7	4
ridicule	33.3	2	83.3	5	50.0	3	50.0	3	54.2	13
social criticism	66.7	4	83.3	5	50.0	3	50.0	3	62.5	15
superiority	100.0	6	83.3	5	50.0	3	100.0	6	83.3	20
moralizing	83.3	5	100.0	6	66.7	4	66.7	4	79.2	19
distortion	100.0	6	83.3	5	83.3	5	100.0	6	91.7	22
condemnation	100.0	6	100.0	6	33.3	2	33.3	2	66.7	16
scorn	33.3	2	100.0	6	16.7	1	50.0	3	50.0	12
exaggeration	0.0	0	100.0	6	66.7	4	100.0	6	66.7	16
contempt	83.3	5	66.7	4	50.0	3	50.0	3	62.5	16
derision	50.0	3	16.7	1	33.3	2	50.0	3	37.5	9

Raw Scores Tabulated for The Shrinking of Treehorn
by Florence Parry Heide and Edward Gorey.

	<u>Female</u>				<u>Male</u>				<u>Total Sample</u>	
	<u>Fourth</u> <u>%</u>	<u>n/6</u>	<u>Seventh</u> <u>%</u>	<u>n/6</u>	<u>Fourth</u> <u>%</u>	<u>n/6</u>	<u>Seventh</u> <u>%</u>	<u>n/6</u>	<u>%</u>	<u>n/24</u>
enjoyment	100.0	6	100.0	6	100.0	6	83.3	5	95.8	23
critical	16.7	1	33.3	2	0.0	0	16.7	1	16.7	4
by association	33.3	2	16.7	1	16.7	1	50.0	3	29.2	7
themes enumerated	0.0	0	16.7	1	0.0	0	0.0	0	4.2	1
to artwork	16.7	1	0.0	0	33.3	2	16.7	1	16.7	4
humorous	100.0	6	83.3	5	83.3	5	50.0	3	79.2	19
physical humor	100.0	6	83.3	5	100.0	6	66.7	4	87.5	21
verbal humor	50.0	3	83.3	5	33.3	2	83.3	5	62.5	15
stereotyping	100.0	6	100.0	6	100.0	6	100.0	6	100.0	24
sarcasm	50.0	3	83.3	5	50.0	3	66.7	4	62.5	15
ridicule	0.0	0	0.0	0	16.7	1	16.7	1	8.3	2
social criticism	16.7	1	16.7	1	16.7	1	33.3	2	20.8	5
superiority	16.7	1	33.3	2	16.7	1	50.0	3	29.2	7
moralizing	0.0	0	50.0	3	16.7	1	33.3	2	25.0	6
distortion	100.0	6	100.0	6	83.3	5	100.0	6	95.8	23
condemnation	0.0	0	33.3	2	0.0	0	0.0	0	8.3	2
scorn	50.0	3	50.0	3	16.7	1	0.0	0	29.2	7
exaggeration	0.0	0	66.7	4	66.7	4	100.0	6	58.3	14
contempt	33.3	2	16.7	1	0.0	0	0.0	0	12.5	3
derision	0.0	0	16.7	1	0.0	0	0.0	0	4.2	1

