INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help clarify markings or notations which may appear on this reproduction.

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

2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.

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

4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.

5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.

University Microfilms International
300 N. Zeeb Road
Ann Arbor, MI 48106
Driessen, Diane Ziatec

A DESCRIPTION OF A SELECT GROUP OF SIX FIFTH GRADE STUDENTS RESPONSE TO PICTURE BOOKS

The Ohio State University

University
Microfilms
International

Copyright 1984
by
Driessen, Diane Zlatec
All Rights Reserved
A DESCRIPTION OF A SELECT GROUP OF
SIX FIFTH GRADE STUDENTS RESPONSE TO PICTURE BOOKS
DISSERTATION

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

By
Diane Zlatec Driessen, A.B., A.M.L.S.

***
The Ohio State University
1984

Reading Committee:

Sharon E. Fox
Charlotte S. Huck
Kenneth Marantz

Approved By:
Advisor
Faculty of Educational Theory
and Practice
ACKNOWLEDGMENTS

I thank the six children from Highland Park Elementary School who shared their knowledge and perceptions about picture books and their teacher, Carol Blazer who listened to my discoveries and added her own insights. The entire staff should be proud of the learning environment that they have created.

I am grateful for the time and probing questions asked by my committee, Professors Charlotte S. Huck and Kenneth Marantz. To Sharon E. Fox, committee chair, I owe my deepest appreciation for her availability, encouragement and guidance.

I give a special thanks to Barbara Fincher for her speedy and accurate typing and to my aerobic dancing students who good naturedly kept moving through missed cues.

I am especially grateful for my relationships with Janie Johnsen, Arlene Kincaid and Tuck Saul; you were there "to dry the tears of frustration and happiness." Lastly and importantly, I recognized the influence of my parents, Frank and Margaret Zlatec.

I think this journey began with Susan Amatha Cottonwood. Thank you for reading aloud, extending the meaning and buying books. The envelopes and "we care" packages made the road less rocky.
April 29, 1945 ....................................... Born - Flint, Michigan

1968 .............................................. A.B., University of Michigan
Flint, Michigan

1968-1969 .................................................. Teacher, Carman School District
Flint, Michigan

1970-1971 .................................................. Librarian, Grand Blanc Community
Schools
Grand Blanc, Michigan

1971 ............................................................. A.M.L.S., University of Michigan,
Ann Arbor, Michigan

1971-1972 .................................................. Teacher, Grand Blanc Community
Schools
Grand Blanc, Michigan

1972-1975 .................................................. Children's Librarian
East Lansing Public Library
East Lansing, Michigan

1977-1978 .................................................. Librarian, Jonathan Alder Local
Schools
Plain City, Ohio

1978-1980 .................................................. Teacher, Jonathan Alder Local
Schools
Plain City, Ohio

1980-1984 .................................................. Graduate Research and Teaching
Associate, The Ohio State University
Columbus, Ohio
PUBLICATIONS


FIELDS OF STUDY

Major Field: Children's Literature

Studies in Children's Literature: Professor Charlotte S. Huck
Studies in Language Arts: Professor Sharon E. Fox
Studies in Educational Technology: Professor John C. Belland
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>ii</td>
</tr>
<tr>
<td>VITA</td>
<td>iii</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>ix</td>
</tr>
<tr>
<td><strong>CHAPTER</strong></td>
<td></td>
</tr>
<tr>
<td>I. THE NATURE OF THE PROBLEM</td>
<td>1</td>
</tr>
<tr>
<td>Background of the Study</td>
<td>1</td>
</tr>
<tr>
<td>Statement of the Problem</td>
<td>7</td>
</tr>
<tr>
<td>Approach to the Study</td>
<td>8</td>
</tr>
<tr>
<td>Nature of Picture Book Response</td>
<td>10</td>
</tr>
<tr>
<td>Purpose of the Study</td>
<td>11</td>
</tr>
<tr>
<td>Questions to Guide the Study</td>
<td>11</td>
</tr>
<tr>
<td>Scope and Limitations of the Study</td>
<td>12</td>
</tr>
<tr>
<td>Organization of the Study</td>
<td>14</td>
</tr>
<tr>
<td>Summary</td>
<td>14</td>
</tr>
<tr>
<td>II. REVIEW OF THE RELATED LITERATURE</td>
<td>15</td>
</tr>
<tr>
<td>Introduction</td>
<td>15</td>
</tr>
<tr>
<td>Response to Literature</td>
<td>16</td>
</tr>
<tr>
<td>Theory</td>
<td>16</td>
</tr>
<tr>
<td>Research</td>
<td>22</td>
</tr>
<tr>
<td>Response to Pictures and Picture Books</td>
<td>29</td>
</tr>
<tr>
<td>Picture and Picture Book Studies</td>
<td>31</td>
</tr>
<tr>
<td>Art Appreciation Studies</td>
<td>40</td>
</tr>
<tr>
<td>Language and Text Understanding</td>
<td>44</td>
</tr>
<tr>
<td>Summary</td>
<td>48</td>
</tr>
</tbody>
</table>
III. PROCEDURES OF THE STUDY ...................................................... 50
  Preliminary Planning .............................................................. 50
  Setting of the Study .............................................................. 52
  Population of the Study ...................................................... 55
  Time Frame and Organization ............................................ 57
    Questions to Guide the Interviews .............................. 63
  Collection of Data .............................................................. 64
  Rationale for Picture Book Selection .............................. 65
    Color ...................................................................................... 66
    Folk Art ............................................................................... 66
    Format .................................................................................... 67
    Oriental ............................................................................... 68
    Surreal ................................................................................... 68
  Analysis of the Data .............................................................. 71
  Summary .................................................................................... 73

IV. DESCRIPTIVE DATA ....................................................................... 75
  Questions to Guide the Study .............................................. 75
  How Do These Fifth Grade Students Choose
    and Approach Picture Books? ................................ 76
    External Approach ........................................................... 77
      Order ............................................................................ 77
      Reading method ........................................................... 78
      Physical involvement ................................................. 81
      Verbal response ......................................................... 82
      Nonverbal response ................................................. 84
      Subjects' confirmation .............................................. 85
    Internal Approach ........................................................... 87
      Anna ............................................................................ 88
      Kate ............................................................................. 92
      Darren ........................................................................... 95
      Jennifer ....................................................................... 98
      Mark ............................................................................ 100
      Robby ........................................................................... 102
  Which Picture Books Do These Fifth Grade
    Students Prefer and Why? ............................................... 104
    Preferences Varied ......................................................... 108
      Van Allsburg groups ................................................. 110
      Subjects' supplied ................................................... 110
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choices varied</td>
<td>111</td>
</tr>
<tr>
<td>Reasons for Preferences</td>
<td>113</td>
</tr>
<tr>
<td>Illustration</td>
<td>115</td>
</tr>
<tr>
<td>Narrative</td>
<td>120</td>
</tr>
<tr>
<td>How Do These Fifth Grade Students Categorize</td>
<td></td>
</tr>
<tr>
<td>Select Groups of Picture Books?</td>
<td>124</td>
</tr>
<tr>
<td>Categories Varied</td>
<td>126</td>
</tr>
<tr>
<td>Which Features Do These Fifth Grade Students Focus on When Responding to Picture Books?</td>
<td>130</td>
</tr>
<tr>
<td>Combination of Text and Illustration</td>
<td>130</td>
</tr>
<tr>
<td>Van Allsburg</td>
<td>131</td>
</tr>
<tr>
<td>Retellings</td>
<td>134</td>
</tr>
<tr>
<td>Text</td>
<td>136</td>
</tr>
<tr>
<td>Illustration</td>
<td>141</td>
</tr>
<tr>
<td>Pictorial content</td>
<td>142</td>
</tr>
<tr>
<td>Stylistic awareness</td>
<td>149</td>
</tr>
<tr>
<td>How Do Prior Experiences Influence These Fifth Grade Students' Responses to Picture Books?</td>
<td>168</td>
</tr>
<tr>
<td>School Environment</td>
<td>168</td>
</tr>
<tr>
<td>Group sessions</td>
<td>168</td>
</tr>
<tr>
<td>Individual sessions</td>
<td>178</td>
</tr>
<tr>
<td>Home Environment</td>
<td>183</td>
</tr>
<tr>
<td>Combination of Home and School</td>
<td>184</td>
</tr>
<tr>
<td>How Does Peer Interaction Influence These Fifth Grade Students' Responses to Picture Books?</td>
<td>187</td>
</tr>
<tr>
<td>Group One</td>
<td>188</td>
</tr>
<tr>
<td>Group Two</td>
<td>196</td>
</tr>
<tr>
<td>What Kinds of Attitudes Do These Fifth Grade Students Express About Picture Books?</td>
<td>203</td>
</tr>
<tr>
<td>Expectations</td>
<td>206</td>
</tr>
<tr>
<td>Recommendations</td>
<td>207</td>
</tr>
<tr>
<td>Ownership</td>
<td>210</td>
</tr>
<tr>
<td>Changes</td>
<td>211</td>
</tr>
<tr>
<td>Summary</td>
<td>217</td>
</tr>
</tbody>
</table>
V. SUMMARY, DISCUSSION AND RECOMMENDATIONS ........ 221

Summary ................................................................. 221
  Background of the Study .................................. 221
  Procedures ..................................................... 222
  Findings .......................................................... 224
Discussion ............................................................ 227
Recommendations .................................................. 241
  Suggestions for Teaching ................................. 242
  Suggestions for Future Research ...................... 246
Summary ............................................................. 248

APPENDICES

A. INTRODUCTORY LETTER TO PARENTS ................. 249

B. FACSIMILIE SAMPLE OF NOTES TAKEN DURING
  "BECOMING FAMILIAR" ....................................... 251

C. TRANSCRIPT OF ANNA'A RESPONSE TO THE COLOR
  GROUP .............................................................. 256

D. TRANSCRIPT OF MARK'S RESPONSE TO THE COLOR
  GROUP ............................................................... 276

E. TRANSCRIPT OF ANNA'A COMPLETE RETELLING OF THE
  GRAY LADY AND THE STRAWBERRY SNATCHER ............ 288

BIBLIOGRAPHY

A. RELATED LITERATURE ........................................ 294

B. CHILDREN'S BOOKS ........................................... 302
LIST OF FIGURES

FIGURE

1. Subjects' Approach to the Picture Books .......... 79
2. Subjects' Preferences of Investigator's Selection of Picture Books ...................... 108
3. Subjects' Choices of Picture Books .............. 111
4. Subjects' Categories for Picture Books .......... 126
5. Text and Illustration Related Categories ....... 128
6. Miscellaneous Categories .............................. 128
CHAPTER I

THE NATURE OF THE PROBLEM

Background of the Study

Research involving picture books and primary school children as subjects are often paired together for good reason since it is in the early years where the focus on picture books most naturally occurs. While studies have aimed at discovering primary children's preferences and responses to picture books, few studies have looked solely at middle grade children's preferences and responses to them. This study is organized to look at the responses and preferences of middle grade children to picture books that are aimed to appeal to their age level, that represent particular types of format or art styles.

Young children most frequently read a variety of picture books: alphabet, counting, song, single concept, Mother Goose, poetry and of course stories. Children are introduced to these books by their parents at bedtime, librarians at preschool story hours and teachers when the school years begin. Children pour over the illustrations identifying familiar objects before they know the concept of the word, tell their own stories from the illustrations before they
learn the mechanics of reading and finally use these profusely illustrated volumes to practice their reading abilities.

Picture books are the source of reading material for many children who are on their journey to becoming independent readers. However, once there, children abandon this genre in favor of the more sophisticated chapter book. There is a magical attraction to these "thick books" as they represent grown-up behavior. The picture book then takes on an image of something read by only young children. Students avoid this section of the library and will read magazine articles if in need of interim reading material instead of a picture book. Typical remarks from middle grade students at Highland Park Elementary School when discussing picture books were "I haven't read very many picture books lately. I've been just in chapter books now. It's been awhile since I've read picture books." When these students were asked to name known illustrators, they responded with a varied list which did and did not include illustrators. They named in the following order Dr. Seuss, Leo Lionni, Eric Carle, Beatrix Potter, Ezra Jack Keats, Arnold Adoff, Lewis Carroll and Garth Williams. Their list is reflective of illustrators of picture books for a younger age (Seuss, Lionni, Carle, Potter, Keats), a poet (Adoff), an author (Carroll) and an artist who illustrated a popular chapter book, Charlotte's Web (Williams). This encounter pointed-up that these
fourth and fifth grade students remembered illustrators from an earlier time, an illustrator involved with more sophisticated reading material and confused the names of authors with those of illustrators.

The significance of the picture book in the world of children's literature is seen in the quality (perhaps due to technology) and the quantity of books available. There is emerging a range of materials written about the picture book from annotated bibliographies to scholarly accounts of their worth. University departments of Art Education and Reading Education offer classes for the single purpose of studying this genre.

The importance of the picture book is also demonstrated by the number of studies that address this topic. However, the early studies (Bamberger 1922, Mellinger 1932, Martin 1933, Rudisill 1952, Whipple 1953) as well as more recent ones (Lam 1969, Locke 1972, Stewig 1975, Smerdon 1976) devote their investigations to determining the kinds of illustrations that children prefer. The results of the picture book preference studies in the last sixty years continue to reveal that children like realistic, representational illustrations (Mellinger 1932, Martin 1933, Lam 1969, Watson 1981) that are brightly colored (Bamberger 1922, Mellinger 1932, Martin 1933, Miller 1936, Rudisill 1952, Whipple 1953, Watson 1981),
contain familiar content (Martin 1933) and have a narrative quality (Bamberger 1922, Morrison 1935, Whipple 1953).

In an effort to achieve experimental conditions in these studies, the investigators tried to control certain variables, such as content, color and style. The illustrations were removed from the books and presented in isolation. This procedure does isolate certain variables but it makes the subjects' experience of looking at the pictures in a context-free situation. The "home" for the pictures is in the natural surroundings of the book and needs to be presented as such. In addition to isolating certain variables, the picture book preference studies also report findings interchanging the words preference and response giving the impression that the two are synonymous. The assumption being that if a child responds it means a preference. However, dislikes often create an impetus for intense response. Berridge (1980) concludes that preference studies:

From Rudisill in 1952 to Hutt in 1976 and Smerdon in 1977 the same fault persists; that of generalizing from data in an artificial testing situation because of the need to restrict the variables in the interest of scientific objectivity (p. 26).

The picture book is an art object that needs to be presented in the manner in which it was intended, as a whole, not in parts.
The combination of picture and text flow together as an entity beginning at the front cover and not ending until the back cover is reached.

A picture book is text, illustration total design; an item of manufacture and a commercial product; a social, a cultural, historical document; and foremost an experience for a child (Bader 1976, p. 1).

Kiefer (1982) in an effort to correct the problems of the previous experimentally controlled investigations used ethnographic methodology to record the responses of primary children to picture books. Through the use of a combination of observation and participation techniques, Kiefer (1982) was able to describe the variations in primary children's responses to picture books, the changes that occurred over time and the influence of the setting.

The influence of the picture book in the world of children's literature is evident in the trend to capture the attention of the older child. The world of the picture book for middle grade children is emerging as authors and illustrators create works of art that necessitate a level of maturity on the part of the reader. Publishers promote this trend by producing picture books on high-quality paper with appropriately colored or decorated end papers, embossed covers, sturdy bindings, multicolored illustrations, half-pages and wrapped in attractive dust jackets.
For example, Outside Over There by Maurice Sendak is printed on quality glossy paper with the original text done in calligraphy. Sendak's illustrations and story are complex as well as mysterious. The painterly illustrations resemble works by eighteenth century artists. Especially evident is the influence of the German painter, Otto Philipp Runge's The Hülsenbeck Children. Hiroshima No Pika by Toshi Maruki, a highly acclaimed Japanese artist, won the Mildred L. Batchelder Award for Lothrop, Lee and Shepard Books as the most outstanding book originally published in a foreign language in another country. Maruki's vivid impressionistic paintings tell the story of one family's experience during the bombing of Hiroshima. Another recognized artist and illustrator of picture books that appeal to older children is Chris Van Allsburg. He presents a series of full-color paintings to illustrate the curious story of a boy and his boat in The Wreck of the Zephyr. The picture book is an artistic endeavor with complex mature stories and not just a means of providing reading material for the young child. Marantz (1977) states there is a

Mysterious and always personal reactivation of the book experience, each time a bit different as the metaphors grow richer. If this is not an art experience, then I don't know what is (p. 151).

If picture books are an important genre in the field of children's literature, if responses to picture books change over time
and if there are picture books to attract the interests of older children, what happens in the middle grades? Hickman (1979) and Hepler (1982) have described middle grade students' responses to literature, but their ethnographic approach resulted in a body of data most specifically addressed to the chapter book.

Research is needed in the area that examines and describes middle grade students' responses to picture books so that their individual needs are better met and to record their continual growth and depth of response. This type of research will help teachers and librarians to know how and why older children respond to picture books. The knowledge gained will enable the adults to encourage and widen the older child's response to and interest in picture books.

Statement of the Problem

To begin to fill the need for picture book studies which use the entire book and which describe the response of middle grade students, this study uses the qualitative approach of an informal, open-ended interview technique to examine and describe the responses of a select group of middle grade students who have rich backgrounds in picture book experience. This study extends the age range from the primary grades in the Kiefer (1982) study to the middle grades and focuses upon a specific type of literature,
the picture book as opposed to the emphasis on the chapter book in the Hickman (1979) and Hepler (1982) research.

**Approach to the Study**

In order to have a body of data to analyze it was necessary to identify subjects who have rich backgrounds in picture book experience. Also, the subjects needed to have time to be able to experience and respond to a variety of picture books so the top grade in the selected school was used for the target population. In this case, it was fifth grade. The response of fifth grade students may exhibit a maturity not yet found in primary children's responses.

Fifth grade students do not spend a regular amount of their instructional day responding to picture books as do those students in the primary grades. Fifth grade students have matured and progressed academically so that they are able to read and understand a more sophisticated type of literature normally characterized by the chapter book, either fiction or nonfiction. Given a choice, most fifth grade students would not choose to read picture books. With this fact in mind, an ethnographic observer would not enable the gathering of a rich body of data because picture books are only used occasionally in fifth grade classrooms. Instead, an informal, open-ended interview situation characteristic of qualitative research was devised so that the students had
opportunities to respond and discuss a variety of picture books for specific reasons. The study presented the picture book as a whole and looked at the student's responses to familiar and unfamiliar books, individually and in small groups.

In order to assure that the students had a rich background of picture book experience, it was necessary to select a school that used literature widely and effectively. One such school was identified. In the selected school, the picture book is an important tool in the primary grades and unlike many other schools continues to be used on occasion in the middle grades to enhance other literature read, as part of thematic units or to study a specific illustrator's works.

Fifth grade students, the oldest in the school were chosen as the target population because the study seeks to describe the response of students who have had time for many opportunities with picture books. The researcher did not want the picture book to be a novel experience. In addition, the study was conducted in the spring of the year further ensuring the benefits of time. The fifth grade students in a fourth-fifth grade combination were chosen because the teacher promotes picture books by organizing units that feature an illustrator's works, introducing the books to the students, reading them aloud and asking the students to respond to the artistic aspects with their own productions.
The subjects for this study were recommended by the teacher using the criteria of those in fifth grade who had been students in the school since the primary grades (from kindergarten to second grade), that represented an equal ratio of males to females and who in her opinion would give a wide range of responses. According to the teacher, the subjects were all avid readers who valued books, enjoyed reading, normally responded in-depth, could draw on past experiences and make connections. Six subjects (three boys and three girls) were interviewed about their responses to a variety of picture books both individually and in small groups over a period of one month.

**Nature of Picture Book Response**

In order to examine and discuss fifth grade students' response to picture books it is necessary to define the process. Kiefer (1982) says response to picture books is

> The interaction between reader and book that involves a variety of verbal and non verbal reactions. Response involves the giving of meaning and may grow more profound over time (p. 14).

Response is not only limited to unsolicited comments and behaviors, but also includes solicited ones. Response is evident in what children say as well as what they demonstrate in their productions.

The focus of this study is on the subjects' verbal solicited and unsolicited responses as well as their nonverbal behaviors
demonstrated during data collection. While the investigator is aware that picture book art influenced the subjects' productions, they are not considered a part of this study.

Purpose of the Study

The purpose of the study was to describe the verbal and non-verbal responses of a select group of fifth grade students to a selection of picture books. The following questions served to guide the research.

Questions to Guide the Study

1. How do these fifth grade students choose and approach picture books?

2. Which picture books do these fifth grade students prefer and why?

3. How do these fifth grade students categorize select groups of picture books?

4. Which features do these fifth grade students focus on when responding to picture books?

5. How do prior experiences influence these fifth grade students' responses to picture books?

6. How does peer interaction influence these fifth grade students' response, to familiar picture books?
7. What kinds of attitudes do these fifth grade students express about picture books?

**Scope and Limitations of the Study**

This study describes the responses to picture books of certain fifth grade students from a select setting. The obvious limitation is the context. Few students are given the opportunities to use and know picture books as these students are. Generalizing to the population is not an intent of the study. This study describes what exists in an unique situation with a select group of students. These findings are reported for this small group only. They do not describe the students' responses in the next classroom or even other students in the same classroom.

Another limitation of a study that analyzes verbal responses is that it relies upon the abilities of children to use oral language. Many students are comfortable in expressing their opinion while others have difficulty. Also affecting the responses are the personalities of the subjects. Some children are eager to
please adults especially in a school setting while others may for some reason be less willing to cooperate. The children's sleeping and eating patterns may be reflected in their abilities to concentrate.

The subjects in this study specifically knew that the investigator was interested in their reactions to picture books. This information could influence their responses in some ways.

The fact that the data was collected over a period of time using the technique of multiple measures may also influence the responses. The conditions of the weekly experiences may have affected the subjects subsequent responses.

Unlike data collected using ethnographic methodology in which the investigator is faced with the dilemma of recording competing stimuli, the investigator in an interview situation is focused upon one activity which is audio recorded for later word-by-word transcription. But organizing and analyzing a range of verbal responses is problematic. The individual differences amongst the subjects create a situation in which there is a wide range of behaviors from which to decipher. Also, the background and the interest of the investigator influences the interpretation of the data.
Organization of the Study

Chapter I presents the background and the need for the study. Chapter II discusses previous research related to the area of response to picture books. Chapter III outlines the procedures of the study. Chapter IV gives an analysis of the descriptive data of the selected fifth grade students' responses to picture books. Chapter V concludes with a summary, discussion and recommendations for teachers and further studies.

Summary

Ethnographic studies are emerging describing children's response to literature in general as well as primary children's responses to picture books, but there is a need for qualitative research describing middle grade students' responses to picture books. An ethnographic approach at this age level is not the means to gathering extensive data about picture books because these books are used only occasionally in middle grade classrooms.

The data collection for this study was through informal, open-ended interviews with a select group of fifth grade students who have rich backgrounds in picture book experience. The purpose of this investigation was to describe what a select group of fifth grade students say and do when examining a variety of picture books.
CHAPTER II
REVIEW OF THE RELATED LITERATURE

Introduction

Typically, picture book studies have focused on the type of illustrations children prefer (Miller 1936, Rudisill 1951, Whipple 1952, Stewig 1975, Smerdon 1976, Watson 1981). While preference studies may identify the features children like when the pictures are removed from the context of the book and presented in isolation, they do not take into account the breadth and depth of children's responses to picture books. Kiefer (1982) used ethnographic methodology to examine and describe primary children's responses to picture books. Her naturalistic investigation allowed the picture book to stay in its natural form as well as provided descriptive data about the variety of responses among children, the importance of the classroom setting in the response process and the changes that occur in response over time.

The following review of literature examines the response process in theory and research. Relevant research which focused upon picture and picture book preference and art appreciation
studied are cited as well as research relating to language and text understanding.

Response to Literature

Theory

The theories of response to literature are focused upon what the reader brings to the text. Gone is the literary critic approach in which all readers experience the same "correct" reading of a text; rather, in response, the reader's role is important. Response is what happens when a reader meets a book; it is an interaction between the reader and the text.

Rosenblatt (1938, 1976) describes the literary experience between the reader and the text as a "transaction" in which the reader is a participant in the process (p. 35). She explains,

A novel or poem or play remains merely ink-spots on paper until a reader transforms them into a set of meaningful symbols. The literary work exists in a live circuit set up between reader and text: the reader infuses intellectual and emotional meanings into the pattern of verbal symbols, and those symbols channel his thoughts and feelings. Out of this complex process emerges a more or less organized imaginative experience (p. 25).

Time and circumstance affect readers' "imaginative experience" and the same text may have different meanings (p. 35). Reading is "a
two-way process involving a reader and a text at a particular time under particular circumstances" (1982, p. 268).

Rosenblatt was the forerunner in describing the reader as a participant in the reading process. She expanded her theory into the "transactional theory of a literary work" (1978). The theory explains the readers' approach to a literary work on a continuum from aesthetic to efferent reading. The reader approaches a text from a particular position or stance on a continuum. At the aesthetic end of the continuum the reader is involved in what is happening at the time of reading. The reader pays attention to feelings, attitudes, ideas and associations (p. 24-25). According to Rosenblatt,

In aesthetic reading, the reader's attention is centered directly on what he is living through during the relationship with a particular text.

The reader senses, feels, imagines and thinks about the text paying attention to the sound and rhythm of the words (p. 25-27). Efferent reading is nonaesthetic and the reader at this end of the continuum focuses upon what is left after the reading is finished. The word efferent is from the Latin and means "to carry away" (p. 23). The efferent reader is reading for information, directions, solutions and actions. The purpose is to "get through the reading
as quickly as possible and to retain the information that will serve her practical purpose" (p. 24). Rosenblatt suggests that efferent reading includes the reading of labels, history books, recipes for cooking, newspaper articles, algebraic equations and chemical formulas.

Books may be read either aesthetically or efferently. If the reader only focuses upon the events in the story or character identification with little or no elaboration or interpretation, then the approach is characterized as efferent. However, if the reader becomes involved in the book and responds in a personal way, feeling and imagining the character's situation, then the approach is characterized as coming from the aesthetic end of the continuum.

Readers can, of course, engage in an aesthetic or efferent reading of any text. So it is possible to have an aesthetic reading of a recipe or a chemical formula depending upon the reader's focus. It is equally possible to read a poem efferently.

In addition to reading the same text either aesthetically or efferently, repeated readings of the same text may create new experiences for the reader. Rosenblatt states,

The distinction between aesthetic and non-aesthetic reading, then, derives ultimately from what the reader does, the stance that he adopts and the activities he carries out in relation to the text (p. 27).
Harding's (1962) description of response modes parallels Rosenblatt's theory with the exception of the terminology. Instead of aesthetic reading, Harding uses the term "spectator role" and efferent reading becomes "participant role." Harding compares the roles to that of an onlooker at an event. For example, a member of a weekend camping expedition is in the role of spectator as he lives through the weekend's events, but moves to the role of participant when he relates the activities after the trip is over. Harding views "the reading of a novel as a process looking on at a representation of imagined events or, rather, of listening to a description of them" (in Meek, et al., 1978, p. 59).

Iser (1980) too, speaks of the interaction between the reader and the text. He views reading as a dynamic process with the author's text at the artistic pole and the reader's response coming from the aesthetic pole. While the event that takes place between the two poles is difficult to analyze, Iser says that the process is set into motion between what is explicit and implicit in the text. The reader is stimulated by what is implied but controlled by what is stated. When the gap between the two is bridged, communication begins (p. 111). "The gaps function as a kind of pivot on which the whole text-reader relationship revolves" (p. 111).
Schema theory also looks at reading in a way similar to Rosenblatt (1978) and Iser's (1980) theory of response to literature. Schema theory offers insights into how children organize their framework or schemata for interpreting the world (Rumelhart and Ortony 1977, Spiro 1977 and Collins, Brown and Larkin 1980). According to schema theory, new information is processed in relationship to what already exists. When children read they must adjust their schema by filling in and reorganizing what has been developed in their memory.

Collins, Brown and Larkin (1980) attempted to describe the process involved in understanding text. They gave subjects short, but difficult passages to understand and then, asked the subjects how they processed the text. In trying to make sense out of the passages, the subjects made inferences about the text based on the models they constructed for themselves. They observed that:

In understanding text, people try to answer the questions that arise out of the models they construct. When any question is answered, it constrains the solutions to other questions. Thus, the bottom-up search for relevant information becomes more and more constrained as solutions to other questions are proposed (p. 395).

Children reading picture books must organize, process and re-organize new information to fit into their existing schema and then adjust to accommodate what is new.
Children's response to a literary work is important because, according to Hardy (1968), lives are structured through the use of narrative. She states,

For we dream in narrative, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate, and love by narrative (in Meek et al., 1978, p. 13).

Stories are the way that personal events are organized which in turn influences what is brought to reading from outside of the text. Warlow (1977) reasons that much is brought to the context from "past literary experiences and past life experience" (in Meek et al., 1978, p. 93). The child responds to literature using a combination of knowledge about literary conventions and personal experiences.

Current response theory is grounded in the interaction or "transaction" between the reader and the text. The reader's response is dependent upon filling the gaps between what is stated and what is imagined. Personal experiences with behaviors and feelings influence the response as well as knowledge about literary conventions. The theory emphasizes the importance of providing a variety of literary and personal experiences for a child because present response is dependent upon the past.
Research

In a review of research concerning response to literature, Purves and Beach (1972) summarize the findings of earlier studies. From the results, they conclude that children like what they understand, that content, such as animal stories, fairy tales, adventure and humor are more important than form (fiction, poetry, drama) and that the text may influence the reader's emotions, attitudes and knowledge (p. 35).

One aspect of response to literature is in the area of reading interest studies. These studies focus on content and form with certain developmental patterns evident. A summary of the interest studies show that young children prefer fairy tales, animal and nature stories and children as characters. Middle grade readers have a decreasing interest in fables, but increase their interest in adventure, familiar experiences, nature and animals. As students become more independent readers, they increase their interests in what is real. Finally, as the reader matures more fixed reading interests are revealed (in Purves and Beach, 1972, p. 70).

Interest studies are also available concerning specific forms of literature. In an interest study concerning the poetry preferences of fourth, fifth and sixth grade students, Terry (1974)
found little change in poetry preferences over the past fifty years. This finding may be the result of the fact that children have little experience with poetry so they do not have opportunities to widen their tastes.

Favat (1977) theorized that reading interests may reflect the way children conceptualize their world. He studied the fairy tales that children liked and attempted to give reasons for their preferences. The analysis included categorization into Propp's functions and assignment to children's developmental characteristics based upon Piaget's work. He discovered that children's interests in fairy tales between the ages of six and eight correspond to their belief in magic, animism, morality and egocentrism.

Schlager (1978) also proposed to answer why children read what they do in order to make a connection between the content and their developmental stage. She examined five of the most and least circulated Newbery Award winning books from the Los Angeles Public Library according to the cognitive (Piaget) and emotional (Erikson) development of children between the ages of seven and twelve. Her conclusion was that the most popular books do mirror the stages of development that children are going through.

Tucker (1972) also contends that a child is attracted to a book for reasons other than an enthusiastic teacher recommended it.
His views support Schlager's observations that children are drawn to books because of their psychological and literary appeal. He says that children like stories with short sentences, repetitive plots, familiar conventions, clear cut means of rewards and punishments that reflect their moral views. Children are egocentric and need to identify with another child or animal. The stories that are popular with children connect them with their own childhood and provide for vicarious experiences.

Tucker (1972), Schlager (1978) and Favat (1977) provide theoretical bases for children's reading interests. Knowledge about children's interests provide insights for teachers concerning what their students choose to read and provide a suggestion of some of the types of books which should be available in the classroom.

There are studies which moved beyond the theoretical perspective of the developmental aspects of response. Applebee (1978), Hickman (1979), Benton (1979) and Galda (1982) provide research to support children's developmental stages of response. Applebee's significant study examined patterns and changes in response of children between the ages of two and seventeen. He found that the stages of response build upon one another. Children integrate their modes of response into the next stage.
Hickman (1979) observed and recorded for four months the verbal and nonverbal reading behaviors and productions of children in kindergarten through fifth grade classrooms. She observed that young children respond physically to books, that they are concerned with the task of learning to read, separating real from fantasy, clarifying and interpreting what they read. Middle grade students have stronger and narrower preferences in their choices for personal reading as well as wider knowledge about story conventions. They can talk about a story in general, abstract terms. They are interested in what might happen and begin to test fiction against real life.

Hickman defined response as all responses children have to offer. She noticed that all of the children exhibited listening behaviors, seeking contact with books, oral responses, actions and dramas, making things and writing. There were, although differences among the quantity of responses. The students differed in degree rather than kind of responses. She observed that children were rule-governed in their responses. For instance, children needed to touch or be close to a book as they talked about it or used it as a basis for an art, writing or dramatic production.

In Hickman's setting, the teachers in the classrooms were influential in creating a nurturing environment for response. Their
reading behaviors and choices provided a model for the children. Characteristics of a nurturing environment include, providing books in the classroom, providing contact with books, presenting literature to children, discussing books, providing for book extensions, providing for group sharing and display of work and providing for long-term and cumulative experiences with literature.

Benton (1979) on a smaller scale attempted to describe the response that goes on in children's heads as they read. He interrupted five children as they read a text and asked them to respond to the text so far. Benton observed that all of the children anticipated, held dialogues with themselves, were aware of story conventions and able to make connections to other stories or their own experiences.

