ORAL RESPONSES OF FIFTH GRADE GIRLS
TO SELECTED STORYBOOKS

DISSERTATION

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Chapter I. Introduction

During the decade of the 1960's, an emphasis upon the place of worthwhile literature and the development of literary understandings and skills emerged. The emphasis was attributed to new conceptions of how children learn and to new curricula designed to provide teachers with approaches to the teaching of literature as a discipline. The assessment of children's literary responses through controlled research studies was another manifestation of the literary emphasis.

A new conception of how children learn was articulated by Bruner. He proposed that children be trained to "grasp the underlying structure or significance of complex knowledge" such as the form and structure of literature. The "foundations of any subject," he contended "may be taught to anybody at any age in some form."¹ He further proposed that elementary curriculum be built upon basic ideas presented repeatedly but in increasingly complex ways. This conception of a spiral curriculum was a fundamental principle applied to the construction of many elementary literature programs.

New curriculum proposals were formulated at federally funded curriculum development centers in Nebraska and Wisconsin. The Nebraska Curriculum Development Center, for example, published elementary English units intended to provide teachers with descriptions of approaches to the study of worthwhile children's literature. The approaches stressed the integration of literature, language, and composition activities based upon reading of a core text. Goals of the program were stated as generalizations to be taught at each grade level. The generalizations were sequenced according to Bruner's conception of the spiral curriculum.

The emphasis upon literature and literary understandings and skills was also revealed in childhood research. Researchers examined assumptions associated with the study of children's responses. Successfully, though not conclusively, challenged was the assumption that response mode was unlikely to influence outcomes.2 Also challenged was the assumption that a highly structured questioning approach would have a direct and statistically significant effect upon the tested analytical and evaluative abilities of

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elementary school children. The findings of these studies demonstrated the complexity of assessing children's literary responses and the influences upon those responses.

Toward the end of the last decade, however, a reassessment of the emphasis upon development of literary understandings and skills was noted in recommendations of educators. Participants at the Anglo-American Conference on the Teaching of English urged teachers at all levels to show more concern for varied and unique responses to literature. More recent recommendations have included a proposal that educators strive for a dual emphasis in education, an emphasis that would stress cognitive as well as affective outcomes. In literature, this dual emphasis would be reflected in opportunities for expressing emotional as well as intellectual reactions to literary materials.

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3 Willavene Wolf, Charlotte S. Huck and Martha L. King with Bernice D. Ellinger, Critical Reading of Elementary School Children (Columbus, Ohio: Ohio State University Research Foundation, 1967).


The emerging emphasis in education appeared to be renewed concern for "the nature and needs of the learner ..." The emphasis has been associated with a return to progressive principles of education and a belief in humanistic education. In the teaching and study of literature at elementary levels, it may be interpreted as a renewed emphasis on the affective as well as cognitive outcomes of a literature program.

The emerging emphasis provided an impetus for this study which sought to explore the nature of the oral responses of intermediate grade girls who had been exposed to a cognitive-emphasis literature program--the Nebraska curriculum.

The Background of the Study

The most extensive study of children's oral responses to literary materials was conducted as part of a national survey of educational progress in literature. A nationally representative sample of nine year olds, the only elementary school group of four groups, was interviewed after having read a picture storybook, Sam, Bangs, and Moonshine by Ness. Their responses were classified according

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to a specially constructed scheme believed to represent important literary abilities. The findings reported that 62 percent of the responses were coded as: (1) "Engagement-Involvement" which was defined as "subjective reflections or digressions and general discussions of the respondent's involvement" in the story; (2) 2 percent were "Perception" responses ("attended to the work primarily as an object to be described or functionally analyzed"); (3) 28 percent were "Interpretations" defined as "attempts to find meanings in the work and generalize about its content and implications"; (4) 62 percent were "Evaluation" responses ("quality judgments and general reflections on the worth of the work and the value of reading it"); and (5) 43 percent of the responses were classified in a "retelling" category which was added to the original scheme because of the large percentage of responses that could not be coded otherwise. Only 22 percent of the nine year olds, however, made responses classified as "adequate" or better.7

Another study of children's oral responses provided evidence that children in intermediate grades were able to make inferences about selections from children's literature. The study reported that intermediate grade

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children representing different socioeconomic levels were able to make inferences about purpose or intent of an author, setting, and style when questioned directly about selections from children's literature that they had listened to or read. She reported evidence of statistically significant relationships between mental maturity scores and inference scores but no significant relationship between sex and ability to infer.

No generalizations can be made from these studies because of the diversity of assumptions and procedures. What was clearly demonstrated were the limitations of the National Assessment scheme for analyzing children's responses and the paucity of evidence of individual response in childhood.

Importance of the Study

Two developments in elementary education suggested the importance of this study. The one was a development in educational thought, the other a development in approaches to literature.

The development in educational thought which most influenced the conception of this study was the increased concern for applying industrial models to educational

practices. The concern was most obvious in recommendations for increasing the accountability of the schools to the public. In practice, accountability took a variety of forms. In the classroom, it most often took the form of establishment of behavioral objectives in the areas taught in elementary schools. Without sufficient evidence of the types of literary responses that characterize the response of many students, in many settings, and to different types of literary materials, behavioral objectives are likely to reflect only those behaviors that are demonstrated in a single class, rather than a universe of possible behaviors. This study provided evidence of the literary response behavior of a selected sample of elementary school students who could be expected to demonstrate greater sophistication of response than others at the same stage of development.

A second development that suggested the importance of this study was the rise in the use of individualized approaches to literary understanding and appreciation. With the growing availability of tradebooks (particularly paperbacks), opportunities for individualized reading increased. However, reliance upon an individualized approach called for individualized evaluation techniques. The scheme used in this study provided evidence of oral literary
response that could be used as a criterion for comparing or contrasting the individual responses of other students in other settings.

The Conceptual Framework of the Study

The formulation of purposes and methods of the study was an outcome of the assumptions made by the researcher regarding the nature of children's oral responses to selected stories. These assumptions provided the basis for a description of a conceptual framework for this study.

Before exploring a conception of literary response, other descriptions were examined for completeness and relevance to the research outcomes of this study.

The conception of literary response most frequently referred to in response studies was that of Rosenblatt. She described response in terms of a "literary experience." The process creating the experience was a "transaction between reader and text." Out of this "transaction" emerged "an organized imaginative experience."9 The teacher was a facilitating agent leading students to explore the "experience" and ultimately, to broaden the framework which influenced the nature or type of response made.

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More recently, Purves expanded upon Rosenblatt's conception and described "variables (that) interact in the process of reading and responding to literature." Three groups of "variables" were postulated: "reader" variables; "literary work" variables; and "situation of reading" variables. Each of these groups of "variables" was believed to influence the nature of response to literature in some way.

The conception of the nature of a manifested literary response as an outcome of an interactive process was adopted as a conception in this study. However, some elaboration was needed to account for components of the research situation that were not described by either Rosenblatt or Purves, components believed to have influenced the responses made by the subjects.

The framework for interpreting the findings of this study was conceptualized as an informal model for describing the interactions believed to have occurred, and presumably, influenced responses in the research setting. Two types of interaction were postulated. A one-way interaction occurred when any component of the research setting

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was believed to influence response in one direction only. A two-way interaction was assumed when two components were believed to influence each other.

Four components of the research setting were postulated as major influences on the outcomes: the girl subjects; the stories; the frame of reference established by the interviewer; and the open nature of the questions which were constructed so as to encourage both cognitive and affective responses. Each component was conceived of as having interacted with another component or combination of components.

One-way interaction components were the frame of reference message ("discussing the story") established by the interviewer and the question approach. Both of these components influenced the two-way interaction that occurred between the girl reader and the story, the child respondent and the interviewer.

Applied to the research setting, the informal model may be used descriptively. The frame of reference ("discussing the story") was presented to the girl subjects prior to the origination of the study. This was a one-way interaction. The child subject read a selected story that evoked a "literary experience." This was a two-way interaction. The questions posed by the interviewer influenced the nature of the response by soliciting information about
"the story" and about "recommendations" to gather evidence of affective and cognitive response. This was a one-way interaction. The responses formulated by the child were elicited in a setting that permitted two-way interaction between child respondent and interviewer. Though the questions were always asked of the child respondent, the sex and attentive attitude of the interviewer as well as the verbal assent made to the child responses by the interviewer were considered to be influences on what the respondent said.

The formulated oral responses, therefore, reflected the influence of the interactions described. Interpretations of the study should be made within the framework of this conception.

Statement of the Problem

The Nebraska curriculum, a literature-based program developed during the past decade, described materials and approaches to be used to enhance children's ability to "comprehend the more frequent oral and written conventions of literature."\(^{11}\) Provisions were made for exposing "the student repeatedly to facts and ideas that he (might) use

in order to proceed inductively to general conclusions about good literature."\textsuperscript{12} In spite of contentions made for the program, few studies have attempted to determine its influence on children's literary responses.

An opportunity to explore the influence of the program was presented by the availability of students, in the Advanced Program of the Jefferson County, Kentucky public schools, who had participated in the recommended activities for a period of one year or more. Subjects for the study were members of this high achieving, high mental maturity group.

The final selection of subjects was made from among female members of the intermediate grades to insure control of sex-related factors reported in studies of reading interests and to insure responsiveness in the interview setting. The problem to be studied was: given three selected storybooks, what types of oral responses would fifth grade girls, who have been exposed to the Nebraska program, make? Specifically, the study was conducted for the following purposes:

\textsuperscript{12}\textit{Ibid.}
1. to develop a valid, reliable scheme for classifying oral responses made by fifth grade girls to selected storybooks;

2. to classify the oral responses of fifth grade girls to three selected storybooks;

3. to describe the types of responses made to preferred- versus non-preferred storybooks;

4. to describe the types of responses made to appeal characteristics of the storybooks;

5. to determine the relationships between a Range of Response score and measures of reading achievement, language achievement, and literary background;

6. to identify the presence of hypothetical-deductive reasoning in oral responses of fifth grade girls who had successfully completed tasks associated with the stage of formal thought postulated by Piaget.

Procedure of the Study

The procedures for the study of individual oral responses of fifth grade girls included a pilot study and a major study. Both studies are described briefly in the following paragraphs.

The pilot study was conducted, prior to planning the major study, for the purpose of determining the efficacy of procedures and methods intended for use in the major study.

Two fifth grade girls in the Advanced Program of the Jefferson County Public Schools in Kentucky participated in the pilot study. Each girl was recommended by her teacher and each was willing to participate. After an
initial interview in which the girls were told that the interviewer sought "help in finding out what fifth grade girls think about the selected stories," semi-structured interviews were arranged to be carried out on a weekly basis. Using a guided questioning approach, oral responses to the stories selected for appeal and literary characteristics were elicited. The elicited responses were taped, transcribed and segmented. Procedures for segmenting the extended discourse and coding the segments according to a researcher developed scheme were established and validated. The reliability of the procedures was determined. An analysis of the coded responses showed that both cognitive and affective types of response were elicited.

The coding procedure used during the conduct of the pilot study was revised to permit establishment of response categories that reflected underlying processes. A reestimation of the reliability was made during the major study. Validity was determined through analysis of previous research into children's oral responses to literary materials and through applicability of the scheme to the analysis of segmented responses.

The major study was conducted over a four week period in May, 1974. Five girls in the Advanced Program were recommended by their teacher as possible subjects. Each agreed to participate after discussing the project
with the researcher. At an initial interview, conducted to establish rapport with the subjects, each girl was invited to select one of three stories on hand, to read it within one week's time, and to be ready to discuss the story with the interviewer.

Semi-structured interviews, in which a questioning method was employed, were arranged on a rotating basis. Interviews took place during the regular school day. After taping the interviews and completing the interview session, each subject was asked to select another story to be read within a week. During the second and third interviews, but following the discussion of the stories, each subject completed a series of tasks designed to measure stage of cognitive functioning, using tests from a "number of the best-known studies of Piaget's work" and a revised version of a published inventory of literary background for use with intermediate grade students.

Final procedures involved classifying segmented responses, computing percentages from simple frequency distributions, computing correlation coefficients among

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selected ranked scores, and describing oral responses to least- and most-preferred storybooks and to appeal characteristics of storybooks. An identification of sequences of response associated with Piaget's conception of logical thought completed the study.

Definitions of Terms

Effort was made to use terminology that conformed to that of educators to whom this study will be of interest. When use of more than one term was possible, the final choice was based on the researcher's judgment of which was most likely to convey a concept clearly. Nevertheless, some specialized vocabulary was necessary in order to convey a distinction that might be unclear without a definition. The following terms and definitions were used throughout the study:

Semi-structured interview. This type of interview is characterized by the use of an interview guide or list of questions. It differs from a structured interview because of the nature of the questions asked. Questions in a structured interview were intended to elicit specific answers sought by the interviewer. The semi-structured interview, in contrast, permits a respondent to explore varied and unique responses within a framework set by the interviewer.
Question. Questions were used as a method for collecting data. They were designed to permit students to explore what they knew about the story they had read, what inferences they had made, what personal associations were evoked, and what judgments they had made. Questions were classified as "open" because the interviewer had specified no correct answers prior to the interview.

Segment. The transcribed discourse was broken down into units as a means of coding the content. A segment was operationally defined as "the smallest combination of words which conveyed the sense of a single thought," a technique used successfully in a previous study.

Scope and Limitations

The study of children's responses to literary materials was originated to explore the nature of individual responses to literary materials for the purpose of describing and comparing those responses. The subjects represented the academic and mental maturity characteristics of other girls in the Advanced Program, a program that emphasized response

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to and analysis of selected examples of "good literature." The findings may be generalized, with caution, to other girls in the advanced fifth grades.

The findings were considered applicable to curriculum and literary theory and to teaching practices in intermediate grades.

Summary

The introduction to the study of oral responses of fifth grade girls to selected stories provided a brief description of the background, the importance, and the procedures of the study. The scope and limitations of the study were reported as well as a statement of the problem. Chapter II will present a review of the research related to the study of children's responses. Chapter III will describe the methods and procedures of the study. Findings of the study will be reported in Chapter IV. Conclusions, implications for theory and practice as well as recommendations for future research will be presented in Chapter V.

\[16^A\text{Curriculum for English, p. viii.}\]
Chapter II. Review of Related Literature

This review of educational literature related to a study of children's oral responses to literary materials focuses on three major areas: (1) contemporary conceptions of the nature of literary response; (2) studies that have examined various aspects of response; and (3) literature programs for children.

The conceptions of literary response reflect the trend toward description of behavior as an approach to establishing objectives, of a highly specific nature, that has been characteristic of education in the recent past. The studies of response provide findings relative to questions being raised in research and practice. The descriptions of literature programs reveal the trend toward approaches intended to promote the development of concepts and generalizations believed to be essential to appreciation or understanding of literature in childhood and in later years.

Conceptions of Response to Literary Materials

A conception of the nature of literary response was formulated over thirty years ago by Rosenblatt. She described response to literary materials as a manifestation
of the "literary experience," a complex process that involved "infusing intellectual and emotional meanings into...patterns of verbal symbols" and "channeling of thoughts and feelings through the verbal symbols." In the young reader, it involved "reorganization of past experiences to attain new understanding." ¹ Two types of response were postulated: those that were reactions to "the sensuous, technical, and formal aspects of the literary work" and those that were reactions to "elements in the work that meet the reader's need for psychological satisfactions and social insights".² Both types were believed to "merge" in the "literary experience."

Rosenblatt also offered a description of the processes underlying manifestations of the "literary experience." They involved the evocation of a "pattern of sensation, emotions, and concepts." The responder attempted to "apprehend as fully as possible...images and concepts in relation to one another. Out of this (arose) a sense of an organized structure of perceptions and feelings which (constituted)...the esthetic experience." In still another description, she described a literary experience as a process

²Ibid., p. 52.
of "synthesis," a "synthesis of what the reader already knows and feels and desires with what the literary text offers -- the patterned sensations, emotions, and ideas through which the author sought to communicate his sense of life."\(^3\) The nature of all these processes was associated with the "interaction between the reader and the work," an interaction which created the "literary experience."

More recently, Squire formulated a conception of literary response that was represented in a scheme for categorizing oral responses of adolescents while reading short stories. He postulated the existence of six types of discrete responses:

I. Literary Judgments: Direct or implied judgments of the story as an artistic work.... Also specific reactions to language, style, characterization;

II. Interpretational Responses: Reactions in which the reader generalizes and attempts to discover the meaning of the stories...;

III. Narrational Reactions: Responses in which the reader reports details or facts in the story without attempting to interpret...;

IV. Associational Response: Responses in which the reader associated ideas, events, or places, and people with his own experience other than association of a character with himself...;

V. Self-Involvement: Responses in which the reader associates himself with the behavior and/or emotions of characters...;

\(^3\)Ibid., pp. 33, 272-273.
VI. Prescriptive Judgments: Responses in which 
the reader prescribes a course of action for 
a character based on some actual standard.... 4

A taxonomical description of elementary school 
children's literary responses was formulated by Huck and 
Kuhn. It conceptualized five types of literary response: 
understanding of types of fiction; understanding of compo-
nents of poetry; evaluation of literature; and application 
of knowledge of literary criticism. Through attention to 
the development of skills described, children were believed 
to be capable of responding to literary materials of child-
hood with increased awareness of the formal aspects of 
literature as a discipline and with increased ability to 
evaluate those aspects. 5

Still another conception of literary response was 
offered by Purves with Rippere as a scheme for categorizing 
"elements" of written responses made by subjects at different 
age levels. 6 Purves and Rippere contended that "elements"

4 James R. Squire, The Responses of Adolescents 
While Reading Four Short Stories (Champaign, Illinois: 

5 Charlotte S. Huck and Doris Young Kuhn, Children's 
Literature in the Elementary School (Chicago: Holt, Rinehart 

6 Alan C. Purves with Victoria Rippere, Elements of 
Writing About A Literary Work: A Study of Response to 
of written responses could be analyzed for evidence of the nature of the "posture" a writer took to a literary work.

Four major categories of response defined the "posture:"

I. Engagement Involvement: the various ways by which the writer (responder) indicates his surrender to the literary work;

II. Perception: the ways in which a person looks at the work as an object distinct from himself...;

III. Interpretation: the attempt to find meaning in the work, to generalize about, to draw inferences from it...;

IV. Evaluation: the statements about why the writer thinks the work good or bad.  

A description of response as a form of behavior was offered by cognitive theorist, Piaget. The description while not specifically descriptive of literary response was applicable to all response behavior. According to Piaget, a "response is...a particular case of interaction between the external world and the subject." It was an "interaction" that presupposed "two essential and closely interdependent aspects: an "affective aspect and a cognitive aspect." These two aspects, he implied, were essential to the development of reasoning. One could "not reason...  

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7Ibid., pp. 6-8.

without experiencing certain feelings, and conversely, no affect (could) exist without a minimum of understanding or of discrimination.\textsuperscript{9}

In summary, then, it is obvious that conceptions of literary response vary. Rosenblatt considered literary response as a process of "infusing intellectual and emotional meanings into...patterns of verbal symbols." She contended that these two types "merge" in the "literary experience." Piaget's conception of the affective and cognitive aspects of all response behavior appeared to support Rosenblatt's conception. Squire, in his study, considered a literary response as an overt manifestation with six possible dimensions, dimensions that implied intellectual as well as emotional or personal response. The five types of responses described by Huck and Kuhn implied that literary response was an overt manifestation of an intellectual nature. The Purves-Rippere conception, though amended in the National Assessment to accommodate retelling types of responses, implied the manifestation of both intellectual and involvement responses. The latter may be classified as affective in nature.

The five conceptions represented differing approaches to the explanation of what happens or what should

\textsuperscript{9}Ibid., pp. 4, 6.
happen when a person responds to a literary work. Some similarities and differences could be identified. Rosenblatt's "emotional" meanings appeared to be similar to Squire's "associational" and "self-involvement" responses, and to Purves and Rippere's "engagement-involvement" responses. All may be associated with Piaget's conception of the affective aspect of all response behavior. Rosenblatt's "intellectual meanings" appeared to be similar to Squire's "literary judgments," "interpretations," and "prescriptive judgments," and similar to each of the categories of response associated with the Huck and Kuhn taxonomy; and similar also to Purves and Rippere's "interpretation," "perception," and "evaluations" categories. Differences were implied by the presence, in the Squire scheme, of a "narrational" response which was similar to the retelling category of response added to the Purves-Rippere scheme. A similar type of response was not implied in other schemes.

It was concluded that further analyses of responses at different stages of literary growth and development would provide support for the dimensions postulated or would foster reevaluation of present conceptions.
Studies That Examined the Influence of Teaching on Children's Literary Responses

The influence of teaching on developing children's responses to literature has been investigated in some studies. Few, however, have reported methods of control over selection of students, teaching procedures, or the measures used to assess literary growth. Studies that met some or all of these criteria were sought for purposes of determining findings and for drawing conclusions about the nature of children's oral responses that could be applied to the present study. The selected studies were reported in this section.

An early study of the influence of an experimental teaching approach on literary appreciation was conducted by Broening. Experimental and control groups were selected from grades four, five, and six. The groups were reported as equivalent on social, economic, intellectual, and educational characteristics. The mean chronological age of subjects, however, was generally higher than the reported mean mental age except for an experimental sixth grade class. The subjects were exposed to researcher-planned activities that included listening to and reading prose and poetry selections, analyzing poems for evidence of the

author's feelings, participating in group discussions, and creating dramatic presentations. Pre- and post-test scores on a researcher-constructed instrument assessed growth in ability to select superior or original versions of children's literature when presented with versions that included "spoiled" versions. The "spoiled" versions were alterations of the originals; alterations that included changing "plot and character consistency," "form," or "diction and emotional flavor." The findings showed that experimental groups, with the exception of one fourth grade, had a mean gain score of more than three points. The author concluded that appreciation of literature could be developed by "application of the experimental factor" (the teaching approach).\textsuperscript{11}

A more recent study sought to exercise greater control over teaching and research design variables, than did the earlier study, in investigating whether children could be taught to read literary, and other, materials critically while maintaining normal progression in basic reading skills. Skills associated with analysis and evaluation of literary materials were defined as part of a definition of critical reading. The subjects in the study were 615 children in grades one through six from seven public schools in one Ohio county. Four intact classes at

\textsuperscript{11}Ibid., p. 77.
each grade level were assigned to two experimental and two control groups. Teachers in the experimental group followed planned teaching procedures for reading, discussing, analyzing, and evaluating selected reading materials. Teachers in control groups followed the reading and discussion aspects of the experimental procedures, but did not require analysis and evaluation of materials. Statistical analysis of pre- and post-test scores received on the Literature section of a critical reading test, constructed for the study, led the authors to conclude that "children in the experimental group performed better than the control group on the Literature section in grades one and three, (but) the difference was at a marginal level of significance in grade one" and, therefore, the "results with regard to the General and Literature sections of the critical reading test were inconclusive."¹²

Still more recently, Morris investigated the differential effectiveness of a pre-planned sequentially-structured approach and an incidental-unstructured approach upon the literary appreciation of sixth grade students. Subjects were forty-six sixth graders of low, middle, and high mental maturity levels. All were randomly assigned to

¹²Willavene Wolf, Charlotte S. Huck, Martha L. King, Critical Reading Ability of Elementary School Children (Columbus, Ohio: The Ohio State Research Foundation, 1967) pp. 7-109.
one of two groups. One group followed a program, designed by the investigator, that emphasized oral reading of selected literary materials, discussion, and related language activities (pre-planned sequentially-structured approach). The other group planned its own program through teacher-pupil discussion followed by oral reading, discussion of literary material, and individual or small group activities (incidental-unstructured approach). Each group participated in three literature lessons a week during a six month period. The two teachers who taught each of the experimental classes were changed from one treatment group to another after thirty literature periods. Post-test only scores received on an experimental edition of a literature appreciation test (Literature Appreciation Test) published by the Educational Testing Service were analyzed. The findings showed that significantly higher scores were received by students who scored high on a standardized test of intelligence (California Tests of Mental Maturity) than students who scored low on the mental maturity measure, regardless of teaching approach.13

These studies of the influence of teaching on children's literary responses have reported findings associated with the development of various abilities. Each has examined aspects of child response that were regarded as important outcomes of literature programs during the period in which the studies were conducted. While the findings were not comparable due to differences in the nature of responses tested, three conclusions may be drawn: (1) findings of studies, designed to measure the greater effectiveness of one teaching approach versus another on the literary responses of intermediate grade children, were inconclusive; (2) high intelligence as measured on standardized intelligence tests was associated with high literary response; and (3) few studies have sought to determine the effects of a planned literature program on children's oral responses.

Studies of Responses to Literary Materials

The conceptions of response to literary materials that described intellectual as well as emotional dimensions of response led to examination of the research studies that had explored response among children. The selected studies vary in terms of purpose, type of response elicited, and methods of analyzing response. Each, however, provided some insight into the nature of child response to literary materials.
The Squire study was included as a model for conducting research on oral response to literature. The reported findings were also considered as data to be used for comparative purposes in drawing conclusions regarding the nature of responses of intermediate grade subjects versus those of secondary school subjects.

An analysis of the oral responses of adolescents while reading four short stories was carried out by Squire to determine the nature of the responses and the relationships that were believed to exist between the responses and other variables. Stories were selected for quality, relation to adolescent experiences, lack of familiarity, and readability. Subjects were fifty-two ninth and tenth graders enrolled in an eight week summer session. There was an almost equal number of boys and girls. Measures of reading ability, intelligence, personality predisposition, socioeconomic status, and attitudes were administered to the subjects. After "breaking" stories into parts, students were interviewed individually and encouraged to respond freely to each section of a story. The oral responses gathered were transcribed and segmented into units using the conception of "the smallest combination of words which conveyed the sense of a single thought" as an operational definition of a segment. These units were categorized using a researcher-developed scheme. Findings of the study
reported that the greatest percentage of overall responses made by the subjects was "interpretational," a type of response that was defined as "reactions in which the reader generalizes and attempts to discover the meaning of the stories..." Other findings reported that total group response scores were unrelated to reading ability and that there was a "strong positive correlation between percentages of responses labeled literary judgments and self-involvement." The researcher speculated that readers who became involved in stories were likely to evaluate the literary quality of the selection.

Burgdorf studied the ability of intermediate grade children to draw inferences from selections of children's literature. Subjects were 432 children in grades four, five, and six in four Muncie, Indiana schools. Mental maturity, reading achievement, and socioeconomic status were assessed. Selections chosen for inclusion in the study included prose and poetry materials. Procedures included formulation of questions designed to "elicit critical thinking and judgment on the part of the child and enable him to make inferences about the literary selections." Interviewers were specially trained. Children were randomly assigned to a group that

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14Squire, op. cit., pp. 5-20.

15Squire, op. cit.
listened to selections being read or to a group that read the literary materials themselves. After completion of each selection, subjects were individually interviewed. Their oral responses were rated, according to quality, by the interviewer as the interview took place. The findings reported: (1) a significant difference between inferential scores of high mental maturity subjects and low mental maturity subjects; (2) no significant difference between inferential scores of high socioeconomic students and low socioeconomic students; and (3) a higher correlation between reading test scores and literary scores of subjects who read selections compared to that of subjects who listened to selections.  

A study conducted by Skelton examined the nature of children's understanding of poems rated "more obvious" and "more complicated" by a jury of teachers. Subjects were 270 intermediate grade children. All were above average in intelligence, reading ability, and socioeconomic status. Students wrote responses to poems presented to classes in two one-hour sessions. A practice poem was used to introduce the mode of response and a rotation system was used to equalize treatments. Responses were segmented and

coded according to an author-developed scheme. Reliability of the coding procedure was determined by a cross-checking procedure and through repetition of the original procedure to determine if the same coding resulted. Five categories of response were postulated: (1) unrelated-unattempted; (2) like-dislike; (3) denotative; (4) author-connotative; and (5) reader-connotative. The results showed that the response patterns of the subjects were dominated by "prosaic reiteration focussed on...surface elements of the poem" and that the responses made by students who had high intelligence scores showed "more understanding," especially in fifth and sixth grades than did responses of younger students. Response patterns of boys and girls were almost "identical." Subjects "generally did not attempt any comment on the author's purposes."17

A recent trend in educational research has been towards the conduct of large national assessments of educational progress by the Education Commission of the States. These large scale studies were intended to provide baseline data to be used in allocating resources for the improvement of educational programs. Literature was the focus of one of the studies.

The purposes of a national assessment of literary progress were established prior to the conduct of the survey and stated as questions. These questions became the central themes of four major reports, three of which have been published and are reported on in the following paragraphs. The groups selected for inclusion in the study were a nationally representative sample of nine year olds, thirteen year olds, seventeen year olds, and adults (twenty-six to thirty-five years old). Only findings reported for the nine year olds were reported in this study since they represented the only elementary school group.

The first question explored in the study was, "How well do people understand imaginative language?" Exercises were developed to test ability to: (1) follow rhythm and/or logic of poetry selections; (2) recognize puns in passages which might or might not contain puns; (3) recognize "tenor and vehicle of specific metaphors in poems;" (4) "identify similar passages and choose the genre which best describes them;" and (5) identify "tone or mood of a passage," a task which required written defense. The findings reported for nine year olds were: (1) 39.8 percent could identify the line that made the "most sense" when presented with three taped versions of the poem "First Snow" by Allen. Two of the three versions contained an alteration of a line of the poem; (2) 49.1 percent were able to select the culminating
line of a limerick; (3) 21 percent could recognize a pun in the phrase "double your money;" (4) 47.3 percent correctly identified "bird" as the tenor of a metaphor for "hope" in a poem that contained a metaphorical comparison; (5) approximately 63.4 percent recognized a comparison between "fog" and "slow moving mist" while 70.3 percent could also recognize that the phrase "quiet and stealthy" was "how fog" was "meant to be seen" after listening to a poem that compared fog to a cat; (6) 62.3 percent recognized "poetic" form when presented with four selections that included two poems, a narrative excerpt, and an excerpt of dialogue; (7) 78 percent could select an item that "correctly" analyzed author purpose in a poem whose content was familiar to children, but only one out of seven could supply an "adequate" written response of his answer.

In summarizing the results of findings, Brown reported that females were more successful in recognizing limerick lines, in identifying similar forms of written materials, and in making an inference about author purpose.18

A second question raised, in the National Assessment, was, "In what ways do people respond to literature?" In order to answer the question, nine year olds read the

picture storybook, *Sam, Bangs, and Moonshine* by Ness\(^{19}\)
while simultaneously listening to the story being read.
Following the reading of the story, the children were interviewed, individually, and asked to tell "what they most wanted to say about the work, what they especially liked, and what they thought about it." Responses were categorized using the Purves-Rippere scheme\(^{20}\) and rated, according to quality of content, on a scale of one to four. A rating of "four" was assigned to a response believed to be superior. A "three" was assigned to an "adequate" response. Simple statements of liking or disliking ("I don't like it."), for example, were assigned to the category of "Engagement-Involvement". These were rated "one" or "inadequate." Type of response and assigned ratings were reported separately. Percentages of responses, by category were: Engagement-Involvement (62 percent); Perception (2 percent); Interpretation (28 percent); Evaluation (62 percent); and for Retelling, an added category, 42 percent. Of these responses, only 22 percent were rated "adequate" or better.


