INFORMATION TO USERS

This dissertation was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.

2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.

3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.

4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from “photographs” if essential to the understanding of the dissertation. Silver prints of “photographs” may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.

University Microfilms
300 North Zeid Road
Ann Arbor, Michigan 48106
A Xerox Education Company
WHITE, Mary Lou Usery, 1933-
STRUCTURAL ANALYSIS OF CHILDREN'S LITERATURE:
PICTURE STORYBOOKS. [Pages 110-114 and pages
213-214, not microfilmed at request of author.
Available for consultation at The Ohio State
University Library].

The Ohio State University, Ph.D., 1972
Education, curriculum development

University Microfilms, A XEROX Company, Ann Arbor, Michigan

Copyright by
Mary Lou Usery White
© 1972

THIS DISSERTATION HAS BEEN MICROFILMED EXACTLY AS RECEIVED.
STRUCTURAL ANALYSIS OF CHILDREN'S LITERATURE:
PICTURE STORYBOOKS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Mary Lou Usery White, B.S., M.S.

The Ohio State University
1972

Approved by

[Signature]
Adviser
Department of Curriculum
PLEASE NOTE:

Some pages may have indistinct print.
Filmed as received.

University Microfilms, A Xerox Education Company
ACKNOWLEDGEMENTS

Help was received in unique ways from many friends, colleagues, and students in all phases of this dissertation. I am appreciative of all the assistance I received and I am particularly grateful to the following people for their special kinds of service.

Throughout the time that this dissertation was in progress, Dr. Alexander Frazier remained steadfast and saw potential in my efforts. I have valued his fine sense of direction and his careful editorial consideration of my work.

Dr. Frank Zidonis thoughtfully guided me to the field of linguistics as a source of study. Dr. Charlotte Huck drew upon the newest ideas in children's literature to provide excellent suggestions for the project.

An article by Dr. Peter F. Neumeyer sparked the idea out of which this study developed. Dr. Neumeyer's additional information about his work was also helpful. Five consultants assisted by selecting the sample of books for the study: Dr. Bernice E. Cullinan, Dr. Alice Brooks McGuire, Dr. Norine Odland, Dr. Helen Painter, and Dr. Shelton L. Root, Jr. The librarians of the Children's Room of the Bangor, Maine, Public Library were a constant
source of help in gathering materials: Mrs. Ruth Doble, Mrs. Nancy Nichols, Mrs. Jane Pierce, and Mrs. Helen Wheeler.

Dean Mark R. Shibles of the College of Education, University of Maine, Orono, facilitated my work while I was both teaching and writing. My parents were a constant source of encouragement and exhibited great confidence in my ability to complete the study. My husband, Tom, gave the gift of patience along with technical assistance on the construction of charts.

VITA

May 30, 1933 . . Born--Akron, Ohio

1955 . . . . B.S. in Education, With Distinction
University of Akron, Ohio

1955 . . . . Teacher, Grades 7, Language Arts;
9, Civics; Akron, Ohio

1955-1961 . . Teacher, Grades 3, 5, 6
Shaker Heights, Ohio

1961-1963 . . Curriculum Assistant, Elementary
Language Arts, Shaker Heights, Ohio

1963-1965 . . Graduate Assistant, School of Education;
Assistant Teacher, School for Research
in Language Disorders; University of
Wisconsin Milwaukee

1964 . . . . Curriculum Coordinator, K-6 (part-time);
Hillel Academy, Milwaukee, Wisconsin

1965 . . . . M.S. in Education, University of
Wisconsin Milwaukee

1965 . . . . Assistant Editor, Scott, Foresman and
Co., Chicago, Illinois

1965-1967 . . Doctoral Intern, School of Education,
The Ohio State University, Columbus

1967-1968 . . Graduate Assistant, University School,
Grades 2 and 5 (part-time); The Ohio
State University, Columbus

1968-1971 . . Assistant Professor, College of Education,
Courses in Children's and Adolescent
Literature, University of Maine, Orono
RESEARCH AND PUBLICATIONS


FIELDS OF STUDY

Major Field: Curriculum

Studies in Curriculum: Professor Alexander Frazier
Studies in English Education: Professor Frank Zidonis
Studies in Educational Research: Professor Robert R. Bargar
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>ii</td>
</tr>
<tr>
<td>VITA</td>
<td>iv</td>
</tr>
<tr>
<td>RESEARCH AND PUBLICATIONS</td>
<td>v</td>
</tr>
<tr>
<td>FIELDS OF STUDY</td>
<td>vi</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>x</td>
</tr>
<tr>
<td>LIST OF ILLUSTRATIONS</td>
<td>xi</td>
</tr>
<tr>
<td>CHAPTER I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>The Structural Analysis of Russian Fairy Tales</td>
<td>3</td>
</tr>
<tr>
<td>Hypotheses of the Propp study</td>
<td>3</td>
</tr>
<tr>
<td>Way of selecting materials</td>
<td>5</td>
</tr>
<tr>
<td>Method of analysis</td>
<td>6</td>
</tr>
<tr>
<td>Comparison</td>
<td>8</td>
</tr>
<tr>
<td>Conclusions</td>
<td>9</td>
</tr>
<tr>
<td>The Plan for the Structural Analysis of Picture Storybooks</td>
<td>13</td>
</tr>
<tr>
<td>Hypotheses of this study</td>
<td>14</td>
</tr>
<tr>
<td>Basic materials for the study</td>
<td>15</td>
</tr>
<tr>
<td>Tests of the hypotheses</td>
<td>16</td>
</tr>
<tr>
<td>Summary</td>
<td>17</td>
</tr>
<tr>
<td>II. LITERARY CRITICISM AND CHILDREN'S LITERATURE: REVIEW OF THE LITERATURE</td>
<td>18</td>
</tr>
<tr>
<td>Modern American Literary Criticism</td>
<td>18</td>
</tr>
<tr>
<td>Psychological criticism</td>
<td>19</td>
</tr>
<tr>
<td>Sociological criticism</td>
<td>21</td>
</tr>
<tr>
<td>Archetypal criticism</td>
<td>23</td>
</tr>
<tr>
<td>Formalism or structural criticism</td>
<td>25</td>
</tr>
<tr>
<td>Summary</td>
<td>32</td>
</tr>
<tr>
<td>Children's Literature from Four Critical Viewpoints</td>
<td>33</td>
</tr>
<tr>
<td>Psychological criticism</td>
<td>33</td>
</tr>
<tr>
<td>Sociological criticism</td>
<td>39</td>
</tr>
<tr>
<td>Archetypal criticism</td>
<td>44</td>
</tr>
<tr>
<td>Formal or structural criticism</td>
<td>48</td>
</tr>
<tr>
<td>Summary</td>
<td>55</td>
</tr>
</tbody>
</table>

vii
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Text and Action Listing of The Happy Lion</td>
<td>110</td>
</tr>
<tr>
<td>2.</td>
<td>Per Cent of Picture Storybooks in which Twenty-Eight Actions Occurred</td>
<td>119</td>
</tr>
<tr>
<td>3.</td>
<td>Subgroups Classified According to Plot Segments</td>
<td>123</td>
</tr>
<tr>
<td>4.</td>
<td>Mutually Exclusive Sets of Subgroups</td>
<td>125</td>
</tr>
<tr>
<td>5.</td>
<td>Books Contained in Two Mutually Exclusive Subgroups</td>
<td>127</td>
</tr>
<tr>
<td>6.</td>
<td>Ten Shortest and Longest Books According to Number of Pages</td>
<td>129</td>
</tr>
<tr>
<td>7.</td>
<td>Classification of 100 Picture Storybooks According to Repetitive Action Groups</td>
<td>132</td>
</tr>
<tr>
<td>8.</td>
<td>Ten Non-repetitive and Ten Most Repetitive Books</td>
<td>135</td>
</tr>
<tr>
<td>9.</td>
<td>Books High in Number of Different Patterns of Repetition</td>
<td>138</td>
</tr>
<tr>
<td>10.</td>
<td>Action Listing with High Number of Inter-Book Repeated Plot Segments: Looking-for-Something</td>
<td>143</td>
</tr>
<tr>
<td>11.</td>
<td>Text and Action Listing of a Non-repetitive Book: Swimmy</td>
<td>205</td>
</tr>
<tr>
<td>12.</td>
<td>Text and Action Listing of a Repetitive Book Using Plot Segments: Lion</td>
<td>207</td>
</tr>
</tbody>
</table>
# LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Figures</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Number of picture storybooks by action categories</td>
<td>120</td>
</tr>
<tr>
<td>2.</td>
<td>Comparative number of shortest and longest books in which certain structural features occur</td>
<td>130</td>
</tr>
<tr>
<td>3.</td>
<td>Graphic comparison of books categorized by repetitiveness</td>
<td>133</td>
</tr>
<tr>
<td>4.</td>
<td>Number of picture storybooks by beginning and ending actions</td>
<td>146</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

New dimensions are being added to the teaching of children's literature today through the use of more elaborate critical approaches than have been employed in the past. Behind their use lies the belief that critical analysis yields benefits to the reader. When a young reader is helped to perform as a critic, he is able to go beyond the immediate emotional or non-critical reaction to attain intellectual insight that leads in turn to heightened emotional response. Study of the artistic process makes him capable of getting more from his reading. So runs the argument.

One of the questions open to study in the new concern for developing children's critical powers is which of the many approaches to literature is likely to be most rewarding. Literary criticism as a field can be approached in terms that are chiefly psychological, sociological, archetypal, or structural. For the present investigation, the value of the last of these four--the structural approach--became the focus of attention. What possibilities are there for the use of the structural
approach in the teaching of literature in the elementary school?

Structure can be defined as the set of relationships within a whole. In the literary work, the structure is the relationship of the individual components of the written work to each other and the relationship of the parts to the whole. The entire literary work is seen as a dynamic and integrated whole. The object of study is the work of art itself, including its constituent parts. For example, structuralism does not merely look for the presence of images within a literary work, as do some other forms of criticism; structuralism seeks to account for the use or function of the image. Externally related concerns, such as the historical context or the author's biography, are not a part of structural criticism's domain.

A significant study done over forty years ago merited attention for its implications concerning a structural description of children's literature. In the 1920's a Russian Formalist critic, Vladimir Propp, analyzed the structure of the group of folktales known as fairy tales. Through his analysis he found the significant actions in fairy tales to be limited to a set of thirty-one ordered actions which he referred to as "functions." These constant elements served as a basis for a structural definition and categorization
of fairy tales as a subclass of folktales.\(^1\)

In the present study, Propp's work has served as a guide for a structural analysis of the picture storybook, a particular form of literature for primary grade children. The basic purpose was to determine whether an investigation similar to Propp's would result in findings with implications for the teaching of picture storybooks.

**The Structural Analysis of Russian Fairy Tales**

Vladimir Propp set out to find the logical structure of Russian fairy tales. His purpose was "to make an examination of the forms of the tale which will be as exact as the morphology of organic formations."\(^2\)

**Hypotheses of the Propp study**

Propp established his study on a series of four basic hypotheses.

1. "Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale."\(^3\) Propp's functions were the components of the fairy tales essential to the action of


\(^2\)Ibid., p. xxv.

\(^3\)Ibid., p. 21.
the story. The terms "act" or "action" might be used interchangeably with function. An example of one of Propp's functions is "departure." The action in the story that occurs when the hero leaves home is considered to be the function that is labeled "departure." Propp hypothesized that he could sort out these constant elements from variables such as characters and objects.

An example in which Propp compares the functions in four folk tales may further explain the term "function":

1. A Tsar gives an eagle to a hero. The eagle carries the hero away to another kingdom.
2. An old man gives Sucenko a horse. The horse carries Sucenko away to another kingdom.
3. A sorcerer gives Ivan a little boat. The boat takes Ivan to another kingdom.
4. A princess gives Ivan a ring. Young men appearing from out of the ring carry Ivan away into another kingdom, and so forth.4

The characters' names change, but the action remains essentially the same in each case. This pattern can be generalized to the extent that the totality of tales can be studied on the basis of the functions.

2. "The number of functions known to the fairy tale is limited."5 Propp believed that a small group of functions made up the bulk of the elements in all fairy tales. He intended to analyze a large number of books in order to test his hunch.

3. "The sequence of functions is always

identical." Propp's acquaintance with fairy tales led him to believe that certain actions always preceded other actions. Thus, he hypothesized that there would be a distinctive pattern of the order in which the actions occurred.

4. "All fairy tales are of one type in regard to their structure." Propp was trying to categorize fairy tales as a special class of literature on a structural basis. Their classification on a deductive basis had already been done by several folklorists. Propp's expectation was that he could show through analysis of the form of the tale itself that categorization by form was valid.

Way of selecting materials

For his analysis, Propp selected a group of one hundred fairy tales from one of the largest folk tale collections at that time, that of Afanas'ev, which was comprised of over four hundred texts. The collection categorized the tales by type. Propp selected one hundred tales from the "fairy tale" classification, beginning with number fifty and taking the tales in order until he had the desired number. In limiting his study to one hundred tales, Propp noted that this number constituted "more than

\[ \text{Ibid.}, \ p. \ 22. \quad \text{Ibid.}, \ p. \ 23. \]
enough material." Though he believed the material could be limited in quantity, he felt it should not be selected at the investigator's own discretion, thus the use of a given collection and the counting off of one hundred tales from a specified first number.

Method of analysis

Propp's plan was to analyze the plots of the 100 fairy tales in order to sort out the component parts and then to compare the tales according to their components. Propp named the component parts "functions."

Definition of functions.--Propp defined each function or action as having two aspects. First, the function is an act of a character. Who the character is has little significance for the understanding of the action. The point to be noted is that the action, not the actor, is emphasized. The definition is to be stated as a noun expressing action, such as "fraud," "complicity," or "villainy."

Secondly, the function is identified in terms of its significance in the sequence of events in the tale. Thus, the place at which the action occurred within the narrative and the functions that preceded and followed

---

8Ibid., p. 23.
that particular act are important. An example used by Propp may further illuminate the importance of the second aspect of definition: "If Ivan marries a tsar's daughter, this is something entirely different than the marriage of a father to a widow with two daughters." 9

This second requirement rejected the tendency of folklorists to search for certain motifs in folk tales, such as "departure" or "villainy," more or less at random. Propp's second requirement made it clear that the function must be defined according to its placement within the tale. 10 An example of the misuse of a function would be to identify the act of a hero leaving the house as the function of "departure." Analysis of sequence would indicate that this action may be termed "violation" as well as "departure." In the former case, the hero would be violating the warning the villain has given, perhaps "Don't leave this house until I return," whereas in the latter, the function would be that of leaving after misfortune caused by the villain. Though the hero in both cases left the house, the meaning of the action would


10 Dundes calls the second element of the definition "one of the most revolutionary and important contributions to folklore theory in decades." He discusses Propp's study fully in "From Etic to Emic Units in the Structural Study of Folktales," *Journal of American Folklore*, 75 (April-June, 1962), 95-105.
be altered by what preceded and what followed.

Methodology.--For each function that Propp noted, he gave a summary of its meaning, a brief definition, and a symbol. Examples of the functions were categorized into subgroups and noted along with the definitions. Propp's first function offers a concrete example of this notation:

I. One of the members of a family absents himself from home. (Definition: absentation. Designation: $\alpha$.)

1. The person absenting himself can be a member of the older generation ($\beta^1$). Parents leave for work (113). "The prince had to go on a distant journey, leaving his wife to the care of strangers" (265). "Once, he (a merchant) went away to foreign lands" (197). Usual forms of absentation: going to work, to the forest, to trade, to war, "on business."

2. An intensified form of absentation is represented by the death of parents ($\beta^2$).

3. Sometimes members of the younger generation absent themselves ($\gamma^3$). They go visiting (101), fishing (108), for a walk (137), out to gather berries (244).

Judgment on the part of the analyst was demanded in order to categorize the functions as stated in such varying manners in the text.

Comparison

Following his analysis, Propp compared the tales. There were few pre-determined expectations; the manner in which his work is presented suggests that he was guided to

\[\text{Propp, op. cit., p. 26.}\]
a large extent by the data. Propp set up tables of the attributes of the characters in order to find certain information concerning the functions. Thus, the variables were studied in order to learn more about the constants. Headings of the tables were "external appearance and nomenclature, particularities of introduction into the narrative, and dwelling place." These tables assisted in studying certain transformations of functions which led to the support of the first hypothesis. The tables also aided the study of the generic basis of folktales, which Propp thought could be traced back to mythological beginnings. Certain abstract representations could be seen when the basic functions of all the folktales were registered in a certain heading on a chart.

Conclusions

Propp's four hypotheses were supported by the collected data.

Determination of the structural components of the fairy tale.---Thirty-one functions were identified that could be used to define the fairy tale. These functions were the constant elements; characters and objects of the action were the variables. Propp noted

\[12\text{Ibid.}, p. 88.\]
that certain functions were regularly found to be the opening incidents out of which a folktale developed. Others were terminating incidents. The folktale developed from the initial through intermediary to terminal functions. Each such development was termed a move. A single folktale could consist of one move or several. Each function developed logically and artistically out of another.¹³

The concepts of composition and theme were differentiated. All predicates make up the composition of tales; all subjects and objects make up the theme of tales. Thus it is possible for the same composition to follow from various themes.¹⁴

Theme and variant could not be separated. Propp's notion was that "fairy tales ought to be examined as a chain of variants," with detailed morphological and genetic studies of such variants as "miraculous births," "flight and pursuit," etc.¹⁵ After an exhaustive study of this type, generic studies of the basic theme of all fairy tales should be conducted. Only out of such a background would a study of separate themes be fruitful.

Limitation in number of functions.--The thirty-one

functions identified by Propp were grouped under two headings, preparatory and subsequent, as follows:

Preparatory Section:
I. One of the members of a family absents himself from home. (Definition: *absentation*.)
II. An interdiction is addressed to the hero. (Definition: *interdiction*.)
III. The interdiction is violated. (Definition: *violation*.)
IV. The villain makes an attempt at reconnaissance. (Definition: *reconnaissance*.)
V. The villain receives information about his victim. (Definition: *delivery*.)
VI. The villain attempts to deceive his victim in order to take possession of him or of his belongings. (Definition: *trickery*.)
VII. The victim submits to deception and thereby unwittingly helps his enemy. (Definition: *complicity*.)

Subsequent functions:
VIII. The villain causes harm or injury to a member of a family. (Definition: *villainy*.)
VIIIa. One member of a family either lacks something or desires to have something. (Definition: *lack*.)
IX. Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched. (Definition: *mediation, the connective incident*.)
X. The seeker agrees to or decides upon counteraction. (Definition: *beginning counteraction*.)
XI. The hero leaves home. (Definition: *departure*.)
XII. The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or helper. (Definition: *the first function of the donor*.)
XIII. The hero reacts to the actions of the future donor. (Definition: *the hero's reaction*.)
XIV. The hero acquires the use of a magical agent. (Definition: *provision or receipt of a magical agent*.)
XV. The hero is transferred, delivered, or led to the whereabouts of an object of search. (Definition: *spatial transference between two kingdoms, guidance*.)
XVI. The hero and the villain join in direct combat. (Definition: *struggle*.)
XVII. The hero is branded. (Definition: branding, marking.)

XVIII. The villain is defeated. (Definition: victory.)

XIX. The initial misfortune or lack is liquidated. (This function, together with villainy (A), constitutes a pair. The narrative reaches its peak in this function.)

XX. The hero returns. (Definition: return.)

XXI. The hero is pursued. (Definition: pursuit, chase.)

XXII. Rescue of the hero from pursuit. (Definition: rescue.)

XXIII. The hero, unrecognized, arrives home or in another country. (Definition: unrecognized arrival.)

XXIV. A false hero presents unfounded claims. (Definition: unfounded claims.)

XXV. A difficult task is proposed to the hero. (Definition: difficult task.)

XXVI. The task is resolved. (Definition: solution.)

XXVI. The hero is recognized. (Definition: recognition.)

XXVIII. The false hero or villain is exposed. (Definition: exposure.)

XXIX. The hero is given a new appearance. (Definition: transfiguration.)

XXX. The villain is punished. (Definition: punishment.)

XXXI. The hero is married and ascends the throne. (Definition: wedding.)

Classification of fairy tales.—Propp was able to categorize fairy tales as a separate class from other classes of tales by this definition: "...a fairy tale is a story built upon the proper alternation of the above-cited functions in various forms, with some of them

---

16Ibid., Chapter III. Each function was also given a symbol, using a mixture of Greek and Arabic letters. Pp. 26-63.
Thus Propp succeeded in establishing a structural basis for defining fairy tales as a special class of folktales.

**The Plan for the Structural Analysis of Picture Storybooks**

Propp's study contains seminal ideas for a study of other areas of children's literature. If certain children's books were analyzed with a methodology similar to Propp's, would elements central to the structure of that class of literature be disclosed? Simple recall of some of the plots of children's stories suggested that this might very likely occur. In *Whistle for Willie*, for example, the hero tried time and again to whistle, meeting no success. Finally the whistle worked and his dog ran to answer the call. In *Peter Churchmouse* the hero tried time after time to get the cheese from a mouse-trap. When his fifth attempt finally worked, he was overjoyed. A deeper analysis revealed some structural differences that made the actions of the two stories more individual. For example, in *Peter Churchmouse* the

---

17Ibid., p. 99.


hero accepted the help of another character and together they solved the problem, whereas in *Whistle for Willie*, the hero solved his dilemma alone. However, the similarity of structure in these two stories suggested the presence of common elements that might be identifiable in such a way as to add new dimensions to children's study of this kind of literature.

**Hypotheses of this study**

The purpose of the present investigation has been to search for elements similar to Propp's functions or actions in picture storybooks. The actions have been analyzed to discover if they formed constant elements within the texts.

The hypotheses for the study were similar to those developed by Propp. They are listed below.

Hypothesis One: The component actions of picture storybooks do not recur with enough frequency to be designated as constants.

Hypothesis Two: The number of actions in picture storybooks is unlimited.

Hypothesis Three: The actions in picture storybooks do not occur in any recognizable sequence.

Hypothesis Four: Picture storybooks cannot be classified as a closed group on the basis of any unique features of the actions.
Hypothesis Five: No types of picture storybooks can be classified as closed subgroups of picture storybooks on the basis of unique features of the actions.

Basic materials for the study

The following definition of picture storybooks was developed for purposes of this study:

Picture storybooks are illustrated fiction books written expressly for young children in which the pictures and the text are mutual carriers of a distinct story line. The books are written to be read aloud by adults to children or to be read by children. Because of the varied reading ability of children, the grade range for the books is usually pre-school through grade three. The books are brief, usually thirty-two, forty-eight, or sixty-four pages in length (the result of press requirements) and are profusely illustrated.

One hundred books from a group designated as picture storybooks were selected for analysis. The selection process (described in detail in Chapter III) involved setting up certain criteria for distinguishing picture storybooks from other books, amassing an initial list of picture storybooks, and having a committee select the 100 most appropriate books from the initial list.

Each of the 100 books was analyzed inductively to note the structural components. The term action
replaced Propp's term function for purposes of greater clarity. An action was defined as the minimum unit of structure in the picture storybook. Each action was given three notations: (1) a brief summary of the specific activity, (2) a one-word definition, and (3) a numerical symbol. The numerical symbols resulting from the analysis of each book were arranged in a chronological sequence. The symbolic listing was then further analyzed for patterns occurring within the single books and among the totality of the books.

Tests of the hypotheses

Hypotheses were tested by means of the following activities:

(1) A tabulation of the number of books in which each action occurred,

(2) A comparison of actions in one half the books with those in the other half of the sample,

(3) A tabulation of frequency of occurrence of the symbolic schemes of each of the books,

(4) A study of the symbolic schemes for one basic pivotal pattern,

(5) A comparison of symbolic schemes for the occurrence of any two actions in a subgroup of books,

(6) A comparison of actions of the ten longest with the ten shortest in length books.
Summary

The study reported in this paper was based on the idea that a structural analysis of picture storybooks might hold implications for the teaching of children's literature through the use of structural criticism. The study drew its theory and procedures from the study of Russian fairy tales done by Vladimir Propp in the 1920's. One hundred books, selected and designated as being a group of picture storybooks, were analyzed for actions designated as being the basic components of structure. The data compared the extent to which common elements recur in picture storybooks and might be regarded as defining their structure as a class or subclass of children's literature.
CHAPTER II

LITERARY CRITICISM AND CHILDREN'S LITERATURE

REVIEW OF THE LITERATURE

Children's literature, as a subgroup within the totality of all literature, is increasingly understood to be worthy of serious criticism on much the same terms as adult literature. A growing body of literary criticism dealing with children's books supports this contention. In order to see the criticism of children's literature in perspective, a review of the impact of twentieth century critical movements on the criticism of children's literature seemed appropriate.