Galda (1982) also used a small sample size to examine the spectator stance in three fifth grade girls' responses to two realistic fiction books that dealt with death, Beat the Turtle Drum (Constance Greene) and Bridge to Terabithia (Katherine Paterson). The categories that emerged from their individual and group sessions revealed an evaluative mode of response, differences in perceptions of an author's role, and focus. Galda proposed that the ability to assume and maintain a spectator's stance may be developmental because it seems to be a characteristic of formal operational thought.
She observed that each of the subjects responded to the texts in her own characteristic manner. Holland (1975) also contended that responses of one reader to several texts were more similar than several readers response to the same text. Response then reflects the reader's personality. All of these studies emphasize the variety of response among the individual children who on the surface were thought to be alike (Holland 1975, Hickman 1979, Hepler 1982, Kiefer 1982, Galda 1982).

Hepler's (1982) findings in a year long ethnographic study of a fifth-sixth grade classroom confirm Applebee's (1978) discovery of developmental stages in response to literature and Galda's (1982) discovery of evaluative behaviors as the basis of response for fifth grade students. The study also agrees with Hickman's (1979) conditions for a nurturing environment.

Her investigation described the social aspects of reading as it relates to response. She called the phenomenon a "community of readers." Within the community children provide reading companionship and talk about books. Talk is an important aspect in the response process. Not only is it a means for making title recommendations, but it is also a way for children to organize their thoughts and work through meanings. Earlier, Barnes (1976) illustrated the learning potential of talk. He recorded the unguided
discussions of four eleven year old girls to two poems. During the conversations the girls demonstrated their social relationships and competencies in jointly making sense of the poems. Hepler's (1982) readers demonstrated their responses by creating things, such things as art and writing, again indicating that response takes many forms (Hickman 1979, Kiefer 1982). While the students produced concrete works, talk facilitated the tasks.

The teacher characteristics observed by Helper (1982) continue to point up the importance of this role (Hickman 1979, Kiefer 1982). The teacher is responsible for introducing specialized vocabulary, providing new ways to compare and evaluate reading and opportunities for making connections. The literary environment is created when the teacher demonstrates valuing literature and responds enthusiastically to the students' discoveries and achievements (Hickman 1979, Hepler 1982, Kiefer 1982).


**Response to Pictures and Picture Books**

The picture book traditionally has been the source of reading material for young children. Children pour over the illustrations "reading" the pictures until the printed text has been mastered. They then, move into the revered chapter books which are characterized by more text and fewer illustrations. Conventionally, the picture book audience is lost for older children. However in recent years there has exited a trend among publishers to produce picture books designed to appeal to the interests of older children. These books can contribute to the older child's art and literary backgrounds (Marantz 1983, Huck 1979). Picture book experience may contribute to both the areas of appreciation and production.

Picture books are a combination of text and illustration and consequently belong to the world of art and literature (Huck 1979, Bader 1976, Marantz 1977). Marantz (1982) calls "the picture book an alien in the land of children's literature" because of its bicultural nature. Picture books have attributes of both the book and art world. Experts in the fields of children's literature and
art are calling attention to both the literary and artistic potential of the picture book (Huck 1979; Cianciolo 1980; Marantz 1977, 1978, 1982, Feldman 1981). Art as well as literature enhances reading and the use of language. Marantz states:

> Of course art is also a life experience, and if the picture book is viewed as an art object and responded to as such, then it too can add to the fund of knowing which allows one to interpret written language (1978, p. 86).

Feldman (1981) sees a logical connection between art and reading. He believes that talk about art, not art criticism can enhance language and thus the reading abilities of children.

> Because of the picture book's connection to the art world, it is also seen as an art object. Feldman (1981) reasons,

> ... a picture book is an art object and is therefore entitled to be seen and prized in the same way that other art objects are seen and prized (p. 653).

Marantz concurs (1977) and demands that picture books be given "more knowledgeable and sympathetic treatment than they have been getting" (p. 148). He wants children to become involved in the art experience; not just exposed to it (Marantz 1964).

> Borrowing from the response theorists, it becomes important to give children opportunities to interact with picture books; not just those located in the primary grades, but available across all
grade levels. This is especially pertinent when research reveals response to picture books takes time and changes with time (Kiefer 1982). Another rationale for this extended view, that is involvement with picture books across the years is that picture books create reading, language and art experiences (Marantz 1983, Feldman 1981).

**Picture and Picture Book Studies**

Kiefer (1982) in a review of literature about picture book response and preference studies revealed faulty methods of data collection and recommendations. Problems with some of the studies include the researcher's tendency to equate response to mean preference (Smerdon 1976), to equate single pictures with picture books (Stewig 1975, Smerdon 1976, Ramsey 1979, Watson 1981), that is books containing a continuing process of connected illustrations and to recommend that illustrators, book publishers, teachers and librarians follow the likes of children in the kinds of books that are made available to them (Stewig 1975, Abrahamson 1980). There is a place in the classroom environment for children to express their interests. But this approach needs to be integrated with the teacher making recommendations, too. Teachers can help children to expand their likes and develop literary tastes. Kiefer argues that the job of those who influence children's
picture book experience is to "educate the eye and ear rather than to sedate the imagination" (p. 68). Therefore, children need to be stretched to know more than what is already familiar. However, this does not preclude the familiar.

In an effort to correct the problems evident in the reviewed studies, Kiefer became an observer in a primary classroom and used ethnographic methodology to record the children's verbal and nonverbal reactions and interactions with picture books. She also conducted taped interviews with the children and teacher. In her findings she includes that children respond with a variety of behaviors and products, that their response changes over time and that the context influences the response process. The context, according to Kiefer, should be one

... in which the child is free to act upon, and act out his thoughts and feelings; and a context in which a teacher or knowing adult provides the structure out of which learning can occur (p. 87).

In a follow-up study (1983) with children in a combination third-fourth grade, Kiefer again organized the patterns of response into the same three areas. They were the context, the variation among children and the changes over time.

The context in Kiefer's study was a classroom which used a thematic approach to the curriculum with literature at its base.
This setting was similar to the other investigations (Hickman 1979, Hepler 1982). The students were read aloud to, given opportunities to extend their reading through discussion as well as writing and producing art. The teacher encouraged them to look deeply at a book and often reread books for a second and third time. This same force of rereading a book was noted by Beaver (1982). A book that initially did not make much of an impact on first grade students became a classroom favorite after subsequent readings and extension activities. Kiefer (1983) again found that the teacher was a key ingredient for providing opportunities to expand and deepen response.

A second theme was that children varied in their responses. Some responses were tangible, but the majority of the children's responses were verbal. The children were observed using four functions of language (informational, heuristic, imaginative and personal) to talk about the picture books. Their talk, at times, revealed a specialized vocabulary, the noticing of small details, technical elements, artistic qualities and the elements of design.

A third domain was that of response changes over time. After an initial reading children would return to a book to discover more "secrets". Oftentimes, they would be inspired to write a poem and rework it until it captured the spirit of the
book. A picture book could also create the impetus for further study and connections to other books.

The strength of Kiefer's study was that she was able to look at how children respond to real books. She did not isolate the qualities of design evident in picture books, but used the entire book and made her observations in a naturalistic setting.

Cianciolo (1980) also used the classroom context of sixth grade students to notice change in response to picture books. Unlike Kiefer's (1982, 1983) role of observer, Cianciolo was the "teacher" for a ten week period. During this time, she read aloud picture books, shared author-illustrator information, talked about the media used and the artistic style of the particular picture books. She also provided opportunities to compare original art to the illustration in the book. Cianciolo noticed changes in the student art productions to include a variety of styles other than their characteristic representational style. She also noticed a change in vocabulary to include stylistic terms. These sixth grade students also became interested in other works by the same artist and artists who had not been introduced in the classroom.

From this informal study, Cianciolo concluded that children's preferences are reflective of what they know. The findings also
point-up the importance of having picture books available in middle grade classrooms so that older children have opportunities to widen their tastes.

Storey (1978) measured fifth grade students verbal responses in a pretest-post-test design before and after a three week "style study" course. Storey focused on representational, expressionistic and cartoon styles of art. One of these styles was presented each week to the treatment groups. In addition to talk about the styles, she asked the subjects to draw or paint two pictures; one in the style that was discussed and another in their favorite style. The results indicated that the treatment groups used more stylistic terms, increased the length of their verbal responses, but not the level of sophistication in their art vocabulary. Storey also reported a finding common to the preference studies; that representational art was preferred by both the treatment and control groups of subjects.

Storey's findings point up the importance of having picture books available to fifth grade students. The students in her investigation had little experience talking about picture books and could not name children's book illustrators.

Bloomer (1959) studied the influence of style of illustration and theme according to the preferences and responses of fourth,
fifth and sixth grade students. Bloomer presented illustrations depicting positive tension, negative tension and positive action with no tension in three styles of art (line drawing, shaded line drawing and shaded line drawing with colored wash). After identifying that the children preferred the colored line drawings depicting no tension in the action, he asked them to write about one of the illustrations. The subjects most often wrote about the pictures they did not like. Thus, reinforcing the idea that response does not equate preference. These children chose to respond to a picture that emotionally stimulated them, but chose different pictures when asked what they liked. Bloomer concluded that,

The child's personality, his intelligence, and the situation in which the picture is presented all influence a child's response (p. 338).

As mentioned earlier, many of the studies in the area of response to literature have been interest studies (Purves and Beach 1972). Interest studies help to define what children like and a number of them have been conducted to determine the type of illustrations children prefer.

Color leads the list of preferable qualities that children like in illustrations (Miller 1936, Lark-Horovitz 1937, Rudisill 1951, Whipple 1952, Freeman 1967, Stewig 1975, Watson 1981). The investigators presented individual pictures or slides to their
subjects who ranged in ages from two to sixteen in order to determine their preference. Stewig (1975) showed slides in groups of two to children in preschool, kindergarten and first grades of the same subject matter from opposite ends of a continuum. For instance, they saw one slide with realistic color contrasted with an unrealistically colored one. White, upper class children preferred realistic color as they got older. Watson (1981) found that children in preschool through third grades preferred color, while fourth through ninth grade students liked black and white, pen and ink sketches. Color may be an important feature for children, however, these studies presented single illustrations separated from the totality of the book so it is not known if the context of the book would have made a difference in their preference.

According to Miller 1936, Sloan 1972, Wyatt and Carter 1979 and Ramsey 1979, children like photographic representations. Miller found that the preference for photographs increased with age in his study with primary grade children. Sloan 1972, asked second and fifth grade students to choose from four art styles: photograph, realistic, cartoon and stylistic, the one that they preferred after hearing a narrative and informational story. They most often chose the photograph. Ramsey (1979) also correlated art style to subject matter in her study with first, second and
third grade students. The children preferred a photograph to accompany an informational text and a cartoon to illustrate a fanciful text. Thus indicating that children's style preference varied with literary form. These studies also present the problem of generalizing from one picture to a picture book.

Closely connected to the studies that report preferences for photographs are the studies that show a liking for realistic, representational style of art (Rudisill 1951, Smerdon 1976, Storey 1978 and Watson 1981). Rudisill (1951) hierarchically categorized kindergarten through sixth grade students' preferences for pictures. She reported that realism is a more important factor than color because children preferred uncolored realistic drawings to ones that were colored unrealistically. The ability to recognize content was an important feature for these children. Smerdon (1976) like Stewig (1975) used a series of slides to determine the style preferences of children in infant school through leavers. Six black and white illustrations of castles in artistic styles from representational to abstract were projected at five second intervals on a screen. There were a total of thirty slides presented in pairs of various styles. The children recorded their preferences in a response booklet. Smerdon found that the subjects liked a representational style of art with little differences
between boys and girls. Storey (1978) discovered that fifth grade students preferred a representational style of illustration when compared with expressionistic and cartoon styles.

Researchers also controlled content in order to discover what children liked (Lark-Horovitz 1937, Rudisill 1951, Whipple 1952, Freeman 1967, Abrahamson 1980 and Watson 1981). Children in the Lark-Horovitz (1937) study were asked to choose three art reproductions from a group of twelve, rank order them and tell why they liked them. They most often liked the familiar content of pictures that were capable of stimulating memory. Whipple (1952) clipped fourth grade textbook illustrations to form six booklets of pictures. Then, she asked fourth grade students to choose three illustrations of stories that they would like to read. The characteristics of the pictures chosen contained narrative interest, a definite center of interest, action depicted and "eventful" topics. Freeman (1967) found that nursery children preferred children and animals, children playing and objects in their pictures. Watson (1981) controlled content in his study by presenting illustrations from alphabet books of elephants, quail, jumping, umbrellas and queens. He said boys preferred elephants and quail while girls liked queens until they reached ten and switched to jumping as their preferred content. In a study connected to content,
Abrahamson (1980) analyzed the plot structures in fifty picture books chosen as "Children's Choices for 1979." The results of his analysis showed that 28% of the plots were classified as confrontation and 24% were considered episodic. Tomie DePaola was considered a favorite author-illustrator with six books on the list.

Contrasting results were reported in the area of sex differences. Both Lark-Horovitz (1937) and Myatt and Carter (1979) reported that sex differences lessen as children get older. Stewig (1975) found no difference between the preferences of boys and girls in his sample of preschool, kindergarten and first grade children. Instead, he found that grade level, social class and race affected preferences.

**Art Appreciation Studies**

In addition to discovering the picture interests of children, researchers have sought to increase children's appreciation of pictures (Waymack and Hendrickson 1932, Wilson 1966). Waymack and Hendrickson (1932) found that before training in art appreciation children were attracted to pictures because of an emotional appeal. After the training the subjects made gains in using technical terms to talk about the pictures as well as continuing to choose pictures that had personal meaning.
Wilson (1966) recognized fifth and sixth grade students' emphasis on the literal aspects of paintings and wanted to train them to analyze, synthesize and evaluate. After a pretest in which Wilson had the children talk about thirty-four slides, the control group continued to receive instruction in art production while the experimental group received instruction in art. They read about art, used art vocabulary and wrote about art. The results of the post-test indicated that the experimental group used language differently to describe paintings. Wilson concluded that art instruction needs to be added to the art production curriculum in the schools. He suggested that picture books are an art object available to children in their classrooms and that the books could be used to stimulate talk about art. Wilson stated,

One of the most extensive experiences a child in our culture has with visual materials similar to paintings is his experience with illustrations in story books and school readers (p. 35).

Gardner (1970) and DePorter and Kavanaugh (1978) sought to define the style sensitivity of children to paintings. In Gardner's (1970) study the subjects in grades one, three, six and nine were given picture postcards of reproductions of Western artists that were controlled for subject, color, medium and form. They were asked to match ones by the same artist. Older children performed
the best giving thematic reasons for their choices. Younger children centered on the subject matter. DePorter and Kavanaugh (1978) believe that identifying painting styles of an artist is an important aspect of art appreciation. They asked fourth and eighth grade students to match art reproductions like Gardner (1970) did. They discovered that the ability to recognize paintings by the same artist is a complicated skill that develops in middle childhood. They proposed that children's perceptual abilities can be cognitively guided with relevant cultural and artistic experiences.

Gardner, Winner and Kircher (1975) interviewed children ages four to sixteen in order to develop stage level guidelines in art appreciation (p. 62). They asked the children to talk about where art came from, what else it might be called, if they liked it, if everyone would like it and if they could make it. They concluded that in the first "immature" stage (ages 4-7), children connect art work by their subject content and do not talk about other elements. In the "intermediate/transition" stage (ages 8-12) children had a mixture of immature and mature characteristics. They were literal and unable to generalize. In the "mature" stage (ages 14-16), the children had a complex and cognitive view of art.
They were flexible and understood the complexities in creating art.

In summary, there are numerous studies available which report on children's preferences for pictures with the majority of the studies isolating the pictures from the books (Miller 1936, Stewig 1975, Smerdon 1976, Myatt and Carter 1979, Ramsey 1979, Watson 1981). The studies conclude that children like colored illustrations (Miller 1936, Lark-Horovitz 1937, Rudisill 1951, Whipple 1952, Freeman 1967, Stewig 1975, Watson 1981) that are photographs (Miller 1936, Sloan 1972, Myatt and Carter 1979, Ramsey 1979) or at least representational in style (Rudisill 1951, Smerdon 1976, Storey 1978, Watson 1981) and that contain familiar content (Lark-Horovitz 1937, Rudisill 1951, Whipple 1952, Freeman 1967, Abrahamson 1980, Watson 1981). The findings of the preference studies continue to report the same results over the last sixty years. Although, children are now exposed to more visual stimuli. This dilemma compares to Terry's (1974) discovery that children over a time period of fifty years had not changed in their poetry preferences. If children are not given opportunities to expand their experiences, they will not be able to widen their likes. Familiarity often dictates preference (Cianciolo 1980).
Kiefer (1982) described a variety of responses that are evident in children who have opportunities to respond to picture books in a nurturing environment. In an environment which used the entire picture book, Kiefer discovered contradictions to the preference studies. The children in her study liked black and white illustrations, unusual techniques, diverse styles and unfamiliar situations. She echoed the importance of the teacher who asks probing, thinking questions to help the child look more deeply at picture books, make connections to other works and broaden understanding.

**Language and Text Understanding**

Research in the areas of language and reading offer insights into the benefits of developing picture book response. The picture book is an object which can stimulate language use and text understanding.

Halliday (1975) proposed that children learn how to mean as they use language. They are involved with the process of meaning in a fashion similar to the psycholinguistic view of reading in which children learn to read by reading (Smith 1978). In the process of learning how to mean, children also use language for a variety of functions (Halliday 1969, Pinnell 1975). Halliday identified seven functions: instrumental, regulatory, interactional,
personal, heuristic, imaginative and informative. However, when a child enters schools, the functions merge into ideational, interpersonal and textual (Halliday 1975). Pinnell applied Halliday's functions to a classroom based upon the principles of informal education to discover that almost fifty percent of the language used fell into the category of interactional. Personal, heuristic and imaginative functions were seldom used. She concluded that children need to be given opportunities in classrooms to develop all the functions of language. Discussions about picture books offer opportunities for children to use other than interactional language. Kiefer (1982) noted that children used basically four functions: informational, personal, imaginative and heuristic in her study.

Group dynamics and peer interaction have been explored by Barnes (1976) and Forman and Cazden (in press) as ways to stimulate language use and learning. Forman and Cazden (in press) explored the value of peer interaction among children. They summarized that the research available about the value of group work has been limited to social interaction and peer tutoring. The most common cognitive interaction activity available in classrooms is peer tutoring, an activity in which one child helps another. Collaboration, in which children are given
mutual tasks in a group situation have been ignored because the focus in many classrooms is on the individual. However, when asked to form a consensus, collaboration can help children to develop logical reasoning.

Forman (1981) provided problem-solving situations in a collaborative manner to children about nine years old. She reported that peer interaction provided opportunities for children to reverse the role usually carried out by the teacher. So collaboration can serve a variety of roles. The child can take on the role of teacher, interact with others to complete a task, and use language for a variety of functions.

Children working together also provide opportunities for support or scaffolding (Bruner 1978). A novice is able to learn new skills in contexts where more skilled children provide modeling and support. Applebee and Langer (1983) say that scaffolding allows the novice to carry out new tasks while learning strategies and patterns that will eventually make it possible to carry out similar tasks without external support (p. 169).

As stated earlier, children use language to learn. Barnes calls this "exploratory talk" (p. 28). He believes that talk controls thinking and that speech is used for communication as well as reflection. Small groups then can be used successfully
because they give children a chance to make sense and share their views. Children also feel comfortable talking in small groups because the situation poses less risk. The friendship of peers within the group, the stimulation of others to suggest topics for discussion and the opportunity to listen to others all contribute to the relaxing atmosphere. Moffett (1968) suggests that teachers can contribute to the success of discussions by asking questions that stimulate thinking. He recommends questions that require the student to enumerate, compare or put things in chronological order.

A review of the literature relevant to the role that illustrations play in reading comprehension reports contrasting views (Schallert 1980). However, Schallert concludes that when pictures are related to the text in some way they are of benefit. She states,

Pictures help the reader learn and comprehend a text when they illustrate information central to the text, when they represent new content that is important to the overall message, and when they depict structural relationships mentioned in the text (p. 513-514).

Read and Smith (1982) report a relationship between art and storyline potential and a contribution to reading development. They argue that the ability to use "line, shape, and color to interpret actions, recognize objects and understand the message of symbols"
is similar to reading skills in which the reader determines sequence and main idea, reaches conclusions and makes judgments (p. 929). Consequently, the illustrations in picture books play an important role in the areas of language and reading development. Children respond to the world according to their schema which changes as they experience life.

Summary

Children's response to literature is complex and multifaceted. Response theorists describe the process as an interaction in which the child is equally as important as the book (Rosenblatt 1976, 1978, Harding 1962, Iser 1980). Response research continues to point-up the developmental aspects of response (Applebee 1978, Hickman 1979, Hepler 1982, Galda 1982), the importance of the setting, the variability in response among children and the fact that response takes time (Hickman 1979, Hepler 1982, Kiefer 1982).

Children's preferences are part of the response process. The findings in many of the interest studies have not changed in sixty years (Terry 1974, Stewig 1975, Smerdon 1976, Storey 1978, Watson 1981), although children of today have vastly different experiences from their grandparents. An explanation to this phenomenon may be found in children's experiences with the genres. Children need
experience to deepen and develop tastes because they tend to like what is familiar (Cianciolo 1980).

Ethnographic studies identify the characteristics necessary to deepen and expand response (Hickman 1979, Hepler 1982, Kiefer 1982). These studies provide a description for further, narrower study.

The picture book is an important object in both the art and literary world. Picture books can provide an avenue for art educators who wish to enhance children's abilities to appreciate and talk about art. They can also stimulate reading and language development as well as literary appreciation. Their classroom use needs to be extended beyond the customary primary grades. Studies which examine and describe older children's responses to picture books are needed to identify their response behaviors and delineate growth from the primary grades.

This study looked at a narrow view of response. Kiefer's (1982) study provided an understanding of primary children's response to picture books, but information is needed about older children's responses to the genre. It is older children who have had time to develop and change in their responses to picture books.
CHAPTER III
PROCEDURES OF THE STUDY

This descriptive study uses an informal, open-ended interview technique characteristic of qualitative research to explore a selected group of fifth grade students verbal and nonverbal responses to a variety of picture books. Specific conditions guided the organization and execution of this study. Detailed accounts of setting, population, subject selection, time frame, organization, data collection, picture book selection and procedures for analysis are recounted in this chapter.

Preliminary Planning

An observational visit to Highland Park Elementary School in the Southwestern City Schools district was made three years prior to this study. At the time, firsthand knowledge about this environment was desired as the principal and teachers had gained a reputation for using literature effectively. Since that visit, both professional and personal acquaintances have been made with some of the teachers through university classes, local and national meetings. In the time that has passed, the mentioned contacts have continued to point up the success of Highland Park as a school that values and promotes literature and the child's response to it. Since a
condition of this study was to describe student's responses to picture books who had opportunities to respond to them since entering school, Highland Park was an obvious choice.

Another condition of the study was to record the responses of students who had the most time to develop experiences with picture books, so fifth grade was chosen because it represented the highest grade in the school. A final consideration was that fifth grade students would have the attention span and ability to sustain the discourse required in an interview session.

At this point a contact was made with a fourth-fifth grade combination teacher, Carol Blazer. Carol's commitment to children's literature was known to the investigator from peer interaction in university classes and jointly planning a workshop to "Celebrate Books" for an international conference. In addition to Carol's knowledge of children's literature, she values children's responses to literature and she uses picture books with her middle grade students. Carol enthusiastically welcomed this researcher into her classroom, made available her students as subjects and contributed her expertise about the subjects and picture books in general during the data collection phase and after.

At the time of contact Carol was planning a picture book unit to do with her students as the school year culminated. The focus
of this unit was the four works of Chris Van Allsburg; The Garden of Abdul Gasazi, Jumanji, Ben's Dream and The Wreck of the Zephyr.

In an effort to become personally acquainted with the students, their school, classroom structure and atmosphere, a week was spent as an observer prior to the interview sessions. During this time the students were observed listening to The Wind in the Door by Madeleine L'Engle, a chapter book read aloud by their teacher, preparing for a districtwide national achievement test, working on individual projects and class assignments. The time spent in the school was also meant to help the students feel comfortable with the researcher's presence. Rapport was readily established because of the reputation gained by Highland Park, the students are quite familiar with visitors from the community, other schools and universities observing and asking questions as they work.

**Setting of the Study**

A detailed description of the setting is necessary in qualitative research because the background and context from which the data is collected assists in understanding and interpreting the results (Patton, 1980, p. 9). This study relies on an unique context and selected students. Both of which are detailed for a greater understanding of the situation.

Highland Park is located in the second largest school district in Franklin County. The school is in Grove City, Ohio, a community
of 16,816 south of Columbus. The school is in a residential area on the city's northeast side.

Highland Park houses grades kindergarten through fifth in a 1969 building that has an open-space design. While there are three self-contained classrooms and one large room with a folding door divider, eight other classroom spaces are arranged in a large area around a centrally located library called the ERC (Educational Resource Center). Portable chalk boards, shelves and children's work arranged on display panels and large sheets of bulletin board paper suspended from the ceiling separate the multigrade combinations. These arrangements include two first-second combinations, one second-third combination, two third-fourth combinations and three fourth-fifth combinations. The classrooms with walls on four sides include one kindergarten (this teacher serves as an assistant principal for half of a day), a second-third combination and a special needs classroom. One other instructional area is a large room that can be divided which housed a kindergarten-first and a fourth-fifth combination. The assigned physical space is subject to change because each year the teachers move to a different classroom area.

The classroom teachers are responsible for all subjects except art, music and physical education. The students and teachers also have access to a strings teacher, a speech therapist, a nurse and
psychologist certain days of the week. A learnings disabilities tutor, an ERC clerk and one teacher's aid are regular members of the staff. A volunteer organization called Right Arm Mothers provide additional services to the school. In addition, student teachers from The Ohio State University's regular and informal education programs are assigned to willing teachers each quarter.

While the principal and teachers have developed an informal approach to education, Highland Park is not an alternative school. The school is obligated to adhere to policy standards, such as reading program, textbooks and standardized testing that are required for the entire district. The school believes in a child-centered approach to education in which children are participants in their education. The philosophy promotes the notion that children are capable of making decisions about their education and that they need to be a part of the decision making process. Children are able to make informed choices on their own behalf. Individual differences are also valued at Highland Park.

The curriculum is integrated not segmented into separated subject areas. A holistic approach to language is pursued as well as a commitment to use literature in all aspects of the curriculum. The teachers also read-aloud daily, provide time for the students to read a wide variety of books, plan in-depth discussions about the books read and allow for a wide variety of responses to literature.
Another example of their philosophy is the annual thematic unit planned cooperatively by the teachers and students in the entire school. The theme for this particular year was Circles and Cycles.

The majority of the three hundred-fifty students attend Highland Park according to the district's geographical boundaries. However, a few are given special permission to attend at parental request from outside of the attendance area. Some of the students walk from the adjacent neighborhoods and others arrive on buses. All of the students come from middle class backgrounds that value education as a means to success.

Population of the Study

The seventeen fifth grade students from a fourth-fifth grade combination were the target population for this descriptive study. The subjects were divided by sex after the grade they entered Highland Park was identified. The results of attendance since the primary grades were that three of the seven fifth grade boys had attended since kindergarten and one since second grade. Five of the ten girls had been students since kindergarten, two from each first and second grades. This made a total of thirteen students, four boys and nine girls who had attended Highland Park since the primary grades.

The maximum number of subjects according to the daily time schedule of the researcher and the students allowed for six hours
of interview time each week. Therefore, the number of desired subjects was six. This enabled the researcher to interview the same six students over a period of time so that the students had opportunities to get to know the researcher, a chance to become more comfortable in the situation and time to exhibit a variety of responses to an assortment of picture books.

From the accessible population of thirteen, the teacher recommended three boys and three girls to be used in the data sample. It was important to ensure a rich body of data so children who were most able to produce the desired results were selected. Because this study does not seek to generalize to other populations, but only to describe the responses of a select group of fifth grade students who have rich backgrounds in picture book experience, the teacher's recommendations were chosen as the subjects. Patton (1980) makes the point that choosing an extreme purposeful sample can be enlightening because learning about and understanding certain select cases is made possible (p. 100-107). Although the subjects were selected because, according to the teacher, they were persons who valued books, who were avid readers that enjoyed reading, who could respond in-depth, make connections and draw upon past experiences, a wide range of responses nevertheless was revealed in the interviews. (See Chapter IV for a discussion of the data analysis.)
The data sample included two boys who had attended Highland Park since kindergarten and one since second grade while the girls were represented one each from kindergarten, first and second grade. The six subjects were told by their teacher that the investigator was interested in their responses to certain picture books. The point was emphasized that the subjects' opinions were important and that right or wrong answers did not exist. A letter of explanation and request for permission was sent to the parents before the interviews began (see Appendix A).

Time Frame and Organization

The six subjects were interviewed in the late spring of their fifth grade to give them the advantages of time. Time to mature, time in school and time to have a variety of experiences with literature and opportunities for response are thought to be positive factors in contributing to the child's background of experiences. This investigator desired to interview students with as rich backgrounds as possible.

The subjects were interviewed individually or in groups each week over the period of four weeks away from their classroom setting. The interviews took place in office-type rooms that were available to either the regular staff or visiting personnel. Because the rooms were available on a first come basis, two different ones across the hall from each other were used throughout this study.
A quiet place free from interruptions was needed so that the subjects were not distracted and so that clear cassette recordings could be made of the interviews. The individual interviews were conducted with the subject and interviewer sitting on chairs at two sides of a table. The cassette recorder and picture books being discussed were placed on the table top. The small group discussions took place with all participants sitting on the carpeted floor. The cassette recorder and picture books were also placed on the floor for the group discussions.

The first and second week of the interviews, the individual subjects met with the investigator to discuss a collection of four picture books. During these two sessions, the investigator provided the picture books which served as the basis for response. The collection of books were selected according to a set of criteria discussed in the "Rationale for Picture Books" section that follows. The third week the students met in two groups to discuss the works of Chris Van Allsburg. They had become acquainted with his four picture books (The Garden of Abdul Gasazi, Jumanji, Ben's Dream and The Wreck of the Zephyr) in their classroom. The fourth week, the subjects were asked to bring and talk about three or four of their favorite picture books and met again in individual sessions with the investigator.
The procedures for the first and second sessions were similar. The individual subjects accompanied the researcher into the office to find four picture books randomly placed on the table top. All of the subjects were asked if they knew any of the picture books and given time to become familiar with them. The words "become familiar with" were left to the interpretation of the subjects. One of the research questions was to record how these children went about looking at picture books. Notes were taken on the order in which the picture books were "read," what features the subjects attended to (cover, blurb, title page, text, illustrations, etc.), conversation during this time and other nonverbal behaviors (see Appendix B). When the subjects stated that they were familiar with the books, the cassette recorder was turned on and the informal, unstructured interview began.

The first week each session began with the statement "Tell me how you could sort these books." The subjects were asked to sort and classify the books as a means to begin the open-ended interview. The purpose of open-ended interviews was to learn the subjects' categories, to capture and understand their points of view without predetermining their responses (Patton, 1980, p. 22). This beginning allowed the investigator to record how these children said they could sort picture books with the idea that what they said related to what they saw. This investigator wanted to describe what
features (text, illustration, style, color, medium, etc.) these children discussed when talking about a variety of picture books. After describing one way to sort the books, the researcher continued to ask "How else can you sort them?" until the subjects said they could think of no other ways.

While the issues important to the investigator were outlined before the interviews, an effort was made to encourage the subjects to talk freely about what they desired. The investigator focused the interviews on what the subjects wanted to talk about and then asked them to elaborate or extend their ideas and comments. A conversational style was employed to allow the discussion to flow as naturally as possible. If the conversation strayed, the researcher would ask a question to return the subjects to the task of talking about the specific picture books. The idea that there were no "correct" answers was continually stressed to the subjects. To continue to develop rapport with the subjects, the investigator took the opportunities before and after the guided conversations to chat about the weather, lunch, school activities and clothes.

The subjects were asked to talk through the various picture books. Some of them choose to try to tell the story by looking at the illustrations while others pointed-up details in the pictures. The purposes of the tasks and questions in the interviews were to stimulate the flow of conversation, to allow the subjects to
respond to the picture books, to make the artificial situation as natural as possible and to give those who had trouble verbalizing concrete activities in which to respond.

The second week of interviews a different set of four picture books was available for discussion. These sessions did not begin with the sorting task, but with the questions "What do you want to say about these books? What did you notice as you looked at these books?"

The third week, the subjects were randomly assigned to one of two groups. All of the subjects were familiar with the Chris Van Allsburg books used for this discussion because they were the basis for a classroom unit on the illustrator. Again, the directions were to talk about what they noticed and thought. Toward the end of the session, the subjects were appointed to the "Caldecott committee" and charged with selecting one winner.

The final week of data collection the subjects again were interviewed individually and asked to select and bring three or four of their favorite picture books. The researcher accompanied the individual subjects to the ERC when they selected their choices. This was done to help the subject find a particular title and also to observe the subjects' readiness to select books from the picture book section.
The researcher wanted the four weeks of data collection to be as natural a process for the subjects as possible. In order to achieve the goal it was necessary to talk about other related topics. However, these times were looked upon as beneficial because the conversation flowed from the topic under discussion, allowed further insights into the subjects' thoughts and behaviors and of course, related to the response process under investigation.