Raw Scores as Tabulated for Research Question Three

	<u>War and Peas</u>						<u>The Quicksand Book</u>						<u>The World's Greatest Freakshow</u>						<u>The Shrinking of Treehorn</u>					
	<u>Total Sample</u>						<u>Total Sample</u>						<u>Total Sample</u>						<u>Total Sample</u>					
	<u>F</u>	<u>%</u>	<u>n/12</u>	<u>M</u>	<u>%</u>	<u>n/12</u>	<u>F</u>	<u>%</u>	<u>n/12</u>	<u>M</u>	<u>%</u>	<u>n/12</u>	<u>F</u>	<u>%</u>	<u>n/12</u>	<u>M</u>	<u>%</u>	<u>n/12</u>	<u>F</u>	<u>%</u>	<u>n/12</u>	<u>M</u>	<u>%</u>	<u>n/12</u>
enjoyment	100.0	12	100.0	12	100.0	12	100.0	12	100.0	12	100.0	12	100.0	12	100.0	12	91.7	11	100.0	12	100.0	12	91.7	11
critical	83.3	10	75.0	9	75.0	9	41.7	5	66.7	8	50.0	6	25.0	3	25.0	3	25.0	3	25.0	3	25.0	3	8.3	1
by association	25.0	3	33.3	4	25.0	3	8.3	1	25.0	3	8.3	1	25.0	3	25.0	3	25.0	3	25.0	3	25.0	3	33.3	4
themes enumerated	33.3	4	8.3	1	0.0	0	16.7	2	16.7	2	0.0	0	16.7	2	16.7	2	0.0	0	8.3	1	8.3	1	0.0	0
to artwork	100.0	12	75.0	9	75.0	9	75.0	9	75.0	9	75.0	9	91.7	11	91.7	11	83.3	10	8.3	1	8.3	1	25.0	3
humorous	100.0	12	66.7	8	91.7	11	66.7	8	100.0	12	83.3	10	100.0	12	100.0	12	83.3	10	91.7	11	91.7	11	66.7	8
physical humor	83.3	10	100.0	12	83.3	10	58.3	7	75.0	9	91.7	11	75.0	9	91.7	11	91.7	11	91.7	11	91.7	11	83.3	10
verbal humor	58.3	7	41.7	5	58.3	7	33.3	4	83.3	10	83.3	10	83.3	10	66.7	8	66.7	8	66.7	8	66.7	8	58.3	7

Raw Scores as Tabulated for Research Question Three

	<u>War and Peas</u>				<u>The Quicksand Book</u>				<u>The World's Greatest Freakshow</u>				<u>The Shrinking of Treehorn</u>			
	<u>Total Sample</u>		<u>Total Sample</u>		<u>Total Sample</u>		<u>Total Sample</u>		<u>Total Sample</u>		<u>Total Sample</u>		<u>Total Sample</u>		<u>Total Sample</u>	
	<u>F</u>	<u>M</u>	<u>F</u>	<u>M</u>	<u>F</u>	<u>M</u>	<u>F</u>	<u>M</u>	<u>F</u>	<u>M</u>	<u>F</u>	<u>M</u>	<u>F</u>	<u>M</u>	<u>F</u>	<u>M</u>
	<u>%</u>	<u>n/12</u>	<u>%</u>	<u>n/12</u>	<u>%</u>	<u>n/12</u>	<u>%</u>	<u>n/12</u>	<u>%</u>	<u>n/12</u>	<u>%</u>	<u>n/12</u>	<u>%</u>	<u>n/12</u>	<u>%</u>	<u>n/12</u>
stereotyping	100.0	12	91.7	11	100.0	12	83.3	10	66.7	8	75.0	9	100.0	12	100.0	12
sarcasm	25.0	3	33.3	4	100.0	12	16.7	2	25.0	3	8.3	1	66.7	8	58.3	7
ridicule	91.7	11	58.3	7	58.3	7	25.0	3	58.3	7	50.0	6	0.0	0	16.7	2
social criticism	66.7	8	58.3	7	41.7	5	8.3	1	75.0	9	50.0	6	16.7	2	25.0	3
superiority	91.7	11	100.0	12	66.7	8	66.7	8	91.7	11	75.0	9	25.0	3	33.3	4
moralizing	83.3	10	100.0	12	50.0	6	75.0	9	91.7	11	66.7	8	25.0	3	25.0	3
distortion	100.0	12	83.3	10	16.7	2	41.7	5	91.7	11	91.7	11	100.0	12	91.7	11
condemnation	75.0	9	50.0	6	41.7	5	25.0	3	100.0	12	33.3	4	16.7	2	0.0	0
scorn	91.7	11	58.3	7	75.0	9	16.7	2	66.7	8	33.3	4	50.0	6	8.3	1
exaggeration	58.3	7	91.7	11	25.0	3	41.7	5	50.0	6	83.3	10	33.3	4	83.3	10
contempt	83.3	10	41.7	5	91.7	11	25.0	3	75.0	9	50.0	6	25.0	3	0.0	0
derision	58.3	7	25.0	3	8.3	1	16.1	2	33.3	4	41.7	5	8.3	1	0.0	0