\(^{20}\)Purves with Rippere, *op. cit.*
For two poems, the percentages of "adequate" or better responses were even lower (12 percent and 9 percent).\textsuperscript{21} The findings also reported a significantly higher number of "adequate" responses made by White versus Black subjects.

The third question raised in the survey was "How well do people recognize literary works and characters in Western literature?" Nine year olds were asked to identify pictures representing literary characters of works, to associate a title of a children's book with a picture and to provide an adequate description of a literary figure if they recognized a name or title presented to them. Findings, based on the responses of the elementary school age group, were: 71.2 percent recognized "Mary Had a Little Lamb" (among the most successful groups were those representative of the female sex and White race); 85.5 percent recognized "Little Red Riding Hood" (female sex and White race group members were most successful); 49 percent recognized "Winnie-the-Pooh" (females and Whites were among the most successful); 52.3 percent identified "The Hare and the Tortoise" (White race groups were most successful); 44.9 percent identified "Alice in Wonderland" (female and White race members were most successful); 32.6 recognized

"Charlotte's Web" (females and White race groups were most successful); 13 percent gave an adequate description of the mythological Cupid; 55 percent gave an acceptable description of the "Ugly Duckling" (White groups were most successful); and 40 percent gave an adequate description of American folk hero, Paul Bunyan.22

Eisenmann, in a study conducted over ten years ago, investigated the values of literature as experienced by a randomly selected group of 516 fifth and eighth grade students and thirty-seven teachers in a Kentucky diocese. Subjects were asked to respond to items on a researcher-constructed attitude scale. The items on the scale were formulated by using a master list of values attributed to children's literature. Responses were categorized as "Me" items (representing personal reactions) and "T" items (representing a subject's conception of what an ideal reaction to literature should be). The findings reported that girls obtained significantly higher total mean scores than boys at both grade levels but, overall, fifth graders'

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personal reaction scores were significantly higher than those of eighth graders. A substantial positive relationship between "T" and "Me" scores was reported.\textsuperscript{23}

A study of children's poetry preferences was carried out by Terry in four states. A randomly selected sample of intermediate grade children was surveyed to determine what poems children preferred and to analyze the most popular poems for such characteristics as: (1) form; (2) content; (3) poetic elements; and (4) age. She also explored relationships between students' poetry choices and grade level, sex, and type of school setting. The research involved selection of 113 poems from those recommended by children's literature specialists, elementary grade teachers, and a pioneer investigator of children's poetry preferences. The poems were recorded on cassette tapes by a professional speaker. The tapes were played for subjects in the study over a period of ten days. No listening session lasted longer than twenty minutes. After listening to each poem twice, the subjects recorded their responses on an author-constructed preference scale that presented them with comments that ranged from "It's great!" to "I hate it!"

\textsuperscript{23}Sr. Mary V. Eisenmann, "An Exploratory Study to Investigate the Values of Literature as Experienced by Elementary Parochial School Children and Teachers in the Diocese of Covington (unpublished Ph. D. dissertation, St. Louis University, 1963) pp. 7-193.
In addition, responses, to the last poem presented each day, were written. The findings reported that the twenty-five most popular poems ranged from "Mummy Slept Late and Daddy Fixed Breakfast" by Ciardi to "Poem to Mud" by Snyder. Analyses of the types or forms of poems most preferred by children revealed the popularity of limericks and narratives. Among the most disliked forms of poetry were haiku and free verse. The poetic elements found most often in liked poems were rhythm, rhyme, and sound, while elements of imagery and figurative language appeared most often in disliked poems. The content that appeared most often in preferred poems was humor, nonsense, and familiar experience. A preference for contemporary rather than traditional poems was also revealed. Children's written responses showed that modern content and language were features associated with preferred poems. Terry concluded that intermediate grade children appeared to prefer content in poems that contained humor, familiar experiences, and animals. Also preferred were contemporary poems. She found that familiarity with a poem tended to make a poem more preferable.24

Monson, in a study of children's test responses to seven humorous stories, tested the assumption that

children's responses were not influenced by test procedures. A random stratified sample of fifth graders in St. Paul, Minnesota were selected for inclusion in the study. The subjects, who read at or beyond the third year, fifth month reading achievement level, were asked to read excerpts taken from five children's books. The five books were selected to represent five types of humor, humor of: character; situation; surprise; the impossible; and words. Four different forms of an instrument, designed to assess children's responses to the selections, were randomly distributed in each classroom. Students were asked to specify the funniest parts of the humorous selections. Monson concluded, on the basis of her findings, that test procedures contributed to differences in responses made to humorous excerpts.25

Porter investigated the effects of the oral presentation of literature on children's reading and interest in reading responses. Subjects were middle grade students in six inner-city schools. Twenty-one classes were assigned to an experimental treatment group. An equal number was assigned to a no-treatment control group. The experimental treatment required that selected literary materials be read to

children during a twenty-week period. The materials were selected for relevance to inner-city subjects and for known interest value to intermediate grade children. Oral readers were high school juniors from the same socioeconomic neighborhood. They were specially trained. The findings reported that: (1) total reading achievement scores of the experimental group were significantly different from those of the control group, based on analysis of post-test scores; (2) the most significant differences between the total reading achievement of experimental versus control groups was at the fourth grade level with less significant differences occurring at the fifth and sixth grade levels; (3) the most significant differences between control and experimental group reading scores were in comprehension and total reading rather than vocabulary scores; and (4) the most significant differences between the control and experimental groups in expressed interest in a reading aloud program were at the fourth and fifth, but not the sixth, grade levels.²⁶

The following conclusions may be drawn from the selected studies of response:

1. Oral responses of ninth and tenth graders reading four short stories were classifiable as: literary

²⁶Edith Jane Porter, "The Effect of a Program of Reading Aloud to Middle Grade Children in the Inner City" (unpublished Ph. D. dissertation, The Ohio State University, 1969) pp. 7-204.
judgments; interpretational responses; narrational reactions; association response; self-involvement; and prescriptive judgments. The scheme for classifying the responses was reported as valid and reliable. Other conclusions drawn from the Squire study were: (1) procedures for segmenting and categorizing extended discourse could be established and their validity and reliability determined; and (2) the greatest percentage of overall responses made by adolescents while reading four short stories selected for relation to adolescent experiences, was "interpretational," a type of response in which "the reader generalizes and attempts to discover the meaning of the stories."^7

2. Oral responses of intermediate grade students revealed ability to draw inferences from selections of children's literature. The findings reported that ability to make high inference scores was: (1) related to high scores on a standardized measure of mental maturity; and (2) high total reading achievement when subjects read the stories themselves. A significant positive relationship between socioeconomic status and inferential ability was not found. 28

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27Squire, op. cit.

28Burgdorf, op. cit.
3. Written responses of intermediate grade children who were above average in intelligence, reading ability, and socioeconomic status were categorizable as: (1) unrelated-attempted; (2) like-dislike; (3) denotative; (4) author-connotative; and (5) reader-connotative. The responses were made to two poems presented in regular classroom settings by an investigator known to the children.  

4. The National Assessment revealed that:
   (1) exercise responses of nine year olds showed evidence of sex differences in acquisition of skills associated with understanding imaginative language. Female subjects were more successful in demonstrating ability to recognize poetic forms of writing. They were also more successful in making inferences about author purpose in a poem.

   (2) oral responses, of nine year olds, to open questions were most frequently classifiable as self-involvement, evaluation, and retelling responses, using an adaptation of the Purves-Rippere scheme for analyzing response. The small percentage of "Perception" responses made by nine year olds casts doubt on the validity of the scheme as an instrument for classifying children's responses.

29Skelton, op. cit.
30Brown, Understanding Language, op. cit.
31Brown, Responding to Literature, op. cit.
(3) oral responses, to direct questions supplemented by visual aids, of nine year olds revealed varying recognition of selected literary characters and works associated with classics of children's literature. The most frequently recognized items were those that required identification of nursery rhyme or story characters. Less than half the elementary school sample recognized well-known fantasies, a mythological character, or a popular American folk hero. In four out of seven findings reported, female group members were more successful than males. In five out of seven findings reported, members of the White race were more successful than members of the Black race. It could be concluded that females and White race members had more exposure to literature associated with childhood and particularly with literature that was more of a traditional rather than contemporary type, more of a fanciful than realistic type, and more of a fanciful than biographical or historical fiction type.32

5. Attitude scale responses of a select group of fifth and eighth grade students revealed that fifth grade girls valued attributes associated with children's

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32National Assessment, Recognizing Literary Works and Characters, op. cit.
literature more than did fifth grade boys and more than did eighth grade subjects. The finding suggests that fifth grade girls associated greater value with literary experience than did eighth graders or fifth grade boys.

6. Preference-scale and written responses of a four state sample intended to represent national preferences of intermediate grade children revealed that preferences could be associated with content, form, and age of poems. The most preferred content appeared to be humorous, familiar experience, and contemporary (modern content and language.)

7. Written test, and other forms of, responses of intermediate grade children revealed differences in specifying the funniest parts of humorous selections from children's literature. The author concluded that the manner of assessing response may influence findings of studies of response to literary materials.

8. Reading achievement test responses of middle grade students in inner-city schools showed evidence of improvement as a result of student exposure to literary materials that were read to them. There was also evidence

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33Eisenmann, op. cit.
34Terry, op. cit.
35Monson, op. cit.
that subjects exposed to the reading aloud program were more interested in this approach to literature than those not exposed to the program.\(^{36}\)

Children's Literature Programs

Programs of literature have been developed by the National Council of Teachers of English, by workshop groups working in collaboration with English specialists, and by specialists in childhood education. The descriptions of the programs revealed changes in purposes, principles underlying the programs, and approaches over the years, but concerns for providing children with opportunities to respond to quality literature remained constant.

A report of the Curriculum Commission of the National Council of Teachers of English was the basis of an English curriculum published in 1935. The curriculum described a sequence of literature "experiences" for students in elementary through senior high school grades. The "experiences through literature" program was regarded as separate from the reading program. Basic principles stated the conception of the ideal curriculum of the period. The ideal curriculum consisted of "well-selected experiences" that were "well-balanced" with "creative expression" a major phase of every pupil's work every year. The learning of

\(^{36}\text{Porter, op. cit.}\)
"techniques" by children was an "essential" aspect of the student's program. Experiences of the curriculum were arranged in "order of social and intellectual activity" and were to be "adapted to the needs and capacities of individual learners." Among the "primary objectives" of the elementary literature program was the "experience" of "enjoying fantasy and whimsy." "Enabling objectives" (to be taught) included recognition "from title, illustrations, style, and opening descriptions that certain natural laws are temporarily suspended." Teachers were encouraged to select a children's book from among those recommended.

The availability of federal funding for curriculum projects in the 1960's led to the formulation of new curricular designs in English, designs that reflected new conceptions of literary study and theories of learning. Based upon the concept, first proposed by Bruner, "that any subject can be taught effectively in some intellectually honest form to any child at any stage of development," emphasis was once again given to the subject-centered curriculum. Among the curriculum projects that reflected these new conceptions was A Curriculum for English, an elementary school literature

38 Ibid., p. 39.
39 Bruner, op. cit., p. 33.
and language program published under the auspices of the Nebraska Curriculum Development Center. The objectives of the program included comprehension of "the more frequent oral and written conventions of literature composed for young children," "control of these linguistic and literary conventions in their own writing," and conscious comprehension of the "more frequent grammatical conventions which" could be handled in "speaking and writing." A sequence of activities was planned around concepts and generalizations derived from analysis of form and structure of literature. Literary works were selected to reflect characteristics of child thought and literary content. In the early grades literature was selected for its "mythic" and "anthropomorphic" qualities. Later literary works progressed to the "realistic and analytic." Methods proposed for teaching literary concepts and generalizations were structured around a "core" text, discussion of a story, written compositions, language explorations, extended activities and sharing of poetry. Concepts and generalizations learned at each grade level were reinforced at the next level.¹⁰ There is a paucity, however, of research into the effects of the Nebraska curriculum upon the literary responses of children. This, then, became a focus of the study.

During the same period, regional curriculum project participants produced another design for an English curriculum to provide teachers in pre-school through grade twelve with instructional strategies for teaching about language and literature. The Georgia curriculum project published seven instructional units intended to be complementary. The seven topics (Literature: Internal Structures; Literature: External Structures; Language: Usage; Language: Morphology; Dialects of English; Composition) stressed concepts and generalizations of the discipline common to each topic. These concepts and generalizations were organized in a logical or "spiralling" sequence. In the literature units, two types of literary knowledge were stressed: that which was associated with a conception of "internal form" and that which was associated with a conception of "external form." Based on the assumption that "recurrent characteristics of internal forms" were "narrative patterns, recurrent characters, and recurrent settings," selected knowledge, to be developed at sequential levels of instruction, was formulated. Knowledge about the narrative pattern of comedy, for example, was to be developed in fifth grade through a series of activities. Through discussion and reading,

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children were led to an "understanding of the narrative pattern of comedy as a variation of the quest-myth."^42

"External forms" was the descriptive phrase used in place of the term "genre." External forms identified were narrative poetry, narrative fiction, lyric poetry, and drama. Distinctions were made regarding the function of "the mode of presentation." In drama, for example, the "mode of presentation" was to directly involve the audience by making him or her "present at the time of presentation." Knowledge of drama was introduced through a sequence of learning activities at the fifth grade level. Children at that level were expected to compose "dialogues for scenes presenting original experiences" through listening to conversations of others and "trying to write down what they (had) heard." These activities were intended to develop knowledge of "relationships of characters performing an action, the audience, and the author in drama." Later activities were intended to induce understanding of "aspects of drama"—dialogue, soliloquy, dramatic narration, gesture, and action. The activities were intended to lead to the understanding that the "mode of presentation" in drama is

^42Ibid., p. 38.
a "function of rhetorical context in which the author is separated from his work by characters performing an action with an audience present."\(^{43}\)

Another type of literature program was developed, during the 1960's, for the purpose of providing "bright children" with choice literature as a basis for developing ability to read and think critically.\(^{44}\) Stressing the importance of independent reading, the authors incorporated whole books or major parts of children's books, selected for readability, into one text for each grade, one through eight. The selections provided a variety of types of literature whose readability level was at least one year above the designated grade level. Methods stressed in-depth questioning to help children recognize the form of a selection and develop criteria for evaluating the form. Children were given opportunities to consider story themes, interpret particular passages, analyze matters of structure and style, and relate story situations to their own lives and times. The methodology reflected findings of the

\(^{43}\)Ibid., pp. 28, 38.

influence of structured questioning on the literary responses of highly intelligent elementary grade students in the Critical Reading Study.\textsuperscript{45}

In conclusion, descriptions of children's literature programs developed during the past forty years revealed a continuing concern, among professional educators, for providing children with opportunities to listen to and read worthwhile literature. The emphasis, however, has changed from providing children with literary experiences that evoke emotional or affective response, while fostering literary understanding, to providing children with selected materials that foster intellectual or cognitive responses. The emphasis on cognitive development has led some observers to conclude that humanistic goals of education were not being considered, goals that would be reflected in approaches that permitted exploration of personal responses to literary materials and adaptation of literature programs to the interests as well as the abilities of children. As one observer stated, what was needed was a "dual emphasis" on "cognitive as well as affective outcomes"\textsuperscript{46} in education, an emphasis that encouraged both thinking and feeling in responding to literary materials.

\textsuperscript{45}Wolf et al, \textit{op. cit.}

\textsuperscript{46}Lloyd F. Campbell, "Cognitive and Affective: A Dual Emphasis" \textit{Contemporary Education} 46 (Fall, 1974) pp. 73-74.
Summary

This review of research reported those conceptions, studies, and literature programs that were related to an analysis of the oral responses of fifth grade girls to selected literary materials. Contemporary conceptions of literary response were described. The influence of teaching on the appreciative or understanding responses of intermediate children was also examined. The nature of children's responses to literary materials was explored. Literature programs that represented important trends in elementary literary education were described. The related research provided a rationale and a background for this study.
Chapter III. Procedures

The analysis of fifth grade girls' oral responses to selected prose materials required that a pilot study be conducted prior to beginning the major study. Procedures followed in both studies are reported in this chapter.

The Pilot Study

A pilot study was conducted to determine: (1) the suitability of a semi-structured procedure in eliciting oral responses of fifth grade girls; (2) the suitability of the criteria used in selecting stories for purposes of eliciting oral responses; (3) the reliability of the procedures used for segmenting and coding transcribed oral responses; (4) the validity of a scheme for coding segmented responses; and (5) the nature of the data collected.

The Pilot Study Subjects. Two fifth grade girls in the Advanced Program at Kerrick Elementary School in suburban Jefferson County, Kentucky were asked to participate in the pilot study. Both were recommended by their teacher and both expressed willingness to participate. The subjects, Lisa and Tracy, were representative of girls in the Advanced Program, a program that provided an enriched, and often accelerated, instructional program for children in grades two through twelve who were high academic
achievers and, generally, scored at upper levels in the normal curve of distribution on standardized tests of intelligence. Intelligence quotients reported for Lisa and Tracy were 143 and 130, respectively, based on Stanford-Binet test scores. Standardized reading test grade equivalences were 10.0 for Lisa and 9.3 for Tracy in total reading on The California Test of Basic Skills, Form R2 administered in May, 1973. During the conduct of the pilot study, Piagetian tasks were presented to subjects in order to establish stage of cognitive functioning as postulated by Piaget. The conclusion drawn from the subjects' successful completion of logical classification, logical inclusion, and logical anticipatory tasks was that both were functioning at some point in the stage of formal operations, the culminating stage that is representative of logical reasoning toward which the thinking of a human tends. (See Appendix A for description of tasks.)

Selection of Literary Materials. Story materials were selected for inclusion in the study. They were: From the Mixed-Up Files of Mrs. Basil E. Frankweiler by Konigsburg, a realistic fiction-type story that had as a main character a female who was approximately the same age as the subjects of the study; Fog Magic by Sauer, a fantasy-type story with a female main character whose twelfth birthday marked the departure from the state of childhood;
and The Old Woman Who Lived In A Vinegar Bottle told by Godden, a fanciful-type tale in which an old woman was granted whatsoever she wished after showing pity for a poor fish. As her wishes were granted, however, she became increasingly greedy, proud, and rude until she so offended the fish, who had magical powers, that he returned her to her former poor state. The tale ends happily as the old woman realizes that her peace and contentment were greater when she had few material possessions than when she had everything she wished for.

Similarities among the stories were the female main characters. Each story setting, however, differed.

Method of Securing Protocols. Each subject who participated in the pilot study was interviewed four times on a rotating basis to control for any possible effects of time of interview or influence of a previous interviewing session on either the subject or interviewer. During the first interview, each student was asked if she was willing to participate in the study after discussing the project with the interviewer. Each subject was told that the interviewer was interested in "what fifth grade girls thought about selected books." Subjects were told that their participation would have no effect on grades. Both subjects expressed willingness to participate.
Lisa and Tracy selected one of the three stories provided during the first interview and agreed to read the story by the following weekday on which interviews were scheduled. Interviewing sessions thereafter were conducted so as to provide the maximum amount of response data. Open-ended questions were generally used to elicit responses unless more direct questioning was necessary in order to clarify some statement made by a subject or to open up a new field of inquiry. Interviews were audio-taped to insure accuracy. A cassette tape recorder was employed and kept out of sight of the respondents to minimize effects of awareness that the interview was being recorded.

Methods of Analyzing Protocols. The taped interviews were transcribed, segmented, and coded using an adaptation of a taxonomy constructed by Huck and Kuhn. The taxonomy listed specific literary understandings and skills to be introduced to children in elementary grades.¹ (See Appendix B for a description of the Pilot Study Scheme for Analyzing Oral Responses to Selected Stories.)

The Segmenting Procedure. Two analysts with post-masters degree training in structural linguistics segmented the transcribed discourse into units of meaning defined as

"the smallest combination of words which conveyed the sense of a single thought," a technique used successfully by Squire in segmenting oral responses of adolescents to short stories. The following is an outcome of the procedure:

/it was about an old lady and her cat/ and her cat's name was Malt/ she lived where they used to make vinegar/ and that's why they called it the vinegar bottle/

The segments or units of discourse were then assigned to a class, sub-class, and/or element of response postulated on the Pilot Study Scheme for Analyzing Oral Responses to Selected Stories. (See Appendix B.)

The Coding Procedure. Four types of response to literary fiction materials were postulated on the basis of recommendations and/or findings of specialists in literary education. The types represented a universe of literary responses postulated for subjects in the intermediate grades: responses to fiction; responses to components of fiction, responses to form or technique used to evoke experiences, and responses that reveal personal associations with an aspect of a story. Each type was subdivided into classes and elements so as to convey logical relationships

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stated and implied in conceptual analyses of form and structure of literature. The scheme was not intended to suggest a hierarchy of response, but rather to suggest the various forms that response could take when child subjects were engaged in responding to literary materials. Examples of responses coded under each class were reported for Lisa and Tracy.

The following are examples of responses made by pilot study subjects and of the code used to describe the content of the response. (See Pilot Study Scheme for Analyzing Oral Responses to Selected Stories in Appendix B for key to code.) These were responses made to The Old Woman Who Lived In A Vinegar Bottle, told by Godden.

IA Well the old lady who wrote the book it told (sic) on the inside cover that her mother had told it to her mother when she got her hair fixed.

IID1 She used to live where they used to make vinegar and that's why they called it the vinegar bottle.

IIID1d And then in the beginning of the book it said that her cat, Malt, was two times as fat as the old lady. (Tracy was comparing the illustrations of the cat at the beginning of the story with those at the end. She concluded, in the next segment of discourse, that Malt was "three times as fat as the old lady" at the end.)

IVE Not to be selfish. (This response was to the question, "Did you learn anything from the story?"

The findings of the pilot study are reported in the following section.
Findings of Pilot Study

Five findings of the pilot study were reported:
(1) establishment of the suitability of a semi-structured interview procedure; (2) establishment of the suitability of criteria used for selecting stories that would elicit oral responses of fifth grade girls; (3) determination of reliability of procedures for segmenting and coding response; (4) determination of the validity of segmenting and coding procedures; and (5) determination of the nature of data collected for purposes of the major study. The following sections describe the findings.

The Suitability of the Semi-Structured Interview Procedure. The semi-structured interviews elicited ninety five segments of response from two subjects, based on reliably segmented responses made to The Old Woman Who Lived In A Vinegar Bottle. A considerable number of responses were also made to the realistic-fiction and fantasy types of stories. These were not, however, analyzed. The additional responses were not analyzed because sufficient data, for drawing conclusions about the procedure, was provided by analysis of responses to the fanciful-type tale.

The semi-structured interview procedure featured the introduction of open-ended questions to generate response, followed by more specific questions to encourage clarification of a statement or word. Additional questions
were posed to determine whether subjects were capable of responding in each of the postulated areas.

Based on the amount of response generated, the author concluded that an open-ended questioning method was suitable for eliciting oral responses of fifth grade girls. However, the questioning procedure was standardized in the major study so that each subject would be exposed to the same questions presented in the same order. This procedure, while not followed in the pilot study, provided greater control over the interaction between interviewer and respondent. It prevented the interviewer from asking more questions of subjects with whom she may have felt greater rapport. The exercise of control did, however, tend to restrict the use of probing questions that may have contributed other data than that which was ultimately collected.

The Suitability of the Criteria for Selecting Storybooks That Elicit Oral Responses. Each of the stories included in the pilot study was selected as: (1) an example of the class of stories identified as within the realm of fiction; (2) an example of a story type identified as appealing to intermediate grade girls; and (3) an example of a story that could elicit responses associated with the classes, sub-classes, and elements postulated in the Pilot Study Scheme for Analyzing Oral Responses to Selected Stories.
The number of responses into which transcribed discourse
could be segmented was considered evidence of the suitability
of criteria used for selecting stories.

Tracy's responses to *The Old Woman Who Lived In A
Vinegar Bottle*, a fantasy/folktale type story were segmented
into sixty-eight units of discourse. Of these, further
analysis revealed that the responses fell into four out of
the four types of responses postulated. Oral discourse
elicited from Lisa, after reading the same story, was seg­
mented into twenty-seven units. Four out of four types of
response postulated were reported in further analysis of the
content of segmented responses. The two examples provided
evidence that the story selection criteria were suitable for
eliciting oral responses of fifth grade girls. Therefore,
it was concluded that fictionality, appeal, and estimation
of the applicability of the formulated scheme to probable
responses made by girls to stories were suitable criteria
for selecting stories for the study.

The Reliability of the Procedures for Segmenting
and Coding Oral Responses. Two procedures were crucial to
the success of a study of this nature: (1) the segmenting
of the oral discourse into discrete units; and (2) the
coding procedure itself. In order to establish and reli­
ability of both procedures, two analysts (not the
researcher) had to demonstrate substantial agreement in
segmenting and coding the transcribed discourse.
In order to determine reliability, two analysts segmented transcriptions of oral responses independently after having discussed, with the researcher, their perceptions of what constituted "the smallest combination of words which conveyed the sense of a single thought." After discussing the segmenting of responses made by Lisa to the imperative, "Tell me about the book," the percentage of agreement between the two analysts rose from seventy percent before discussion to one hundred percent after discussion. Thereafter, the two analysts achieved one hundred percent agreement by discussing differences after completing the segmenting of discourse independently. To assess the extent of agreement between analysts, the following formula was employed:

\[
\text{Percent Agreement} = \frac{100 \times \text{Number of Units of Data Coded Identically}}{\text{Total Number of Units of Data Coded}}
\]

The same procedure was followed in estimating the percentage of agreement between two analysts in coding the segmented responses using the Pilot Study Scheme for Analyzing Oral Responses to Selected Stories. Out of the 95 total

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3Squire, op. cit., p. 17.

number of units coded by each of two analysts working independently, 76 units were coded identically. The eighty percent of agreement achieved was below the recommended percentage for establishing reliability.

It was concluded that high reliability of segmenting procedures could be expected if opportunities were provided for analysts to discuss procedures before and during the analysis of the discourse, opportunities which were provided during the major study. The low reliability of the coding procedure was a reason for abandoning its use, though further practice could, conceivably, have improved the reliability estimate.

The Validity of Procedures Used. Establishing the validity of procedures used in a study where there was an absence of valid and reliable instruments for gathering data presented problems that were difficult though not, necessarily, impossible to overcome. In the absence of the aforementioned instruments, validity had to be determined on the basis of criteria that could be established during the pilot study.

The Validity of the Pilot Study Scheme for Analyzing Oral Responses to Selected Stories. The validity of the scheme used for analyzing the oral responses of subjects in the pilot study was inferred. The categories, sub-categories, and elements identified were based on an
adaptation of a taxonomy of literary understandings and skills developed by specialists in children's literature/childhood education. An initial adaptation included the addition of a category of responses not identified in the original: "Relates Story to Self," a category that permitted the coding of responses that were of a personal nature. Further adaptations of the original taxonomy were made. A category for analyzing understandings of components of poetry was deleted since materials of that type were not included. Some revisions were made within sub-categories.5 A comparison of differences and similarities between the two schemes can be made by referring to "A Taxonomy of Literary Understandings and Skills" described in Children's Literature in the Elementary School.6 Other sources of information used as a basis for construction of the pilot study scheme were the research findings reported in Chapter II.

5For example, a sub-category of "II. Understands Components of Fiction" was identified by the heading, "D. Recognizes setting—both time and place." This sub-category was further divided into elements and sub-elements. Element 1 was "Looks for clues in text and pictures that reveal place settings." One sub-element or response type that gave evidence of looking "for clues in text and pictures that reveal place settings" was "a. Describes places, landmarks, activities, or people." The scheme was revised so as to identify "a. Describes places, landmarks, activities or people" as an element rather than a sub-element. The element "1. Looks for clues in text and pictures that reveal place settings" was deleted.

6Huck and Kuhn, op. cit., pp. 688-691.
It was concluded, however, that even after extensive revisions had been made, the scheme was unmanageable. The extensive classification into elements and sub-elements did not allow the reader to reconstruct the sequence and context of the original response very readily. Categories often did not fit the children's responses. It was decided to formulate a new scheme that permitted greater flexibility in coding and reporting on children's oral responses.

The Validity of the Segment as a Manifestation of a Literary Experience. A key question, in any research purporting to explore the nature of a literary experience, was how to establish the validity of the procedure for organizing the raw data when the data is free oral response of children. Though the reliability of the procedure for segmenting oral response was established, still unanswered was the question of whether or not the segments were a valid measure of the underlying experience.

The concept of the validity of the procedure for analyzing the literary experience of children must be described at this stage in the development of research techniques by theories of processes involved in interaction between two persons. The conception of a segment representing a discrete thought that is associated with a literary experience is based on two assumptions of the nature of the
process of interaction between interviewer and responder. A first assumption is that the oral responses elicited in a situation involving an interviewer are produced with the intent to convey ideas and understandings to that person who is attending to the responder. A second assumption made is that what is perceived by two independent analysts to be the sense of a complete thought is a valid measure of the discreteness of the unit since the purpose of the interview was to communicate thoughts about the selected stories. Validity of the segmentation procedure for describing the literary experience was based, therefore, on the theoretical premise that the purpose of the oral discourse produced by the responders in the study was to communicate. Thus, whatever the analysts perceived as a unit of thought was the message that the child had communicated to them since communication involves a communicator, a message, and a receiver. Consequently, the units of discourse perceived by an analyst to represent the "smallest combination of words which conveyed the sense of a single thought" were valid measures of the single thought. Since the child was responding to literary materials, these thoughts could be conceived of as literary thoughts.

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7 Squire, The Responses of Adolescents While Reading Four Short Stories, p. 17.
The Nature of the Data Collected. The data collected in the pilot study indicated that children's oral responses could be analyzed for content of a literary nature. The responses made by Lisa and Tracy to a folktale were coded as responses to fiction form, responses to components of fiction, evaluative responses, and responses that revealed intent to associate aspects of the story to self. The researcher concluded that the data was appropriate for a study that explored the nature of literary response.

Conclusions Drawn from Pilot Study Findings

The findings of the pilot study enabled the researcher to conclude that: (1) a semi-structured interview procedure was suitable for eliciting oral responses of fifth grade girls; (2) the criteria of fiction, appeal, and presence of story characteristics that could be associated with a literary scheme were suitable in selecting stories for purposes of eliciting oral responses; (3) the reliability of procedures for segmenting responses could be established; (4) the validity of coding segmented responses could be established; and (5) the data collected was of a literary nature.