To keep the conversation flowing and to standardize the interviews somewhat, a list of questions was devised to probe and guide the conversations. However, not all questions were asked of each subject each week. The researcher used judgment in deciding which questions to ask depending upon the direction of the conversation and the personality of the subject. The frequency of asking the questions also depended on the subjects' ability to verbalize, to be chatty and to speak freely. The less verbal subjects were asked more questions. If the subjects were having difficulty expressing their opinions about the picture books, other literature related questions were asked, such as "What are you reading now? What kinds of books do you like?" The questions that did not directly pertain to the picture books were asked in order to get an impression of the subject's reading pattern and acquaintance with books.
Questions to Guide the Interviews

1. How could you sort these books?
2. How are these books alike?
3. How are these books different?
4. What kind of books are these?
5. Who are these books for?
6. Who would you recommend these books to?
7. Do these books remind you of any others that you have seen?
8. Which book would you give the Caldecott Award to?
9. Would you spend your own money to buy any of these books?
10. In what order do you like these books?
11. How would you describe the illustrations?
12. How do you think the illustrations were made?
13. Do you have a favorite illustration?
14. Can you tell the story from only looking at the illustrations?
15. What is happening in that illustration?
16. What kind of illustrations do you like?
17. Have you changed in the kinds of illustrations that you like?
18. Do you know any other books by that illustrator?
19. Are there any surprises in that book?
20. What are you reading now?
21. What kind of books do you like?

22. Do you have books at home?

23. What kind of books do you have at home?

24. Where do you get your books?

The open-ended interview technique employed in this study provided a means of collecting rich data for analysis. The structure of the guided conversation allows for a flexible strategy for discovering how the subjects responded to an assortment of picture books.

Collection of Data

The data was collected over a period of four weeks in the spring of the subjects' fifth grade. Both written notes and cassette recordings of the interviews were employed as methods to collect the data. Hand written notes describing the subjects' approach to the picture books were made during the "becoming familiar" process as well as notes about the conversation that took place during this time. Nonverbal behaviors during this period and after the recorder was on were noted. Personal impressions of the subjects were made after the interview was over as a reminder to the researcher for the next session (See Appendix B). The actual interviews with the subjects were recorded on a cassette player when they finished "becoming familiar" with the picture books. This conversation was then transcribed word-for-word for an accurate record of
the subjects' verbal responses (see Appendix C). This method gives an exact chronicle of what the subjects said, not what the researcher wanted to hear. Since the researcher was in the room during all of the discussions, the intent of the subjects' statements can better be interpreted.

Rationale for Picture Book Selection

During the first two weeks of data collection, the researcher supplied the picture books for response. So that a wide variety of books were available for selection, five sets of four books each were gathered. The books in each group were selected according to criteria established with the purpose of either pointing up the commonalities or the differences amongst the illustrations. This type of grouping might provide visual clues for the subjects when they sorted and talked about the picture books. Most of the picture books were recent (last five years) publications that were either aimed to appeal to the interests of older children, represented particular art styles or type of format which might attract an older audience.

The categories devised for the researcher's organization are not meant to be definitive statements about the artistic styles of the various picture books, but are used for ease of identification. The categories, the titles within each section and the rationale for selection are as follows.
Color

Ben's Trumpet by Rachel Isadora

The First Tulips in Holland by Phyllis Krasilovsky, illustrated by S.D. Schindler

Jumanji by Chris Van Allsburg

Pelican by Brian Wildsmith

This group of books was put together because they represent various aspects of color or the lack of it in a variety of styles and media. The dramatic black and white geometric lines in Ben's Trumpet contrasts with the photographic-like pencil drawings in Jumanji and the splashy, vibrant watercolors seen in the Pelican and the also multicolored large 16th century Dutch-type paintings in The First Tulips in Holland. There is more to notice than just color in this group of four picture books, but it is an obvious visual feature.

Folk Art

Anno's Counting Book by Mitsumasa Anno

A Peaceable Kingdom: The Shaker Abecedarius by Alice and Martin Provensen

Ox-Cart Man by Donald Hall, illustrated by Barbara Cooney

A Winter Place by Ruth Yaffe Radin, paintings by Mattie Lou O'Kelley

All four of the books just listed represent in varying degrees of intensity a style that tends to simplify subjects and perspective
with little concern for real appearances. *Anno's Counting Book* and the Provensen's *A Peaceable Kingdom* both cover subjects (counting and the alphabet) of interest to younger children as well as employ an art style that resembles the two-dimensional technique characteristic of folk art conventions. The format, paper and color varies in these four books, however, they all present characteristics of the art style sometimes referred to as naive or primitive.

**Format**

*Bringing the Rain to Kapiti Plain* by Verna Aardema, illustrated by Beatriz Vidal

*The Grey Lady and the Strawberry Snatcher* by Molly Bang

*The Snowman* by Raymond Briggs

*Thirteen* by Remy Charlip and Jerry Joyner

The physical arrangements bring these books together. While three are virtually textless, *Bringing the Rain to Kapiti Plain* tells its repetitive story with pictures and text alternating which enhance the rhythmic presentation. *The Grey Lady and the Strawberry Snatcher* and *The Snowman* are both wordless, but their formats are different. Molly Bang uses double-page almost surrealist style of illustrations to tell a rather unusual story while Raymond Briggs uses a representational style and a variety of space arrangements from rows of cartoon-like squares to full-page illustrations to tell the adventures of a boy and a snowman. Continuing to portray a unique format are
the sometimes captioned illustrations found in Thirteen. Each page follows a series of vignettes which through subtle changes tell thirteen different stories. The subsequent action is previewed in the lower right-hand corner on each double-page spread.

Oriental

The Crane Wife retold by Sumiko Yagawa, translated by Katherine Paterson, illustrated by Suekichi Akaba

A Japanese Fairy Tale by Jane Hori Ike and Baruch Zimmerman, illustrated by Jane Hori Ike

Seashore Story by Taro Yashima

Yeh-Shen: A Cinderella Story from China retold by Ai-Ling Louie, illustrated by Ed Young

A range in oriental design from representational to abstract served as the rationale to group these books together. They also present a variety of color from bright almost garish (A Japanese Fairy Tale) to vivid, rich colors (Yeh-Shen) to muted tones on rice paper (The Crane Wife) to fuzzy, chalky impressions that play with light and color to provide a visual suggestion rather than a factual report (Seashore Story).

Surreal

Nicola Bayley's Book of Nursery Rhymes by Nichola Bayley

Outside Over There by Maurice Sendak

Ratsmagic by Christopher Logue, illustrated by Wayne Anderson

Rotten Kidphabets by Robert Tallon
The quality shared by the four picture books just listed is the use of conventional techniques to depict fantastic images. In these books, there is a mingling of reality and fantasy to create a dream-like quality that may seem bizarre, grotesque, weird or absurd to the reader. There is an apparent intensity in the somewhat distorted objects and perspective which favor sharp-focused realism.

The categories assigned to the five sets of picture books were representative of the researcher's organization. There were not meant to indicate a definitive classification scheme or the way in which the subjects were to respond. The subjects were not given reasons for the various collections nor did anyone inquire about them.

The five sets of picture books were randomly selected from the available pool with one set already in place when the subject arrived for the interview. The researcher alternated the sets used so that the subsequent subjects would not discover a pattern and know what to expect. Because only two sessions used these sets, all of the subjects were not able to respond to each collection. The color, oriental and surreal collections were used three times, the folk art collection was used twice and the format collection once. The variation in the number of times each collection was used is due to the fact that they were randomly drawn from the available pool.
The third week of the data collection, the subjects were presented with four already familiar picture books written and illustrated by Chris Van Allsburg. The books (The Garden of Abdul Gasazi, Jumanji, Ben's Dream and The Wreck of the Zephyr) had been read aloud by the teacher and discussed by the class. As part of their classroom study, the students were asked to make their own version of a Van Allsburg illustration.

For these small group discussions the six subjects were randomly assigned to one of two groups. (The day of the group discussions, one of the assigned subjects was absent so only two participated in the second discussion.) Prior knowledge was not given as to the nature of the group discussions, but when the subjects arrived at the room the four books were lying cover-up on the floor; each subject verbalized recognition. The discussion was begun with the general direction to talk about what was alike or different in the four books or what they noticed. The researcher served to clarify what the subjects were referring to or to ask questions to probe a response given by a subject, but for the most part stayed out of the discussion. Toward the end of the hour, the subjects were commissioned to serve as members of the Caldecott Award committee with the purpose of choosing one winner.

The group approach was employed to give the subjects opportunities to interact with their peers. The approach allowed for social
interaction and gave the subjects moments of not having to talk. They were able to listen to others while they rethought and reflected upon their ideas. The Van Allsburg picture books allowed the subjects a chance to discuss picture books of which they were already familiar.

The last week the subjects were able to choose their favorite picture books to discuss. At the beginning of the session, the subjects went to the Educational Resource Center (ERC) to get copies of their favorite picture books so that they would have copies of them in hand while they talked about them. Each of the interviews began with "Tell me why you like that book" giving the subjects opportunities to talk either about the text or the illustrations. Then because this study focused upon the response to picture books, the subjects were given the opportunity to choose their own picture books to talk about because it provided a different source from which to select the books that were discussed. This arrangement gave them a chance to have a say in what they talked about.

**Analysis of Data**

Content analysis was the method used to analyze the data gathered from the open-ended interviews and the observational notes. Berelson (1971) states that content analysis is "a research technique for the objective, systematic and quantitative description of the
manifest content of communication" (p. 18). The word-for-word
transcriptions from the interview sessions and the hand written
notes taken during the sessions were analyzed for domains of
response, reoccuring themes, patterns and frames for categorizing
the responses.

The procedure for content analysis detailed by Patton (1980)
was employed for this study.

Inductive analysis means that the patterns,
themes, and categories of analysis come from
the data; they emerge out of the data rather
than being imposed on them prior to data
collection and analysis (p. 306).

The first step in organizing a body of data was to establish topics
agreeable to the content. The transcripts and notes were copied,
read and classified consistent with the content. After an outline
of the emerging categories was organized, the data was coded accord-
ing to the classification scheme. This procedure facilitated the
search for themes, categories and patterns. Then a combination of
frequency counts and verbatim description were employed to report
the findings.

Qualitative research presents a perspective that emerges from
the analysis of the data. The validity of the perspective depends
upon the amount of confidence the researcher and others wish to
place in the analysis.
Since qualitative analysts do not have statistical tests to tell them when an observation or pattern is significant, they must rely on their own intelligence, experience, and judgment (Patton, 1980, p. 313).

The researcher's background in elementary education and children's literature combined with her experience as a classroom teacher served to support her confidence level in the analysis. As the categories and patterns emerged from the data, the list of research questions guided the development of the findings. Rival explanation, negative cases and alternative explanation were employed to test the patterns and trends. Finally, the patterns and trends were compared with relevant theories and research related to children's responses to picture books so that specific recommendations could be made along with suggestions for further research.

Summary

This qualitative, descriptive research employs the technique of informal, open-ended interviews to gather the responses of selected fifth grade students to a variety of picture books. The study was completed in the late spring of 1983 thus enabling the subjects who had rich backgrounds in picture book experience the benefit of time in their environment to broaden and deepen their responses before the interviews were conducted. The subjects were interviewed individually and in small groups over a period of one
month. Nonverbal behaviors and audio recorded interviews provided the bases for the content analysis of the data. Content analysis was the method used to establish domains of response, themes and patterns of response. The analysis provided the means to answer the research questions and to make recommendations for classroom practice and further study.
CHAPTER IV
DESCRIPTIVE DATA

The purpose of this study was to describe the responses to a variety of picture books by a select group of fifth grade students who were interviewed individually and in small groups over a period of one month so that their responses could be examined and described resulting in hypotheses for further study to be generated. The subjects for this study were fifth grade students who have had opportunities to respond to picture books since the primary grades. The selected subjects were recommended by their teacher based on criteria that they exhibited such common behaviors as enjoying and valuing books, reading avidly, making connections, responding in-depth and drawing upon past experiences. The data reflected commonalities as well as a variety of responses among the subjects.

The findings of this study will be discussed under separate subheadings according to the seven questions which guided this study. Those questions were as follows.

Questions to Guide the Study

1. How do these fifth grade students choose and approach picture books?
2. Which picture books do these fifth grade students prefer and why?

3. How do these fifth grade students categorize select groups of picture books?

4. Which features do these fifth grade students focus on when responding to picture books?

5. How do prior experiences influence these fifth grade students' responses to picture books?

6. How does peer interaction influence these fifth grade students' responses to familiar picture books?

7. What kinds of attitudes do these fifth grade students express about picture books?

How Do These Fifth Grade Students Choose and Approach Picture Books?

The term "approach" is used to describe two methods, one visible or external and observable, the other internal in which the six subjects responded to picture books in the individual and group sessions. The external approach describes the observable manner in which the subjects physically handled the books during the interviews. The internal approach explains the mode in which the students used to talk about the picture books. This intrinsic approach is not observable, but implied by the students' verbal comments. For instance, some of the students engaged in responding with feelings while others took a factual approach.
External Approach

The six subjects were given a variety of picture books to talk about. They were asked to "become familiar" with the books and then to discuss what they noticed. The interpretation of the directions "to become familiar" was left to the children's discretion. The purpose was to observe and describe their approach. The investigator supplied the picture books for the first two sessions (See Chapter III, "Rationale for Picture Books Selection"). Five sets of picture books (four books in each set) were rotated randomly among the subjects so that they would not know which books to expect. The investigator did not want the subjects to influence each other in the individual sessions. During these sessions the students were observed choosing which book to look at first, second, etc., reading the text or just looking at the pictures, involving themselves physically with the books and responding verbally. Their approaches were recorded and revealed a variety of techniques. The subjects were also asked about their techniques to confirm the investigator's observations.

Order. Observations of the order in which the subjects used to look at the sets of picture books were recorded by taking notes. The subjects most often chose to look at the books in a predetermined order, either left-to-right or right-to-left. That method was
employed nine out of twelve times. Kate confirmed her right-to-left approach, (I just) "went down the line." Mark who had no observable order to his choice pattern, said he chose by the appeal of the title. The second week of the interviews Darren strayed from his previous method of left-to-right. When asked about his approach, Darren replied,

    Well, I just looked at the front and stuff.  
    And if it looked really neat, like looked neat, the illustrations were. I read 'em then.

Reading method. The subjects had a varied approach after they opened the picture books. The first week the subjects were divided in half with three looking at the illustrations and the other three doing a combination of looking and reading. The second week, Darren and Kate joined the combination group. The results of the subjects' approach to the order chosen and method of reading were as follows.
<table>
<thead>
<tr>
<th>Week</th>
<th>Subjects</th>
<th>Groups</th>
<th>Order</th>
<th>Reading Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Anna</td>
<td>Color</td>
<td>Right-to-left</td>
<td>Illustrations only</td>
</tr>
<tr>
<td>2</td>
<td>Format</td>
<td>Right-to-left</td>
<td>Illustrations only</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Darren</td>
<td>Oriental</td>
<td>Left-to-right</td>
<td>Illustrations only</td>
</tr>
<tr>
<td>2</td>
<td>Surreal</td>
<td>Illustrations' appeal</td>
<td>Text/illustration</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Kate</td>
<td>Oriental</td>
<td>Right-to-left</td>
<td>Illustrations only</td>
</tr>
<tr>
<td>2</td>
<td>Color</td>
<td>Left-to-right</td>
<td>Text/illustration</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Jennifer</td>
<td>Folk</td>
<td>Left-to-right</td>
<td>*Text/illustration</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>*Blurbs/text</td>
</tr>
<tr>
<td>1</td>
<td>Mark</td>
<td>Color</td>
<td>Title appeal</td>
<td>*Text/illustration</td>
</tr>
<tr>
<td>2</td>
<td>Surreal</td>
<td>Title appeal</td>
<td>*Text/illustration</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Robby</td>
<td>Surreal</td>
<td>Left-to-right</td>
<td>*Text/illustration</td>
</tr>
<tr>
<td>2</td>
<td>Folk</td>
<td>Left-to-right</td>
<td>Text/illustration</td>
<td></td>
</tr>
</tbody>
</table>

*Focus was on the text.

FIGURE 1. SUBJECTS' APPROACH TO THE PICTURE BOOKS

Variations in the subjects' approach to "becoming familiar" with the picture books can be placed on a continuum from looking at the pictures to reading the text. While some of the text-oriented subjects spent little time viewing the illustrations, they nevertheless had a visual impression of them as their eyes read the
words. This reading method is considered to be a combination of focus on the text and the illustrations.

A few of the subjects changed their approach from the first week to the second. Kate who was at the looking end the first week changed to a combination the second week. Kate explained her reason,

Well, you said that you were for the illustrations. You were here for the illustrations. And I like to look at illustrations better than I like to read.

(The investigator did not tell the subjects she was interested in their response to illustrations. She asked them to talk about picture books. Kate interpreted this to mean illustrations.) Originally using the combination approach, Jennifer intended to only read the book jacket blurbs and not look inside of the books the second session. (The investigator questioned her ability to talk about the books if they were not opened.) The first week Robby focused mostly on the text in the surrealist group of books, but spent more time on illustrations the second week because the books in the folk art group presented less text to read.

At the illustration end of the continuum, Anna who said, "the pictures tell you a lot about what's really going on," did not read the text, but formed her stories through the pictures. Robby in the middle of the continuum used a combination of looking and
reading. He looked at the illustrations first "'cause they gave me an idea of what's going to happen." Mark who consistently focused his attention on the text said (I) "usually read the words. I kinda noticed the pictures and then started reading the words."

All of the subjects gained information from both the text and the illustrations. They often used a combination of looking and reading, but seemed to prefer one method over the other.

**Physical involvement.** Differences in the amount of touching and manipulating the books existed among the subjects. They all had some degree of physical involvement. Hickman (1979) also observed that children needed to have physical contact with books as they discussed them.

Anna, Darren and Kate were at the active end of involvement. They handled the books as they talked about them. They did such things as changed the books' order as they formed categories for sorting, pointed to details in the illustrations, noticed the end papers, compared book jacket covers, found the copyright date and illustrators' names.

The less active group of Jennifer, Mark and Robby came in contact with the picture books when it was necessary to turn the page to read the next section of text. Robby, at the far inactive end nodded at each of the four picture books when asked to "become
familiar" with them. Without touching the books, Robby seemed to click a photograph of the covers with his eyes. Realizing that this was all he intended to do, the investigator suggested looking inside of the books. Mark was a little more actively involved than Robby. He would flip ahead a few pages from the place where he was reading to look at a different illustration and then returned to his reading place. This action was more a break from reading rather than an interest in the pictures. At times Mark would also play with his fingers as a rest from the books.

Verbal response. Half of the subjects made unsolicited verbal comments as they looked at the picture books. Their remarks were written in the investigator's notebook (see Appendix B for a facsimile sample). The others concentrated on the task of reading or at least looking at the individual pages with little interest in communicating with the investigator.

Anna, Darren and Kate talked as they "read" the picture books. They made comments about what they noticed and liked. Ben's Trumpet reminded Anna of "New York, the Bronx." She had never been there, but she had heard about it. Many of Darren's remarks concerned the illustrator's technique and use of media. As he looked at Yeh-Shen, he said, "they use chalk, crayons and watercolors. I can tell, they blend together. See (pointing to page 8), the table had rough
spots and that's what happened." Darren was referring to the texture evident in the illustration and conjecturing about Ed Young's technique. Darren also noticed the text. After reading a few pages of *Ratsmagic*, he said, "this has descriptive writing and stuff." Kate was extremely verbal throughout the "becoming familiar" phase. Unlike the others, she asked questions about the procedures. She wanted to know if she should "read or just look at the illustrations." She was curious to know if the investigator owned the picture books and if the subjects looked at different books. That question stemmed from an observation Kate made the day before. "I went by yesterday and saw different books." These three subjects were quick to respond verbally throughout the interviews.

In the less verbal group, Jennifer, Mark, and Robby made few comments to the investigator. Both Jennifer and Mark could be heard lip reading. Mark chuckled to himself over the rhyme "Goosey Gander" in *Nicola Bayley's Book of Nursery Rhymes*. The illustration Mark found humorous depicts a man falling down the stairs in an ornately elegant mansion. When asked what was funny, Mark recited part of the rhyme. "The guy didn't do his prayers and (the goose) picked up the one foot and knocked down the stairs." Robby made no comments before, during or after he read the sets of picture books. His voice was quiet and expressionless when he answered questions.
Although considered less verbal, both Jennifer and Mark became more verbal as time passed. The small group session was the turning point for the two of them. They were more willing to share their opinions and had more opinions to share as they interacted with their peers. Robby, who was absent on the group day and did not have the opportunity to interact with his peers and remained quiet throughout the individual sessions. The power of language interaction was revealed by the students' responses to the group sessions. This power is also pointed up by Fox and Allen (1983) and Barnes (1976).

Nonverbal response. Of course, all of the subjects exhibited nonverbal behaviors during the interviews. They came into contact with the books with different degrees of enthusiasm. Oftentimes, they manipulated the books as they formed categories for sorting and flipped to certain pages to check a detail or emphasize a point.

Observational differences amongst the subjects were evident in their ease and comfort with the interviews. From the first week Anna, Darren and Kate were relaxed in their posture as they looked at the books and talked to the investigator. Jennifer and Mark relaxed by the third week. However, Robby appeared uncomfortable and nervous as he sat erect and looked straight ahead during all
of the interviews. The subjects' nonverbal behaviors revealed personality differences. Some children need more time to establish rapport and feel comfortable in new situations.

*Subjects' confirmation.* The subjects approached the books differently and were asked to confirm the investigator's observations and notes. When asked what she does with unfamiliar books, Kate replied, "I look at the pictures first and then I'd go back and read it." Anna employed a similar scheme.

Well, I look at the front, the cover of it. And then, I, if it's a chapter book, I read the back of it. If it's a picture book, I usually think it's not going to take me too long to skim through it. So I would skim through it and if it seems interesting, I'd go back and read it.

Jennifer who mainly focused upon the text in the picture books described her technique.

J: I just go and read the pictures. Um, read the pictures, ha. Read it and look at the pictures.

I: Okay. So you read the words first?

J: U-huh.

I: Or do you look at the pictures first?

J: I sometimes do both.

I: Okay.

J: Read the words and then look at the pictures.
I: Okay. What did you do today?
J: I donno. I think I read the words first.
I: U-huh. Did you look at the pictures while you were still on the same page or did you go back and look at them?
J: No. I read the words and then looked at the pictures, turn the page.
I: Okay. Sometimes do you ever go through books and look at the pictures first or do you always read the words?
J: I always read the words.
I: Okay.
J: Unless it's a boring book. And then I just look at the pictures if I like it.

In summary, all of the subjects made a distinction between looking at the illustrations and reading the text. They knew that picture books were a combination of text and illustration. Three of the subjects paid more attention to the illustrations, made unsolicited comments and interacted nonverbally with the books during the "becoming familiar" process. Their posture was relaxed, they made eye contact with the investigator and expressed a willingness to give and seek information. The other three who paid more attention to the text sat rigidly and did not make eye contact naturally. They expressed an uninvolved and uncomfortable demeanor hardly touching the books or speaking to the investigator. They responded with an
occasional nod, shrug or grunt. However, after the group sessions, two of these subjects changed to a more verbal and relaxed posture. By the third week they had time to become more comfortable with the investigator, the situation and a chance to interact with their peers. Children's responses to picture books cannot be judged on one encounter because they need multiple experiences to become familiar with the task and acquainted with the investigator.

**Internal Approach**

The subjects varied in their approach to picture books which could not be physically observed. Instead, their verbal comments were analyzed to discover an intrinsic approach to response. While the subjects were prone to focus predominately on either the illustrations or text, they also approached the books from a particular frame or stance. This internal approach can best be described according to Rosenblatt's (1978) transactional theory which describes a reader's approach on a continuum from aesthetic to efferent reading. The reader at the aesthetic end of the continuum responds at a personal level. This response exhibits feelings and the ability to experience and live through the text. The reader is involved with what is actually happening. At the efferent end of the continuum, the reader is concerned with carrying away factual information. This reader focuses upon the factual presentation of the text. A
personally detached stance is maintained. In this study two children, Anna and Kate approached the picture books from a stance at the aesthetic end of the continuum, while Darren, Jennifer, Mark and Robby were positioned at the efferent end. The children's internal approaches will be described and discussed according to their place on the continuum. Discussions in other sections of this study contribute to understanding the subjects' stance. Of particular interest are the sections which focus on the features of text and illustration and attitudes toward picture books.

Anna. Anna eleven years, five months old had attended Highland Park Elementary School since second grade and approached the picture books from an aesthetic stance. She consistently talked about how the books made her feel. For instance, as she talked about Ben's Trumpet, she said, "It makes me feel like you're going really into the little boy's dream." To her, the story was interesting "with the pictures. And it really gave you a feeling of what the boy was going through." She described Ben's Trumpet as patterned "and a different feeling from the others" in the color group. Anna believed the illustrations looked "dark and dreary. Like kind of not really a warm place to be." In reference to one illustration, a close-up of Ben with his hands in his pockets, Anna said, "that kind of looks
upsetting." She continued to place herself within the story. She reasoned that *Ben's Trumpet* was black and white because

To make it seem, just, kind of like what the kid was going through. And maybe, what, just, maybe the kind of neighborhood he lived in. 'Cause it looks like he didn't live in a real good neighborhood.

There is a double-page spread in *Ben's Trumpet* in which Isadora places Ben on one side and a gathering of his friends pointing at him on the other side. These two pictures are separated by a large section of black paper in the middle. The other two children who saw this book related that this space was intended for the text of the story which does appear at the bottom of the pages. Anna, however described these pages in different terms. She said,

To have it, like this be its own kind of and this be the side that thinks you, I mean shouldn't go down the road imitating things. You shouldn't really have dreams like that. And this is the side that thinks, well, I mean you have dreams why not kind of imagine that you can have these things and imagine things that you can do. So this might be the imaginative side and that not the imaginative side.

She described the not imaginative side as "kind of like the grown-up side." Anna interpreted the dark space in an insightful and unique way.
Imagination was an important quality to Anna. She recommended the books in the format group to fifth grade students, "if they wanted anything, like to get them out of the world. To get their imaginations going again." Jumanji also provided an opportunity for imaginative thinking. She believed Jumanji would be appropriate, "if you wanted to just read something about imagination. That would be real nice to read, plus it seems funny." Anna thought the children in Jumanji were "home alone and didn't really have anything to do. So they were imagining things that would be fun." The book made her feel "like a dream in a realistic world."

Anna's interpretations of the picture books demonstrated her personal and feeling involvement. She believed The Strawberry Snatcher and the Gray Lady and Bringing the Rain to Kapiti Plain were alike because something sad was going on in the stories. She shared,

Something sad is going on because he has, the one Strawberry Snatcher has to be that way. He has to steal things. And then Bringing the Rain to Kapati (sic) Plain. That book really, it's sad that his cattle are dying and everything else is dying. But it's happy that he gets the rain to fall with piercing clouds with the special arrow.

She also received a conflicting message of happy and sad from the Pelican. Anna said the ending was both happy and sad because
It would seem to me like letting it go would be like loosing a friend or something like that. And then seeing it fly off and knowing that you've taught this bird to fly. And taught it so many things and now it will get to use these things you've taught it. It would make you feel real good.

Anna continued to interpret the books by living through the text. She compared the beginning illustrations in The First Tulips in Holland. The first double-page spread, she said, "it gives me kinda like a war picture (p. 2-3)." In comparison, Anna described the second double-page spread (p. 4-5) as follows.

Well this one right here gives me the feeling like maybe she's poor and not really living in the best of homes (p. 4-5). The first one gives me a feeling like it's war. And they live in the best kind of treatment. I mean they have the best food. They're waited on hand over foot. They just, it seems like they would dress with the best kind of clothes. And in the second one it looks more like she dresses in what she has to and not really what she would like to.

When the tulips died later in the story, Anna said, "This looks like it's sad and gloomy since her tulips have died (p. 20)." (For the complete transcript of Anna's response to this book and others in the color group see Appendix C.)

In addition to poverty, sadness and war Anna also saw happiness depicted in the picture books. She especially liked books that were "pretty and bright and sometimes black and white ones."
I like ones that look, well, I like all kinds, except ones that look dark and dreary and not real warm." A book that fulfilled her criteria was *The Little School at Cottonwood Corners*, "it seems joyful and cheery and warm."

Anna's responses placed her at the far aesthetic end of the continuum in comparison to the other children in this study. Kate also exhibited an aesthetic perspective, but not to the degree evident in Anna's interviews.

Kate. Kate was ten years, ten months old and had attended Highland Park Elementary School since kindergarten. While Kate responded to the picture books from the aesthetic end of the continuum, she did not talk about feelings at the intensity in which Anna did. However, Kate puts herself into the books with a response that was more intellectual than emotional. She liked *Seashore Story* because "you have to use your imagination." She explained her feelings about the illustrations,

Well I like, I like pictures like that 'cause I can't really do these kind of pictures. And I just, I think they're pretty, but they're hard to tell what the pictures are. You can tell what they are, but you have to use your imagination. See if I look at that (p. 2). It looked like a little boy to me. But if I use my imagination I could say it was different things. It could be one of those clam things. One of those clams. 'Cause it's set in the seashore. So it could have been a clam thing or maybe an ocean or just like a little pond. Or it could even be a pillow or a cushion. You just have to use your imagination.
Kate was involved with Yashima's technique and described it as,

I think he just draws it without the face or anything. And then he, he watercolors it the way he thinks it should look. And then he goes back over it with pencil after he's done. Puts pencil back on.

Then she changed her mind,

Well, I donno, maybe chalk, it looks like chalk. 'Cause he could never get the watercolors to look like that. I did an illustration about a book before and you use your fingers to smear it. And it makes it look blurry, kind of.

Her observation and analysis of the medium indicated that she looked at the illustrations from an aesthetic point-of-view. She thought of the pictures as art objects. As with Seashore Story Kate often responded to the degree of realism evident in the illustrations. She called Yeh-Shen a blurry snapshot and The Owl and the Woodpecker as "kind of blurry and kind of fuzzy. And colorful and bright."

She analyzed her feelings about picture books and made a distinction in them. Kate reasoned,

Probably today I'd read the kind of books that Chris Van Allsburg writes or, if I was looking at picture books.

She believed his books to be different from other picture books because
They always have like um, a mor, not a moral, but a story that it's hard for other people to understand what he meant by, by what he says. But these (books in her choice group), they don't leave you wondering or whatever. They put like, like it was your life, but you're just puttin' in shorter words or whatever.

Kate understood about books and stories. She responded to them with a degree of sophistication. She did not think Wildsmith "tried to make it (The Owl and the Woodpecker) super and the best book in the world" because the colors in the illustrations were not true-to-life and because they looked child-like. Kate explained her attraction to Jumanji,

It's where they saw the parents (p. 26). And made 'em look like you were looking at a kid's angle up at 'em. Because you can only see like their chin. He really like, you know how men put a pen in their pocket. He's got that.

Kate pointed up detail and related it to reality. She was practical and logical about her opinions. When asked about the dark space in Ben's Trumpet which divided Ben from his friends, Kate said, "well the writing's right there" (p. 21-22).

Kate's level of sophistication, knowledge and experience with books placed her somewhere at the aesthetic end of the continuum. Her aesthetic perspective combined living through the text and artistic awareness of the techniques employed by the illustrators.
Responding from the other end of the continuum were Darren, Jennifer, Mark and Robby. Each of these children fall somewhere at the efferent end with Robby holding the place at the far end. With the exception of Darren, the other three had trouble expressing their opinions or chose not to. Consequently, the investigator was forced to ask a series of questions which resulted in less spontaneous and descriptive text.

Darren. Darren, eleven years, four months old had attended Highland Park Elementary School since second grade. Darren was at the efferent end of the continuum and most often responded to the illustrator's techniques. He was interested in art and immersed himself in the techniques employed by the illustrators. Darren was also artistic according to his teacher. Because of this interest Darren scrutinized the pictures and made predictions about the illustrators' techniques. He was also aware of the writing and occasionally made reference to the "descriptive language" in the books.

Darren paid particular attention to the end pages in the books. He noticed the quality of the paper, color and objects depicted upon the pages. He frequently worked in chalk in his classroom and often saw qualities of this medium in the illustrations. He said, "I usually use chalk (because) chalk shows a lot more colors and you
can blend colors together to make it look better." Darren was attracted to *Seashore Story* because the original medium was chalk. He said, "That's one reason why I liked the last part of the *Seashore Story*. You can tell that they used chalk to make it look nice and stuff." Both his observations about end pages and the use of chalk are discussed in more detail in the following sections.

Darren always approached the books on how the illustrations were made. He described the illustrations in *The Crane Wife* as "they put like cloth and stuff down. They cut 'em out to make them look like clothes." While *The Crane Wife* is not collage, the illustrations conveyed that image to Darren. He also said, "to make the snow, looks like they took like a paint brush or finger to make little dots."

Darren described the sky in *Seashore Story* as it

> looked like they took a big brush and brushed it across the paper and then put things on it. And the sky was usually bright and colorful.

According to Darren, the medium used in *A Japanese Fairy Tale* was watercolors. He mentioned that he liked "the way they used the watercolors" in the book and then proceeded to describe the process. He said,

> Just what you usually do is put the water down and then you put watercolors, the watercolors down. The colors that you want and they blend together.
Darren also thought the original paintings in *The Wreck of the Zephyr* were done with watercolors and chalk. He explained,

> I think that's done with watercolors. I think that's done with chalk because the way they, the colors look. 'Cause if it was done with water 'cause I, I, most of the pictures that tables. They do 'em. Have little lines in them and stuff and then when you rub chalk on a line table you can see the imprint and all these things real close. You can see the little imprints in them.