Modern American Literary Criticism

Modern literary criticism is generally treated in terms of the features that distinguish rival schools of thought. These schools may be identified as psychological, sociological, archetypal, and formalist or structural. Psychological criticism is mainly concerned with the biographical impact of the author on his works or with the subconscious meanings and motives of symbols, events, and characters. Sociological criticism concerns the broad
generalizations about social, economic, and political issues that are reflected in literature. The sociological critic may agree or disagree with the validity of the literary implications according to how closely they are aligned with his point of view. Archetypal criticism might be defined as that form of criticism which views the literary work from the standpoint of its theme. The theme or motif is viewed as being related to universal themes that pervade all literature. Formal or structural criticism concerns matters of form. Certain elements—events, actions, objects—are noted as recurring in specific patterns and these structural features are studied to note the way in which the literary work is created. Each school of criticism has certain basic tenets and a number of persons closely associated with it; also, each may be charged with gaps or oversights in its point of view that are considered weaknesses by its rivals.

Psychological criticism

In the 1920's the influence of Freud drew many literary critics to study psychoanalysis. The early psychoanalytic critics sought to find symbols within the literature that represented the subconscious life of the author, the subconscious meanings of the literature, and
the subconscious motives of the characters.\(^1\) An example of Freud's interest in literature is the commonly used psychoanalytic term, Oedipus complex, which was drawn by Freud from Sophocles' play. A study by Ernest Jones in 1910 of the Oedipus complex in *Hamlet* was one of the first large scale applications of Freud's psychoanalytic notions. Critics felt that Freud was helping the masses to escape from repressions such as the economic, moral, and sexual shackles binding middle class life. The "puritan" was the chief object of attack. It was the puritan in literature who was complacent and sacrificed what was truly good for material wealth.\(^2\)

The method used by many psychoanalytic critics was biographical. Twain, Melville, and Poe's lives became often used subjects of analysis.\(^3\) Many critics also used the method of tirelessly searching through the writings for sexual symbols that uncovered latent dreams or longings of the author.

The psychological approach has been attacked for its oversimplification of the complexities of life. Also, art differs from dream: the artist is in control of his


\(^3\)Ibid., p. 141.
product, whereas the dreamer is not.  

Sociological criticism

Marxist criticism is concerned with the view of society that is expressed in the literature. Its use in the Soviet Union is confined to nationalistic literature. As Wellek explains the Soviet point of view, the writer is expected to be a realist, representing contemporary society accurately, but is also urged to go beyond reality by showing the ideal socialist society--thus, the writer is instructed to use his art to spread the party doctrine. The hero is to be the ideal model for the reader in real life. The characters and types are criticized when they do not fit into the model of communism.

The spread of Marxist criticism to other countries diffused into sociological criticism rather than purely socialist criticism. In the 1930's a flourish of sociological criticism came to America. V. F. Calverton was one of the most influential and representative of the sociological critics. He believed that in order to be of any value literature must "attain a social beauty commensurate with radical vision and aspiration."  

---

In his most important treatise, *The Liberation of American Literature*, written in 1932, his thesis was that "the decay of the middle class is behind the pessimism and the confused values of modern literature." Vernon Parrington, Granville Hicks, and Bernard Smith were also foremost critics of the sociological school, the latter two being strong Marxists. All three held that a writer should concern himself with the social, economic, and political problems of the day. Standards of artistry that had been developed and accepted over time were ignored by these critics. Their methodology was that of reaching to the characters and to the social setting of the writing and comparing these with the ideal hero and society of the time. Emerson and Thoreau were praised for speaking for the common man. Poe was criticized for being an aristocrat out of touch with the mainstream of American thought. The critical question was: "How does the work contribute to the cause of this social truth?"

Sociological criticism has been attacked on the basis of its invitation to make the literary work itself subordinate to the propagandistic or ideological viewpoint of the critic. Scott suggests that the best of the

---

sociological critics place the piece of literature in its social atmosphere and define the relationship. If the judgment is too narrow, this may reflect on the critic just as much as on the work.11

Archetypal criticism

Archetypal criticism has its roots in the work of Carl Jung, the psychologist, who was actually reticent to apply much of his work to literature. The theories of Jung which are important for literary criticism concern the concept of "archetypes." He defined these as "unconscious primordial images"\(^1\) or the mentally retained experiences that have been shared over and over again by man throughout all time. These experiences, inherited through the structure of the brain, Jung felt were at the root of all art.\(^2\) A "collective unconscious" or reservoir of man's past is stored in the poet's unconscious. It emerges as recurring themes or image sequences in his poetry and then is reproduced in the unconscious mind of the reader. Jung believed that the literary expressions of these experiences were the mythic heroes and timeless

\(^1\)Ibid., pp. 125-26.


\(^3\)Ibid.
symbolism that are found in literature.\(^{14}\)

The most thorough study of the literary significance of Jung's theories was made by Maud Bodkin in *Archetypal Patterns in Poetry* (1934). The archetypes she identified were the rebirth archetype, the heaven-hell archetype, some archetypal women in poetry, and the archetypal devil, hero and god. She used two methods in her criticism: one was to explore in detail certain archetypes in a single work, the other to compare different versions of the same archetype. In the first method she noted the symbolism that alluded to the archetype; reflected on the associations and memories of her own life that were stirred by the words; studied the poet's life to discover the associations in the background of his life that may have generated the symbolism; and noted the relationships between symbolism in this writing and in other literature that the author may have been aware of. She considered one part of the literary work in relation to its other sections and included other examples of the same myth in all of literary history.

Her comparative method used less of her personal associations but made more use of the comparisons of literary works with each other, concerning itself with the historical periods in which the works were written.\(^{15}\)

Frye has developed a theory of literature that draws strongly on archetypal criticism. He uses archetypal criticism to derive the structural principles of Western literature. After intricate analysis he has evolved a "monomyth" or one single myth from which all of Western literature is drawn.16

One objection to archetypal criticism is that it has less to do with literary evaluation than with an explanation of the basic appeal of the writing. Another objection is that there is more ingenuity than validity in what the users of the approach have to say. A still further complaint is that masses of Freudian and Christian symbols are jumbled together without discrimination.17 Wellek considers myth criticism to be dangerous chiefly because all art is reduced to being a transmitter of a few basic myths.18

Formalism or structural criticism

Scott contends that "Without question, the most influential critical method of our time is the
formalistic."\(^{19}\) This is the critical approach that views art as art and is concerned with the make-up of the language of the text. Wellek explains that formalism is based on the theory that "emphasizes the contextual meaning of the poem, its wholeness, its organicity."\(^{20}\) The trend is known commonly to most critics as the "New Criticism." O'Connor suggests that a more applicable term for New Criticism would be "analytic criticism" since a characteristic feature of the critical method is that of intensive analysis of the literary work.\(^{21}\) Critics who practice the New Criticism go about their work by using careful and detailed analysis, attempting to build a body of criteria that can be easily defined, and developing terms and techniques that will be usable by their readers as they explore and judge the literary work.\(^{22}\)

The New Criticism is in opposition to the type of criticism that is based on affective reactions to the literature and also opposes those critics from past eras who tried to separate form and content. The latter notion

\(^{19}\)Scott, op. cit., p. 179.
\(^{20}\)Wellek, op. cit., p. 354.
\(^{21}\)O'Connor, op. cit., p. 156.
\(^{22}\)Ibid., p. 165.
is particularly distasteful to modern critics. The following passage shows the change in viewpoint:

In general, the older rhetorical Renaissance and neoclassicist use which refers "form" to elements of a verbal composition--rhythm, meter, structure, diction, imagery, and "content" to message and doctrine, has been abandoned as we recognize that "Form" in fact embraces and penetrates the 'message' in a way that constitutes a deeper and more substantial meaning than either abstract message or separable ornament."23

Russian Formalism and structuralism.--Because of this paper's concern with the work of Propp, a member of the Russian Formalist school, a review of the development of that group and its influence on the American style of formalism is in order at this point. The Russian Formalism movement was shortlived (1916-1930) and its proponents scattered so that a forceful impact could not be made on literary criticism at the time of its fruition. The views of the Formalists centered around certain well-defined ideas. First, they believed that literary study should be contained to the work itself, not to outside sources such as biographical and psychoanalytic studies of the author. They believed that the poet must "make strange" the familiar by placing the familiar in a perspective that is completely different from the usual and, thus, making the reader become acutely aware

23Wellek, op. cit., p. 55.
of it. They believed in the multiplicity of meanings of a word. This meant not only the semantic meanings but the meanings evoked by the sound of the word. They believed in the unity of form and content though they usually substituted the terms "materials" and "device" for form and content. Thus, rather than contemplating two distinct components, they considered two successive phases in the literary process. They looked upon literature as a "system of signs" at a time when semiology was just coming into being. The poet's job was considered to be a manipulation of language rather than a representation of reality.

The beginnings of the Russian Formalist school of criticism were based on the linguistic analysis of the language of poetry, particularly the sound of the language. They believed that in "poetic speech," sounds were deliberate experiences and that the rhythmical organization of poetic speech provided for "perceptibility" of sound-verse. They insisted that there was an integral characteristic of poetic speech with the entire phonetic texture of the verse involved. The idea of the importance of the phoneme was introduced and used widely in

---


25 Ibid., p. 162.

26 Ibid., p. 55.
their methodology.

The Formalist movement was stifled in Russia but renewed itself through the Prague Linguistic Circle. There, through the participation of members such as Roman Jakobson, René Wellek, and Vílema Mathesius, the movement matured and the notion of Formalism was extended to take in other literary factors besides language. Thus ideological and emotional content became areas worthy of critical consideration. The term formalism gave way to structuralism, indicating concern for a dynamically integrated whole. Structure and system were sometimes used interchangeably because the Prague linguists viewed language as a system. The terms referred not to a part of the literary work, as structure sometimes implies, but to the entire work. 27

The rise of the New Criticism.--Language was the concern of I. A. Richards, who turned in his variety of formalism to semantics rather than to linguistics. Richards was concerned with the poem-reader relationship rather than the poet-poem relationship. He saw the poem as a piece of experience more highly organized than common experiences and also communicable. 28 His methodology for analysis consisted of comparing

27 Ibid., p. 133.
28 Hyman, op. cit., p. 279.
various readings of the poem through multiple definitions and analyses of terms.\textsuperscript{29}

Most critics of the school of New Criticism probably draw upon Samuel Taylor Coleridge for the ideas most deeply rooted in literary history. He showed that the literary work must become impersonal to the life of the author; he suggested that the work should dramatize rather than report, should be a complete unity of thought and feeling, and should be a complex assemblage of all the elements of poetic language in order to make a unified whole.

The New Criticism had its roots in many critical schools of thought influenced by Coleridge. Thus, it is difficult to depict a "pure" proponent of the New Criticism because so many of the practicing critics have drawn ideas from a variety of sources. Paul Valéry, the French formalist critic, was concerned with the combined importance of sound and sense in poetry. T. S. Eliot's view of poetry was similarly impersonal. He put greater emphasis on symbolics than did Valéry. Though he used methods of analyzing and comparing in his criticism, he left much of the judgmental decision making to the reader. His criticism tended to draw much from history and

\textsuperscript{29}\textit{Ibid.}, p. 280.
"tradition" which he related to the accumulated build-up of good taste in literature.

The later writers of the New Criticism objected to the sociological emphasis in literature. They stayed closely with the text and were concerned with the conflicts within the writing. Allan Tate described these conflicts as "tensions" and this term has remained a general referent in the New Criticism.

Cleanth Brooks is probably the most clearly formalist of the American critics. He tends to use psychological terminology in his analyses in the form of "structures of tension, of paradoxes, and ironies." He is concerned with the details that carry meaning within a poem. He believes that to paraphrase, redefine a term, or restate a meaning in more understandable terms is tantamount to destroying the structure and thus altering the meaning.  

Structural analysis of a literary work has been attacked for its tendency to create a terminology not understandable except by those within the group. Some persons object that only one part of the work of art is studied; the literary work as a total entity is not

---

30 Wellek, op. cit., p. 62.
considered. Others contend that formal analysis is sometimes carried to the extreme, with the value of the literary work as an aesthetic pursuit neglected or lost.32

Summary

The leading trends of twentieth century American literary criticism have been briefly discussed, with an attempt to differentiate four approaches: psychological, sociological, archetypal, and formal or structural criticism. In practice, these four often overlap. Critics may draw on several approaches in treating a single work. Some reviewers of criticism believe that the most fruitful outcome of current contention would be a new synthesis of the various trends. The separate schools of criticism may tend to be too "limited" and "overexclusive," as Sutton notes. "The best critics of our own or any age have recognized the breadth and interrelatedness of all aspects of literary form . . .."33

Formal or structural criticism has received the greatest attention in this review because it is in the

32Ibid., p. 182.
foreground of current literary criticism and also because the present study was based on the structural approach.

Children's Literature from Four Critical Viewpoints

Critical essays on children's literature are usually of the nature described by Smith:

The critical article . . . will concern itself mainly with questions of interpretation and evaluation--an analysis of a change perceived in an author's writing over a twenty-year period, a comparison of the humor of two children's writers, a determination of the values and limitations of a certain author, a philosophical consideration of the importance of fantasy in children's lives.34

Few articles report thorough analyses of the work, using such procedures as have been delineated in the foregoing discussion of contemporary critical approaches to adult literature. Thus, the essays that are reviewed here must be understood to be the exception rather than the rule.

Psychological criticism

Psychological criticism, as the earlier review indicated, draws upon symbols within the literature that represent the subconscious life of the author, the subconscious meanings of the literature, and the subconscious

motives of the characters.

In his half-humorous speculation on what psychological criticism of *The Three Little Pigs* would include, Robinson suggests analyzing the problem of the conflict between generations in order to find the source of the problem which might reside in the behavior patterns of adults and children. Further analysis would include the thought patterns of the characters and the processes by which the thought patterns were altered by the environment.35

Much of the methodology of psychoanalytic criticism deals with analyzing the lives of authors in order to find clues to symbolic meanings within their writings. Many children's authors have encountered sorrow in their lives, as Cameron points out.36 She suggests that an unhappy childhood would almost seem to be a prerequisite for creative writing: "an intense unhappiness that made the writer unusually sensitive to his own existence and to the world around him . . . forced him into a vivid inner life."37 She cites Wilson's critique of Kipling and Dickens in which he symbolized as

---


37 Ibid., pp. 6-7.
"the wound" unhappy childhood happenings and related the giftedness of the writers to their great strength in responding to and overcoming a kind of disability. Cameron notes that the death of Kenneth Grahame's mother when he was five and his shipment to an emotionally cold grandmother by his alcoholic father no doubt had great impact on him as did the lingering cancer death of his mother on young C. S. Lewis. Authors like these went on to write fantasies that have become classics of children's literature. Perhaps the authors, too, found escape in the fantasy worlds of their own written creation. That is the viewpoint, at any rate, as expressed by the psychological critic.

The Yankee-American spirit of New England author Robert Lawson is reflected in his drawings and writings, according to Burns who notes:

Yet, as amorphous and as multifaceted as the notion of America is, Lawson managed to suggest its diversity, contradictions, and optimism: . . . over-riding all other factors, the idealistic belief expressed in Rabbit Hill that somehow, someway 'There is enough for all.'

---


39 Ibid., pp. 7-9.

40 Mary Mehlman Burns, "'There Is Enough for All': Robert Lawson's America," Horn Book, XLVIII (February, 1972), 31-32.
Analysis of the writings of Beatrix Potter reveal the way in which the emotional upheavals in her life altered the flow of her books. Greene suggests that some of the scoundrel characters in her tales were related to her own pessimism.41

Lionni has discussed the circumstances and emotions that prompt his work, stating that his books are autobiographical in theme. Swimmy was done by Lionni, the protest painter, when he was very active in politics. Inch by Inch reflects his life in the advertising field, which he survived by telling people things they didn't need to know.42

Sendak, the author of Where the Wild Things Are, has described the book as a story of a boy who "was trying to deal with imperative, basic emotions."43 Sendak put anxiety into the book but, in discussing it, he adds, "the book doesn't say that life is constant anxiety."44 He thinks of Where the Wild Things Are as a catharsis "about Max acting out his anger as he fights to grow."45 Like

44 Ibid.
45 Ibid., p. 344.
many authors, Sendak has drawn from his own childhood for much of his writing and illustrating. His controversial *In the Night Kitchen* recollects the comic books and movies of the 1930's which Sendak refers to as "the cheap crap I had to grow up with." This book has been criticized as being a "masturbatory fantasy" and abundant with Freudian sex symbols. In comparing two of Sendak's books, one critic comments:

> Just as *Where the Wild Things Are* offered a safe outlet for feelings of anger and aggression (and alarmed many adults), *In the Night Kitchen* celebrates childhood sexuality—or at least, . . . sensuality. Like Pierre and Max, Mickey is thumbing his nose at the repressive, adult 'real world' in his uninhibited expression of pure, uncorrupted id.

Sendak's personal life has been studied--in fact, attacked--as being a questionable basis upon which to draw for the content of children's stories.

Freudian themes have been noted by psychologists

---


47 Ibid.


in other children's books. Kate Friedlander, for example, remarks on the Oedipus situation in *Treasure Island*, where the fatherless boy proves his manhood, and in *Heidi*, where the orphan girl has a series of substitute mothers.51 Analyzing *The Story of Ferdinand*, Grotjahn suggests that its appeal to adults is that of a castration threat: "Ferdinand enjoys everlasting love, peace and happiness so long as he behaves like a nice little calf who does not grow up."52

Anthropomorphism is the concern of Schwarcz in his study of children's books which depict machines.53 After analyzing such books as Burton's *Mike Mulligan and His Steam Shovel* and *Choo-Choo*, Schwarcz states:

Modern animism in general, then, is an expression of unrest and ambivalence in Western culture; the resulting conflict is represented in imagery that is symptomatic of man's concern with his place in society and with his human essence.54


54 Ibid., p. 92.
Schwarcz thus evaluates anthropomorphic books as undesirable for children.

Psychological criticism provides an opportunity for extending the reader's knowledge beyond the pages of the book. The parallels in the author's life may bring an enlightenment and a perception beyond what is grasped in even a second reading of a tale.

**Sociological criticism**

Sociological criticism as defined by this study seeks out the social, economic, and political implications that are inherent within the literary work. At times an ideal hero is drawn who is imbued with the most worthy characteristics of man in that social setting. In other instances the characters and the social setting of the literature are compared to the ideal hero and the society of the time. The social critic tries to determine whether or not the literature has enhanced social truth as he sees it.

To return to Robinson's amusing attempt to show how several critical treatments of *The Three Little Pigs* might differ, the social critic would no doubt look at the problem of poor family leadership, culminating in the economic failure of the parent to build a house large enough for the family. Mother Pig also would be castigated for her technological ignorance which led to the houses of
straw and sticks being destroyed. The role of the mother as the educational leader could be questioned. The way in which the pigs gained their property might be deemed either failure or success depending on the critic's point of view: if socialistic, the building materials should be given to the pigs; if free enterprise were the system, the pigs would be advised that they should have baked their own bricks.55

In a more serious vein, many children's tales have grown out of history. For example, scholars have suggested that "Hey Diddle Diddle," one of the Mother Goose rhymes, refers to Elizabeth I as "The Cat" in "The Cat and the Fiddle" line. Elizabeth was apparently cat-like in the way she held forth over her cabinet ministers as if they were mice.56 Many of the Mother Goose rhymes and other nursery tales have origins in European history, according to some literary historians.

Lewis Carroll used political satire lightly in his two Alice tales, Gregory indicates. Alice, who was growing up to be queen, was analogous to Queen Victoria who assumed the throne as a young girl. Sir John Tenniel, then the chief political cartoonist for Punch, was

55 Robinson, op. cit.

selected by Carroll as his illustrator.57

Horovitz analyzes Esther Forbes' *Johnny Tremain* in terms of the hero's relation to his time and place.58 She notes:

> It is almost as if he were a symbol of his time: a boy with promise and great natural ability but (shackled by a sense of shame and inferiority. . . . He has the character and attitude of his time, when men and boys were expected to make their own way. . . . Although he is a boy of all ages in his teasing and carefully guarded tender feelings, he is a boy of his time. In our day and age, such a boy would be sent to juvenile hall.59

She further comments, "To Johnny the events of the day were felt, not as historic events, but as tragedies for his friends."60 Historical fiction has frequently been analyzed in order to note the idealistic themes that authors espouse. Some of the problems of historical fiction, in fact, include making the hero too big a person to be realistic in his times or in ours.

Sterling criticizes books about Negroes written by white authors for white children as not getting at or

---


to the true feeling of black characters. She gives as an example what she senses to be a condescending undercurrent in Yates' Newbery Award winning Amos Fortune, Free Man. Books that have a "black consciousness" or "soul" are needed, Sterling believes.

After studying the place of minority Americans in children's literature, Gast writes that the mythic quality of children's literature can help to bring together the real and the ideal; thus, he states that children's literature can effectively be used as a means for transmitting values and cultural differences.

Heylman discusses books for children that would be useful in a consumer education program. She praises Russell and Lillian Hoban's A Bargain for Frances which shows the young badger, Frances, being conned into buying something she doesn't really want. Heylman

61 Dorothy Sterling, "What's Black and White and Read All Over?" English Journal, LVIII (September, 1969), 821.


63 Ibid., p. 176.


suggests that the current consumerism movement needs to be expanded to teaching children about the economic factors in life and she finds that the fiction books have more potential for this kind of teaching than non-fiction.

An anonymous group of women has analyzed books from a number of recommended lists to note whether the portrayal of the female in these children's books could be labeled sexist. Some of the criteria which were selected to guide the analysis were (1) that girl readers should be able to gain physical confidence and strength without the loss of a feeling of femininity; (2) that girl readers should develop an attitude of satisfaction with and approval of work outside the home; and (3) that sexist role definitions are not upheld and that they are not encouraged by the use of terminology, such as "sissy." The authors found books that were decidedly sexist; some which were cop-outs—intending to suggest that girls can live outside the stereotyped roles, but failing to carry that message through to the end of the story; other books which showed positive images; and a disappointing group of books that were meant to edify the joys of womanhood, but failed to

---

measure up to the standards of the critics.

The depiction of police as pigs in Steig's Caldecott Award-winning Sylvester and the Magic Pebble has recently called forth a barrage of criticism and responses. An editorial reply to a critical letter suggests some further items of "propaganda" that might be noted in the book if more evidences of sociological barbs were sought.

The hero and his family are donkeys, for instance. Why should this figure rife with political symbolism have been chosen? Why not elephants? Is there an attempt on the part of the author to seduce preschoolers into the acceptance of public nudity by displaying the parents fully clothed but Sylvester and his friends going around without a stitch (or is it instead a depiction of the class struggle currently going on in parts of the U. S.)?67

Current sociological criticism of children's books concerns itself mostly with those few books that are considered controversial. Perhaps for children's literature as for adult literature, the problem of sociological criticism lies in the political, ethical, and racial "eye" of the beholder.

Archetypal criticism

Archetypal or "myth" criticism as defined earlier is based on myths which have been a part of man's heritage

over thousands of years. Central to this approach are recurring patterns, the universal themes and ideas that have been with man since literature can be recollected. The archetypal critic believes in the universality of all literature. He views all literary experiences as fitting into one large story with a basic theme.

According to Robinson's humorous archetypal criticism, The Three Little Pigs would be considered a good story because it follows man's basic human pattern. The story is ritualistic. The three's, for example,

... abound in man's experience; in the triune nature of the Judeo-Christian God, in the triangle of geometry, in the three spires of architecture, even in the three phases of the movement of the human heart.

Also basic to mankind are the themes of the story: the casting out of the young from the source of security, as in childbirth or the Garden of Eden tale; the journey into danger; etc. Robinson compares some of the themes of The Three Little Pigs with Homer's Odyssey and Tolkien's The Hobbit.

Krumgold writes of the archetypes he unwittingly developed in what started to be three realistic stories about growing up. His . . . and Now, Miguel is based on

68 Robinson, op. cit., p. 358.
69 Ibid.
the three wishes theme; Onion John on the archetype of the hero who learns the language of the animals; and Henry 3 on the notion of the Earth Mother.70

Dodd discusses some of the prevalent themes of The Little Prince: humanitarianism versus materialism, the meaning of friendship, and other philosophical problems. The critic suggests that the book could be studied from the standpoint of its use of symbolism.71

Arbuthnot discusses the needs children have and the manner in which many children's books meet these needs through the themes that recur in the books.72 She notes such universal themes as reassuring love and independent achievement which recur in Peter Rabbit, Millions of Cats, Little Tim, Hans and Peter, and Whistle for Willie.73 Other themes which she finds in children's books are compassion and courage.

The character of Taran, the hero of Lloyd Alexander's Chronicles of Prydain, was analyzed by Carr.


71 Anne W. Dodd, "The Little Prince: A Study for Seventh Grade in Interpretation of Literature," Elementary English, XLVI (October, 1969), 772-76.