The Major Study

The major study, of the oral responses of fifth grade girls to three selected stories, took place in May, 1974.
Selection of Major Study Subjects. Five girls in the Advanced Program at Kerrick Elementary School in Jefferson County, Kentucky were recommended to the researcher as additional possible candidates for the study. Each girl was interviewed and told that the purpose of the study was to find out what fifth grade girls thought of some selected stories. Each girl was asked to participate on a voluntary basis. It was stressed that the study would have no effect on grades. Five girls accepted: Judy; Sonja; Elaine; Martha; and Kim. As students in the Advanced Program, each of them met academic achievement and intelligence requirements of the program. Intelligence quotients recorded on student records ranged from 124 to 147, based on performance on Stanford-Binet and Otis-Lennon, Form J intelligence measures. Grade equivalences computed for the reading and language sections of the California Test of Basic Skills, Form 2Q administered in April, 1974 were three or more grades beyond expectancy. (See Table 1.)
TABLE 1

Language and Reading Achievement, in Grade Equivalences, of Fifth Grade Girls, in the Seventh Month of The Fifth Grade

<table>
<thead>
<tr>
<th>Girls</th>
<th>Reading Achievement</th>
<th>Language Achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Martha</td>
<td>10.7</td>
<td>10.9</td>
</tr>
<tr>
<td>Elaine</td>
<td>11.9</td>
<td>9.7</td>
</tr>
<tr>
<td>Sonja</td>
<td>9.3</td>
<td>11.5</td>
</tr>
<tr>
<td>Kim</td>
<td>8.9</td>
<td>11.9</td>
</tr>
<tr>
<td>Judy</td>
<td>11.5</td>
<td>10.0</td>
</tr>
</tbody>
</table>

In terms of rank in group as determined by averaging grade equivalences on the reading and language sections of the California Test of Basic Skills, Elaine and Martha ranked first (10.8), Sonja and Kim ranked second (10.4) and Judy third (10.75). The average language and reading grade equivalences showed that the girls performed, on the average, equally well on measures of reading and language achievement.

Collection of Additional Background Data.

Measures of cognitive functioning and literary background were administered to subjects, prior to analysis of responses, for purposes of drawing conclusions regarding the nature of literary response in children.

The measure of cognitive functioning consisted of three tasks that determined "a child's ability to put objects into classes and to understand the relation between
various groups of objects."\textsuperscript{8} The tasks were representative of those used to determine acquisition of thinking processes classified by Piaget as a "stage of logical operations."\textsuperscript{9} Based on a developmental conception of the growth of processes underlying logical thinking, the three tasks provided evidence of ability to reason in a "hypothetico-deductive manner."\textsuperscript{10} Such reasoning ability was regarded as a possible influence on the types of responses elicited from subjects in the study, especially when a response gave evidence of ability to classify a story on logically stated grounds.

Three tasks were presented to subjects in the study. Task I required ability to identify circle and square shapes verbally and to group, by manipulation, the shapes into as many groupings of two as could be visualized. Task II required ability to hypothesize relationships between a group of objects and its sub-groupings. Ability to hypothesize logical inclusion in a class of objects was tested in Task III. Subjects were given specific


\textsuperscript{10}Ibid., p. 148.
instructions by the researcher. (See Appendix B.) Responses were scored as either correct or incorrect. Subjects who were able to successfully complete all tasks with no incorrect answers received a "Pass" designation. All five girls selected as subjects in the study were able to complete the three tasks with "Pass" designations.

Each subject in the study gave evidence of ability to reason at the stage of logical operations. They were, in fact, similar in their ability to perform each of the tasks. Minor differences in range of responses were exhibited by Martha in Task II. Of the five girls who participated, she was the only one who anticipated two possible classifications of the Task III materials presented to her. The possibility that Martha may reflect this behavior in response to the selected literary materials was explored.

An informal measure of literary background was also administered to subjects in the study. (See Appendix A.) The multiple-choice item inventory assessed the girls' familiarity with characters, plots, and important events in stories and poems suitable for upper grade students. Originally intended for use at the end of sixth grade or the beginning of the seventh grade, the inventory provided evidence of the total range of the girls' knowledge of children's books and a measure of range of knowledge in
seven different categories: classics; fairy tales, myths, and legends; modern fantasy; realistic stories; animal stories; biography and historical fiction; and poetry. The percentages of correct responses made by each girl in each category of the inventory are reported in Table 2.

### Table 2

Percentages of Correct Responses, by Categories, Made by Advanced Fifth Grade Girls to an Inventory of Literary Background

<table>
<thead>
<tr>
<th>Inventory Categories</th>
<th>Martha</th>
<th>Elaine</th>
<th>Sonja</th>
<th>Kim</th>
<th>Judy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classics</td>
<td>.10</td>
<td>.08</td>
<td>.09</td>
<td>.12</td>
<td>.14</td>
</tr>
<tr>
<td>Fairy Tales, Myths, Legends</td>
<td>.13</td>
<td>.10</td>
<td>.09</td>
<td>.09</td>
<td>.12</td>
</tr>
<tr>
<td>Modern Fantasy</td>
<td>.09</td>
<td>.09</td>
<td>.08</td>
<td>.09</td>
<td>.12</td>
</tr>
<tr>
<td>Realistic Stories</td>
<td>.02</td>
<td>.04</td>
<td>.01</td>
<td>.09</td>
<td>.06</td>
</tr>
<tr>
<td>Animal Stories</td>
<td>.01</td>
<td>.02</td>
<td>.02</td>
<td>.06</td>
<td>.04</td>
</tr>
<tr>
<td>Biography and Historical Fiction</td>
<td>.08</td>
<td>.05</td>
<td>.06</td>
<td>.08</td>
<td>.09</td>
</tr>
<tr>
<td>Poetry</td>
<td>.04</td>
<td>.02</td>
<td>.02</td>
<td>.01</td>
<td>.06</td>
</tr>
<tr>
<td></td>
<td>.47</td>
<td>.40</td>
<td>.37</td>
<td>.54</td>
<td>.63</td>
</tr>
</tbody>
</table>

The percentages of correct responses in each literary category provided data regarding range of literary knowledge demonstrated by subjects in the study. In total percentages of responses the subjects ranked as follows:
(1) Judy; (2) Kim; (3) Martha; (4) Elaine; and (5) Sonja. The rankings indicated differences in literary background that were explored in analyzing the influences on oral responses to the selected stories. More pertinent were the scores in knowledge of literary materials similar to those included in the study. In the category of fairy tales, myths, and legends, Martha demonstrated the most extensive knowledge with thirteen correct responses indicating considerable knowledge of the literary materials of these types. Elaine, Sonja, and Kim, in comparison with Martha and Judy demonstrated less knowledge of materials similar to *Duffy and the Devil*, a Cornish tale retold by Harve Zemach with pictures by Margot Zemach. They were, however, only slightly less knowledgeable than Judy and Martha.

The number of correct responses made to items about realistic fiction stories indicated little exposure to this type of material. Kim and Judy received the highest number of correct scores, a notable fact since they also received the highest number of total correct scores. The three other girls demonstrated very little familiarity with realistic fiction stories.

The number of correct responses in the biography and historical fiction category indicated low to medium knowledge. Judy, Martha, and Kim received the highest number of correct responses to the items in this category,
suggesting a moderately extensive literary background. Elaine and Judy, who received the fewest total number of responses also received the fewest number of responses in this category when compared with Judy's, Kim's, and Martha's responses. The differences were not, however, large.

Finally, the three categories of literary materials that received the highest number of correct responses were the classics; the fairy tales, myths, and legends; and the modern fantasy. All girls in the study had the highest number of scores in these categories with the exception of Kim whose second group of highest scores included nine correct items in fairy tales, myths, and legends; modern fantasy; and realistic fiction stories.

Summary of Background Data Collected on Each of Five Subjects. The findings reported for each of the measures described permitted the construction of a profile of each subject. Each profile described the characteristics of the subjects as influences to be explored in analyzing their oral literary responses.

Martha. This subject received high total scores on a standardized test of reading and language achievement. Her reading achievement was five years beyond that expected of students at her grade level. In knowledge of English language mechanics, expression, and spelling, she tested five years, two months beyond her expected grade level.
She gave evidence of having attained a stage of cognitive development which permitted logical thinking. Her literary background scores demonstrated a "moderate" knowledge of the range of literary materials included on the inventory. She demonstrated broadest knowledge of classics (10), fairy tales, myths, and legends (13), modern fantasy (9), and biography and historical fiction (8) and least knowledge of poetry (4), realistic stories (2) and animal stories (1). Martha was a high academic achiever, capable of logical thought. Her literary background was broadest in knowledge of classics; fairy tales, myths, and legends; modern fantasy and biography and historical fiction.

Elaine. Elaine ranked as one of the two highest academic achievers in the group. She demonstrated reading achievement that was 6.2 grades beyond that expected of students in the same grade and month of schooling. Her total grade equivalent on a standardized language achievement test was four grades and two months beyond that expected. She had, in effect, sophisticated knowledge of techniques of reading and the mechanics, expressions and spelling of the English language. The quality of her thinking exhibited in the Piagetian tasks gave evidence of ability to classify objects according to a variety of criteria. Total literary background scores were moderate in comparison with those of others in the group. She
demonstrated broadest knowledge of classics (8), fairy tales, myths, and legends (10), and modern fantasy (8). She was least familiar with literary materials classified as realistic fiction, biography and historical fiction, animal stories, and poetry. Elaine was, in sum, a high academic achiever capable of logical thought who had medium knowledge of the range of literary materials identified on the measure of literary background, but whose knowledge was broadest in the categories of classics, fairy tales, myths, and legends, and modern fantasy.

Kim. The reading and language achievement scores received by Kim demonstrated her high achievement in these areas. Her total reading achievement score was 3.2 grades beyond that expected of others in her grade group. Language achievement was 6.2 grades beyond that expected. Kim completed each of the Piagetian tasks successfully, indicating her ability to control aspects of logical thought. Total scores on the literary background inventory showed that she had a broad knowledge of literary materials for children. She gave evidence of a wider range of literary knowledge than other subjects in the group with the exception of Judy. Kim scored highest in knowledge of classics (12), fairy tales, myths, and legends (9), modern fantasy (9), and biography and historical fiction (8). She scored lowest on knowledge of animal stories (6) and
poetry (1) though it was clear that she also was knowledgeable about animal stories. Kim was shown to be a high achiever in knowledge of English language mechanics, expression and spelling and a somewhat less high achiever in reading. She was capable of logical thinking. Her literary background was among the most extensive and varied of any subject in the group. She was knowledgeable about six of the seven types of literary knowledge assessed on the test.

Sonja. Sonja was also a high academic achiever. Her total reading achievement grade equivalent was 3.6 grades above that expected of others at her grade level. Language achievement was 5.8 grades above grade level. She was able to successfully complete the three logical thinking tasks. Her literary background was slight in range of knowledge compared with the range exhibited by others in the group. She was most knowledgeable about literary materials classified as classics (9), fairy tales, myths, and legends (9), modern fantasy (8), and biography and historical fiction (6). She was least knowledgeable about realistic stories (1), animal stories (2) and poetry (2). In sum, Sonja was a high reading and language test achiever who was capable of logical thought. She had slight knowledge of the range of literary materials included on the inventory, but was most knowledgeable about literary
materials in the classics, fairy tales, myths, and legends; modern fantasy, and biography and historical fiction categories.

Judy. The grade equivalent scores achieved by Judy on the reading and language achievement tests indicated that she was achieving five grades and eight months beyond what was expected of her in reading and four grades, three months beyond expectancy in language. She successfully completed the Piagetian tasks. Her total literary background score was the highest of any member of the group. Her literary knowledge in each of the categories included on the inventory was extensive. She did demonstrate very broad knowledge of classics (14), fairy tales, myths, and legends (12), and modern fantasy (12), however. She was, in sum, a high reading and language achiever, capable of logical thought. She gave evidence of having a very broad total literary background and of broad knowledge of children's classics, fairy tales, myths, and legends, and modern fantasy.

Selection of Stories. Three stories from the realm of children's literature were selected for inclusion in the study. The stories were selected for appeal as well as literary qualities. Appeal was determined by examination of findings of a study of the independent reading preferences of children in grades four, five, and six. The
findings reported sex and grade differences in responses made to a reading inventory composed of fictitious annotated titles. Among the findings pertinent to this study were those that revealed that fifth grade girls demonstrated interest in fanciful, biographical and realistic fiction literary materials. On the basis of these reported findings, three stories were selected: 

Duffy and the Devil, a fanciful tale told by Zemach; These Happy Golden Years by Wilder, an example of a biographical story; and Are You There God? It's Me, Margaret by Blume, an example of a realistic fiction story.

Each story was examined by the researcher for literary quality deemed important by children's literature specialists and for other qualities associated with the preferences or individual reading interests of fifth grade girls as presented in such research as that of Schulte.

Story 1. Duffy and the Devil was selected as an example of a fanciful story because of the presence of supernatural beings and events. Like Rumpelstiltskin, in the more popular Grimm version, Tarraway in Duffy and the Devil did work for which he was to be paid by carrying away the girl who benefitted from his work. An award-winning

picture story book, it was selected also because of its humor and similarity to Rumpelstiltskin, characteristics believed to enhance its appeal and provide a basis for discussion.

Literary characteristics appropriate to this type of literary material included one-dimensional characterization, storytelling style, and the presence of "motifs," a term used by folklorists to identify recurring elements in folktales.\(^\text{12}\)

Story 2. *These Happy Golden Years* by Wilder was selected for its biographical content. The last in the series of "Little House" books, *These Happy Golden Years* presented the events in Laura Ingalls' life from the time she began teaching at the age of fifteen until the time of her marriage to Almanzo Wilder when she was eighteen. Though classified by Huck and Kuhn and the Library of Congress as historical fiction, the researcher believed that the story would be read mainly as the story of Laura Ingalls' life. The story contained elements associated with criteria for evaluating fictional biography, a term used for children's stories that are grounded in research but allow an author "more freedom to dramatize certain events and personalize the subject than does the straight

\(^{12}\)Huck and Kuhn, *op. cit.*, pp. 163-169.
reporting of authentic biography." The presentation of actions, deeds, and conversations of the subject as well as the use of, presumably, invented dialogue were techniques associated with the style of fictionalized biography, "fictional" in the sense that the author attempted to recreate what for her had been an experience that took place many years before the story was written. Elements associated with the criterion of authenticity were also present in the use of language appropriate to the nineteenth century frontier setting and illustrations that portrayed the clothing, the school setting, and the transportation appropriate to the time.

The appeal of the Wilder story was believed to be enhanced by the presence of a main character who was female and by the association with a popular televised version of stories based on the "Little House" books. The interest generated by the programs was believed to be influential in creating interest in a book from the series.

Story 3. The third story selected for the study was *Are You There God? It's Me, Margaret* by Blume. Set in present-day New Jersey, the story described events in the life of a young girl approaching her twelfth birthday. Told in the first person, *Are You There God? It's Me,*

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13 Ibid., p. 276.
Margaret provided insight into the feelings, the questions, and the anxieties of a young girl coping with physical development, peer relationships, and religious indecision. The appeal of the story, for fifth grade girls, was believed to be the opportunity it presented for identifying with the main character, Margaret.

The literary characteristic that was a criterion for selection was the relevant thematic content. By presenting the questions about religion, about physical maturity, about the behavior of boy as well as girl peers, Blume presented a theme of "growing up" that was believed to be relevant to the lives of fifth grade girls approaching adolescence.

Selection of the Questions and Imperatives for the Semi-Structured Interview. Questions and imperatives were selected as a method for eliciting data because of the efficiency of such a technique in eliciting data relevant to the purposes of the study. The formulation of the imperatives and questions was based on a conception of a relationship between questions/imperatives and the nature of response as well as a conception of the nature of the types of response that were postulated in the study. The relationship between questions/imperatives and the nature of oral responses was observable in the types of responses made to each question/imperative. The first imperative,
"Tell me about the story" elicited responses coded as "narrations," "interpretations," and "analytical responses." A second imperative, "Tell me anything you noticed about the way the story was written" elicited "analytical," "literary association," and "language exploration" responses. The third question, "If you were talking to a girlfriend who liked to read books that you liked to read, would you encourage her to read this story or discourage her? What would you tell her?" was designed to elicit responses of a more personal nature. Analysis of the types of response made to this question revealed that responses were typed as "literary judgments," "general judgments," "personal responses," "literary associations," and "analytical responses." The fourth question, "Can you tell me anything else about the story that you want to mention but have not already told?" was intended to provide subjects with an opportunity to explore any aspect of the experience that had not already been revealed. The findings revealed that the responses were varied but did not include any coded as "personal responses." This may be suggestive of the interpretation made of the intent of the question.

**Procedures for Analyzing Data.** Two procedures were used to segment data. The procedures were described in the pilot study. Some additions and/or alterations were required in the major study. They are reported in the following section.
Segmenting the Transcribed Discourse. The taped interviews were transcribed without using common punctuation to establish boundaries of "sentences." Though the voice characteristics of the subjects would have provided evidence of intent to complete a thought through the processes of pitch, stress, and juncture, the unpunctuated discourse was believed to require greater attention to the intended thought rather than to the boundaries established by marks of punctuation.

An additional departure from accepted recording of oral response was deemed necessary because of the presence of garbles, repetitions, and other apparently meaningless phrase or word combinations which interfered with coding a unit of response. These non-communicative and extraneous words or word combinations were edited from the protocols. An example of this type of extraneous material was recorded in a subject's interview. In discussing the story, *Are You There God? It's Me, Margaret*, Elaine stated:

/well it's about a girl/ and she's going through an experience of growing up/ and how well I guess it'd be based on an experience somebody's experience because like a boy couldn't write that book because he wouldn't know what would happen and everything/

The word-combination "how well" was considered extraneous to the thought intended and edited from the completed transcriptions.
The segmenting procedure was further refined as analysts met to discuss discrepancies in segmenting particular passages. Agreement was finally reached that noun plus verb constructions introduced by the word "and" and sometimes "but" would signal the presence of a new, though not complete segment. An example of the first type of construction headed by the word "but" was recorded in a subject's transcribed discourse.

"well if it was maybe around this age or a little older I would prefer it/ but when you're in third grade or something like that it might seem funny or strange or like oh that's crazy that couldn't really happen or something like that/

Conceptualizing the Nature of a Code for Analyzing Children's Oral Responses to Literary Materials. The conception of the nature of literary responses that underlay the identification of response types reflected contemporary emphasis upon cognitive as well as affective modes of response. Piaget, in discussing behavior, presented a point of view that provided a basic guideline for the construction of the scheme for analyzing children's responses. A "response," he stated, "is...a particular case of interaction between the external world and the subject," and interaction "presupposes two essential and interdependent aspects: an affective aspect and a cognitive aspect." He goes on to emphasize that "all interaction with the
environment involves both a structuring and a valuing" and that we can "not reason...without experiencing certain feelings, and conversely, no affect can exist without a minimum of understanding or of discrimination. The result of this interaction led in Piaget's conception to superior forms of mental organization, forms that may be associated with increasingly sophisticated response to literature.

Constructing a Scheme for Analyzing Oral Responses. Each category of responses identified in a scheme for analyzing oral responses had to be sufficiently discriminating that analysts could code a response in one category only. In the absence of any scheme that had proven sufficiently reliable to warrant its use in this study, a new scheme was devised. The scheme that resulted was based on findings of research conducted with child subjects and reported in Chapter II. The categories that could be accounted for in the research studies were: narrational responses; interpretations; analytical responses; literary judgments; and personal responses. Other categories were added by the writer. These categories were intended to represent types of response developed through participation in activities described in the Nebraska curriculum.

Categories for literary associations and language

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14 Piercy and Berlyne, op. cit., pp. 4, 6.
explorations reflected objectives of the program that were described in curriculum guides. A general judgment category was added to permit analysis of responses that were judgmental in nature, but which appeared to be based on some extra-literary criteria. A misinterpretation or faulty recollection category was added for those responses that were inaccurate, responses that were almost inevitable since the children in the study were asked to discuss the storybooks from one to six days after the subjects read the stories. Finally, a category was set aside for those responses that could not be assigned to any of the other categories. This category was designated as "other" responses. (The use of a category for miscellaneous statements is standard procedure in content analysis studies. No more than 5 percent of all responses should be assigned to this category, a criterion that was met in this study.)

These postulated categories of response and their descriptions were organized into A Revised Scheme for Analyzing Oral Responses to Selected Storybooks (to distinguish it from the pilot study scheme), a description of which follows.
A Revised Scheme for Analyzing Oral Response to Selected Stories.

I. Narrational Responses

Oral responses in this category implied intent to recreate a story through retelling. Recollections of character thoughts, feelings, actions, or dialogue, or descriptions of time or place settings that were stated in the story were coded in this category. The language of the response may differ from that used by the author, but the responder was clearly trying to retell the story.

Recollections of specific persons, places, or dates are coded in this category.

Examples are:

And she teaches school for another town.

Her name's Nancy Wheeler.

II. Interpretations

Oral responses of this type gave evidence that the responder was stating some idea that was neither a recollection nor a paraphrase of what the author had stated, but that the responder was attempting to generalize, to classify, to infer a meaning that represented an original idea but the validity of which could be supported by details of the story.

Responses in this category demonstrated intent to: classify and/or label actions or feelings of characters; infer an author's point of view; infer the feelings or appearance of a character in a story; or draw conclusions not stated in the story. Children's interpretations can be justified by an adult, based on knowledge of the story.
Examples are:

But then she turns out to be a bit of a snobby type.

And the girls in the P.T.S. Club are real jealous of her.

III. Literary Associations

Responses of this type gave evidence that the responder was drawing upon some prior knowledge of literary form, structure, or content and associating what she recalled with some aspect of the story completed.

Examples are:

Well it's like Rumpelstiltskin.

Well it's more of a folktales type story.

IV. Analytical Responses

Responses of this type gave evidence of intent to analyze some aspect of a story, though the analytical statement was not justified or explained.

Examples are:

Well, it has the same principle.

Well, it's about a girl.

V. Literary Judgments

Responses in this category demonstrated that the responder was making a judgment about a story as a literary work or literary experience. Personal or learned standards for evaluating are implied though not stated.

Examples are:

It was a good book.

Well it wasn't very exciting.
VI. General Judgments

Responses of this type indicated that the intent of the child was to evaluate a story on the basis of some extra-literary criteria. She was not so much concerned with the quality of the literary experience as with the appropriateness of the story for a peer. Though the application of a personal or other standard to the literary material was implied, it was not stated.

Examples are:

I'd probably discourage her because you know it's too easy.

Well I couldn't really tell you to read it because it's more of a second or third grade book.

VII. Personal Responses

Responses of this type implied, more or less directly, the preferences of the responder. The preferences were stated as likes or recommendations, but the intent was to communicate personal feelings about the story. This type of response differs from those postulated as General Judgments because of the presence in Type VI responses of pronouns that clearly indicated that the responder was referring to the story.

Examples of personal responses were:

I'd encourage her, not discourage her.

I just like the way it was written.

VIII. Language Explorations

Responses coded in this category indicated that the subject was exploring the use of a term or phrase in the context of a story.

An example was:

I thought I didn't even know what the word was, you know.
IX. Misinterpretations or Faulty Recollections

Responses coded in this category demonstrated that the responder was misinterpreting what was stated in the story, based on what could be logically deduced from the story by the coder. Inaccurate recollections were also coded in this category.

X. Other

Responses were coded in this category when they could not be assigned to any other.

Using the Scheme. Following the segmenting of transcribed responses, each segment was coded according to type, using the ten-item scheme. The researcher set up a training session for the two analysts who were to complete the coding. Each had expressed interest and willingness to continue the project. After discussing the scheme that had been constructed and coding some of the transcribed discourse, questions about the coding procedure were explored and answered. Thereafter the two analysts plus the researcher worked independently. Before completion of the task, further clarification of the coding procedure was sought by the two analysts. Following a meeting in which agreement was reached about the interpretation of segments in terms of the scheme provided, an acceptable level of reliability was reached. Using the formula reported by Fox,\(^\text{15}\) a ninety percent level of reliability was achieved.

\(^{15}\)Fox, op. cit.
Summary of Procedures

The procedures of the study of fifth grade girls' oral responses to selected stories included the conduct of a pilot study and a major study. The pilot study was conducted in October, 1973 to determine the suitability of procedures to be used in eliciting, segmenting, and coding oral response data. The suitability of a semi-structured interview and of criteria for selecting stories to elicit oral responses was affirmed. The reliability of a segmenting procedure used to break down transcribed discourse into manageable units was assessed and found to be sufficiently high to warrant acceptance of the technique for the major study.

A scheme formulated for coding responses was rejected for a less formal scheme that permitted greater justification, on logical and practical grounds, of its validity.

A major study was conducted in a four week period during May, 1974. Five girls in the Advanced Program at Kerrick Elementary School in Suburban Jefferson County, Kentucky participated in the study. Interviews were scheduled on a weekly basis to elicit responses to three selected stories. All subjects were able to complete the study.
Procedures established as reliable and suitable in the pilot study were employed. However, a new scheme for analyzing oral responses to selected stories had to be developed. The validity of the new scheme was supported in the analysis of children's responses.

The nature of the responses made to the stories will be explored in depth in Chapter IV.
Chapter IV. Findings

A study of the oral responses of fifth grade girls was conducted for the general purpose of exploring the nature of oral response as a consequence of exposure to the Nebraska curriculum. The subjects, who had been exposed to a planned literature program, were high academic achievers who could be considered exceptional representatives of their age group. They were exceptional from the standpoint of their ability to articulate oral responses to storybooks, ability to respond to literary materials with a higher degree of sophistication than many of their age mates, and ability to reason about what they read.

The findings of the study are reported in this section. A summary of findings concludes the chapter.

The Reliability of the Coding Procedure

Oral responses were elicited from each of five subjects following their completion of three selected storybooks. In order to establish the reliability of procedures used in the study for analyzing responses, the transcribed discourse was segmented into units of thought by three analysts working independently. The analysts identified between 844 and 886 units of thought (884; 878; 886) in the transcribed discourse. After resolving
discrepancies or deleting segments that could not be agreed upon or that provided no data because they were "No" responses, a total of 803 units was established as reliable.

The 803 segmented units were then coded according to A Revised Scheme for Analyzing Oral Responses to Selected Stories (See Chapter III.), a researcher-constructed scheme. After three analysts had coded the segments of response, 100 percent agreement was achieved on 748 units. The percentage of reliability established was 93.15 percent. The total number of reliably coded units, for each subject, was: Judy (197); Elaine (117); Martha (284); Sonja (47); and Kim (103).

The description and treatment of the coded data follows.

1A minimum of 90 percent agreement was recommended for one-digit codes.
Responses to Selected Stories,
by Individuals

Data reported in this section were organized by types and percentages$^2$ of responses, made by individuals, in each of ten categories. The reliably coded responses of individual girls were taken out of context and listed, in the sequence of the original discourse, under the appropriate category. The responses were recorded in their segmented form.$^3$

$^2$Percentages were computed by dividing the sum of responses in one category by the sum of responses in all categories. Sums were computed from coded responses to all three selected storybooks.

$^3$Each segment is preceded by a capital letter and a numeral. The capital letter refers to the title of the storybook. D refers to Duffy and the Devil. H refers to These Happy Golden Years. A refers to Are You There God? It's Me, Margaret. The numeral refers to the sequence of the original discourse. The numeral 2, without parentheses, indicates that the segment was the second in the original discourse. All segmented responses to a single storybook were numbered in a sequence beginning with the numeral one each time responses to a new book were segmented.

The numeral in parentheses refers to the number of the question that was used to elicit response. Numbers and questions were: (1) Tell me about the story; (2) Tell me anything you noticed about the way the story was written; (3) If you were talking to a girlfriend who liked to read books that you liked to read, would you encourage her to read this story or discourage her? What would you tell her?; (4) Can you tell me anything else about the story that you want to mention but have not already told?
Appropriate punctuation and capitalization was added, though the flavor of the girls' responses has been retained. The following section reports the types of responses, the segments of response coded in each category, and the percentages of responses made in each category, for one subject. (See Appendix A for protocols of other subjects.)

Protocol 1: Judy's Responses

Category I. Narrational Responses

D2 And his old housekeeper was too old to do the knitting and the weaving 'cause his (her) sight (was) too bad (sic). (1)
D4 So he found this girl. (1)
D5 And she came and did it. (1)
D7 And so Jone the old housekeeper did the cooking and stuff. (1)
D8 And she went upstairs to try to weave. (1)
D9 And then this little devil appeared. (1)
D10 And (he) told her he would do all the weaving (spinning) and knitting for three years as (if) he (she) could guess his name within that time. (1)
D11 And so the years went on. (1)
D12 And he made a pair of stockings. (1)
D13 And then she took 'em downstairs to the squire. (1)
D14 And he wore 'em to church. (1)
D15 And everybody was gathered around looking at 'em. (1)

4 At times the writer found it advisable to insert a word or more into the response for purposes of explanation or clarification. Such interpolations are placed between square brackets.