Darren's background had not given him the opportunity to discover the texture evident in other kinds of media. Darren's classroom experiences with working in watercolors and chalk influenced how he interpreted the techniques employed in picture books. He described the technique in *Ratsmatic* as

> Looks like it's put on a false background. The background, they just like put like, they took the picture and they just set it down on a piece of paper. And they did the picture.

Darren shared that he did not like reading, but his observations and insights indicated that he knew a great deal about the process. He was not involved with the stories in the same sense that Anna and Kate were; he responded to the illustrators' techniques and made many inferences about the creation of the illustrations.
Jennifer. Jennifer, eleven years, four months old had attended Highland Park Elementary School since first grade. Jennifer was knowledgeable about books, but responded to them from a factual approach. She was interested in the information she could carry away. Jennifer said, A Winter Place was not educational because "you can't like learn any facts or anything." She saw little value in a book unless it had words in it. She said, "I like books with words in 'em." Jennifer also believed that it was necessary to read the words in order to know the story. When asked, "Can you tell what's going on in the story by just looking at the pictures?" She responded, "I can't. You'd have to read it."

Jennifer noticed the art in the picture books, but responded by describing exactly what she saw. Her approach was void of feelings and personal involvement. With coaching she talked about the bright color, pattern and use of shadow in A Winter Place. She shared, "It shows the different seasons and it has lots of different colors." When asked about similarities among the books in the folk art group, Jennifer responded,

Looks like they use the same, ah material. Well like. I donno. Looks like they use like watercolor. A (pause), I don't think they're alike. I mean when you're lookin' at the animal and that cow. Some are more realistic.
Jennifer recognized the oriental style in that group of picture books. She said, "they all take place in Japanese." Later she related,

The reason why I thought these were all oriental was because the author's name. Like this says retold by a real weird name and they all have, seems like, sounds like Japanese names.

Instead of trusting the visual clues, Jennifer was more comfortable relating to concrete evidence of the names printed on the book jackets.

The following excerpt demonstrates Jennifer's approach and reluctance in talking about picture books.

I: How would you describe those illustrations (in Yeh-Shen)?

J: All through here? I donno. I like. They're neat.

I: What's neat about 'em?

J: I said like how they're detailed and the colors. The colors he uses and the background.

I: Okay. How would you describe those colors?

J: He uses lots of different colors.

She had to be encouraged to share her opinions until the third session. (See the attitude section for a description of Jennifer's change.)
Jennifer preferred reading chapter books that were about children and their problems with their families. She was an active reader who completed eight chapter books during spring break. She read for content and did not like to read books more than once. Jennifer explained, "I like chapter books because they last longer. I don't like to read the same book twice."

When asked about how books made her feel, Jennifer replied, "Some books don't make me feel anything. Especially if they're boring." She also said, "I don't know if I was really feelin' anything. I wasn't paying much attention to what I was feelin'." She approached reading from the efferent, nonaesthetic end of the continuum.

Mark. Mark, eleven years, six months old had attended Highland Park Elementary School since kindergarten. Mark, at the efferent end of the continuum tried hard to please the investigator, but talked only about factual information. He was most often concerned with the plot of the story and paid little attention to the illustrations. He did not notice the half pages in Pelican. Mark, like Kate, said the dark space in the middle of the double-page spread in Ben's Trumpet was for the writing. (The transcription of his interview about the color group of picture books is found in Appendix D. His
transcription can be compared to Anna's in terms of their different approach.)

Mark throughout the interviews described the books as "colorful, nice color, bright color, nice, nice detail, good and good detail." When asked to talk about The First Tulips in Holland, he described the action in the illustrations as opposed to Anna who gave the action meaning. Mark said, "Ah, the one guy's buying the tulips in the one city. Tulip bulbs. This is a market, market in the city (p. 2-3)." He continued to describe the second double-page spread, "It's another city. She's planting them (p. 4-5)." Mark was able to state factually what the illustrations depicted. Some of his other comments included, "this is winter (p. 6-7), the tulips have grown a little bit (p. 8-9) and everybody in this picture is starting to look at 'em (p. 9)." Mark used language in the informative function and named the contents in the pictures.

An excerpt from the discussion about Nicola Bayley's Book of Nursery Rhymes, supports the view that Mark operated from a factual stance. With prompting he was able to describe the contrast between the illustrations of "The Old Woman in the Shoe" and "The Crooked Man." The discussion follows.

I: What do you like about that? (pause)
Can you describe it to me?
M: There is a shoe and an old rickety house. She has brown colors. Kind of like hay at the top and over the windows. Curtains are red and white. A, they're gettin' ready to eat and um. She has, has a table set out with bowls and stuff. Soup or some spoons. And the other house, it's brown and all wrecked up. He's wearing ratty clothes. She's wearing a nice dress.

I: Do you suppose there's some kind of comparison going on between those two? Do they look the same or opposite?

M: They look the opposite. One's all fixed up, all nice. The other is all rickety-rack, rickety-rackety.

Mark responded impersonally to the picture books. He answered the investigator's questions reporting factual information gathered from the text and illustrations. His purpose in reading was to gain information.

Robby. Robby, eleven years, seven months old had attended Highland Park Elementary School since kindergarten. His efferent stance represented the extreme in comparison to Darren, Jennifer and Mark. Robby made his reading preferences clear from the beginning. He related, "I don't usually get books out any more. I get encyclopedias that I get information from." His observation was confirmed in the type of comments he made during the interviews. Robby was clearly interested in carrying information away from his reading. He responded to the investigator's questions, but volunteered
little. Fiction reading, especially in the form of picture books
did not interest Robby. He was currently reading The Founding
for SSR. Robby described the book,

It's like a series of, a series of, it's a,
it's one book, but it has different stories
in it. Like you could read different stories
without having to read from the beginning to
the end.

Robby spoke in short, to the point sentences. When asked how
he could characterize the books in the folk art group, he responded,
"easy to read and short. Don't have many words." Robby described
the illustrations as "real simple." He said a favorite illustration
in A Winter Place was "kind of dark (p. 11)." The investigator ques-
tions to clarify and expand brought, "They're different, the build-
ings are different colors." The following excerpts between the
investigator and Robby are examples of his style of response.

I: What about the color in these (surreal group)
books? How would you describe the color?

R: Bright.

I: Which ones are bright?

R: Nursery Rhymes, Rotten Kidphabets, Ratsmagic,
that's kind of both.

I: Bright and what?

R: Dull.

I: How would you describe those illustrations
(Rotten Kidphabets)?
R: Humorous.
I: Okay. What are they doing? What makes them humorous?
R: They're doing somethin' that's real, really weird.

Robby was detached personally from his reading. He cared about factual information which characterized him as an efferent reader. He reluctantly answered the investigator's questions.

In summary, the six children in this study responded to the picture books in unique ways. Their internal approach described one way in which they responded to picture books. Two of the children responded aesthetically while the other four responded efferently. Their stance does not relate to their knowledge, age or sex.

Which Picture Books Do These Fifth Grade Students Prefer and Why?

During the interviews the subjects most often volunteered their likes or dislikes for certain books. For example, Darren immediately responded with "best one first" when asked how he might sort the oriental group of picture books. The subjects were less spontaneous about pointing up their dislikes, but nevertheless would reveal them to the investigator. For instance, Mark did not say that he disliked Ben's Trumpet. Instead, he diplomatically pointed-
up that he would have skipped over it because the jacket cover did not appeal to him.

M: And Ben's Trumpet, the, how it looks from the cover. I wouldn't. I don't know if I would look at the cover and see if it was a good book or not.

I: You might have ignored that one?

M: Yah.

Generally, the subjects said that they liked more than they disliked. Perhaps their positive response was an effort to please the investigator.

The first two weeks of interviews the investigator supplied the picture books for the individual discussions. A variety of picture books were gathered with the purpose of pointing-up similarities and differences amongst the books in each of the sets. If not given voluntarily, the subjects were asked to rank order the particular sets of picture books. All of the subjects did not see the same groups of books, nor were they able to rank books from an unlimited pool. Therefore, their preference results represent a limited view and are not seen as definitive statements of what fifth grade students like.

The present study describes the response of fifth grade students to picture books and one way in which they responded was to state
what they liked and disliked about the books presented. The response process is more complex than just stating preferences, but it is one way in which these children naturally responded. The results of their ranking are presented in chart form listing the picture book, the subjects' names and titles in descending order of the most liked to least liked.

<table>
<thead>
<tr>
<th>Groups</th>
<th>Subjects</th>
<th>Titles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color</td>
<td>Anna</td>
<td>THE FIRST TULIPS IN HOLLAND</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BEN'S TRUMPET</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PELICAN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>JUMANJI</td>
</tr>
<tr>
<td>Kate</td>
<td></td>
<td>THE FIRST TULIPS IN HOLLAND</td>
</tr>
<tr>
<td></td>
<td></td>
<td>JUMANJI</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PELICAN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BEN'S TRUMPET</td>
</tr>
<tr>
<td>Mark</td>
<td></td>
<td>JUMANJI</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PELICAN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>THE FIRST TULIPS IN HOLLAND</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BEN'S TRUMPET</td>
</tr>
<tr>
<td>Folk Art</td>
<td>Jennifer</td>
<td>(She differentiated between story and illustration for this group.)</td>
</tr>
</tbody>
</table>

(Story)

OX-CART MAN
A PEACEABLE KINGDOM
ANNO'S COUNTING BOOK
A WINTER PLACE

(Illustration)

A WINTER PLACE
A PEACEABLE KINGDOM
OX-CART MAN
ANNO'S COUNTING BOOK
<table>
<thead>
<tr>
<th>Groups</th>
<th>Subjects</th>
<th>Titles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robby</td>
<td>Anna</td>
<td>OX-CART MAN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A WINTER PLACE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ANNO'S COUNTING BOOK</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A PEACEABLE KINGDOM</td>
</tr>
<tr>
<td>Format</td>
<td>Anna</td>
<td>THIRTEEN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SNOWMAN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>THE GREY LADY AND THE STRAWBERRY SNATCHER</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BRINGING THE RAIN TO KAPITI PLAIN</td>
</tr>
<tr>
<td>Oriental</td>
<td>Darren</td>
<td>SEASHORE STORY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>THE CRANE WIFE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>YEH-SHEN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A JAPANESE FAIR' TALE</td>
</tr>
<tr>
<td>Jennifer</td>
<td>Darren</td>
<td>A JAPANESE FAIRY TALE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>YEH-SHEN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SEASHORE STORY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>THE CRANE WIFE</td>
</tr>
<tr>
<td>Kate</td>
<td>Darren</td>
<td>A JAPANESE FAIRY TALE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SEASHORE STORY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>YEH-SHEN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>THE CRANE WIFE</td>
</tr>
<tr>
<td>Surreal</td>
<td>Darren</td>
<td>RATSMAGIC</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ROTTEN KIDPHABETS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NICOLA BAYLEY'S BOOK OF NURSERY RHYMES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>OUTSIDE OVER THERE</td>
</tr>
<tr>
<td>Mark</td>
<td></td>
<td>NICOLA BAYLEY'S BOOK OF NURSERY RHYMES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>RATSMAGIC</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ROTTEN KIDPHABETS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>OUTSIDE OVER THERE</td>
</tr>
</tbody>
</table>
The subjects order of preference for the picture books varied. In most cases, the subjects were quick to point up that they liked all of the books available, but that they just liked some better than others. Jennifer liked Ox-Cart Man the best "and the other three I like about the same." In contrast, Anna was not sure that she liked Jumanji. "I kinda like it and kinda don't."

There is not a pattern of the subjects preferring picture books in the order viewed. On the occasions when the subjects looked at the books in order of cover appeal, their final preference order was different. Twice in the twelve sessions two subjects said they preferred the picture books in the viewing order. This occurrence was thought to be coincidental because in the other sessions these subjects varied their preference order from their viewing order.

Observations about these six subjects' preferences can be made. Two girls, Anna and Kate both chose The First Tulips in
Holland as their favorite picture book from the color group. While Kate and Mark both placed Ben's Trumpet in the least preferred spot for the same group of books. The Ox-Cart Man was the favorite in the folk art group for both Jennifer and Robby. The two of them commented that they liked written stories as opposed to just pictures in the books they read. This may account for their similar choices. Darren disliked A Japanese Fairy Tale for the opposite reason that Jennifer and Kate liked it. He said that it was hard to tell what was happening in the illustrations. The girls, however, liked it because of the realistic qualities depicted in the pictures. These girls also placed The Crane Wife in fourth position. Jennifer said the story did not sound good when she read the "side strip" and Kate because of the "dull colors." From the surreal group, two boys liked Ratsmagic best while a different combination placed Outside Over There in fourth position. Darren did not like the Sendak book "too much" because it was hard to tell what was going on in the illustrations. "Looks like someone just floating around." Mark was attracted to the fantasy element in Outside Over There, but concluded that it was not that appealing after he read it. These fifth grade students liked and disliked the same book, but for different reasons. At times, they liked and disliked certain books for opposite reasons. Their preferences were individualistic and unique to each child.
Van Allsburg groups. The third week two groups were formed to discuss Chris Van Allsburg's picture books. Each group announced The Wreck of the Zephyr as the winner of their mock Caldecott Award. One group immediately and unanimously made their selection while the other group debated between Ben's Dream and The Wreck of the Zephyr before agreeing upon the latter.

Subjects' supplied. The last week of the interviews the subjects supplied three or four of their favorite picture books to talk about. Their choices were as follows.

<table>
<thead>
<tr>
<th>Subjects</th>
<th>Titles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna</td>
<td>GREEN EGGS AND HAM</td>
</tr>
<tr>
<td></td>
<td>PEA SOUP AND THE SEA SERPENT</td>
</tr>
<tr>
<td></td>
<td>LITTLE SCHOOL AT COTTONWOOD CORNERS</td>
</tr>
<tr>
<td></td>
<td>THE CHRISTMAS PARTY</td>
</tr>
<tr>
<td>Darren</td>
<td>GREEN EGGS AND HAM</td>
</tr>
<tr>
<td></td>
<td>WHERE THE WILD THINGS ARE CASTLE</td>
</tr>
<tr>
<td>Jennifer</td>
<td>A POCKET FOR CORDUROY</td>
</tr>
<tr>
<td></td>
<td>THE CARROT SEED</td>
</tr>
<tr>
<td></td>
<td>ROSIE'S WALK</td>
</tr>
<tr>
<td>Kate</td>
<td>SOMEDAY</td>
</tr>
<tr>
<td></td>
<td>THE OWL AND THE WOODPECKER</td>
</tr>
<tr>
<td></td>
<td>THERE'S A NIGHTMARE IN MY CLOSET</td>
</tr>
<tr>
<td></td>
<td>GOGGLES</td>
</tr>
<tr>
<td>Mark</td>
<td>DREAMS</td>
</tr>
<tr>
<td></td>
<td>MADELINE'S RESCUE</td>
</tr>
<tr>
<td></td>
<td>SWIMMY</td>
</tr>
</tbody>
</table>
Subjects | Titles
--- | ---
Robby | THE WRECK OF THE ZEPHYR  
 | BEN'S DREAM  
 | A SNOWY DAY  
 | JUMANJI

**Figure 3. Subjects' Choices of Picture Books**

*Choices Varied.* The favorite picture books selected by these fifth grade students indicated a variety of types, again pointing up the differences in preferences among these fifth grade students. The only title common to two lists (Anna and Darren's) was *Green Eggs and Ham*, a popular Dr. Seuss book. As with the Seuss book, the majority of titles represented picture books appropriate for younger children. Only four titles *Castle*, *Ben's Dream*, *Jumanji* and *The Wreck of Zephyr* were picture books for older children. Most of the titles were ones remembered by the subjects from an earlier time.

There was nostalgia connected with picture book memories. Mark could not find *The Very Hungry Caterpillar* to bring to the interview, but recalled it fondly as "the first book I ever read." Darren remembered *Where the Wild Things Are* as a book he discovered "the first time I came to this school. I was four years old, but then I liked this." Kate recounted reading *Goggles* over and over "because I didn't have very many books that I really liked then."
Jennifer's memories recalled that "when I was little I didn't really care what books I read. I just read 'em." She observed that she

  Liked ones I could read by myself. But I also liked the challenge ones. I mean, when I was little, I liked the ones that were harder to sound out.

The desire to be an independent reader was evident in Robby's selection of *A Snowy Day*. "You could look at the pictures. They weren't so you had to ask your mom what this was and everything." He liked books that he could read by himself.

The interviews that focused upon the subjects' choices generated less text than the investigator's selection. Reasons for less discussion could include that the subjects' choices were mostly picture books for younger children and no longer interested them except for nostalgic reasons. Layers of meaning and opportunities to deepen response were missing. Kate observed when asked if she noticed new things in *Goggles*, "I've pretty much seen it." Robby was the only subject to bring picture books that were currently being used in their classroom. The reason for this may be that the other subjects were given opportunities to discuss the Van Allsburg books in small groups with the investigator and wanted to choose other books to discuss in the last section. Robby was
absent on the day of the group discussions and missed the opportunity.

Reasons for Preference

The reasons the subjects gave for their preference offers more insight into the response process than counting the number of times a title was either in first or last position. At times, a few of the subjects were unable to state reasons for their likes and dislikes. At first Darren could not state precisely his reasons for disliking A Japanese Fairy Tale.

I didn't like that one too much. It was just the, it was just. I just don't know why I didn't like that one. It just wasn't, it just wasn't that good, I guess.

As the interview progressed, he was able to explain his reasons more succinctly.

I didn't like it too much because the pictures couldn't really, couldn't really tell anything. There were just, just like, looked like Japanese people running around and stuff.

The categories that emerged from the subjects' reasons for preference can be divided into negative and positive statements with reasons referring either to the illustrations or to the text. The subjects liked more than they disliked with reasons that focused upon both the illustrations and the text.
The subjects said that they did not like a picture book or some aspect of it when it did not meet their expectations. Darren disliked *Outside Over There* because

The other ones (books in the surreal group), you could understand what was going on by looking at the pictures. But this one you really couldn't tell.

The degree of realism portrayed in the illustrations was also the reason Jennifer did not like *Seashore Story*.

I don't like that. The illustrations in that. To me it just looks like a whole bunch of chalk drawed (sic) together. Scribbled together. I can't even see the pictures in it.

Robby separated disliking the text from liking the illustrations. *Rotten Kidphabets* "really doesn't have that many words. But I like the pictures." He did not like *A Peaceable Kingdom* because it is "nothin' but alphabets. I just like the illustrations." Kate seemed undecided about her preference for *Ben's Trumpet*. Although she began with "I like it." Her comments continued,

But I like hap ..., the ones that look happier. Umm. The difference between. See that looks like he just, umm. It doesn't look like anything exciting is happening or anything.

At times, the discussions indicated that the subjects were not sure about their preferences because they liked some aspects of a particular book, but not other aspects of the same book.
The subjects talked about the pictorial content and artistic aspects evident in the picture books as their reasons for preference. At times, they separated the artistic features from the narrative evident in the combination of words and pictures.

**Illustration.** The subjects most often talked about the illustrations, but some of their comments were superficial, such as "I like the pictures" with no other explanations. When questioned further, the subjects elaborated with some equally vague comment. For instance, Robby said, (I like) "the hills." (I like) "the way he makes 'em."

The subjects preferred particular picture books for a number of reasons. They liked a book if the character or action appealed to them. They talked about color, degree of realism and detail as favorable qualities. Their focus on color and degree of realism presented agree with the findings of other preference studies in which the subjects preferred color (Bamberger, 1922, Rudisill 1952, Watson 1981) and realism (Mellinger, 1932, Martin 1933, Smerdon 1976). In addition to simple color and realistic attributes, the subjects were also attracted to the illustrator's technique and choice of medium thus going beyond simplistic, untrained response. They revealed knowledge of the illustrator's craft.
Many times the subjects were attracted to a character in a picture book and gave that as a reason for preference. Darren "thought the creatures were real neat" in Where the Wild Things Are. Jennifer said, "I like all his (Don Freeman) books because I like the little Corduroy. The bear is cute." Anna described the action in the vignettes in Thirteen as the reason she liked the book.

I really like Thirteen because everything changes and is different. And one ship sinks, the same as a very old ship and it sinks. And one person is dancing in a balloon, keeps on dancing and gets real thin and goes back to thick. And a caterpillar comes along and eats the one leaf that floats down. And (laughing) one guy with a lady, I forget, gets the shoe on her foot finally. Well, it just, everything changes, but slightly.

The color or lack of color was the most talked about artistic feature. Kate immediately recognized Pelican as a Wildsmith book due to his use of color. Kate explained, "he uses pictures, colors that you'd never think that there'd be, like a green door. A bright green door." She again talked about Wildsmith's unique colors when she discussed The Owl and the Woodpecker.

(The colors) are real bright and they don't, you know they don't. The tree, you've never seen an orange or a yellow or a green tree. But he made it all different colors. The same with the owl's wings.
Her preference may be connected to her familiarity as it is easier to like what is known. She evaluated his style with the comment, "they don't look like he tried to do it, like he tried to make it a super and the best book in the world." Darren even noticed the color of the end papers in Yeh-Shen and liked the book because "the first page is real bright purple."

The use of color in The Wreck of the Zephyr impressed these fifth grade students. In a conversation typical of the subjects' response to the color was the discussion between Darren and Kate.

K: I like the color.
D: It looks soft. This one looks soft.
K: It makes you look like you're there. 'Cause if you look at that (sky on p. 8), it really looks like the storm is coming to you.

During an individual session Robby talked about the color in The Wreck of the Zephyr. He said,

I like it 'cause he puts the sea or ocean, he puts it not just blue. He puts it in green and makes it all different.

Robby's ability to analyze the color of the ocean may be a result of his classroom's unit on Van Allsburg's picture books or may be transferred from a previous study of another illustrator's work. These fifth grade students often preferred a book because of the
realistic nature of the illustrations. (Realism is discussed in more detail in the section about the features children focus on when responding to picture books.) *A Snowy Day* was enjoyed by Robby because

    The pictures he makes, he makes like if you'd go outside and try to do it, it's just like that. It's like how they could make the feet in the snow. Two stubs on the side.

The illustrations in *A Japanese Fairy Tale* appealed to Jennifer because "well, they look real, I think." Anna liked *Pea Soup* and *Sea Serpent* because

    (It is) one of my favorites because it's funny and it's really cute. And the illustrations in that are life-like. Some of them are foggy. In case it's a foggy day. I really think that book's cute.

The fifth grade students were quick to notice and appreciate the detail, an outcome of their preference for realism, included by an illustrator. The following excerpt of conversation between Anna and Jennifer demonstrated their attention to the detail in *The Wreck of the Zephyr*.

    A: Well I think the boats are nicely drawn. And he really puts detail in them because I've seen a lot of picture books. And when they draw boats, they don't put all of these ropes.
J: They just draw something like that. (Makes an outline of a sailboat shape with her finger.)

A: Yah. It's just like a tiny, little sailboat. Big deal.

J: I mean that really looks like a sailboat. If I didn't know better, I'd hop in and sail.

A: It really gives you an idea like you're on (it).

Certain techniques and media were preferred over others by these students. The chalk-like, abstract illustrations in Seashore Story attracted Kate's attention. She liked the uniqueness as well as the opportunity to see different objects in the pictures. As stated in the approach section, she thought the book provided the reader with a chance to be creative. Darren, too, liked the "chalk and stuff" used to produce the original illustrations in Seashore Story. He spoke of Yashima's technique in Seashore Story as

I just like the way they put the, the colors. Looked like they took a big brush and brushed it across the paper and then put things on it. And the sky was usually like bright and colorful.

Kate touched upon qualities similar to those described for Seashore Story as the reason she also liked Yeh-Shen.
I like it, it's, it's different 'cause I don't know. The pictures just look different. Because you couldn't expect to have something that you could see real well or you just have to read the words and find out what it was. But this looks different to me. It kinda looks real when you look at it. It looks like a snapshot, but kinda blurry.

Anna mirrored Darren and Kate's preference for media. She liked Pelican

'Cause its got different things in it and it looks like the illustrator used a couple of different things to make the pictures. Watercolor and chalk.

The subjects recognized familiar materials and were attracted to books because of the media.

Narrative. The subjects cited reasons for preference which related to the story in the picture books. Included in this category of narrative are comments which related to the words and those which pertained to the action depicted in the illustrations. At times, the students remarks only touched about the surface qualities of the story. For instance, Jennifer liked "books with words in 'em." At other times, vague comments satisfied the subjects as their reason for preference. For example, Jennifer chose Pocket for Corduroy, Carrot Seed and Rosie's Walk as favorites because "I like the stories."
The subjects described the words in the stories as their reasons for preference. Mark initially gave the vague reason of "well, I like how the book is written" when asked why he liked *Jumanji*. He then expanded his opinion by describing the story. "How the author has animals come out in real life as they go along in the game." Mark continued to talk about the story as his reason for liking certain books. *Swimmy, Jumanji* and *Madeline's Rescue* all appealed to him for the following reasons which related to the story and not the artistic aspects evident in the illustrations.

How *Swimmy* gets together all the, gets together the colony of, schools of white fish to scare off the sharks or the giant fish.

*(Jumanji)* has to do with imagination. How the animals show up playing the game or somethin'.

*(In Madeline's Rescue)* the people kidnap the um one person and the kids get her back.

(Mark confused the plot of *Madeline's Rescue* with *Madeline and the Gypsies*.)

Similarly, Darren gave a summary of *Where the Wild Things Are* when he answered that he liked "just the way the story goes."

That he (Max) got sick of being the, being the best, the um, the um, like the worst wild thing there was. And he just left.
It's like he was just sick of being. He wanted to be one of the wild things. But then as soon as he was one, he got, he just didn't want to be one anymore.

In addition to liking a story, several of the students responded to its theme or message. Jennifer responded favorably to the theme evident in The Carrot Seed. She liked how he plants the seed and then everyone says it won't grow. Then one day it just pops up and starts growing. How he had faith.

The cyclical theme in Ox-Cart Man was one reason Robby liked the book. "Because the cycles. It's real easy to understand for people, like kindergarteners." He was also fond of the message in Outside Over There. "Shows how you have to be responsible."

Oftentimes the subjects described aspects of the story which were depicted in the illustrations as the reason for preference. Anna "liked the funny parts" depicted in the illustrations in Jumanji. These parts were not stated in the text, but they were an integral portion of the story seen in the illustrations. In response, she said,

Where she walks into the kitchen. She finds these two monkeys. And the boy walks in, well, he looks up on the piano and there's the lion. And he walks into, well, he runs into his room and it looks real like. And he's hiding on the other side of his bed and there's the lion with his head under the bed
and his tail-end sticking up in the air. It looks real funny.

The ending in Jumanji bothered Anna so much that it was last in order of preferences when she looked at the color group. She explained,

What I don't like about it. Where, I question the end. The illustrator just has them sitting around playing a game. And that seems like, "big deal."

Anna saw the color group of books which included Jumanji before her class did a unit on Chris Van Allsburg's picture books. At this point, she did not take the opportunity to read the text, but interpreted the illustrations to formulate a story. Her approach may explain her disappointment with the ending of Jumanji. Later, her teacher read the book aloud, so when Anna participated in the group session she had heard the stories in all of the Van Allsburg books. Darren also described the action presented in the illustrations in Rotten Kidphabet (an alphabet book) when asked why he liked the book, he stated

They're in this (E page). There's a boy in there and he's got a tack and there's a car. And its got flat tires. It's funny. And people. There's (J page) a boy roller skating down the stairs. And looking through the door Nosey Nora (N page).
The subjects described their preferences for the narrative qualities depicted in the picture books. They referred to both the words and the story action depicted in the illustrations.

In summary the subjects in this study had opinions but could not, at times, verbalize their specific reasons for liking or disliking a particular picture book. However, that did not change their views. Their preferences represented a range of tastes. The subjects said that they liked more than they disliked and referred to both the text and illustrations when giving reasons for their preferences. Their reasons referred more often to aspects depicted in the illustrations when they talked about the picture books they liked.

**How Do These Fifth Grade Students Categorize Select Groups of Picture Books?**

The subjects were given the task of sorting different groups of four picture books into categories the first week of the interviews. This task provided a beginning for the discussions and insight into what features the subjects saw. The categories that emerged from the six subjects related to the illustrations, text, and a miscellaneous section which included author's names, copyright date and educational value of the picture books. The results of the subjects' categories in the order given were as follows.
<table>
<thead>
<tr>
<th>Subjects</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna</td>
<td>What they are good for  &lt;br&gt;Alphabetical order  &lt;br&gt;Authors  &lt;br&gt;Colors  &lt;br&gt;How they make me feel  &lt;br&gt;Illustrators  &lt;br&gt;What they are based on  &lt;br&gt;*Preference  &lt;br&gt;**Educational value</td>
</tr>
<tr>
<td>Darren</td>
<td>Best one first  &lt;br&gt;Ones with detail  &lt;br&gt;Best told story  &lt;br&gt;Could tell the story by  &lt;br&gt;Copyright  &lt;br&gt;**Understand the most by the pictures</td>
</tr>
<tr>
<td>Jennifer</td>
<td>Best story  &lt;br&gt;Alphabetical order  &lt;br&gt;Best illustrations  &lt;br&gt;Borders  &lt;br&gt;Dress in olden days  &lt;br&gt;Far away pictures  &lt;br&gt;With words, but not stories  &lt;br&gt;Watercolor and chalk  &lt;br&gt;Color  &lt;br&gt;Educational value</td>
</tr>
<tr>
<td>Kate</td>
<td>Most to least detail  &lt;br&gt;Color: bright to dull  &lt;br&gt;few per page  &lt;br&gt;lightest to darkest  &lt;br&gt;people's faces  &lt;br&gt;Can't tell what it is  &lt;br&gt;*Preference</td>
</tr>
</tbody>
</table>
Subjects | Categories
---|---
Mark | Old days/now  
City  
Animals  
Kids  
Wanted something  
*Preference
Robby | Alphabetical order  
Who they are for  
Author's names  
Year they were made  
Amount of illustrations  
Plot  
Times when you would read the books  
How humorous they are  
*Preference  
Publishers

*Investigator suggested  
**Categories volunteered the second week of interviews

FIGURE 4. SUBJECTS' CATEGORIES FOR PICTURE BOOKS

Categories Varied

The subjects varied in the number of categories in which they sorted the picture books. Darren and Mark each thought of five ways while Jennifer listed twice as many for a total of ten. The subjects considered their categories as different if they used different terminology. However, there was some overlapping in meaning on several of the lists. For example, after stating that the books could be sorted in alphabetical order, both Anna and Robby added a similar category of author's name to their list.
Kate noticed certain features in the oriental group and formed two similar categories of "most to least detail" and "can't tell what it is."

The terminology used to create categories suggests that the subjects understand the concept, but do not use the technical term. For example, Anna named a category "what they are good for" which meant purpose. Jennifer recognized the use of perspective by the illustrators represented in the folk art group, but called it how "far away" the pictures are. Copyright was expressed by Robby as "the year they were made." Darren categorized the books in the oriental group on a continuum from realistic to abstract and called it "could tell the story by."

The following charts organize the categories according to their focus on either text or illustration. Some of the categories are renamed and combined to show relationships. Anna's category of "what they are based on" could relate to aspects of both the text and illustration so it is listed twice. The following chart separates the text-related categories from the illustration-related categories and shows how many students selected the particular category.
Text related

<table>
<thead>
<tr>
<th>Category</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best told story</td>
<td>2</td>
</tr>
<tr>
<td>With words, but not stories</td>
<td>1</td>
</tr>
<tr>
<td>Characters (animals, kids)</td>
<td>2</td>
</tr>
<tr>
<td>Plot (humor, wanted something)</td>
<td>3</td>
</tr>
<tr>
<td>Subject</td>
<td>1</td>
</tr>
</tbody>
</table>

Illustration related

<table>
<thead>
<tr>
<th>Category</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best illustrations</td>
<td>1</td>
</tr>
<tr>
<td>Colors</td>
<td>5</td>
</tr>
<tr>
<td>Detail (border, dress, time, setting)</td>
<td>5</td>
</tr>
<tr>
<td>Realism</td>
<td>3</td>
</tr>
<tr>
<td>Perspective</td>
<td>1</td>
</tr>
<tr>
<td>Medium</td>
<td>1</td>
</tr>
<tr>
<td>Amount</td>
<td>1</td>
</tr>
<tr>
<td>What they are based on</td>
<td>1</td>
</tr>
</tbody>
</table>

FIGURE 5. TEXT AND ILLUSTRATION RELATED CATEGORIES

The subjects named categories which did not relate to either the text or illustrations, but represented a variety of topics. They are identified in Figure 6.

Miscellaneous

<table>
<thead>
<tr>
<th>Category</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alphabetical order</td>
<td>3</td>
</tr>
<tr>
<td>Author’s names</td>
<td>2</td>
</tr>
<tr>
<td>Illustrator’s names</td>
<td>1</td>
</tr>
<tr>
<td>Copyright</td>
<td>2</td>
</tr>
<tr>
<td>Publisher</td>
<td>1</td>
</tr>
<tr>
<td>Purpose</td>
<td>1</td>
</tr>
<tr>
<td>Feelings involved</td>
<td>1</td>
</tr>
<tr>
<td>Educational value</td>
<td>2</td>
</tr>
<tr>
<td>Preference</td>
<td>2</td>
</tr>
<tr>
<td>Audience</td>
<td>1</td>
</tr>
<tr>
<td>Times to read</td>
<td>1</td>
</tr>
</tbody>
</table>

FIGURE 6. MISCELLANEOUS CATEGORIES
Robby suggested the unique category of "times when you would read the books." He explained the category.