Raw Scores as Tabulated for Research Question Four

	<u>War and Peas</u>				<u>The Quicksand Book</u>				<u>The World's Greatest Freakshow</u>				<u>The Shrinking of Treehorn</u>			
	<u>Total Sample</u>		<u>4th % n/12</u>		<u>7th % n/12</u>		<u>4th % n/12</u>		<u>7th % n/12</u>		<u>Total Sample</u>		<u>4th % n/12</u>		<u>7th % n/12</u>	
enjoyment	100.0	12	100.0	12	100.0	12	100.0	12	100.0	12	91.7	11	100.0	12	91.7	11
critical	58.3	7	100.0	12			50.0	6	66.7	8			41.7	5	75.0	9
by association	33.3	4	25.0	3			8.3	1	25.0	3	33.3	4	16.7	2	25.0	3
themes enumerated	8.3	1	33.3	4			0.0	0	16.7	2	0.0	0	16.7	2	0.0	0
to artwork	75.0	9	100.0	12			75.0	9	75.0	9	91.7	11	83.3	10	25.0	3
humorous	91.7	11	75.0	9			75.0	9	83.3	10	100.0	12	83.3	10	91.7	11
physical humor	83.3	10	100.0	12			83.3	10	58.3	7	100.0	12	66.7	8	100.0	12
verbal humor	25.0	3	75.0	9			33.3	4	58.3	7	66.7	8	100.0	12	41.7	5

Raw Scores as Tabulated for Research Question Four

	<u>War and Peas</u>			<u>The Quicksand Book</u>			<u>The World's Greatest Freakshow</u>			<u>The Shrinking of Treehorn</u>		
	<u>Total Sample</u>			<u>Total Sample</u>			<u>Total Sample</u>			<u>Total Sample</u>		
	<u>4th</u> <u>% n/12</u>	<u>7th</u> <u>% n/12</u>		<u>4th</u> <u>% n/12</u>	<u>7th</u> <u>% n/12</u>		<u>4th</u> <u>% n/12</u>	<u>7th</u> <u>% n/12</u>		<u>4th</u> <u>% n/12</u>	<u>7th</u> <u>% n/12</u>	
stereotyping	91.7 11	100.0 12		91.7 11	91.7 11		58.3 7	83.3 10		100.0 12	100.0 12	
sarcasm	33.3 4	25.0 3		50.0 6	66.7 8		16.7 2	16.7 2		50.0 6	75.0 9	
ridicule	50.0 6	100.0 12		33.3 4	50.0 6		41.7 5	66.7 8		8.3 1	8.3 1	
social criticism	41.7 5	83.3 10		25.0 3	25.0 3		58.3 7	66.7 8		16.7 2	25.0 3	
superiority	100.0 12	91.7 11		50.0 6	83.3 10		75.0 9	91.7 11		16.7 2	41.7 5	
moralizing	83.3 10	100.0 12		58.3 7	66.7 8		75.0 9	83.3 10		8.3 1	41.7 5	
distortion	83.3 10	100.0 12		16.7 2	41.7 5		91.7 11	91.7 11		91.7 11	100.0 12	
condemnation	58.3 7	66.7 8		41.7 5	25.0 3		66.7 8	66.7 8		0.0 0	16.7 2	
scorn	58.3 7	91.7 11		25.0 3	66.7 8		25.0 3	75.0 9		33.3 4	25.0 3	
exaggeration	50.0 6	100.0 12		25.0 3	41.7 5		33.3 4	100.0 12		33.3 4	83.3 10	
contempt	58.3 7	66.7 8		50.0 6	66.7 8		66.7 8	58.3 7		16.7 2	8.3 1	
derision	33.3 4	50.0 6		0.0 0	25.0 3		41.7 5	33.3 4		0.0 0	8.3 1	

APPENDIX D

GROUP RESPONSES

Group Responses

The design and procedure of this descriptive study included an initial interview session wherein this researcher met with each treatment group. During each initial meeting, this researcher read The Endless Pavement by Jacqueline Jackson, William Perlmutter, and Richard Cuffari aloud to the group. The reading was followed by the administration of The Questionnaire III to the group as a whole. The responses of any and all the subjects were recorded for each item. The intent was to provide a complete treatment experience at the first session so that each participant would know exactly what to expect at each subsequent session.