5 D refers to the storybook Duffy and the Devil. The numeral refers to the segment of discourse.

6 The numeral in parentheses refers to the number of the question to which the response was made.
D16 And then he came home. (1)
D17 And he went hunting. (1)
D18 And on his way hunting, he found this little hole where witches and things were supposed to be at (sic). (1)
D19 So this rabbit he was tracking down hopped in the hole. (1)
D20 So he hopped in the hole. (1)
D21 And there were witches and a big fire going in there. (1)
D22 And he came home. (1)
D26 And then he came to the end of the three years on the last day (sic). (1)
D27 And the devil goes (sic), "Well, I've come to take you away." (1)
D28 And she goes (sic), "Well, what about my final guess?" (1)
D29 And he says, "Well, okay. One last final guess." (1)
D30 And she guessed it was Tarraway. (1)
D32 And he started stamping his feet. (1)
D33 And he goes (sic), "Somebody told you. Somebody told you." (1)
D34 With that he disappeared. (1)
D35 And then all the clothes he had made for the squire just turned to ashes. (1)

A27 And when she gets there, a little girl named Nancy comes up. (1)
A3 Her name's Nancy Wheeler. (1)
A4 And she asks her to come to her sprinkler with her. (1)
A5 And she asks her Mom. (1)
A6 And she says it's okay. (1)
A7 But she couldn't find her bathing suit. (1)
A8 So she went back and told Nancy. (1)
A9 Then Nancy said (that) she could borrow one of hers. (1)
A10 So she went back and told her Mom. (1)
A11 And her Mom said it was okay. (1)
A12 And she went there. (1)
A13 And they ran through the sprinklers. (1)
A14 And Nancy's brother, Evan, and Moose Freed came along. (1)

7 A refers to the storybook Are You There God? It's Me, Margaret. The numeral refers to the segment of discourse.

8 The numeral in parentheses refers to the number of the question to which the response was made.
A15 And Moose asked her to ask her father if he wanted his grass cut. (1)
A16 And if (her) father did, he'd be glad to do it. (1)
A17 And so then they go to school the first day. (1)
A18 And Nancy slips her a note. (1)
A19 And it says, "The secret club meets at my house after school." (1)
A20 And so she goes there. (1)
A21 And she just wears her loafers without socks. (1)
A22 And by the time she gets there, she has three big blisters on her feet where she's been walking. (1)
A23 And they meet. (1)
A24 And they don't know what to name their club. (1)
A25 So they name it the four P.T.S.'s, Pre-Teen Sensations. (1)
A26 And they made rules like (you had to have) a Boy Book where you had to write down all the people in the class that you liked out of boys (sic). (1)
A27 And you write them in your book. (1)
A28 And then every Monday they'd meet. (1)
A29 And they'd pass the books around. (1)
A30 And they'd read out the first choice. (1)
A31 And the first one to get the period had to tell everybody every little thing about it. (1)
A32 And then (they all) had to do sixteen exercises of twenty-six exercises (sic) and (they) had to do something else. (1)
A33 And they meet every Monday because Tuesdays and every other day they had something else (to do). (1)
A34 And they meet every Monday because Tuesdays and every other day they had something else to do on weekends (sic). (1)
A36 So that night she had a talk with God (to ask) Him whether she should join the "Y" or the Community Center. (1)
A37 And she asked Him to help (her) grow. (1)
A38 And then the next day she got up. (1)
A39 And they went to the meeting. (1)
A40 And they made another rule saying (sic) that you had to wear a bra or something. (1)
A41 And so everybody was checked. (1)
And then they showed the Boy Books. (1)
And then they started their exercising there. (1)
And then the boys, Moose Freed and Evan, came around and started teasing them. (1)
And Nancy ran in the house and told her Mom. (1)
And then they went back to school the next day. (1)
And then she went to church on Sunday, to the Jewish Community Center with her grandma. (1)
And then her grandmother came over and told her she'd be in Florida. (1)
And then when she was down in Florida, she sent a note with a ticket saying she was going to come (on) April fourth. (1)
And then her other grandparents, who were Christian, came. (1)
And they only stayed a couple of days. (1)
And she kept thinking that it was her punishment for teasing Laura Danker, the biggest girl in her class, at the library. (1)
And then they went back to the meeting (on) Monday. (1)
And everybody was checked. (1)
And then they read their Boy Books. (1)
And everybody had (as their) number one choice, Philip Leroy. (1)
And then she went to her first boy-girl party. (1)
And when they picked numbers, she got Philip Leroy. (1)
But then she picked a number and got Norman Fishbein who liked her. (1)
And she went out in the yard while Moose was cutting the grass. (1)
And she jumped in front of him. (1)
And he turned off the engine. (1)
And she kept asking him questions. (1)
But he just said, "I don't know what you're talking about." (1)
And then she thought to herself. (1)
Well, that was just a lie. (1)
She made it up. (1)
And then she went back in the house. (1)
And she had to go to the bathroom. (1)
So she went to the bathroom. (1)
And she got her period. (1)
And she called her Mom in. (1)
And her Mom talked to her. (1)
And she asked, "Did you get the Private Lady stuff?" (1)
She said, "No, the teenage Softies." (1)
So she goes (sic), "Oh, good!" (1)
And she was wondering (if) Nancy and Gretchen had already had theirs. (1)
And she kept thinking, "Poor little Janie, she'd be the last one to get it." (1)
And then that night when she went up to her room, she kept saying, "Are you there God?" (1)
It's me, Margaret. (1)
Thanks a lot. (1)
I really appreciated that. (1)
And they were in the sixth grade. (4)
And then, one day, when the whole P.T.S.'s met, they went in Nancy's room. (4)
And Gretchen sneaked her father's medical book (sic). (4)
And it had all sorts of pictures in it. (4)
And Nancy said that Laura Danker looked like one of those girls in Playboy. (4)
And then Janie asked her if she'd ever seen a copy. (4)
And then Margaret said that her father got it. (4)
And she thought she knew where the latest copy was. (4)
And Nancy asked if she could go get it. (4)
And she said that she wasn't sure because if her father and mother found out (sic). (4)
And she said, "Well if Gretchen seemed to sneak her father's medical book over here, I'm sure you could at least get a sneak at Playboy (sic)." (4)
So she went home and got it. (4)
And her mother asked her what she was doing. (4)
And she said that there was an article in the paper (that) she wanted to show Nancy and the girls. (4)
So she took the Playboy (magazine) underneath the paper. (4)
And she went back to Nancy's house. (4)
And they looked at it. (4)
And they kept saying it was Laura Danker. (4)
It looked exactly like her. (4)
Every weekend Almanzo comes for her to take her home. (1)

And he does this for the two months. (1)

And then she gets her pay for working. (1)

And she starts working with a seamstress. (1)

And then she gets the pay from that. (1)

And then, when she gets the pay, she sends it to Mary, who is in the blind school. (1)

And then, every Sunday, Almanzo will come for her. (1)

And so finally Mary comes home. (1)

And she shows them all sorts of little gadgets that she uses. (1)

And then Nellie Oleson comes one Sunday with Almanzo. (1)

And she drives around. (1)

And so they do it another weekend. (1)

And then after they go to singing school and all, Nellie Oleson doesn't come anymore because they went through a sort of, like a swampy place. (1)

And it was real muddy. (1)

And she didn't like it. (1)

So Ida Brown, Laura's best friend starts coming. (1)

And then a cyclone comes. (1)

And they get up. (1)

And they run down in the cellar. (1)

And the father watches the storm. (1)

And then it goes on for nights and nights. (1)

And it never did anything. (1)

But then Almanzo skips to talking with Laura. (1)

And then they get married. (1)

And they live out in the little home in the west. (1)

Category II. Interpretations

And then it was almost three years up (sic), had about three days left when he came in. (1)

And he (the devil) got real (sic) mad. (1)

911 refers to the storybook These Happy Golden Years. The numeral refers to the segment of discourse.

10 The numeral in parentheses refers to the number of the question to which the response was made.
A60 But she (Margaret) didn't too much care for him (Norman Fishbein). (1)
A62 And then finally she couldn't really decide (who she liked). (1)
A70 And then it turned out Nancy was a liar. (1)

H14 And all she (Nellie Oleson) does is talk, talk, talk. (1)
H15 And then Laura's getting kind of jealous for Almanzo taking out Nellie. (1)
H17 And then she (Laura) keeps getting madder and madder. (1)
H18 And they (Laura and Ida Brown) get along fine. (1)

Category III. Literary Associations

D36 Well it was like Rumpelstiltskin. (2)
D46 Well it's like more of a fairytalesque type story. (4)

Category IV. Analytical Responses

D1 Well it was about a Squire Lovel. (1)
D37 Well it (Duffy and the Devil) has the same principle (as Rumpelstiltskin). (2)
D38 Instead of a little man, it was a devil. (2)
D39 And it did the spinning into gold. (2)
D40 But this just did the spinning and the knitting. (2)

A1 Well it's about a girl named Margaret Simons who moves from New York to Starbrook (Farbrook), New Jersey. (1)

H1 Well it's about a girl, Laura Ingalls, not quite fifteen, who takes a job teaching school in a claim shanty across the twelve miles of prairie. (1)
H34 Nothing different changes. (4)
H35 It keeps going on and on. (4)
H36 And it just keeps the same pattern. (4)

Category V. Literary Judgments

A88 Well it had too much of this and that.11 (2)

11When asked to discuss what she meant by "this and that", Judy said, "Like periods and like girl stuff you'd call it."
And a lot of time it was boring because these were the only subjects they had.  (2)

And it's real good.  (3)

And it is a pretty good book if you read about it and talked about it.  (3)

Well it was written in sort of like a continuous like boring because the same thing happens from week to week (sic).  (2)

And there's no, like exciting things until you read about the cyclone.  (2)

It's just a good book.  (3)

Well I couldn't really tell you to read it because I think it's more of a second or third grade book.  (3)

And some of my girlfriends I know wouldn't like that small of a book (sic).  (3)

And I don't think any of my friends do (like fairytales).  (3)

"ell I'd tell her that it really is a good book.  (3)

And she ought to read it not because it's just a rapid thing about it (sic).  (3)

And I don't really like fairytales much.  (3)

You got (sic) to keep reading and reading till you finish the book.  (3)

And she (old Jone) wanted a new one (housekeeper) because his wife (Squire Lovel's) was dead.  (1)

And he (Squire Lovel) chased them (the witches) out.  (1)
Category X. Other Responses

D45 I'm not sure though. (3)

A61 And so it went on. (1)
A96 And then we'd get together and talk about it. (3)
A98 Well I'd probably tell you that it's got a lot of this and that as I already said. (3)

H38 And then that's just about all. (2)

After completing the coding of responses for each individual, frequencies of responses in each category were determined. (See Appendix A.) These frequencies were used to compute percentages of overall response in each category. The percentages provided data for determining high and low percentages of response, as well as for describing the quantity and content of categorical responses.

Table 3 reports the percentages of responses made by Judy to the stories selected for the study.
Table 3
Percentages of Responses Made by Judy to Three Selected Storybooks

<table>
<thead>
<tr>
<th>Types of Responses</th>
<th>Percentages of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Narrational Responses</td>
<td>.771</td>
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<tr>
<td>II. Interpretations</td>
<td>.046</td>
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<tr>
<td>III. Literary Associations</td>
<td>.010</td>
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<td>IV. Analytical Responses</td>
<td>.051</td>
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<tr>
<td>V. Literary Judgments</td>
<td>.040</td>
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<td>VI. General Judgments</td>
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<td>VII. Personal Responses</td>
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<td>VIII. Language Explorations</td>
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<td>IX. Misinterpretations or Faulty Recollections</td>
<td>.010</td>
</tr>
<tr>
<td>X. Other Responses</td>
<td>.030</td>
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</table>

Total number of reliably coded responses was 197.

The five highest percentages of responses made by Judy to the three selected books were: I. Narrational Responses; II. Interpretations; IV. Analytical Responses; V. Literary Judgments; and X. Other Responses. Characteristics of Judy's responses were revealed in analyzing the content and/or the length. Narrational responses made to Duffy and the Devil and These Happy Golden Years were almost
equal in total number of responses. "Duffy" was retold in 35 responses. The biographical-type story was retold in 32 responses. In contrast, Are You There God? It's Me, Margaret was retold in 122 responses. Each of the stories was retold in a sequence that closely approximated the original. Some key events were omitted in the retelling of Duffy and the Devil, however, which suggested lack of understanding or lack of interest. Judy left out references to the bargain that Duffy made with the devil and said only that the devil would do all the "knitting for three years (if she) could guess his name," an obviously inappropriate motivation for the later action of the story. She also left out that portion of the story which described how the squire, unknowingly, provided Duffy with the name of Tarraway, the devil, and thereby saved her from being taken away. In contrast to her neglect of some details, she vividly recreated the scene in which Duffy "guesses" Tarraway's name and he disappears:

D32 And he started stamping his foot.
D33 And he goes (sic), "Somebody told you.
    Somebody told you."
D34 With that he disappeared.

Judy's narration of the biographical-type story was brief and lacking in details that showed interest in the story. In contrast, her retelling of Are You There God? It's Me,
Margaret, a relevant, contemporary realistic-fiction type story, was lengthy (122 responses compared to 67 for both of the other stories) and detailed:

A17 And so they go to school the first day.
A18 And Nancy slips her a note.
A19 And it says, "The secret club meets at my house after school."
A20 And so she goes there.
A21 And she just wears her loafers without socks.
A22 And by the time she gets there, she has three big blisters on her feet where she's been walking.

Her interpretations (II.) revealed that she made many inferences about characters in the stories. All three stories were represented in this category. In analytical responses (IV.) to the stories, she analyzed the relationship between Duffy and the Devil and a variant. She also analyzed aspects of the pattern of the plot of These Happy Golden Years:

H34 Nothing different changes.
H36 ...it just keeps the same pattern.

Her literary judgments (V.) indicated that she believed the Blume book to be too relevant to girls' experiences. It had "too much of this and that" she said. When asked to explain "this and that," she said, "Like periods and like girl stuff you'd call it." This comment was somewhat ambiguous when contrasted with a response in which she expressed interest in discussing the Blume book with others (X.).
Lowest percentages of responses made by Judy were coded as: VII. Personal Responses; III. Literary Associations; IX. Misinterpretations or Faulty Recollections; and VI. General Judgments.

The content of responses in these categories revealed that Judy disliked "fairytales." This dislike was associated with the fanciful-type tale, Duffy and the Devil. Further analysis of the content of the responses made to the story will be discussed in "Responses to Least- and Most-Preferred Storybooks" in a later section of this chapter.

Judy's responses, in sum, showed evidence of high percentages of narrations, interpretations, analytical responses, and literary judgments. There was less evidence of personal response, literary associations, misinterpretations, and judgments of extra-literary characteristics.

The percentages of responses made by Elaine to three selected storybooks are reported in Table 4.
Table 4
Percentages of Responses Made by Elaine to Three Selected Storybooks13

<table>
<thead>
<tr>
<th>Types of Responses</th>
<th>Percentages of Responses</th>
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<tr>
<td>I. Narrational Responses</td>
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<td>X. Other Responses</td>
<td>.051</td>
</tr>
<tr>
<td></td>
<td>.998</td>
</tr>
</tbody>
</table>

13 Total number of reliably coded responses was 117.

Highest percentages of responses made by Elaine were coded in the following categories: I. Narrational Responses; II. Interpretations; V. Literary Judgments; IV. Analytical Responses; and X. Other Responses.

Elaine's narrational responses varied in quantity, but very little in approach. Each story was reconstructed in a sequence that closely resembled that of the original...
story. The details of the stories were reported without much elaboration:

D7 He (Squire Lovel) has this maid.
D11 And he gets Duffy.
A6 Well, this girl Margaret, she moves to a town in New Jersey.
A7 And she meets this girl.
H2 And she teaches school for another town.
H3 And it's still winter.

Her interpretations revealed ability to detect similarities and differences between Duffy and the Devil and "Rumpelstiltskin" and to conclude that "the characters (in Duffy and the Devil) act real (sic) weird." Elaine also demonstrated ability to infer feelings, dialogue, and actions of characters in the stories:

A43 But Margaret doesn't really have a crush on him because she really has a crush on this other boy.
A43 And, you know, they (Margaret's grandparents and parents) all look at her like, "Who does she think she is?"
H11 And I guess you could say they (Almanzo and Laura) fall in love.

Her judgments of the literary aspects of the books included identification of Are You There God? It's Me, Margaret as "educational" and judgment of the content of the Wilder book as "dull" and not "very exciting." Elaine analyzed (IV.) the Blume book as being "based on an experience." Other responses (X.) made were ambiguous.
The five lowest percentages of responses made by Elaine were: VI. General Judgments; III. Literary Associations; VIII. Language Explorations; VII. Personal Responses; and IX. Misinterpretations or Faulty Recollections.

She judged the fanciful-type story as more appropriate for third graders than for subjects her age: "...it's like a third grader's book..." Duffy and the Devil was also the subject of her literary associations (III.). She, like Judy, detected its similarity to "Rumpelstiltskin."

Of all the group, she was the only subject who reported exploring (III.) the meaning of a word that she did not know through the use of context. She described her exploration of the word "beau:"

H37 I thought I didn't even know what the word was, you know.
H38 But then after the story I could tell what it was about.

Her personal responses (VII.) indicated boredom with life as it is today, a life that she contrasted with that described in the Wilder book. This response was ambiguous since she also described the Wilder story as "dull" while the Blume book, a contemporary and relevant story was "educational."

Elaine inaccurately recalled (IX.) the sequence of the fanciful-type story. She concluded her narration with the response, "And then Duffy and the squire were
married." The remark also showed a lack of awareness of the plot structure since Duffy's marriage to the squire enabled the storyteller to provide the setting for Duffy to hear the squire's story after he had heard the name of Tarraway, the devil.

In summary, Elaine's responses showed evidence of high percentages of narrations, interpretations, literary judgments, analytical, and other responses. Fewer general judgments, literary associations, language explorations, personal responses and misinterpretations or faulty recollections were reported.

Percentages of responses made by Martha to three selected storybooks are reported in Table 5.
Table 5
Percentages of Responses Made by Martha to Three Selected Storybooks

<table>
<thead>
<tr>
<th>Types of Responses</th>
<th>Percentages of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Narrational Responses</td>
<td>.722</td>
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<tr>
<td>II. Interpretations</td>
<td>.155</td>
</tr>
<tr>
<td>III. Literary Associations</td>
<td>.033</td>
</tr>
<tr>
<td>IV. Analytical Responses</td>
<td>.018</td>
</tr>
<tr>
<td>V. Literary Judgments</td>
<td>.028</td>
</tr>
<tr>
<td>VI. General Judgments</td>
<td>.014</td>
</tr>
<tr>
<td>VII. Personal Responses</td>
<td>.003</td>
</tr>
<tr>
<td>VIII. Language Explorations</td>
<td>.000</td>
</tr>
<tr>
<td>IX. Misinterpretations or Faulty Recollections</td>
<td>.032</td>
</tr>
<tr>
<td>X. Other Responses</td>
<td>.025</td>
</tr>
</tbody>
</table>

Total number of reliably coded responses was 284.

Martha was the most prolific of all the responders. Her narrational responses (I.) alone accounted for 281 responses, more than that of any other subject.

Her five highest percentages of responses were: I. Narrational Responses; II. Interpretations; IX. Misinterpretations or Faulty Recollections; V. Literary Judgments; and X. Other Responses.
Martha narrated each of the stories in considerable detail and in proper sequence. She, for example, included many details leading up to the scene in which Duffy was taken to Trove Manor:

D15 And he (Squire Lovel) asks, "What's the matter?"
D16 And the old lady says that the girl (Duffy) doesn't ever work....
D17 And the girl's name's Duffy.
D18 And Duffy says that she always works.
D19 And so the old man asks the old lady if he could take Duffy to have her work for him.

Martha also narrated the realistic-fiction type story about Margaret in detail. She used terminology used in the text that was rarely mentioned by others in the group:

A67 And Nancy's mother said that Nancy was starting her menstruation period.
A85 And she got some Kotex and a Kotex belt.

Her narration of These Happy Golden Years included a description of the setting of a scene: "And he (Almanzo) takes her (Laura) out in the winter time when there's still snow on the ground." She described the behavior of Laura that gave insight into her strong family ties:

H66 And she also helped to pay the tuition, or whatever you want to call it, for her older sister at college.
H34 And so when she asked her parents about (marrying Almanzo), they said they already knew it.

Martha also identified the author; "Well the author's name was Laura Ingalls Wilder."
In interpreting (II.) the story, Martha made inferences from details of the stories. Her inferences were often essential to an understanding of the roles of the characters in the story situations or plots. Of Duffy, she said: "She was just lying when she said that she could (knit and spin)." She said of Laura Ingalls, at her first teaching assignment:

H15 And she has to stay with these real mean people.
H16 And she dreads every day of it.

The majority of Martha's misinterpretations (IX.) were made in response to Duffy and the Devil. The story as retold by Gadden does not tell that Duffy tried to think of names for the devil, yet Martha said:

D48 And so Old Jone tried to help her think of some names.
D49 And Duffy asked the devil if those were his names.

The responses suggested that she was narrating portions of the more familiar "Rumpelstiltskin" story. No misinterpretations were reported for the Blume book. She did, however, indicate that the Wilder book was set in the eighteenth rather than the nineteenth century.

Martha's judgments of the literary qualities (V.) of the selected books ranged from "entertaining" (Duffy and the Devil) to a "good book" (Are You There God? It's Me, Margaret) to "exciting and interesting" (These Happy Golden
Though she did not discuss criteria by which she arrived at these judgments, she did comment that the Wilder book "...seemed a little boring because all she (Laura) ever did just went (sic) to school Monday, Tuesday, Wednesday, Thursday (and) Friday," a reference to the repetitiveness of the action, a repetitiveness that Judy referred to as a "pattern."

Other responses (X.) made by Martha revealed that the fanciful-type story, *Duffy and the Devil*, would not have been selected by her: "...I don't go around checking library books out of libraries just exactly at that age level (sic)." She also referred to a discussion that she had had with her mother regarding the onset of the menstrual cycle, a subject described in the Blume book: "She (Martha's mother) said (that) each generation starts a little bit earlier which means (that) I'll probably start about now or a little bit later." Responses to the Wilder book were ambiguous.

Those coded responses that were least frequent in Martha's discourse (the four lowest percentages of overall responses) were: IV. Analytical Responses; VI. General Judgments; III. Literary Associations; and VII. Personal Responses. No Language Explorations (VIII.) were revealed.
In analyzing the story, Martha most often identified the main character:

A1 Well it's about a girl that is moving from New York to New Jersey.

III Well it was about this girl named Laura.

She also analyzed (IV.) the purpose of one book: "Well, it was written for somebody about my age or a little bit older just to get them introduced to menstruation...."

Martha judged (VI.) the fanciful-type story to be more appropriate for younger students. She was, however, not sure, for, in one of her few personal responses (VII.), she revealed that she still liked "fantasy," a statement that implied some interest in the fanciful-type story.

Table 6 shows the classes into which Sonja's responses were coded. Percentages of responses are reported.
Table 6
Percentages of Responses Made by Sonja to Three Selected Storybooks\textsuperscript{15}

<table>
<thead>
<tr>
<th>Types of Responses</th>
<th>Percentages of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Narrational Responses</td>
<td>.447</td>
</tr>
<tr>
<td>II. Interpretations</td>
<td>.106</td>
</tr>
<tr>
<td>III. Literary Associations</td>
<td>.042</td>
</tr>
<tr>
<td>IV. Analytical Responses</td>
<td>.106</td>
</tr>
<tr>
<td>V. Literary Judgments</td>
<td>.106</td>
</tr>
<tr>
<td>VI. General Judgments</td>
<td>.064</td>
</tr>
<tr>
<td>VII. Personal Responses</td>
<td>.042</td>
</tr>
<tr>
<td>VIII. Language Explorations</td>
<td>.000</td>
</tr>
<tr>
<td>IX. Misinterpretations or Faulty Recollections</td>
<td>.064</td>
</tr>
<tr>
<td>X. Other Responses</td>
<td>.021</td>
</tr>
</tbody>
</table>

\textsuperscript{15}Total number of reliably coded responses was 47.

Sonja's most frequent responses were coded in six categories: I. Narrational Responses; II. Interpretations; IV. Analytical Responses; V. Literary Judgments; VI. General Judgments; and IX. Misinterpretations or Faulty Recollections. The latter two were equivalent in percentage of response.
Narrational responses were the most frequent of all of Sonja's responses, but they tended to be less extensive, less detailed, and less informative about the content of the stories than the narrational responses of the three subjects who ranked above her in reading achievement and literary background (Judy, Elaine, and Martha). In retelling the story of *Duffy and the Devil*, she skipped over virtually all the details of the story up to the climax. At that point, she described how Duffy "guessed" Tarraway's name:

```
D9  ...she said his name.
D10 And when he vanished, all the knitting he did (vanished, too).
```

Her narration of *Are You There God? It's Me, Margaret* was equally brief and focused mainly on Margaret's religious conflict:

```
A9  Well, one time her grandparents come up there, her other grandparents that (sic) haven't seen her since she was a baby.
A11 And they want her to go to a church with them.
A12 And they start calling her their little Jewish baby and everything, and just the other way around.
A15 And she gets mad and runs upstairs.
```

The responses to the biographical story were summary statements that demonstrated her understanding of the story, but little of her appreciation of the author's writing style. Her first and last responses are examples of her approach:
She (Laura Ingalls) takes a job teaching school in a drafty shanty that's twelve miles from her house.

Almanzo and Laura fell in love and, after three years of dating, get married.

The realistic fiction story elicited all of Sonja's interpretations (II.). Mainly, she appeared to infer Margaret's moods and feelings from what she read.

And she gets real discouraged.
And then finally in (sic) the end of the book, she finds out (that) she is normal.

Sonja's analytical responses (IV.) showed intent to describe the main character of the stories. She said, for example: "It (Duffy and the Devil) was about a girl who couldn't sew or anything."

Sonja's judgments (V.) of the quality of a book were limited to "it's a good book," a phrase she used in judging Are You There God? It's Me, Margaret as well as These Happy Golden Years. Some ambiguity was noted in responses coded as literary judgments: "It's written to where you can understand it right (sic)." Similar kinds of statements were coded in the general judgments (VI.) category. Duffy and the Devil was "too below (sic) our heads," but Are You There God? It's Me, Margaret was "not too far above your head nor too far below." Both comments appeared to be references to the appropriateness of the content or format for fifth grade girls.
All of Sonja's misinterpretations (IX.) were made in response to the fanciful-type story. She described Duffy as saying that "she could read." She also stated that Duffy told Old Jone that she (Duffy) could spin "real good (sic) as long as somebody was watching her," both of which were inaccurate statements.

The lowest percentages of responses made by the subject to all the storybooks were: III. Literary Associations; VII. Personal Responses; and X. Other Responses. No Language Explorations (VIII.) were reported.

Her literary associations (III.) revealed awareness of the similarity between the story told by Godden and the folktale "Rumpelstiltskin." Personal preference (VII.) was revealed for both the Blume and the Wilder books. Her "other" response (X.) was ambiguous.

In summarizing the data gathered on the percentages of responses made by Sonja to three selected books, it was shown that her most frequent responses were narrations, interpretations, analytical responses, literary and general judgments, and misinterpretations or faulty recollections. Fewest responses were coded in the literary associations, personal, and other responses categories. No language explorations were revealed.

Table 7 reports the percentages of responses, by types, made by Kim to three selected storybooks.
Table 7

Percentages of Responses Made by
Kim to Three Selected
Storybooks

<table>
<thead>
<tr>
<th>Types of Responses</th>
<th>Percentages of Responses</th>
</tr>
</thead>
<tbody>
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<td>I. Narrational Responses</td>
<td>.572</td>
</tr>
<tr>
<td>II. Interpretations</td>
<td>.126</td>
</tr>
<tr>
<td>III. Literary Associations</td>
<td>.029</td>
</tr>
<tr>
<td>IV. Analytical Responses</td>
<td>.048</td>
</tr>
<tr>
<td>V. Literary Judgments</td>
<td>.000</td>
</tr>
<tr>
<td>VI. General Judgments</td>
<td>.019</td>
</tr>
<tr>
<td>VII. Personal Responses</td>
<td>.097</td>
</tr>
<tr>
<td>VIII. Language Explorations</td>
<td>.000</td>
</tr>
<tr>
<td>IX. Misinterpretations or Faulty Recollections</td>
<td>.010</td>
</tr>
<tr>
<td>X. Other Responses</td>
<td>.097</td>
</tr>
</tbody>
</table>

Total number of reliably coded responses was 103.

I. Narrational Responses, II. Interpretations, VII. Personal Responses, X. Other Responses, and IV. Analytical Responses were the five most frequent responses made by Kim to the three selected stories.

Her narrations of the stories were detailed and complete with the exception of *Are You There God? It's Me,*
Margaret. Instead of retelling the many events that were described in the story, Kim told only about the religious conflict:

A4 And her grandmother and father were Jewish.
A6 And they (Margaret's parents) eloped because her mother's parents didn't want to have a Jewish son-in-law.
A9 And you know she (Margaret) was always talking to God.

Kim did not discuss any of the details of the boy-girl party, the rules of the girls' club, or the onset of Margaret's menstrual cycle.

She made inferences (II.) about the feelings of characters:

D16 And so the squire felt sorry for her (Duffy).
H27 And she (Hollie) likes Almanzo.

She also inferred one of the major conflicts that Margaret faced in Are You There God? It's Me, Margaret: "And she couldn't decide whether to be Christian or Jewish."

Her personal responses (VII.) were elicited to the two stories that were realistic or biographical-types. She "liked" the Blume and Wilder books and she specifically mentioned liking "true stories like" These Happy Golden Years.

Her other responses (X.) indicated that she had asked subjects in the study about their reactions to the Blume book. The responses revealed that all subjects had completed that story in a very short time.
A22 And we all got done first you know.  
A23 We all got done Thursday night.  

Analytical comments (IV.) were made about the  
Blume and Wilder books. The comments revealed awareness of  
the main character and the point of view of the realistic  
fiction story:  

A1 Well, it's about this girl that moved into  
Farbrook, New Jersey.  
A16 And the author, you know, like (sic) she was  
the girl herself.  

She also recognized the biographical nature of the Wilder  
book:  

II1 Well, the book is about fifteen year old  
Laura.  
II16 Well, it was mostly true 'cause, you know,  
Laura was writing it herself.  

The smallest percentages of responses to all three  
storybooks were: III. Literary Associations; VI. General  
Judgments; and IX. Misinterpretations or Faulty Recollec-  
tions. No responses were coded as: V. Literary Judgments  
or VIII. Language Explorations.  

Kim's literary associations were similar to those  
of all other subjects in the study. She associated Duffy  
and the Devil with a variant, "Rumpelstiltskin." She  
judged (VI.) the fanciful-type tale as "too easy," however,  
for subjects her age. Her misinterpretation (IX.) of one  

17 The books were always selected on a Wednesday. The remark,  
therefore, suggested that the book was read in a very short  
time.
detail stated in the story ("Squire Lovel of Trove had no wife.") showed that she interpreted this to mean that the squire "had a wife" or that she was recalling what she read incorrectly.

To summarize, Kim made more narrational, interpretational, personal, analytical and other responses when the five highest percentages of overall response were compared with the five lowest percentages. Her literary associations, general judgments, and misinterpretations or faulty recollections were less frequent. It was noted also that Kim's personal responses were among the top five in percentages of responses. Among the other four subjects, personal responses were among the lower five percentages of responses. Also notable was the finding that Kim made no responses coded as Literary Judgments (V.). The responses of four other subjects, coded in the same category, were among the top five in percentages of overall responses. The finding is notable because Kim had been a student in the Advanced Program for the shortest period of time (one year) of any subject.

Summary of Responses to Selected Stories, By Individuals. Frequencies of reliably coded responses in each category and the sum of the frequencies were computed for each individual, based on overall response. (See Godden, op. cit., unpaged.)
Appendix A.) Percentages were then computed for overall responses made by individuals in each category. Averages were computed from percentages in each category. Table 8 reports the summary and averages of percentages of overall responses in each category, by individual subject.