73 Ibid., p. 11.
Her analysis paralleled the set of ten motifs designated in an earlier study by DeVries as being the characteristics of the mythological hero. Carr found that Taran operated within eight of the ten motifs. One example of the motifs is the hero's fight with a monster. Carr points out that Taran fights the gwythaints and the Cauldron-Born, characters who are decidedly monstrous.⁷⁴

A number of critical statements based on the archetypal approach are included in the guides to the State of Nebraska's English curriculum.⁷⁵ The sixty-nine units of the program for elementary school deal with four literary motifs:

(1) a small person's journey from home to isolation away from home; (2) a small person's or a hero's journey from home to a confrontation with a monster; (3) a helpless figure's rescue from a harsh home and the miraculous creation of a secure home; and (4) a conflict between a wise beast and a foolish beast.⁷⁶

Within the guidebooks for each of the grades, the motifs are discussed. For example, at the primary level Little Tim and the Brave Sea Captain and The Bears on Hemlock Mountain are offered as examples of books with similar archetypal patterns.⁷⁷ In both stories, the hero is


⁷⁶Ibid., p. xviii. ⁷⁷Ibid., p. xi.
alone on a journey where he faces battle with a monster. In the former, the monster is the storm and in the latter, the bear. Both heroes endure and emerge as victors in quiet ways. There is a tendency to lead to the unification of all literature in this particular curricular program.

Some works of children's literature fit exceptionally well into prescribed themes such as journeys or hunts; others can be viewed as reflective great universal themes such as friendship, greed, and the like. The problem comes as a critic bends a story in order to make it fit the theme. A proponent of archetypal criticism, Robinson suggests that attention to themes may bring a unity or a sense of community to all children who know and recognize recurring themes. The themes are often intriguing in themselves and their value for the criticism of children's literature may be high.

Formal or structural criticism

Structural criticism as we have seen is based on the relationship of the individual parts of the language within the literary work to each other and to the whole. Common recurring elements are noted, not in theme or idea but in actions or events that take place. The patterns formed by these recurring elements are structural ways of

78 Robinson, op. cit., p. 359.
creating a more forceful and blended work of art. The organized and integrated whole is the focus. The methodology of structural criticism is that of close textual reading. Phonology, semantics, and syntax are given careful detailed study and the literary work is analyzed in the light of these linguistic features.

Robinson's formalist critic would emphasize the structural patterns found throughout *The Three Little Pigs*. Some of these include the compounding of actions, such as "ate and ate" and "grew and grew," and the grouping of threes, such as three pigs, three houses, three times the wolf commands each pig to let him in the house, etc. Repetitions also abound in the story, to the point of being almost echoic; each pig asks for help, celebrates his success, and refuses to admit the wolf. The story rises logically and climactically, as in the case of the building materials of straw, sticks, and bricks which increase from weakest to strongest. The story symmetrically blends its parts so that an aesthetically satisfying whole is developed.\(^7^9\)

Smith has discussed books written according to a distinct pattern within a work.\(^8^0\) In such work, a certain

\(^7^9\)Ibid., p. 358.

\(^8^0\)James Steel Smith, "Children's Literature: Form or Formula?" *Elementary English*, XXV (February, 1958), 92-95.
element recurs—"a type of character, a phrase, a juxtaposition, a kind of event, a place, a color, a shape, etc." An example which Smith cites is Yashima's *Crow Boy* in which a series of contrasts is developed throughout the entire book. Smith states that the books

... all have in common a strong, dominant form or structure and their usual effect is the reader's full consciousness of plan, pattern, design. In such books there is a constant recurrence of certain motifs, and each action or idea or phrase is balanced against another not necessarily identical but closely similar in some way and bearing much the same weight or significance. This kind of writing is full of order, ...

Smith also notes the difference between these books and those that deal with strong emotional themes, such as *Black Beauty* and fantasies like *Alice in Wonderland*, based on the unexpected, commenting:

... in the book of strong formal structure a most important incentive to continue reading and looking is the expectation that one will meet again an element—a word, a phrase, character, scene, idea—already encountered.

Pertinent for the purposes of the present study is Smith's notion that the formally patterned type of story is most prevalent in highly illustrated books:

This is to be expected, for visual art itself is a drastic simplification and develops from events—or imposes upon them—an order or organization. ... Where a high degree of unity is desired, it is likely that the talents of a dominant

---

artistic personality will be used. And a vigorous artist may create—or at least reinforce—a pattern within the book.

Lanes discusses the structural development of the Dr. Seuss books, noting that the author depends on a piling on of tensions or anxieties. As an example, she cites the ballooning series of imaginative events Marco sees in *And to Think That I Saw It on Mulberry Street*. The anxieties grow out of a taunting of authority—either parental or societal. Most of the books in which children are the heroes take place when parents are away or else in the child's imagination. Lanes praises Seuss's direct language for being the ordinary, everyday kind of language children understand because it is the way people talk to each other.

In her discussion of picture storybooks, Lillian Smith parallels the style of writing with the style of illustration. For example, she notes the work of Ardizzone in *Little Tim and the Brave Sea Captain*:

The harmony between text and picture is complete in the mood of excitement conveyed by the simple, rhythmic and sustained telling of the story and in the rapid and vivid lines, washed with stimulating and harmonious color.\textsuperscript{89}

Another example cites the text of the tale of the mischievous monkey, Curious George:

The story has a breathless pace. The simplicity and brevity of the telling is rhythmic and dramatic. The sentences have space and shape. When Curious George finds himself in jail for his thoughtless misdeeds, his escape is told in words carefully chosen for their speed, animation, and sound.

The bed tipped up, the gaoler fell over, and, quick as lightning, George ran out through the open door. He hurried through the building and out on to the roof. How lucky he was a monkey! Out he walked along the telephone wires. Quickly and quietly over the guard's head, George walked away. He was free!

The tempo and drama of the story are accented in the illustrations so that they advance together as one.\textsuperscript{90}

Smith particularly emphasizes the rhythmic quality of picture storybooks, noting that the sound of the sentences is important since young children gain pleasure through the senses.

Guttery, writing of linguistic structure in children's books, notes that the use of detail, particularly color, is important to children.\textsuperscript{91} Repetition, \textsuperscript{89}Ibid., p. 127. \textsuperscript{90}Ibid., p. 128. \textsuperscript{91}Jean Guttery, "Style in Children's Literature," \textit{Elementary English}, XVIII (October, 1941), 108-12, 240.
according to Guttery, is something that children love; good authors capitalize on repetitions of sentences, as in Flack's *Wait for William*, and individual words, as in Dalgliesh's *The Little Wooden Farmer*. Guttery feels that repetition not only adds to the beauty of the rhythm and to the story pattern by foreshadowing and helping the reader to anticipate what will happen next. She notes that in a highly patterned story, a refrain is sometimes built up by having one character repeat the same idea at regular intervals. She further points out that the highly repetitive stories use similar organizing patterns. The story begins with three or four slightly varying moves, then a new set of moves is repeated. A final concluding move solves the problem of the story.

Cohen discusses the results of the structural analysis of fifty picture storybooks that were studied to find techniques used by authors to develop the comprehension of unfamiliar words without losing the quality of the story as a story.¹² The authors explain functions, describe objects, or clarify concepts through the use of sensory imagery. Cohen's summation of this analysis notes that there are certain unchanging childhood universals in literature. There is a lack of universality, however,

in terms of ways of living and the use of specific words and expressions.

Townsend makes frequent use of the comparison of structural styles of contemporary writers with those of famous authors of the past. He points out that the mimicry and caricature used by Aiken is similar to that of Dickens. L. M. Boston's sensuous style is not unlike that of the poetry of D. H. Lawrence, according to Townsend. Townsend's comparisons are basically made to point out certain elements of structure though they serve to suggest to the reader the close ties between writing for children and adults.

Neumeyer has studied the use of Propp's techniques with children's literature. As a part of his study, he schematizes *Peter Rabbit* using the functions defined by Propp. He finds five functions that account for the story: "I. Initial situation: absence; II. Interdiction addressed to the hero; III. The interdiction violated; XVI. Struggle; XXII. Rescue." Neumeyer suggested that a person familiar with Propp's techniques

---


94 Ibid., p. 31.
could reconstruct the "deep structure" of the story.95

An elaborate example of close textual reading is offered by Gilpatrick in her review of Smaridge's Peter's Tent. She goes through the structural forms of the book, noting how the use of alliteration and certain forms of symbolism move the story along.96

When studying the language within a literary text, the critic is dealing with intrinsic material to the exclusion of peripheral though sometimes interesting sources and forces, such as the biography of the author and the social setting of the times. The structural study deals with the materials that are the elements of literary craft from or by which the artistic work is created.

Summary

Four critical approaches which are major types of modern literary criticism--psychological, sociological, archetypal, and formal or structural--have been used as methods for criticizing children's literature. Selected examples of each method were given. Most of the critical essays of a psychological nature resulted from biographical studies of the authors and the reflection of their lives


in their writings. Sociological criticism dealt with historical studies, often having political overtones, as well as with current social problems that appeared in children's books. Archetypal criticism was concerned with motifs and themes in children's books. Structural criticism essays were concerned primarily with close studies of actual text, often with a linguistic base.

These four approaches have the potential for offering a basis for developing programs for teaching literature in the elementary school. The extent to which the approaches have been used is seen in the study of current practices in the teaching of literary criticism.

Elementary School Programs in the Teaching of Literary Criticism

Current practices provide only a part of the general knowledge about literature teaching in the elementary schools. Ideas drawn from varying theories, proposals, experiments, and fully developed curricular programs must be added to practical knowledge in order to see the influence of literary criticism on the teaching of literature and the applications of literary criticism within curricular programs.

The present status of the teaching of literature in the elementary school was studied by Odland who notes that the most frequent methodology is that of teaching
literature indirectly and as a secondary objective in conjunction with other areas of the elementary curriculum such as reading and social studies. The use of literary criticism is infrequent and when found is more likely to be used at primary than at intermediate grades.  

Theories about literature teaching

Implications for the teaching of literary criticism have grown out of research projects in the areas of critical thinking and critical reading. For example, the Ohio State University study of critical reading identifies certain critical reading skills, about half of which might appropriately be labeled skills of literary criticism.  

An implication from the study follows:

The results on the Literature section of the critical reading test suggest that literary analysis may be another effective means of teaching critical reading. . . . Further research is needed to clarify whether literary criticism, if taught in the elementary grades, results in critical readers of literary materials.  

The education of the imagination is central to

---


98Willavene Wolf, Charlotte S. Huck, and Martha L. King, Critical Reading Ability of Elementary School Children (Columbus: The Ohio State University Research Foundation, 1967).

99Ibid., p. 113.
the elementary grade literature curriculum advocated by Frye.\textsuperscript{100} He suggests using romantic and comic plots at this level, using primarily poetry with prose at the periphery. He believes that the child should become aware of the recurring images of poetry, the archetypes. Much of the curriculum should consist of reading and listening to stories.

Response to literature is defined by Britton as meaning "an interaction between the work and the reader."\textsuperscript{101} He theorizes that the aim of literature should be to extend the responses that children naturally make to the various art media. He infers that in literature, this refers to an awareness of the pattern of events, gradual perception of more complex patterns, attention to hints and foreshadowings, and contentment with unexpected and undesired patterns of events. Britton urges a fostering of wide reading along with close reading which will naturally bring response to literature. It is during these sessions of response that literary criticism can be introduced if it seems that it can help students become aware of the form of the responses they are making to the literature. Britton hypothesizes that children under age eleven are not helped by trying to make them aware of


\textsuperscript{101}Britton, \textit{op. cit.}, pp. 3-10.
the form of their responses. He reasons that their responses should be "lively, discriminating, and complex" talk about the "people and events of literature and not about forms, conventions, devices, techniques."  

The study group that discussed Britton's thesis at the Dartmouth Anglo-American Seminar on the Teaching of English strongly rejected the idea of literary criticism as a means of teaching literature in the elementary school.  

Structural forms of literary criticism in regard to the teaching of literature are discussed by contributors to a television series developed on the topic of creativity and imagination in literature. Their suggestions include using simile and metaphor, reading for in-depth meanings, flavors, sounds, and allusions, and grasping the author's perspective. 

**Proposed programs**

Early defines the aims of the literature program

---


in terms of major and subordinate goals. Major goals are those educators are referring to currently as "education of the imagination" and the development of "personally meaningful responses" to literature. Subordinate goals are knowledge about "literary forms, techniques, writers, and history" and skills of literary criticism. Early encourages the designation of a specific literature program within the curriculum, divorcing literature from the reading skills program.

Allen and Seaburg tend to draw a fine line between the child's ability "to extrapolate structural elements that are basic to a literary type" and the child's "intuitive feel for the structure." The former they reject; the latter they expect to occur as a by-product of their teaching. The authors explain that they dwell first of all on Chukovsky's developmental concept of using the imaginative materials for appreciation and secondarily, as a by-product, use Frye's structural viewpoint.

Groff urges the adoption of a non-structured

---

105 Margaret J. Early, "Literature and the Development of Reading Skills," Speech given at International Reading Association Convention, Boston, April, 1968.

106 Ibid., p. 6.

approach that relies first of all on the child's engagement with literature. He reasons that once the child has met literature on this level, he can be guided to the higher levels of interpretation, criticism, and judgment. The crux of Groff's ideas is that before children are taught anything about literature, they must have a wealth of experiences with literature.

Huck and Kuhn assert that literary criticism should be taught inductively, through a set of questions whose sequence is planned to move children to a clearer understanding of the literature. They urge the development of a planned literature curriculum complete with curriculum guide. One of the nine purposes they state for such a curriculum is "develop skills of literary criticism." A unique taxonomy of literary understandings and skills is presented which moves from simple differentiations of types of literature through more thoughtful understandings, evaluations, and applications of literary criticism.


110 Ibid., p. 687.

111 Ibid., pp. 688-91.
Experimental programs

The Hawaii Curriculum Center's English Program K-12 is based on three main areas: literature as an art form, literature as the subject of literary history and criticism, literature as a humanistic study.\textsuperscript{112} The program is designed to bring forth an educated response on the part of the student.

Cohen developed a literature program for second grade children in disadvantaged low socio-economic schools, hoping to improve the vocabulary and reading ability of the children.\textsuperscript{113} In the low classes of the experimental group, the students spent much time looking at illustrations in picture storybooks, "reading" them, copying them, and drawing them from memory. Classroom observations by the investigator and teachers suggested that the children were developing certain literary skills of a structural nature, such as developing a greater capacity to perceive detail, "grasping and imitating the organization of sequence and narration in the stories," and


becoming aware of both oral and concrete symbols. A literary study of the picture storybook, *Swimmy*, by second graders is described by Frazier and Schatz. Three levels of concern are noted: literal meaning, symbolic meaning, and thematic meaning. The third was the one that needed most stimulation on the part of the teacher.

Neumeyer used Propp's analysis of folklore to determine the appropriateness of a structural approach to children's literature. He asked two major questions: "Do children respond to functional sequences of action in stories?" and "Can structural concepts such as those suggested by Propp be taught to children?" One of Neumeyer's implications from his study is that Propp's methods provide an approach to literature that is conceptually appropriate for children. He suggests that this study offers an initial step in constructing a spiral curriculum based on the structure of literature. Neumeyer feels that repeated attention given to the construction

---

114 Ibid., pp. 120, 123.


117 Ibid., p. 4.
of the story would help children develop the basic knowledge necessary for training his imagination.

Two years after the study was completed, Neumeyer was not as enthusiastic over the use of Propp's technique as a tool for talking about the interaction between children and books. He did believe that its use for criticism was appropriate, however.\textsuperscript{118}

\textbf{Statewide children's literature programs}

Three statewide curriculum programs involving literature were developed in the 1960's. All the programs are based on at least three areas of the language arts: language, composition, and literature.

The literature program of the Wisconsin Language Arts Curriculum Project grew out of an awareness of the particular characteristics of the humanities and trends for teaching that result from this awareness.\textsuperscript{119} In the primary grades, purposes include children's enjoyment as well as their development of a sensitivity to their literary heritage. These grades offer a preparation for literary awareness. The intermediate program continues the primary grade purposes while extending the skills

\textsuperscript{118}Based on personal correspondence between Dr. Peter F. Neumeyer and the investigator, January 22, 1969.

\textsuperscript{119}Teaching Literature in Wisconsin (Madison: Department of Public Instruction, 1965), pp. 1-2.
of appreciation and the knowledge of literary factors, such as theme, form, character, and poetic language [diction].\textsuperscript{120}

The Nebraska English program, \textit{A Curriculum for English}, organizes the elementary grade lessons so that there are sixty-nine units divided into "pseudo-genres," such as animal stories, myth, fable, etc.\textsuperscript{121} The units are carefully planned for both vertical and horizontal articulation; the grade level designators are arbitrary. The units are based on the four archetypal motifs noted earlier in this chapter. Much of the literature section of the Nebraska study was influenced by the work of Frye.

The literature section of Georgia's pre-K-12 English program, \textit{A Design for an English Curriculum}, is developed from these basic ideas: (1) structure and content are inseparable in literature as well as in literary criticism; structure and content may be related in an individual work as well as in literature as a whole; (2) critical analysis is merely a preliminary step to critical synthesis; (3) the ways in which form and content are one must be understood by students; (4) there are recurrent features in the structure and content of

\textsuperscript{120}Ibid., p. 53. The term \textit{diction} replaces \textit{language} in the 1968 revised edition.

\textsuperscript{121}\textit{A Curriculum for English}, \textit{op. cit.}
literature; in the Design these recurrent aspects are articulated and arranged in a sequential pattern, showing relationships both vertical and horizontal; (5) there are several varieties of criticism used in the Design. New criticism or formalist criticism is considered to be a pre-requisite to other kinds of criticism. It is used in the early stages of the curriculum. Historical criticism is postponed to the last two or three years of the program. Archetypal criticism is used at the middle levels of the Design.

Summary

A review of the use of literary criticism in elementary school programs indicated that little use is being made of criticism as a teaching technique. Theories, proposals, and experimental programs presented conflicting views on the use of any form of literary criticism in the elementary school. The three largest and most frequently noted curriculum programs involving literature within the past ten years use some aspects of literary criticism. There was little consensus of opinion on the topic and many factions operating, a situation that left


little wonder as to why elementary literature programs seem so haphazard when viewed from an overall vantage point.

Summary

Four major modern schools of criticism include psychological, sociological, archetypal, and structural criticism. Each of these schools are supported by logical theories rooted in historical criticism and espoused today by foremost critics. The influence of the four schools is found in the criticism of children's literature which is gaining an increasingly large body of essays concerning aspects of juvenile literature. Psychological criticism tends to be found in the great number of biographical studies of children's authors. Sociological criticism abounds in historical, political, and social discourses and, most recently, in criticisms concerning racial and minority issues as viewed in children's books. Archetypal criticism deals with themes and motifs, often drawing from studies of folklore and children's classics. Structural criticism deals with discussions of language patterns and is often the concern of reading and linguistic specialists who would use literature as a basis for teaching related language skills to children.

The same schools of criticism have left an influence on the teaching of literary criticism in the
elementary school, albeit such teaching is sparse. During the 1960's attempts to alter the teaching of literature grew out of the work of Project English, the impact of the Dartmouth Seminars, and the growing concern for the humanities. Where programs of literary criticism exist in the elementary school--in proposed programs, experimental programs, and in the few statewide curriculum programs, they reflect the variance in theories that abound in the total field of criticism.
CHAPTER III

METHODS AND PROCEDURES

The general plan of this study was to analyze a set of picture storybooks in a method analogous to that of Propp when he analyzed Russian fairy tales. The motivation of the study was the question as to whether the analysis would reveal information about picture storybooks that would bring new knowledge to the field of literature as well as implications useful to the teaching of literature in the elementary school.

Hypotheses

Propp's fundamental ideas expressed in his hypotheses became the basis for the hypotheses of this study. The terminology was altered in order to specify the particular type of literature being studied. For purposes of better research strategy, the hypotheses were stated in the null form.

Hypothesis One: The component actions of picture storybooks do not occur with enough frequency to be designated as constants. This hypothesis suggested that such actions as might be noted would not occur frequently.
enough to be considered structural components of the books. A further suggestion of this hypothesis was that another element or a combination of elements, such as characters, themes, and settings, along with the actions made up the fundamental components of picture storybooks. If this were rejected, the recurrence of actions would suggest that the actions were structural components of the picture storybooks or constant elements of that type of literature.

Hypothesis Two: The number of actions in picture storybooks is unlimited. This hypothesis suggested that the actions followed no precedence, that a particular action would be completely free, the product of the author's imagination. The actions would be quite dissimilar and of infinite number. If the hypothesis were rejected, the number of actions would be said to be limited.

Hypothesis Three: The actions in picture storybooks do not occur in any recognizable sequence. This hypothesis suggested that the actions followed no order from book to book, including even general order patterns, such as actions that would be found commonly at the beginning or the end of stories. The rejection of this hypothesis would imply that a sequence was observable and to some extent predictable.

Hypothesis Four: Picture storybooks cannot be
classified as a closed group on the basis of any unique features of the actions. This hypothesis suggested that there would be no findings that showed any trends or commonalities of the actions which would lead to any generalizations about picture storybooks as a group. The rejection of this hypothesis would imply that certain specific and distinguishable features of the actions would make it possible to define and classify picture storybooks as a unique group within children's literature.

Hypothesis Five: No types of picture storybooks can be classified as closed subgroups of picture storybooks on the basis of unique features of the actions. This hypothesis suggested that no typology divisions could be made within the totality of picture storybooks on the basis of certain specific and distinguishable features of the actions. The rejection of this hypothesis would imply that subdivisions within the group of picture storybooks would be possible on the basis of the structural components known as actions.

Selection of Materials

Picture storybooks were the focus of attention for the study. The definition that was developed resulted from a study of the literature concerning this particular group of juvenile books.¹ The terminology used to describe

¹Above, p. 15.
these books varied greatly.

Problems of definition

Picture storybooks have not been commonly considered to be a specific class of children's literature. However, the group of fiction books used by primary grade children has been shelved generally in a distinct section of a children's library and discussed separately in books on children's literature. The terms for these books included "picture books," "picture storybooks," or "easy books," often with little attention to possible differences in application of the terms.

Huck and Kuhn describe the difference between a picture book and a picture storybook as follows:

The difference is one that is contingent upon the development of plot and character. A picture book may be an alphabet book, a counting book, a first book, or a concept book. In these books the pictures must be accurate and synchronized with the text; however, it is not essential that they provide the continuity required by a book with a story line. In a picture storybook, however, the same characters and settings are frequently drawn, while variety is achieved through the action of the characters. The author must consider plot and character development in the picture storybook rather than just the theme required for a picture book.2

Georgiou defines the picture book as "a simpler unit of text and pictures in relation to the more developed

---

text and fewer pictures of the picture storybook."^3 He describes it as being "... pages of pictures with little text [which] tell a story with enough dramatic interest to hold [the very young child] ..." He notes that the picture storybook "develops the textual story more fully, but, at the same time, it is enlivened by its pictures and inseparable from them." Georgiou categorizes picture storybooks as a class of picture books, "a division that emphasizes the union of the textual story and visual art."^4

"Picture-story books" was the term used in Adventuring with Books, a booklist for elementary schools published by the National Council of Teachers of English. The listing distinguishes picture-story books from "Books for Beginners," the controlled vocabulary texts for primary grades, and "Folk and Fairy Tales."^5 Viguers presents a historical review of picture-story books in A Critical History of Children's Literature. She describes their rise and acceptance as a part of children's literature in the 1930's and defines them as "those books

---


^4 Ibid.

in which profuse illustrations further interpret the story but do not supplant the text in importance."^6

Arbuthnot distinguishes between the "pure picture book with little or no text" and "the picture-story in which the pictures are so integral a part of the content that the story can actually be 'read' by the child from the pictures. . ."^7

The Children's Catalog calls all the books for primary grades "Easy books" although a notation distinguishes between "picture books with little or no text" and "picture books with a larger amount of text or text of greater difficulty, to be read to the child."^8 The American Library Association's Basic Book Collection for Elementary Grades designates the group "Picture Books and Easy Books."^9

"Picture books" was the term found in the 1968 NCTE study report, Teaching Children's Literature in Colleges and

---


Universities and in Lillian Smith's *The Unreluctant Years* written in 1953. In the latter the author defines the picture book in much the same way as more recent writers define picture storybook: "The unity of a picture book is evident when the story and the pictures carry us simultaneously to the dramatic climax of the story and then on to the denouement."11

**Criteria for inclusion as picture storybooks**

Because of the diversity in the use of the terms, criteria needed to be established for the selection of books for this study. The following criteria have thus been developed to describe the special class of children's literature known as picture storybooks:

1. **The picture storybook should contain a fiction story.** Biographies and other non-fiction books, such as Ingri and Edgar d'Aulaire's *Abraham Lincoln* and Irmengarde Eberle's *A Chipmunk Lives Here*, were excluded.