The final tabulation of the raw scores and corresponding percentages recorded for the group responses of fourth and seventh grade students to The Endless Pavement appear in Table 28. All aspects of satire analyzed in Research Question One and Research Question Two are scored for this selection. A total of three of three of the fourth grade groups of students gave responses which reflected enjoyment of satire compared with an equal total of three of three of the seventh grade groups of students. These scores both show a one hundred percent enjoyment by both grade levels of students. There is no substantial difference between the fourth and seventh grade responses, as both scores indicate that all of the treatment groups expressed enjoyment of this selection.

A total of two of three of the fourth grade groups of students gave responses which reflected a critical comprehension of this work compared with a total of three of three of the seventh grade groups of students.

Table 28. Group Responses

<u>The Endless Pavement</u> by Jacqueline Jackson, William Perlmutter, Richard Cuffari.	<u>fourth</u>		<u>seventh</u>		<u>Total</u>	
	<u>%</u>	<u>n/3</u>	<u>%</u>	<u>n/3</u>	<u>%</u>	<u>n/6</u>
enjoyment	100.0	3/3	100.0	3/3	100.0	6/6
critical	66.7	2/3	100.0	3/3	83.3	5/6
by association	100.0	3/3	100.0	3/3	100.0	6/6
themes enumerated	33.3	1/3	66.7	2/3	50.0	3/6
to artwork	33.3	1/3	33.3	1/3	33.3	2/6
humorous	100.0	3/3	100.0	3/3	100.0	6/6
physical humor	100.0	3/3	66.7	2/3	83.3	5/6
verbal humor	100.0	3/3	100.0	3/3	100.0	6/6
stereotyping	66.7	2/3	33.3	1/3	50.0	3/6
sarcasm	33.3	1/3	100.0	3/3	66.7	4/6
ridicule	100.0	3/3	100.0	3/3	100.0	6/6
social criticism	66.7	2/3	100.0	3/3	83.3	5/6
superiority	66.7	2/3	100.0	3/3	83.3	5/6
moralizing	100.0	3/3	100.0	3/3	100.0	6/6
distortion	100.0	3/3	100.0	3/3	100.0	6/6
condemnation	0.0	0/3	66.7	2/3	33.3	2/6
scorn	33.3	1/3	100.0	3/3	66.7	4/6
exaggeration	66.7	2/3	100.0	3/3	83.3	5/6
contempt	33.3	1/3	100.0	3/3	66.7	4/6
derision	66.7	2/3	66.7	2/3	66.7	4/6

These scores show a 66.7% comprehension by the fourth grade sample and a one hundred percent comprehension by the seventh grade sample. There is a slight difference in the fourth and seventh grade responses recorded for critical comprehension as a majority of the fourth grade groups' responses indicate critical comprehension of this work, while all of the seventh grade treatment groups' responses indicate critical comprehension of this work.

A total of three of three of the fourth grade groups of students gave responses which reflected personal association with this work of satire compared with an equal total of three of three of the seventh grade groups which made some personal association with this picture book. These scores both show a one hundred percent personal involvement with this work. There is no substantial difference between the fourth and seventh grade responses as both scores indicate that all of the treatment groups expressed personal association with this selection.

A total of one of three of the fourth grade groups of students gave overt responses which indicated a discussion of themes as developed within this literary work compared with a total of two of three of the seventh grade groups of students. These scores show a 33.3% itemization of the themes in this book by the fourth grade sample and a 66.7% itemization of the themes by the seventh grade sample. There is a slight difference in the fourth and seventh grade responses recorded for discussion of themes as less than half of the fourth grade responses indicate discussion, while a majority of the seventh grade responses indicate discussion of the themes in this literary work.

A total of one of three of the fourth grade groups of students gave responses indicating a response to the artwork within this picture book compared with an equal total of one of three of the seventh grade groups. These scores both show a 33.3% response to the artwork within this selection. There is no substantial difference between the fourth grade group responses and the seventh grade group responses to the artwork within this satiric work, as both scores indicate that less than half of both grade level groups responded to the artwork.

A total of three of three of the fourth grade groups of students indicated a response to the humor as evident within this literary work compared with an equal total of three of three of the seventh grade groups of students. These scores both exhibit a one hundred percent response to the humor within this picture book by both grade levels. There is no substantial difference between the fourth and seventh grade group responses to the humor as expressed within this work of satire, as both scores indicate that all the treatment groups expressed responses to the humor within this selection.