<table>
<thead>
<tr>
<th>Type of Response</th>
<th>Judy</th>
<th>Elaine</th>
<th>Martha</th>
<th>Sonja</th>
<th>Kim</th>
<th>Average of Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>.771</td>
<td>.547</td>
<td>.722</td>
<td>.447</td>
<td>.572</td>
<td>.612</td>
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<tr>
<td>II.</td>
<td>.046</td>
<td>.162</td>
<td>.155</td>
<td>.106</td>
<td>.126</td>
<td>.119</td>
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<tr>
<td>III.</td>
<td>.010</td>
<td>.034</td>
<td>.003</td>
<td>.042</td>
<td>.029</td>
<td>.024</td>
</tr>
<tr>
<td>IV.</td>
<td>.051</td>
<td>.051</td>
<td>.018</td>
<td>.106</td>
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<td>V.</td>
<td>.040</td>
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<td>.028</td>
<td>.106</td>
<td>.000</td>
<td>.047</td>
</tr>
<tr>
<td>VI.</td>
<td>.025</td>
<td>.043</td>
<td>.014</td>
<td>.064</td>
<td>.019</td>
<td>.033</td>
</tr>
<tr>
<td>VII.</td>
<td>.015</td>
<td>.017</td>
<td>.003</td>
<td>.042</td>
<td>.097</td>
<td>.035</td>
</tr>
<tr>
<td>VIII.</td>
<td>.000</td>
<td>.025</td>
<td>.000</td>
<td>.000</td>
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<td>.005</td>
</tr>
<tr>
<td>IX.</td>
<td>.010</td>
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<td>.032</td>
<td>.064</td>
<td>.010</td>
<td>.025</td>
</tr>
<tr>
<td>X.</td>
<td>.030</td>
<td>.051</td>
<td>.025</td>
<td>.021</td>
<td>.097</td>
<td>.045</td>
</tr>
</tbody>
</table>

Table 8

Summary and Averages of Percentages of Responses, By Category, Made by Five Girls to Three Selected Storybooks

19 Percentages were rounded off to the next thousandth if .0006 or more.

20 Categories were: I. Narrational Responses; II. Interpretations; III. Literary Associations; IV. Analytical Responses; V. Literary Judgments; VI. General Judgments; VII. Personal Responses; VIII. Language Explorations; IX. Misinterpretations or Faulty Recollections; X. Other Responses.
The summary of average overall percentages of responses made by subjects in the study shows that narrational responses (I.) were the most frequent of the types of responses. Interpretations (II.) were the next most frequent response. However, they constituted only 19 percent of the average percentage of narrational responses.

The averages of the percentages show that, in addition to narrational responses (I.), and interpretations (II.), there were three other types of responses that ranked among the top five. They were analytical responses (IV.), literary judgments (V.) and "other" responses (X.). Those responses which averaged among the five lowest-in-frequency responses were personal responses (VII.), general judgments (VI.), misinterpretations or faulty recollections (IX.), literary associations (III.), and language explorations (VIII.).

The following section describes the percentages and content of responses in each category of response.

Types of Responses

Ten categories of responses were identified in this study. The categories represented various intentions the responder was presumed to have had when responding to a

Category IX. may be presumed to have represented an intent to interpret or recall. Category X. may be presumed to have represented some intent not accounted for in the study.
selected storybook. The types of response identified in A Revised Scheme for Analyzing Oral Responses to Selected Storybooks were found to be valid and reliable for classification purposes. A description of the responses made in each category is reported in the following paragraphs.

I. Narrational Responses. Responses of this type were the largest percentage of responses made by individuals or by the group as a whole. In segmented form, the responses in this category could be classified as statements about the actions, thoughts, or dialogue of characters in the stories, if these were described in the story, e.g.,

D18 And on his way hunting, he (Squire Lovel) found this little hole where witches and things were supposed to be at (sic).

H41 And her mother and father, well her father thinks she's (Laura) going to be okay because her beau is real good (sic) with horses.

A92 And she (Margaret) kept saying, "Poor Jane, poor Janey."

The narrational responses were, in context, shown to be in a sequence that reflected the original telling of the story. Differences among the sequences of narrational responses revealed differences in approaches to retelling the story and to selection of events to be described. The most complete retelling of Duffy and the Devil was produced by Martha who included details of the rising action, the climactic scene in which Duffy guesses Tarraway's name and
he vanishes into the air, and the humorous conclusion in which Squire Lovel returns home without his clothes. Sonja, in contrast, summed up the story in five statements, some of which showed confusion about the Squire whom she called a king. Kim did not include the story ending. None of the subjects showed awareness that Duffy, at the conclusion, uses the disappearance of all the knitting and spinning, done by the devil, to her advantage. She declares that she will never spin again, thereby protecting herself from being discovered as a fraud.

The narrational responses made to These Happy Golden Years invariably showed awareness of the simple plot. All subjects described Laura's teaching, her courtship by Almanzo, and her marriage. Martha again told the story with the greatest amount of elaboration while Sonja summed up the story in a few brief statements.

The greatest variation among narrational responses (1.) was noted in responses made to Are You There God? It's Me, Margaret, a story whose content was considered contemporary and relevant to the ages and stages of development of the subjects. Two differences were most apparent: (1) the length of the narrations and; (2) the content of the narrations. Judy, Sonja, Martha, and Elaine made the greatest number of narrational responses to the Blume book. This may be an indication of their involvement in the story. Judy made 99
responses to the story in comparison to 28 and 25 responses
to the other books. Elaine made 29 responses compared with
14 and 16 responses made to the other stories. Martha made
75 responses to the Margaret story in comparison to 67 and
63 made to the others. Sonja made 9 narrational responses
to the same book and 5 and 7 to the other two. Of all the
subjects, only Kim did not discourse at greater length about
the realistic fiction story. The finding has added signifi­
cance when the content of her responses to Are You There God?
It's Me, Margaret was examined. Kim restricted her responses
only to a discussion of those parts of the story that did not
deal with events of a sexual nature. She chose, instead, to
describe the religious conflict that occurred in Margaret's
life.

II. Interpretational Responses. Responses of the
group that were coded in this category were the second most
frequent type of response made. The responses revealed that
fifth grade girls, in this study, were capable of inferring
feelings of characters: the devil "got mad" and "I guess
you could say they (Laura and Almanzo) fall in love." In
addition, the highest reading achiever (Elaine) noted the
effect of one part of the Blume story on her. She referred
to it as "kind of a funny part," a reference that implied
sensitivity to the writing style of the author. Other
evidence of ability to draw inferences from details stated
in the stories was shown in a conclusion drawn about the time setting of These Happy Golden Years: "Back then it was hard to transportate (sic) people."

III. Literary Associations. Responses coded in this category were among the two least frequent of any of the responses. However, the content of the responses was similar for all respondents. The most frequent association made linked Duffy and the Devil to the story of Rumpelstiltskin. Judy also associated the story with fairytales, a type of literature featured in the Nebraska curriculum. Elaine analyzed the content of the Blume book as "not make-believe," an apparent association with types of literature that did not feature contemporary-relevant content. She also appeared to associate the Wilder story with historical-fiction types of literary materials: "All I hear exciting is like in a story that's back when they were settling in America, the English and whatever (sic)."

IV. Analytical Responses. The subjects in the study, who had been exposed to analysis of literary materials through a planned program, showed evidence of analytical abilities in their oral responses. All analyzed stories for main characters. Subjects sometimes used the phrase "main character" but most often they identified who the story was "about." There was evidence of analysis of similarities and differences between the folktale selected
for the study and a variant of the tale (Rumpelstiltskin) by the subject who ranked first in literary background. There was evidence of analysis of intent of the author in discussing the realistic fiction-type story. Subjects mentioned that it was "just like an experience" and that it was meant "to introduce menstruation." These Happy Golden Years elicited analytical responses to the writing style. Most frequently mentioned was that the reader "could almost tell exactly what was going to happen next" or that the book kept "to the same pattern." Others sensed the autobiographical nature of the story and identified the character, Laura Ingalls, and the author, Laura Ingalls Wilder, as the same person. Another comment about the "truthfulness of the story" was also indicative of analytical ability. Responses of this type ranked among the top five in average percentages of response reported in Table 6 (.055).

V. Literary Judgments. The responses in this category also ranked among the top five in overall average of percentages (.047). The content of the responses was shown to be varied and, in some cases, ambiguous. Duffy and the Devil elicited few literary judgments. Only Martha judged its literary value. She judged it as "entertaining." The realistic fiction-type story that was contemporary and relevant, particularly for girls, was judged as "boring," by one subject, because it was mainly about "periods and
girl stuff." Another subject, though, judged the content as "educational." All, however, conceded that it was a "good book." *These Happy Golden Years*, a story that was set in an era when the pattern of life was slower, than in our own time, elicited some negative responses from subjects. It was "boring because the same thing happened from week to week" although some students conceded it was a "good book." Kim, who had been in the Advanced Program for one year and who, consequently, had had little exposure to the Nebraska curriculum, made no response coded in this category.

VI. General Judgments. Responses coded in this category were generally elicited to the questions, "If you were talking to a girlfriend who liked to read books that you liked to read, would you encourage her to read this story or discourage? What would you tell her?" The respondent was, therefore, placed in the position of having to judge the content or quality of a story from the point of view of someone other than herself. The responses varied. The fanciful tale was regarded by all as more appropriate for younger students. Some judged it as suitable for third graders. Others judged it as appropriate for six or seven year olds. One said simply, "it was too easy." The group generally agreed that *Duffy and the Devil* was inappropriate for students of their age. The other two storybooks elicited few general judgments. Those that were articulated were in
response to the Blume story. The responses stressed its appropriateness for peers. Only Judy would recommend *These Happy Golden Years* to a friend. She would, however, apparently qualify her recommendation because she believed the book to be boring in parts. The average of overall responses coded in this category was .033.

VII. Personal Responses. In eliciting responses to stories, questions were formulated that would encourage subjects to express their feelings as an indication of personal preferences. The questions or imperatives which elicited this type of response included the questions that elicited general judgments and one other: "Tell me anything you noticed about the way the story was written." Responses in this category were less frequent (.035) than those of an interpretive, analytical, or literary judgment type. The fanciful-type story elicited statements of preferences for "fantasy" and a "dislike of fairytales." The realistic-fiction type story elicited responses that included statements of "liking." Kim, who was a relative newcomer to the Advanced Program, liked *These Happy Golden Years* for "the way it was written" and because she liked "to read true stories." One response implied a personal preference for things of the past, though the Wilder book elicited some evidence of negative feelings also.
VIII. Language Explorations. The Nebraska curriculum provides many opportunities for exploring the diction, the vocabulary, and the point of view of literary materials selected for discussion in the program. Imperative (2), "Tell me anything you noticed about the way the story was written." was intended to provide subjects with an opportunity to discuss the language of the selected materials. Only one subject gave evidence of an exploratory attitude toward the language of any of the storybooks. The response was elicited by the fourth question: "Can you tell me anything else about the story that you want to mention but have not already told?" Elaine, the highest reading achiever in the group described how she learned the meaning of the word "beau" through the use of context clues in These Happy Golden Years. No other subjects made responses of a similar type.

IX. Misinterpretations or Faulty Recollections. In assessing literary response retrospectively, the opportunities for misinterpretation or faulty recollection increase. The percentages of overall responses made by individuals in each category showed, however, that misinterpretations or faulty recollections were among the least frequent of the coded responses. Most responses of this type were made while narrating a story.
The storybook that elicited the majority of these responses was the fanciful-type story, Duffy and the Devil. The responses indicated that, even among high reading achievers, there was a tendency to misinterpret a statement such as "Squire Lovel had no wife" and infer that it implied that the squire's wife was dead. Though this was a plausible inference, there was no valid reason for making the inference. There was some evidence of elaboration of the details of the story. For example, Martha described how Old Jone helped Duffy think of some names, a detail that was not implied in the text. The biographical-type story elicited few responses of this type. None were coded in this category for Are You There God? It's Me, Margaret.

X. Other Responses. In constructing the scheme for analyzing responses, a category for responses that could not be coded otherwise was added. This procedure was regarded as appropriate if no more than 5 percent of the coded responses fell into the category.22 The percentage of responses coded in this category met the criterion. It was noted, however, that some of these responses provided additional data regarding the subjects feelings or attitudes toward the content of the selected materials. Several responses revealed that subjects would have liked an opportunity to discuss Are You There God? It's Me, Margaret with

22Fox, op. cit., p. 676.
others, though they did not explore their reasons for wishing to do so. One response indicated that the format or content of Duffy and the Devil would have been a reason for not selecting a book of that type in a library. The remaining responses were either incomprehensible or classifiable as disgressions.

Responses to Least-Preferred and Most-Preferred Storybooks

Instructional procedures as well as testing procedures used to elicit literary response generally assume that the type of literary material chosen will have negligible influence on the responses that are elicited. In order to examine this assumption, each girl in the study was asked to specify, at the completion of the interviewing procedure, those storybooks that she most preferred and those that she least preferred. In each case, the least preferred book was the fanciful-type Duffy and the Devil. Both These Happy Golden Years and Are You There God? It's Me, Margaret were most-preferred. Both were equally preferred by all subjects. A procedure for analyzing the differences between types of responses made by individuals to the least-preferred versus most-preferred books was formulated. The procedure required computation of the 23The question asked was, "Which of the stories did you like the best?"
percentages\textsuperscript{24} of responses in each category to each storybook, both least-preferred or most-preferred. A comparison was made of the percentages in each category to determine whether a least-preferred or a most-preferred story had the highest percentage of response. A highest percentage of response to a least-preferred story was considered evidence of a pattern of response and reported in the following section. A low percentage of response, in any one category, was considered nonimportant. The findings reported in this section, therefore, are based on acceptance of the convention that a highest percentage of response in any category is evidence of the emergence of a pattern that may be associated with least- versus most-preferred storybooks.

Table 9 shows the percentages of responses made by Judy to the least-preferred \textit{Duffy and the Devil} and the most-preferred \textit{These Happy Golden Years} and \textit{Are You There God? It's Me, Margaret}.

\textsuperscript{24}Percentages of coded responses to each storybook were computed by dividing the sum of responses to any one category by the sum of all coded responses to a storybook.
Table 9  
Percentages of Judy's Responses to Most-Preferred and Least-Preferred Storybooks

<table>
<thead>
<tr>
<th></th>
<th>Least-Preferred</th>
<th>Most-Preferred</th>
<th>Most-Preferred</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Duffy and the</td>
<td>These Happy</td>
<td>It's Me, Margaret</td>
</tr>
<tr>
<td></td>
<td>Devil</td>
<td>Golden Years</td>
<td></td>
</tr>
<tr>
<td>I.</td>
<td>.636</td>
<td>.610</td>
<td>.884</td>
</tr>
<tr>
<td>II.</td>
<td>.045</td>
<td>.097</td>
<td>.027</td>
</tr>
<tr>
<td>III.</td>
<td>.045</td>
<td>.000</td>
<td>.000</td>
</tr>
<tr>
<td>IV.</td>
<td>.114</td>
<td>.097</td>
<td>.009</td>
</tr>
<tr>
<td>V.</td>
<td>.000</td>
<td>.097</td>
<td>.036</td>
</tr>
<tr>
<td>VI.</td>
<td>.068</td>
<td>.049</td>
<td>.000</td>
</tr>
<tr>
<td>VII.</td>
<td>.023</td>
<td>.024</td>
<td>.009</td>
</tr>
<tr>
<td>VIII.</td>
<td>.000</td>
<td>.000</td>
<td>.000</td>
</tr>
<tr>
<td>IX.</td>
<td>.045</td>
<td>.000</td>
<td>.000</td>
</tr>
<tr>
<td>X.</td>
<td>.023</td>
<td>.024</td>
<td>.036</td>
</tr>
<tr>
<td></td>
<td>.999</td>
<td>.998</td>
<td>1.001</td>
</tr>
</tbody>
</table>

25 Percentages of responses are based on the total number of reliably coded responses made to each storybook. The n: for Duffy and the Devil was 44; for These Happy Holden Years was 41; for Are You There God? It's Me, Margaret was 112.

26 I. Narrational Responses; II. Interpretations; III. Literary Associations; IV. Analytical Responses; V. Literary Judgments; VI. General Judgments; VII. Personal Responses; VIII. Language Explorations; IX. Misinterpretations or Faulty Recollections; X. Other Responses.
In comparing the responses made by Judy to each of the selected books, highest percentages of responses coded as literary associations (III.), analytical responses (IV.), general judgments (VI.), and misinterpretations or faulty recollections (IX.) were elicited by the least-preferred book. Highest percentages of responses to the most-preferred storybooks varied. Are You There God? It's Me, Margaret elicited the highest percentage of narrational (I.) and other responses (X.). The most-preferred These Happy Golden Years elicited the highest percentages of interpretations (II.) and literary judgments (V.).

In analyzing the segments of response made by Judy to the least-preferred books, selected responses are illustrative of the responses made. Literary associations (III.) indicated that Judy believed that Duffy and the Devil was "more of a folktalish type story" and that she didn't "really like fairytales very much" (VII.). Her analytical responses (III.) revealed that she explored the similarities and differences between Duffy and the Devil and Rumpelstiltskin. She said, "Well it (Duffy and the Devil) has the same principle (as Rumpelstiltskin)" but "Instead of a little man, it was a devil" and "it did the spinning into gold." In her general judgments (VI.) she revealed that Duffy and the Devil was "more of a second or third grade
book" and that her "girlfriends...wouldn't like that small of a book." Her misinterpretations (IX.) of the least-preferred book revealed that she believed that the squire wanted "a new wife" because "his wife was dead."

Comments about the most-preferred books reveal that Are You There God? It's Me, Margaret was considered "real good" (V.) and that These Happy Golden Years was "so good" that you "couldn't put it down" (V.). Other responses (X.) indicated that Are You There God? It's Me, Margaret was the kind of book that Judy and a friend would "get together and talk about...." Judy's narrational responses to Are You There God? It's Me, Margaret revealed awareness of seven major events in Margaret's life: (1) her meeting with Nancy; (2) her acceptance into the girls secret club; (3) her conflict with her grandparents; (4) her first boy-girl party; (5) her awareness of Nancy's lying; (6) the onset of Nancy's menstrual cycle; and (7) her reconciliation with God.

Percentages of categorized responses, made by Elaine, are shown in Table 10.

Details of these events are described in the first section of this chapter. Segments associated with each event numbered above were: segments 1-13 (1); segments 18-34, 39-42, 53-56 (2); segments 47-51 (3); segments 57-59 (4); segments 63-69, 71 (5); segments 73-82 (6); segments 83-86 (7).
Table 10

Percentages\textsuperscript{28} of Elaine's Responses\textsuperscript{29} to Most-Preferred and Least-Preferred Storybooks

<table>
<thead>
<tr>
<th>Least-Preferred</th>
<th>Most-Preferred</th>
<th>Most-Preferred</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duffy and the Devil</td>
<td>These Happy Golden Years</td>
<td>Are You There God? It's Me, Margaret</td>
</tr>
<tr>
<td>I.</td>
<td>.666</td>
<td>.419</td>
</tr>
<tr>
<td>II.</td>
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<td>.209</td>
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<tr>
<td>III.</td>
<td>.083</td>
<td>.023</td>
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<tr>
<td>IV.</td>
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<tr>
<td>V.</td>
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<td>.116</td>
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<tr>
<td>VI.</td>
<td>.083</td>
<td>.000</td>
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<tr>
<td>VII.</td>
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<td>VIII.</td>
<td>.080</td>
<td>.070</td>
</tr>
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<td>IX.</td>
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<td>.000</td>
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<tr>
<td>X.</td>
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<td>.070</td>
</tr>
<tr>
<td></td>
<td>.999</td>
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</tbody>
</table>

\textsuperscript{28}Percentages of responses are based on the total number of reliably coded responses made to each storybook. The n: for Duffy and the Devil was 24; for These Happy Golden Years was 43; for Are You There God? It's Me, Margaret was 50.

\textsuperscript{29}I. Narrational Responses; II. Interpretations; III. Literary Associations; IV. Analytical Responses; V. Literary Judgments; VI. General Judgments; VII. Personal Responses; VIII. Language Explorations; IX. Misinterpretations or Faulty Recollections; X. Other Responses.
The percentages of responses made by Elaine to least-preferred and most-preferred books revealed that the least-preferred story elicited highest percentages of narrational responses (I.), literary associations (III.), general judgments (VI.) and misinterpretations or faulty recollections (IX.) than did either of the more-preferred books.

The most-preferred *Are You There God? It's Me, Margaret* elicited highest percentages of analytical responses (IV.). *These Happy Golden Years* elicited highest percentages of interpretations (II.), literary judgments (V.), personal responses (VII.), language explorations (VIII.) and other responses (X.).

Selected responses from Elaine's transcribed discourse reveal additional information. Of the least-preferred storybook, Elaine commented that "it's just like Rumpelstiltskin" (III.) and that she would discourage a friend from reading it because "just about everybody's heard the story of Rumpelstiltskin" (VI.). In concluding her narration of the story, she remarked, incorrectly, that "then Duffy and the squire were married" (IX.), a response that was inaccurate since the marriage took place prior to the end of the story and was related to cause and effect in the plot. Unless Duffy had been married to the
squire, it is doubtful that the squire would have told her about the devil who was singing about his name.

Elaine's narrational responses (I.) to the least-preferred story showed evidence of awareness of five events that involved Duffy or the devil: (1) Duffy's arrival at Trove Manor, \(^{30}\) (2) the devil's appearance; (3) the devil's warning; (4) Duffy learns Tarraway's name from the squire; and (5) Duffy outwits the devil.

Responses made to the most-preferred *These Happy Golden Years* indicated that Elaine inferred details of the appearance of the main character, Laura Ingalls. Her remarks were based on observation of the illustration of Laura shown on the cover of the book. Elaine said of it, "I didn't picture her looking like that" (II.) and "her face looked so pale and everything" (II.). Of *Are You There God? It's Me, Margaret*, she noted that Margaret, the main character, was "going through an experience of growing up" (II.). She also regarded the story as "educational" (V.). Her remarks about the most-preferred *These Happy Golden Years* revealed that she believed "it wasn't very exciting" (V.) and that it was at times "boring" (V.).

Responses made by Martha are reported by category and percentages in Table 11.

\(^{30}\) The segments that describe each event were: segments 7-10 (1); segment 15 (2); segment 19 (3); segment 20 (4); segment 22 (5).
Table 11

Percentages of Martha's Responses to Most-Preferred and Least-Preferred Storybooks

<table>
<thead>
<tr>
<th>Least-Preferred</th>
<th>Most-Preferred</th>
<th>Most-Preferred</th>
</tr>
</thead>
<tbody>
<tr>
<td>Puffy and the Devil</td>
<td>These Happy Golden Years</td>
<td>Are You There God? It's Me, Margaret</td>
</tr>
<tr>
<td>I.</td>
<td>.713</td>
<td>.630</td>
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<tr>
<td>II.</td>
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<td>.250</td>
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<td>V.</td>
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<td>.050</td>
</tr>
<tr>
<td>VI.</td>
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<td>.000</td>
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<tr>
<td>VII.</td>
<td>.010</td>
<td>.000</td>
</tr>
<tr>
<td>VIII.</td>
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<td>.000</td>
</tr>
<tr>
<td>IX.</td>
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<tr>
<td>X.</td>
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<td>.020</td>
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<tr>
<td></td>
<td>.993</td>
<td>1.000</td>
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</tbody>
</table>

Percentages of responses are based on the total number of reliably coded responses made to each storybook. The n: for Puffy and the Devil was 94; for These Happy Golden Years was 100; for Are You There God? It's Me, Margaret was 90.

I. Narrational Responses; II. Interpretations; III. Literary Associations; IV. Analytical Responses; V. Literary Judgments; VI. General Judgments; VII. Personal Responses; VIII. Language Explorations; IX. Misinterpretations or Faulty Recollections; X. Other Responses.
Martha had the highest number of coded responses of all the five girls (284). Her coded responses show that the class of response that predominated was narrational responses (I.). In comparing highest percentages of responses made to the least-preferred Duffy and the Devil to the most-preferred books, the most-preferred These Happy Golden Years elicited highest percentages of interpretations (II.), analytical responses (IV.), and literary judgments (V.). Are You There God? It's Me, Margaret elicited the highest percentage of narrational responses (I.). The least-preferred Duffy and the Devil elicited highest percentages of literary associations (III.), general judgments (VI.), personal responses (VII.), misinterpretations or faulty recollections (IX.) and other responses (X.).

Martha's coded responses provided additional information about the content of the response. Responses to the least-preferred storybook indicated that Martha regarded it as a "take-off on Rumpelstiltskin" (III.). She also stated that she would discourage a friend, who was her age, "from reading it because she might think it's kind of a baby book" (VI.) but that she "didn't really think" it was "a baby book" (VI.). In explaining why she didn't think Duffy and the Devil was "a baby book," she said, "I still like fantasy," (VII.) but that she didn't "go around checking library books out of libraries just
exactly at that age level" (X.). Her misinterpretations (IX.) revealed that she was interpolating details of the story that were not explicitly stated but which were reported in other variants of the tale. She said "...Old Jone tried to help" Duffy "think of some names" and "Duffy asked the Devil if those were his names." And at the end of the story, "Duffy told the story to" Squire Lovel, a statement that is not supported by references to the text. Responses to most-preferred books revealed that Martha was classifying behavior. Nancy, in Are You There God? It's Me, Margaret, "turns out to be a little bit of snobby type person" (II.) and "Margaret looks a little bit embarrassed because she doesn't really need a bra yet" (II.). Martha also drew conclusions from details stated in the text. Of Almanzo and Laura, in These Happy Golden Years, she concluded that "they just married quickly because Almanzo's mother and sister...were coming down to butt in and take over the wedding" (II.) and that Almanzo "didn't want that to be" (II.).

The responses classified as analytical responses (IV.) indicated that Martha identified a "main person" in These Happy Golden Years and "the main person was Laura." She also stated that Are You There God? It's Me, Margaret was "about this girl that is moving from New York to New Jersey" (IV.).
The responses coded in the literary evaluation (V.) category showed that the most-preferred *These Happy Golden Years* "seemed a little boring" but that "after awhile it got more exciting" and "turned out pretty good" (V.).

The narrational responses (I.) made by Martha to the Blume book showed evidence of awareness of six events in the story: (1) Margaret's move to New Jersey; (2) Margaret's meeting with Nancy; (3) Margaret's acceptance into the girls' secret club; (4) Margaret's first boy-girl party; (5) Margaret's awareness of Nancy's lying; and (6) the onset of Margaret's menstrual cycle.

Table 12 reports the percentages of Sonja's coded responses to each of the least-preferred and most-preferred storybooks.

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33The segments that narrate details associated with the events mentioned were: segment 5 (1); segments 6-7, 10-16, 18-21 (2); segments 23-25, 27-33 (3); segments 36-48, 50, 53-54 (4); segments 56-58, 60-65, 67-88 (5); segments 78-92 (6).
Table 12

Percentages$^{34}$ of Sonja's Responses$^{35}$ to
Most-Preferred and Least-Preferred Storybooks

<table>
<thead>
<tr>
<th>Least-Preferred</th>
<th>Most-Preferred</th>
<th>Most-Preferred</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duffy and the Devil</td>
<td>These Happy Golden Years</td>
<td>Are You There God?</td>
</tr>
<tr>
<td>I.</td>
<td>.357</td>
<td>.636</td>
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<tr>
<td>II.</td>
<td>.000</td>
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<td>III.</td>
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<tr>
<td>V.</td>
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<td>.090</td>
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<tr>
<td>VI.</td>
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<td>.000</td>
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<tr>
<td>VII.</td>
<td>.000</td>
<td>.090</td>
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<tr>
<td>VIII.</td>
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<td>.000</td>
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<tr>
<td>IX.</td>
<td>.214</td>
<td>.000</td>
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<tr>
<td>X.</td>
<td>.071</td>
<td>.000</td>
</tr>
</tbody>
</table>

$^{34}$Percentages of responses are based on the total number of reliably coded responses made to each storybook. The n: for Duffy and the Devil was 14; for These Happy Golden Years was 11; for Are You There God? It's Me, Margaret was 22.

$^{35}$I. Narrational Responses; II. Interpretations; III. Literary Associations; IV. Analytical Responses; V. Literary Judgments; VI. General Judgments; VII. Personal Responses; VIII. Language Explorations; IX. Misinterpretations or Faulty Recollections; X. Other Responses.
Highest percentages of responses to the least-preferred story were in the literary associations (III.), the general judgments (VI.), the misinterpretations or faulty recollections (IX.) and the other responses (X.) categories. The most-preferred book about Laura Ingalls elicited highest percentages of narrational responses (I.), analytical responses (IV.) and personal responses (VII.). *Are You There God? It's Me, Margaret* elicited highest percentages of Sonja's interpretations (II.) and literary judgments (V.).

Selected responses made by Sonja reveal that the least-preferred *Duffy and the Devil* "was really just something like Rumpelstiltskin was" (III.) and that she "wouldn't recommend it" to a friend because "it was too below our heads" (VI.). She went on to iterate that "it's like I could read it to my little brother, you know" (VI.). Her misinterpretations showed that she was adding details to the story that were not stated or implied -- "...then she said that she (Duffy) could read" (IX.). One statement made in response to the least-preferred storybook was inaccurate -- Duffy "told the lady of the house that she could do it real good (sic) as long as somebody was watching her" (IX).
Responses to the most-preferred *These Happy Golden Years* revealed that it was a "story about Laura Ingalls" (IV.) who "tells the story of her life" (IV.). Sonja also noted that *Are You There God? It's Me, Margaret* was "about a girl that moves from a city to sort of like a subdivision" (IV.) and that the book was "about girls our age..." (IV.). Her responses coded as literary evaluations (V.) revealed that she believed the book about Margaret was "a good book" (V.) because it was "not written like a baby book" (V.) and it was "written to where you can understand it right (sic)" (V.). Of the book about the life of Laura Ingalls, she said that she would tell a friend "that it's a good book" (V.). Her personal responses (VII.) revealed that, if recommending the Wilder book to a friend, she would advise her "to read it" (VII.). She would do the same, "advise her to read it" (VII.), for the Blume book.

Sonja's narrational responses (I.) to the most-preferred *These Happy Golden Years* showed awareness of three major events in Laura Ingalls' life: (1) her first teaching job,\(^{36}\)(2) her meeting with Almanzo; and (3) her marriage to Almanzo Wilder.

\(^{36}\)Segments that reveal awareness of these events were: segment 2 (1); segments 4-6 (2); segment 8 (3).
The percentages of coded responses made by Kim to least-preferred and most-preferred storybooks included in this study are reported in Table 13.

Table 13

Percentages of Kim's Responses to Most-Preferred and Least-Preferred Storybooks

<table>
<thead>
<tr>
<th>Least-Preferred</th>
<th>Most-Preferred</th>
<th>Most-Preferred</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duffy and the Devil</td>
<td>These Happy Golden Years</td>
<td>Are You There God? It's Me, Margaret</td>
</tr>
<tr>
<td>I.</td>
<td>.791</td>
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<td>VI.</td>
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<tr>
<td>VII.</td>
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<td>.147</td>
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<tr>
<td>VIII.</td>
<td>.000</td>
<td>.000</td>
</tr>
<tr>
<td>IX.</td>
<td>.023</td>
<td>.000</td>
</tr>
<tr>
<td>X.</td>
<td>.000</td>
<td>.088</td>
</tr>
<tr>
<td></td>
<td>1.000</td>
<td>.999</td>
</tr>
</tbody>
</table>

37 Percentages of responses are based on the total number of reliably coded responses made to each storybook. The n: for Duffy and the Devil was 43; for These Happy Golden Years was 34; for Are You There God? It's Me, Margaret was 26.

38 I. Narrational Responses; II. Interpretations; III. Literary Associations; IV. Analytical Responses; V. Literary Judgments; VI. General Judgments; VII. Personal Responses; VIII. Language Explorations; IX. Misinterpretations or Faulty Recollections; X. Other Responses.
Highest percentages of responses to the least-preferred book were in the narrational responses (I.), the literary associations (III.), the general judgments (VI.), and the misinterpretations or faulty recollections (IX.) categories. *These Happy Golden Years*, a most-preferred book, elicited highest percentages of responses coded as interpretations (II.) and analytical responses (IV.). The Blume book elicited highest percentages of responses in the personal responses (VII.) and the other responses (X.) categories.