2. **The picture storybook should consist of only one story.** A collection of stories such as the Child Study Association's *Now You Can Read to Yourself* was excluded.


3. The picture storybook should consist of original stories, not retellings. Folktales of all types, such as Marcia Brown's *Once a Mouse* . . . , were excluded.

4. The picture storybook should have a recognizable plot consisting of a set of discernible actions arranged in a logical pattern leading to a climax and denouement. Concept books intended to develop an idea or theme, such as Janice Udry's *A Tree Is Nice*, were excluded.

5. The picture storybook should contain a minimum of approximately one illustration on every other page. Books with more text than pictures, such as A. A. Milne's *Winnie the Pooh*, were excluded.

6. The picture storybook should contain pictures and text that are both closely related to a storyline. Books that depend more on pictures than on a text, such as Ruth Carroll's *What Whiskers Did*, were excluded.

7. The picture storybook should be written for the general interest level of young children from preschool to grade three. Certain highly illustrated books for older children, such as H. C. Holling's *Pagoo*, were excluded.

8. The picture storybook should be written with no imposed vocabulary restrictions. Controlled vocabulary texts or the so-called "easy-to-read" books, such as Elsie Minarik's *Little Bear* stories, were excluded.
9. The picture storybook should be written in prose form. Poetry, including narrative poems, such as Aileen Fisher's Listen, Rabbit, was excluded.

Sources of initial book list

As a base for the final selection of books to be analyzed, a master list of books designated as picture storybooks was compiled from two major bibliographic sources that were relatively up-to-date in their lists of children's books: The Elementary School Collection: Phases 1-2-3 and The Booklist.

The Elementary School Collection: Phases 1-2-3 is a list of over 6500 titles, selected by a committee made up of persons well-known in library work and children's literature and edited by Mary V. Gaver, Professor of Library Science at Rutgers.\(^{12}\) The entire list represents the minimum collection for an established library for a school of two hundred children. The third edition and its supplement were used so that books published through 1967 were included. The books in all three phases of the "Easy Reading" section were used, making a total of 980 titles as an initial basis for the selection.

The Booklist is a semi-monthly publication of

the American Library Association which reviews books currently published in the United States. The periodical is planned to serve as a buying guide for the assistance of librarians. Only those books recommended for purchase are reviewed. The selection of books to be reviewed is a composite judgment of a committee of twenty-four librarians from school and public libraries throughout the country. The Booklist's editor, Helen E. Kinsey, and other ALA staff members were listed as reviewers of children's books. The titles selected for review represented about 25 per cent of the children's books published yearly. In the period 1960-1965, there were 3,068 children's books reviewed. Of these, 335 were of the "easy and picture book" types.

The two book sources were compared to find books appearing in both sources which fulfilled the criteria for picture storybooks. The books so identified from this comparison made up the master list.

Final selection of books for analysis

From this list, 100 picture storybooks were selected by a panel of consultants, consisting of five persons well-known at a national level in the fields of

children's literature or children's library work.14 Each consultant was instructed to select from the master list the 100 books which in his opinion could be categorized most appropriately in a class of books known as picture storybooks, using the criteria noted above. The committee members were further instructed to choose the books that, in their opinion, were of the most outstanding literary quality if they found more than 100 that met the criteria of the picture storybook. In order to build in assurance of having at least 100 books chosen, each consultant was asked to designate twenty-five second choice books also. These second choices were not considered in the initial count; their votes were weighted by one-half the value of the first choice books. Tabulations of the consultants' selections are listed in Appendix I.

The 100 books chosen most frequently by the consultants made up the list for analysis (see Appendix II). This list was considered to contain books which were a part of a specific class of children's literature termed "picture storybooks."

14 The consultants were Dr. Bernice E. Cullinan, Professor of Education, New York University; Dr. Alice Brooks McGuire, Formerly Librarian, Casis School, now Professor of Education, University of Texas; Dr. Norine Odland, Professor of Education, University of Minnesota; Dr. Helen Painter, Professor of Elementary Education and English, Kent State University; and Dr. Shelton L. Root, Jr., Professor of Education, University of Georgia.
Procedures for Analysis of Picture Storybooks

Each of the 100 books was carefully analyzed in order to note its structure. Propp used the word "function" as his term for the component parts of the fairy tales. He noted that the word was similar to motifs, elements, and actions. In the present study, the term "action" was preferred. An action was considered to be the minimum unit of structure in the picture storybook. Action seemed to be a succinct choice since Propp defined his units "in the form of a noun expressing an action" and according to the meaning the function has "in the course of action." Melville Jacobs, reviewing Propp's work, suggested that "plot elements" would be a better term than function. Jacobs apparently did not note the distinction between composition and plot which Propp discussed in a concluding chapter of his book. Propp stated that a folktale could be briefly summarized in a phrase such as "the knight searches for a lost treasure" or "the giant captures a young child."


16 Melville Jacobs, Review of Morphology of the Folktale, by Vladimir Propp, Journal of American Folklore, LXXII (1959), 195-96. Jacobs' terminology may have been influenced by the term plot in the first English translation of Propp's book. (Bloomington: Indiana University Press, 1958). In the second translation, the term is translated as theme.
According to Propp, "the predicates give the composition of tales" and all other terms, such as subjects, objects, etc. define the theme. Propp exhibited the thinking of the Russian Formalist school of criticism, of which he was a part, in expressing a distinction between story and plot. This difference between the two is that the story carries the logical development of the tale while the plot is the artistic development devised by the author. The term story was used in the above sense throughout this study.

Stith Thompson, in The Folktale, used a schema of three classes in describing the motif: actors, such as ogres, witches, and cruel stepmothers; background items, such as magic objects and strange customs; and single incidents, which he failed to describe. Because the term incident carries a broader and less descriptive understanding than action, the latter term seemed to gain further support for its use.

Definition of the structural components

The 100 picture storybooks were analyzed to find the structure which was noted in units called "actions." The actions were defined in the two ways that Propp

---

17Propp, op. cit., p. 113.

1. The actions were taken out of the context of the characters and the material objects within the story so that the essence of the action could be clearly noted. For a further explanation of this, some examples from picture storybooks may suffice:

a. Max sails to the land where the wild things are. The wild things threaten him.19

b. The duck and her ducklings walk to Boston Commons. The automobiles threaten them.20

Though the modes of travel were different and the names were changed, the action of going somewhere and being threatened was the same.

2. The actions were defined in relation to other actions that took place in the narration. Here the true sense of structure evolved. The component had to be shown in relation to other components. Thus, Max's sailing off to a land where beasts threaten him comprised an action with a relative meaning different from the leave-taking in One Morning in Maine, which has Sal riding in the boat with her father to the mainland where the shopkeepers are kind


The first "departure" action has a different consequence than the second. In fact, the preceding action that led to the departure was different in the two stories. Though both actions might have seemed at first glance to be "departures," they were actually different units of structure.

**Notations of the structural components**

Each action was given three notations, again using Propp's methodology: (1) a brief summary of the action's meaning, (2) a simple definition, and (3) a symbol. Rather than use the symbols Propp selected, an item which was criticized as confusing in a review of Propp's work by Taylor, the symbol system was completely numerical, with subcategories listed in appropriate decimal places.

**Inductive treatment of material**

The methodology that was employed was an inductive sifting of the material in the books in order to find the actions. The language of the books was the guiding force for the structure; the analyst was not conscious of having

---


any preconceived notions as to what the structure might have been.

The difference between the methodology employed in the book selection and the methodology employed in the analysis should be noted in order to view the theoretical operations that were practiced. The book selection was based on a predetermined notion of what constituted a special class of children's literature known as picture storybooks. This notion was exemplified in the criteria. The methodology was deductive. The analysis of the books was based on the language, i.e., the subject matter, of the books. The methodology was inductive. There was a possibility that the findings from the analysis would suggest refinements for the deductively prepared criteria.

The idea behind the investigation was that picture storybooks were made up of certain patterns of behavior that could be noted in units termed "actions." The actions were noted singly and in relation to their fit with other actions into the pattern of the total story.

A determination of the boundaries, or lower limit, of each action within the analysis had to be set. If all predicates were used, such as "He scratched his head

23 Several ideas for methodology, such as this one concerning the lower limit of the unit, were initially drawn from Kenneth L. Pike, Language in Relation to a Unified Theory of the Structure of Human Behavior (2nd rev. ed.; The Hague: Mouton, 1967).
and wondered . . .," the numbers of actions would go beyond the boundaries useful to this study. Thus, the lower limit of action was any observable action which increased the movement of the story. This eliminated noting non-observable actions, such as thinking, dreaming (unless a play within a play type of treatment was used), and other forms of mental musing. This limit also avoided labeling as actions such items as "Peter sneezed" and "Dandelion was sad."

Another observed limit was that of the degree of detail that was considered. The actions that were included had to be determined as being purposive and as having closure. At times a simple on the spot decision was necessary when the analysis was under way. In this excerpt from Virginia Burton's *The Little House*, for example, certain actions appear to be purposeful, of importance to the story line, while other actions create an emotional tone rather than moving the story along.

At first the Little House was frightened, but after she got used to it she rather liked it. They rolled along the big road, and they rolled along the little roads, until they were way out in the country. When the Little House saw the green grass and heard the birds singing, she didn't feel sad any more. They went along and along, but they couldn't seem to find just the right place. They tried the Little House here and they tried her there.24

---

Below are the textual statements which show all forms of action. The unstarred statements are those that do not seem to be purposive while those with the asterisks are of importance to the story.

The Little House was frightened.
The Little House got used to the trip.
The Little House liked the trip.
*The Little House rolled along the big road.
*The Little House rolled along the little roads way out in the country.
The Little House saw the grass.
The Little House heard the birds.
The Little House didn't feel sad.
*The Little House went along and along without finding a place to stop.
*They tried the Little House here.
*They tried the Little House there.

This example suggests the kinds of subtle distinctions that had to be made during the analysis. Closure in the case of the proposed analysis came at the point where an event moved the story forward.

Identifying implied actions as well as explicitly stated actions necessitated a further type of refined judgment on the part of the analyst. Reliance was placed on lexical meaning and purpose for distinguishing certain contrasting components of the action. For example, in
this line from Crow Boy, there are two verb phrases observable: "He was afraid of the children and could not make friends with them." The action was extracted as being the inability to accomplish a difficult task. "He was afraid" stated the emotion which stimulated the response in the latter part of the sentence. Thus the purpose of the verbal statement determined the identification of the action.

In some cases the action was demonstrated in varying ways. For example, Willie can't whistle and Crow Boy can't make friends. These are two different manifestations of the action, "inability to accomplish a difficult task." It was necessary for the analyst to make a studied judgment on the action intended by these forms of expression.

Sequence was an important element of Propp's study. As has already been noted, he found certain functions or actions always occurred at the beginning of a tale. In order to note the importance of sequence in the present study, the numbering system enabled the analyst to check where the action occurred in relation to other actions in the story.

Certain boundaries seemed necessary to establish in the analysis methodology because though Propp's work offered an excellent guide up to the point of making

decisions about what constituted an action, his reasoning processes for making certain selections were not reported. The guidelines, such as the ones noted under methodology, served as checks to keep the analysis on the same level from book to book.

**Testing the Hypotheses**

When the analysis was complete, certain comparisons of the data were made in order to support or reject each of the five hypotheses.

In order to test the first hypothesis, that the actions of picture storybooks did not occur with enough frequency to be designated as constants, the following test was conducted:

1. The number of books in which each action occurred was tabulated. An occurrence rate of fifty books out of 100 was enough to consider the action to be a constant element and to reject Hypothesis One.

In order to test the second hypothesis, that the number of actions in picture storybooks was unlimited, the following test was conducted:

2. A random selection of fifty books was compared with the other fifty books used in the analysis. The occurrence of the same actions in the two halves was set as the means of determining whether the actions were limited to the specific actions found in this study and
whether Hypothesis Two was rejected.

Hypothesis Three, that the actions in picture storybooks did not occur in any recognizable sequence, was tested by the following comparison:

3. The symbolic scheme of each story was compared with each of the others by the method of close analysis. The occurrence of any scheme in fifty of the books was the frequency on which this test was judged and on which Hypothesis Three could be rejected.

This comparison was used to test the fourth hypothesis, that picture storybooks could not be classified as a closed group on the basis of any unique features of the actions:

4. All 100 schematic patterns were compared to determine if one basic pattern acted as a pivot on which all the patterns might be hinged. The finding of one pattern was the basis for determining if picture storybooks were classifiable on a structural basis, a finding which would lead to rejecting Hypothesis Four.

Hypothesis Five, that no types of picture storybooks could be classified as closed subgroups of picture storybooks on the basis of unique features of the actions, was tested by the following two comparisons:

5. The symbolic schemes of all the books were compared. The finding of any sequence of two or more actions in ten or more books would be enough to designate
these groups of books as sub-classifications of picture storybooks and would lead to rejection of Hypothesis Five.

6. The ten books with the greatest number of pages and the ten books with the least number of pages were selected. The two groups of ten books were compared with each other to note any differences in the actions that occurred. The finding of widely differing structure patterns in any two groups was the means established to imply that briefer and lengthier books might be classifiable as subgroups within the totality of picture storybooks and cause Hypothesis Five to be rejected.

Summary

One hundred books designated as picture storybooks were selected by a committee of five according to certain pre-determined criteria. Five hypotheses were established, based on the hypotheses used by Propp in his study of Russian fairy tales, to which this study is analogous. The picture storybooks were analyzed to find the actions that took place. Six tests were conducted to note whether or not the hypotheses could be rejected.
CHAPTER IV

ANALYSIS AND FINDINGS

The analysis of the 100 picture storybooks resulted in a compilation of twenty-eight actions which were categorized under six headings. Further analysis revealed that the actions were related through logical and sequential development, making it possible to note certain groupings of actions. The five hypotheses, stated in the null form, were tested. Two were fully rejected, one partially rejected, and two were not rejected. As the data were studied, findings apart from the notions originally hypothesized became apparent and were studied.

Analysis

The actions

From the analysis of the 100 picture storybooks, twenty-eight actions were defined. These were classified into six categories:

I. Aspiration: desire, awareness
II. Travel: journey, arrival
III. Quest: concealment, loss, search, discovery, acquisition
The total group of actions is listed below. Each of the twenty-eight actions is listed with the numerical symbol, the simple definition, sub-headings, and an example of the action from one of the books. The number preceding the book title indicates first the book's number in the sample (see Appendix II) and, following the decimal point, the point in the action listing at which this particular action occurred.

I. Aspiration

1.0 Desire

1.1 Desires career

1.2 Desires something intangible

1 Ten of the twenty-eight actions are grouped in pairs under one number, such as 10A and 10B, causing actions to have twenty-three nominal designators, though the total number of actions is twenty-eight.
1.3 Desires certain object
1.4 Desires ability
1.5 Desires to do something
1.6 Desires something that is lacking
1.7 Desires help
1.8 Desires information or something due to curiosity
1.9 Desires to win contest

Hetty and Hank enter a turnip in the contest. (19.26 Down Down the Mountain).

1.10 Alters desire
1.11 Makes wish

2.0 Awareness

2.1 Becomes aware of being lost

"Robert looked up the street, he looked down the street, he looked across the street. He didn't know where he was." (76.12 Mike's House).

2.2 Becomes aware of a lost location
2.3 Becomes aware of a physical disability
2.4 Becomes aware of stolen goods
2.5 Notices environmental problem
2.6 Becomes aware of material needs
2.7 Becomes aware of prank
2.8 States awareness of problem with another character
2.9 Becomes aware of noise
II. Travel

3.0 Journey

3.11 Goes on dangerous journey

3.12 Journeys without a known destination

"He let the tide carry him where it willed." (42.20 Little Toot).

3.13 Journeys to a certain destination

3.14 Journeys toward home

3.15 Taken by force on journey

3.16 Continues journey

3.17 Journeys from home

3.21 Runs away

3.22 Wanders off

3.3 Boards vehicle willingly

3.4 Followed

3.51 Follows other characters

3.52 Follows other characters: mistaken identity

3.6 Takes pleasure ride

4.0 Arrival

4.1 Arrives at unfamiliar place

4.2 Arrives at certain destination

Veronica arrives at Petunia's farm. (23.1 Our Veronica Goes to Petunia's Farm).

4.3 Returns home
III. Quest

5.0 Concealment

5.1 Hides self

After he had prepared the trap for the cat, Anatole hid. (82.27 Anatole and the Cat).

5.2 Hides object

6.0 Loss

6.11 Loses gift
6.12 Loses magic object
6.13 Loses personal belonging

"He lost one of his shoes among the cabbages . . ." (71.7 The Tale of Peter Rabbit).

6.14 Loses animal
6.15 Loses object
6.2 All water disappears
6.3 Becomes lost from another character

7.0 Search

7.11 Searches for lost object

"He looked under his pillow . . ." (7.2 The Man Who Lost His Head).

7.12 Searches for new location
7.13 Searches for something
7.14 Searches for other characters
7.2 Searched for by other character
8.0 Discovery

8.1 Found by other character

"He was found hidden away . . ." (95.2 Crow Boy).

8.2 Deceipt is discovered

8.3 Hiding place is found

8.4 Hero is recognized

8.5 Recognizes other characters

9.0 Acquisition

9.11 Obtains needed supplies

"To begin with," he said, "I know I shall need my lantern." (46.9 Brave Baby Elephant).

9.12 Obtains gift for another character

9.2 Gains needed material possessions

9.31 Finds object

9.32 Finds place searched for

9.33 Finds lost object

9.34 Finds object of search

9.4 Acquires new part of body

V. Information

11A.0 Observation (given)

11A.11 Observes other characters' activities

---

2Action 8 differs from action 9 in that the former refers to discovery of persons whereas action 9 refers to the finding or acquiring of things.
"Each duck dipped a bill in the water. Angus watched." (35.11 *Angus and the Ducks*).

11A.12 Observes other characters' attributes
11A.13 Observes other characters' abilities
11A.2 Observes crisis occurring to other character
11A.3 Sees character
11A.4 Smells something
11A.5 Sees violence
11A.6 Sees special object
11A.7 Touches special object
11A.81 Observes changes in nature
11A.82 Observes changes in season
11A.83 Observes changes in environment
11A.9 Surveys environment

11B.0 Observation (received)
11B.1 Observed by others

"Piggly-Woof saw him coming and was so scared his tail uncurled, stood up straight, and stayed that way." (20.18 *Flip*).

12A.0 Communication (given)
12A.01 Tells adventures
12A.02 Tells plans
12A.2 States problem
12A.311 Gives message
12A.312 Gives order
12A.313 Gives signal
12A.314 Gives suggestion
12A.315 Gives news
12A.316 Gives information
12A.317 Gives reminder
12A.318 Gives warning
12A.319 Gives offer of help
12A.320 Gives praise
12A.321 Makes offer
12A.41 Asks for object
12A.42 Asks question
12A.51 Accepts invitation
12A.52 Accepts suggestion
12A.6 Calls
12A.7 Gives confession
12A.8 Gives description
12A.9 Gives goodbye
12A.100 Agrees to use solution offered
12A.110 Greets
12A.120 Makes vow
12A.130 Gives invitation
12A.140 Relinquishes honor
12A.150 Sings
12A.160 Gives thanks
12A.170 Gives excuse
12A.180 Argues
12A.190 Laughs
12A.201 Boasts
12A.210 Exaggerates
12A.221 Gives misleading information
12A.222 Gives false name
12A.223 Gives false information
12A.23 Rejects suggestion

"'No,' said Jimmy, 'it isn't a place
to catch fish. It is a real hole.'"
(18.22 The Real Hole).

12A.24 Denies request
12A.251 Refuses
12A.252 Refuses invitation
12A.253 Refuses order

12B.0 Communication (received)
12B.010 Hears plan
12B.011 Hears suggestion
12B.012 Hears request of favor
12B.013 Hears promise
12B.015 Receives message

"'Don't cry, Ceci,' it whispered.
'Look. Because a little girl chose
me for her first posada, I'm a
real star now.'" (31.10 Nine Days
to Christmas).

12B.016 Receives information
12B.017 Receives thanks
12B.018 Receives greeting
12B.019 Receives invitation
12B.020 Receives conditional agreement
12B.021 Receives offer of help
12B.022 Receives apology
12B.023 Receives signal
12B.024 Receives order
12B.025 Receives warning
12B.026 Receives advice
12B.027 Receives promise
12B.11 Hears argument
12B.12 Hears criticism
12B.13 Hears desire of other character
12B.14 Hears noise
12B.15 Hears story
12B.16 Hears announcement
12B.21 Receives name
12B.22 Receives acceptance of invitation
12B.23 Receives acceptance of suggestion
12B.3 Questioned about problem
12B.4 Signal is received by other characters
12B.5 Reminded of task
12B.61 Receives refusal
12B.621 Receives rejection of plans
12B.622 Receives rejection of invitation
12B.623 Receives rejection of suggestion
<table>
<thead>
<tr>
<th>12B.631</th>
<th>Denied favor</th>
</tr>
</thead>
<tbody>
<tr>
<td>13A.0</td>
<td>Request (given)</td>
</tr>
<tr>
<td>13A.1</td>
<td>Requests favor</td>
</tr>
<tr>
<td></td>
<td>&quot;We need the help of a bird like yourself . . . Will you do it?&quot;</td>
</tr>
<tr>
<td></td>
<td>(83.14 Anatole Over Paris).</td>
</tr>
<tr>
<td>13B.0</td>
<td>Request (received)</td>
</tr>
<tr>
<td>13B.1</td>
<td>Receives request</td>
</tr>
<tr>
<td></td>
<td>&quot;I want s'more,&quot; Jane demanded.</td>
</tr>
<tr>
<td></td>
<td>(60.49 One Morning in Maine).</td>
</tr>
<tr>
<td>14.0</td>
<td>Response³</td>
</tr>
<tr>
<td>14.1</td>
<td>Follows order</td>
</tr>
<tr>
<td></td>
<td>Veronica the hippopotamus was told to move on. &quot;She obliged.&quot; (26.11 Veronica).</td>
</tr>
<tr>
<td>14.21</td>
<td>Ignores warning</td>
</tr>
<tr>
<td>14.22</td>
<td>Ignores question</td>
</tr>
<tr>
<td>14.23</td>
<td>Ignores order</td>
</tr>
<tr>
<td>14.24</td>
<td>Ignores message</td>
</tr>
<tr>
<td>14.25</td>
<td>Ignores greeting</td>
</tr>
<tr>
<td>14.26</td>
<td>Ignores teasing</td>
</tr>
<tr>
<td>14.3</td>
<td>Forgets</td>
</tr>
<tr>
<td>14.4</td>
<td>Comes out of hiding</td>
</tr>
<tr>
<td>14.5</td>
<td>Paces</td>
</tr>
</tbody>
</table>

³A distinction made with action 14 was that the response was a non-verbal response to a question, order, or request. This differed from the responses in actions 12 and 13.
14.6 Other character answers call

V. Deed

10A.0 Violence (given)
10A.1 Annoys or angers others
   "Lyle's restlessness annoyed the other crocodiles." (90.24 Lyle, Lyle, Crocodile).
10A.2 Acts crazed
10A.31 Attacks another character
10A.32 Makes preparations to attack another character
10A.33 Captures another character
10A.4 Steals
10A.5 Breaks object
10A.61 Threatens
10A.62 Argues
10A.63 Scolds
10A.7 Feared by other character
10A.8 Becomes angry

10B.0 Violence (received)
10B.001 Laughed at
10B.002 Teased
10B.010 Plotted against
10B.020 Another character alters hero's work or possession
A fish hawk swooped down on Little Fish who was being carried on a kite. (92.16 Fish in the Air).

10B.090 Deserted
10B.091 Ignored
10B.011 Talked about negatively
10B.100 Frightened
10B.110 Crowded
10B.111 Kept from seeing
10B.112 Pushed
10B.120 Natural disaster causes violence
10B.130 Orders are not followed
10B.140 Argued against
10B.150 Has accident

15.0 Pretense

15.1 Plays
15.2 Plays at make believe

Pitschi says, "I believe I'm a duck'' and he waddles along to the pond." (34.16 Pitschi).

15.31 Performs in trance
15.32 Performs in reality
15.41 Threatened in dream
15.42 Becomes aware of problem in dream
15.43 Receives promise in dream
15.44 Dreams of new location
15.45 Dreams pleasant dreams
15.46 Observes other character's ability in dream
15.47 Dreams
15.51 Puts on costume
15.52 Takes off costume

16A.0 Service (given)
16A.1 Gives gift
16A.2 Grants favor or request
16A.31 Gives help
16A.32 Rescues another character

"... Billy opened the trap and set him free." (1.9 Billy and Blaze).