A total of three of three fourth grade group responses indicated a response to the physical humor within this work of satire compared with a total of two of three seventh grade group responses. These scores exhibit a one hundred percent response by the fourth grade groups of students and a 66.7% response by the seventh grade groups of students. There is a slight difference in the fourth and seventh grade groups' responses to the physical humor as present within this picture book. The fourth grade score indicates that all of the fourth grade groups' responses reflected a response to the physical humor, while the seventh

grade score indicates that a majority of the groups' responses reflected a response to aspects of physical humor.

A total of three of three fourth grade group responses indicated a response to verbal humor within this picture book compared with an equal total of three of three seventh grade group responses. These scores both exhibit a one hundred percent response to the verbal humor by both the fourth and seventh grade populations. There is no substantial difference in the fourth and seventh grade group responses to the verbal humor as shared within this literary text, as both scores indicate that all the treatment groups expressed responses which reflected a comprehension of the verbal humor.

A total of two of three fourth grade group responses reflected recognition of stereotyping compared with a total of one of three seventh grade group responses. These scores show a 66.7% recognition of stereotyping within this picture book by the fourth grade groups and a 33.3% recognition by the seventh grade groups. There is a slight difference between the fourth grade group responses to stereotyping and the seventh grade group responses. A majority of the fourth grade groups' responses indicate comprehension of stereotyping, while less than half of the seventh groups' responses indicate comprehension of stereotyping in this work.

A total of one of three fourth grade groups of students gave responses which reflected recognition of the sarcasm within this literary work compared with a total of three of three of the seventh grade groups. These scores exhibit a 33.3% recognition of the sarcasm by the fourth grade population and a one hundred percent recognition by the seventh grade population. There is a considerable difference between

the fourth and seventh grade group responses to the sarcasm as evident within this story. The fourth grade score indicates that less than half of the treatment groups expressed recognition of sarcasm, while the seventh grade score indicates that all the treatment groups expressed recognition of sarcasm in this selection.

A total of three of three fourth grade groups of students gave responses which indicated comprehension of the ridicule presented in this work of literature compared with an equal total of three of three seventh grade groups of students. These scores indicate a one hundred percent comprehension of ridicule by both the fourth and seventh grade populations. There is no substantial difference between the fourth and seventh grade group responses to ridicule as evident within this book. Both scores indicate that all treatment groups comprehended ridicule.

A total of two of three fourth grade groups of students made responses which indicated comprehension of the social criticism as present within this picture book compared with a total of three of three seventh grade groups of students. These scores show a 66.7% comprehension of social criticism by the fourth grade population and a one hundred percent comprehension by the seventh grade population. There is a slight difference in the responses of the fourth grade groups and the responses of the seventh grade groups to social criticism as expressed within this work of satire. A majority of the fourth grade groups' responses indicate comprehension of social criticism, while all the seventh grade groups' responses indicate comprehension of social criticism in this selection.

A total of two of three fourth grade groups of students made responses indicating recognition of superiority as present within this

work of satire compared with a total of three of three seventh grade groups of students. These scores show a 66.7% recognition of superiority by the fourth grade population and a one hundred percent recognition by the seventh grade population. There is a slight difference in the fourth and seventh grade responses to superiority as present within this work of literature. A majority of the fourth grade groups' responses indicate recognition of the trait of superiority while all the seventh grade groups' responses reflected recognition of the trait.

A total of three of three fourth grade groups of students made responses which reflected recognition of moralizing as developed within this work of literature compared with an equal total of three of three seventh grade groups of students. These scores both express a one hundred percent recognition of moralizing by the fourth grade population and the seventh grade population. There is no substantial difference in the responses of the fourth and seventh grade groups to the moralizing developed within this picture book as both scores indicate that all treatment groups recognized moralizing.

A total of three of three fourth grade groups of students gave responses indicating comprehension of the distortion within this work of satire compared with an equal total of three of three seventh grade groups of students. These scores both express a one hundred percent comprehension of distortion by the fourth grade population and the seventh grade population. There is no substantial difference in the responses of the fourth grade groups and seventh grade groups to the distortion as developed within this literary work, as both scores indicate that all treatment groups comprehended the literary device of distortion.