Selected examples of the segmented and coded responses made by Kim to the least-preferred story showed that the story told by Godden was "just like Rumpelstiltskin..." (III.) and that "if you've read Rumpelstiltskin, you've read (Duffy and the Devil)" (III.). A response coded as general evaluation (VI.) revealed that she would "probably discourage" a friend from reading it because "it's too easy." A response coded as a misinterpretation (IX.) revealed that she believed that Squire Lovel "had a wife" in the opening part of the story though the text clearly stated that he did not.

Kim received the highest percentage of responses coded as narrational responses to the least-preferred fanciful story. Her narrational responses (I.) revealed recognition of the following important events: (1) Duffy's
arrival at Trove Manor;\(^{39}\) (2) the devil's appearance; (3) Duffy's marriage to the squire; (4) the devil's warning; (5) the squire's chance meeting with the witches; and (6) the squire tells Duffy the devil's name.

Selected responses made to the most-preferred stories indicated that she inferred that "the author... like ([sic]) was the girl herself" (IV.) in the Blume book. Of the Wilder book, she remarked that the book was "about fifteen year old Laura" (IV.) and that "it was mostly true" (IV.) because Laura was writing it herself" (IV.). Her personal evaluations (VII.) revealed that she'd "probably tell" a friend "to read" Are You There God? It's Me, Margaret and that she (Kim) "liked it." Of These Happy Golden Years, she said "I just liked the way it was written" (VII.) and "I like to read true stories like that..." (VII.). Kim's other responses (X.) revealed that she had asked other girls in the group if they liked the Blume book, though it had been suggested that subjects not discuss the books until after the study was completed. She said, of her discussion, that other members of the group "all liked it" (X.) and that they "all got done Thursday night" (X.).

\(^{39}\) Segments that reveal details of these events were: segments 1-4, 7-13, 17-20 (1); segments 21-25 (2); segment 29 (3); segments 30-32 (4); segments 33, 36-39 (5); and segments 40-43 (6).
Responses to Appeal Characteristics

An analysis of types of responses made to the stories selected for appeal characteristics was conducted to determine if there was evidence, in girls' responses, of recognition of the characteristics. The analysis was selective.

Each of the storybooks had been selected for characteristics that differed, characteristics found to be a source of appeal to fifth grade girls in a study of independent reading preferences. (See "Selection of Stories" in Chapter III.) Additional characteristics believed by the researcher to be a source of appeal were also considered in selecting the storybooks. Briefly, **Duffy and the Devil** was selected for the fanciful and humorous content. **These Happy Golden Years** was selected for its biographical content and relevance to a contemporary television series. **Are You There God? It's Me, Margaret** was selected for its realistic fiction content and relevance to the stage of growth and development of the girls in the study.
Findings are reported in responses that contain words or phrases that reveal awareness of any of the characteristics identified. Absence of any words or phrases relevant to the characteristics identified was regarded as an absence of oral response to those characteristics.

Responses to the Fanciful-Type, Humorous Content Story: Duffy and the Devil

Judy's Narrational Responses (I.) revealed her identification of supernatural beings and events in the story. She also identified the story as a fairytale in a Personal Response (VII.).

D9 And then this little devil appeared. (I.)
D21 And there were witches and a big fire going in there. (I.)
D34 With that he (the devil) disappeared. (I.)
D43 And I don't really like fairytales very much. (VII.)

Elaine identified a supernatural being in the story in her Narrational Responses (I.) and she identified a supernatural occurrence in an Interpretation response (II.).

D15 And the devil appears. (I.)
D23 And then all the stuff the devil knitted turned to ashes. (II.)

Martha revealed awareness of supernatural beings and occurrences in Narrational Responses (I.) and an Interpretation (II.). She identified the story as a fantasy in a Personal Response (VII.).
D34 And so when this devilish looking devil comes popping up behind the furniture and says, "I'll do your spinning for you," she's really happy about it. (II.)

D63 And he (Squire Lovel) saw the devil and the witches in there. (I.)

D87 And then all of a sudden, all the clothes that the devil had made turned into ashes. (I.)

D96 I still like fantasy. (VII.)

Sonja's Narrational Responses (I.) revealed awareness of supernatural beings and occurrences identified in the story.

D3 And then she guessed his name 'cause the (squire) had heard it in this little cave where the witches were supposed to be. (I.)

D10 And when he (the devil, Tarraway) vanished, all the knitting he did (vanished too). (I.)

Kim, in her Narrational Responses (I.), identified the supernatural beings.

D23 And as soon as she said, she saw a little devil, you know. (I.)

D36 Anyhow there was a bunch of witches in there. (I.)

Responses to the Biographical-Type, Relevant Content Story: These Happy Golden Years

Judy identified Laura Ingalls as the person about whom the book was written. She did not orally associate her with a living person.

H1 Well it's about a girl, Laura Ingalls, not quite fifteen, who takes a job teaching school in a claim shanty across the twelve miles of prairie. (IV.)
Elaine identified the time setting of the story (III.) and used a phrase associated with an earlier period in history (I.). She did not orally identify these with a story of a person who lived.

D22 All I hear exciting is like in a story that's back when they were settling in America... (III.)
D10 And then when she's through teaching at the school, he (Almanzo Wilder) takes her for Sunday drives in a new buggy. (I.)

Martha identified the author (I.) and the main character in the story as one and the same (IV.). She recognized the past time setting (IX.) (II.). She identified characters whom, she implied, were not fictitious.

H92 Well the author's name was Laura Ingalls Wilder. (I.)
H94 Well I thought the main person was Laura. (IV.)
H4 See it's back in the, I can't remember, sometime in the eighteenth (nineteenth) century, I think. (IX.)
H11 Back then it was hard to transport (sic) people. (II.)
H15 And there was a Mr. Ingalls and a Mr. Wilder. (I.)

Sonja recognized whom the story was about (IV.) and who was telling the story of her life (IV.).

H1 This story is about Laura Ingalls. (IV.)
H9 Laura Ingalls Wilder tells the story of her life. (IV.)

Kim's response showed awareness of the biographical nature of the story (IV.).

H16 Well it was mostly true 'cause, you know, Laura was writing it herself. (IV.)
Responses to the Realistic - Fiction Type,

Contemporary Relevant Content: Are You There God? It's Me, Margaret

References made by Judy to the relevant content of the story were revealed in Narrational Responses (I.). They took the form of identification of institutions or articles associated with contemporary life.

A26 And they made rules like a Boy Book where you had to write down all the people that you liked out of boys (sic). (I.)
A36 So that night she had a talk with God asking Him whether she should join the Y or the Community Center. (I.)
A40 And they made another rule saying that you had to wear a bra to the meeting. (I.)
A107 And Nancy said that Laura Danker looked like one of those girls in Playboy. (I.)

Elaine's responses revealed that she was aware of the "growing-up" theme of the story (II.). She noted the realistic content (II.) (IV.).

A2 And she's going through an experience of growing up. (II.)
A32 It's not make-believe or anything. (III.)
A33 It's what really happened like. (IV.)

Martha read Are You There God? It's Me, Margaret as an introduction to the subject of menstruation (IV.). She used terms associated with contemporary life (I.).

A93 Well it was written for somebody about my age or a little bit older just to get them introduced to (the) menstruation period.... (IV.)
A25 And so Margaret looks a little bit embarrassed because she doesn't really need a bra yet. (I.)
A85 And she got some Kotex and a Kotex belt. (I.)
Sonja noted that the story was about girls her age (IV.). She used a term, associated with contemporary life, that was used in the text.

A23 It's about girls about our age, just things like that. (IV.)
A1 Well it's about a girl that moves from a city to sort of like a (sic) subdivision. (IV.)

Kim made few references to characteristics that could be associated with contemporary life only. Out of eleven responses coded as Narrational Responses (I.) nine responses referred to the religious conflict described or implied in the text. The most contemporary aspect of Margaret's religious conflict was that she was permitted to decide upon her religious orientation herself (II.). Kim did employ a contemporary educational term used in the text (I.).

A9 And she (Margaret) couldn't decide whether to be Christian or Jewish. (II.)
A12 And then they had to do these year-long projects. (I.)

Relationships Between Range of Response and Other Variables

Variety of types of responses made to selected literary materials was considered a measure of literary understanding or appreciation. In this study, the coded responses provided a measure of variety of response among the individuals selected for the study. The discriminant ability of this measure of literary response emerged most
clearly when the sums of the types of responses made to least-preferred and most-preferred storybooks, excluding Misinterpretations or Faulty Recollections (IX.) and Other Responses (X.), were computed. The resulting scores: 17 (Judy); 17 (Elaine); 15 (Martha); 14 (Sonja); and 12 (Kim) were ranked from highest to lowest. These ranked range-of-response scores were used in determining if relationships existed between them and three other sets of ranked variables. Individual rankings on each selected variable are reported in Table 14.

**Table 14**

<table>
<thead>
<tr>
<th>Girl Subjects</th>
<th>Range of Response</th>
<th>Reading Achievement</th>
<th>Language Achievement</th>
<th>Literary Background</th>
</tr>
</thead>
<tbody>
<tr>
<td>Judy</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Elaine</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Martha</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Sonja</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Kim</td>
<td>4</td>
<td>5</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

*Range of Response = Sum of categories of response made to all books excluding misinterpretations or faulty recollections (IX.) and other responses (X.); Reading Achievement = Total Grade Equivalent on reading section of California Test of Basic Skills, Form 2Q; Language Achievement = Total Grade Equivalent on Language section of CTBS; Literary Background = Sum of correct responses on a revised version of Taking Inventory of Students’ Literary Background.*
The correlation coefficient of ranked Range of Response scores and each set of ranked scores representing selected variables was computed using the Spearman Rank-Order Correlation Method for tied scores. The correlation coefficient computed on ranked Range of Response and Reading Achievement scores was .7375 (p<.11). The correlation coefficient computed for Range of Response and Language Achievement was -.5604 (n.s.). For Range of Response and Literary Background, it was .2375 (n.s.).

The findings show that a measure of range of oral response, to literary materials that are read by a subject, is positively related to measures of reading achievement and literary background. Of these two, the relationship between range of response and reading achievement was positive and significant. The findings cast doubt on assumptions made of a relationship between what is demonstrated on a language achievement test and what is demonstrated in a wide range of oral responses to literary materials.

Formal Thought Responses

The identification of examples of logical or formal thought in the free oral discourse of middle grade children was determined through analysis of the discourse of each subject. The analysis sought to determine portions of the discourse that showed evidence of the occurrence of
hypothetical and deductive reasoning, a type of reasoning identified by Piaget as evidence of attainment of the stage of formal thought.

Two sequences of discourse were found that showed evidence of hypothetical and deductive reasoning. The one sequence was found in Elaine's responses to *These Happy Golden Years*. The other sequence was found in Judy's responses to *Duffy and the Devil*.

The responses made by Elaine implied that she hypothesized about the appearance of the main character, Laura, from what she had read. The illustration on the cover of the book did not support her original hypothesis and she explained why. She drew a rather tentative conclusion that was deductive in nature. The sequence was:

T26 ...I was looking at that picture on the book.  
T27 And I didn't picture her looking like that.  
T28 I thought she'd look a little different.  
T29 Well her face there (in the illustration) looked so pale and everything.  
T30 I thought she'd be, you know, real tan and everything 'cause she lived out, you know.

The sequence of Judy's responses that implied the operation of formal reasoning was found in her responses to *Duffy and the Devil*. She appeared to have hypothesized about the similarities and differences between the story of *Duffy and the Devil* and the story of *Rumpelstiltskin*. She deduced that each contained a similar principle and then
concluded by describing specific similarities and differences. The specific sequence containing evidence of logical reasoning was:

D36 Well it was like Rumpelstiltskin.
D37 Well it has the same principle.
D38 Instead of a little man, it was a devil.
D39 And it did the spinning into gold.
D40 But this just did the weaving and knitting.

This would suggest that at least two of the subjects were capable of doing formal analytical thinking usually required in literary analysis.

Summary of Findings

1. A study of the oral responses of five fifth grade girls to selected storybooks explored the nature of those responses through the use of a content analysis method. The reliability of the method was determined by estimating the percent of agreement that existed between the coded responses of three analysts. Of 803 units reliably segmented into units of thought by the same three analysts, 734 were coded reliably using A Revised Scheme for Analyzing Oral Responses to Selected Storybooks, a researcher-constructed scheme. The percentage of reliability was computed at 93.15 percent, a figure sufficiently high to warrant use of the scheme as well as the method.

2. A summary of the averages of percentages made by individual girls to all selected storybooks revealed that Narrational Responses (I.) were the single most frequent
type of responses made to all books in a semi-structured interview situation. They accounted for 61 percent of all responses made by the group. The next four most frequent responses were: II. Interpretations; IV. Analytical Responses; V. Literary Judgments; and X. Other Responses.

The five most infrequent types of responses were those coded as: VII. Personal Responses; VI. General Judgments; IX. Misinterpretations or Faulty Recollections; III. Literary Associations; and VIII. Language Explorations. (The categories of responses are presented in descending order.)

The findings show that fifth grade girls, who have participated in the literature program presented in the Nebraska curriculum narrate, interpret, analyze, and judge storybook materials that were selected for elements of appeal. These responses to the selected materials were demonstrated in a situation that permitted exploration of various meanings.

The findings show, further, that responses that reveal personal preferences, ability to determine appropriateness of a story for others in their age group and ability to associate an aspect of a storybook with some other literary work are infrequent. Moreover, the subjects did not show much evidence of exploring the language of the
storybooks, a type of activity stressed in the Nebraska curriculum. As was expected of a group of high academic achievers, they made few errors in recalling the literal or implied content of the stories.

3. The findings reported on types of responses made showed the average of the percentages of overall responses made in each category as well as the abilities that were demonstrated. The findings for each category of response are summarized.

a. Narrational Responses. These constituted 61 percent of all responses coded for subjects in the study. The responses showed evidence of ability to: (1) narrate actions, thoughts, and dialogue of characters in the stories and (2) narrate stories selected for the study in a sequence that was close to that of the original. Differences among individual narrations are reported in "Responses to Least- and Most-Preferred Storybooks."

b. Interpretational Responses. These responses showed evidence of ability to infer feelings of characters or draw conclusions from what was stated in a text, or depicted in an illustration. One subject interpreted the effect of the content of a story on her. Responses in this category accounted for approximately 12 percent of the responses made by all subjects.
c. Literary Associations. Responses in this category accounted for 2 percent of all responses. The responses showed ability to detect similarities between two stories with similar plots and motifs:41 Duffy and the Devil and "Rumpelstiltskin." Other associative-type responses were demonstrated in ability to detect evidence of a realistic story and an historical-fiction story.

d. Analytical Responses. Approximately 6 percent of all responses were coded in this category. The responses showed ability to detect main characters in each of the stories and to describe similarities and differences between two stories similar in plot and form (Duffy and the Devil and "Rumpelstiltskin"). Other abilities demonstrated were: ability to detect author purpose or pattern in writing style and ability to infer the "autobiographical" nature of a story, written by a woman about her youthful experience, by associating the author with the main character.

e. Literary Judgments. The abilities demonstrated in responses coded in this category included: (1) recognition of a purpose of telling a folktale ("entertaining"); (2) recognition of a purpose of a contemporary story that described events in the life of a girl approaching

41 The term is used here to refer to the supernatural beings and events described in each story.
adolescence ("educational"); and (3) judgment of the quality of a storybook based on some personal, undisclosed criterion. Responses in this category accounted for 5 percent of all responses made.

f. General Judgments. Approximately 3 percent of all responses were coded in this category. The responses were often elicited to the question, "If you were talking to a girlfriend who liked to read books that you liked to read, would you encourage her to read this story or discourage her? What would you tell her?" The responses, therefore, placed a subject in the position of judging a story from a point of view other than her own. The responses gave evidence of ability to judge the content of a story on the basis of same age-related criterion or criteria, though this was not explained. It could be inferred that the fanciful-type tale was regarded as most appropriate for younger children because of its picture storybook format, the brevity of the book, and its familiarity. In contrast, the realistic-fiction type book was regarded as appropriate for fifth grade girls. It could be inferred that this was due to the contemporary nature of the content as well as its relevance to the girls' stages of development.

g. Personal Responses. These responses accounted for 4 percent of the total. The responses revealed personal preferences. Some subjects demonstrated
ability to describe the reason for the personal preference, but only in very general terms. The "style of writing," "true" stories, and "stories of the past" were some of the terms used to identify reasons for personal preferences.

h. Language Explorations. The language of literature is one of the most frequently discussed aspects of literary style. In order to determine if the subjects explored the style or meaning of the language of any of the stories, an imperative was formulated that was designed to provide opportunities for this type of response. Less than 1 percent of the total responses, however, were coded in this category. Those that were showed ability to use the context of a story as an aid to determining the meaning of a word.

i. Misinterpretations or Faulty Recollections. Responses in this category accounted for 3 percent of the total. These often showed inability to: (1) interpret a literal statement accurately; (2) restrict narration of details to those that were appropriate to the content of a story; or (3) determine the relationship between a conclusion of a story and the plot of a story.

42 The imperative was, "Tell me anything you noticed about the way the story was written."
j. Other Responses. This category was devised to permit classification of responses that could not be coded in other categories. Analysis of the content of the responses revealed, however, that the subjects were expressing their interests or attitudes towards the selected books. An interest in discussion of *Are You There God? It's Me, Margaret* was clearly stated by at least two subjects. Another subject mentioned that she would not have selected *Duffy and the Devil* for her own personal reading had she gone to a library. Other responses were clearly digressions or were incomprehensible. Approximately 5 percent of all responses were coded in this category.

4. A fourth analysis reported on responses to least-preferred and most-preferred storybooks. The findings reported were based on computation of the frequency of coded responses made to each selected storybook. Percentages of responses were computed using these frequencies.

In order to determine if least-preferred storybooks elicited differing types and frequencies of responses among individuals in the study, highest percentages of response in each category were identified.

A summary of the results showed evidence of individual differences as well as group tendencies. The highest percentages of coded responses elicited by a least-preferred book (*Duffy and the Devil*) were in the Literary
Associations (III.), General Judgments (VI.), and Misinterpretations or Faulty Recollections (IX.) categories. This was revealed in five out of five individual cases. The highest percentages of coded responses elicited by the two most-preferred storybooks were in the Interpretations (II.), Analytical Responses (IV.), Literary Judgments (V.), and Personal Responses (VII.) categories. There were individual exceptions to the group tendencies revealed in responses to most-preferred storybooks.

An analysis of the content of the most notable responses to the least-preferred Duffy and the Devil revealed a lack of preference for the story because it was associated with "Rumpelstiltskin" and because it was considered more appropriate for younger children. Responses to the most-preferred storybooks indicated that the books were judged as appropriate for fifth grade girls. This was especially true for Are You There God? It's Me, Margaret. Reasons for preferring These Happy Golden Years varied.

5. Books used for the study were selected on the basis of their appeal to children as revealed in interest studies. (See Chapter III.) Therefore, their responses were analyzed to see if any of the girls mentioned these factors.
The findings of the fifth analysis of types of responses made to storybooks selected for appeal characteristics can be summed up briefly: (1) none of the girls made oral responses that revealed awareness of the humor of _Duffy and the Devil_; (2) all five subjects identified characteristics, such as the terms for supernatural events or beings, of a fanciful tale but only Judy and Martha identified the story as "fantasy" or "folktale"; (3) none of the girls preferred the fanciful-type _Duffy and the Devil_ when asked to state preferences for the stories included in the study; (4) all of the girls expressed preference for the biographical-type, relevant content _These Happy Golden Years_ and Judy, Martha, Sonja and Kim were able to identify Laura Ingalls with a living person; (5) none of the girls mentioned the relevance of _These Happy Golden Years_ to the contemporary "Little House" television series; (6) all of the girls preferred the realistic-fiction type, relevant content _Are You There God? It's Me, Margaret_; (7) Judy made references to contemporary institutions in the Blume book, Elaine identified the relevant "growing-up" thematic content, Martha read for the relevance of _Are You There God? It's Me, Margaret_ to the subject of menstruation, Sonja recognized that the story was appropriate to her age level and used its contemporary terminology in responding to the story, and Kim made reference to the religious conflict.
described and implied, content that may or may not be considered contemporary, though it is relevant.

6. The findings of the statistical treatment of the rank-ordered variables revealed a significant and positive relationship between Range of Response and Reading Achievement, a positive but non-significant relationship between Range of Response and Literary Background, and a negative and non-significant relationship between Range of Response and Language Achievement. The findings may be interpreted to mean that what is measured as a range of oral language response to storybooks read by subjects is more related to reading achievement and literary background than to language achievement.

7. An analysis of the coded responses indicated that two sequences of coded responses gave evidence of the subjects ability to reason at the formal stage of logical thought as postulated by Piaget. The two sequences were revealed in the responses made by Judy and Elaine, both of whom ranked first or second in Range of Response and Reading Achievement. The findings suggest that ability to demonstrate logical reasoning in Piagetian tasks may not be manifested in children's semi-structured oral responses to literary materials. However, the chances that this type of reasoning will occur are enhanced by high reading achievement and wide range of oral response.
Chapter V. Conclusions, Implications for Theory and Practice, and Recommendations for Future Research

This study was conducted for the purpose of exploring the impact of the Nebraska curriculum on the free oral responses of five fifth grade girls. All had participated in a Nebraska curriculum-based program for a period of at least one year. The subjects had had opportunities to listen to or read a balanced selection of worthwhile literature and to induce, through a variety of activities, understandings and concepts associated with literary form and structure.

The free oral responses of the fifth grade girls were elicited in semi-structured interviews. After the responses were recorded and transcribed, they were segmented and classified according to a researcher-constructed scheme.

The units of classified response were reported as percentages of overall response, percentages of response to most-preferred and least-preferred books, and range-of-response. The responses were analyzed further for evidence that subjects were aware of aspects of appeal that were cited as criteria for the selection of the materials. Evidence
of logical thinking as postulated in Piagetian theory\(^1\) was also sought. The conclusions drawn from the findings are reported in the following section.

Conclusions

1. The oral responses of five fifth grade girls who have participated in the Nebraska program for one or more years show limited evidence of the internalization of concepts and understandings associated with literary understanding and appreciation. The predominance of narrational-type responses suggests a preoccupation with the story as literary-experience rather than as literary-work. While questions may have influenced the nature of the response, it is plausible to assume that the type of response that predominated was characteristic of response to literary materials at this age. This characteristic response is influenced, apparently, to a lesser degree than might be expected in a program that stresses literary analysis.

2. The oral responses of fifth grade girls who have been exposed to the Nebraska program tend to be similar in type and relative frequency. The five highest percentages of overall coded responses were: I. Narrational Responses; II. Interpretations; III. Analytical Responses; V. Literary Judgments; and X. Other Responses. These responses may be

\(^{1}\) Piaget, op. cit.
categorized as more cognitive than affective in nature although type X. responses appeared to have affective components. The predominance of cognitive-type responses is reflective of the purposes of the program but may be considered a limitation if subjects are not exploring personal meanings of literature. This latter type of response is more conducive to fostering favorable attitudes toward literature.

Low personal involvement in the stories was evidenced in the low percentage of responses classified as "VIII. Personal Responses," a type of response similar to the self-involvement response reported in Squire's study. Squire found evidence that implied that high self-involvement and high literary judgment were interdependent types of response. His contention that self-involvement may be an important influence in promoting literary judgment was not supported in this study.

3. The oral responses of fifth grade girls, who have been exposed to the Nebraska curriculum materials, show the differential effects of preference or lack of preference for a story. Lack of preference for a fanciful-type story was reflected in the predominance of responses that revealed associations with a story similar to the least-preferred

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2Squire, The Responses of Adolescents While Reading Four Short Stories.
story, judgments of the inappropriateness of the story for fifth grade girls, and misinterpretations or faulty recollections. The content of these responses led the writer to conclude that format and familiarity of content were plausible causes of lack of preference expressed by the subjects. It was further concluded that familiarity of content was a more negative influence on girls' preference responses when the material involved was representative of prose-type than poetic materials since a study conducted by Terry\textsuperscript{3} reported that familiar content was a positive influence on children's preference responses when the material involved was poetry.

4. Oral responses of fifth grade girls who have been exposed to the materials selected for study in the Nebraska curriculum show the influence of prior experience with biographical and fanciful-types of literature. Both of these types of material elicited more association and analytical responses than did the realistic-fiction type story which was not representative of materials introduced in the Nebraska program. It was concluded that prior exposure to types of literary materials contributed to the production of more literary responses than the lack of such exposure.

\textsuperscript{3}Terry, op. cit.
5. Oral responses of fifth grade girls who have been exposed to the materials selected for study in the Nebraska curriculum show the lack of emphasis placed on relevant-contemporary content stories such as *Are You There God? It's Me, Margaret*. The lack of emphasis was noted in the relative infrequency of "literary" responses. Since literature of this type was highly preferred by subjects in this study, it may be concluded that it provides opportunities for developing both cognitive and affective dimensions of response. Adaptation of the program so as to provide opportunities for intermediate grade students to read, react to, and evaluate this type of literature is warranted.

6. The range of oral responses exhibited by girls who have read literary materials is related more to reading achievement than to literary background when this is defined as a score on an inventory. Since the subjects had, in a sense, two "kinds" of literary background—the one tested on the informal inventory and the one provided by the Nebraska program—the conclusion must be considered tentative since there was evidence that the Nebraska curriculum background did contribute to the formulation of some responses.

7. The oral responses of fifth grade girls show only limited evidence of a type of thought postulated by Piaget. In spite of the ability of subjects to successfully

4Piaget, op. cit.
complete tasks believed to require thinking associated with the attainment of a stage of logical operations, only two subjects produced sequences of response that could be classified as "hypothetico-deductive" in nature. Both subjects were ranked first and second in reading achievement and range-of-response. It can be concluded that the latter two factors contribute to the production of overt responses that provide evidence of formal thought and, further, that evidence of such thought may be a prerequisite to development of strategies for evaluating literary materials.

Implications for Theory

Both curriculum theory and literary theory are sources of information which are applied to the teaching of literature in elementary schools. In the past decade, Bruner\(^5\) has articulated a generalization about the importance of a spiral sequence in the curriculum. His conception was a basis for the construction of the Nebraska curriculum. The findings of this study implied that sequence was a contributing factor in the development of specific types of literary response--those that were cognitive in nature. The implication of the findings is that the conception of the role of sequence in a literary curriculum should be expanded.

\(^5\)Bruner, op. cit.
The conception should permit the establishment of affective-type outcomes as well as those that are cognitive. A conception of a spiralling sequence of affective concepts and understandings could encourage the inclusion of materials believed to be more relevant to the experiences of children than are presently included in the Nebraska program.

Literary theory, at present, emphasizes the nature of literature rather than the nature of literary growth and development. While the former is essential to the development of the latter, some generalizations regarding children's literary growth and development may be formulated on the basis of findings of this study. The findings suggest that girls' literary responses are influenced by cognitive factors as well as personal factors. The influence of cognitive factors is implied by the lack of evaluative type responses in which subjects identified criteria for evaluating materials. This lack may be a consequence of the questioning technique employed but it is plausible to assume that, in the absence of spontaneous response of this nature, the subjects lack ability to analyze a literary work, select some aspect to be evaluated, and justify the evaluation. This lack appeared to be a general one.

The operation of personal factors in the development of literary understanding and appreciation appeared most obviously in the narrational responses made by subjects
to the realistic fiction story, *Are You There God? It's Me, Margaret*. The responses of two subjects out of five showed that personal factors were operating in the selection of events to be narrated. These personal factors may have been related to the subjects' moral codes since the excluded content was sexual in nature. The inability to articulate understandings about content that is considered inappropriate from a personal viewpoint may have a negative influence on literary appreciation. The implication for literary theory is that a subject's personal views or values may be negative influences when attainment of literary concepts and understandings is dependent upon response to materials considered objectionable or inappropriate for discussion.

Implications for Practice

The findings of this study have implications for the following practices: (1) the individualization of literary instruction in the elementary schools; (2) the selection of materials; and (3) the construction of questions.

The individualization of literary instruction requires the establishment of procedures for allowing students to select worthwhile literary materials and to discuss these materials in scheduled teacher-pupil conferences. The value of the discussion is two-fold. It provides the student with an opportunity to organize his or her oral responses. It provides the teacher with an opportunity to
learn from and expand upon the child's response. A scheme, such as the "Revised Scheme for Analyzing Oral Responses to Selected Storybooks," may be used as a guideline for assessing response variety within an individual and within a classroom. It can also be used to analyze external personal response.

The findings imply that the selection of books for teacher-pupil or small-group discussion can influence the types of responses made in discussion activities. The selection of stories that represent more sophisticated examples of literary types previously introduced by the teacher can foster more analytical and associative responses that can be expanded upon to promote cognitive outcomes. The selection of stories that represent contemporary-relevant content can foster more personal responses, a type of response that is believed to contribute to the development of favorable attitudes toward literature and to the fosterance of affective outcomes.

Finally, the findings imply the need for questioning strategies that will lead students to greater understanding of the differences in meaning of variant forms of fanciful literature such as Duffy and the Devil. The inability of students to fathom the humorous nature of the content of the story may be attributed to interference of prior knowledge of a similar tale. Questions to lead
students to note the humor of the illustrations and of the "heroine's" closing remark could promote more favorable reactions to the story as well as greater understanding of the content.

Recommendations for Future Research

There is a paucity of research, at present, into the effects of the Nebraska curriculum on children's literary responses. Research into the nature of the long range effects is needed, research that would investigate effects on literary responses, preferences for worthwhile literature, and extent of literary pursuits.

Some specific recommendations for research, relevant to this study, would be a study to compare the oral responses of fifth grade girls not exposed to the Nebraska curriculum with those of subjects in this study. Evidence of the influence of the program, when mental maturity characteristics are held constant, should be sought. In spite of findings that report the greater influence of any type of literature program upon the literary responses of high mental maturity subjects, there is reason to speculate that further analysis of responses that subjects make to literary materials will provide insight into the nature of program variables that contribute to those responses. Among the program variables that need to be critically assessed is
that of teaching for a variety of responses. Further research may contribute more definitive answers about the nature of an effective literature program than can be offered at this time.
Taking Inventory of Students' Literary Background (Revised)

Part I

1. Treasure Island is an adventure tale written by
   b. William Shakespeare.
   c. Edgar Allen Poe.

2. Little Women is a book about
   a. three girls and their eccentric aunt.
   b. a private school for girls.
   c. four sisters who lived during the Civil War.

3. Black Beauty is
   a. a horse.
   b. a dog.
   c. a hunting falcon.

4. Robinson Crusoe called his companion and helper
   a. my man Friday.
   b. Sancho.
   c. Little John.

5. One of Hans Brinker's exciting experiences is
   a. a horse race.
   b. an ice-skating race.
   c. a boat race.

6. In The Prince and the Pauper two boys from different backgrounds
   a. are shipwrecked together.
   b. trade places with one another.
   c. meet at an exclusive boys' school.