16A.4 Trains another character
16A.5 Cares for personal needs of another character
16A.6 Performs ritual
16B.0 Service (received)

16B.01 Granted favor

"'If you two help me . . . , I'll pay you . . . and then you can buy the paint you need.'" (67.11 Hans and Peter).

16B.2 Personal needs are cared for by another character

16B.31 Comforted
16B.32 Encouraged
16B.4 Kissed
16B.5 Desired
16B.6 Rescued
16B.7 Helped
16B.81 Receives gift
16B.82 Receives magic object
16B.9 Taught
16B.101 Activities are assessed
16B.102 Abilities are assessed

17.0 Companionship

17.1 Joins other characters
17.2 Joined by other characters

"So he combed his hair and he came too when I went for a walk in the forest." (28.2 In the Forest).

17.3 Visited by others
17.4 Added to a family
17.5 Attends party
18.0 Personal Activities

18.010 Cares for personal needs

"Each morning he would eat breakfast, brush his teeth, . . ." (2.1 The Brave Cowboy).

18.020 Is ill
18.030 Is tired
18.040 Relaxes
18.051 Sleeps
18.052 Wakes up
18.061 Grows
18.062 Changes
18.070 Has a family
18.081 Cries
18.082 Feels remorse
18.090 Is no longer curious
18.10 Gathers courage
18.20 Becomes warm
18.30 Alters appearance
18.40 Wears gift item
18.41 Takes off gift item

VI. Goal

19.0 Plans

19.1 Makes plans

"Raccoon chuckled to himself, 'When her head is in the hole, I will grab her neck . . .'" (25.11 Petunia, I Love You).
19.2 Plans to return home
19.3 Plans to run away
19.4 Changes plans

20.0 Attempt
20.11 Tries to solve problem
20.12 Tries to solve problem by trick
20.2 Attempts to get desired item
20.3 Tries to accomplish feat

"So the little lighthouse tried to shine . . ." (80.18 The Little Red Lighthouse and the Great Gray Bridge).

20.4 Tries to capture other character
20.5 Tries to follow plan
20.6 Tries to work
20.7 Tries to escape

21.0 Failure
21.010 Unable to get out of pit
21.020 Unable to buy desired item
21.031 Unable to give signal
21.032 Signal is unable to be received by other characters
21.040 Unable to continue journey
21.051 Unable to give message
21.052 Unable to receive signal
21.061 Unable to do task
21.062 Tool poses problem; unable to continue work
21.070 Unable to capture other character
21.080 Unable to accomplish feat

George tried to ride the bike. It wouldn't go. (75.18 *Curious George Rides a Bike*).

21.090 Unable to find object of search
21.10 Unable to recognize other characters
21.20 Misunderstands comments of others
21.30 Distracted
21.40 Cannot find desirable food
21.50 Is not recognized
21.60 Unable to be seen
21.70 Forgets
21.80 Unable to escape

22.0 Work
22.1 Works at new task
22.2 Begins task
22.3 Works faster
22.4 Finishes task
22.5 Continues work

"Norman twisted and bent wires." (39.8 *Norman the Doorman*).

22.6 Works at usual task
22.7 Uses trickery in doing task

23.0 Achievement
23.11 Praised
23.12 Self-praised
Example of analysis of a storybook

An example of an analysis of a picture storybook has been provided so that the reader may understand the use of the actions in identifying the various elements of the story. The example may also serve as a basis for explaining the various groupings of actions in relation to a specific book. The book, *The Happy Lion*, serves as the example.4

4See Appendix III for reference to book number and, consequently, full bibliographic data of all books used in this study.
PLEASE NOTE:

Pages 110-114 and pages 213-214, not microfilmed at request of author. Available for consultation at The Ohio State University Library.

UNIVERSITY MICROFILMS.
Grouping of actions

An analysis of the action listings from the entire sample revealed certain grouping patterns within the books as well as from book to book.

One such grouping seemed to the investigator to be found in the formation of certain actions into what might be termed plot segments. A plot segment was defined as two or more consecutive actions that form a logical and sequential unit within the plot. For example, as the Happy Lion traveled into the street, he met M. Dupont. This plot segment

\[
\text{journey - observation (given)}
\]

\[
3 \quad 11A
\]
can be thought of as a logical plot unit. Of course, not every set of two or more actions makes up a plot segment. Juxtaposition alone does not enable actions to be defined as a plot segment. One action might follow another but shifts in time, place, or topic could introduce a new segment. For example, observation (given) (11A) and plans (19) did not constitute a plot segment in The Happy Lion. The decision to make plans and travel was not necessarily a logical consequence of seeing an opened cage door.

Another grouping revealed in the study is the compounded action. This was defined by the investigator
to be two or more duplicate actions that followed each other consecutively and were bound together as plot segments. These were also referred to as doubles, triples, etc. An example from *The Happy Lion* is

communication (received) - communication (received)

The lion heard the sound of the fire engine and then heard it again with greater intensity. The exact repetition creates suspense in this case and builds excitement into the story.

A third form of action grouping is the **pattern of repetition**. This was defined by the investigator as the reappearance of the same segments or compounded actions in a given book. An example in *The Happy Lion* is found in the repetition of this plot segment:

communication - observation - violence

(given) (given) (received)

On two exactly duplicated occasions, the Happy Lion greeted a person, saw a familiar face, and was subjected to some form of violence (rejection by running away or having a bag thrown in his face). In this particular story, the pattern is slightly altered to

observation - violence

(given) (received)


when he saw groups (the band, then the fire company) and was subjected to a hubbub and stalking by the firemen. In picture storybooks, patterns of repetition were frequently repeated in the same book though identical patterns of repetition of plot segments containing more than two actions were seldom found from book to book.

Tests of the Hypotheses

Hypothesis One: Designation as constants

The first hypothesis concerned whether the actions could be considered to be constants within the books. It stated: The component actions of picture storybooks do not occur with enough frequency to be designated as constants. The hypothesis was tested by using an action's appearance in fifty books as the quantifiable means of designating an action as a constant. When the data were compared, eight actions occurred with enough frequency to be designated as constants. These were:

- journey (3)
- arrival (4)
- violence (received) (10B)
- observation (given) (11A)
- communication (given) (12A)
- communication (received) (12B)
- service (received) (16B)
- achievement (23)
(See Table 2). Thus, Hypothesis One was partially rejected.

Propp did not quantify the functions that he designated. A check of the portion of his tale schemes that were available in translation (forty-six in number) showed that many functions did not appear with a proportionately high frequency. Dependency on frequency of occurrence may have been an ill-chosen means of determining constancy in this study. Another means of testing might have resulted in a greater number of actions being designated as constants.

Another test was devised to note whether the larger categories of actions could be designated as constants according to the criterion of appearance in fifty books. Each of the six categories occurred with high enough frequencies so that all the categories—though not all the individual actions—could be considered to be constants within picture storybooks (see Figure 1).

**Hypothesis Two: Limitation of actions**

The second hypothesis concerned the limitation of the number of actions. It stated: The number of actions in picture storybooks is unlimited. In order to test this hypothesis, one-half of the sample was randomly selected and compared with the other half. All the actions appeared in both halves. The second hypothesis was rejected,
TABLE 2

PER CENT OF PICTURE STORYBOOKS IN WHICH TWENTY-EIGHT ACTIONS OCCURRED

<table>
<thead>
<tr>
<th>Actions</th>
<th>Per cent of books</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication (received) (12B)</td>
<td>85</td>
</tr>
<tr>
<td>Journey (3)</td>
<td>75</td>
</tr>
<tr>
<td>Service (received) (16B)</td>
<td>67</td>
</tr>
<tr>
<td>Violence (received) (10B)</td>
<td>66</td>
</tr>
<tr>
<td>Communication (given) (12A)</td>
<td>63</td>
</tr>
<tr>
<td>Achievement (23)</td>
<td>57</td>
</tr>
<tr>
<td>Observation (given) (11A)</td>
<td>54</td>
</tr>
<tr>
<td>Arrival (4)</td>
<td>50</td>
</tr>
<tr>
<td>Desire (1)</td>
<td>47</td>
</tr>
<tr>
<td>Plans (19)</td>
<td>42</td>
</tr>
<tr>
<td>Work (22)</td>
<td>37</td>
</tr>
<tr>
<td>Pretense (15)</td>
<td>36</td>
</tr>
<tr>
<td>Personal Activities (18)</td>
<td>35</td>
</tr>
<tr>
<td>Service (given) (16A)</td>
<td>32</td>
</tr>
<tr>
<td>Request (given) (13A)</td>
<td>32</td>
</tr>
<tr>
<td>Acquisition (9)</td>
<td>31</td>
</tr>
<tr>
<td>Observation (received) (11B)</td>
<td>31</td>
</tr>
<tr>
<td>Failure (21)</td>
<td>31</td>
</tr>
<tr>
<td>Attempt (20)</td>
<td>27</td>
</tr>
<tr>
<td>Violence (given) (10A)</td>
<td>22</td>
</tr>
<tr>
<td>Companionship (17)</td>
<td>21</td>
</tr>
<tr>
<td>Search (7)</td>
<td>20</td>
</tr>
<tr>
<td>Response (14)</td>
<td>20</td>
</tr>
<tr>
<td>Concealment (5)</td>
<td>18</td>
</tr>
<tr>
<td>Request (received) (13B)</td>
<td>18</td>
</tr>
<tr>
<td>Loss (6)</td>
<td>17</td>
</tr>
<tr>
<td>Awareness (2)</td>
<td>12</td>
</tr>
<tr>
<td>Discovery (8)</td>
<td>11</td>
</tr>
</tbody>
</table>
Fig. 1--Number of picture storybooks by action categories
suggesting that the actions defined by this analysis were limited in number.

**Hypothesis Three: Sequence**

The third hypothesis of this study concerned the sequencing of the stories. It stated: The actions in picture storybooks do not occur in any recognizable sequence. A test was made of the hypothesis by comparing the action listings of all the books. No one sequence, not even a plot segment, occurred in at least fifty of the books. The null hypothesis was not rejected. The actions as analyzed in these picture storybooks do not occur in any recognizable sequence.

**Hypothesis Four: Classification**

Hypothesis Four concerned the finding of a commonality exclusive to picture storybooks that would enable them to be structurally classified as a special type of literature. It stated: Picture storybooks cannot be classified as a closed group on the basis of any unique features of the actions. The hypothesis was tested by comparing the action listings of each of the books with the other books in the sample. A comparison of action listings brought forth no basic pivotal pattern such as the one Propp found for his fairy tales. The fourth hypothesis was not rejected. No means of classifying picture story-
books as a closed group on the basis of structural features has been found as a result of the present analysis.

**Hypothesis Five: Classification of subgroups**

The final hypothesis of this study concerned the classification of subgroups of picture storybooks according to structural descriptions. The hypothesis stated: No types of picture storybooks can be classified as closed subgroups of picture storybooks on the basis of unique features of the actions. A test was devised to determine whether any repeated sequence of plot segments or compounded actions would occur in ten or more books. On the basis of the results of this test, Hypothesis Five was rejected. Seventeen subgroups could be determined according to the use of repeated plot segments and compounded actions in the books (see Table 3). Eighty-seven books could be classified according to these seventeen subgroups though some overlap was inevitable. A further analysis of the subgroups disclosed that four plot segments were paired at least once with all other subgroups. The four which each included some form of communication are listed below:

- communication (recd.) (12B) - communication (given) (12A)
- request (given) (13A) - service (received) (16B)
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Definition</th>
<th>Number of books</th>
<th>Number of occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>12B-12A</td>
<td>Communication (received)-communication (given)</td>
<td>27</td>
<td>78</td>
</tr>
<tr>
<td>12A-12B</td>
<td>Communication (given)-communication (received)</td>
<td>21</td>
<td>42</td>
</tr>
<tr>
<td>13A-16B</td>
<td>Request (given)-service (received)</td>
<td>18</td>
<td>48</td>
</tr>
<tr>
<td>10B-10B</td>
<td>Violence (received)-violence (received)</td>
<td>17</td>
<td>22</td>
</tr>
<tr>
<td>13A-12B</td>
<td>Request (given)-communication (received)</td>
<td>15</td>
<td>29</td>
</tr>
<tr>
<td>12B-14</td>
<td>Communication (received)-response</td>
<td>15</td>
<td>20</td>
</tr>
<tr>
<td>3-4</td>
<td>Journey-arrival</td>
<td>15</td>
<td>19</td>
</tr>
<tr>
<td>20-21</td>
<td>Attempt-failure</td>
<td>14</td>
<td>32</td>
</tr>
<tr>
<td>3-11A</td>
<td>Journey-observation (given)</td>
<td>14</td>
<td>23</td>
</tr>
<tr>
<td>10B-16B</td>
<td>Violence (received)-service (received)</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>10B-23</td>
<td>Violence (received)-achievement</td>
<td>11</td>
<td>15</td>
</tr>
<tr>
<td>11A-12A</td>
<td>Observation (given)-communication (given)</td>
<td>10</td>
<td>18</td>
</tr>
<tr>
<td>12A-10B</td>
<td>Communication (given)-violence (received)</td>
<td>10</td>
<td>18</td>
</tr>
<tr>
<td>12B-12B</td>
<td>Communication (received)-communication (received)</td>
<td>10</td>
<td>18</td>
</tr>
<tr>
<td>12A-16B</td>
<td>Communication (given)-service (received)</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>22-23</td>
<td>Work-achievement</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>12B-11A</td>
<td>Communication (received)-observation (given)</td>
<td>10</td>
<td>11</td>
</tr>
</tbody>
</table>
Certain sets of subgroups were found to be mutually exclusive (see Table 4). The books within the sets of mutually exclusive subgroups were analyzed for comparisons within the groups as well as contrasts between the groups. For example, the subgroups

- violence (received) (10B) - achievement (23)
- communication (recd.) (12B) - observation (given) (11A)

provided certain commonalities and contrasts (see Table 5).

In the former subgroup, fourteen out of the fifteen occurrences dealt with escape as the form of achievement. In the various fourteen cases, the hero was chased, imprisoned, attacked, or had an accident. He always escaped. In the latter subgroup, six of the eleven communications were noises that were heard and the responding action was seeing a character. The other five cases of communication consisted of receiving messages. In neither subgroup did the placement of the plot segment have any relevance. The actions occurred at the beginning, middle, and the end of the stories. Both subgroups transcended the usual kinds of classifications of picture storybooks—by character (animal, human, or combined animal and human characters) or by readability (easy to read, harder to read). Classification by structural subgroups was dependent upon the actions that were basic to the story.
TABLE 4
MUTUALLY EXCLUSIVE SETS OF SUBGROUPS

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Definitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-4</td>
<td>journey-arrival</td>
</tr>
<tr>
<td>12B-11A</td>
<td>communication (received)-observation (given)</td>
</tr>
<tr>
<td>3-4</td>
<td>journey-arrival</td>
</tr>
<tr>
<td>20-21</td>
<td>attempt-failure</td>
</tr>
<tr>
<td>3-11A</td>
<td>journey-observation (given)</td>
</tr>
<tr>
<td>10B-16B</td>
<td>violence (received)-service (given)</td>
</tr>
<tr>
<td>3-11A</td>
<td>journey-observation (given)</td>
</tr>
<tr>
<td>12B-11A</td>
<td>communication (received)-observation (given)</td>
</tr>
<tr>
<td>10B-10B</td>
<td>violence (received)-violence (received)</td>
</tr>
<tr>
<td>12B-11A</td>
<td>communication (received)-observation (given)</td>
</tr>
<tr>
<td>10B-16B</td>
<td>violence (received)-service (received)</td>
</tr>
<tr>
<td>11A-12A</td>
<td>observation (given)-communication (given)</td>
</tr>
<tr>
<td>10B-16B</td>
<td>violence (received)-service (received)</td>
</tr>
<tr>
<td>12B-12B</td>
<td>communication (received)-communication (received)</td>
</tr>
<tr>
<td>10B-16B</td>
<td>violence (received)-service (received)</td>
</tr>
<tr>
<td>22-23</td>
<td>work-achievement</td>
</tr>
<tr>
<td>10B-23</td>
<td>violence (received)-achievement</td>
</tr>
<tr>
<td>12A-10B</td>
<td>communication (given)-violence (received)</td>
</tr>
<tr>
<td>10B-23</td>
<td>violence (received)-achievement</td>
</tr>
<tr>
<td>12A-16B</td>
<td>communication (given)-service (received)</td>
</tr>
<tr>
<td>10B-23</td>
<td>violence (received)-achievement</td>
</tr>
<tr>
<td>12B-12B</td>
<td>communication (received)-communication (recd.)</td>
</tr>
<tr>
<td>12A-10B</td>
<td>communication (given)-violence (received)</td>
</tr>
<tr>
<td>13A-12B</td>
<td>request (given)-communication (received)</td>
</tr>
<tr>
<td>12A-16B</td>
<td>communication (given)-service (received)</td>
</tr>
<tr>
<td>20-21</td>
<td>attempt-failure</td>
</tr>
<tr>
<td>12A-16B</td>
<td>communication (given)-service (received)</td>
</tr>
<tr>
<td>12B=12B</td>
<td>communication (received)-communication (recd.)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>12B-11A</td>
<td>communication (received)-observation (given)</td>
</tr>
<tr>
<td>12B-12B</td>
<td>communication (received)-communication (recd.)</td>
</tr>
<tr>
<td>12B-11A</td>
<td>communication (received)-observation (given)</td>
</tr>
<tr>
<td>22-23</td>
<td>work-achievement</td>
</tr>
<tr>
<td>10B-16B</td>
<td>violence (received)-service (received)</td>
</tr>
<tr>
<td>12A-16B</td>
<td>communication (given)-service (received)</td>
</tr>
<tr>
<td>12B-12B</td>
<td>communication (received)-communication (recd.)</td>
</tr>
<tr>
<td>10B-23</td>
<td>violence (received)-achievement</td>
</tr>
<tr>
<td>12A-16B</td>
<td>communication (given)-service (received)</td>
</tr>
<tr>
<td>12B-12B</td>
<td>communication (received)-communication (recd.)</td>
</tr>
<tr>
<td>10B-23</td>
<td>violence (received)-achievement</td>
</tr>
<tr>
<td>12B-11A</td>
<td>communication (received)-observation (given)</td>
</tr>
<tr>
<td>12B-12B</td>
<td>communication (received)-communication (recd.)</td>
</tr>
<tr>
<td>Book no.</td>
<td>Title</td>
</tr>
<tr>
<td>---------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>17</td>
<td>Looking for Something</td>
</tr>
<tr>
<td>35</td>
<td>Angus and the Ducks</td>
</tr>
<tr>
<td>39</td>
<td>Norman the Doorman</td>
</tr>
<tr>
<td>45</td>
<td>Harold and the Purple Crayon</td>
</tr>
<tr>
<td>52</td>
<td>The Cow Who Fell in the Canal</td>
</tr>
<tr>
<td>57</td>
<td>Swimmy</td>
</tr>
<tr>
<td>65</td>
<td>Chester the Worldly Pig</td>
</tr>
<tr>
<td>72</td>
<td>The Tale of Squirrel Nutkin</td>
</tr>
<tr>
<td>74</td>
<td>Curious George</td>
</tr>
<tr>
<td>82</td>
<td>Anatole and the Cat</td>
</tr>
<tr>
<td>94</td>
<td>The Two Reds</td>
</tr>
</tbody>
</table>
A second project was devised to test the validity of Hypothesis Five. The ten shortest and longest books according to page number were determined (see Table 6). These two groups were compared and structural differences were noted (see Figure 2). The longer books tended to use more compounded actions, more frequently repeated plot segments, and more combination patterns (plot segments and compounded actions). The differentiation in structure between longer and shorter books caused the fifth hypothesis to be rejected once again: picture storybooks could be classified in subgroups according to structural differences.

**Additional Findings**

**Repetitions of actions**

A major finding resulting from the analysis was that there were frequent occurrences of repetitions in the books. This finding supported with factual evidence based on a structural analysis of the books the generalization commonly made about picture storybooks that they are highly repetitive.

Repetition provided the most comprehensive classification of the 100 picture storybooks. The analyses previously discussed (under Hypothesis Five) suggested other means of classifying small groups of the books. The total sample, however, was capable of being classified
**TABLE 6**

TEN SHORTEST AND LONGEST BOOKS ACCORDING TO NUMBER OF PAGES

<table>
<thead>
<tr>
<th>Ten shortest books</th>
<th>Ten longest books</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td><strong>Page no.</strong></td>
</tr>
<tr>
<td>Felice</td>
<td>23</td>
</tr>
<tr>
<td>The Little Carousel</td>
<td>24</td>
</tr>
<tr>
<td>The Carrot Seed</td>
<td>24</td>
</tr>
<tr>
<td>Inch by Inch</td>
<td>27</td>
</tr>
<tr>
<td>Frog in the Well</td>
<td>27</td>
</tr>
<tr>
<td>The Happy Lion</td>
<td>28</td>
</tr>
<tr>
<td>A Pair of Red Clogs</td>
<td>28</td>
</tr>
<tr>
<td>The Circus Baby</td>
<td>28</td>
</tr>
<tr>
<td>Finders Keepers</td>
<td>28</td>
</tr>
<tr>
<td>Harry the Dirty Dog</td>
<td>28</td>
</tr>
</tbody>
</table>
Fig. 2--Comparative number of shortest and longest books in which certain structural features occur.
according to the use of repetitions (see Table 7). Two major categories were mutually exclusive: books that contained repetitive action groups and books that were non-repetitive in terms of action groups. The ninety books that contained repetitive action groups were further classified into those characterized by repeated plot segments, compounded actions, and combination patterns. The latter classification contained those books that used both plot segments and compounded actions.

A graphic representation of each type of book is depicted in Figure 3. The non-repetitive category is represented by *Swimmy*, the repetitive subcategory using repeated plot segments is represented by *Lion*, the repetitive subcategory using compounded actions is represented by *The Carrot Seed*, and the repetitive subcategory using combination patterns is represented by *The Happy Lion*. The differences in plot development are symbolically shown in this figure.

The six plot segments of *Swimmy* suggest a brief but simple structure to the story. A lengthier listing of events occurred in *Lion* but the actions were grouped and repeated so that the various events were not difficult to specify. The simple story theme in *The Carrot Seed* was reflected in the simplicity of the graphic depiction. *The Happy Lion* gives an example of a more complex plot. Complete analyses including texts, action summaries, and
<table>
<thead>
<tr>
<th>Non-repetitive</th>
<th>Repetitive</th>
<th>Repetitive</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Plot segments</td>
<td>Compounded actions</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>7</td>
<td>13</td>
</tr>
<tr>
<td>23</td>
<td>9</td>
<td>40</td>
</tr>
<tr>
<td>31</td>
<td>12</td>
<td>43</td>
</tr>
<tr>
<td>42</td>
<td>17</td>
<td>49</td>
</tr>
<tr>
<td>57</td>
<td>21</td>
<td>50</td>
</tr>
<tr>
<td>69</td>
<td>22</td>
<td>53</td>
</tr>
<tr>
<td>73</td>
<td>25</td>
<td>54</td>
</tr>
<tr>
<td>74</td>
<td>29</td>
<td>56</td>
</tr>
<tr>
<td></td>
<td>33</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>34</td>
<td>71</td>
</tr>
<tr>
<td></td>
<td>35</td>
<td>78</td>
</tr>
<tr>
<td></td>
<td>36</td>
<td>81</td>
</tr>
<tr>
<td></td>
<td>37</td>
<td>82</td>
</tr>
<tr>
<td></td>
<td>44</td>
<td>88</td>
</tr>
<tr>
<td></td>
<td>47</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>48</td>
<td></td>
</tr>
<tr>
<td></td>
<td>55</td>
<td>100</td>
</tr>
<tr>
<td>Non-repetitive</td>
<td>Repetitive plot segments</td>
<td>Repetitive compounded actions</td>
</tr>
<tr>
<td>----------------</td>
<td>-------------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td><strong>Swimmy</strong></td>
<td>a</td>
<td>a</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d</td>
<td></td>
</tr>
<tr>
<td></td>
<td>e</td>
<td></td>
</tr>
<tr>
<td></td>
<td>f</td>
<td></td>
</tr>
<tr>
<td><strong>Lion</strong></td>
<td>bc</td>
<td>bc</td>
</tr>
<tr>
<td></td>
<td>*</td>
<td>bc</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d</td>
<td>b</td>
</tr>
<tr>
<td></td>
<td>e</td>
<td>b</td>
</tr>
<tr>
<td></td>
<td>f</td>
<td>bc</td>
</tr>
<tr>
<td><strong>Carrot Seed</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Happy Lion</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Key: Letters represent plot segments; double underlines represent compounded actions which together form patterns of repetition; asterisks represent single actions.

Fig. 3--Graphic comparison of books categorized by repetitiveness
action symbols of *Swimmy*, *Lion*, and *The Carrot Seed* are contained in Appendix IV.