Ratsmagic you could read that one. You could read it like in the afternoon or somethin'. Because it's a fantasy book and they're better to read in the afternoon. This one, Outside Over There you could read in the nighttime because it has lots to do with night. Nursery Rhymes that would be in the morning. 'Cause nursery rhymes are fun to read and they can get you started off in the morning. I don't know about this one (Rotten Kidphabet), could be any day.

Robby's scheme implies that the subjects of certain books correspond to specific times of the day.

In summary, the sorting of the picture books into identifiable categories was a successful procedure to begin the open-ended interviews. The number of categories listed by the subjects did not relate to their ease or eagerness to talk about the groups of picture books. The subjects named a variety of categories which revealed their knowledge of text, illustration and other topics of classification. The sorting task allowed the subjects to reveal their personalities and attitude toward picture books to the investigator. Their attitudes are discussed in a following section.
Which Features Do These Fifth Grade Students Focus on When Responding to Picture Books?

As pointed up in the previous sections, the subjects focused upon the features evident in both the text and the illustrations. While the majority of their comments dealt with the illustrations, the subjects were aware that picture books are a combination of text and illustration. They talked about the qualities of each, together and separately.

Combination of Text and Illustration

The subjects combined their comments to include talk about both the text and the illustrations. For example, Jennifer "liked the illustrations and story" in A Japanese Fairy Tale. Darren used clues from both the text and illustrations in the oriental group of picture books to arrive at the conclusion, "these are all Japanese books and stuff." He could tell

Because of the names of the people and the way, and the way the people looked.

The way they dress and stuff. You could tell. Because like you didn't see them with their blue jeans or anything.

Well, in this one you could tell because it's A Japanese Fairy Tale.

But Taro Yashima, whatever, that sounds like a Japanese name.
The way they dress and the way they looked and the things they had, the houses and stuff. The, what do you call it? ummm. Their environment.

Van Allsburg. The group discussions of Chris Van Allsburg's picture books also resulted in a talk about the joint effect of text and illustration. Anna, Jennifer, and Mark, members of group one, noticed the contrasting messages evident in the text and illustrations. They agreed that the pictures looked realistic, but the story had elements of fantasy in it.

A: Well, the thing I see is that in all of them. It seems like there's so much fantasy in it. But then in the end you stop and wonder if it really happened.

J: I don't see one picture in these books that don't look real.

M: He has a lot of fantasy in here.

A: The story.

M: How something. How the boat could fly (The Wreck of the Zephyr). That could be fantasy. He floats around on the water going around to see everything (Ben's Dream).

J: Then they get to Jumanji. I mean who's ever heard playing a game and two lions or one lion and two monkeys and all that.

I: Okay. So what you're saying is that the pictures look real, but the stories are fantasy stories. Is that sort of a
contrast? Writing fantasy stories, but making them look real. Does that help make you believe?

J: Yah. That it really happened.

I: Do you suppose that's a technique he uses?

J: Because if you saw little cartoon men with this happening, I don't think.

M: You would think he's fooling.

In an individual session, Anna revealed a similar opinion. She called Jumanji a "realistic book with funny things going on with it. It's more like a dream in a realistic world."

The subjects called upon information gathered from both the text and illustrations as they pondered the question of reality in the Van Allsburg stories. Their opinions waivered between knowing definitely that the stories were real or unreal to not being sure because of the mixed messages given through the text and illustrations. When asked if Jumanji really happened, Anna, Jennifer and Mark responded,

J: That's a hard one.

A: Well, sometimes it seems like it did. But then sometimes it doesn't. Because the kids were looking out the window and saw two boys went off with the game. And they heard that they couldn't read directions.

I: Do you think it really happened in Jumanji?
J: Yah I do. Because. Just the way he...

M: Wrote it and how it sounded and all.

J: Maybe not in real life, but in the story.

Darren, a member in the second group disagreed. He thought the premise in *Jumanji* was unrealistic. "I know it's impossible that could happen, for someone to play a game." Kate countered with

But it makes you wonder. They never read instructions. That's what the boys. These two do (p. 6), but, the main character. But the boys that picked it up don't read instructions and you wonder. Gosh, you can't wait to see what their house is going to look like when their mom and dad get home.

Darren found *The Garden of Abdul Gasazi* a more plausible story.

Fritz runs away from the boy. I forget what the boy's name is. Yah. Alan. And he, Allan has to get him back before his mom or someone like that. Before she finds out that the dog's missing. Then Abdul turns the dog into a, into a duck. Then the duck flies away with his hat. At the end Fritz brings the hat to the lady. He said it was probably a dream. You wonder if it really happened. It it's possible it could happen.

In contrast the subjects in group one thought that Fritz's possession of the hat confirmed the reality of the story. The ending did not leave Anna, Jennifer or Mark wondering, but assured them that the story was believable. Jennifer summarized the opinions of the others
with the observation, "At the end of each book, it has something that makes you think it really happened."

**Retellings.** On occasion, the subjects retold the stories and revealed a joint dependence on the combination of text and illustration. Darren liked *Where the Wild Things Are* because of the creatures. "I like the story, too." Darren separated liking the illustrations from liking the text, but included information from both when he retold the story from memory. His retelling included information from the sparse text, the illustrations and his own interpretations.

*Where the boy like had a dream or something. That he was, that he was in, on this island. Like he sailed on a boat. Like at the end where his mom brought him dinner. And he, 'cause he. And she brought him dinner to his bedroom. And in his dream, he dreamed that he had to go back to his house. Because of, because of, because he smelled that. And then he had to, he had to, he had to sneak away from the creatures because the creatures liked him a lot. And then when he got out on his boat, the creatures were getting mad. They got, they got woke up and they were all mad because he was leaving. They were throwing stuff at him and stuff. That's one of my favorite books.*

In comparison to Darren's retelling which depended for the most part on information in the illustrations, Jennifer relied
predominately upon the text to retell *A Japanese Fairy Tale*. When she included information gained from the illustrations she said, "it showed."

It's about a Japanese princess who's real beautiful. And her father wants to have her begin lessons. Except he's afraid if he gets her a real handsome teacher to come, then they might fall in love. And, a, so he gets a real ugly one to come and then they end up falling in love. I forget the teacher's name. (She looks it up.) Munakato (Munakata), or something like that. And, a, it turns out that he gave up, he would have been really handsome. Well, it showed when he was up in heaven. It showed when he was a baby. He asked to see what his wife would be like in the future. And when they showed him she was really ugly. And a, but he would have been handsome. So, he gave up his handsomeness for her beautiness or whatever you call it.

As demonstrated with Darren and Jennifer's retellings the design of the picture book may be responsible for the students' dependence upon the text or illustration. *A Japanese Fairy Tale* has more printed text than *Where the Wild Things Are*.

Information gained from both the text and the illustrations were intertwined as the subjects talked about the picture books. They naturally integrated the features so their retellings reflected information gathered from the text, the illustrations and their own interpretations.
Text

Text was a noticeable feature for these fifth grade students. They were aware of its presence or absence in each of the picture books. To some it played a more important role than to others. Jennifer, Mark and Robby thought words were essential to the stories and approached the picture books by reading them. Jennifer could not tell what was happening in *Yeh-Shen* by just looking at the pictures. "You'd have to read it," she said. Darren, on the other hand liked to produce pictures, so he spent more time looking at the illustrations. He, however, was impressed by the text in *Ratsmagic* and mentioned it several times. "There was descriptive writing in it and stuff." While Anna and Kate both liked to read, they preferred looking at the pictures to reading the words. After "becoming familiar" with the oriental group of picture books, Kate said, "I like to see what, be able to tell by looking without having to read the words with the pictures."

Even picture-oriented readers relied on the text as they formulated meaning. As stated earlier, the question of reality dominated the group discussions of the Van Allsburg books. Many
times the subjects cited evidence found in the text and not the illustrations to make their point. For example, Anna concluded that Ben's Dream happened

Because they were talking about it and one girl started to explain to Ben. And he goes, yah, I know. I saw you there.

Darren and Kate both in the other group cited the same evidence found in the text, but continued to wonder about the aspects of reality.

D: And the funny thing about it is his friend had the same dream. It really makes you wonder could it happen?

K: Well, um. She had the same dream. They both had it during the rainstorm. When the rain was coming. I don't know. It seemed kinda weird. It makes you wonder does it really happened or not.

Kate and Darren's joint summary of The Wreck of the Zephyr is also dependent upon the written text. Again they conclude by wondering if the man in the story was the boy involved in the wreck years ago.

K: The boy goes off and he wants to try to fly.

D: He was wrecked. He was just out sailing during a rainstorm 'cause he thought he was the greatest sailor ever. And then
he was wrecked on an island with these zephyrs that floated on air. And he said, he thought that if he could find out how to do that, he would really be the greatest sailor ever. Then he, then his dream just sort of disappeared when he started falling down. 'Cause he's not suppose to be over top of the land, just on the water. Then he was real high.

K: Then the guy starts limpin' away in the last picture.

D: And the boy had a broken leg when he was on the boat.

I: So does that make you wonder?

K: 'Cause he said he hurt his leg real bad and that he limped when he walked. The guy that was telling the story. And the guy limped away. And he said, well, I've got some sailing to do. "He picked up his cane and I watched as he limped slowly toward the harbor."

Unlike the subjects who adjusted their dependence upon text with the type of picture book, both Mark and Robby continually depended upon the written words. The boys relied heavily on what was written in books with either dense or sparse text. For instance Mark summarized Ratsmagic as a story

About a witch that takes this bluebird. The bluebird had a, a special egg at the end. The witch wanted to see what the egg was so she stole the bluebird. And the rat went off to try to get it back with the rabbit and the crow and the mouse.
Robby described the story in much briefer terms. He said,

It's about a queen and a bluebird. And the bluebird is in, they get trapped by this one dragon. The rat's out to seek him by the lake.

Neither boy mentioned the surreal-looking illustrations in their summaries. When they talked about books with less text, they continued to rely on the written word. Mark's summary of *Outside Over There*, stated it is

About these goblins that take the little kids and um, pick. They, ah, have a wedding or something. Take. She plays her horn and they start dancing. And all the goblins were dancing because they were, they went into the water. And um, she found her sister and went home.

Robby also presented factual information gathered from the text when he talked about Sendak's book. He related that it is

About this girl. Her dad went away and she was supposed to watch her baby brother. She was playing her mom's horn and the goblins took the baby and put in an ice one. And then, but they left a cloak. And she got the cloak and flew out of the window because of the wind. And then she found her baby brother and other babies. And let them free. She brought her brother back home and then she was safe.

(Robby confused the gender of Ida's sibling. The baby was a girl.)

In addition to forming the story by reading the text, the subjects revealed standards for the role of the text in picture
books. Jennifer expected the text to match the style of pictures. She believed that the larger print in *The Carrot Seed* complimented its simple, color book-type illustrations. "It goes with the writing, how big it is. 'Cause it's just a real little kid's book." Jennifer also expected the text to be synchronized with the illustrations. She assumed that in *A Winter Place*, O'Kelley used a split page format depicting four different scenes to match the text. "'Cause it tells all that stuff on one page maybe. And he wanted to show everything else." Anna, Kate and Mark also verbalized an expectation of synchronization. Anna pointed up that "the whole middle" (of *Ben's Dream* is wordless) because "that's his dream." As previously mentioned, the dark spaces in *Ben's Trumpet* provided a place for writing according to Kate ("the writing's right there") and Mark ("'cause the writing's there").

Text in some of the picture books performed a purposeful function. Darren preferred looking to reading, but admitted reading the text was essential to understanding some picture books, especially ones with abstract art. He read the *Seashore Story* because "you can't really tell what's going on. You can only think of what could be in the pictures. And by reading it you can tell what it is." He also thought the captions in *Rotten Kidphabet* were necessary for understanding.
D: 'Cause it shows there's kids sitting there looking through things. They're being bad and stuff. You can't really understand, all it says in this is like the name of the kids.

I: If you just saw the pictures without the captions you wouldn't know what's happening, right?

D: Yah, Dumb Dora, I'd wonder what she's doing.

As fifth grade students, the subjects were aware of the function of print. They read the words to be knowledgeable about the plot, to remember details, to recall a name and to clarify a point. They gained information from the text that they could get in no other way.

Illustration

The students most often responded to the pictorial content and stylistic features in the picture books. Talk about aspects of the illustrations played a dominate role in the open-ended interviews. The subjects received valuable story information from the illustrations. Many of them relied on the pictorial content to retell the story. They often described the action in the pictures as they shared opinions. The subjects were also aware of the stylistic features evident in the picture books and talked about color, medium, technique, style, format, pattern, shape, line, background and perspective.
Pictorial content. The subjects depended upon the illustrations to get a general impression of the story and to gain information from specific details. They were able to speculate about the story's time and place from clues in the illustrations. For instance, Jennifer pointed-up that the characters in Ox-Cart Man and A Peaceable Kingdom were dressed similarly and concluded that they were from the "olden days". A sense of history was also evident to Mark in two other picture books, The First Tulips in Holland and Pelican. "Well, they're back in the old days and they're in the city." He knew "by the clothes and how the city looks." A geographic location was revealed to Anna in Bringing the Rain to Kapiti Plain. She was reminded of a plain, "like in Africa. 'Cause it just doesn't look like something you're going to walk out and see in your backyard." Jennifer also observed that all of the books in the folk art group, except A Peaceable Kingdom "take place outside."

Details in the facial expressions and physical attributes of the characters did not go unnoticed. Kate detected a difference in the girl's expression in A Japanese Fairy Tale. She believed the girl to be happy in the end.

Well, she's got a smile on her face and her cheeks are red. 'Cause I don't think they were as red as they are now in the beginning
of the book. Like they were white like that. I don't think they were quite as red. No, they're not quite as red.

Anna scrutinized the illustrations in The Gray Lady and the Strawberry Snatcher to notice the Strawberry Snatcher's expressive hands. "They're long and on the inside of 'em, right here, they're red." The redness according to Anna comes from being a strawberry eater. "He likes strawberries so much."

Several of the subjects demonstrated their sense of story as they interpreted the illustrations and retold a story. The following three examples include Darren who had read and was familiar with Where the Wild Things Are. Anna who retold the wordless picture book story, The Gray Lady and the Strawberry Snatcher and Kate who did not read the text of A Japanese Fairy Tale, but relied upon her own interpretations of the illustrations to formulate a story.

Darren retold his favorite picture book story, Where the Wild Things Are by using the book. His previously reported retelling was from memory. This retelling revealed attention to details in the illustrations, especially when he flipped the pages back and forth to compare the progression of the growing forest in Max's bedroom. Darren also emphasized certain parts of the story by reading them aloud.
Darren's retelling of *Where The Wild Things Are* is as follows.

He primarily uses informative language (Halliday, 1975).

D: He's trying to be real mean so he's hanging a umm stuffed dog. And he's making something with clothes line and his box (p. 2). He's scarring everything (p. 4). Then his mom sent him to bed without any kind of supper (p. 6). And then he imagined that his room grew into a forest. And his bedposts turn into trees (p. 8). Most of the wood stuff just turned into trees. Then his whole bedroom turned into a, then, his bedroom, then the trees started movin' around I think (p. 10). His walls started disappearing and he was out in the open (p. 12). I like looking at this thing and seeing where the trees are. And there's other trees there. And because I look on the back, that thing right there would have been his window. And then like this chair right here isn't there. And the door would have been right there. He finds a boat with his name on it, with Max (p. 14). And he starts to sail across the ocean. And then he gets to a, the land where the wild things are. There a creature pops up behind him (p. 16). He's real scared and everything. Now all the creatures are roaring. It says, it says, "And when he came to the place where the wild things are they roared their terrible roars and" what's that?

I: "Gnashed."

D: "Gnashed their terrible teeth and rolled their terrible eyes and showed their terrible claws" (p. 17-18). But well then, he just sort of hypnotizes them. Then they make him the wildest thing out of all of them. He's like their king. Then he says, they thought, looked around at his start. They're jumping up and down and yelling. And then
and then when they go to sleep (p. 29-30), he gets into his boat and sails away (p. 31). 'Cause he "sailed back over a year and in and out of weeks and through a day." Then he came back to his own room with his dinner waiting for him. "And it was still hot."

Anna was so taken with the storytelling qualities of The Gray Lady and the Strawberry Snatcher that she mistakenly believed that written text existed on the pages. The story created in her mind was so complete that she thought that it came from an author. She said, "well I guess there aren't (any words). I guess it was just the pictures told me so much." Excerpts from her retelling highlight a variety of responses.

Anna was aware of the artistic qualities employed by Molly Bang. She related,

The picture really brings him (Strawberry Snatcher) out, I would say, the most and her (Gray Lady) because its got a dull background (p. 5-6).

You can just see all gray and the Strawberry Snatcher. And he's also red around the lips from eating strawberries. Then you see a blue and white tree. And it looks like someone took a bite out of it, but that's her hair (p. 33-34).

And then this, it looks almost like they took a picture of it (p. 47).

Not only did she tell the story in the wordless picture book, but she also saw details in the illustrations. For example, Anna pointed-up,
And you can notice right here, her face has some white hairs. There also a chipmunk (p. 25).

To me it kind of looks like wherever he steps this one foot mushrooms come up. And right there, there are mushrooms where he would have had a foot (p. 7-8).

She made predictions based upon the action in the illustrations.

She noticed,

Well you can always tell that she's going to get by the girl and he's gonna get the girl around. And they're gonna ram into each other. And you can tell that because his hands are going up in the air (p. 13-14).

She used heuristic language as she wondered about the Strawberry Snatcher's feet and what the girl on the skate board had in her pail. She pondered,

I'm curious. I wonder if it shows his feet back here (p. 11)?

I'm not quite sure what she has in her pail (p. 11-12). Looks like may eels (p. 13-14). 'Cause they're long and they have like little fins.

Her retelling had a dramatic flair as she supplied imaginative language for the "little girl in the window." She exclaimed, "Oh, my gosh! The Strawberry Snatcher, he's after the Gray Lady."

Anna also shared personal opinions about the story throughout her retelling. For instance, she revealed,
And to me the Strawberry Snatcher looks like he's poor (p. 5-6).

It kinda reminds me of Tarzan 'cause she's swinging on a vine (p. 29-30).

Anna's retelling was dependent upon the pictorial content evident in the illustrations. Her use of language demonstrated variety and sophistication. (See Appendix E for Anna's complete retelling.)

Kate's favorite story in the oriental group was A Japanese Fairy Tale because the illustrations were easily identifiable. Unlike Jennifer whose retelling of this story appeared earlier in this section and relied upon the written text, Kate was unfamiliar with the text, but readily supplied her own. Her retelling depended upon identifying objects in the illustrations, speculating about the characters, their relationships and feelings. Kate was secure in her ability to read and respond to books. Because of this, she was willing to risk inaccurately reporting the story. She confessed, "This probably won't ever be right, but." She took a risk that other subjects would not take. Her retelling calls attention to the pictorial content. Kate described,

And they're just doing their daily work and talking about other people. But, they're reading a letter (p. 9-10).

That's the same girl that got the letter (p. 15-16).
And there's maybe it's her wife (sic). And that's their little kid, but he's looking at her.

She also identified objects,

That's the village where people, Japanese people live (p. 1-2). They live in that village.

And she saw the little boy playing with the dragonflies (p. 15-16).

There's two girls gossiping (p. 17-18).

Kate speculated about the character's relationships. She proposed,

The old woman and lady. They live together. Probably. Maybe she was her mom. And she, they were talking who knows about what. Maybe all these people live there, too (p. 5-6). He lives there. He's like the ruler.

Feelings exhibited by the characters also influenced Kate's retelling. She said,

Maybe she got a letter from the man that was looking out with a not too happy face. I think she's worrying (p. 13-14). She's worrying about something that he said in a letter.

Kate's sense of story was evident throughout the retelling. For instance, she concluded,

'Cause it looks like a happy ending (p. 25-26). Well, then they're celebrating because something evil happened to the guy that was trying to hurt them (p. 27). And they were celebrating.
And, and they lived in their house for a long time. And, and there was a lot of peace since he left the town. And they were real happy.

The retellings of the three subjects revealed their attention to the pictorial content in the illustrations. They noticed detail, seemed aware of story conventions and used a variety of functions of language.

**Stylistic awareness.** The subjects talked about color, medium, technique, style, format, pattern, shape, line, background and perspective. These were some of the features that were also discussed in the preference section. The students preferred certain features, and continued to talk about them throughout the interviews.

As discussed earlier, color was given as a reason for preferring certain picture books and continued to be the most talked about feature. All of the subjects talked about color. They described, named and compared it.

At times, the subjects used vague, general terms to describe the color in the illustrations. For instance, they commonly referred to the pictures as "colorful." They also interchanged words as if they had the same meaning. For example, Kate used dull and dark synonymously. She called the illustrations in both *Jumanji* and *Ben's Trumpet* dull. Later she said, "These two
(Ben's Trumpet and Jumanji) are dark colors." Then, as she explained the difference in the two books, she said,

They're (Jumanji) kind of dull. But they're not as dull as. They're dark. They're not as dark as Ben's Trumpet.

Kate also used the word dull as the opposite of light and bright. She said, a Seashore Story "it's not dull, but it's lighter color than Yeh-Shen." She further explained that A Japanese Fairy Tale and a Seashore Story "are more bright than these (The Crane Wife and Yeh-Shen) kinda dull colors." Mark also seemed to be operating with the word dull meaning dark. As he described the illustrations in Swimmy, he compared them to Dreams. He said,

They're (Swimmy) not really bright. They don't stick out that good as the sky in Ben's, I mean, not Ben's Dream, but Dreams. And a, this is kind of a dull color mixed together to make one certain color.

In addition to using the word dull to mean dark, Kate used it to mean muted. She described the illustrations in There's a Nightmare in My Closet as "it's real light. They're kind of light, dull colors." Anna also seemed to mean muted when she said dull. She talked about

The Snowman, these pictures sort of catch my eye because they're nicely all dull. But then the snowman's nose is bright. But they catch my eye because they're not too bright, not too soft.
Darren used the word dark to mean the opposite of light and bright. He explained that in Ratsmagic, "there's mostly dark colors and in here (Rotten Kidphabets) it's light colors." The colors in Ratsmagic he described as

Most of them are dark and stuff. Except for the dragon, that's got some bright color in it.

Anna talked about the bright colors in Bringing the Rain to Kapiti Plain. When asked what made them bright, she replied,

Well, what I'm interested in is the grass. How he puts all the different colors. How he outlines in white. And uses a lot of beiges and yellows and kind of like reddish beige. And not too many light colors. Not too many dark colors.

The naming of specific colors was a common occurrence as the subjects talked about the illustrations. Mark liked the colors of the dragon in Ratsmagic (p. 26). He liked the "blue, yellow, green, kind of like a light orange or yellow or light orange mixed together." Kate said the colors in Goggles "are mostly like a brown shade" and the ones in Someday are "mostly yellow, black and white." Anna named the predominate colors in Thirteen as she described the illustrations on the twelve page.

The aqua here and I see it here. And purple. It seems he uses it a lot. 'Cause he's got it in this down here, in the buildings, in the dish, the shadow and the person. And
right in here, that's purplish with the stars. Even a little bit on the card.

In addition to naming colors, the subjects discussed the mixing of colors. Jennifer observed in Yeh-Shen that

Like some of them aren't just blue, purple, orange, yellow, brown, black, white, pink and orange. Plus the colors that other illustrators don't use. He mixes 'em too.

Mark said, "in *Swimmy* he mixes the colors together to make something. In *Dreams* he mixed some paints together to make something."

Kate spoke of the combination of unique colors employed by Wildsmith. She said, "a lot of his books, they don't have colors that you really would usually imagine the real things to be."

Darren described the use and placement of color in general terms, an observation made by Anna in more specific terms. He enjoyed "the way they used the colors in it (*Where the Wild Things Are*). Where they put them together." In more detail, Anna explained her attraction to a double-page spread (p. 24-25) in *The First Tulips in Holland*. She explained,

This picture really caught my eye. Because it had so many different colors on it. But then, when you really look at it, it doesn't have that many. 'Cause it only has pinks, light purples, reds, yellows, and whites. But when you first look at it and don't really look at that part, it really catches your eye.
The illustrator's placement of the colors caught Anna's eye because according to Anna,

We put lighter colors over here and he didn't really have them fade into this big, bright area. Then again, he has the lighter colors over here. So it makes you really notice this area. And that's more like the center of the picture.

The subjects compared the use of color among the books and also judged them to their expectations. Robby said the illustrations in The Wreck of the Zephyr were like Ben's Dream. He continued,

But it has the color in it. And the way he puts the clouds in, the clouds in. Like you can tell where the sun, it would be. The picture. How he makes 'em funny. Like you can see the red underneath the ship.

Jennifer's expectations about what colors depicted the seasons were satisfied in A Winter Place. The colors in the book change seasons. She said, "I mean in winter almost everything is white. In summer, it's when everything is blooming, in spring." She also liked the use of several colors to make the sky. Kate surmised that the illustrations in Ben's Trumpet were black and white because

Well, you don't think of jazz as something bright colors and. You think of jazz as something like the blues or something like that.
The use of color had economic implications to the students. Darren speculated that Van Allburg did *The Wreck of the Zephyr* in color after producing three black and white picture books because

Well, he got all of his money off of these other three books. And *The Wreck of the Zephyr*, he made it in color because he could afford to make it in color.

Jennifer was thinking economically as group one discussed the probability of Van Allsburg doing another picture book in color. She said,

It depends on how well they would sell.
If this one didn't sell as well as the other ones, it might be because of color.

While the choice of original art material in picture books is at times obvious to the reader, Marantz (1983) points-up that the art in picture books can be appreciated without knowing the original medium and sometimes it is impossible to know. He says, "we are always responding to photographically reproduced translations of the art media." However these subjects often speculated about the medium employed by the illustrators. Typically, as stated previously, they talked about watercolor and chalk with some mention of pastels, pencil, pen and ink, collage, oil and acrylic.
The oriental group of picture books generated responses relative to medium and demonstrated the subjects' focus on watercolor and chalk. Jennifer said, "A Japanese Fairy Tale is watercolor, I think." Kate speculated that The Crane Wife was chalk and watercolors. She came to this conclusion because of the technique employed. At first she said,

Well, it looks like colored pencils, kind of. There. Because they're real thin. And I've never seen a paint brush that thin. The lines are real thin. And, um, chalk. Yah. It looks like chalk 'cause the shadow over her is in probably watercolors. It looks like it has watercolors.

Kate and Darren separately came to the conclusion that the medium in Seashore Story was chalk.

Again, Kate talked to discover her opinion.

K: I think he just draws it without the face or anything. And then he, he watercolors it the way he thinks he should look. And then he goes back over it with pencil after he's done. Puts pencil back on. Well, I donno, maybe chalk. It looks like chalk.

I: Does it? You think it's chalk instead of watercolor?

K: U-huh. 'Cause he could never get the watercolors to look like that.

I: U-huh. What makes you think it might be chalk?

K: Well, I did an illustration about a book before and you use your fingers and smear it. And it makes it look blurry, kind of.
Darren also knew the properties of working with chalk. He explained,

Well, chalk shows a lot more colors and you can blend colors together to make it look better. That's one reason why I like the last part of the Seashore Story. You can tell that they used chalk to make it look nice and stuff.

Further supporting Marantz's (1983) point, at times the students could not name the medium. When Jennifer looked at the folk art group of picture books, she said,

Looks like they use the same kind of material. I can't tell what kind they use. I can't tell what they use. That looks pretty dark for watercolors, I think. These kinda' look like tempera paint or somethin'.

The subjects were influenced by their experience as they discussed medium. They readily named materials they used in their own art productions as well as those discussed in the classroom.

Closely related to the subjects talk about medium is their focus on the particular techniques of the illustrators. The subjects scrutinized the pictures to discover the illustrators' method. Darren noticed the series of little dots which combined to form the illustrations in The Garden of Abdul Gasazi. He said, "the other one about Fritz that runs away, that looks like with little dots." Anna differentiated Pelican from The First
Tulips in Holland according to the illustrators' paint strokes.

She related,

This (The First Tulips in Holland) looks like he used solid strokes. And this (Pelican) looks like he would take a paint brush and just use small strokes in the background.

Anna also noticed the background in Pelican had a child-like quality. She said,

And it looks kind of pretty and kind of like a child did it in the background. 'Cause it looks kind of, the trees have weird shapes.

The students noticed other techniques such as the use of shadows, especially in The Wreck of the Zephyr and outlining done by the various illustrators. (The shadows evident in the Van Allsburg books are discussed in the group sessions section.)

In addition to talking about a particular technique, several students described how to accomplish it. Mark could not remember the technical name for Keats' technique in Dreams. But he remembered how to marbelize paper. He explained,

Paint. Put it in a bucket. Get a piece of paper. And he squishes it around and makes all those colors.

Stylistically, the degree of realism was an important feature to these subjects. Generally, realistic portrayal was a desired quality for a picture book. Kate, speaking for the others,
preferred to "be able to tell by just looking without having to
read the words with the pictures."

In order to determine the degree of realism in the illustra-
tions, the subjects noticed detail and the use of color. For
eexample, Kate believed that the darkness and use of lines in Ben's
Trumpet contributed to its realistic appearance. She talked about
the illustrations.

Well, they're dark. And they have a lot of
lines. They look kind of real. When he's
playing like the piano, they look kind of
real.

Darren said that Nicola Bayley's Book of Nursery Rhymes looked real
because of the amount of details depicted in the illustrations.
He could understand so much by looking only at the illustrations.
The depiction of "the trees and the grass and different things" in
Ratsmagic were realistic looking according to Darren. In noticing
the detail in the illustrations, Darren questioned the authenticity
of the Statue of Liberty in Ben's Dream because the statue's crown
did not taper into points. Darren asked, "Are there points on the
Statue of Liberty? Are there points on the Statue of Liberty that
are coming out of her head?" He wanted to know because in the book,
"they're flat" (p. 11).
The illustrations in the picture books by Chris Van Allsburg generated talk about realism. Most of the subjects believed the illustrations looked realistic. Jennifer and Mark discussed this during their group session.

J: I don't see one picture in these books that don't look real.

I: Okay. Does that make them good or bad in your mind?

J: Good.

I: You like them to look real?

J: I can picture it, whatever.

I: It helps you ...

M: To picture it more better.

Kate echoed the popular opinion as she talked about Jumanji.

It looks real real and his, the pencil. 'Cause you wouldn't imagine anyone would do those pictures with a pencil.

And the expressions on the people's faces look like they really saw it or something like that.

Darren was the only one to voice an opposing opinion because he thought the books looked too perfect. He said,

I don't think this water looks real (The Wreck of the Zephyr, p. 8). All of the leaves are different (The Garden of Abdul Gasazi, cover). They make the leaves. They're shaped like they're hearts, like little hearts. And some of them are shaped, funny looking hearts.
Darren continued to make his point emphasizing the perfection apparent in The Garden of Abdul Gasazi.

'Cause everybody's hair looks like the grass. (It) is just perfectly standing up. Not matted a bit. And the, like the dog steps on the grass and the grass is still ... (p. 10)

Some of the subjects were confused as they considered the idea of realism. They often saw both realistic and unrealistic qualities in the illustrations. For instance, Anna said, Green Eggs and Ham was "not actually real, but not actually fake." She interpreted,

Well, not actually real because you're not going to see a car parked on top of a train. They're not actually fake because of a, they have animals like a fox and the mouse, and the goat. They look kinda real. But not really nothing else.

She demonstrated the same confusion as she talked about The Christmas Party, evident in the following response.

These pictures look sort of life-like and sort of not. Because rabbits don't walk and they don't wear clothes, person's clothes.

Robby also struggling to define real to himself talked about the realistic qualities in A Snowy Day. As Anna did, he made a distinction between realities. He described the pictures as,

R: Like the snow would snow light. It's like it would be. The snow we have is like slushy. You could have mud in it and everything. He puts that in. And he makes
like snow by hittin' the child. Like how it would look instead of just being white in one spot.

I: Why do you like that book?

R: Because of the way he makes it look real. Not real real, but how he makes like the walking and stepping and everything. The sky it's not real bright. Like it, these days in winter.

Mark thought the people in Rotten Kidphabets did not look "that real" because

This one, Creepy Cedric. He has a bigger face than his whole body. So, and he (Obnoxious Otto) has a, his face is just like straight up and his nose is long.

Kate said Pelican did not look real 'cause I've never seen any yellow or purple or blue mountains before." Jennifer rejected many picture books because the objects in the illustrations could not be identified and looked "blurry." She did not like Seashore Story because

To me it just looks like a whole bunch of chalk drawed together. Scribbled together. Can't even see the pictures in it.

The subjects were also critical if the action depicted was not realistic. Robby judged Outside Over There as "weird" because "she flew in a cloak. It couldn't happen." Anna held a similar opinion about the Snowman. She reasoned it had an "unrealistic look" because
The Snowman, it's a dream. 'Cause I don't think a snowman would really come alive. And if it's not a dream then it's a runaway imagination.

Generally the subjects seemed to judge a book to be realistic if the represented objects were identifiable and authentic, the color true-to-life and the action believable.

In addition to discussing realism, the subjects also recognized a few other styles although they did not use technical terms to describe them. Children in Kiefer's studies (1982, 1983) also invented terms if the right one escaped them. Madeline's Rescue reminded Mark of a cartoon because the characters are "not really alive. Like in a cartoon. How he made the pictures."

Jennifer recognized the oriental style and called it Japanese when she saw A Japanese Fairy Tale, Yeh-Shen, The Crane Wife and Seashore Story together. Robby described the folk art group of books as having "the same easy kind of pictures." Anna saw the difference in style between two books illustrated in black and white. She called Jumanji's style "just like picture pictures" and Ben's Trumpet "like he puts patterns with the black and white into it. This just looks like they put regular pictures into it and didn't use quite as many pattern designs with pencil."
The subjects continued to demonstrate their artistic awareness by discussing other aspects evident in the illustrations. They talked about format, pattern, shape, line, background and perspective.