7. Mary, Dickon, and Colin are all characters in
   a. The Secret Garden.
   b. The Children of Green Knowe.
   c. Return to Gone-Away.

8. Heidi lived in the Swiss mountains with her
   a. brothers
   b. mother.
   c. grandfather.

9. The book The Swiss Family Robinson begins
   a. when the family is shipwrecked.
   b. when the family is visited by a rich uncle.
   c. when the family is tried for witchcraft.
10. Alice begins her journey to Wonderland
   a. by eating cinnamon candy.
   b. by going down a rabbit hole.
   c. by packing a suitcase.

11. In the book *Winnie-the-Pooh* the characters are
    a. live animals and a little boy.
    b. ten-year-old boys and their dog, Pooh.
    c. stuffed animal toys and Christopher Robin.

12. *The Wind in the Willows* tells of the adventures
    a. of Rabbit, Piglet, and Owl.
    b. of Rat, Toad, and Mole.
    c. of Frog, Weasel, and Dragonfly.

13. When Wendy, John, and Michael fly to Neverland with Peter Pan, they face danger
    a. from Captain Hook.
    b. from The Miserable Witch.
    c. from Tiger Lily.

14. *Mowgli*, in *The Jungle Book*, was reared
    a. by dogs.
    b. by wolves.
    c. by lions.

15. Tom Sawyer got out of white-washing the fence
    a. by paying his friends to do it.
    b. by running away.
    c. by pretending to like it.

Part II

16. Johnny Appleseed planted his orchards
    a. in New England.
    b. in the South.
    c. in the Midwest.

17. Paul Bunyan's companion is usually
    a. Babe, the Blue Ox.
    b. Harry, the Horned Frog.
    c. the Great American Eagle.

18. Pecos Bill was
    a. a cowboy.
    b. a lumberjack.
    c. a riverboat captain.

19. Chanticleer was a rooster who was nearly eaten
    a. by a fox.
    b. by a chicken hawk.
    c. by his owner.
20. Robin Hood's sworn enemy was
   a. the Constable of County Clark.
   b. the Sheriff of Nottingham.
   c. Will Scarlet.

21. Arthur proved himself destined to be king
   a. by winning a jousting contest.
   b. by cutting down a great tree.
   c. by pulling a sword from a stone.

22. The secret of Aladdin's wonderful lamp was that
   a. it contained a genie.
   b. it was filled with pearls.
   c. it could be turned into a palace.

23. Hansel and Gretel got rid of the wicked old witch
   a. by drowning her.
   b. by pushing her into an oven.
   c. by putting her into a vat of boiling water.

24. Ulysses, disguised as a beggar, revealed his identity
   a. by shooting his own bow.
   b. by recognizing his wife.
   c. by removing his disguise.

25. In the Norse myth "How Thor Found His Hammer," the story tells
   a. of Thor's disguising himself as a bride.
   b. of Thor's trip to Balder's castle.
   c. of Thor's trip to the underworld of giants.

26. Snow White was put to sleep
   a. by a magic wand waved over her head.
   b. by eating a poisoned apple.
   c. by an evil glance from a witch.

27. The wings that Icarus wore melted when
   a. he flew too near the sun.
   b. he fell into the sea.
   c. he hovered over the desert.

28. Pandora's box was full
   a. of money.
   b. of evil.
   c. of jewels.

29. Everything that King Midas touched immediately turned
   a. to diamonds.
   b. to stone.
   c. to gold.
30. In the book The Superlative Horse Han Kan tests the horse he bought for the Duke
   a. by riding him in a race with the Chief Groom.
   b. by an endurance test of postal service in the Far Provinces.
   c. by a chariot race against the Duke's best horse.

31. The land behind the wardrobe in The Lion, the Witch, and the Wardrobe is called
   a. Narnia.
   b. Fairyland.
   c. Oz

32. A black cauldron and a castle at Llyr are found in the
   a. Land Between the Mountains.
   b. Land of Prydain.
   c. City Under Ground.

33. Part of the book A Wrinkle in Time takes place
   a. in an abandoned mine.
   b. in a grandfather clock.
   c. in outer space.

34. Arietty, Pod, and Homily in The Borrowers are noted
   a. for their tiny size.
   b. for their enormous appetites.
   c. for their ability to fly.

35. In The Gammage Cup the little people who live in the Land Between the Mountains are called
   a. In-Betweeners.
   b. Mushroom People.
   c. Minnipins.

36. Cricket's two friends in The Cricket in Times Square are
   a. an ant and a beetle.
   b. a cat and a mouse.
   c. a bird and a worm.

37. The small animals in the book Rabbit Hill liked people who were
   a. funny folks.
   b. planting folks.
   c. friendly folks.

38. Pippi Longstocking lived
   a. with a horse and a monkey.
   b. with an eccentric aunt.
   c. with a duck and a kangaroo.
39. In the book *The Enormous Egg* the hen hatched an egg that proved to be  
   a. a golden swan.  
   b. a dinosaur.  
   c. a flying elephant.

40. In the book *Belling the Tiger* the job of tying a bell around the cat's neck was given  
   a. to a fierce cat.  
   b. to the biggest mouse.  
   c. to two small, insignificant mice.

41. *Charlotte's Web* is a book about a spider who  
   a. befriends Freddy Fox.  
   b. befriends Wilbur, the Pig.  
   c. befriends an elephant.

42. A fable is a story that is usually about animals and contains  
   a. a practical joke.  
   b. a passage from the Bible.  
   c. a moral.

43. Tolly in *The Children of Green Knowe* visits with children  
   a. from the seventeenth century.  
   b. from biblical times.  
   c. of the present day.

44. Mary Poppins frequently carried with her  
   a. a valise and an umbrella.  
   b. a small dog and a stick.  
   c. a chimney sweep and a basket.

45. Elisa frees her eleven brothers from the evil spell that changed them into wild swans  
   a. by climbing the castle of ice.  
   b. by weaving them shirts of thistle.  
   c. by promising to marry the king of the swans.

46. *The Nightingale*, a fairy tale by Hans Christian Andersen, tells  
   a. about a Swedish opera singer.  
   b. about a mechanical bird and a real bird.  
   c. about a nurse.

47. *The Hundred Dresses* is a book about a girl who  
   a. won a sewing contest.  
   b. drew pictures of dresses.  
   c. organized a style show.
48. In *From The Mixed-Up Files of Mrs. Basil E. Frankweiler*, the two main characters run away to
a. the Bronx Zoological Garden.
b. the Metropolitan Museum of Art.

49. Henry Huggins' favorite pet is
a. his dog Ribsy.
b. his cat Grimalkin.
c. Pete the Parrot.

50. Two of the children in *The Moffats* are
a. Danny and Peg.
b. Beezus and Romona.
c. Jane and Rufus M.

51. In *The Loner* the boy David proves himself
a. by helping a lonely old man.
b. by fighting a bear.
c. by crossing the plains alone.

52. *The House of Sixty Fathers* is a book about
a. a Chinese boy caught in the midst of war.
b. an orphanage in France.
c. a boy in a concentration camp in Berlin.

53. Homer Price advertised doughnuts
a. that contained an expensive bracelet.
b. that contained a $100 bill.
c. that contained a gold ring.

54. The thing which represents home to Janey Larkin in the book *Blue Willow* is
a. a special plate.
b. a beautiful picture.
c. red velvet curtains.

55. The title character in *Onion John* lived
a. in a cave.
b. in a tumble-down shack.
c. in the town-hall basement.

56. The wheel in *The Wheel on the School* was used
a. for decoration.
b. for a stork's nest.
c. for holding potted plants.

57. *Roosevelt Grady* is a book
a. about a doctor's boy in Georgia.
b. about a boy in old New York.
c. about a migratory worker's family.
58. Shadow of a Bull is a book about a boy who
   a. does not want to follow in his father's footsteps.
   b. loves bullfighting.
   c. longs to go to Spain.

59. The Big Wave takes place
   a. in Burma.
   b. In Malaya.
   c. in Japan.

60. The dog in the story Sounder is
   a. too old to travel with the family.
   b. badly crippled when his master is taken away.
   c. a puppy who grow strong enough to be a sled-dog.

61. The main character in The Good Master is
   a. a dainty little girl.
   b. a ten-year-old tomboy.
   c. a timid child.

62. In the book... and now Miguel the thing which Miguel wants most of all to do is
   a. learn to shear the sheep.
   b. go with his brother Gabriel.
   c. help take the sheep to the mountains.

63. In Call it Courage the boy Mafatu proves his courage
   a. on the sea.
   b. on a mountaintop.
   c. in a cave.

64. In Home From Far, Jenny's twin brother
   a. is killed.
   b. runs away from home.
   c. is crippled.

65. Henry Reed, Inc., illustrates the great American tradition
   a. of freedom of the press.
   b. of free enterprise.
   c. of patriotism.

66. The main characters in The Incredible Journey
   a. are two dogs and a cat.
   b. are a panther and a black lamb.
   c. are a horse and a dog.

67. Misty lived
   a. in a city.
   b. on an island.
   c. in the mountains.
68. Sham, the Arabian horse in *King of the Wind*, was known for its
   a. coal-black coat.
   b. incredible speed.
   c. speed and stamina.

69. Old Yeller had to be killed because
   a. he attacked a little girl.
   b. he fought a rabid animal.
   c. he ran in front of a car.

70. In the book *Hurry Home*, Candy the dog was especially afraid
   a. of horses.
   b. of brooms.
   c. of children.

71. Jody was forced
   a. to kill his yearling.
   b. to give his yearling to a wild-life refuge.
   c. to sell his yearling to a zoo.

72. In *Sea Pup* the animal that is adopted by Clint is
   a. a porpoise.
   b. a baby whale.
   c. a seal.

73. In the book *Big Red* Danny and the Irish setter kill
   a. a rustler.
   b. a mountain lion.
   c. a bear.

74. In the book *Good-bye, My Lady* the dog Skeeter finds is
   a. black-and-tan collie.
   b. a trained German shepherd.
   c. a rare Basenji hound.

75. Rascal is a book
   a. about a raccoon.
   b. about a cow pony.
   c. about a crow.

76. When an author writes the true story of another person's life, it is called
   a. a biography.
   b. a bibliography.
   c. an autobiography.

77. Amos Fortune obtained his freedom
   a. by earning it.
   b. by killing his master.
   c. by running away.
78. The Helen Keller Story is about the life
   a. of a woman botanist.
   b. of a person blind, deaf, and mute.
   c. of the sister of a major-league baseball player.

79. Robin's special problem in The Door in the Wall was
   a. that he had no parents.
   b. that he was not allowed to go to school.
   c. that he was crippled.

80. The "me" in Ben and Me refers
   a. to a horse.
   b. to a cat.
   c. to a mouse.

81. The book The Cabin Faced West is about
   a. a pioneer family in Wisconsin.
   b. a ten-year-old girl's adjustment to pioneer life.
   c. the life of a forest ranger.

82. Johnny Tremain is a story that takes place during the
   a. Civil War.
   b. French and Indian War.
   c. Revolutionary War.

83. The best way to describe Caddie Woodlawn would be
   a. as a tomboy.
   b. as an orphan.
   c. as a very shy girl.

84. One of the books that Laura Ingalls Wilder wrote about
   her childhood was
   a. The House on Hemlock Hill.
   b. Little House on the Prairie.
   c. Five-Bushel Farm.

85. Karana's brother in Island of the Blue Dolphins was
   a. drowned in the sea.
   b. captured by the Aleuts.
   c. killed by wild dogs.

86. In The Matchlock Gun Edward saves his mother's life
   a. by shooting three Indians.
   b. by shooting a wild wolf.
   c. by shooting a rabid dog.

87. The major character in Carry On, Mr. Bowditch was an
   unusual
   a. inventor.
   b. navigator.
   c. wig-maker.
88. The slave dancer in a recent novel is
   a. a girl who dances for slaves.
   b. a boy who plays tunes to make slaves dance.
   c. a slave who likes to dance.

89. The "brave admiral" in Joaquin Miller's poem who told
   the mate to say "Sail on! sail on! and on!"
   a. was Leif Ericson.
   b. was Columbus.
   c. was Magellan.

90. In the poem "Nancy Hanks"
   a. Nancy Hanks is described.
   b. the ghost of Nancy Hanks speaks.
   c. the ghost of Abe Lincoln speaks.

91. May Swenson is a poet who writes
   a. poems to solve.
   b. poems about nature.
   c. poems to tell your baby brother or sister.

92. Poems about different colors are found
   a. in *Wings from the Wind*.
   b. in *Hailstones and Halibut Bones*.
   c. in *People I'd Like to Keep*.

93. According to Carl Sandburg, the fog comes
   a. on silent wheels.
   b. on little cat feet.
   c. on gray doves' wings.

94. "One if by land/Two if by sea" is the famous signal
   a. in "How They Brought the Good News from Ghent to
      Aix."
   b. in "The Village Blacksmith."
   c. in "Paul Revere's Ride."

95. " 'Twas brillig, and the slithy toves/Did gyre and
    gimble in the wabe:" begins the poem entitled
   a. "Jabberwocky."
   b. "The Jumblies."
   c. "The Land of Counterpane."

96. In the poem "The Highwayman" a warning is given
   a. by the dogs in the inn-yard.
   b. by Bess, the landlord's daughter.
   c. by a faithful servant.

97. Eve Merriam's poetry
   a. describes her early life.
   b. is patterned after a Japanese form of poetry.
   c. is often about poetry.
98. Haiku poetry is
   b. Chinese.
   c. American Indian.

99. The Pied Piper of Hamelin agreed to
   a. rid the town of rats.
   b. teach the children to play his pipes.
   c. makes pies for everyone in the town.

100. In Rachel Field's poem "Something Told the Wild Geese"
    a. the geese were warned of the hunting season by a shot.
    b. the weather whispered of snow.
    c. a child's pet goose flies off with a wild flock.
Protocol 2: Elaine's Responses

Category I. Narrational Responses

D7 He (Squire Lovel) has this maid. (1)
D8 She's about to lose her sight. (1)
D9 And she's getting old. (1)
D10 And so he goes around looking for somebody to help his maid. (1)
D11 And he gets Duffy. (1)
D12 And Duffy is sent up into this hayloft or something. (1)
D13 And she's supposed to knit him some socks or something. (1)
D14 And she just goes up there and cries because she doesn't know how to knit. (1)
D15 And the devil appears. (1)
D16 And he knits the socks for her. (1)
D18 And the devil makes all kind of things. (1)
D19 And then finally he says that he gets to take her if she doesn't guess his name. (1)
D20 And when she finally guesses, she gets his name because the squire told her that he met somebody, saw this party in the woods while hunting (sic). (1)
D21 And they were all saying this one name. (1)

A6 Well, this girl Margaret, she moves to a town in New Jersey. (1)
A7 And she meets this girl. (1)
A9 And she has three or four friends. (1)
A10 And they have their "periods". (1)
A11 And two of them have their "periods". (1)
A12 But one of them says she has it. (1)
A13 And she didn't really. (1)
A14 And then she had it. (1)
A15 And then Margaret and this other girl was left having her "period" (sic). (1)

1D refers to the storybook Duffy and the Devil. The numeral refers to the segment of discourse.

2 The numeral in parentheses refers to the number of the question to which the response was made.

3A refers to the storybook Are You There God? It's Me, Margaret. The numeral refers to the segment of discourse.
They were having this birthday party. (1)  
And the boys started. (1)  
They got straws. (1)  
And they dipped them in mustard and blew them at the ceiling. (1)  
And they were playing this game. (1)  
And they went into this bathroom. (1)  
And they were supposed to kiss. (1)  
And they couldn't stay longer than two minutes. (1)  
And her friends went in there with this boy. (1)  
And when she went in there, the boy kissed her over five times. (1)  
She lost count when it was to five. (1)  
And she found out that this one boy had a crush on her. (1)  
Well she has a crush on this one boy. (4)  
And he's not in her room. (4)  
And everybody else says (that) they have a crush on him too. (4)  
And her grandmothers and parents all get in arguments and everything. (4)  
And Margaret just gets fed up with them and tells them to shut up and let her decide what she wants to do. (4)  
And they keep on arguing and things (sic). (4)  
And she talks to God. (4)  
And then later on when she had her period, she was talking to Him again. (4)  
And she teaches school for another town. (1)  
And it's during winter. (1)  
And she has to go back and forth from her house. (1)  
But she stays a week at somebody's house. (1)  
And then, on Friday, her friend comes to pick her up and takes her to her house for Saturday. (1)  
And then when she's through teaching at the school, he takes her for Sunday drives in a new buggy. (1)  
And this other girl, she's always wanted to ride in the buggy (sic). (1)

\(^4\)H refers to the storybook These Happy Golden Years. The numeral refers to the segment of discourse.
And she says to the man that if she (he) wants to take the other girl out, she (he) can take her out but not (the) three (of them). (1)

He takes her. (1)

And then later on she gets married to him. (1)

Well her friend was her best friend. (4)

And he trains these horses, a team (sic). (4)

And her mother and father, well her father thinks she's going to be okay because her beau is real good (sic) with horses. (4)

But, you know, one time she got to drive the horses. (4)

And that horse just ran off. (4)

But she got it back. (4)

Category II. Interpretations

And the characters (in Duffy and the Devil as opposed to those in "Rumpelstiltskin") act real weird or something (sic). (1)

The pictures (in Duffy and the Devil) look real weird (sic). (1)

And then all the stuff the devil knitted turned to ashes. (1)

And they talk about stuff, girl talk and stuff like that (sic). (1)

Oh there was one kind of funny part. (1)

But Margaret doesn't really have a crush on him because she has a crush on this other boy. (4)

And, you know, they all look at her like, "Who does she think she is?" (4)

But she (Margaret) doesn't talk out loud (to God). (4)

And she got mad at Him one time. (4)

Well she doesn't have to go back and forth. (1)

And I guess you could say they fall in love. (1)

And she (Nellie Oleson) makes her (Laura) jealous. (1)

I didn't picture her (Laura) looking like that (like the illustration on the cover). (2)
H28 I thought she'd look a little different. (2)
H29 Well her face there looked so pale and everything. (2)
H30 I thought she'd be, you know, real tan and everything 'cause she lived out (sic), you know. (2)
H39 And her, well her beau is a horse lover. (4)
H42 But the mother's not so sure (that Laura's beau is "okay"). (4)

Category III. Literary Associations

D1 Well the story is just like Rumpelstiltskin. (1)
D25 It sounds, it's just like Rumpelstiltskin. (2)
A32 It's not make-believe or anything. (2)
H22 All I hear exciting is like in a story that's back when they were settling in America, the English and whatever (sic). (2)

Category IV. Analytical Responses

A1 Well it's about a girl. (1)
A3 And I guess it'd be based on an experience, somebody's experience, because like a boy couldn't write that book because he wouldn't know what would happen and everything. (1)
A31 It's just, just like an experience. (2)
A33 It's what really happened like (sic). (2)
H1 Well it's about this girl. (1)
H20 I mean I could just almost tell exactly what was going to happen next. (2)

Category V. Literary Judgments

A4 And it would be, I guess that you could call it, educational. (1)
A37 I guess I would just have to say it's educational. (3)
H19 Well it wasn't very exciting. (2)
H25 It's boring. (2)
H31 Well I guess I'd discourage her because it's not real exciting and everything. (3)
H32 It's kind of dull and everything. (3)
H33 I thought maybe they'd get stuck or something. (3)

Category VI. General Judgments

D5 And it's like a third grader's book or something like that, second or third (sic). (1)
D26 I'd discourage her because just about everybody's heard the story about Rumpelstiltskin. (3)

A34 Well if I was maybe around this age or a little older, I would prefer it. (3)
A35 But when you're in third grade or something like that, it might seem funny or strange or like, "Oh, that's crazy, but couldn't really happen," or something like that (sic). (3)
A36 But when you're this age, I guess, yeah, I would prefer it because it's educational. (3)

Category VII. Personal Responses

H24 And that's what it seems like. (2)

Category VIII. Language Explorations

H36 Well I never heard it (the word "beau") like that. (4)
H37 I thought I didn't even know what the word was, you know. (4)
H38 But then after the story, I could tell what it was about. (4)

Category IX. Misinterpretations or Faulty Recollections

D24 And then Duffy and the squire married (at the end). (1)
Category X. Other Responses

D17 And then this thing goes on and on. (1)

A30 I don't think so. (2)
A53 I forget why she got mad at Him. (4)

H21 Well there wasn't any real big things on (sic). (2)
H26 Well I was looking at the picture on the book. (2)
H34 And it took awhile. (3)
Protocol 3: Martha's Responses

Category I. Narrational Responses

D4 He's (Squire Lovel) trying to find somebody to help him do his work. (1)
D5 See he's not married. (1)
D6 And he's got this lady to help him. (1)
D7 But her eyes are kind of failing her. (1)
D8 And so he goes out. (1)
D9 And he tried to find somebody to help her. (1)
D10 And he's going by on his horse. (1)
D11 And he hears this girl screaming or crying. (1)
D12 And this girl is running out of the house. (1)
D13 And this old lady is chasing her. (1)
D14 And he stops. (1)
D15 And he asks, "What's the matter?" (1)
D16 And the old lady says that the girl doesn't ever work and, you know, never does her work. (1)
D17 And the girl's name's Duffy. (1)
D18 And Duffy says that she always works. (1)
D19 And so the old man asks the old lady if he could take Duffy to have her work for him. (1)
D20 And the old lady says it's all right. (1)
D21 And so the old man takes Duffy. (1)
D22 And he asks Duffy to get acquainted with his helper. (1)
D23 And his helper's name is Old Jone. (1)
D24 And so Old Jone and Duffy get acquainted. (1)
D25 And then Old Jone asks Duffy to go up and spin some socks and stuff for the old man because she can't do it. (1)
D26 And so she goes up in the attic with the spinning wheel and some socks and some old wool. (1)
D27 And she tries to spin. (1)
D28 But she says she can never spin while somebody is watching her. (1)
D29 So Old Jone goes away. (1)
D30 And she's left all alone up there. (1)
D31 And she doesn't really know how to spin. (1)
D32 And so she said, "Let the devil do it for all I care!" (1)
D33 And so, after in just a few minutes, he gets all the spinning done, more than she can possibly want. (1)
And the socks are strong as leather sewn to silk. (1)

And Duffy says she doesn't have anything to pay him with. (1)

And so the devil says, "Well, you don't have to pay me a penny." (1)

"I'll do all your spinning and knitting and sewing for you for three years." (1)

"And then, by that time, if you can't guess my name, I'll take you away." (1)

And she told Old Jone the whole story. (1)

And so Old Jone said that she kind of suspected something like that was gonna happen because not very many people can sew as good as she supposedly could (sic). (1)

So one day the old man went out hunting. (1)

And he went out hunting. (1)

And he got on a trail of a big rabbit. (1)

And all of a sudden the rabbit popped in the hole. (1)

And he was gonna go in after it (sic). (1)

See it was kind of late at night. (1)

And he was gonna go in after it (sic). (1)

And some people said, around the town, you know, that you better not go in a rabbit's hole at night because that's where the witches and the devils meet. (1)

So he went in there. (1)

And he saw the devil and witches in there. (1)

And then the devil was chanting something. (1)

And I forgot what the book said it was, but he was chanting like (sic), "She'll never guess my name, she'll never guess my name, I'll take her away, I'll take her away, she'll never guess my name is Tarraway." (1)

And the old man stood up. (1)

And they all started chasing him. (1)

And he was running and running away from them. (1)

And then he finally got home. (1)

And so he went home. (1)

And then Duffy asked him what the devil said his name was. (1)

And he said it was Tarraway. (1)

And she went upstairs and looked at the attic and started spinning and knitting and sewing. (1)

And then the devil came to do it for her. (1)
And it was the last day, I think, of the three years. (1)
And he asked her if she knew his name. (1)
And then she said, "Is your name Tarraway?" (1)
And he said, "Yes." (1)
And then all of a sudden the clothes that the devil had made turned into ashes. (1)
And the old man had on a coat that the devil had made, and some socks. (1)
I mean everything the devil made was on him except for his shoes and his hat. (1)
And everything turned to ashes except for his shoes and his hat. (1)
And so he walked home without any clothes on. (1)

But nobody knows it. (Margaret "talks" to God.) (1)
And she asks Him to make it easier for her when she moves because she's afraid that nobody's going to like her. (1)
And when she moves into her house in New Jersey there is a girl. (1)
And her name is Nancy. (1)
And she comes and visits Margaret. (1)
And first Margaret thinks that Nancy is gonna (sic) be kind of nice. (1)
And Nancy comes over and asks Margaret if Nancy's got a swimming suit on (sic). (1)
And she comes over and asks Margaret if she would put on a swimming suit and come over and play under the sprinkler with her. (1)
And Margaret asks her mother. (1)
And her mother says it's all right. (1)
When they're about half way down the street Margaret remembers (that) she doesn't have a swimming suit. (1)
She's got one. (1)
But it's packed away in boxes. (1)
And so Nancy says that she'll just lend Margaret one. (1)
And then they're both going into sixth grade in the same class. (1)
That's in the summertime. (1)
It's about the mid part of August. (1)
It's called P.T.S. Club. (1)
And you have to have a Boy Book. (1)
And you have to tell everybody else when you start your menstruating period (sic). (1)
And so Margaret looks a little bit embarrassed because she doesn't really need a bra yet. (1)
And so when they go to their next meeting she's (Margaret is) wearing it (a bra). (1)
And everybody else is wearing theirs. (1)
Then they look at everybody else's. (1)
They look at each other's Boy Books. (1)
And everybody for number one has Leroy, Philip Leroy (sic). (1)
And then, let's see, oh yeah, there's this boy in Margaret's class. (1)
And his name is Norman Fish, Fishenbein (Fishbein). (1)
And, well, he gives this birthday party. (1)
It's his birthday. (1)
And he invites everybody in the class. (1)
And they're playing this game. (1)
And it's called two night minutes, something like that. (1)
And all the girls get an even number. (1)
And the boys get an odd number. (1)
And then Norman starts out. (1)
And he picks an even number. (1)
They have to go into the bathroom and kiss. (1)
And they can only spend two minutes in there. (1)
And then when it comes to be Margaret's turn, she picks a number. (1)
She picks Philip Leroy. (1)
And so the party goes on as I said. (1)
They were in the Fishenbein's (Fishbein's) basement. (1)
And they'd taken straws and put some mustard in it and shoot it up at the ceiling and knock over all the food and everything and play (sic) little gluttony pigs. (1)
And then during spring vacation, Margaret gets a postcard. (1)
And it says, "Margaret, I've got it!!" Two exclamation marks. (1)
And it's signed, "Nancy." (1)
Well after school had started back after spring vacation, Nancy's and Margaret's parents got together for a dinner. (1)
And then, before the dinner started, Nancy and Margaret excused themselves to go to the bathroom. (1)
And then Nancy started getting like she was sick at her stomach, or real sick or something. (1)

Well then Nancy asked Margaret to please go out and get her mother because she wasn't feeling good at all. (1)

And so Margaret went out and got Nancy's mother. (1)

Nancy's mother came in and, after a few minutes, she handed Margaret some money (and) asked her to get a thing of Kotex off the wall. (1)

And Nancy's mother said that Nancy was starting her menstruation period. (1)

And then after Nancy's mother left, Nancy asked Margaret not to tell anybody that she had lied 'cause, you know, she sent a postcard saying she had it. (1)

Then, at the next meeting, Nancy told everybody (that) she had started her period. (1)

And one of the other girls, (whose) name I couldn't remember, told everybody that she'd started her period. (1)

And Margaret was sitting on the porch reading a paper. (1)

And she was just watching what he was doing. (1)

And everytime the boy'd turn around and look at her, she'd poke her nose back in the paper as if she was reading. (1)

And then she had to go to the bathroom. (1)

So she went upstairs. (1)

And then she saw that she had blood on her underpants. (1)

And she screamed, "Mom! Mom! Come here quick!" (1)

And so her mother came in. (1)

And she said, "Oh my little girl, you've got your period." (1)

And so she went in. (1)

And she got some Kotex and a Kotex belt. (1)

And she started to show Margaret how to put it on. (1)

And Margaret said she'd been practicing in her room for two months. (1)

And she didn't need any help. (1)

So Margaret's mother went downstairs. (1)

And Margaret put it on. (1)
A91 And she called all the members of the P.T.S. Club. (1)
A92 And she kept saying, "Poor Jane, poor Janey." (1)

H2 She's (Laura) about fifteen. (1)
H3 And she has to go teach. (1)
H5 And she goes and teaches. (1)
H6 She's in this class in her own school. (1)
H8 And she only teaches for something like three or four months. (1)
H9 And she has to live with these people for these three or four months. (1)
H12 And her father took her out there. (1)
H13 And it was still the winter months. (1)
H14 And he took her out there in a sled or horses. (1)
H18 And she's always cold. (1)
H19 And she has to walk either a mile or a half mile to get to the school where she has to teach. (1)
H20 And she has these five children. (1)
H22 But there's one boy named Clarence. (1)
H23 And he's an older boy. (1)
H25 But she's (Laura) not very tall or big or anything. (1)
H27 And so there's this boy back where she lives. (1)
H28 And his name is Mr. Wilder. (1)
H30 But he picks her up every Friday. (1)
H32 And the man takes her home every Friday. (1)
H33 And they kind of got to know one another. (1)
H35 But she doesn't come out and say it. (1)
H36 And then she goes home and goes back to her regular school until that lets out. (1)
H37 And he takes her out in the winter time when there's still snow on the ground. (1)
H38 He takes her on sleigh rides every Sunday. (1)
H39 And in the summer time, he takes her on buggy rides or horse and buggy (sic), whatever you want to call it. (1)
H40 And she goes with him. (1)
H42 And in this (sic) she still teaches. (1)
H43 But she goes to different places. (1)
H45 She teaches three different times. (1)
H46 And she goes (to) three different places. (1)
H47 And the first time she lived with this man and this grouchy lady what I told you about (sic). (1)
And she has only three people, I think (in her class). (1)
And then she goes for the third time. (1)
She has to live with this other man and his wife. (1)
And their daughter is in her class. (1)
And their daughter tried to make out (study for) the teacher's examination. (1)
That's a test that you have to take in order to become a teacher. (1)
But she didn't pass. (1)
And so she told her father about it. (1)
And her father gave her (Laura) a job, a teaching job. (1)
And she helped buy an organ for her older sister who was away at college. (1)
And she also helped to pay the tuition, or whatever you want to call it, for her older sister at college. (1)
And then she was still going, every Sunday, with this man. (1)
And his name was Almanzo Wilder. (1)
And one day there was this girl. (1)
And she was in this carriage or whatever you want to call it. (1)
And her name was Nellie Oleson. (1)
And she (Nellie) did ride (with Almanzo) for two Sundays (sic). (1)
Or if he picked her up not to pick up Nellie. (1)
And one Sunday he gave her an engagement ring. (1)
And so, see, he talked to the parents while Laura didn't know it. (1)
And they said it was all right if it was all right with Laura. (1)
And so he asked Laura. (1)
And she said she'd tell her parents about it and ask them about it. (1)
He said, "It's all right." (1)
And so when she asked her parents about it, they said they already knew about it. (1)
And they said it was okay. (1)
So he went ahead and married Laura. (1)
And then he built a house. (1)
Well the author's name was Laura Ingalls Wilder. (2)
And there was a Mr. Ingalls and a Mr. Wilder. (2)
And then Almanzo picked her up every Friday. (2)