Books that were non-repetitive and most repetitive were analyzed (see Table 8). Several structural findings were educed from the comparisons. Action listings averaged much shorter for the non-repetitive books; the average number of listings was fifteen for the non-repetitive and thirty-nine for the most repetitive. The use of communication was significantly different in the two groups of books, although nineteen out of the twenty used some form of communication. The use of verbal interaction in communication was weak in the non-repetitive books and strong in the most repetitive books; two out of ten non-repetitive books used interaction while eight out of ten most repetitive books used interaction. The most repetitive books tended to be conversational in nature while the non-repetitive books had a greater tendency to be narratives.

Compounded actions were used with frequency. Ninety-two cases of compounding were found in fifty-two books. The most common form of compounding was doubling which made up fifty-eight of the ninety-two cases. Actions most frequently doubled were:

achievement (23)

work (22)

communication (given) (12A)
<table>
<thead>
<tr>
<th>Non-repetitive</th>
<th>Most repetitive</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ola</strong></td>
<td><strong>Pelle's New Suit</strong></td>
</tr>
<tr>
<td><strong>The Little Carousel</strong></td>
<td><strong>Lion</strong></td>
</tr>
<tr>
<td><strong>The Dead Bird</strong></td>
<td><strong>Petunia, Beware!</strong></td>
</tr>
<tr>
<td><strong>Our Veronica Goes to Petunia's Farm</strong></td>
<td><strong>Just Me</strong></td>
</tr>
<tr>
<td><strong>Nine Days to Christmas</strong></td>
<td><strong>Play with Me</strong></td>
</tr>
<tr>
<td><strong>Little Toot</strong></td>
<td><strong>Ask Mr. Bear</strong></td>
</tr>
<tr>
<td><strong>Swimmy</strong></td>
<td><strong>Bedtime for Frances</strong></td>
</tr>
<tr>
<td><strong>Song of the Swallows</strong></td>
<td><strong>One Morning in Maine</strong></td>
</tr>
<tr>
<td><strong>Nothing Ever Happens on My Block</strong></td>
<td><strong>Sam</strong></td>
</tr>
<tr>
<td><strong>Curious George</strong></td>
<td><strong>Mr. Rabbit and the Lovely Present</strong></td>
</tr>
</tbody>
</table>
Actions most frequently compounded were:
- pretense (15)
- work (22)
- communication (received) (12B)
- acquisition (9)

Certain actions were never compounded. These were:
- desire (1)
- arrival (4)
- loss (5)
- request (given) (13A)
- request (received) (13B)
- response (14)
- plans (19)

An example of a highly compounded action is from *A Pocketful of Cricket*. As six-year-old Jay drove the cows home, he picked up a nut, he picked up a rock, he picked up a gray goose feather, he picked up an arrowhead, he picked up some beans, and he picked up a cricket.

Compoundings as a form of repetition were found to be used with a frequency that would suggest their place as constants within the structure of picture storybooks.

Plot segments made up of two actions that were repeated at least once within the same book were found in seventy-four of the 100 books. The average number of different plot segments per book was approximately two.

Eight books had double or more the average number of
repeated plot segments (see Table 9). These books were highly structured; they involved the use of many repeated plot segments as well as compounded actions. A common element noted in all but one of these books was the echo-like use of a plot segment that preceded or followed a pattern of repetition which used that same plot segment along with other actions. For example, attempt (20) - failure (21) occurred in several instances in Whistle for Willie. Peter saw the success a boy had in whistling for his dog, Peter tried to whistle and failed (11A - 20 - 21). He played games, tried to whistle, and failed (15 - 20 - 21). He resolved the problem when the earlier pattern of seeing the dog, hiding, trying to whistle and failing (11A - 15 - 20 - 21) was changed to seeing the dog, hiding, trying to whistle, and succeeding (11A - 15 - 20 - 23). This echoing factor--the slightly altered use of the same plot segment--was found frequently in the books.

Five of the eight highly structured books were among the ten longest books in terms of action listings. The lengthy action listing would seem to suggest the presence of a more involved plot as, for example, in Bedtime for Frances, Blueberries for Sal, and Chester the Worldly Pig. These books could be described as having many events occurring within the stories.

Repetitions of segments offer an opportunity for
<table>
<thead>
<tr>
<th>Titles</th>
<th>Plot segments and patterns*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Looking for Something</strong></td>
<td>3-10B-3 (2), 3-4 (2), 3-11A (3), 7-3 (2), 12B-3 (2), 3-1OB (1)</td>
</tr>
<tr>
<td><strong>Whistle for Willie</strong></td>
<td>22-22 (2), 22-18 (4), 18-18 (2), 3-22 (3), 7-12B-21-12B-21-3 (2), 12B-21 (2), 12B-14 (2), 8-7 (2), 21-3 (1), 8-8 (2), 3-3 (2)</td>
</tr>
<tr>
<td><strong>Blueberries for Sal</strong></td>
<td>10B-10B (2), 10B-23 (1), 3-4 (2), 3-10B-23 (2), 11A-3 (2), 3-1OB (1)</td>
</tr>
<tr>
<td><strong>Bartholomew and the Oobleck</strong></td>
<td>10A-12B (3), 19-3-12A (2), 12A-10B (4)</td>
</tr>
<tr>
<td><strong>Finders Keepers</strong></td>
<td>11A-12A-13B-16A-12A-12B (3), 11A-12A (1), 12A-12B (1)</td>
</tr>
</tbody>
</table>

*Numbers in parentheses refer to number of repetitions. Underlines refer to echo-like plot segments.
the young reader/listener to recall an earlier experience and perhaps feel a sense of déjà vu. For example, *Bedtime for Frances* consisted of many occurrences of patterns of repetition. Frances incessantly asked for a favor and was granted the favor. The sameness of actions was repeated though the object changed from a glass of milk to a piggy ride to a teddy bear, etc. Greater plot involvement was apparent in *Blueberries for Sal*. There, the double plot might not have succeeded had it not been made parallel through the use of repetition. In this story the little girl followed her mother, ate blueberries, got lost, searched unsuccessfully, mistakenly followed the mother bear, and was finally found. The bear cub followed his mother, ate blueberries, got lost, searched unsuccessfully, mistakenly followed the human mother, and was finally found. The activities were parallel for both major characters and the repetition of actions in each parallel adventure was obvious. In *Chester the Worldly Pig*, the pig's activities moved from the farm to the circus, to the chase, to the capture by hoboes, to the wandering in the city, to another farm, and finally to the side show. Since Chester's actions in each new location were not the same, repetition within each new setting made that adventure more pronounced. Thus, the chase was filled with suspense by Chester's being chased and escaping from the clown, being chased and escaping from the bear, and being chased and
caught by the tramps. Of course, the use of repetition differs in the three books. The same activities are repeated by the same character in *Bedtime for Frances*, the first character's activities are repeated by the second character in *Blueberries for Sal*, and a new set of similar activities is repeated by the same character in each new adventure in *Chester the Worldly Pig*.

Certain plot segments were repeated within individual books much oftener than others. Those with most frequent use were:

- communication (recd.) (12B) - communication (given) (12A)
- attempt (20) - failure (21)
- request (given) (13A) - communication (received) (12B)
- communication (given) (12A) - communication (recd.) (12B)
- journey (3) - violence (received) (10B)
- request (given) (13A) - communication (received) (12B)
- request (received) (13B) - service (given) (16A)

An example using the leading such segment, communication (received) (12B) - communication (given) (12A), is from *The Loudest Noise in the World* in which the hero repeatedly hears a suggestion and rejects it.

'I want to hear the loudest noise in the world,' answered Hulla-Baloo.
'Fine,' said the king. 'I'll order the royal drummers to get out the special super-loud drums for the whole day.'
'But I've heard them before,' complained the prince. 'That wouldn't be the loudest noise in the world.'
'All right,' promised the king. 'I'll also
order all policemen to blow their special super-loud whistles.'
'I've already heard those too,' said Hulla-Baloo. 'They wouldn't be loud enough.'

This particular plot segment was not only the most frequently used plot segment within books; it was found to be the most frequently used plot segment among all the books—a phenomenon described later.

The repetition of plot segments made up of three or more actions was also apparent within individual books. Thirty-two instances occurred in twenty-nine of the 100 books. The longest of these patterns of repetition was found in *Mr. Rabbit and the Lovely Present*. There, a plot segment of thirteen actions made up a pattern of repetition that was repeated four times. The pattern consisted mostly of the little girl hearing and rejecting the suggestions of Mr. Rabbit. *Just Me* used the plot segment of three actions, request (given) (13A) - service (received) (16B) - pretend (15), eleven times. The child in the story asked a succession of animals to "Let me see how you do it" in regard to the animal's manner of movement. Then the animal complied, and the child walked, hopped, or wriggled like the animal. Plot segments of three or more actions were not used frequently from book to book. Only a few minor cases were found in which

---

repetition of the same lengthy patterns of repetition took place in more than one book.

The use of plot segments made up of two actions which were repeated from book to book was noted. There were 149 different plot segments repeated in ninety-nine of the 100 books. The average number of plot segments per book was seven. Three books had twice or more the average number of inter-book repeated plot segments (see Table 10). All three books, Looking for Something, Benjie, and Bartholomew and the Oobleck were among the ten books having the longest action listings. Looking for Something and Bartholomew and the Oobleck were among the eight books with the greatest number of different intra-book repetitions. None of the three books used compoundings but all made use of at least four of the most commonly used plot segments.

Three books made little use (two or less) of plot segments that were repeated from book to book as well as little use of compounded actions or patterns of repetition. These three books, The Dead Bird, Bear Party, and Nothing Ever Happens on My Block, were among the ten books having the shortest action listings. The brief tales used relatively unfamiliar plot segments and told the story quickly with little need for repetition in order to enhance comprehension. Nothing Ever Happens on My Block is an example of a picture storybook which relies so strongly on
TABLE 10

ACTION LISTING WITH HIGH NUMBER OF INTER-BOOK REPEATED PLOT SEGMENTS:
LOOKING-FOR-SOMETHING

<table>
<thead>
<tr>
<th>Chronology</th>
<th>Action listing*</th>
<th>Chronology</th>
<th>Action listing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>11A</td>
<td>25.</td>
<td>13</td>
</tr>
<tr>
<td>2.</td>
<td>1</td>
<td>26.</td>
<td>22</td>
</tr>
<tr>
<td>3.</td>
<td>3</td>
<td>27.</td>
<td>23</td>
</tr>
<tr>
<td>4.</td>
<td>19</td>
<td>28.</td>
<td>19</td>
</tr>
<tr>
<td>5.</td>
<td>22</td>
<td>29.</td>
<td>3</td>
</tr>
<tr>
<td>6.</td>
<td>3</td>
<td>30.</td>
<td>7</td>
</tr>
<tr>
<td>7.</td>
<td>10B</td>
<td>31.</td>
<td>3</td>
</tr>
<tr>
<td>8.</td>
<td>3</td>
<td>32.</td>
<td>12B</td>
</tr>
<tr>
<td>9.</td>
<td>4</td>
<td>33.</td>
<td>3</td>
</tr>
<tr>
<td>10.</td>
<td>19</td>
<td>34.</td>
<td>4</td>
</tr>
<tr>
<td>11.</td>
<td>10B</td>
<td>35.</td>
<td>12B</td>
</tr>
<tr>
<td>12.</td>
<td>3</td>
<td>36.</td>
<td>7</td>
</tr>
<tr>
<td>13.</td>
<td>11A</td>
<td>37.</td>
<td>12B</td>
</tr>
<tr>
<td>14.</td>
<td>19</td>
<td>38.</td>
<td>3</td>
</tr>
<tr>
<td>15.</td>
<td>4</td>
<td>39.</td>
<td>10B</td>
</tr>
<tr>
<td>16.</td>
<td>11A</td>
<td>40.</td>
<td>23</td>
</tr>
<tr>
<td>17.</td>
<td>10B</td>
<td>41.</td>
<td>3</td>
</tr>
<tr>
<td>18.</td>
<td>7</td>
<td>42.</td>
<td>11A</td>
</tr>
<tr>
<td>19.</td>
<td>3</td>
<td>43.</td>
<td>13B</td>
</tr>
<tr>
<td>20.</td>
<td>10B</td>
<td>44.</td>
<td>16A</td>
</tr>
<tr>
<td>21.</td>
<td>3</td>
<td>45.</td>
<td>3</td>
</tr>
<tr>
<td>22.</td>
<td>11A</td>
<td>46.</td>
<td>16B</td>
</tr>
<tr>
<td>23.</td>
<td>19</td>
<td>47.</td>
<td>17</td>
</tr>
<tr>
<td>24.</td>
<td>12B</td>
<td>48.</td>
<td>9</td>
</tr>
</tbody>
</table>

*Parenthesis ( ) indicates a plot segment; bracket [ ] indicates a pattern of repetition.
the illustrations that the verbal structure of the story is virtually pointless. Chester Filbert sat gloomily on the curb and told the problems of his uneventful neighborhood while behind him—pictured only—the excitement of theft, fire, teasing, etc., made the block an intriguing one to observe. This particular book was the exception on the occasions when the data were tabulated to ninety-nine rather than 100. The uniqueness of the book necessitated little repetition or recognition of actions.

Communication

One action that emerged as a common element was communication. Only three books, The Dead Bird, Flip, and Nothing Ever Happens on My Block, did not use some form of communication in the actions. The actions designated as being forms of communication were:

- communication (given) (12A)
- communication (received) (12B)
- request (given) (13A)
- request (received) (13B)

In two cases, violence (given) (10A) was designated as a form of communication when the violence was in the form of verbal annoyance.

Besides this strong over-all use of verbal communication, the use of plot segments constituting verbal interaction was found in fifty of the books. An example
of verbal interaction from *Little Tim and the Brave Sea* Captain follows:

When he [Tim] asked his mother and father if he could be a sailor, they laughed and said he was much too young, and must wait for years and years until he was grown up.  

The use of request (given) (13A) - communication (received) (12B) was one form of verbal interaction used with frequency.

A closer analysis of the fifty books that at first analysis did not use verbal interaction showed that in twenty-five of them verbal interaction was present but those forms of communication were not significant enough to the movement of the story to be classified as actions. When those books were incorporated into the data, it was noted that seventy-five of the 100 books made use of verbal interaction in varying degrees of significance.

**Beginnings and endings**

A study of beginnings and endings of the stories revealed that a group of six actions made up the majority of beginnings and endings of the 100 book sample. Beginnings and endings were considered to be the first three and the last three actions of the book. Figure 4 shows the number of books in which these actions occurred.

---

Fig. 4 -- Number of picture storybooks by beginning and ending actions.
Desire (1) was the only one of the most frequently used beginning actions which occurred primarily at the beginning of the stories; achievement (23) was the only one of the most frequently used ending actions which occurred primarily at the end of the stories. Other actions occurred frequently both as beginnings and endings:

- journey (3)
- communication (given) (12A)
- communication (received) (12B)
- service (received) (16B)

The five actions primarily used in beginnings occurred in eighty-nine of the 100 books; the five actions primarily used as endings occurred in eighty-eight of the 100 books.

Fifteen cases of compounding occurred as beginnings or endings of stories.

Prologues and epilogues were used in forty-five of the 100 books in the sample. For purposes of this study, a prologue was defined to be a long introduction or preliminary statement that preceded the first major action. The epilogue was the statement that followed the concluding act of the story. An example of one of the thirty-seven prologues is the initial text from Ola: "The sun is afraid to show his face. The moon and stars love the frost . . . ." The Norwegian setting is described and a mood created prior to the tale of the small boy who leaves home and wanders about his countryside. A Pair
of Red Clogs uses both a prologue and an epilogue for a story told in flashback style. The epilogue begins: "A long time has passed . . ." Epilogues were found in twenty of the 100 books. Though the use of pre- and post-story commentaries was not of a frequency generally considered to be significant in this study (fifty or more), the occurrences may seem to be noteworthy.

Summary

The analysis of 100 picture storybooks resulted in a list of twenty-eight actions which represented the events that occurred in the stories. The twenty-eight actions were categorized into six groups—aspiration, travel, quest, information, deed, and goal. Three types of action groupings were basic to the analysis—plot segments, compounded actions, and patterns of repetition.

The five hypotheses, stated in null form, were tested in various ways. The first hypothesis, concerning whether the actions could be designated as constants, was partially rejected since only eight of the twenty-eight actions occurred with enough frequency to receive the constancy designation. The second hypothesis, dealing with the number of actions, was rejected. Testing revealed that the actions noted in this study were limited in number. The third hypothesis, having to do with sequence, was not rejected. The actions do not occur in
any recognizable sequence. The fourth hypothesis which concerned finding a means of classifying picture storybooks as a separate genre of literature, was not rejected. No structural basis for such classification was found through this analysis. The fifth hypothesis, dealing with classifications of subgroups of picture storybooks, was rejected. Two tests resulted in classifications of subgroups according to structural differences.

Additional findings dealt with repetition, the specific action of communication, and the beginning and ending actions of the stories. The high degree of use of repetition in picture storybooks was substantiated by this study: compounded actions were found in more than half the books; plot segments were repeated in the same book in nearly three-fourths of the sample, plot segments were repeated from book to book in ninety-nine of the 100 books, and patterns of repetition occurred in ninety of the books. Patterns of repetition tended to be preceded or followed by echo-like uses of plot segments that were portions of the pattern of repetition. Repetition was the most comprehensive type of classification revealed through the data. All 100 books were classified as non-repetitive and repetitive. The latter classification was subdivided into repeated plot segments, compounded actions, and combination patterns.
Communication was the most frequently used form of action, occurring in 97 per cent of the books. In 75 per cent of the books verbal interaction patterns were found.

Beginnings and endings of the books were made up of six actions in nearly 90 per cent of the cases. These actions were desire, journey, communication (given), communication (received), service (received), and achievement. Prologues and epilogues were used in 45 per cent of the sample.
CHAPTER V

SUMMARY, CONCLUSIONS, AND IMPLICATIONS

This final chapter affords, besides a general summary of the study, conclusions drawn from its findings and implications for further study, for teaching, and for teacher preparation.

General Summary

Application of the structural approach to literary criticism to the analysis of picture storybooks was the focus of this study. Underlying the study was the question of whether structural criticism might be useful in the teaching of children's literature.

A study of fairy tales done in the 1920's by Vladimir Propp, a Russian Formalist critic, was the analogue of the present study. Propp analyzed 100 fairy tales for their logical structure. He found that certain acts or events which he called functions were basic components of the tales. The thirty-one functions that he identified were found to be the sole functions of the tales. These functions were always identical in their sequence. As a result of his study, he was able to categorize fairy tales
as a special class of literature according to their structure.

In the present study, 100 picture storybooks were selected and analyzed for their structural elements. In the analysis, the events that made up the minimum unit of structure in the plot were termed actions. Five hypotheses, stated in the null form, served to shape the study. These hypotheses were concerned with whether (1) the actions or events could be identified as constants within the books, based upon frequency of occurrence; (2) the actions would be found to be limited in number; (3) the actions would be found to arrange themselves in sequences; (4) the structural features could provide a way to classify picture storybooks as a closed group within literature; and (5) the structural features could provide for identification of subgroups within the picture storybook classification.

The 100 books were selected on the basis of a predetermined definition of picture storybooks and a set of criteria for such books. A committee of children's literature specialists assisted with the final selection of books.

The analysis of the books revealed twenty-eight actions, categorized into six groups: aspiration, travel, quest, information, deed, and goal. Tests of the hypotheses resulted in all six categories being designated as
constants although only eight individual actions could be so designated: journey, arrival, violence (received), observation (given), communication (given), communication (received), service (received), and achievement. Another test of the hypotheses indicated that the actions of picture storybooks were limited to the twenty-eight actions identified in this study.

Certain groupings of actions were noted. Plot segments were defined as two or more actions immediately following each other that showed a logical and sequential development of the action. These segments appeared in ninety-nine of the 100 books. Compounded actions were exact repetitions of two or more actions immediately following one another. These actions appeared in fifty-two books. Patterns of repetition were plot segments or compounded actions repeated within the same story. Some form of patterns of repetition appeared in 90 per cent of the books.

No ordered sequence of actions was noted, although six actions—desire, journey, communication (given), communication (received), service (received), and achievement—made up the beginnings and endings of nearly 90 per cent of the books. Picture storybooks were not able to be classified as a closed group within literature on the basis of this study's structural features. Repetition was the most comprehensive form of classification. All
the books could be categorized as repetitive or non-repetitive. The former category was further subdivided into three forms of structural repetition: repeated plot segments, compounded actions, and combination patterns.

The use of communication was found in 97 per cent of the books. In 75 per cent of the books cases of verbal interaction were noted.

Conclusions

The first conclusion to be drawn from this study is that the method of structural criticism applied to one field of literature for young children has yielded potentially useful information. New knowledge has been revealed concerning the structure of picture storybooks: the types of constant or recurrent events, the limited number of actions, and the presence of certain patterns of actions as basic plot components. Certain commonly held generalizations based on familiarity with the books and intuitions about the nature of the books, such as the high degree of repetition in picture storybooks, have been substantiated by factual analysis. This study's use of Propp's methodology of structural criticism has been an attempt to combine elements of a linguistic theory with a critical theory and apply the resultant technique to an analysis of children's literature. Insofar as methodology alone is concerned, the technique has been usable and
fruitful. It is probable that the study yielded more than an analysis using the technique of close reading would reveal, since it is doubtful that the investigator using the close reading method would have been able to assimilate the quantity of information available from the large sample. On the other hand, this study may have yielded much less information than would have been revealed through application of techniques using generative grammar or the technique that is currently the epitome of concise studies--a computerized analysis. To analyze the totality of plot structure in 100 books using either of these latter methods, however, would be a questionable use of both the investigator's and the computer's time. The past fifteen years have been a time during which many linguists and literary critics experimented with new techniques of literary analysis. No one technique emerged as being so effective that it gained the acclaim of a large segment of scholars in the field. From a pragmatic viewpoint, therefore, Propp's methodology appears to be an adequate and viable technique for analyzing children's literature in the light of the methods that are presently available for use in literary analysis.

A major set of conclusions was the plot structure information revealed by the study. The six categories of actions--aspiration, travel, quest, information, deed, and goal--were identified as the basic plot elements that
occur in picture storybooks. These categories and eight specific actions—journey, arrival, violence (received), observation (given), communication (given), communication (received), service (received), and achievement—were designated as constants because they occurred in a majority of cases in the plots of the total sample. Evidence from the analysis shows that plot actions are frequently grouped into recognizable patterns, termed by the investigator as plot segments, compounded actions, and patterns of repetition. These groupings are made on the basis of combinations of specific actions that occur in a consecutive order, and repetitions of like groupings of actions. Structural features were also noted as being means of classifying subgroups of picture storybooks. Certain specific actions as well as certain combinations of grouping enabled subcategories to be identified. Repetitions of actions were profuse. Single actions and combinations of actions were consistently repeated throughout the sample. The use of some form of communication occurred in 97 per cent of the books. Besides the occurrence of a single type of communication, patterns of verbal interaction were found to occur in 75 per cent of the books. Certain actions were commonly used as beginnings and endings—desire, achievement, journey, communication (given), communication (received), and service (received). The negative findings of the study were creditable as
knowledge input as was the above listed positive information. Unlike Propp's study of folklore, no recognizable sequences of actions occurred nor was it possible to find any structural basis for classifying the totality of picture storybooks as a genre of literature. This body of information regarding plot structure contains new knowledge as well as confirmations of intuitive knowledge, all of which can be added to the store of information concerning one aspect of children's literature.

A further conclusion is that picture storybooks can be defined more explicitly as a subcategory of children's literature through use of the findings of this study. Since certain components and relationships were found to occur in the sample, this information could be incorporated into a redefinition of the books as follows:

Picture storybooks are illustrated fiction books written expressly for young children in which the pictures and the text are mutual carriers of a distinct story line. The texts are made up of a limited series of actions that move the story from its initial event to the climax and denouement. The actions are categorized as aspiration, travel, quest, information, deed, and goal. The texts are characterized by a high degree of repetition in which words, conversations, and even relatively complex sets of activities are repeated. The repetitions are usually
exact, though an altered form of a previous activity is often echoed in a subsequent repetition. Verbal communication in the form of messages and requests, both given and received, is prevalent. Conversations occur in three out of four of the books. Events that occur generally follow a logical development though the sequence of events is not predictable. Most stories begin with one of the following actions--desire, journey, communication (given), communication (received), service (received)--and end with one of the following actions--achievement, journey, communication (given), communication (received), and service (received). The books are written to be read aloud by adults to children or to be read by children. Because of the varied reading ability of children, the grade range for the books is usually pre-school through grade three. The books are brief, usually thirty-two, forty-eight, or sixty-four pages in length, and are profusely illustrated.

**Implications for Further Study**

Several ideas for further study resulted from the present work. Some of the suggested studies were conceived for finding more information concerning children's literature per se, while others are more pointedly concerned with applications for teaching.