The students noticed the physical appearance of the picture books. They talked about decorated borders and the space around the illustrations which gave them a framed appearance. Kate said, "Van Allsburg

Leaves spaces between the pictures. On all of them he's got a space and it's like a frame."

The Snowman reminded Anna of the Sunday funnies because "it looks like it could be a comic strip, but then it could also be put into a film." She also saw the format potential in Thirteen when she suggested that the series of vignettes would easily fit into a cartoon. She said, "Well Thirteen you could put, you could put maybe that into a cartoon. And also do a comic strip." Robby compared Anno's Counting Book to A Winter Place because they both are "one big setting." Kate believed the half-pages in Pelican gave a feeling of movement to the illustrations. She mentioned,

I've never seen the two long pages on the end and half of a page that connects the other picture. But, back here, it looked, made it look like the car was moving (p. 2-3). And there it made it look like the egg was hatching (p. 6-7)."
If you go fast enough it makes it (look moving). 'Cause it hooks together. It all hooks together.

The students pointed-up Van Allsburg's use of pattern. Both groups talked about the flowers that were evident in all of his books. They also noticed the similarity in the pattern on the chair and snake in *Jumanji* (p. 20). The following discussion took place by members in group one.

M: The pattern of the chair and snake look alike. They blend together.

A: One's a rectangle and the other one's flowers. He must like flowers.

Mark continued to trace the snake's movement to the arm of the chair on the next page (p. 22).

M: There's the snake and there's the ...

J: Yah.

M: You would think that's a handle or something you could put your hand.

I: I've never noticed that until you pointed it out to me.

M: He's using the same pattern (p. 24). It looks like in *The Garden of Abdul Gasazi*.

Mark followed the snake's movement on two pages. The snake moved from the mantle to the chair arm; an action that was overlooked by the investigator. Group two had a similar reaction to the pattern on the chair and snake.
D: When I saw the, Jumanji. Where that snake's wrapped around the mantle. I thought that the snake was just a piece of cloth wrapped around the mantle because it is the same as the chair.

K: It looks like the chair. I never thought it was the snake.

Several of the students pointed-up the shapes of objects in the illustrations. Darren attributed the humor in Green Eggs and Ham to the continuing use of the round shape. He said, the book was funny because "everything is round. Nothing's perfectly square. Everything's always running around." Anna also equated roundness with humor. She said the illustrations in Little School at Cottonwood Corners looked like cartoons because "you don't really have round heads." Kate also noticed the shape of the woman's head in The Crane Wife. She reasoned,

Her head doesn't look like a person's head. It looks kinda like a bowling pin. 'Cause on the side it looks like a bowling pin, kinda.

The students typically described the illustrator's use of line and detail to create images. They especially noticed the obvious use of line in Ben's Dream. Anna, a member of group one said, "In Ben's Dream he used so many lines." Kate, in the other group agreed, "Ben's Dream, it's all lines." The word "detail" was often used to describe the illustrations. According to Darren,
Ratsmagic had a lot of detail. He stated, "Well in this picture, like the teeth in the dragon are detailed (p. 26). And the dragon's detailed."

Untypically, a few of the students talked about the backgrounds in the illustrations. Darren explained the background in Ratsmagic. Looks like it's put on a false background. The background, they just put like. They took the picture and they just set it down on a piece of paper. And they did the picture.

Kate differentiated among the illustrations in The First Tulips in Holland by describing the background. "It's only of people with a white background" (p. 11-12). Anna found the background in The Gray Lady and the Strawberry Snatcher interesting because how the illustrator makes her blend with background. And sometimes he puts real bright background on some of them. And then she's just this gray thing that's got a head and two hands.

Both groups of students noticed and talked about Van Allsburg's use of perspective. Mark said that in Jumanji "it looks like you're looking from an angle on every different page." The students discussed looking down, up, backwards, from the side and straight on at the illustrations. Darren described an illustration (p. 26) in Jumanji as "from the kid's point-of-view." About The Wreck of the Zephyr (p. 12), Kate said, "it shows you from his point-of-view. It's real dark where he is, but then it shows you through the trees
where it's light." Robby said the illustrations in *A Peaceable Kingdom* were "big 'cause they're like, um, they're close up. You can see them better." Jennifer called the illustrations in *Anno's Counting Book* as "far away pictures." The picture with all of the tulips in *The First Tulips in Holland* (p. 24-25) was described by Anna as using perspective to create an image. She related,

'Cause they make, you can tell they were far back. 'Cause they made those real big and they showed you how far back.

These fifth grade students focused upon the illustrations in the picture books. At times their talk about the pictures was general, almost superficial. They used the illustrations to help formulate a story as well as to talk about artistic characteristics. They often did not use a technical art vocabulary when they expressed their artistic awareness. Most often they talked about color, but they also knew about medium, technique, style, format, pattern, shape, line background and perspective.

In summary, these subjects looked at the features evident in both the text and the illustrations. Certain subjects preferred one feature over the other and predominately focused on either text or illustration. However, the content of the interviews demonstrated that they knew that picture books are a combination
of text and illustration and talked about the qualities of each together and separately.

How Do Prior Experiences Influence These Fifth Grade Students' Responses to Picture Books?

The subjects were chosen because they had attended Highland Park Elementary School since the primary grades. Their experiences in this environment contributed to their knowledge about picture books. Their comments also indicated a home influence as well as remarks that can be attributed to a combination of home and school.

School Environment

The school setting influenced these fifth grade students' responses to picture books. Commonalities were evident in the group discussions of Chris Van Allsburg's picture books. Before the group sessions the teacher read aloud and conducted in class discussions about the four books. The students wrote to Van Allsburg and chose to replicate an illustration from one of his books. Using the Van Allsburg books gave the children time for response to deepen. Returning to the same book a second and third time often changes a child's initial response (Kiefer 1982, 1983; Beaver, 1982).

Group Sessions. The students were randomly placed in one of two groups. The members of group one were Anna, Jennifer and
Mark. Group two consisted of Darren and Kate. Robby, a member of group two was absent from school on this day and did not have the opportunity to participate in a group session. The sessions began with the general directions to talk about the books. The students were asked to talk about what they noticed, how the books were alike and different. Later in the session each group was asked to select a Caldecott winner. As stated previously, both groups chose *The Wreck of the Zephyr*. (Their teacher had shared this as her favorite in their classroom discussions.) Other similarities existed in the content discussed by the two groups of subjects. Initially, they all agreed that the books were adventure stories with a mystery that left them wondering at the end. They noticed that the main characters in the stories were children and that Fritz, the dog appeared in each book. Both groups of subjects quickly found and pointed to the pictures of Fritz in each of the books as they made their point. The children speculated that Fritz might be Van Allsburg's dog or his favorite character.

Both groups of subjects discussed the degree of realness evident in the illustrations and pointed up reoccurring patterns, flowers and shadows. As discussed earlier, the pattern on the chair and snake in *Jumanji* (p. 20) particularly caught their
attention. The following is an excerpt from group one's discussion of the use of pattern in Jumanji.

J: There's a pattern of rain (p. 14).

M: The pattern of the snake and chair look alike (p. 20).

I: They do, don't they? But they're not, are they? If you look carefully they just ...

M: They blend together.

A: One's a rectangle and the other one's flowers. He must like flowers.

The use of shadows was noticed by the students in both groups. Jennifer said, "He makes good, he always makes shadows. In all his books there are shadows. Without shadows they don't look real."

Later the group discussed the use of shadows in The Wreck of the Zephyr (p. 14).

A: You can see some shadows.

J: You know there's a tree over there even though it doesn't show.

I: You can't see it.

J: There's a spot of sunlight there. Where the sun is shining. And you can still see shadows. He uses lots of shadows.
I: Why do you suppose? What do shadows do?
A: Make it look life-like.
I: Okay. What else do shadows do?
M: Make it look bigger.
I: Okay what else do shadows do?
A: I think if it didn't have shadows, the picture would look like it was missing something.

Darren and Kate both chose the illustration group one discussed above as their favorite picture and referred to it as "the one with the shadows."

Other topics common to both groups included referring to the color in The Wreck of the Zephyr as "soft colors" and noticing the use of lines in Ben's Dream. Kate held a popular view when she said, "Ben's Dream, it's all lines." The clouds in The Wreck of the Zephyr stimulated talk by the two groups. Mark, a member of group one, stated, "The clouds, when he's up in the clouds they look real. How they're all spooky" (p. 22). Later in the session Mark brought up the clouds again.

M: The clouds are different.
J: These clouds are neat.
M: The bushes back here, hold on to that page (p. 14) and here (p. 16), they look the same from here to there.
A: Those suppose to be the same bushes?

J: Those bushes look like clouds. They look so soft (p. 16).

A: Yah. But I wouldn't imagine green clouds.

Group two also talked about soft colors and clouds. Darren related, "The colors are soft. Looks like the clouds, you could just take them and lie on them like cotton." Kate thought they looked "like curds of cottage cheese." Perspective was also a topic common to the two groups. Mark stimulated group one's view when he said "Here (Jumanji), it looks like you're looking from an angle on every different page." The comment resulted in the children pointing up where they were positioned in many of the illustrations. Mark concluded that Van Allsburg used this technique "so you get a better picture of it, from where it's at." Darren described the illustrations as "from a kid's point-of-view." He and Kate then spent time naming the position of the viewer in various illustrations.

Both groups sorted the books by copyright dates to discover a pattern in the use of color and black and white. They read the dedications to see if the people were characters in the books. Jennifer explained,

Wait a minute. We ought to write down all of these names like Allison, Ruth, Tom and see if, check and see if any of them are in any of his books now. Because I forget if they had his name.
Mark thought the names may belong to his wife and daughters. Darren observed, "I noticed all these are dedicated to a person." Then he and Kate proceeded to read the dedications and speculated about the names. Kate guessed they "may be his sisters." Darren reasoned,

> Probably people when he, like when he made one book about someone like this. Like a sister or something. Then people were talking to him and stuff. And they said how they liked the books and some of the things they could write about. He probably dedicated a book to them.

The groups were also amazed by the $14.95 price on the book jacket of *The Wreck of the Zephyr*. Jennifer said, "they're so expensive" and Anna responded, "that one's $15.00."

The subjects discussed Chris Van Allsburg's photograph on the blurb and revealed disappointment in his physical appearance.

- J: That's not how I pictured him before, I thought. I don't know how I pictured him.
- M: When I looked at him I thought I'd see something different.
- I: What did you think he'd look like?
- M: A beard or something.
- J: He looks creepy. He looks creepy with a beard and glasses. With glasses especially.
- I: What did you think he would look like?
- A: Maybe not have glasses.
J: I thought he'd be younger than that, too.

A: Yah, but then ...

J: With brown hair.

M: Be in fashion with fashion jeans.

Kate was also surprised by Van Allsburg's looks. She related,

I don't think I expected him to look like that.

I thought he would look a little older than he does. Without a beard.

In spite of their reactions, both groups verbalized a desire to meet him. Anna shared,

I think I would like to meet him. I think he would, like um, get him cornered and sit down. And well, just talk to him and have him tell you a story.

The groups listed questions they wanted answered. The questions from group one were:

1. Why did he start doing illustrations for books? Why did he choose to?

2. Where did he learn to draw real?

3. What triggered him to do picture books?

4. Why does he use Fritz in all of his books?

5. Is he married?

6. How does he think up the endings of his books?
Group two wanted to have answers to the following questions.

1. What would your next book be about?
2. What media did you use in The Wreck of the Zephyr?
3. Why he likes to write books for children?
4. Does he like to write books, make kids happy or likes the money?

The two groups asked questions which were raised in their discussions. The questions revealed what they noticed in the books.

The subjects were asked to speculate about Van Allsburg's fifth book. Group one said it would be another adventure "about a kid out of one of these characters," perhaps a girl. Anna cited her reasoning.

A girl. Yah, because in all of them it's about either a boy and a dog or a boy and a boy or a boy and a girl. But he doesn't have one that's just about a girl.

The group predicted the next book would be done in color or as Anna said, "maybe like a page color and the other one black and white and then a color page." Jennifer suggested following the sales success of The Wreck of the Zephyr before deciding. She said,

It depends on how well they would sell. If this one didn't sell as well as the others, it might be because of the color.
In addition to citing many responses that were common to the two groups, the subjects also revealed differences in their sessions. Group one pointed up such detailed observations as all the boys in the stories wear hats when they are outdoors. They compared the trees in the books, but were unable to generalize about the kind Van Allsburg draws. After looking for wallpaper in Ben's Dream they realized The Wreck of the Zephyr had no indoor scenes.

Group two spent time discussing the physical qualities of the books. Darren mentioned the end pages in the books and named their colors. Kate summarized, "they're all the same material, but just different colors." These children also examined the construction of the books.

D: Yah, also, it looks liked sewed together. This one right here looks like it's just, sort of like they put a big stamp on it. Just hit it real hard. A big piece of metal and clamped it together (Refers to a rebound copy of Jumanji.)

K: This one's sewed together, too.

D: And this one. This is. This one's glued together.

Darren's depth of looking exposed an inconsistency in the placement of the spot on Fritz's eye. He noticed,

This one is called The Garden of Abdul Gas ... Ga ... whatever it is and Ben's Dream, the
spot on the dog's eye is on the same side, but with Jumanji and Wreck of the Zephyr, the spot is on the other side.

This statement caused a flurry of activity to find all of the pictures of Fritz to confirm Darren's observation. Kate suggested that Fritz may have a spot on both eyes, but that was disproved. Darren concluded after the investigation that "he probably just made different sides. Just see. 'Cause you can always see the spots stand out and um." Kate's attention to detail focused upon the picture over the sofa in The Garden of Abdul Gasazi (p. 4). She believed the picture to be a painting of Abdul Gasazi's actual house. Kate said,

That looks like Abdul Gasazi's house.

There's a pond, I think. And that's in his garden. A pond, but you can't see the front of his garden. You can't see over back there. In the front picture there's like a stream, a little stream going in front of it.

The group discussions of the picture books of Chris Van Allsburg provided an opportunity to make observations about the influence of the setting because the books had previously been talked about in the classroom. The transcripts revealed that the subjects learned and retained information to bring to this later discussion on the same material. Van Allsburg's picture books
provided a rich source of material that was able to stimulate these fifth grade students' interests.

**Individual sessions.** The influence of the setting was evident in other than the group sessions. The students demonstrated knowledge about the parts of a book, the production of pictures, the use of books in an educational setting and shared other classroom experiences.

The part of the book most frequently mentioned was the end pages. The subjects were aware of end pages although some of them did not remember the technical term. Anna called end pages the "index page" while Mark referred to them as "the introduction." Some of the children realized a connection between the end pages and the story. At first Kate thought the end pages in Ben's Trumpet looked "like lightening." She quickly added, "that could be the beat of the music." Darren was impressed by the quality of the end pages in Outside Over There. He said, "the end pages are like hard paper. Sketching paper." The subjects also noticed the book jackets, blurbs, copyright dates and title pages.

The students in this study had experience in replicating illustrations in the style of various picture books. They often talked about the pictures in terms of how to produce them. Jennifer evaluated the illustrations in a Pocket for Corduroy as detailed,
but easy to draw. She said, "I think if I had to do an illustration of it, I could do everything but the people. I'm not good at drawing people." She also thought Rosie's Walk would be easy to do. Jennifer explained, "They're not very detailed. I think they'd be easy to draw. Make lollipop trees and bushes." The books in the folk art group provided no challenge to Robby. He related, "They're just easy pictures. Looks like they're real easy to draw. Like just let your hands go." Darren reasoned that the illustrations by Dr. Seuss would be easy because "well everything is round. If you make a mistake you can just make something out of it." He also revealed a lack in his ability to make duplicate illustrations of the same object. Darren believed making the creatures in Where the Wild Things Are would be hard. He explained, "It would be hard to make the same creature over again. Like you could probably make 'em once, but then you couldn't make the same thing twice." The subjects noticed the use of color and format as they talked about the books. Their attention to the artistic detail supported their classroom experience of recreating illustrations.

The educational value of a book was an important consideration for some of the subjects. Anna sorted the format group of books into "educational and not educational." She considered Thirteen
educational because "with an adult, a younger person could really learn from this." The book was so educational Anna thought it could replace a teacher. She shared,

And I don't think that a teacher could put that much fun like into learning how to count and learning the alphabet.

The other books in this group were not considered to be educational. She said, The Snowman was not educational

Because there aren't really words in it and it looks, just something you would read and imagine about. And The Gray Lady and the Strawberry Snatcher because um, it just doesn't seem that you would really learn anything by watching a lady that's all gray on her face and hands running from a strawberry snatcher. And Bringing the Rain to Kapati (sic) Plain, I wouldn't consider one because it's not actually a learning thing.

Jennifer mirrored Anna's opinions. Anno's Counting Book was the most educational in the folk art group because it could be used for counting, according to Jennifer. A Peaceable Kingdom was second because it is about the alphabet. Jennifer continued,

Then Ox-Cart Man 'cause it tells about, this really isn't educational. Except it's more educational than A Winter Place. Shows how the cycle of you know, how they did things over the year. Then A Winter Place and I don't think that's educational. It doesn't tell you anything. And it, just doesn't tell you anything educational. I mean you can't, you can learn stuff from the book, but you can't like learn facts or anything.
The subjects also suggested activities to do with certain titles. Their suggestions reflected their own classroom experiences. Jennifer said, "you could study 'em. Like do illustrations out of them that you've read. Write a story book of your own. Just read it to the kids." Jennifer also liked "to listen to little kids make up stories for picture books." She shared,

When we read to Mrs. Kerstetter's class like I let them pick a picture book so that they can tell me a story.

Robby thought that all of the animals in A Peaceable Kingdom did not match the beginning letter because the author wanted to test the readers. He suggested the book could be used as a check for children learning the alphabet. Anna recommended that the pictures in Bringing the Rain to Kapiti Plain could be used to compare places from "all over the world." She also said that the variety of animals in the book provided an opportunity for "a group of kids could sit down and try to name all of the animals." Anna's plan for Thirteen included sharing it between two people. She knew about the social aspects of reading. She proposed,

But it might be fun if I was smaller to maybe find this book and have an older person sit down and show me the numbers. Tell me what it says, try and pick out the details.
The subjects talked about the many opportunities to use books that were available in their school. Anna knew *Noah's Ark* because "Mr. Bush had it in a mini-course on Peter Spier and I went to that." Mark knew how to marbelize paper because his class in fourth grade did a unit on Ezra Jack Keats. He remembered, "We saw a film and everything. How he does it. We did illustrations from it in our class." Kate was able to chose *Someday, The Owl and the Woodpecker, Goggles* and *There's a Nightmare in My Closet* as favorites to discuss the last week because "well, the teacher read them to me and I had one of them, *Goggles." Jennifer confirmed that she is able to read at school during SSR (Silent Sustained Reading) and that she keeps a reading log of what she reads. She also received recommendations from her teacher about what to read.

The students' suggestions for using the books reflected their own experiences. They knew that books provided opportunities to learn new information. They used books as springboards to storytelling, writing and art production. Books also suggested an aspect of sharing which provided language use.
Home Environment

The subjects specifically mentioned outside of school experiences with books during the interviews. All but Mark talked about the books they owned and where they got them. Often mentioned were book stores, book sales, garage sales, and as gifts. Some of Anna's books were handed down from her mother. A few went to the public library, but most often patronized the school library or classroom book collection. Kate talked about a personal experience with her favorite book, There's a Nightmare in My Closet. She used to request that her mother bring a copy from the library. Kate recounted,

She always brought home books and when I said one day when she was going to the library. I said, don't forget my book and she knew what I was talking about when she brought it home. And every time I said my book she knew which one it was.

Kate continued to explain that she liked it so much because she had a nightmare in her closet, too.

K: And under my bed.
I: Oh, really. What did your nightmare look like?
K: Kinda like the one in the book.
I: Really.
K: U-huh. One time I invited it out and it never came.

I: Really. When did your nightmare go away?

K: When I was seven.

Jennifer liked Curious George books when she was younger "'cause he always gets. He reminds me of my little brother." She also remembers The Jungle Book because "my mom used to read that to us because we couldn't read." Kate's mom also read to her "when I went to bed." It is evident that the fifth grade students had experiences with books outside of the school environment which they related to reading in school. They owned books and connected them to their life experiences.

Combination of Home and School

The titles of books and connections to other literary works are a combination of experiences from home and school. The children did not remember where they learned about the books, they just knew them. Robby read Bambi, Peter Pan and Walt Disney books when he was younger. Kate remembered Ezra Jack Keats books, especially Goggles, Peter's Chair and Pet Show. She also liked Let's Be Enemies and Where the Wild Things Are. Anna named "Swimmy, The Hungry Caterpillar, A is for Annabelle which Tasha Tudor did the illustrations in."
The subjects connected the stories in the picture books to ones they already knew. The Crane Wife reminded Jennifer of The Fisherman's Wife. Pelican was reminiscent of The Ugly Duckling according to Anna. "The snowman coming alive' in Snowman reminded her of Frosty, The Snowman. Burt Dow, Deep Water Man seemed similar to The Wreck of the Zephyr in Mark's opinion.

The students further connected illustrations from one book to another. Pelican reminded Anna of Swimmy "where he has the water-colors blurred." The same book brought to mind Fish Is Fish for Mark. Both children connected Wildsmith's use of watercolors with Lionni's. Pelican reminded Kate of other Wildsmith books. She believed that the truck in Pelican looked like one drawn by William Steig in another book. She shared,

That truck, it looked like the one that has a pig in it (p. 2-3). Um. Two pigs and they ran off and they got married and they were real rich. Or it was something that. He did Sylvester and the Magic Pebble. The truck it makes, it looks like that.

An illustration (p. 11-12) in The First Tulips in Holland looked like the works of Peter Spier to Anna. The same illustration reminded Kate of The Emperor's New Clothes. She said, "it looks like the king's, it was something about the king's parade and he had some new clothes, "The King's New Clothes." The Crane Wife
brought memories of a Katharine Paterson book to Kate. She described,

It, one, a Chinese one. Like a princess
I think. It's got a dragon in it. And
she's, it's got like a castle. I forget.
She looks kind of like her (Crane Wife),
but her hair. You know with her hair over.

The black and white illustrations in Castle reminded Darren of Ben's Dream. Robby described the illustrations in Jumanji "like in Ben's Dream 'cause they're by the same illustrator."

The subjects formed connections to other stories and other illustrators. At times, they could not remember the titles or their names, but they saw a similarity. Jennifer liked The Carrot Seed and

Also, I like another book like this. Um.
Except it was somethin' about fish, you
know. He went and, a, I don't remember
that one so well. But it was, it had the
same characters. I forget how it happen-
ed. I think it was fish. And then one
time they went to catch fish. And then
they showed it underwater. And the fish
is going. And little fish. I forget.

In summary, the subjects were chosen for this study because they had rich background of experiences with picture books. Their backgrounds were a result of the school they attended. Their setting influenced how they talked about the books. A comparison of the discussions between two groups of children who had prior
classroom experience with the picture books of Chris Van Allsburg supported this. Many topics were common to both groups. The subjects talked about the similar plot design, reoccurring characters and objects. They discussed a wide range of topics from copyright date and dedication page to the physical appearance of Van Allsburg. The individual children also influenced the group sessions by talking about their particular interests. Their ideas for book extensions were ones from firsthand knowledge. The home environment also contributed to the subjects prior experiences. They owned books and connected them to their daily living. The combination of the school and home setting provided these subjects with a depth of knowledge about picture books.

How Does Peer Interaction Influence These Fifth Grade Students' Responses to Familiar Picture Books?

The third week of the interviews the subjects were randomly placed in one of two groups to discuss the picture books by Chris Van Allsburg. Unlike the individual sessions the first, second and fourth weeks, the students were able to interact with their peers at this time. These sessions offered opportunities to notice and record change from the one-to-one interviews. The group sessions were designed to give opportunities for social interaction and to discuss familiar picture books.
Differences in response from the first two individual interviews and the group sessions were seen among the subjects. The most dramatic change was seen in Jennifer. (Her change is discussed in the attitude section.) She previously was reluctant to share her opinions, but dominated group one's session. Mark also a member of group one seemed more comfortable and consequently was more verbal in this session. Anna who was extremely verbal continued to make insightful comments. The subjects in group two, Darren and Kate, had been verbal in their individual sessions and continued to freely share their opinions. Differences were seen in the types of interactions between the three-member and two-member groups.

**Group One**

There was always someone who would respond to another person's comment in this three-member group. A question or remark by one member started the conversation and then was picked up by another member until the topic had been exhausted. For example, Mark initiated a sharing of opinions with his comment, "If I was looking at the covers of the books I would take *The Wreck of the Zephyr*." The conversation continued:

_I: To look at first? Why?  
M: Color._
I: I'd pick *Jumanji* because that looks ...

M: Color.

I: Okay. Jennifer, you'd what?

J: Pick *Jumanji* because that one looks funny with her looking in the kitchen. And the expression. You don't see too many monkeys.

I: Okay. So that would make you interested. How about you Anna? Which one would you choose?

A: I don't know. I don't know if I would pick either Ben's Dream or The Wreck of the Zephyr.

Jennifer initiated the following conversation because she wanted to compare the paintings of the ocean in *The Wreck of the Zephyr*.

J: I want to find another sea picture and see if the water is the same.

M: Yah. See if the water is different.

J: There (p. 12). That's neat that looks like the sun is shining on it. I've seen what that looks like before. That's what, what. That water doesn't look as good (p. 14). That water is just.

A: It's good because of the background.

J: Calm. And then look at that. How it changes that.

A: It's the shadow.

J: Oh, the shadow.

A: It's the shadow of the trees.
J: Yah. That water doesn't look the same.
M: The clouds are different.
J: Those clouds are neat.
M: The bushes back here, hold on to that page (p. 14) and here (p. 16) they look the same. From there to there.
A: Those suppose to be the same bushes?
J: Those bushes look like clouds. They look so soft (p. 16).
A: Yah. But I wouldn't imagine green clouds.
J: Well you know what I am talking about.
A: Yah.
J: That they were yellow or.
A: But these are different (p. 22).
M: They show.
A: It's late.
M: They have a different color 'cause you know.
J: Mark, do you still like Ben's Dream better?

The interaction among the three subjects revealed encouragement, sharing of knowledge and opinion. The conversation began as an interchange between Jennifer and Anna about the ocean, then it moved to the use of shadows. Mark interjected a change in the topic when he said, "The clouds are different" and continued to participate until Jennifer asked him a question.
One subject often changed another one's opinion. Anna was able to use influence to expand Jennifer's view. The subjects were asked about sharing *The Wreck of the Zephyr*.

I: Who would you like to share this book with?

M: Other four-fives.

J: Four-fives.

A: Well older.

J: I would feel kind of stupid sharing it with someone older than me.

A: I would kind of like sharing it with adults.

J: To your parents or something. Except they're so expensive.

A: That one's $15.00.

Sharing the book with someone older did not appeal to Jennifer until Anna made the suggestion of an adult. Jennifer then responded positively with an additional suggestion of "parents or something."

The subjects were asked to serve as members of the Caldecott committee and choose one winner from the four books. Group one's process of choosing a winner from the group of Van Allsburg books demonstrated the affect of peer influence and the teacher. Both groups selected their teacher's favorite one. The teacher is the key in the development of response (Hickman 1979, Hepler 1982, Kiefer 1982). Jennifer and Anna quickly decided upon *The Wreck of the Zephyr* while Mark preferred *Ben's Dream*. Jennifer dominated
the exchange willing to employ any means to have Mark agree with
her. Throughout the conversation Mark tried to turn the girls'
points into support for his position. He began the discussion
with an easy solution, so he thought.

M: (Noticing the Honor Book sticker on The
Garden of Abdul Gasazi). Well since this
won.

I: That was a Honor Book. That's not the
Caldecott Award.

A: Maybe The Wreck of the Zephyr.

J: I like those colored illustrations.

I: Okay, so talk amongst yourselves and
decide which book you're going to award.

J: Ben's Dream. I don't think. Those lines, I
don't like that. I mean, I like the illustra-
tions. They're really neat, but if he wouldn't
of put lines in it. I don't know, it's just,
maybe the pictures.

I: Okay. What do you think about it?

J: I don't think it would be very hard to draw
the illustrations.

I: This is the one you're discussing now, Ben's
Dream.

J: I think that one's out.

A: Sometimes I like the lines, but then on the
roof on the cover. I'm not quite sure it
would look like that.

J: Other times it's confusing.
M: Yah.

I: What do you think? Anybody want to argue for it? What do you think, Mark?

M: No other books that I saw used the same kind of, what's the word, yah, the lines.

J: Oh, Mark. Jumanji or The Wreck of the Zephyr. For me I think The Wreck of the Zephyr.

A: Same here.

J: I like the illustrations.

I: What about you Mark? You're on this committee. What one are you going to lobby for?

M: Ben's Dream.

I: You want Ben's Dream to win the Caldecott Award? And you two, have you agreed on?

J: Yup.

I: So we can eliminate The Garden and Jumanji. All right. It's down to these two for the Caldecott Award. You've got to convince each other. Somebody's got to sway their vote.

J: This is good. Pick it or I'll break your neck.

(Laughter)

M: Pick it or I'll blow a hole through your head. Well almost everybody uses color. He's just using lines so ...

J: Yah, that is different, but those don't look like hard illustrations. I mean.
M: Well have you ever tried to make them?

J: He's such a fine artist anyway. I think that would be easy for him. I don't know 'cause I haven't tried to make 'em. They aren't really detailed.

A: I think those are real neat in color.

M: Which ones?

A: Ben's Dream. Well I like Wreck of the Zephyr because it looks good.

M: Can't change your mind?

A&J: Nope.

I: Well at least you can try by telling them why Ben's Dream is better. What's better about those illustrations?

J: I know what you mean by it's unusual to see lines.

A: But it kind of reminds me of an illustrator I once studied.

J: Which one would you pick Miss Driessen if you had to pick?

I: Well I am not on the committee so I can't pick.

J: Well we just put you on.

I: No, no. I'm not going to influence this group. I'll tell you after.


A: Well what catches your eye in Ben's Dream?
M: The lines. How he does his illustrations from the little bitty house.

I: 'Cause it's so unique? Is that what you're saying?

J: But these are such soft colors.

A: It's almost like he really went to the sea and he really saw these things.

M: He could have gone all over the world and saw these.

J: He couldn't have floated in a house.

M: He could have gone in a car. Well I guess you guys win.

Each child contributed to the discussion until Mark abruptly conceded. While Jennifer tried to use verbal and physical force to convince Mark to chose The Wreck of the Zephyr, Anna wanted to understand his reasoning. Later in the session, Jennifer suggested that Mark changed his mind "because it was two against one, probably." She quickly added that her decision was firm. She said, "you couldn't have convinced me. Not unless he'd say he'd pay me a dollar."

The subjects in group one were affected differently than those in group two with the opportunity to interact. Jennifer and Mark both became more verbal and involved in the discussions than they had been in the individual interviews.
Group Two

Darren and Kate were as verbal in the group session as their individual sessions, but their interactions were different from the three-member group. With only two members they sometimes ignored each other's remarks and either talked to themselves or the investigator. They had individual messages they felt compelled to share under any circumstance. Consequently, their dialogue is more disjointed and hops from one topic to another. For instance, Darren mentioned the shape of the objects and Kate responded with a comment about format.

D: There's a lot of square things. I noticed that.
I: Okay. Straight angles.
D: Yah. In every picture there's something round.
K: I know something. He leaves spaces between the pictures on all of them. He's got a space and it's like a frame.

Darren's observation may have triggered Kate's remark, but it did not provide an opportunity for them to interact and build on each other's response. Another example follows.

K: He started making his pictures different.
I: Where?
K: Those. See, you can see it. More lines. It looks kind of like static or something.
I: Okay. There's more fuzziness in that (The Garden of Abdul Gasazi) than there is in Jumanji.

K: That looks real real (Jumanji). And then that's got lines (Ben's Dream) and then he went to real real with color (The Wreck of the Zephyr).

D: I noticed all these are dedicated to a person. While Kate was forming her opinion on the style Van Allsburg used in the different books, Darren was involved with the dedication pages. Again the two children were not responding to each other.

Disagreement became an impetus for Darren and Kate to interact and build meaning together. An example is their dialogue about Van Allsburg's use of media.

D: Ben's Dream with lines.

K: They could do it with all markers.

D: The other one, about Fritz that runs away, that looks like with little dots. And then Jumanji, it looks like it was just chalk and stuff. They make shadows.

I: Okay. Kate is disagreeing. What do you think Kate?

K: We did a project on him and wrote to him and that Jumanji is pencil.

D: I said it looks like. I didn't actually.

I: It looks like chalk to you.

D: Like chalk.
I: But you think it's pencil?

K: U-huh.

D: It is pencil. I think it's pencil. It just looks like chalk.

I: What makes it look like chalk?

D: Just the way the colors are all shaded sort of.

Right or wrong Darren was compelled to make his point that Van Allsburg's final product expressed qualities inherent in chalk. Darren and Kate also differed about the audience for the picture books. Kate believed a level of sophistication on the part of the reader was necessary for understanding.

D: I'd recommend them to everybody. They're for people for about to six.

K: I think it should be about seven years old. 'Cause first, kindergarten and first graders um.

D: People who are six aren't in kindergarten. People who are six are.