She went home to enjoy the weekend and went back. (2)

Category II. Interpretations

She was just lying when she said that she could (knit and spin). (1)

And so when this devilish looking devil comes popping up behind the furniture and says, "I'll do your spinning for you," she's really happy about it. (1)

And then after two and three fourths of the year have gone by, the devil starts mentioning this. (1)

And he (Squire Lovel) wasn't really scared. (1)

And he (Squire Lovel) just kind of crawled in there (the "fuggy" hole). (1)

And he was exhausted (when he finally got home). (1)

And she (Duffy) tried not to look excited. (1)

But she was. (1)

And he (the devil) got so mad. (1)

But then she (Nancy) turns out to be a little bit of snobby type person (sic). (1)

But she "cons" her mother into getting her one (a bra). (1)

Nobody likes him (Norman Fishbein). (1)

And the other girls in the P.T.S. Club are real jealous of her. (1)

And before they started playing this game, all the girls were real nice. (1)

But the boys were real mean, well not mean but kind of messed up the house (sic). (1)

And that (a message from Nancy that said "I've got it!") meant she started her menstruation period. (1)

And then Margaret looked kind of puzzled. (1)

And Margaret thought that Margaret and Jane hadn't had their periods yet. (1)

And she liked this boy that was mowing the yard. (1)
Back then it was hard to transport (sic) people. (1)

And she has to stay with these real mean people. (1)

And she dreads every day of it. (1)

But she has to live through it. (1)

And most of them (the children in Laura's class) were real nice. (1)

And he just likes to boss Laura around because Laura is the teacher. (1)

And so he just likes to boss her around. (1)

He's a young man, not exactly a boy. (1)

She (Laura) doesn't really expect him to, (pick her up) but he does anyway. (1)

And she secretly kind of admires him. (1)

And this different place, it's real nice (sic). (1)

And then she goes and teaches at this little schoolhouse that's really nice (sic). (1)

She just feels right at home because she's real close to it (sic). (1)

It's different from the very first time she taught. (1)

But they're real nice to her. (1)

And Laura sees the girl was really upset because she didn't think she could make it. (1)

Laura tried to calm her down and everything and make her feel that she would pass. (1)

But this other girl is very grateful for her trying to help. (1)

And so Laura lived with them and then taught at this other little schoolhouse where it was real (sic) nice too. (1)

And Laura kind of liked Nellie but not a whole lot because Nellie said, that one day, see Nellie liked Almanzo, she would get to ride behind his horses with him (sic). (1)

But then Laura kind of got mad and said to Almanzo that if he picked up Nellie not to pick her up. (1)

And so they just got married quickly because Almanzo's mother and sister were coming down to butt in and take over the wedding. (1)

And he didn't exactly like that because his sister kind of likes to take over everything, is real bossy. (1)

And he didn't want that to be. (1)

And they lived happily ever after. (1)
Category III. Literary Associations

D1 Well it's kind of a take-off on Rumpelstiltskin. (1)

Category IV. Analytical Responses

A1 Well it's about a girl that is moving from New York to New Jersey.
A93 Well it was written for somebody about my age or a little bit older just to get them introduced to menstruation periods and everything (sic). (2)

H1 Well it was about this girl named Laura. (1)
H93 And there was a main person. (2)
H94 Well I thought the main person was Laura. (2)

Category V. Literary Judgments

D100 I think it's entertaining. (3)
D102 It's a good book, if you like books like that. (4)
A94 It was a good book. (2)

H96 And at first it seemed a little boring because all she ever did just went (sic) to school Monday, Tuesday, Wednesday, Thursday, Friday. (2)
H99 And then after awhile it got more exciting. (2)
H103 And it turned out pretty good. (3)
H106 It's a good book. (4)
H107 I can't think of anything except, once you get into it, it's exciting and interesting. (4)

Category VI. General Judgments

D95 If she was like six or seven years old and she liked books like that, I'd probably encourage her to read it because it's fantasy. (3)
D98 But if she were my age, I might discourage her from reading it because she might think it's kind of like a baby book. (3)
D99 I don't really think it's a baby book. (3)
Category VII. Personal Responses

D96 I still like fantasy. (3)

Category VIII. Language Explorations

No responses were coded for Martha in this category.

Category IX. Misinterpretations or Faulty Recollections

D48 And so Old Jone tried to help her think of some names. (1)
D49 And Duffy asked the devil if those were his names. (1)
D50 And they weren't. (1)
D68 So they (the witches) just flew away. (1)
D78 And so the next day she was sent up in the attic to do some spinning and knitting. (The line of the text read, "The next day when the devil appeared up in the loft, Duffy was waiting for him.") (1)
D83 And she was guessing all these names. (In this variant Duffy did not guess at names. She waited until she knew the devil's name before "guessing" it.) (1)
D92 And then Duffy told the story to him. (1)

II4 See it's back in the, I can't remember, sometime in the eighteenth century. (These Happy Golden Years had a nineteenth century setting). (1)
II41 And they (Almanzo Wilder and Laura Ingalls) go together for three months. (1)

Category X. Other Responses

D3 And she says that, well, there's this man. (1)
D101 But I don't go around checking library books out of libraries just exactly at that age level (sic). (3)

A96 She said (that) each generation starts a little bit earlier which means I'll probably start about now or a little bit later. (3)
H101 But as I said, I might discourage you from reading because I know some people who would just pick up the book when they first start reading it (sic). (3)
H105 They might not even read it. (3)
Protocol 4: Sonja's Responses

Category I. Narrational Responses

D3 It was where she married the king. (1)
D6 And so she (the girl in "Rumpelstiltskin" or Duffy) was up there. (1)
D8 And then she guessed his name 'cause the king (squire) had heard it in this little cave where the witches were supposed to be. (1)
D9 And she said his name. (1)
D10 And when he vanished, all the knitting he did (vanished, too). (1)
A3 And the girl (Margaret) gets in this club with the other girls. (1)
A5 And then finally there's this other girl in her class. (1)
A8 And she always prays to God. (1)
A9 Well, one time her grandparents come up there, her other grandparents that (sic) haven't seen her since she was a baby. (1)
A11 And they want her to go to a church with them. (1)
A12 And they start calling her their little Jewish baby and 'everything, and just the other way around. (1)
A13 And she gets mad and runs upstairs. (1)
A14 And she says she's never going to talk to God again. (1)
A16 And then she starts praying to God again. (1)
H2 She (Laura Ingalls) takes a job teaching school in a drafty shanty that's twelve miles from her house. (1)
H3 And on top of that she has to board with a hateful woman who has a squawling little boy and the woman's husband that puts up with her complaining (sic). (1)
H4 Every Friday, Almanzo Wilder takes her home after school is out. (1)
H5 Almanzo takes her on rides on Sundays. (1)
H6 Laura helps him break wild horses. (1)
H7 Every time she gets a job teaching to help her blind sister Mary get an education, Almanzo picks her up and takes her home for the weekend. (1)
H8 Almanzo and Laura fall in love and, after three years of dating, get married. (1)
Category II. Interpretations

A2 And her grandmother is really picky about her 'cause she's the only grandchild she's got. (1)
A4 And she doesn't think she's normal at first. (1)
A6 And all the boys are always liking her and everything (sic). (1)
A7 And she gets real (sic) discouraged. (1)
A15 And then finally in (sic) the end of the book, she finds out (that) she is normal. (1)

Category III. Literary Associations

D2 It was really just something like Rumpelstiltskin was. (1)
D12 It was the same thing as Rumpelstiltskin almost. (2)

Category IV. Analytical Responses

D1 It was about a girl who couldn't sew or anything like that. (1)
A1 Well it's about a girl that moves from a city to sort of like a subdivision. (1)
A23 It's about girls about our age, just things like that. (3)

Category V. Literary Judgments

A18 I think it's a good book. (3)
A19 It's just a good book. (3)
A20 Well it's not written like a baby book or anything. (3)
A21 It's written to where you can understand it right (sic). (3)
H10 I would tell her that it's a good book. (3)
Category VI. General Judgments

D14 I wouldn't recommend it to her 'cause it was too below our heads (sic). (3)
D15 And it's like I could read it to my little brother, you know. (3)
A22 And it's not too far above your head nor too far below. (3)

Category VII. Personal Responses

A17 I would advise you to read it. (3)
H11 And I would advise her to read it. (3)

Category VIII. Language Explorations

No responses were coded in this category for Sonja.

Category IX. Misinterpretations or Faulty Recollections

D4 And then she (Duffy) said she could read and stuff like that. (1)
D5 And she couldn't do it ("read and stuff like that") at all. (1)
D7 And she told the lady of the house that she could do it real good (sic) as long as somebody was watching her. (1)

Category X. Other Responses

D11 And I can't think of it. (1)
Protocol 5: Kim's Responses

Category I. Narrational Responses

D2 And there was this girl named Duffy. (1)
D3 And there was this old man. (1)
D4 He was a squire. (1)
D7 She (Old Jone) couldn't see anymore or anything. (1)
D8 Her eyesight was getting bad. (1)
D9 And so he drove to town to get another housekeeper, you know, somebody to help her. (1)
D10 And when he was riding to town, there was this old house and this lady. (1)
D11 He heard a bunch of (sic) noise. (1)
D12 And this lady was hitting Duffy, you know, in the head with a broom and chasing her out and everything. (1)
D13 And she kept claiming that she (Duffy) didn't do any work. (1)
D17 And he (Squire Love) took her to help his housekeeper. (1)
D18 And she claimed that she knew how to spin and knit and everything. (1)
D19 And she didn't really. (1)
D20 So when she got home, Old Jone, that was his housekeeper, she got some yarn down, you know, some wool for her to knit, I mean, to spin. (1)
D21 And she didn't know how to spin or anything. (1)
D22 And she said, "Oh the devil with it!" (1)
D23 And as soon as she said that she saw a little devil, you know. (1)
D24 And he did all the knitting and spinning and all that stuff. (1)
D25 And, you know, he spun the squire's pair of stockings. (1)
D27 And so he asked Duffy to knit him some more stuff. (1)
D28 And she did. (1)
D29 And then finally they got married and all this. (1)
D30 And the devil, no, Duffy asked the little devil if she had to pay him. (1)
D31 And she said he said, "Well, I'll do all the knitting and spinning for you for three years. (1)
D32 And, then, if you can't guess my name by then I get to take you. (1)
D33 And the squire was hunting one day. (1)
D36 Anyhow there was a bunch (sic) of witches in there. (1)
D37 And one looked like his housekeeper. (1)
D38 And there that little devil was, down there, you know. (1)
D39 And he was singing a little song. (1)
D40 And when he got home, he told Duffy about it. (1)
D41 He (Tarraway, the devil) was singing a song about his name. (1)
D42 And the squire told Duffy about it. (1)
D43 And if she guessed it, she wouldn't have to go there. (1)

A2 And they (the girls in Are You There God? It's Me, Margaret) had this secret club. (1)
A3 And she (Margaret) had a man teacher named Mr. Benedict. (1)
A4 And her grandmother and father were Jewish. (1)
A5 And her mother was Christian. (1)
A6 And they eloped because her mother's parents didn't want to have a Jewish son-in-law. (1)
A7 So they eloped, you know. (1)
A9 And you know she was always talking to God. (1)
A11 And she told him (Mr. Benedict) that she wasn't any religion. (1)
A12 And then they had to do these year-long projects. (1)
A13 And she did one on religion. (1)
A14 And she went to this Jewish temple and a church with a girl in her room (sic). (1)

H2 And she (Laura) gets a job in a claim shanty, I think, teaching school. (1)
H3 And she boards with Mr. and Mrs. Brewster, (1)
H6 And she's always complaining about, you know, she wants to go back east (sic). (1)
H8 And she gets another job teaching. (1)
H9 And they move on another claim. (1)
And she teaches there. (1)
And when she taught at Brewster School, Almanzo Wilder kept coming and getting her (sic), you know, every Friday night. (1)
And they got married, you know. (1)
And he gave her an engagement ring. (1)
And when she taught at Brewster School, Almanzo Wilder kept coming and getting her (sic), you know, every Friday night. (1)
And they got married, you know. (1)
And he gave her an engagement ring. (1)
And he (the squire) liked them (the stockings) real (sic) well. (1)
And she couldn't decide whether to be Christian or Jewish. (1)
And she can't stand Mrs. Brewster 'cause she's real mean. (1)
And it ended up that he (Almanzo) liked her (Laura). (1)
And the only reason she was teaching was to keep her blind sister Mary in school. (1)
And she (Nellie) likes Almanzo. (4)
And Almanzo really doesn't like her (Nellie). (4)
And he likes Laura. (4)
And all she did was talk. (4)
And Laura was real used (sic) to the horses, you know, 'cause she was always going out with Almanzo. (4)
And that made Laura think she couldn't stand her. (4)

Well it's just like Rumpelstiltskin, you know. (1)
(It was) like Rumpelstiltskin. (2)
Anyhow, you know, if you've read Rumpelstiltskin, you've read that. (3)
Category IV. Analytical Responses

A1 Well it's about this girl that (sic) moved into Farbrook, New Jersey and made friends, you know, with these girls. (1)
A16 And the author, you know, like she was the girl herself. (2)

H1 Well the book is about fifteen year old Laura. (1)
H16 Well it was mostly true 'cause, you know, Laura was writing it herself. (2)
H22 You know it was all true. (3)

Category V. Literary Judgments

No responses were coded in this category for Kim.

Category VI. General Judgments

D45 I'd probably discourse her because, you know, it's too easy. (3)
D46 If she was a girlfriend my age, I'd probably discourage her because it's too easy. (3)

Category VII. Personal Responses

A17 I'd probably tell you to read it. (3)
A18 I liked it. (3)
A26 Yeah, I'd tell them to read it. (3)
A27 I liked it. (3)
A28 And if you wanted to read it, I'd let you get ahold (sic) of it or something. (3)

H17 I'd encourage her, not discourage her. (2)
H18 No, no, I like it. (2)
H20 I'd tell you about the book and say that I liked reading it. (2)
H21 Well, I just liked the way it was written. (2)
H23 And I like to read true stories like that, you know. (2)

Category VIII. Language Explorations

No responses were coded in this category for Kim.
Category IX. Misinterpretations or Faulty Recollections

D5 And he (Squire Lovel) had a wife. (1)

Category X. Other Responses

A19 You know we weren't supposed to discuss it. (3)
A20 But I just asked her (Elaine) if she liked it. (3)
A21 And she said she liked it. (3)
A22 And we all got done first, you know. (3)
A23 We all got done Thursday night. (3)
A24 We were all done Friday. (3)
A25 They all like it. (3)

H24 I know what I want to say. (4)
H25 But I don't know how to put it into words. (4)
Frequency Tables

Frequency of Responses Made to *Duffy and the Devil*

<table>
<thead>
<tr>
<th></th>
<th>Martha</th>
<th>Judy</th>
<th>Elaine</th>
<th>Kim</th>
<th>Sonja</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>67</td>
<td>28</td>
<td>16</td>
<td>34</td>
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<tr>
<td>II.</td>
<td>9</td>
<td>2</td>
<td>2</td>
<td>3</td>
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<tr>
<td>III.</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>2</td>
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<tr>
<td>IV.</td>
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<td>0</td>
<td>1</td>
</tr>
<tr>
<td>V.</td>
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<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>VI.</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>VII.</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>VIII.</td>
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<td>0</td>
<td>0</td>
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</tr>
<tr>
<td>IX.</td>
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<td>2</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>X.</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

|      |  94 |  44 |  24 |  43 |  14  |
Frequency of Responses Made to *These Happy Golden Years*

<table>
<thead>
<tr>
<th></th>
<th>Martha</th>
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<th>Elaine</th>
<th>Kim</th>
<th>Sonja</th>
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</thead>
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<tr>
<td>I</td>
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<td>25</td>
<td>18</td>
<td>14</td>
<td>7</td>
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</tr>
<tr>
<td>VII</td>
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<td>1</td>
<td>2</td>
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<td>1</td>
</tr>
<tr>
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<td>0</td>
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<td>0</td>
<td>0</td>
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<td>X</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

|     | 100 | 41  | 43   | 34  | 11   |
Frequency of Responses Made to *Are You There God? It's Me, Margaret*

<table>
<thead>
<tr>
<th></th>
<th>Martha</th>
<th>Judy</th>
<th>Elaine</th>
<th>Kim</th>
<th>Sonja</th>
</tr>
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<td>99</td>
<td>30</td>
<td>11</td>
<td>9</td>
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<td>4</td>
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<td>2</td>
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<tr>
<td>V.</td>
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<td>4</td>
<td>2</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>VI.</td>
<td>1</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>VII.</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>VIII.</td>
<td>0</td>
<td>0</td>
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<td>0</td>
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</tr>
<tr>
<td>IX.</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>X.</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>90</td>
<td>112</td>
<td>50</td>
<td>26</td>
<td>22</td>
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</table>
Major Study Student Data Sheet

Date: May 16, 1974
Name: Judy
Birth Date: July 27, 1963
Grade: 5.9
No. of Years in Advanced Program: 4
Most Recent I.Q.: 131
  Test Used: Stanford Binet
  Date Given: April 15, 1970
Most Recent Reading Achievement Score
  Test Used: California Test of Basic Skills, Form 2Q
  Date Given: April, 1974
  Total Reading Grade Equivalent: 11.5
Most Recent Language Achievement Score
  Test Used: California Test of Basic Skills, Form 2Q
  Date Given: April, 1974
  Total Language Grade Equivalent: 10.0
Father's Occupation: Laboratory Technician
Scores on Piagetian Tests of Logical Operations
  Test I: No. of Correct Classifications 5
  Test II: Correct Responses Made to Ques. a,b,c,d
  Test III: Correct Response Yes
Major Study Student Data Sheet

Date: May 16, 1974
Name: Elaine
Birth Date: July 20, 1963
Grade: 5.9
No. of Years in Advanced Program: 2
Most Recent I.Q.: 157
  Test Used: Stanford-Binet
  Date Given: July 31, 1972
Most Recent Reading Achievement Score
  Test Used: California Test of Basic Skills, Form 2Q
  Date Given: April, 1974
  Total Reading Grade Equivalent: 11.9
Most Recent Language Achievement Score
  Test Used: California Test of Basic Skills, Form 2Q
  Date Given: April, 1974
  Total Language Grade Equivalent: 9.7
Father's Occupation: Retired U.S. Army
Scores on Piagetian Tests of Logical Operations
  Test I: No. of Correct Classifications 4
  Test II: Correct Responses Made to Ques. a,b,c
  Test III: Correct Response Yes
Major Study Student Data Sheet

Date: May 16, 1974
Name: Martha
Birth Date: May 17, 1963
Grade: 5.9
No. of Years in Advanced Program: 4
Most recent I.Q.: 147
   Test Used: Stanford-Binet
   Date Given: June 22, 1970
Most Recent Reading Achievement Score
   Test Used: California Test of Basic Skills
   Date Given: April, 1974
   Total Reading Grade Equivalent: 10.7
Most Recent Language Achievement Score
   Test Used: California Test of Basic Skills
   Date Given: April, 1974
   Total Language Grade Equivalent: 10.9
Father's Occupation: University Professor
Scores on Piagetian Tests of Logical Operations
   Test I: No. of Correct Classifications 3
   Test II: Correct Responses Made to Ques. a,b,d
   Test III: Correct Responses Yes
Major Study Student Data Sheet

Date: May 16, 1974
Name: Sonja
Birth Date: June 24, 1963
Grade: 5.9
No. of Years in Advanced Program: 4
Most Recent I.Q.: 131
  Test Used: Stanford-Binet
  Date Given: June 12, 1970
Most Recent Reading Achievement Score
  Test Used: California Test of Basic Skills, Form 2Q
  Date Given: April, 1974
  Total Reading Grade Equivalent: 9.3
Most Recent Language Achievement Score
  Test Used: California Test of Basic Skills, Form 2Q
  Date Given: April, 1974
  Total Language Grade Equivalent: 11.5
Father's Occupation: Production, Porter Paint Company
Scores on Piagetian Tests of Logical Operations
  Test I: No. of Correct Classifications 3
  Test II: Correct Responses Made to Ques. a,b,c,d
  Test III: Correct Response Yes
Major Study Student Data Sheet

Date: May 16, 1974
Name: Kim
Birth Date: January 16, 1963
Grade: 5.9
No. of Years in Advanced Program: 1
Most Recent I.Q.: 124
  Test Used: Otis - Lennon, Form J
  Date Given: September, 1972
Most Recent Reading Achievement Score
  Test Used: California Test of Basic Skills, Form 2Q
  Date Given: April, 1974
  Total Reading Grade Equivalent: 8.9
Most Recent Language Achievement Score
  Test Used: California Test of Basic Skills, Form 2Q
  Date Given: April, 1974
  Total Language Grade Equivalent: 11.9
Father's Occupation: Glass Department, Brown-Forman
Scores on Piagetian Tests of Logical Operations
  Test I: No. of Correct Classifications 4
  Test II: Correct Responses Made to Ques. a,b,d
  Test III: Correct Response Yes
Core Texts and Stories Recommended
for Fifth Grade in
A Curriculum for English

Unit 45: Folk Tale

Unit 46: Folk Tale

Unit 47: Fanciful Tale

Unit 48: Fanciful Tale

Unit 49: Adventure Story

Unit 50: Adventure Story

Unit 51: Myth

Unit 52: Myth
Warner, Rex. Men and Gods. New York: Random House, Inc., 1959. ("The Labors of Hercules" and "Jason" were selected for study.)
Unit 53: Bidpai Fables and Jataka Tales


Unit 54: Other Lands and People

Unit 55: Historical Fiction

Unit 56: Historical Fiction

Unit 57: Biography
Description of Tasks Used to Determine Stage of Cognitive Development:

Tasks of Logical Operations

Task I - Additive Classification - Visual

Each subject was asked by the interviewer to identify circle and square shapes verbally and to group, by manipulation, the shapes into as many logical classifications as could be visualized. The criterion for successful performance was ability to classify according to one or more criteria.

Task II - Class Inclusion or Logical Inclusion

Each subject was presented with four white squares, two blue squares, and three blue circles. Each was asked these questions:

a. Are all the blue ones circles? Why?
b. Are all the squares white? Why?
c. Are there more circles or more blue things? Why?
d. Are there more blue things than there are squares, or the same, or fewer?

Task III - Additive Classification - Anticipatory

Each subject was presented with six circles, six squares and six triangles. Of each set of six, three were large and three small and each of these sets of three consisted of one red, one blue and one yellow element. The interviewer showed the student a set of empty envelopes.

The subject was told that she must "try to put everything in order. All the things which are the same will go in one envelope so that we can write on the envelope whatever will be inside. You must take as few envelopes as possible".

After examining the objects to be classified, each subject was asked to tell how many envelopes would be needed to classify the objects and what would be written on the envelope. The objects to be placed in the envelope were to be pointed out.
Pilot Study Scheme For Analyzing
Oral Responses to Selected Stories

I. Understands Types of Fiction

A. Differentiated fiction from non-fiction
B. Differentiated prose from poetry
C. Recognized a folk-tale
   Elements:
   1. Identified traditional beginnings and endings
   2. Recalled repetitions of phrases and episodes
   3. Realized that the characters are usually stereotypes symbolizing extremes
   4. Recognized that folk-tales communicated values
D. Identified realistic fiction
   1. Compared characters and events with his knowledge to determine if story could happen
   2. Identified evidence of modern life
E. Identified fantasy
   1. Recognized ways in which an author created fantasy.
   2. Recognized that a human being was endowed with magical powers
   3. Recognized that time patterns were manipulated
   4. Recognized that a new world was created

2 Roman numerals represent categories in the scheme; capital letters represent sub-categories; numerals without parentheses represent elements; lower case letters represent sub-elements.
II. Understands Components of Fiction

A. Recognized structure of plot

1. Summarized sequence of events
2. Identified conflict or problems
   a. Identified conflict of one character with another
   b. Identified conflict between man and his environment
   c. Identified conflict within the individual
   d. Identified conflict of values
3. Identified interrelatedness of characters and events
4. Identified contrivance in structure
5. Recognized climax of story
   a. Identified details and events that build toward a climax
   b. Identified methods author used to build suspense: (1) identified example of foreshadowing; (2) noted when conflict was first introduced; (3) identified author's use of "cliff-hangers"
6. Identified subplot or parallel plot
7. Identified flashback as a literary device
8. Distinguished episodic and unified plots
9. Identified details of denouement

B. Recognized character delineation and development

1. Described important traits of main characters
2. Identified character clues in illustrations
3. Identified techniques author uses to reveal character
   a. Described character in his surroundings
   b. Described character in action
   c. Described characters thoughts and reactions to other people
4. Identified causes of behavior of characters
5. Identified consistency in characterization
   a. Identified consistency of age, period of history, setting
   b. Identified internal consistency of character, language, behavior
6. Discussed facets of character other than a stock figure
7. Identified changes that occur in a character
8. Identified causes of change in character development

C. Recognized theme of the story
1. Inferred meaning beyond the literal account
2. Identified clues to meaning in the story

D. Recognized setting - both time and place
1. Described places, landmarks, activities or people
2. Identified period of history
3. Identified season of the year
4. Identified the influence of the setting on characters and events
5. Identified the significance of changes in setting
E. Described author's style or use of words

1. Identified difference between straightforward and figurative use of words
2. Identified consistency of an individual's style of writing and illustration
3. Identified a function of repetition
4. Identified balance between narration and dialogue
5. Noticed descriptive language, figurative language, and allusions
   a. Identified metaphor, simile, personification
   b. Identified meaning of symbols
   c. Identified play on words or puns
6. Identified variety of sentence patterns
7. Identified authentic speech patterns of character
8. Identified language patterns that related to mood

F. Recognized point of view

1. Identified third person narrator (author was telling the story), first person narrator (usually main character telling the story), and omniscient narrator (author telling story and thoughts of all characters, adding analytical comment)
2. Identified influence of point of view on interpretation of the story

III. Evaluates Literature

A. Understood authors write to achieve a purpose
B. Evaluated setting

1. Described how appeal to five senses was made

2. Described how the influence of setting on plot and characters was clearly shown

3. Identified details or events true to facts of history and spirit of times

4. Identified details or events that reflected a geographic locale accurately

5. Identified cultural or social attitudes that were true to the setting of the story

C. Evaluated plot

1. Identified the significance of the plot

2. Identified freshness or unusual aspect of plot

3. Identified plot as trite or overworked

4. Recognized well constructed plot
   a. Evaluated plausibility of plot
   b. Discussed how events contributed to total purpose of the story
   c. Discussed how events were significant for forward movement of the story
   d. Discussed how events occurred logically and naturally as a result of action and characters
   e. Discussed how suspense was maintained believably
   f. Discussed how logical and believable events build up to a climax
   g. Discussed economy of incident following climax
   h. Discussed how structure and pacing of plot were appropriate for content
D. Evaluated characterization

1. Recognized convincing characterization
   a. Identified how true emotions were revealed
   b. Identified strengths and weaknesses of a character
   c. Identified how language and knowledge were consistent with a character's background, environment, and age
   d. Identified details of full description of main or minor character

2. Evaluated character change
   a. Described how characters were changed by life events
   b. Described how author showed reason for change
   c. Discussed how change was consistent with the personality of a character

E. Evaluated style of writing

1. Identified appropriateness of style for purpose, character, total effect
2. Identified quality of description and sensory impressions
3. Identified interesting, fresh metaphors
4. Identified appropriate use of colloquial language
5. Identified how a symbol was made clear in context
6. Identified how a symbol was appropriate to character, setting, or plot
F. Evaluated point of view
   1. Discussed the effectiveness of the point of view used.
   2. Discussed whether choice of point of view was a good one and makes a decision.

G. Evaluated theme
   1. Considered effectiveness of presentation
      a. Discussed ease of identifying theme in prose.
      b. Identified theme as developing logically from plot.
      c. Discussed whether theme overpowered the story.
   2. Considered worthiness of theme
      a. Identified universal application to life.
      b. Identified real significance for human behavior.
IV. Relates Story to Self

A. Related setting to self
B. Related aspect of plot to self
C. Related character to self
D. Related style of story to self
E. Related theme of story to self

Those categories, sub-categories, elements and sub-elements of response that were identified in Lisa's and Tracy's segmented responses to The Old Woman Who Lived In A Vinegar Bottle are underlined.

Out of 95 units of response that were segmented reliably by two analysts, a total of 76 were coded identically. The percentage of agreement was 80 percent. This was considered too low to warrant continued use of the scheme since three coders were to be used in the Major Study. The lower percentage of agreement reached when using the Pilot Study scheme than when using the Major Study scheme may be a result of the complexity of the former scheme. Greater reliability may be achieved when coders are not required to make the fine distinctions required in the Pilot Study scheme.
Pilot Study Student Data Sheet

Date: October 30, 1973
Name: Lisa
Birth Date: June 3, 1963
Grade: 5.2
No. of Years in Advanced Program: 3.2
Most Recent I.Q.: 143
   Test Used: Stanford-Binet
   Date Given: June 29, 1970
Most Recent Reading Achievement Score
   Test Used: California Test of Basic Skills, R2
   Date Given: May, 1973
   Total Reading Grade Equivalent: 10.0
Father's Occupation: Factory Foreman
Scores on Piagetian Tests of Logical Operations
   Test I: No. of Correct Classifications 6
   Test II: Correct Responses Made to Ques. a, b, c
   Test III: Correct Response Yes
Pilot Study Student Data Sheet

Date: October 30, 1973
Name: Tracy
Birth Date: February 24, 1963
Grade: 5.2
No. of Years in Advanced Program: 2.2
Most Recent I.Q.: 130
  Test Used: Stanford-Binet
  Date Given: May, 1973
Most Recent Reading Achievement Score
  Test Used: California Test of Basic Skills, R2
  Date Given: May, 1973
  Total Reading Grade Equivalent: 9.3
Father's Occupation: Tool and Die Maker
Scores on Piagetian Tests of Logical Operations
  Test I: No. of Correct Classifications 5
  Test II: Correct Responses Made to Ques. a, b, c
  Test III: Correct Response Yes
Selected Bibliography

A. Published Materials


B. Unpublished Materials


Eisenmann, Sr. Mary V. "An Exploratory Study to Investigate the Values of Literature as Experienced by Elementary Parochial School Children and Teachers in the Diocese of Covington." Unpublished Ph. D. dissertation, St. Louis University, 1963.


C. Children's Books


D. Textbook Materials