The use of the computer in analyzing the content
of literature is an area currently being explored. Such an analysis would be much more thorough although the programming would be dependent upon the precision of the designer of the study. Some literary analyses currently reported note, for example, the use of verbs as cues to the computer. The problem of level of importance described in Chapter III would remain even in a computer assisted study. As methodology improves, the time may come when such an approach is a feasible and practical means to replicate this study.

The method of critical analysis used in this study may be applicable in studies of style. It could be hypothesized, for example, that the form of plot development used by certain authors is as unique as their signatures. As a case in point, two authors whose several books were analyzed in this study were consistently different from each other in their styles. Newberry's plots were loosely developed so that the reader was unable to predict what would happen next. Conversely, McCloskey's books were highly repetitive and parallel. The reader was moved along by the reminiscent pattern of McCloskey's plots. Analysis of an author's books according to the plot actions might reveal stylistic information.

The majority of linguists and literary critics advocate the use of poetry for the critical study of literature. The use of children's literature of this genre
might result in useful information concerning critical aspects of children's literature. Such a study of poetry and the present study might further be combined with studies of other types of children's literature—children's novels, junior novels, American folk tales, etc. The study of these categories by a variety of styles of criticism might offer a more substantive body of knowledge about children's literature than is presently available.

Certain extensions of the present study, such as the ideas that follow, might prove beneficial for the teaching of literature. One question that could be explored would be: Would certain subgroups be more comprehensible by second and third grade children than by preschool children? Repetitive versus non-repetitive books might be tested along with those using repeated plot segments versus compounded actions. Such a study might offer direction for selection and use of books with children of differing ages and reading backgrounds.

A second question concerns reading skill: Would certain subgroups be more readable by children at differing levels of reading skill? The problem of determining the readability level of picture storybooks has not been adequately resolved by any of the current measures. The use of structurally based subgroups for such a measure might offer insight into a means of identifying reading levels for these types of books.
The use of the pictures in picture storybooks was not taken into consideration in the present study. An extended question might be: To what extent do pictures supplement the verbal structure of picture storybooks?

Nothing Ever Happens on My Block and The Biggest Bear are notable examples of books that make a great deal of use of pictures in order to complete the understanding of the written story. The exciting background activity noted in the pictures in Nothing Ever Happens on My Block is completely different from the rather dull nature of the block described in the text. In The Biggest Bear certain information is revealed only in the pictures: for example, the fact that the bear is a cub, not a full-grown bear when first found. Such a study might offer implications for teaching literature with picture storybooks.

A study of a program based on structural criticism might be conducted using a group of gifted children in contrast with a typical class of children not grouped according to intelligence. The study might seek to answer questions such as: Is it possible to develop a literature program using structural criticism that would hold the interest of primary grade children? Are the materials of primary grade literature easily adaptable for use in a program involving structural criticism? Are the concepts involved in plot analysis comprehensible by primary grade
children? Is the teaching of literary concepts based on structural criticism justifiable in terms of immediate and long-range retention and in terms of children's applications of these concepts to literature read after the completion of the literary program? Is the teaching of literary concepts based on structural criticism justifiable in terms of the amount of teacher and pupil time spent on the study and in terms of the effort involved in both teaching and learning?

Implications for Teaching

This study originated in part as a result of interest in whether a structural component could be added to the literature curriculum for younger children. The term, component, suggests the investigator's unwillingness to rely solely on structural criticism in such teaching. However, structural analysis might make up one strand of children's school experiences with literature.

It would seem that a number of the structural features noted in this study could be incorporated into such a program. For example, plot development could be noted through attention to the movement from simple to complex structure in such a story as *The Cow Who Fell in the Canal*, in which the cow "grew fat, fatter, and very, very, very fat." The use of balance could be identified in *Inch by Inch*: The inchworm did his tasks to the bidding
of the other characters only to outwit them at the end. The use of repetition, found to be a major factor of picture storybooks, could become the focus of children's attention in books with patterns of repetition capable of graphic depiction, such as *Play with Me*. Parallelism in certain aspects of plot could be discovered in *The Two Reds* and *Where the Wild Things Are*. The sequence of events could be noted for its climactic build-up in *The Tale of Squirrel Nutkin* and its cyclical twenty-four hour pattern in *The Snowy Day*. Easily identifiable refrains such as the one in *Millions of Cats* could be contrasted with the unusual refrains such as the onomatopoetic choruses of *Umbrella*.

Inclusion of attention to such structural elements in a literature curriculum would demand lessons planned to create awareness on the part of children rather than spur of the moment reading aloud sessions. Teachers would need to know books in a different way, recognizing plot structure and patterns as well as knowing themes. A strand of structural criticism in a literature curriculum could be readily combined with other forms of criticism and other styles of literature teaching.

The relationship between literature and composition is close and so this study of the structure of literature affords some implications for the teaching of creative writing. Two earlier studies reported the use of Propp's
functions as a model for teaching composition.¹² Both studies were based on Propp's finding of a definite sequence for the functions. This study's findings did not disclose such a sequence in the actions of picture storybooks. Thus the implications for composition noted here are based on other structural features.

The repetitive nature of most of the books could serve as patterns of study for children's compositions. As children become aware of compounded actions in a book such as The Brave Cowboy, they might be given opportunities to develop oral or group stories using this same pattern. Repeated incidents might be suggested for use as patterns when children make up incidents for original stories. In The Tale of Squirrel Nutkin, for example, most of the actions happen by twos, such as, "The squirrels filled their little sacks with nuts, and sailed away home in the evening." Children could be asked to create incidents similar to this style, in which pairs of actions occur. Repeated plot segments that are especially obvious in books such as Sam and Mr. Rabbit and the Lovely Present could be paralleled by having children write new episodes


for these stories. For example, the Little Girl in the latter story might want something pink and the children could write a "pink episode" following Zolotow's precise pattern. Another form of repetition is the set of like events that is separated by other actions. In One Morning in Maine, for example, Sal finds two good luck objects that enable her to make wishes—the gull's feather in mid-story and the spark plug near the end of the book. As children become more proficient in developing stories, they could be encouraged to adapt this kind of repetition to their own tales.

Logical structure in composition could be taught through studying the models of literature. The use of increasingly complex actions could be pointed out in Crictor where each episode presents tasks which are more and more difficult for the snake to perform. The accidents that occur in The Circus Baby become more violent—food is spilled, then furniture is broken, and finally the tent collapses. The value of building to climaxes and creating tensions with events such as these could be discussed with children who then might be asked to develop increasingly complex series of events for their compositions.

A simple analysis of the different parts of a tale might help children as they create their own stories. Beginnings and endings could be discussed as children compare books that use similar actions in these parts of
the stories. *Pitschi* and *Angus and the Ducks*, for example, both begin with the action, desire, while *Little Toot* and *Maxie* both end with the action, achievement. Children might attempt creating stories that use one of the commonly used actions at these points of the stories. A try at using prologues and epilogues might result from a child's awareness of these forms in *A Pair of Red Clogs*. Stories in their totality could be studied to note how they are put together. *Obadiah the Bold*, for example, can be separated into three distinct sections. The structure of *The Biggest Bear* develops in this way:

<table>
<thead>
<tr>
<th>Introduction</th>
<th>3 conflicts about wanting a bear</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10 troubles after the bear is found</td>
</tr>
<tr>
<td></td>
<td>3 conflicts about getting rid of the bear</td>
</tr>
</tbody>
</table>

A graphic portrayal of this kind of structure is possible and children might respond to an invitation to depict the structure. Activities of this nature could be devised to help children with the problem of fully developing a story.

A sense of balance in story writing might be gained from children's study of books such as *The Story of Ferdinand* and *The Tale of Peter Rabbit*. In the former there is definite contrast between Ferdinand and the other bulls. Each time the other bulls do some lively antics that are playful or exciting, Ferdinand does something
calm and soothing. Peter Rabbit balances his moments of quiet during hiding or resting with the furious excitement of the chase.

The study of the more frequently used plot segments might encourage children's attempts at composition. Attention could be given to plot segments such as:

request (given) - service (received)
journey - arrival
attempt - failure

Children might be interested in noting how certain actions are keys to further events in the story. In *Curious George Rides a Bike*, for example, all of George's troubles start whenever he disobeys orders.

The use of conversation which was frequently observed in picture storybooks is often difficult for children to write with any degree of meaningfulness. Teachers might help children with this aspect of their compositions by having them make drawings of incidents from the story and then tell what the characters were saying before, during, and after the incident. The teacher could write the conversations for the child who might later incorporate them into his story.

Comparisons of books that are similar in plot pattern might be helpful. *Pelle's New Suit* and *Looking for Something* are cases in point that could be used to show the strong pattern approach to story writing.
Contrasts of patterns might be even more helpful. Attention drawn to *Ask Mr. Bear* and *April's Kittens* would likely result in children's awareness of two different styles of structure—one very tightly organized and the other almost unstructured. Contrasts such as this are important to broaden children's perceptions of story writing which otherwise might result in the belief that the use of repetition and strong pattern was the rigidly right way of composing. A word of caution about the use of literary models for creative writing needs to be sounded at this point. Teachers should be aware of the delicate balancing required when urging children to develop their writing skills by following the styles of literary models while ever encouraging the development of personal style. The intent of the use of literary models is to present a means for developing and sharpening the craft of writing, not to establish a standard or goal to be achieved.

The high degree of communication noted in the sample suggests another implication for teaching. Picture storybooks lend themselves to oral learning experiences. Teaching styles which build on the frequent use of conversation, the nuances of tone, and the shades of meaning produced by differentiated inflections would enhance the communication factor in picture storybooks. It is likely that children would experience greater understanding of
the character's plight if, for example, they could role-play these lines from *Peter's Chair*:

- Peter *thought* that the cradle was his cradle.
- Peter *whispered* that it was his [high] chair.
- Peter *muttered* that it was his crib.
- Peter *shouted* that they hadn't painted his old chair yet. (Underlining added)

By using creative dramatics children could actively participate in a developing story. Some books provide opportunities to make up conversations that were only referred to in the text, such as the comments of the crowds in *Away Went Wolfgang* and *Dandelion*. Other books provide materials for more careful interpretation. The character differences of the two dogs, Nap and Winkle, in *Finders Keepers* may serve as an example. Nap nearly always initiated the dialogue and actions. Winkle always said, "Suits me," when asked his opinion. The series of characters the dogs met gave a progressively increasing display of hostility though they all said much the same thing, including the repetitious, "Bone?" in varying degrees of amazement.

Conversations and other forms of communication in stories become more lifelike and pronounced when heard through media such as tapes and records. A growing supply of such materials is available commercially and could be used effectively to enhance the communication factor in books. Teacher-prepared audio-visual materials would be especially effective if planned for the unique children of
the classroom. Children might benefit from opportunities to assist in making a tape of a story, joining in the refrain or taking parts in highly repetitive conversations, such as the ones in *Mr. Rabbit and the Lovely Present*. Teacher-made tapes might allow opportunities for children to respond to portions of the story, using a second tape recorder or a simple card recording device.

The use of projected pictures as the basis for retelling stories would enable children to recall the situation and create appropriate conversations and requests. *Ask Mr. Bear* is an example of a book in which the pictures would stimulate the repetition of a request to the appropriate new character.

Oral activities with literature such as the ones suggested are teaching styles closely related to the frequent use of communication in picture storybooks. Experiences in oral work would give children opportunities to respond to literature and to create extensions of the literature. Through early encounters with books children could begin an acquaintance with and knowledge of literature that provides a sound base for building their literary understandings and appreciations.

**Implications for Teacher Preparation**

Two primary implications can be drawn from the study that relate to the teaching of children's literature.
in colleges and universities. These ideas are closely related to the previously discussed implications for teaching.

The first implication is that literary criticism has a major place in the foundation of a teacher education course in children's literature. To include as a primary component of the course this fundamental body of thought which pervades all literature would place children's literature in the perspective of the totality of literature. If students could find links between children's literature and their courses in the humanities program outside the teacher education program, their conceptualization of children's literature as an area of academic study might be enlarged. It is possible that this conceptualization would influence the teaching of children's literature in the elementary school. A children's literature course with a focus such as this could draw from many schools of criticism, not from structural criticism alone. The students could be asked to use a variety of styles of criticism in analyzing the children's books. To provide students with experience in using methods that over time have proven to be usable means of studying literature is to educate students in a manner of analysis that will enable them to make judicious choices about literature. Too often students leave the children's literature course with a file box of book titles and little
knowledge of how to judge the merits of books not studied in the course. It is not uncommon for collegiate students to evaluate a book with the comment, "It was good" or "I liked it," offering only spontaneity and no evidence of thoughtful judgment. These same comments are common in elementary school classes when children are asked what they think about a book. In order to halt these simplistic forms of evaluation from their cyclical repetitions, alterations in the teaching of literature need to be made. A change in the children's literature course in both purpose and practice may eventually promote change in children's responses to literature.

The suggestion that literary criticism be used as a fundamental part of the children's literature course is not unwarranted. The NCTE's study of the teaching of children's literature in colleges and universities discloses that more than twice the number of respondents (255) gave little or no emphasis to literary criticism than those who gave major or much emphasis to the topic (112).[^1] There seems to be less need for overconcern about the use of literary criticism than concern that it is not touched upon at all.

with the movement toward more humanistic styles of teaching are potential forces for altering the focus of the teaching of children's literature. It is quite possible that increased attention given to children's responses to literature may alter the teaching of literature to the point of denigrating the importance of literary criticism. Just as there is danger in overanalysis when using critical methods, there is also danger in the overemphasis of personal involvement with literature to the extent that the literary work is not central to the study. Rather than allow the Dartmouth statement to shift the focus of the children's literature course in a pendulum-like swing, the instructor might, with greater thoughtfulness, offer a course balanced by the inclusion of both literary criticism and the study of children's responses to literature. The two methodologies work hand in hand: response leads to learning more about the literature and learning more about the literature (through critical study) leads to heightened response.

A second implication for the children's literature course is to build into the course opportunities for oral interpretation. If children are to gain from listening to literature, teachers must know how to read aloud in a manner worthy of performance. Study and practice of oral interpretation within the children's literature course might include elements such as (1) voice improvement--
gaining ability for deep and controlled breathing, developing an appropriate sense of pitch, building the ability to project the voice, practicing the skills of clear articulation, creating a pleasant tone, and becoming aware of and eliminating problems such as nasality, weakness, and harshness; (2) performance techniques—sensing dramatic timing, using the eyes to convey story feeling, creating theme through body, facial, and hand gestures, controlling vocal inflections in order to relate story content meaningfully, and conveying a total impression of the story's drama through the entire performance; (3) preparation of materials—accepting the need for vocabulary study, planning appropriate pre- and post-story comments, cutting the story for greater effectiveness, sensing points of emphasis in the story, giving time for practice; and (4) selection of materials—learning what elements in books are most adaptable for reading aloud, choosing appropriate books for the particular listeners, discovering which kinds of books the reader uses most effectively, and building a repertoire of books for reading aloud.

Oral interpretation is related to many activities which teachers might use with children—reading aloud, storytelling, creative dramatics, puppetry, and creating recordings. Experiences in developing skills in oral work would benefit the teacher in many practical endeavors.
APPENDIX I

TABULATION OF BOOK SELECTIONS

Directions Given to Consultants

1. Read the criteria for picture storybooks and use these in selecting the books.

2. Place a "1" beside one hundred (100) books which most appropriately meet the criteria. If more than one hundred books seem to be appropriate, choose those books which, in your opinion, are of the most outstanding literary quality.

3. Place a "2" beside twenty-five (25) second choice books.

Tabulation Procedures

The original plan of tabulation was to make an initial count of votes, noting only the "1" votes and giving each of these a numerical value of two points. When the lists were returned, one of the consultants had made this comment: "[1] these I cannot, in all good conscience, rate a 1. The plain 1 rating was done first and, to get the 100 [books], I did the circled[1]."

In order to correctly interpret the [1] votes which were not intended to receive the full value of the "1" votes, an alteration was made to the tabulation plan. The [1]
votes were noted in the first count, but were given only a numerical value of one point. Eighty-one books received votes of five or more points in the first count; these books were designated to be used in the study.

A second count was made of books receiving four points on the first count. To these points were added the "2" votes which were given the numerical value of one point. Nineteen books, by a fortuitous coincidence, received five or more votes in the second count. These books were designated to be used in the study, thus making a total of 100 books.

Master List of Books
To Be Designated as "Picture Storybooks"

<table>
<thead>
<tr>
<th>Counts</th>
<th>Votes</th>
<th>Books</th>
</tr>
</thead>
</table>


<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Author(s)</th>
<th>Publisher</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>The Secret Hiding Place</td>
<td>Bennett, Rainey</td>
<td>World</td>
<td>1960</td>
</tr>
<tr>
<td>25</td>
<td>Pantaloni</td>
<td>Bettina</td>
<td>Harper</td>
<td>1957</td>
</tr>
<tr>
<td>26</td>
<td>The Man Who Lost His Head</td>
<td>Bishop, Claire Huchet</td>
<td>Viking</td>
<td>1942</td>
</tr>
<tr>
<td>27</td>
<td>Parrake---the White Reindeer</td>
<td>Borg, Inga</td>
<td>Warne</td>
<td>n.d.</td>
</tr>
<tr>
<td>28</td>
<td>Switch on the Night</td>
<td>Bradbury, Ray</td>
<td>Pantheon</td>
<td>1955</td>
</tr>
<tr>
<td>29</td>
<td>Georgie</td>
<td>Bright, Robert</td>
<td>Doubleday</td>
<td>1944</td>
</tr>
<tr>
<td>30</td>
<td>Georgie and the Magician</td>
<td></td>
<td>Doubleday</td>
<td>1966</td>
</tr>
<tr>
<td>31</td>
<td>Georgie to the Rescue</td>
<td></td>
<td>Doubleday</td>
<td>1956</td>
</tr>
<tr>
<td>32</td>
<td>Felice</td>
<td>Brown, Marcia</td>
<td>Scribner</td>
<td>1958</td>
</tr>
<tr>
<td>33</td>
<td>Henry---Fisherman: A Story of the Virgin Islands</td>
<td></td>
<td>Scribner</td>
<td>1949</td>
</tr>
<tr>
<td>34</td>
<td>The Little Carousel</td>
<td></td>
<td>Scribner</td>
<td>1946</td>
</tr>
<tr>
<td>35</td>
<td>The Dead Bird</td>
<td>Brown, Margaret Wise</td>
<td>Young Scott</td>
<td>1958</td>
</tr>
<tr>
<td>36</td>
<td>The Golden Egg Book</td>
<td></td>
<td>Golden Press</td>
<td>1947</td>
</tr>
<tr>
<td>37</td>
<td>Company's Coming for Dinner</td>
<td>Brown, Myra Berry</td>
<td>Watts</td>
<td>1959</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>*8</td>
<td>11</td>
<td></td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
180


<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>The Blue-Nosed Witch.</td>
<td>Embry, Margaret.</td>
<td>Viking, 1956</td>
</tr>
<tr>
<td>2</td>
<td>Another Day.</td>
<td>Ets, Marie Hall.</td>
<td>Viking, 1953</td>
</tr>
<tr>
<td>4</td>
<td>In the Forest.</td>
<td>Ets, Marie Hall.</td>
<td>Viking, 1944</td>
</tr>
<tr>
<td>6</td>
<td>Just Me.</td>
<td>Ets, Marie Hall.</td>
<td>Viking, 1955</td>
</tr>
<tr>
<td>8</td>
<td>Play with Me.</td>
<td>Ets, Marie Hall.</td>
<td>Viking, 1955</td>
</tr>
<tr>
<td>4</td>
<td>Nine Days to Christmas.</td>
<td>Ets, Marie Hall.</td>
<td>Viking, 1959</td>
</tr>
<tr>
<td>4</td>
<td>The Happy Lion and the Bear.</td>
<td>Fatio, Louise.</td>
<td>McGraw-Hill, 1964</td>
</tr>
<tr>
<td>4</td>
<td>The Happy Lion Roars.</td>
<td>Fatio, Louise.</td>
<td>McGraw-Hill, 1957</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>88.</td>
<td>Flack, Marjorie. Angus and the Cat. Doubleday, 1931.</td>
</tr>
<tr>
<td>Title</td>
<td>Author</td>
<td>Publisher</td>
<td>Year</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>----------------------------</td>
<td>-------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Noel for Jeanne-Marie</td>
<td>Noel for Jeanne-Marie</td>
<td>Scribner</td>
<td>1953</td>
</tr>
<tr>
<td>Beady Bear</td>
<td>Freeman, Don</td>
<td>Viking</td>
<td>1954</td>
</tr>
<tr>
<td>Come Again, Pelican</td>
<td>Freeman, Don</td>
<td>Viking</td>
<td>1961</td>
</tr>
<tr>
<td>Dandelion</td>
<td>Freeman, Don</td>
<td>Viking</td>
<td>1964</td>
</tr>
<tr>
<td>Fly High, Fly Low</td>
<td>Freeman, Don</td>
<td>Viking</td>
<td>1957</td>
</tr>
<tr>
<td>The Guard Mouse</td>
<td>Freeman, Don</td>
<td>Viking</td>
<td>1967</td>
</tr>
<tr>
<td>Norman the Doorman</td>
<td>Friedrich, Priscilla and</td>
<td>Viking</td>
<td>1959</td>
</tr>
<tr>
<td>A Rainbow of My Own</td>
<td>Friedrich, Priscilla and</td>
<td>Viking</td>
<td>1966</td>
</tr>
<tr>
<td>Ski Pup</td>
<td>Friedrich, Priscilla and</td>
<td>Viking</td>
<td>1963</td>
</tr>
<tr>
<td>Pet of the Met</td>
<td>Friedrich, Priscilla and</td>
<td>Viking</td>
<td>1953</td>
</tr>
<tr>
<td>The Easter Bunny that Overslept</td>
<td>Friedrich, Priscilla and</td>
<td>Lothrop, Lee and Shepard</td>
<td>1957</td>
</tr>
<tr>
<td>How to Read a Rabbit</td>
<td>Fritz, Jean</td>
<td>Coward-McCann</td>
<td>1959</td>
</tr>
<tr>
<td>The Funny Thing</td>
<td>Gag, Vanda</td>
<td>Coward-McCann</td>
<td>1929</td>
</tr>
<tr>
<td>Millions of Cats</td>
<td>Gag, Vanda</td>
<td>Coward-McCann</td>
<td>1928</td>
</tr>
<tr>
<td>Snippy and Snappy</td>
<td>Gag, Vanda</td>
<td>Coward-McCann</td>
<td>1931</td>
</tr>
</tbody>
</table>


0 -  136.  __________.  Will Spring Be Early or Will Spring Be Late? Crowell, 1959.


<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Author/Artist</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>A Dog Came to School</td>
<td>Lenski, Lois</td>
<td>Walck, 1955</td>
</tr>
<tr>
<td>0</td>
<td>The Little Sail Boat</td>
<td></td>
<td>Walck, 1937</td>
</tr>
<tr>
<td>6</td>
<td>Benjie</td>
<td>Lexau, Joan M</td>
<td>Illus. by Don Bolognese</td>
</tr>
<tr>
<td>0</td>
<td>I Should Have Stayed in Bed</td>
<td></td>
<td>Illus. by Syd Hoff</td>
</tr>
<tr>
<td>0</td>
<td>José's Christmas Secret</td>
<td></td>
<td>Illus. by Don Bolognese</td>
</tr>
<tr>
<td>6</td>
<td>Inch by Inch</td>
<td>Lionni, Leo</td>
<td>Obolensky, 1960</td>
</tr>
<tr>
<td>2</td>
<td>Little Blue and Little Yellow</td>
<td></td>
<td>Obolensky, 1959</td>
</tr>
<tr>
<td>4</td>
<td>Frederick</td>
<td></td>
<td>Pantheon, 1967</td>
</tr>
<tr>
<td>8</td>
<td>Swimmy</td>
<td></td>
<td>Pantheon, 1963</td>
</tr>
<tr>
<td>4</td>
<td>Tico and the Golden Wings</td>
<td></td>
<td>Pantheon, 1964</td>
</tr>
<tr>
<td>0</td>
<td>Nubber Bear</td>
<td>Lipkind, William</td>
<td>Illus. by Roger Duvoisin</td>
</tr>
<tr>
<td>2</td>
<td>The Troll Music</td>
<td>Lobel, Anita</td>
<td>Harper and Row, 1966</td>
</tr>
<tr>
<td>10</td>
<td>Blueberries for Sal</td>
<td>McCloskey, Robert</td>
<td>Viking, 1948</td>
</tr>
<tr>
<td>4</td>
<td>Lentil</td>
<td></td>
<td>Viking, 1940</td>
</tr>
<tr>
<td>10</td>
<td>Make Way for Ducklings</td>
<td></td>
<td>Viking, 1941</td>
</tr>
<tr>
<td>8</td>
<td>One Morning in Maine</td>
<td></td>
<td>Viking, 1952</td>
</tr>
</tbody>
</table>


<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
2 - 1 205. The Tale of the Two Bad Mice. Warne, 1932.