K: I said kindergarten and first grade. I think that, like in The Wreck of the Zephyr, it says that he um, it says that the guy limped away. But they wouldn't understand why he put they limped away. They wouldn't get the hint of him saying that was him.

I: Okay.

K: I don't think they would get the hint.
D: I told somebody about the story. How, I told about The Wreck of the Zephyr. The girl is only six and she understood it.

I: Did she? Okay. I think that's fine. Kate thinks kindergarten and first graders are too young. So you need to be older. What do you think Darren?

D: What do you mean, what would I think?

I: Who would these books be for?

D: I would say, if you're old enough to read. The people who are old enough to read. They could do it.

K: But I don't think six year olds could read all this.

I: Do you think six year olds could read it all?

D: That little girl could, can read.

I: Could she? So, she could. So you think that she could understand it? Okay. If you can read it, you can understand it. Okay.

D: Everybody else in her class is five. So she's only six, but she can still read.

K: I'd say there's. I think if I read it to the little kids in my neighborhood. I'd say do you get the hint that he gave at the end? And I bet that they wouldn't have. I bet they wouldn't.

Both Darren and Kate supported their arguments, but neither one was able to sway the other.
A time when these two children agreed was in selecting the Caldecott winner. Consequently, the activity did not produce a lengthy interaction. Darren said, "The Wreck of the Zephyr" and Kate pointed to the book. The conversation that followed concerned giving reasons for their choice and like many other interactions did not stay on the topic. Each thing they said sparked another comment and they moved to that. For instance, Darren shared why he selected The Wreck of the Zephyr as the Caldecott winner and Kate changed the topic, Darren responded to her and the focus of the conversation changed.

D: I think the light on the waves are coming over. You can see where it's turning light because of the, it's turning light because the waves are against it (p. 8).

K: This (The Garden of Abdul Gasazi) has a picture on the back.

I: U-huh. Do the other ones?

K: Nope. Yup. That one does (Ben's Dream).

D: This picture isn't in the thing. (Meaning the picture on the back of the jacket cover of Ben's Dream does not appear in the book.)

K: I don't think the front picture's in it, is it?

D: That picture isn't in it.

K: Neither is the front picture right there. I think that looks like the picture of.
D: He goes fishing right there (The Wreck of the Zephyr, p. 18).

K: I think it's from a different angle. I think that looks like that picture right there (The Garden of Abdul Gasazi, p. 4). 'Cause you never know what that over there is. It could be that tall part and it tells about that right there (p. 14).

These two children had little influence on each other's opinion, but they did interact especially when they chose the topic of conversation as opposed to answering a question proposed by the investigator.

Unlike group one, Darren and Kate were reminded of personal connections and shared them. The textures of the paintings in The Wreck of the Zephyr reminded Kate of her aunt's work. "This looks like oil painting a lot to me. Because my aunt does oil painting on, it's like a burlap board, a burlap board." She continued to relate the illustrations to her aunt's work. A discussion of the ocean as depicted in The Wreck of the Zephyr stimulated Darren's question, "What would be the safest place to, what would be the safest think to hang on to in a boat wreck or something." He answered himself, "If I was able to, I would hang on to the rim because they would just stay up."

A difference between the individual and group sessions could be attributed to time. By the third week the subjects had time to
become familiar and comfortable with the investigator. They had
time to formulate their opinions about Van Allsburg's picture books
because they had been studied in their classroom. The classroom
unit on Van Allsburg's picture books also helped to make picture
books more socially acceptable for fourth and fifth grade students.
Enthusiasm from subjects who previously thought picture books were
reading material for a younger child was evident. Most of the
subjects recognized the level of sophistication necessary for
understanding these books. The group atmosphere was relaxed and
took the pressure off individuals because others were available
to share in the talking. The opportunity to be with friends was
fun so the session seemed like a social gathering rather than
work. Talking enabled the subjects to formulate and share their
ideas. They worked together to build meaning. All of the students
participated in an exchange of idea, while some of them were able
to influence the opinions of others. The sessions provided a
chance for the subjects to learn and to cooperate. The group
sessions were another way to gather information on fifth grade
student's responses to picture books.
What Kinds of Attitudes Do These Fifth Grade Students Express About Picture Books?

The students in the data sample were recommended by their teacher because they were readers who enjoyed reading. However, Darren and Robby both individually disagreed with that assessment.

D: I don't like reading too much, see?
I don't like books too much.
I don't like reading books that much.

R: I don't like reading that much.

Inspite of what they said, both boys demonstrated knowledge of books and reading throughout the interview sessions. While all of the six subjects were readers, they differed in what they liked to read and how they responded.

The six subjects implicitly expressed their attitudes in their approach, preferences, choice of picture books, categories for sorting picture books, knowledge about illustration and story and prior experiences. These topics were discussed in the previous sections. They also explicitly made clear their feelings about picture books and their preferred reading material, the chapter book.
As pointed up earlier, these fifth grade students most often associated picture books with younger children and remembered fondly the titles appropriate for them. Only Anna and Kate admitted to currently reading picture books on their own initiative. Anna summarized her position,

When I was a little kid, I used to always not really like picture books. I used to always want to get into chapter books. Well, now I feel that I'm in chapter books. And I had to read chapter books so long, I like to sit down and sometimes look at picture books.

Anna expressed a popular notion that picture books were reading material for a younger child. There is a tendency for children to want to quickly pass through picture books so they can graduate to the more grown-up chapter book. However, now that Anna is a competent reader she feels comfortable reading picture books again. According to her estimation, she continues to read them about twice a week at home. Kate also does picture book reading at home from a joint personal collection.

Now we have a whole box of these kind (picture books). 'Cause me and my brother, we keep all our books together. Once in a while I'll go in and sit down and read the books.
In addition to enjoying old favorites, Kate was also able to distinguish between them and picture books for older children. As stated in the approach section, she recognized the differences among the picture books chosen as her favorites and the picture books by Chris Van Allsburg. She characterized herself as someone who would now read the Van Allsburg-type of picture books. Kate realized the difference in level of sophistication among types of picture books. She categorized herself as someone who would read ones that required maturity on the part of the reader. Both Anna and Kate were self-assured readers who were not afraid to admit to reading picture books. They were secure readers who had moved past the stigma attached to picture books.

The other four subjects only read picture books as part of class assignments. As Jennifer succinctly stated.

I haven't read very many picture books. I haven't, I haven't, I haven't. I mean, I've been just in chapter books now. It's been awhile since I've read picture books.

The subjects' attitudes toward picture books were reinforced as they talked about the preferred chapter book. Their attitudes were also revealed as they talked about their expectations, recommendations and willingness to own and purchase picture books.
Expectations

The interviews revealed standards and expectations by which the subjects judged the picture books. Jennifer was not able to see the connection between Yeh-Shen and the Cinderella story. "The illustrations don't remind me anything of Cinderella." The use of patterns in the drawings of the ball, train and girl's hair in Jumanji (p. 2) did not seem different to Anna, it is "how most artists would do it." Obviously, Anna's definition of pattern at this time, did not include what Van Allsburg had created in Jumanji. However, in the group discussion of the book, pattern was pointed-up and discussed. She, however, judged the double-page spread (p. 11-12) in The First Tulips in Holland to be unique because other "illustrators seem to make people more together and to have more things on a page" than did Schindler. Kate drew upon past experiences with picture books to evaluate Ben's Trumpet and The First Tulips in Holland. She was unfamiliar with Rachel Isadora's technique especially with the amount of black on the pages.

The way she does all the pictures and I've, it's. I've never seen any books with like a black part on the middle or a black part on the sides and a picture in the middle.

When asked why The First Tulips in Holland used a combination of formats, Kate replied,
I've never seen any like that either. 'Cause I'm used to the kind like Brian Wildsmith, but without the half page. Or like Jumanji, that didn't have a frame, either. 'Cause I haven't read a lot of pictures (sic) with frames.

Kate also held expectations about where picture books could be gotten. She was surprised to see The Ohio State University property stamp on a copy of *Jumanji*.

I thought they wouldn't have, I thought a college thing wouldn't have picture books. I thought they'd have chapter, big, fat chapter books.

Because Kate supported the popular opinion that picture books were for younger children, her frame of reference did not include finding picture books in a university library. Picture books in an adult setting did not meet her expectations.

**Recommendations**

The subjects most often suggested that younger children would enjoy the assortment of picture books. Their recommendations confirmed previous indications that they thought picture books were for a younger age. They recommended the titles for either children younger, their same age, all ages or specific people.

The suggested audience for the picture books, excluding ones by Chris Van Allsburg, was most often younger than fifth grade. Both Jennifer and Robby consistently recommended younger children
as appropriate for the titles they talked about. With the exception of Nicola Bayley's Book of Nursery Rhymes, Mark also made recommendations for a younger age. However, Bayley's book was one of his favorites and he suggested that all ages would like it. The exception to Darren's younger age recommendations was Castle which he thought was appropriate for older children. Anna who still reads picture books made recommendations to all ages. She reasoned,

Because if you were older, like in high school, you read something like that. Maybe it would make you remember all the funny things that you did when you were smaller. All of your dreams when you were smaller.

Her position supports the sense of nostalgia associated with picture books. Kate, the other student who continues to read picture books recommended the titles to specific people. She said, "The boy in our class who plays the trumpet" might like Ben's Trumpet. Pelican was recommended to Mrs. Kerstetter and Mrs. Neimier, kindergarten-first grade teachers "to read to their classes."

'Cause they have like series of books that if you were going to read 'em to kids, kids would recognize away, right away, that it was another one of, like. They wouldn't know the author's name or anything, but they'd probably know the name of the other book that he wrote.
She obviously got the idea because that is what Mrs. Kerstetter and Mrs. Neimier do. The oriental group of books, Kate recommended to her current teacher, art teacher and mother who taught at another school. Her teacher, Mrs. Blazer would enjoy the books because

> Well, she likes illustrations. And she likes us to do illustrations. And she, she really, well, I think she really enjoys reading us these books and showing us illustrations.

Kate's home and school environment influenced her recommendations.

The Van Allsburg books created a controversy amongst the subjects as they discussed an appropriate audience for them because some of the subjects understood the sophisticated quality of the story. These subjects were afraid young children would miss the point. But Darren professed that the criteria for understanding a story was the ability to read. If a child could read it, then the book was appropriate reading material. Kate argued that kindergarteners and first grade students would not understand why the man limped away at the end of *The Wreck of the Zephyr*. Anna did not think young children would recognize the landmarks in *Ben's Dream*. However, Mark thought they could "think up their own (story). After all, everybody can enjoy a picture book," according to him.
All of the subjects suggested a wide age range for the Van Allsburg books which at least included fifth grade. Darren and Mark suggested "kindergarten and first grade," but put no grade limit on their range. Both Kate and Robby said, "second grade up" while Anna and Jennifer began their unlimited range with their classroom combination of fourth-fifth grade. The subjects included their own grade when recommending the Van Allsburg picture books because they needed to emphasize the fact that they liked and were reading picture books designed for older, more mature readers. Because of their self-esteem, they needed reassurance that picture books were appropriate for their age.

Ownership

To get a feeling of how the subjects liked the picture books, they were asked which books they would buy or would like to own. The results of this question showed four subjects wanting to buy or own at least one of the books.

Neither Darren or Jennifer cared to own picture books from the investigator's supply. Darren made it clear that he did not like reading and did not want to buy books, but he would take Ratsmagic as a gift. Jennifer would not use her own money to purchase any of the books nor did she want to be given a book. "No, I mean, not if I could have something else."
In contrast Anna "would like to own them all." She was especially fond of the *The First Tulips in Holland* and *Thirteen*.

Well, I would want to buy *Thirteen*, but then I might stop to think well, what am I going to do with an ABC book. Or just a book like this one when I get older. Then I'd probably buy it anyway 'cause I like it.

Kate would spend her own money to buy *A Japanese Fairy Tale*, *The First Tulips in Holland* and *Jumanji*. Robby would buy *Ratsmagic* because "I find that a really neat book." Mark chose *Nicola Bayley's Book of Nursery Rhymes* and *Pelican* to purchase. *Pelican* appealed to him because

"It's a book that you could look at and just keep on looking at it. I like the pictures. How nice the pictures are."

The students' statements reinforced the ideas that picture books were for younger children. However, their purchase choices indicated that they recognized the lasting value and appeal of the books.

**Changes**

Changes in attitude toward picture books were not expected in a data collection period as short as one month. However, changes were noted in two of the subjects, Jennifer and Mark. Jennifer's change was more dramatic than Mark's and is described in detail.
On the investigator's first day in the classroom, Jennifer made it clear that she did not read picture books nor did she know anything about them. Later, when she was selected to participate in the study, she repeated her position. During the first two weeks of the interviews Jennifer continued to emphasize her view.

I don't read. I forget all the story books I've read. I haven't read any for a long time.

She observed that she was a more discriminating reader now.

"When I was little I didn't really care what books I read. I just read 'em."

While her basement was full of picture books, Jennifer does not read or like them. She was especially critical of books which contained familiar content. She thought they were boring. She reasoned,

'Cause I don't really like picture books. I don't. When like they told zero, one, two in Anno's Counting Book. When you already know how to count it's kind of ...

Jennifer was turned-off by picture books, especially ones that contained familiar content. Her attitude prevented her from looking at Anno's Counting Book from other than a surface level. She missed the cleverness of Anno's number sets of objects. Also her preoccupation with the content and genre prevented her from appreciating the art style.
The only condition under which Jennifer would consider reading a picture book was if she happened to leave her currently read chapter book at home and needed one at school for SSR (Sustained Silent Reading). "So instead of starting another chapter book, I just get out a picture book and look at it." Because she had not forgotten her book in a long time, she was quite unfamiliar with picture books now. In fact, the last time she forgot, Jennifer said she read the stories in Cricket Magazine.

Jennifer was a devoted reader of chapter books about the problems related to growing up in a family. She was proud of the fact that she had read eight different books during spring break. She explained,

I like chapter books because they last longer. I don't like to read the same book twice. 'Cause I know what's going to happen next. It just isn't any big thrill to me.

Jennifer was a reader who read for plot.

During the month, Jennifer repeatedly mentioned her surprise to know that adults read children's books.

I mean if, if you weren't doing a, you know a, I didn't even know that grown ups read chapter books and stuff or story books. I know Mrs. Blazer does sometimes. Except if you weren't here or I didn't know you ...
She mentioned during the discussion of the books in the folk art group that "some people" might think they were special, but she did not. She also did not "know many people who read story books" especially not fifth grade students. When asked who would enjoy picture books, she responded

> Well people like you, I guess. Because you like story books. I mean some people wouldn't probably.

On the way to the interview the second week, the following dialogue took place between Jennifer and the investigator.

J: Now, don't get mad, but this is kind of boring. Do I have to do it?

I: Think of it as a diversion.

D: What's that?

I: A change for a little while.

Jennifer agreed to be diverted and the second interview proceeded. At the "become familiar" stage of this interview Jennifer read *A Japanese Fairy Tale*, but then resorted to only reading the book jacket blurbs of the other three books in the oriental group. When she indicated her readiness to proceed, the investigator said, "I'm curious how you're going to know what's in the pictures when you haven't looked." This prompting resulted in Jennifer looking inside of the remaining books. Jennifer did have interesting
comments and opinions to give about the books, but the investigator had to probe to get them. Jennifer's reluctance was due in part to her low opinion of picture books as appropriate reading material for fifth grade students and the fact the interview took her away from her boyfriend. Prior to this session she was wearing his baseball hat. Mrs. Blazer suggested that she return it which made Jennifer unhappy at the beginning of the session.

Jennifer's attitude change was observed the third week during the group discussion of the Van Allsburg books with Anna and Mark. Jennifer was animated, interested and verbal. She dominated the session with her ideas and opinions. She tried to use force to convince Mark to change his Caldecott Award vote from Ben's Dream to her favorite, The Wreck of the Zephyr. She said, "This is good. Pick it or I'll break your neck." Examples of her responses to these books were discussed in an earlier section. Although she expressed enjoyment during the group session, she still held the position that picture books were for young children. She liked the Van Allsburg books, but did not think she would borrow them from the school library. Her reasoning further confirmed her bias about picture books.
I don't know if any of these books would be in school. When little kids get through to them, they rip up the pages and crinkle them so they don't look good.

Jennifer realized her changed attitude. On the way to the fourth interview, she said that the group session had been fun, not boring and that she liked it. Her positive attitude continued to be exhibited while she talked about the titles she selected as favorite picture books. She volunteered her opinions and was surprised when the session ended so soon.

On a smaller scale, Mark also exhibited a change in behavior during his group session. He did not originally abhor picture books as did Jennifer, but he was reluctant to share his opinions. His quiet comments were mixed with nervous mannerisms. However, the opportunity to interact with his peers resulted in a lively exchange of ideas. His familiarity with the investigator may also have contributed to his more relaxed and verbal manner. His change continued through the fourth session.

In summary, these fifth grade students most often expressed a positive attitude toward picture books although when given a choice they read chapter books. With the exception of the Chris Van Allsburg books, they believed that picture books were for an audience younger than fifth grade. The subjects shared
their opinions and attitudes as they talked about what they read and expected in picture books and what they would buy and recommend to others. Attitudes change over time. An early response may be different from a later one. For instance, Jennifer began the interviews with negative feelings about picture books, but the opportunities to become acquainted with the task, picture books and the investigator as well as listening to others talk about picture books changed her attitude in some ways. Individual egos, background and experience of the children contributed to their feelings about picture books. Although their classroom environment provided all types of books with no priority given to certain genres some of the students felt freer to look at a wider range.

Summary

The subjects in this study exhibited commonalities as well as differences as they talked about a variety of picture books. They commonly showed a preference in their approach to picture books. Some of the subjects preferred to read the written text while others gathered story information from the illustrations. Some of the subjects were verbally and actively involved with the books while others were passive and reluctant to share their opinions. Two of the children approached the
picture books aesthetically while the others were concerned only with the factual presentation of the story. They used informative language to name the contents depicted or focused on the illustrator's technique. The students who were involved aesthetically with the picture books used personal language to describe their feelings about the books as well as imaginative and heuristic language.

All of the subjects held preferences for certain types of picture books. The most discussed reasons for preference were the color used in the illustrations and the degree of realism depicted. These students agreed with the findings of previous preference studies (Bamberger 1922, Mellinger 1932, Martin 1933, Miller 1936, Rudisill 1952, Whipple 1953, Lam 1969, Smerdon 1976, Watson 1981). When selecting favorite picture books the majority of the subjects selected ones remembered from an earlier time. These students connected picture books with feelings of nostalgia. They thought of the books as reading material for younger children.

All of the subjects were knowledgeable about books and the reading process. They categorized picture books according to features that related to a variety of aspects essential in the books. The subjects were aware that picture books are a combination of text
and illustration and talked about the features of each. However, the most talked about features were those inherent in the illustrations. They were aware of the pictorial content and artistic features depicted in the illustrations. Their artistic awareness related to their background with different forms of media and techniques. They recognized the materials with which they had firsthand experience. Often they described the process employed by the illustrator to create the pictures.

Prior experiences of the subjects account for their awareness and ability to talk about picture books. All of the subjects had rich backgrounds in picture book experience. They were able to name book titles and illustrators as well as recognize qualities in their work. They had experience in producing pictures and recognized media and techniques in picture books. The teacher, an influential person in the response process (Hickman 1979, Hepler 1982, Kiefer 1982) obviously held the key to providing the experiences for the children. The subjects mentioned previous and current teachers in the interviews. Their school setting gave them many opportunities to respond to books. Equally important to the school setting was the home environment. These subjects talked about owning, buying and sharing books with their families.
The ability to interact with peers influenced the children's attitudes about picture books. The students enthusiastically discussed the picture books of Chris Van Allsburg in small groups after they had been presented in their classroom. The groups offered an opportunity to talk about familiar books, share and build in meaning.

The subjects had a positive attitude toward picture books. Although they believed picture books to be reading material for younger children and when given a choice selected chapter books to read. The opportunities to have experience with picture books for older children and peer interaction contributed to changing some attitudes. The individual egos and comfort with the reading process also played a role in their attitude toward picture books. The students who were secure readers felt freer to read a wider range of genres.

This study described the categories that emerged from a series of four interviews with six, fifth grade students. The subjects had opportunities to respond to picture books since the primary grades. The data collected and analyzed support their rich backgrounds of experience with picture books. These students exhibited a depth of knowledge and understanding about picture books, they made connections and drew upon past experiences.
CHAPTER V
SUMMARY, DISCUSSION AND RECOMMENDATIONS

Summary

Background of the Study

Picture books are important to both the literature world and the art world (Huck 1979, Marantz 1983). They can be used to develop literary tastes, art appreciation, language use and reading abilities (Huck 1979, Wilson 1966, Barnes 1976, Halliday 1975, Read and Smith 1982). Prior studies have separated the pictures from the book (Stewig 1975, Smerdon 1976, Ramsev 1979, Watson 1980) and equated response to mean preference (Smerdon 1976). Kiefer (1982) in an effort to improve the design problems of picture book investigations used ethnographic methodology to study the responses of primary children to picture books. Hickman (1979) and Hepler (1982) both examined and described the responses of older children to literature, but their naturalistic approach resulted in a body of information about the commonly read chapter book. Researchers have not examined the response of middle grade students. This is an omission in the literature because children in the middle grades need experiences with picture books. They need opportunities to deepen and enhance
the response process that began in the primary grades. Middle grade students should feel equally free to read picture books as well as chapter books. This study examined the responses to picture books by fifth grade students so that knowledge about their behaviors could be learned.

Procedures

The purpose of this study was to describe the responses to a variety of picture books by a select group of fifth grade students. The subjects for this study were selected from a classroom setting in which literature comprises a strong component in order to ensure that the students would respond freely and knowledgeably. The students chosen for this study had attended the selected school since the primary grades (kindergarten through second). Six subjects, three boys and three girls were recommended by their teacher. They were described as avid readers who enjoyed and valued books and who normally responded in-depth to literature.

Informal, open-ended interviews were conducted individually and in small groups over the period of one month. In three of the four sessions, the investigator met individually with the students. In two of the individual sessions (first and second weeks), the investigator supplied the picture books which formed the basis for the discussions. Five picture book sets (four books in each set) were rotated among the six subjects in the sessions so that the
subjects did not know which books to expect. The investigator did not want the subjects to discuss the books among themselves prior to their session. The fourth week, the subjects selected their favorite picture books to discuss with the investigator. In addition to the individual sessions, the subjects also met in small groups the third week to discuss picture books that had been the basis for a classroom unit.

All of the interviews began with asking the subjects to talk about what they noticed in the picture books with the exception of the first week when the subjects were given the task of sorting the groups of picture books into as many categories as possible. The task was given as a concrete way to begin the interviews; as a springboard to talking about the picture books.

The subjects were asked to talk about groups of picture books which represented a range in artistic and literary styles. The books were presented as a whole and included titles which were both familiar and unfamiliar to the students.

The sessions were tape recorded and transcribed word-for-word (see Appendix C and D) in order to analyze the selected fifth grade students' responses to picture books. The subjects were given opportunities to "become familiar" with the picture books before the taped discussions. Their verbal and nonverbal behaviors at this time were recorded with hand written notes (see Appendix B).
The data fell into seven categories from which questions pertaining to each could be elaborated upon. The findings are discussed under the seven questions.

Findings

1. How do these fifth grade students choose and approach picture books? The subjects were recorded approaching picture books in an observable, external manner. They either "read" the books with a focus on the illustrations or the text. The subjects also approached the books in an internal way which was deduced from their verbal comments. This analysis revealed the subjects approaching the books from a stance (Rosenblatt 1978) on a continuum from aesthetic to efferent reading. Two students were clustered at the aesthetic end while the other four were at the efferent end.

2. Which picture books do these fifth grade students prefer and why? Although the subjects verbalized a range of preferences when they rank ordered the investigator's selection of picture books, three of them selected books on the basis of story, while the other three selected on the basis of the illustrations. Most of the subjects selected picture books appropriate for younger children as their favorites. Thus, indicating a preference for books that created memories and nostalgic feelings. All, but one of the subjects preferred The Wreck of the Zephyr over the
other Van Allsburg books. Their reasons for preference often agreed with previous interest studies. They talked about liking color, realism, familiar media and books with a narrative quality.

3. **How do these fifth grade students categorize select groups of picture books?** The subjects sorted the picture books into three main categories which pertained to either the text, illustrations or some miscellaneous aspect associated with the books, such as educational value, author's name and copyright date. Illustration was the category with the most number of subtopics. Within this category, color and amount of detail were the most often named.

4. **Which features do these fifth grade students focus on when responding to picture books?** The subjects knew that picture books are a combination of text and illustration and responded to both. Similar to their reasons for preference, they talked about color, familiar artistic techniques, realistic style and the narrative quality of the books. They gained story from the illustrations as well as the text. They responded to the characters and events in the stories drawing upon knowledge that picture books contain narrative as well as art productions.
5. How do prior experiences influence these fifth grade students' responses to picture books? The influence of the classroom setting was evident in many ways. The two group sessions revealed similar discussions. A commonality existed among their observations and vocabulary, which pointed-up a connection to their classroom discussions. The subjects shared their knowledge of the technical aspects of books, techniques to create pictures and book extension activities. All which were learned in their classroom setting. They also talked about reading at home, owning books and sometimes connected stories to their own lives.

6. How does peer interaction influence these fifth grade students' responses to picture books? In contrast to the individual interviews, the group sessions provided an immediately inviting and relaxing atmosphere. Two of the subjects were more verbal than in their individual sessions. The number of subjects in each of the groups affected the amount of interaction. There was more interaction in the group with three members than in the group with only two members.

7. What kinds of attitudes do these fifth grade students express about picture books? The subjects responded uniquely in their feelings toward picture books. However, all of them considered
picture books as reading material for younger children and when given a choice would read chapter books. Only two of the subjects continued to read picture books, an activity they did at home. One subject who began with a negative view toward picture books changed at the end for a more positive outlook. Two, who said reading brought little pleasure, were as knowledgeable as the others.

Discussion

The findings are discussed in relationship to the variety of responses made by the students. Kiefer (1982, 1983) also found that there is a variability among children when they talk about picture books. The six subjects responded uniquely in the interview sessions. They differed in their external and internal approaches, their preferences, means of categorizing and talking about the features evident in the picture books. There was variety in the affect of the group sessions versus the individual sessions, prior experiences and their attitude toward picture books.

The physical handling of the picture books indicated that the subjects knew about the reading process. They observably approached the books in an orderly fashion and could explain how they "read" unfamiliar books. For instance, Kate said, she looked at the pictures before reading the text, while Mark immediately began
reading the written text. Some of the subjects selected individual books from the group in a left-to-right progression, while others selected by the appeal of the title. All of the subjects began "reading" at the beginning of the book and progressed to the end. Half of the subjects focused on the story told in the illustrations, while the others read the text. When asked about the story many of the subjects skimmed either the text or the illustrations to find the answer. The subjects differed in the amount that they handled the books, but they all had some physical contact. This confirms Hickman's (1979) finding that students need close proximity to books as they discuss them.

Response to the picture books was unique to each of the subjects and at times not readily observable. Their responses indicated a way of approaching the books from a particular stance on a continuum from aesthetic to efferent reading (Rosenblatt 1978). Rosenblatt explains that at the aesthetic end, the reader is involved in what is happening at the time of reading. They feel, associate and think about what is being read. Rosenblatt says, "In aesthetic reading, the reader's attention is centered directly on what he is living through during his relationship with a particular text" (p. 25). Two of the subjects responded from this end. Their responses indicated sensing, feeling, imagining
and thinking. In contrast, at the efferent end, the reader is concerned with carrying away information. According to Rosenblatt, they want to "get through the reading as quickly as possible and to retain the information that will serve (their) practical purpose" (p. 24). They read with the purpose of acquiring information. The verbal responses of the other four subjects indicated efferent reading. They were uninvolved with the text and focused upon the task of talking about the books. They answered the investigator's questions without personally becoming involved with the books.

The subjects varied in their talk about the features of text and illustration. What they focused on related, in general, to their stance and the category of their reasons for preference. The subjects at the aesthetic end of the continuum most often talked about the illustrations, while those at the efferent end most often talked about the text. The exception was one subject, at the efferent end, who primarily focused upon the illustrators' techniques. However, all of the subjects talked about both the text and illustrations.

When asked to make forced choices among groups of picture books, the subjects indicated liking a variety of books. Some of their reasons for preference confirm previous interest studies.
They liked colored illustrations (Rudisill 1951, Freeman 1967, Stewig 1975, Watson 1981) that looked realistic (Storey 1978, Smerdon 1976, Myatt and Carter 1979). They also liked books when the media was familiar to them.

The subjects varied in the amount and types of categories they used to sort the picture books. The majority of their categories focused upon aspects evident in the illustrations. There did not seem to be a relationship between the number of categories named by the subjects and their ease, eagerness or favorable attitude toward picture books.

Most of the verbal responses by the subjects focused upon features evident in the illustrations. The subjects used specialized vocabulary to talk about the stylistic features. They were comfortable with terms like medium, technique, format, style, pattern, shape, line, background and perspective. The most often mentioned media were watercolors and chalk, two forms which were used in their classroom. They were also aware of pencil, pen and ink, acrylics, oil and pastels. In addition, the subjects talked about techniques for using media. Kate explained that it was necessary to use fingers to smear chalk to get the blurry affect. Mark describe the process of marbelizing paper in connection with the works of Keats and Lionni.
The subjects were aware of technical aspects such as, end pages, copyright, binding and layout. One of the first things Darren noticed when approaching a picture book was the end pages. He was impressed by the paper quality in Sendak's *Outside Over There* and referred to it as sketching paper. The bright colors and action depicted on end pages in other books also caught Darren's attention. Often the subjects noticed the decorated borders and space arrangement in the books. Kate said, "Van Allsburg leaves spaces between the pictures. On all of them he's got space and it's like a frame." She also noticed that Wildsmith's use of half-pages gave a feeling of movement to the illustrations.

Many of the subjects' responses focused upon the pictorial content evident in the illustrations. They made inferences about the story's time, place and characters from clues in the illustrations. They relied upon the pictorial content to retell a story.

The subjects were aware of elements of design in the illustrations and talked about details, the use of shadows, patterns and other techniques employed by the illustrators. They noticed differences in facial expressions and the color of objects from one page to the next. Van Allsburg's use of shadows in *The Wreck of the Zephyr* intrigued them and generated much discussion.
They also noticed the reoccurring character of Fritz and design pattern in Van Allsburg's books. They especially were aware of the flowers. Mark followed the pattern of the snake in Jumanji onto the next page pointing-up a detail missed by the others. Darren noticed the series of little dots which combined to form illustrations in The Garden of Abdul Gasazi. He also explained that the snow in The Crane Wife was produced by taking "a paint brush or finger to make little dots." The subjects saw a great deal of detail in the picture books and were able to express their opinions and ideas paralleling Kiefer's findings (1982, 1983).

The most talked about stylistic feature was realism. Realistic portrayal was a desired characteristic in picture books for these students. Anna described the last illustration in The Gray Lady and the Strawberry Snatcher as it "looks like they took a picture of it." The picture books by Chris Van Allsburg generated the most talk about realism. They liked his representational presentation. They saw realistic features in other styles of illustrations and were confused by the mixed messages. They seemed to have a broad definition of the term "real." For instance, if rabbits were depicted in the illustration, it was considered real because rabbits exist. However, if the rabbits were dressed in clothing, the illustration was considered unreal.
So rabbits wearing clothes were both real and unreal. These types of illustrations were often referred to as "real and not real," "sort of life-like and sort of not." Illustrations were also evaluated in terms of looking real. For instance, Rotten Kidphabets did not look "that real" to Mark and consequently was less appealing than Nicola Bayley's Book of Nursery Rhymes. Jennifer was unimpressed by Seashore Story because "You can't even tell what the pictures are." These findings concur with Rudisill 1951, Smerdon 1976, Storey 1978 and Watson 1981.

The subjects varied in the type of language they used to discuss the features of text and illustration. Four functions of language: informative, heuristic, imaginative, personal (Halliday 1975) were employed in the individual sessions with regulatory added in the group sessions. Kiefer (1982,1983) also found that her subjects used informative, heuristic, imaginative and personal language to talk about picture books. These fifth grade students used informative language to name objects in the illustrations, such as, "That's a village where Japanese people live" or "There's a chipmunk." They used heuristic language as they wondered about certain actions. Anna said, "I'm not quite sure what she has in her pail" and then confirmed her thought, "Looks like maybe eels. 'Cause they're long and they have little fins." She also wondered,
"I'm curious. I wonder if it shows his feet back here" as she tried to confirm the growth of mushrooms under the Strawberry Snatcher's feet. The subjects also made inferences about the creation of the illustrations. Kate believed that the original illustrations for *The Crane Wife* were made with colored pencils because the lines were thin. "And I've never seen a paint brush that thin," she said, confirming her speculation.

The subjects used imaginative language as they talked about the picture books. Jennifer used metaphor to describe the shadows in *The Wreck of the Zephyr*. The darkness of the shadows "would be like a velvet color," she said. Kate and Darren both described the clouds in this book using metaphorical language. Darren said, "You could take them and lie on them like cotton." Kate shared that the clouds looked "like curds of cottage cheese." The subjects were also willing to enter the world of the books. Anna made up imaginative language for *The Gray Lady and the Strawberry Snatcher*, "Oh, my gosh! The Strawberry Snatcher is after the Gray Lady." Kate, too, used imaginative language as she provided conversation for a character in *A Japanese Fairy Tale*.