None of the three groups of fourth grade students gave responses which reflected understanding of the condemnation as evidenced within this picture book compared with a total of two of three groups of seventh grade students. These scores express a zero percent understanding by the fourth grade population and a 66.7% understanding by the seventh grade population. There is a considerable difference in the fourth grade group responses to condemnation and the seventh grade group responses to condemnation, as expressed within this book. The scores indicated that none of the fourth grade treatment groups gave responses which reflected understanding of the device of condemnation, while a majority of the seventh grade treatment groups gave responses which reflected understanding.

A total of one of three fourth grade groups of students made responses indicating recognition of scorn as a literary device within this work of satire compared with a total of three of three seventh grade groups of students. These scores show a 33.3% recognition of scorn by the fourth grade population and a one hundred percent recognition by the seventh grade population. There is a considerable difference in the fourth grade group responses to scorn and the seventh grade group responses to scorn as revealed within this picture book. The fourth grade score indicates that less than half the groups recognized scorn, while the seventh grade score indicates that all treatment groups' responses reflected understanding of scorn.

A total of two of three of the fourth grade groups of students gave responses which expressed understanding of the technique of exaggeration within this story compared with a total of three of three of the seventh grade groups of students. These scores show a 66.7% understanding by

the fourth grade sample and a one hundred percent understanding by the seventh grade sample. There is a slight difference in the fourth and seventh grade responses recorded for understanding of exaggeration as evident within this work. A majority of the fourth grade groups' responses indicate understanding of exaggeration, while all the seventh grade treatment groups' responses indicate understanding of exaggeration.

A total of one of three of the fourth grade groups of students gave overt responses which indicated a comprehension of contempt as a literary device within this work of satire compared with a total of three of three of the seventh grade groups of students. These scores show a 33.3% comprehension of contempt by the fourth grade sample and a one hundred percent comprehension by the seventh grade sample. There is a considerable difference between the fourth grade and seventh grade responses recorded for contempt. Less than half of the fourth grade groups' responses reflect comprehension of contempt in this work, while all of the seventh grade groups' responses reflect comprehension of contempt in this book.

A total of two of three of the fourth grade groups of students gave responses which revealed understanding of derision as developed within this work of literature compared with an equal total of two of three of the seventh grade groups of students. These scores both exhibit a 66.7% understanding of derision by the fourth grade and seventh grade populations. There is no substantial difference between the fourth grade and seventh grade group responses to the device of derision as expressed within this picture book, as both scores indicate that a majority of the treatment groups expressed responses to derision.

Summation

Five of the eight aspects relating to satire, as considered under Research Question One, revealed no substantial differences when comparisons were made between the group responses of the fourth grade and seventh grade populations to The Endless Pavement by Jacqueline Jackson, William Perlmutter, and Richard Cuffari. Virtually no differences existed in expressed enjoyment of satire, the degree to which subjects related satire to their personal lives, or the responses to artwork, humor presented, and verbal humor. The other three of the eight aspects relating to satire, critical response, discussion of the themes developed, and physical humor, revealed a slight difference in the group responses of fourth grade students and seventh grade students. In the case of physical humor, the fourth grade responses reflected slightly more recognition of physical humor within this literary work. In the cases of critical response and discussion of the themes developed, the seventh grade responses reflected slightly more recognition of both these aspects of satire within this picture book.

Four of the twelve associational characteristics of satire, as analyzed in Research Question Two, revealed a slight difference in the responses when the grade level of the treatment groups was considered. A slight difference was recorded for recognition of the traits stereotyping, social criticism, superiority, and exaggeration. For the three traits social criticism, superiority, and exaggeration, the seventh grade responses reflected recognition more often than the fourth grade responses. For the trait stereotyping, the fourth grade responses reflected recognition more often than the seventh grade responses. Consideration of four of the twelve associational characteristics revealed

virtually no substantial differences. When comparisons were made between responses of the fourth grade groups and the seventh grade groups, no substantial differences were found to exist for ridicule, moralizing, distortion, or derision. The scores of the final four traits, sarcasm, condemnation, scorn, and contempt, revealed a considerable difference between fourth and seventh grade group responses, with seventh grade group responses' reflecting comprehension considerably more often than fourth grade responses.

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