192


<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
<th>Illustrator</th>
<th>Publisher</th>
<th>Year</th>
</tr>
</thead>
</table>
APPENDIX II

PICTURE STORY BOOKS USED IN THIS STUDY


22. ______. *Lion.* Viking, 1956.


28. Ets, Marie Hall. *In the Forest.* Viking, 1944.


30. ______. *Play with Me.* Viking, 1955.


60. ______. *One Morning in Maine*. Viking, 1952.
64. ______. *Marshmallow*. Harper, 1942.
71. ______. *The Tale of Peter Rabbit*. Warne, n.d.
75. ______. *Curious George Rides a Bike*. Houghton Mifflin, 1952.


94. ______. The Two Reds. Harcourt, Brace and World, 1950.


APPENDIX III

TITLE LISTING OF PICTURE STORYBOOKS
USED IN THIS STUDY

<table>
<thead>
<tr>
<th>Title</th>
<th>Book number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anatole</td>
<td>81</td>
</tr>
<tr>
<td>Anatole and the Cat</td>
<td>82</td>
</tr>
<tr>
<td>Anatole over Paris</td>
<td>83</td>
</tr>
<tr>
<td>Angus and the Ducks</td>
<td>35</td>
</tr>
<tr>
<td>Anton the Goatherd</td>
<td>15</td>
</tr>
<tr>
<td>April's Kittens</td>
<td>63</td>
</tr>
<tr>
<td>Ask Mr. Bear</td>
<td>36</td>
</tr>
<tr>
<td>Away Went Wolfgang!</td>
<td>47</td>
</tr>
<tr>
<td>Bartholomew and the Oobleck</td>
<td>79</td>
</tr>
<tr>
<td>Bear Party</td>
<td>21</td>
</tr>
<tr>
<td>Bedtime for Frances</td>
<td>44</td>
</tr>
<tr>
<td>Benjie</td>
<td>55</td>
</tr>
<tr>
<td>The Biggest Bear</td>
<td>91</td>
</tr>
<tr>
<td>Billy and Blaze</td>
<td>1</td>
</tr>
<tr>
<td>Blueberries for Sal</td>
<td>58</td>
</tr>
<tr>
<td>Brave Baby Elephant</td>
<td>46</td>
</tr>
<tr>
<td>The Brave Cowboy</td>
<td>2</td>
</tr>
<tr>
<td>The Camel Who Took a Walk</td>
<td>86</td>
</tr>
<tr>
<td>The Carrot Seed</td>
<td>53</td>
</tr>
<tr>
<td>Chester the Worldly Pig</td>
<td>65</td>
</tr>
<tr>
<td>The Circus Baby</td>
<td>66</td>
</tr>
<tr>
<td>The Country Bunny and the Little Gold Shoes</td>
<td>43</td>
</tr>
<tr>
<td>The Cow Who Fell in the Canal</td>
<td>52</td>
</tr>
<tr>
<td>Crictor</td>
<td>88</td>
</tr>
<tr>
<td>Crow Boy</td>
<td>95</td>
</tr>
<tr>
<td>Curious George</td>
<td>74</td>
</tr>
<tr>
<td>Curious George Rides a Bike</td>
<td>75</td>
</tr>
<tr>
<td>Dandelion</td>
<td>38</td>
</tr>
<tr>
<td>The Dead Bird</td>
<td>11</td>
</tr>
<tr>
<td>Down, Down the Mountain</td>
<td>19</td>
</tr>
</tbody>
</table>

*Book number refers to number assigned each book in the study. See Appendix II for complete bibliographic data.
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Felice</td>
<td>9</td>
</tr>
<tr>
<td>Finders' Keepers</td>
<td>93</td>
</tr>
<tr>
<td>Fish in the Air</td>
<td>92</td>
</tr>
<tr>
<td>Flip</td>
<td>20</td>
</tr>
<tr>
<td>Frog in the Well</td>
<td>84</td>
</tr>
<tr>
<td>Georgie</td>
<td>8</td>
</tr>
<tr>
<td>Hans and Peter</td>
<td>67</td>
</tr>
<tr>
<td>The Happy Lion</td>
<td>32</td>
</tr>
<tr>
<td>The Happy Lion Roars</td>
<td>33</td>
</tr>
<tr>
<td>Harold and the Purple Crayon</td>
<td>45</td>
</tr>
<tr>
<td>Harry the Dirty Dog</td>
<td>97</td>
</tr>
<tr>
<td>The House on East 88th Street</td>
<td>89</td>
</tr>
<tr>
<td>In the Forest</td>
<td>28</td>
</tr>
<tr>
<td>Inch by Inch</td>
<td>56</td>
</tr>
<tr>
<td>Just Me</td>
<td>29</td>
</tr>
<tr>
<td>Katy and the Big Snow</td>
<td>12</td>
</tr>
<tr>
<td>Let's Be Enemies</td>
<td>87</td>
</tr>
<tr>
<td>The Little Carousel</td>
<td>10</td>
</tr>
<tr>
<td>The Little House</td>
<td>13</td>
</tr>
<tr>
<td>Little Leo</td>
<td>68</td>
</tr>
<tr>
<td>The Little Red Lighthouse and the Great Gray Bridge</td>
<td>80</td>
</tr>
<tr>
<td>Little Tim and the Brave Sea Captain</td>
<td>3</td>
</tr>
<tr>
<td>Little Toot</td>
<td>42</td>
</tr>
<tr>
<td>Lion</td>
<td>22</td>
</tr>
<tr>
<td>Looking-for-Something</td>
<td>17</td>
</tr>
<tr>
<td>The Loudest Noise in the World</td>
<td>27</td>
</tr>
<tr>
<td>Lyle, Lyle, Crocodile</td>
<td>90</td>
</tr>
<tr>
<td>Make Way for Ducklings</td>
<td>59</td>
</tr>
<tr>
<td>The Man Who Lost His Head</td>
<td>7</td>
</tr>
<tr>
<td>Marshmallow</td>
<td>64</td>
</tr>
<tr>
<td>Maxie</td>
<td>48</td>
</tr>
<tr>
<td>Mike Mulligan and His Steam Shovel</td>
<td>14</td>
</tr>
<tr>
<td>Mike's House</td>
<td>76</td>
</tr>
<tr>
<td>Millions of Cats</td>
<td>41</td>
</tr>
<tr>
<td>Mr. Rabbit and the Lovely Present</td>
<td>100</td>
</tr>
<tr>
<td>Nine Days to Christmas</td>
<td>31</td>
</tr>
<tr>
<td>No Roses for Harry!</td>
<td>98</td>
</tr>
<tr>
<td>Norman the Doorman</td>
<td>39</td>
</tr>
<tr>
<td>Nothing Ever Happens on My Block</td>
<td>73</td>
</tr>
<tr>
<td>Obadiah the Bold</td>
<td>85</td>
</tr>
<tr>
<td>Ola</td>
<td>4</td>
</tr>
<tr>
<td>One Morning in Maine</td>
<td>60</td>
</tr>
<tr>
<td>Our Veronica Goes to Petunia's Farm</td>
<td>23</td>
</tr>
<tr>
<td>A Pair of Red Clogs</td>
<td>61</td>
</tr>
<tr>
<td>Pelle's New Suit</td>
<td>6</td>
</tr>
<tr>
<td>Pet of the Met</td>
<td>40</td>
</tr>
<tr>
<td>Peter's Chair</td>
<td>49</td>
</tr>
<tr>
<td>Petunia, Beware!</td>
<td>24</td>
</tr>
<tr>
<td>Petunia, I Love You</td>
<td>25</td>
</tr>
<tr>
<td>Pitschi</td>
<td>34</td>
</tr>
<tr>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>The Plant Sitter</td>
<td>99</td>
</tr>
<tr>
<td>Play with Me</td>
<td>30</td>
</tr>
<tr>
<td>A Pocketful of Cricket</td>
<td>16</td>
</tr>
<tr>
<td>The Real Hole</td>
<td>18</td>
</tr>
<tr>
<td>Sam</td>
<td>77</td>
</tr>
<tr>
<td>Sam, Bangs and Moonshine</td>
<td>62</td>
</tr>
<tr>
<td>The Smallest Boy in the Class</td>
<td>5</td>
</tr>
<tr>
<td>The Snowy Day</td>
<td>50</td>
</tr>
<tr>
<td>Song of the Swallows</td>
<td>69</td>
</tr>
<tr>
<td>The Story about Ping</td>
<td>37</td>
</tr>
<tr>
<td>The Story of Ferdinand</td>
<td>54</td>
</tr>
<tr>
<td>Swimmy</td>
<td>57</td>
</tr>
<tr>
<td>The Tailor of Gloucester</td>
<td>70</td>
</tr>
<tr>
<td>The Tale of Peter Rabbit</td>
<td>71</td>
</tr>
<tr>
<td>The Tale of Squirrel Nutkin</td>
<td>72</td>
</tr>
<tr>
<td>The Two Reds</td>
<td>94</td>
</tr>
<tr>
<td>Umbrella</td>
<td>96</td>
</tr>
<tr>
<td>Veronica</td>
<td>26</td>
</tr>
<tr>
<td>Where the Wild Things Are</td>
<td>78</td>
</tr>
<tr>
<td>Whistle for Willie</td>
<td>51</td>
</tr>
</tbody>
</table>
APPENDIX IV

TEXTS AND ACTION LISTINGS OF THREE BOOKS

TABLE 11

TEXT AND ACTION LISTING OF A NON-REPETITIVE BOOK: SWIMMY

<table>
<thead>
<tr>
<th>Text</th>
<th>Chronology</th>
<th>Action summary</th>
<th>Action symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>A happy school of little fish lived in a corner of the sea somewhere. They were all red. Only one of them was as black as a mussel shell. . . . His name was Swimmy.</td>
<td>Prologue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>One bad day a tuna fish, . . . came darting through the waves. . . . he swallowed all the little red fish.</td>
<td>1</td>
<td>Attacked</td>
<td>10B</td>
</tr>
<tr>
<td>Only Swimmy escaped.</td>
<td>2</td>
<td>Escapes</td>
<td>23</td>
</tr>
<tr>
<td>He swam away in the deep wet world. He was scared, lonely and very sad.</td>
<td>3</td>
<td>Journeys</td>
<td>3</td>
</tr>
<tr>
<td>But the sea was full of wonderful creatures, . . . He saw a medusa made of rainbow jelly . . . strange</td>
<td>4</td>
<td>Surveys environment</td>
<td>11A</td>
</tr>
<tr>
<td>Text</td>
<td>Chronology</td>
<td>Action summary</td>
<td>Action symbols</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------------</td>
<td>----------------</td>
<td>---------------</td>
</tr>
<tr>
<td>fish, pulled by an invisible thread . . .</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tien hidden in the dark shade of rocks and weeds, he saw a school of little fish, just like his own.</td>
<td>5</td>
<td>Sees character</td>
<td>11A</td>
</tr>
<tr>
<td>&quot;Let's go and swim and play and SEE things!&quot; he said happily.</td>
<td>6</td>
<td>Gives invitation</td>
<td>12A</td>
</tr>
<tr>
<td>&quot;We can't,&quot; said the little red fish. &quot;The big fish will eat us all.&quot;</td>
<td>7</td>
<td>Receives warning</td>
<td>12B</td>
</tr>
<tr>
<td>&quot;But you can't just lie there,&quot; said Swimmy. &quot;We must THINK of something.&quot; Swimmy thought and thought and thought. Then suddenly he said, &quot;I have it!&quot; &quot;We are going to swim all together like the biggest fish in the sea!&quot;</td>
<td>8</td>
<td>Makes plans</td>
<td>19</td>
</tr>
<tr>
<td>He taught them to swim close together, each in his own place, and when they had learned to swim like one giant fish, he said, &quot;I'll be the eye.&quot;</td>
<td>9</td>
<td>Trains other characters</td>
<td>16A</td>
</tr>
<tr>
<td>And so they swam in the cool morning water and in the midday sun and chased the big fish away.</td>
<td>10</td>
<td>Achieves desire</td>
<td>23</td>
</tr>
</tbody>
</table>

1From Swimmy by Leo Lionni. Copyright 1963, Pantheon Books. Used with permission of Random House, Inc.

2Parenthesis indicates plot segments.
TABLE 12

TEXT AND ACTION LISTING OF A REPETITIVE BOOK USING PLOT SEGMENTS: LION

<table>
<thead>
<tr>
<th>Text</th>
<th>Chronology</th>
<th>Action summary</th>
<th>Action symbols</th>
</tr>
</thead>
</table>
| Long, long ago, high up in the sky, way above the clouds, there was a white and silver palace. It was called THE ANIMAL FACTORY. . . . There was one artist who was boss. His name was Foreman. When he was quite young, Artist Foreman won a medal for the first animal he made up. It was called WORM. Later he grew up and became boss and stopped drawing. But one day he thought of a new word and the new word was LION. "I HAVE MADE UP A WONDERFUL NAME FOR AN ANIMAL!" he shouted. "I am going to draw an animal and call it LION! It will be BEAUTIFUL!"
| 1 | Makes plans | 19 |
| The other artists were too busy working to hear him. The other artists made lots of noise while they worked, because they made sounds to go with the animals they drew. THE DRAWING ROOM was filled with MOOS, MEOWS, HOOTS, BOWWOWS, TWEETS, and WHISTLES.
| 2 | Ignored | 108 |
| Artist Foreman went to his closet. He took his drawing table and carried it out into THE DRAWING ROOM. He put it near the crystal windows. He reached for his silver stool. He took a sheet of pure white paper, a new ermine brush, his own gold paint, and sharp wax crayons. He sat | 3 | Works at task | 22 |
down, took his brush, dipped it deep in his own gold paint, and wrote LION. He wrote it in big letters. He didn't leave much room for his drawing. "AND NOW I'LL MAKE UP A LION!" he shouted. He looked at his sheet of paper. He scratched his head. He looked some more. He blinked his eyes. After a long time of looking, Artist Foreman said to himself, "It's a funny thing, but I do not quite remember how to make up animals. It's been FOREVER since I made one up! I think I'll look at what the other artists are drawing."

He took a walk through the rows of tables. In the first row he saw a drawing of a terrible animal named ALLIGATOR. In the second row he saw a big furry animal which looked nicer, named BEAR. The artist drawing BEAR was softly growling. In the third row there was a fat animal with feathers named CHICKEN. He walked on, looking left and right, until he came to a striped animal named ZEBRA which was in the last row.

"It's beginning to come back to me now," said Artist Foreman. He quickly drew a small, fat animal. He used every one of his colors. "The LION is good-looking," said Artist Foreman to himself. He looked at it some more. He scratched his head and thought, "That is LION, and it will say 'PEEP PEEP.'" He looked at it some more....

<table>
<thead>
<tr>
<th>Text</th>
<th>Chronology</th>
<th>Action summary</th>
<th>Action symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>down, took his brush, dipped it deep in his own gold paint, and wrote LION. He wrote it in big letters. He didn't leave much room for his drawing. &quot;AND NOW I'LL MAKE UP A LION!&quot; he shouted. He looked at his sheet of paper. He scratched his head. He looked some more. He blinked his eyes. After a long time of looking, Artist Foreman said to himself, &quot;It's a funny thing, but I do not quite remember how to make up animals. It's been FOREVER since I made one up! I think I'll look at what the other artists are drawing.&quot;</td>
<td>4</td>
<td>Observes other character</td>
<td>11A</td>
</tr>
<tr>
<td>He took a walk through the rows of tables. In the first row he saw a drawing of a terrible animal named ALLIGATOR. In the second row he saw a big furry animal which looked nicer, named BEAR. The artist drawing BEAR was softly growling. In the third row there was a fat animal with feathers named CHICKEN. He walked on, looking left and right, until he came to a striped animal named ZEBRA which was in the last row.</td>
<td>5</td>
<td>Works at task</td>
<td>22</td>
</tr>
</tbody>
</table>
He took his drawing to an artist in the fourth row and said, "TELL ME IN ONE WORD WHAT IS WRONG WITH THE LION."

The artist looked at the SMALL, FAT, BRIGHT animal. He giggled softly. He looked up and said, "SIZE."

Artist Foreman was happy to hear this. "LION is beautiful," he thought to himself. . . . He drew LION much bigger. . . . He looked at it some more. "Maybe LION still isn't just right," thought Artist Foreman. "I must ask another."

He took his drawing to an artist in the fifth row and said, "TELL ME IN ONE WORD WHAT IS WRONG WITH THE LION."

The artist looked at the BIG, FAT, BRIGHT animal. He giggled softly. He looked up and said, "FEATHERS."

Artist Foreman turned red and flew back to his drawing table. . . . He rubbed all the bright-colored feathers together until they became a YELLOW-BROWN color. . . . He looked at it some more. "LION is such a lovely name," he thought. "I must ask another artist about LION."

He took his drawing to an artist in the sixth row. "TELL ME IN ONE WORD WHAT IS WRONG WITH THE LION."
The artist looked at the BIG, FAT, BRIGHT, ALL-FUR animal and said, "COLOR."

Artist Foreman was rather happy to hear this. . . . He took his thumb and pushed it down hard on the drawing of LION. . . . He looked at it some more. "The next artist will surely tell me that LION is right," he said to himself.

He took the drawing to an artist in the seventh row and said, "TELL ME IN ONE WORD WHAT IS WRONG WITH THE LION."

The artist looked quickly at the BIG, FAT, YELLOW-BROWN, ALL-FUR animal and said, "LEGS."

This made Artist Foreman angry. "I have given LION four legs," he thought. . . . He made them stronger. "There now, PEEP PEEP!" he said. "I'll ask one more artist, though this time LION is right."

He took the drawing to an artist in the eighth row and said, "TELL ME IN ONE WORD WHAT IS WRONG WITH THE LION."

The artist whose turn it was looked at the BIG, FAT, YELLOW-BROWN, ALL-FUR, STRONG-LEGGED animal and said, "HAIRCUT."

Artist Foreman didn't like this at all. . . . He took an eraser and rubbed some of it away. . . . "I am sure LION is right." He looked at it some more. "I KNOW LION IS RIGHT, PEEP PEEP!"

<table>
<thead>
<tr>
<th>Text</th>
<th>Chronology</th>
<th>Action summary</th>
<th>Action symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>The artist looked at the BIG, FAT, BRIGHT, ALL-FUR animal and said, &quot;COLOR.&quot;</td>
<td>13</td>
<td>Granted favor</td>
<td>16B ↑</td>
</tr>
<tr>
<td>Artist Foreman was rather happy to hear this. . . . He took his thumb and pushed it down hard on the drawing of LION. . . . He looked at it some more. &quot;The next artist will surely tell me that LION is right,&quot; he said to himself.</td>
<td>14</td>
<td>Works at task</td>
<td>22</td>
</tr>
<tr>
<td>He took the drawing to an artist in the seventh row and said, &quot;TELL ME IN ONE WORD WHAT IS WRONG WITH THE LION.&quot;</td>
<td>15</td>
<td>Requests favor</td>
<td>13A ↓</td>
</tr>
<tr>
<td>The artist looked quickly at the BIG, FAT, YELLOW-BROWN, ALL-FUR animal and said, &quot;LEGS.&quot;</td>
<td>16</td>
<td>Granted favor</td>
<td>16B ↓</td>
</tr>
<tr>
<td>This made Artist Foreman angry. &quot;I have given LION four legs,&quot; he thought. . . . He made them stronger. &quot;There now, PEEP PEEP!&quot; he said. &quot;I'll ask one more artist, though this time LION is right.&quot;</td>
<td>17</td>
<td>Works at task</td>
<td>22</td>
</tr>
<tr>
<td>He took the drawing to an artist in the eighth row and said, &quot;TELL ME IN ONE WORD WHAT IS WRONG WITH THE LION.&quot;</td>
<td>18</td>
<td>Requests favor</td>
<td>13A ↓</td>
</tr>
<tr>
<td>The artist whose turn it was looked at the BIG, FAT, YELLOW-BROWN, ALL-FUR, STRONG-LEGGED animal and said, &quot;HAIRCUT.&quot;</td>
<td>19</td>
<td>Granted favor</td>
<td>16B ↓</td>
</tr>
<tr>
<td>Artist Foreman didn't like this at all. . . . He took an eraser and rubbed some of it away. . . . &quot;I am sure LION is right.&quot; He looked at it some more. &quot;I KNOW LION IS RIGHT, PEEP PEEP!&quot;</td>
<td>20</td>
<td>Works at task</td>
<td>22</td>
</tr>
</tbody>
</table>
He ran with his drawing to an artist in the ninth row and said, "TELL ME IN ONE WORD WHAT IS WRONG WITH THE LION."

The artist looked at the BIG, THIN, WELL-TRIMMED, YELLOW-BROWN, ALL-FUR, STRONG-LEGGED animal with the BUSHY MANE and the TASSELED TAIL. . . . He finally looked up at Artist Foreman, smiled, and said, "NOTHING!"

"AHA!" shouted Artist Foreman, "I KNEW IT!" He tried another artist. "TELL ME IN ONE WORD WHAT IS WRONG WITH THE LION."

"NOTHING!"

He tried another artist.

"NOTHING!"

Jumping with joy and laughing and shouting, Artist Foreman hurried off with his drawing to see his boss who was the Chief Designer. . . . I have made up an animal. It's name is LION. I bring it to you."

<table>
<thead>
<tr>
<th>Text</th>
<th>Chronology</th>
<th>Action summary</th>
<th>Action symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>He ran with his drawing to an artist in the ninth row and said, &quot;TELL ME IN ONE WORD WHAT IS WRONG WITH THE LION.&quot;</td>
<td>21</td>
<td>Requests favor</td>
<td>13A</td>
</tr>
<tr>
<td>The artist looked at the BIG, THIN, WELL-TRIMMED, YELLOW-BROWN, ALL-FUR, STRONG-LEGGED animal with the BUSHY MANE and the TASSELED TAIL. . . . He finally looked up at Artist Foreman, smiled, and said, &quot;NOTHING!&quot;</td>
<td>22</td>
<td>Granted favor</td>
<td>16B</td>
</tr>
<tr>
<td>&quot;AHA!&quot; shouted Artist Foreman, &quot;I KNEW IT!&quot; He tried another artist. &quot;TELL ME IN ONE WORD WHAT IS WRONG WITH THE LION.&quot;</td>
<td>23</td>
<td>Requests favor</td>
<td>13A</td>
</tr>
<tr>
<td>&quot;NOTHING!&quot;</td>
<td>24</td>
<td>Granted favor</td>
<td>16B</td>
</tr>
<tr>
<td>He tried another artist.</td>
<td>25</td>
<td>Requests favor</td>
<td>13A</td>
</tr>
<tr>
<td>&quot;NOTHING!&quot;</td>
<td>26</td>
<td>Granted favor</td>
<td>16B</td>
</tr>
<tr>
<td>Jumping with joy and laughing and shouting, Artist Foreman hurried off with his drawing to see his boss who was the Chief Designer. . . . I have made up an animal. It's name is LION. I bring it to you.&quot;</td>
<td>27</td>
<td>Shows accomplish</td>
<td>12A</td>
</tr>
</tbody>
</table>
"LION is a nice name," said the Chief Designer. "Let us look at LION. . . . Does LION roar like THUNDER?"

"LION goes 'PEEP PEEP,'" said Artist Foreman. "I mean NO! You are right. LION ROARS LIKE THUNDER! Thank you, 'Sir. You are too kind, TOO KIND!"

"Good day, Foreman." Artist Foreman bowed his head, turned quickly, and flew back to THE DRAWING ROOM. He sat down on his silver stool behind his white wooden table. He looked at the heavenly view through the crystal windows. He was feeling VERY HAPPY. He smiled, leaned back, and ROARED LIKE A LION!

---


2Parenthesis indicates plot segments; brackets, patterns of repetition.
SELECTED BIBLIOGRAPHY

Books


**Articles**


Burns, Mary Mehlman. "'There Is Enough for All': Robert Lawson's America." Horn Book XLVIII (February, 1972), 24-32.


Davis, David C. "Wrong Recipe Used In the Night Kitchen." Elementary English, XLVIII (November, 1971), 856-64.

Dodd, Anne W. "The Little Prince: A Study for Seventh Grade in Interpretation of Literature." Elementary English, XLVI (October, 1969), 772-76.


Smith, James Steel. "Children's Literature: Form or Formula?" *Elementary English*, XXV (February, 1958), 92-95.

________. "What's Black and White and Read All Over?" English Journal, LVIII (September, 1969), 817-32.


Unpublished Materials


Early, Margaret J. "Literature and the Development of Reading Skills." Speech given at International Reading Association Convention, Boston, April, 1968.