The subjects often shared their feelings and supported their opinions with personal language. Kate was reminded of her aunt's oil paintings when she talked about *The Wreck of the Zephyr*. 
The same book brought a worry from Darren about what he should do if involved in a boating accident. Other personal comments included "I think that's weird" and "I really like this page."

Unlike Pinnell (1975) who found little sharing of personal language between teachers and their students, this study recognized opportunities for children and adults to share personal language.

The group sessions provided opportunities for regulatory language. Jennifer in trying to convince Mark to make The Wreck of the Zephyr his Caldecott choice periodically used regulatory language. One time, she said, "Pick it or I'll break your neck."

The group sessions provided for a variety of responses. The number in each group affected the amount of interaction. One group had three student members and the other group had two student members. The difference of one student appeared to cause a variation. The group with only two student members had more responsibility placed upon themselves to generate conversation. At times, their reflections were verbalized, but received no recognition from the other subject. The additional member in the other group served to increase the amount of interaction among the subjects.
The group sessions of both sizes provided opportunities for social interaction. Generally, the subjects had fun interacting with their friends. The sharing of ideas also stimulated their enthusiasm toward picture books. They were able to use "exploratory language" (Barnes 1976) as they worked out their thoughts. The atmosphere was relaxed and often posed less of a risk than the one-to-one situations. While two of the subjects continued to respond as they did in the individual sessions, two others changed and became more verbal and comfortable in talking about picture books.

The study described the influence of prior experiences on fifth grade students responses to picture books. The classroom setting and all prior experiences contributed to the response made by the children. The interviews did not take place in the classroom area, but in a private and quiet conference room. The findings were inferred from the subjects comments.

Their environment obviously provided books because the subjects could name authors, illustrators and titles of specific books. They could also make connections between and among the authors, illustrators and titles. They talked about the books their present and past teachers had read aloud confirming the fact that they had opportunities to hear books read. They talked about SSR (Sustained Silent Reading) and their reading log, so they were given time to read and
record personal reading. They talked about the use of art media and techniques for creating illustrations. They had many experiences recreating an illustrator's work. Their knowledge extended into the technical aspects of book production. They discussed end pages, title pages, copyright and bindings. A comparison between the two group sessions revealed commonalities which probably are attributed to their classroom unit and discussions. They remembered what had been discussed and could apply their book knowledge in general and knowledge about Van Allsburg's style to infer about the contents of a fifth book. They obviously had opportunities to respond in-depth through discussions and productions.

In addition, they made suggestions on how to use picture books based upon their own experiences. They suggested "studying" them, doing illustrations, writing a story and reading aloud. Their talk revealed experiences in reading aloud to younger children and attending mini-courses with the intention of exploring the works of a specific author or illustrator.

Prior experiences also include an influence from the home environment. The students shared their home experiences with books in the interviews. For instance, some of Anna's books were previously owned by her mother. Kate's mother knew to bring There's a Nightmare in My Closet home from the library when Kate
requested "her book." According to Jennifer, her brother and Curious George had similar personalities. The subjects' talk revealed that they owned books, went to libraries, bought books and were read aloud to by parents. Some of the subjects even indicated reading aloud to their families. They connected the stories to personal experiences which made the books come alive for them. The combination of school setting and home environment influenced the subjects' responses to picture books.

The subjects varied in their attitudes toward picture books. They expressed their opinions by their willingness to "read" and talk about the books. From the beginning, two of the subjects were eager participants. They owned picture books and continued to read them at home. Their self-esteem and abilities as readers were not threatened by picture books. They enjoyed the stories and the illustrations. They recognized a difference in level of sophistication among the picture books during the four weeks. Another one of the subjects contended that reading brought no pleasure. However, his memories of a favorite picture book were both vivid and sentimental. His verbal responses during the sessions focused on the artistic techniques employed by the illustrators. He carefully scrutinized the pictures and talked knowledgeably about them.
A fourth subject did not approach the interviews with enthusiasm, but he did answer the questions and occasionally volunteered information. He did not directly say that he disliked picture books, but his short, curt, barely audible responses indicated something was distasteful or uncomfortable for him. He was not interested in social conversation either.

Two of the subjects changed in their attitudes toward picture books. While one underwent a more dramatic change than the other, the group session the third week was the turning point for both of them. Prior to the group session, one of the subjects continued to make the point that she did not read picture books nor did she like them. She demonstrated her dislike for the interviews by volunteering little information and forcing the investigator to ask a series of questions. However, during the group session she became involved. She offered and sought responses from the others in the group, often dominating the session. The other subject who exhibited new behaviors during the group session had not been reluctant in the individual sessions, rather he seemed uncomfortable and often at a loss of words for his thoughts. His responses were often repetitious, however, the group seemed to provide him with comraderie which stimulated his thoughts and verbal responses.
The subjects expressed their attitudes toward picture books through their recommendations. When asked to recommend the books to others, the subjects most often suggested younger children. They made it clear that their time was spent reading chapter books. They eagerly talked about the chapter books they read revealing their pride in accomplishing a difficult task. They felt that they were mature readers so they read chapter books. Picture books were for younger children. A distinction which helped to identify the subjects' older status in their minds. The exception to this attitude was the picture books by Chris Van Allsburg. Most of the subjects recognized the sophistication needed for understanding the stories. Even if they did not, the fact that the books had been used as the basis for classroom study made them acceptable for fifth grade students. Obviously, activities in their classroom influenced their attitudes toward picture books.

Although they chose to read chapter books most of the subjects had positive attitudes toward picture books. Their positive attitudes were due in some part to the nostalgia they connected with the books. They thought picture books were for younger children and remembered their own experiences fondly. Their talk reflected that of visiting an old friend.
The fifth grade students responded to picture books in many of the same ways that were described by Kiefer (1982) in her study of primary children's responses to picture books. Both groups of students talked about pictorial content and stylistic features. They also used a specialized vocabulary to talk about technical elements and principles of design. The two groups of students, both in environments which encourage and nurture response had similar types of response. One noticeable difference was the focus on realism by the fifth grade subjects. This difference may be due in part to the developmental level of fifth grade students and their need for reality. Another difference was the primary children's attitude toward picture books. They naturally read picture books and did not feel a loss of status as did some of the fifth grade students.

**Recommendations**

Generalizations to other environments cannot be made. However, suggestions might be made for classroom practice. The fifth grade students' responses to picture books were influenced by their literature-based environment. The finding is supported by Hickman (1979), Hepler (1982) and Kiefer (1982) who using ethnographic techniques were able to describe natural classroom settings. However, because the subjects had limited opportunities to experience picture books in the middle grades, their response was arrested and
Suggestions for Teaching

The suggestions for teaching are based upon the information disclosed by the subjects in the interviews.

1. **Recognize the importance of picture books for middle grade students.** Picture books have attributes of both the art and literary worlds. They provide experiences with art and literature as well as enhance reading abilities and language use. Without continuous experiences with picture books, the fifth grade students exhibited an arrested growth in their abilities to widen and deepen their response. Their responses were similar to primary children's responses to picture books.

2. **Recognize the appropriateness of picture books for middle grade students.** The fifth grade students most often viewed picture books as appropriate for younger children. They nostalgically remembered titles they liked in the primary grades. There is a trend by authors and illustrators to create works of art that necessitate a level of maturity on the part of the reader. Middle grade students need to be introduced to more sophisticated picture books so they can widen their view concerning appropriate grade level.
3. **Provide experiences with picture books designed to interest middle grade students.** The classroom unit which focused upon the picture books by Chris Van Allsburg had an affect on the students' observations and attitudes. They repeated information discussed in their classroom in the group sessions and could talk at length about the text and illustrations. They were attracted to the mysterious stories as well as the artistic styles depicted in the illustrations. All of the subjects deemed the books as appropriate for fifth grade students.

4. **Give middle grade students opportunities to experience a wide variety of media when they create their own productions.** The fifth grade students most often saw qualities of watercolor and chalk in the illustrations because they had firsthand experience in using these two media. While they could name other media, they were most familiar with the properties of watercolor and chalk.

5. **Provide picture books which use a variety of artistic styles to middle grade students.** While the fifth grade students operated using a wide definition of the term "real," they only seemed to be able to identify this style of art. They also confused the style with the content. For instance, if the content, such as rabbits, existed they called the style real.
However, if the rabbits wore clothes, they became confused and referred to the illustrations as a combination of real and unreal. The students also described reality in terms of looking like a photograph. A few of the students also referred to the cartoon-like features in some of the picture books. Middle grade students need opportunities to expand their ability to recognize and know a variety of artistic styles because there is a tendency to like what is familiar.

6. Discuss the design qualities evident in picture books so middle grade students can expand their vocabulary. At times, the fifth grade students were unable to express their opinions because the correct word escaped them. Some of the students would create terms, but others, in frustration, dropped their point. Many of the students had a good beginning using specialized terms to describe the picture books, but opportunities are needed to expand their vocabulary and definitions.

7. Discuss the technical aspects and design elements evident in picture books with middle grade students. The interviews with the fifth grade students indicated that they were aware of features, such as, pictorial content, end pages, layout, the use of lines, shading and color. However, their comments were similar to those of primary grade children. Middle grade
students need experiences to expand and deepen their knowledge about picture books in the areas of technical elements and principles of design.

8. Discuss and experience picture book design and production with middle grade students. The fifth grade students were influenced by their classroom experiences. They could talk knowledgeably about activities in which they had firsthand experience. They often recreated an illustrator's use of medium and style in their own productions. Misconceptions existed about the book making process. One subject talked about the difficulty of making multiple copies of the same character. Knowledge about picture book design could be clarified and expanded by visiting a book press and by producing their own books.

9. Discuss the meaning created by the artists in the picture books with middle grade students. The fifth grade students had extensive experience in recreating the illustrator's work and pointing-up details depicted in the illustrations. Middle grade students need opportunities to broaden and deepen their responses to focus on the meaning created by the artists, not only their use of media.

10. Use small group discussions as a means to share opinions about picture books with middle grade students. The fifth grade
students responded favorably to the group sessions. The sessions provided opportunities to collaborate. The interaction contributed to a noticeable positive change in two subjects. Middle grade students need opportunities to use language and share ideas in a collaborative manner.

Suggestions for Future Research

Fifth grade students with rich backgrounds of experience with picture books respond in a variety of ways. Knowledgeable teachers can help expand and deepen their experiences. Gathering information about children's responses to picture books takes time. It is also necessary to use the entire book and not to isolate the pictures. Future studies can help to define the response process and pave the way for recognizing the picture book as a curriculum item which serves to promote artistic awareness, language and reading abilities.

1. Explore children's stance toward other forms of literature including reading textbooks. Children's stance toward literature has not been previously investigated. The present study identified children on a continuum from aesthetic to efferent reading. This observation needs to be pursued. How early can stance be identified in children? Do children change their place on the continuum according to the type of reading material? For instance, does a child respond aesthetically
when reading a poem and differently when reading directions on how to play a game? Where on the continuum do children fall when they read textbooks?

2. Replicate the study in other environments.
   a. How do middle grade students who do not participate in a literature-based curriculum respond to picture books?
   b. How do older students, middle school through high school, respond to picture books?
   c. How do students in classrooms where the teacher is knowledgeable about artistic design respond to picture books?

3. Using several groups of students vary the format of presenting the picture books. For instance, begin one group with talking about their favorite picture books while another meets with their peers to discuss familiar books. Does the format of the sessions or types of books discussed influence the students' responses?

4. Monitor the change among teachers who participate in courses to increase their knowledge about artistic style. Is there a difference in their students' responses to picture books?

5. Describe the relationship between the responses of middle grade teachers and their students. Interview teachers and their students separately about their responses to the same books.
Do similarities in their responses exist?

6. Compare middle grade students' responses to picture books and art reproductions. Adults see connections between the art world and the picture book world. Do students see features in the book illustrations which link the art reproduction to the style depicted on the picture book page?

7. Describe middle grade students art productions in relationship to their responses to picture books. Are students influenced in their own productions by the type of picture books they know?

Summary

The purpose of this study was to describe the responses of fifth grade students who had rich backgrounds of experience with picture books. The students were interviewed individually and in small groups over a period of one month. Findings include that for the most part, the students responded uniquely to the picture books. By the fifth grade, students are on their own route to experiencing literature.
APPENDIX A

INTRODUCTORY LETTER TO PARENTS
Dear Parents:

I have received permission from Southwestern City Schools, Mr. Phil Bush and Mrs. Carol Blazer to conduct my dissertation research at Highland Park Elementary School. I am requesting permission from you to allow your child to participate in my educational study.

My study seeks to describe children's responses to picture books in a variety of formats. Your child has a rich background of experience with picture books and I wish to describe for others the results of their knowledge. It is my feeling that the picture book is an art object and a way into the world of art for the child.

I will meet with your child four times to record their responses to a variety of picture books. The sessions will be audio-recorded so that I can accurately describe their responses. My study is to observe and describe. In order to protect your family's privacy, your child will be given a pseudonym in the report.

If you have any questions, please call me at The Edgar Dale Media Center, 422-1177.

Thank you for your cooperation.

Sincerely,

* * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * *

______________________________ has permission to participate in the dissertation study of Diane Driessen.

Signed,
APPENDIX B

FACSIMILIE SAMPLE OF NOTES

TAKEN DURING "BECOMING FAMILIAR"
5/10/83  9-9:50 a.m.
Darren Birthdate: 1/8/72
Highland Park since 3rd grade
Put oriental group on table
1. Yeh-Shen
2. A Japanese Fairy Tale
3. Anchor Story
4. The Crane Wife
Do you know any of these books? "No"
Darren looked at from left to right in
the above order
Yeh-Shen
"Thrummm"
observed: looked at pictures only, no reading of text
One page at a time, turning upper right
hand corner.
Darren: "They use chalk, crayons, watercolor."
D.D.: "How do you know that?"
Darren: "I can tell, they blend together."
D.D. (pointing to illus. on p. 8) "The tafeci
had rough spots and that's what happened"
Darren: "Do you want me to look at these?"
D.D.: "However you want to."
Darren: "These are all like Japanese books in
stuff like that."
I just noticed that.
A Japanese Fairy Tale


Turned page by page, upper right hand corner.

Only looked at illust.

Yoked at front and back cover.

Seashore Story

Turned upper left hand corner

Looked at pictures only

Yoked quickly

Read the pocket in the back of the book

Crane Wife

Looked at even more quickly

Did not read.

Tape turned on at this point

Touched books that he talked about.

Manipulated books in three categories

Placed starfish on back cover of Seashore Story while he talked about Tina Thing.

Verbal, thoughtful
Darren 9-9:50 am

Bayley - Poetic Kidphabetts - Vincible Over - Patsmags

Didn't know any of the book Verbal jazz nursery rhymes with a little laugh idea babyish ??

1) read it word for word
"This has descriptive writing - stuff."
Looked at illus. before read the words.
[All of the illus. are on right side]
Looked right, then read left - lots of print
Last few pgs. (60?) only looked at pictures

Held book on lap

2) "What's that word right there?"

3) "Kidphabetts"

read captions - looked at illus.

read the beginning nursery rhymes
p. before 3 men in a tub - just looked at picts.
read otherside of 3 men in a tub

Relaxed posture
Sitting in chair

read some, skipped others
spent much more time on these bik. Why?

9.15 - 9:40 looking
4. Really do look at the illust.
   Stopped reading
   Began to look more quickly
   Peeped back forth
   Read the end
   Looked at the names of the illust.

Uncut, handled like as he talked
Notice end paper
Paper they cracked out of shell
Stop it! Sketched paper Outside
APPENDIX C
TRANSCRIPT OF ANNA'S RESPONSE TO
THE COLOR GROUP
I: You've looked at all four of these books. What I want you to do is. How could you sort them? How could they be organized?

A: Well, this, I'd like, put like for pleasure or if, pretend. Like a grown-up wanted to, but they're obviously something for a kid, a little person.

I: Okay, first you say this one is for pleasure. Okay, sort them by what they're good for.

A: Yah.

I: That's the tulip one (First Tulips in Holland).

A: Yah and that looks funny, the Pelican. And kind of reminds me of "the Little Duckling." How the little duckling was born. He was real ugly and different from all of the rest, but he grew up to be kind of pretty. And then that (Ben's Trumpet) just it reminds me of a kid dream because he wants to play the trumpet, but seems like his parents can't really afford the money. And he gets a trumpet. And then the last one (Jumanji), it looks like if you wanted to just read something about imagination that would be real nice to read, plus it seems funny.

I: Okay, so you sorted them by what they could be used for. How else could you sort these books?

A: Alphabetical order.

I: Okay, alphabetical order. How else could you sort them?

A: By authors.

I: Okay.

A: Maybe even by colors they use. Like black and white.

I: Okay which ones are black and white?

A: Ummmm. Ben's Trumpet and (Tries to pronounce Jumanji) Juminee.
I: *Jumanji.*
A: *Jumanji.* Okay.
I: That's a funny name. Okay. *Ben's Trumpet* and *Jumanji* you say are black and white. Are they the same kind of black and white pictures?
A: No, because this looks just like picture pictures (*Jumanji*) and this one looks like he's put patterns with the black and white into it (*Ben's Trumpet*).
I: Okay. How else, tell me something about those picture pictures. How do you suppose he made those?
A: Maybe he can find things. Like to certain, certain kinds of things. Like some of them kind of look like fabric maybe that he would put on.
I: Now which book are you talking about?
A: *Ben's Trumpet.*
I: Okay.
A: Then ummm, seems like he took a pencil and filled-in with the rose.
I: Okay. So you think he made those illustrations with a pencil and some fabric, or some patterns.
I: Show me one.
A: Well, like this, maybe (paging through *Ben's Trumpet*).
I: How would you describe that?
A: Dark and dreary. Like kind of not really a warm place to be.
I: Okay.
A: Like this.
I: What about that?

A: Looks like maybe he used a type of pattern or pencil again. (Sound of turning pages distorted conversation.) Then more of the same. Like this looks like he might of put, like he took black construction paper and used white chalk on it maybe (p. 7-8). This, the same (p. 9-10). But the part I thought he might do in pencil would be (p. 13-14). That's what I mean by do it in a fabric like (p. 19).

I: Okay. That looks like a piece of fabric to you.

A: Well, it might be something like this in pencil, right there, pants and (p. 20). And then did this, the same with black chalk, white chalk and a black piece of construction paper (p. 21-22).

I: Why do you suppose he didn't put any color in that book?

A: To make it seem, just, kind of like what the kid was going through. And maybe what, just, maybe give you a feeling of what kind of neighborhood he lived in. 'Cause it looks like he didn't live in a real good neighborhood.

I: There's a lot of, on the page that you have, there's a lot of black in the middle (p. 21-22). Why do you suppose he just put a picture on this side and that side and all that black in the middle?

A: To have it, like this be its own kind of and this be the side that thinks you, I mean, shouldn't go down the road imitating things. You shouldn't really have dreams like that. And this is the side that thinks, well, I mean you have dreams why not kind of imagine that you can have these things and imagine things that you can do. So this might be the imaginative side and that not the imaginative side.

I: Okay. What's the not imaginative side called? If that would be the imaginative side and this is the what kind of side?

A: Kind of like the grown-up side.

I: Okay. Does he do that in any other pictures?
A: Not really.

I: How about here (p. 23-24)?

A: That just kind of looks upsetting.

I: U-huh, but do you notice that there's all that black again, isn't there with a little picture on the side. Did you notice that any place else?

A: Well, not particularly, that he used so much black in choosing the two sides.

I: What do you think about this illustration (p. 25-26)?

A: It kind of would look to me like a kid's illustration of a real jazzy town and how you would think of it.

I: Have you ever seen illustrations like this before in this book?

A: No, not particularly. I've seen the black and white, but not with little patterns like this with them little funky things in it.

I: Okay. How does this black and white book differ from that other black and white one, from Jumanji?

A: This just looks like they put regular pictures into it and didn't use quite as many pattern designs with pencil.

I: Look through Jumanji and see how many patterns you can find.

A: Well, that's a kind of pattern on the chair, but not really what I'd be looking for (p. 2). On the wood he has some, on the ball and the train and not really the girls hair because that just seems how most artists would do it. But this looks kind of like a great day (p. 4).

I: Where are you in that picture? How are you looking at that picture?
A: Well, I think that it might be, well it might suppose to be a happy picture. But look at black and white, it just doesn't appeal to me to be a happy picture. And that I don't see much design. There's quite a lot of detail in it, but not as much design. I just don't really think any design. The only thing that I did notice is that on the wood he just seems to put lines going everywhere on the wood.

I: Why do you think he does that?

A: To make it look more realistic. And this just, it looks more like a realistic book with funny little things going on with it. And then this (Ben's Trumpet) looks more like a book about a dream. (Looking through Jumanji) That's kind of interesting how he has reflections (p. 16). This is about the only picture that I can really see some patterns (p. 20). Like in the snake and on the vases and on the chairs. And that doesn't really have any patterns (p. 22). That doesn't really either except on the wall (p. 24). (Looking through) That doesn't really (p. 26).

I: You don't think that one has very much patterns in it?

A: Not particularly.

I: Okay. Okay, so you sorted the books. You said those two were black and white. How about these two over here now?

A: I'd say they were color. And the way I would put them different is this (Tulips) looks like if he were going to be painting, he used solid strokes and this (Pelican) looks like he would take a paint brush and just use small strokes in the background. And then he uses , maybe like construction paper or something like that for this piece and the door and the clothes (Pelican).

A: But then he has a lot of watercolor in it. And that looks to me like some chalk might have been used. But, then, this one (Tulip), it looks more like he tried to make it more real looking.

I: The Tulips are?
A: Yah.

I: Do you think the tulips are more real looking than the Pelican is?

A: Yup, because I wouldn't really imagine the pelican to be looking like that, but then I would imagine the tulips to be looking more like this.

I: You told me that you could sort them by, umm, in alphabetical order, you could sort them by authors name, you could sort them by color, the black and white ones and the color ones. How else could you sort these?

A: Also by how they make you feel.

I: Okay. That's right. How they make you feel. Okay. Tell me again, how does Jumanji make you feel?

A: It's more like a dream in a realistic world.

I: Okay. And Ben's Trumpet?

A: It makes me feel like you're going really into the little boy's dream.

I: Okay.

A: It seems more different than some of the other books I've read.

I: Okay. How about Pelican. How does that make you feel?

A: Kind of like the Ugly Duckling. And kind of like, um, the boy is real embarrassing. Wants to get out of the world because he wants to keep his pelican, but he doesn't. Then, at the end, it seems happy and sad at the same time because he lets his pelican go, but he gets to watch it fly off.

I: Okay. Okay. Why is that happy and sad at the same time?
A: It would seem to me like letting it go would be like losing
a friend or something like that. And then seeing it fly off
and knowing that you've taught this bird to fly. And taught
it so many things. And now it will get to use these things
you've taught it. It would make you feel real good.

I: Sure. Sure. Has that ever happened to you? Have you ever
experienced that?

A: No, not really.

I: Okay. Okay. Now, and then the tulip one.

A: Well, that seems to be like, kind of like a history story with
a, it telling that tulips in Holland and how they first got
there. And having them, everyone seeing, just one person
having them and like them and want to buy 'em. And then
finally they get some. And tulips just everywhere. And it
looks pretty. Real homey.

I: Okay. Can you think of another way to sort them?

A: Could sort them by author, I mean by illustrators.

I: Okay. Are any of these illustrators the same illustrators do
you think?

A: Uh-uh.

I: Why do you think not?

A: 'Cause this seems to be black and white and realistic, which
is Jumanji. Ben's Trumpet seems to be patterns and a different
feeling from the others. Pelican seems to be watercolor and
chalk and you have an unrealistic look of things. And then
The First Tulips in Holland seems to give you a realistic look-
ing type thing and have it pretty and things that you would
want to look at instead of things you wouldn't.

I: Okay. Okay. So we decided that none of these illustrators were
the same. How else could you sort these picture er these books?
A: By what they're based on.
I: Okay, is anything the same about what they're based on?
A: Well, this seems to be based on like imagination, the same with Ben's Trumpet. So if I were sorting like that I would put *Jumanji* and *Ben's Trumpet* together.
I: Okay.
A: And *Pelican*, it seems to be about a boy and his bird. The *First Tulips in Holland* seem to be about the one girl having tulips and her having 'em with the season and them dying and her father bringing back more. And selling 'em and they're spreading and spreading.
I: Okay. How else could you sort them?
A: I think that's about it.
I: Okay. If I asked you to sort them in the order, in the way you like them, how would you sort them?
A: What do you really mean?
I: Which ones do you like best? In order of your preference. Tell me which one of these four books that you like the best?
I: Okay. Why did you like that one the best?
A: 'Cause it was so pretty and it showed tulips and had some different places in it and different people.
I: Okay. Let's look at that book. You turn the pages while we look at it. What's the first thing that you notice?
A: The illustrator uses a lot of lines, white lines.
I: U-huh. Do you know what this page (end page) is called?
A: It's an index page.
I: Okay.

A: And this one's the title page (half-title page). And then I would believe this is just another title page (title page).

I: Okay. What's going on on this title page?

A: Umm. The one guy who brought back tulips from wherever is selling them. And people are coming to buy 'em. And then over here is a little boy and he's picking 'em. But it looks like he's pickin' 'em and it also looks like he's pulling the petals off.

I: The story starts on the title page, doesn't it?

A: Yah. But it starts, it doesn't really have a beginning of it. It has more like what happens in the middle of it.

I: Okay. Okay.

A: This looks like the reason why he wrote it and why he wanted to (p. 1). And this page (p. 2-3) looks like, well people are coming down. It gives me kinda like a war picture. And these being palaces. This is the guy who brings back the tulips and he's buying some of these for himself.

I: The illustrator took up two pages to make this picture, didn't he?

A: U-huh.

I: It goes across. The words just take up a little bit of room up here, don't they?

A: Yup. The pictures tell you a lot about what's really going on.

I: U-huh.

A: This looks like maybe, the guy that brought them back, his daughter having them, liking them and caring for them (p. 4-5).
I: I am going to ask you to tell me how these pictures are on this page. Is this the same way? The same kind of picture on the page that we just looked at?

A: Not particularly because it looks more kind of homey.

I: Okay. How is this, these two pages (p. 4-5) differ from this page (p. 2-3)?

A: Well, this one right here gives me the feeling like maybe she's poor and not really living in the best of homes (p. 4-5). The first one gives me a feeling like it's war and they live in the best kind of treatment (p. 2-3). I mean they have the best food. They're waited on hand over foot. They just, it seems like they would dress with the best kind of clothes. And in the second one it looks more like she dresses in what she has to and not really what she would like to.

I: Okay.

A: And this picture looks wintery (p. 6-7).

I: Okay. Is this picture (p. 6-7) more like this picture (p. 4-5) or this picture (p. 2-3)?

A: I think more like the second (p. 2-3).

I: Do you think this picture (p. 6-7) is more like these two pictures (p. 4-5)?

A: Yah.

I: Okay.

A: 'Cause this looks like a little homey town and the first one looks like a big town.

I: Now, is this picture (p. 8-9) more like this picture (p. 6-7) or these pictures (p. 4-5)?

A: I think it seems more, this one (p. 6-7) takes up two pages and then this over here (p. 4-5) has just a picture on each page.
I: Okay. It's sort of like in a ...

A: a box.

I: U-huh, or in a frame.

A: or a frame.

I: U-huh. How is this (p. 8-9)?

A: And then this is in a frame also.


A: This just seems it's in frames, but it has little picture here and a little picture up here. And a picture down here that isn't in a frame (p. 10-11).

I: Why do you suppose the artist did that?

A: To give you the feeling. Okay. This is the fresh one and then here it has bloomed after this one and the next one. And this is what it looked like when all the blooms are together.

I: Okay. Okay.

A: And this one I think it reminds me of the first one (p. 12-13). 'Cause you saw people walking.

I: All over. Have you ever seen an illustration that looks like that?

A: Not really. 'Cause most the illustrations, illustrators seem to make people more together and to have more things on a page.

I: Have you ever, maybe I can't think of any titles. The author and illustrator's name is Peter Spier. Have you ever seen any Peter Spier books?

A: Not really.
I: Okay. I just wondered. That reminds me of Peter Spier's stuff and I just thought maybe you knew Peter Spier's books. I'll have to find some.

A: I think I might know one.

I: Which one?

A: Wasn't it called People?

I: Yes.

A: And it has a whole bunch of different people in it.

I: U-huh. Does that remind you of this book?

A: Yah.

I: U-huh. That's what I was thinking too. Peter Spier did People. He also did a book called Tin Lizzie.

A: I've never heard of that.

I: Umm. Noah's Ark?

A: Yah. I've heard of that. 'Cause Mr. Bush had it in a mini-course on Peter Spier and I went to that.

I: Oh, did you?

A: Yah. This picture looks, it reminds me of the first one (p. 14-15). Even though this is in frames and the other one wasn't. Because the one girl was buying tulips and now this different guy wants to buy tulips and the first person had it. And this looks like the guy is curious about what the tulips grow from (p. 16-17). And then when he sees it is just a tear-drop-shaped bulb, he looks really surprised. That such a kind of brownish, yukky looking type thing could have such a beautiful flower come out of it. And this again reminds me of the People (p. 18-19). And it looks like um, the first man who had tulips. He and his wife were, maybe his different daughter are looking at things and she seems to like what this couple has to offer. And it just seems like everyone wants these tulips and they're offering everything they have.
'Cause there's an old guy here is offering two horses. And the other rich looking couple up here are offering a piano or harpsichord (sic). And then the couple down here are offering a whole bunch of ducks. It looks like a couple of geese and five cows just for a couple of tulip bulbs. This looks like it's sad and gloomy since her tulips died (p. 20-21). It looks like right here, like the little boy is trying to look around and find the tulips. And also it just occurred to me, I think they ought to have maybe a line going here (pointing to middle of book). Since this isn't one side of the house. This is inside and this is out.

I: Well, you're right. I wonder why he didn't do that framed? Why do you suppose? This has those frames around it and that one doesn't.

A: Maybe he wanted them to be longer. Like longer this way (p. 22-23). And this looks like maybe he came from the first man that had tulips. And she noticed that and she looks kind of excited. Then here, when her father, I presume is presenting her with a whole bunch of tulip bulbs. She looks kind of surprised and kind of happy and kind of excited altogether. She's most excited to get them planted.

I: Okay. What do you think is going on in that picture (p. 22)?

A: Looks maybe like her dad is introducing him to her and, but it looks more like her dad is doing all of the talking. This picture really caught my eye (p. 24-25).

I: Did it? How come?

A: Because it had so many different colors on it. But then when you really look at it, it doesn't have that many. 'Cause it only has pinks, light purples, reds, yellows and whites. But when you first look at it and don't really look at that part it really catches your eye.

I: U-huh. How did the illustrator do that? What did he do to make you catch your eye?
A: He put lighter colors over here and he didn't really have them fade into this big, bright area. Then again he has the lighter colors over here. So it makes you really notice this area. And that's more like the center of the picture.

I: That is, isn't it?

A: So you look around it to see what else is going on (p. 26-27). How the tulips and her father sold them. Right down here, it looks like people bought them and are selling more of them. Looks like they made profit of them. It looks really pretty. And it seems like this would be someone's yard. And then this yard. A whole bunch of different yards and houses with windows that have tulips in them. And it really seems to liven up the place.

I: U-huh. It does, doesn't it?

A: And that's the end (p. 28).

I: Okay.

A: And there's the index page (end papers) again.

I: So, this is your favorite book? We looked through that one. And why is this your favorite one?

A: 'Cause it's so pretty.

I: What would be your second favorite book?

A: Maybe Ben's Trumpet.

I: Okay. Tell me why.

A: 'Cause it was so interesting with the pictures and it really gave you a feeling of what the boy was going through.

I: What would be your third favorite?

A: Maybe Pelican.

I: Okay. Why did you choose Pelican?
A: 'Cause its got different things in it and it looks like the illustrator used a couple of different things to make the pictures. Watercolor and chalk.

I: Okay. Do you have a favorite picture in that book?

A: Well, kind of. I think maybe, (pages through) this one (p. 27-28).

I: Okay. Why?

A: Where he sees the big bird. And then he sees it flying away. And it looks kind of pretty and kind of like a child did it in the background.

I: Kind of like a what?

A: Like a child did it.

I: I see. Okay.

A: 'Cause it looks kind of, the trees have weird shapes.

I: Okay.

A: But, then it kind of adds to the picture.

I: Okay. Have you ever seen any books that remind you of this one? Any other books that remind you of this one?

A: Umm. Another illustrator who did Swimmy.

I: Swimmy? Okay.

A: Yah. Books by that illustrator.

I: Okay. What part reminds you of Swimmy?

A: Well, this, they all have, where he has the watercolor and chalk (p. 27-28).

I: Show me the chalk.
A: Like right here (pointed to the trees on the hillside). That would be some chalk. And then he also seems to have watercolors. And this (p. 29-30) really reminds me of *Swimmy* where he has the watercolors blurred.

I: Okay. So that's your second favorite book.

A: My third.

I: Third favorite book. Okay. Now, is that a fourth favorite book or is that the book you don't like? (Jumanji)

A: Well, I kinda like it and kinda don't.

I: Okay. What do you like about it?

A: I like the funny parts where she walks into the kitchen, she finds these two monkeys. And the boy walks in, well, he looks up on the piano and there's the lion. And he walks into, well, he runs into his room and it looks real like. And he's hiding on the other side of his bed and there's this lion with his head under the bed and his tail end sticking up in the air. It looks real funny. What I don't like about it where, I question the end, the illustrator just has them sitting around playing a game. And what seems to me like big deal.

I: Okay. What book would you like to read?

A: Maybe *The First Tulips in Holland*.

I: Okay. What book would you like to own? If you could own one of these.

A: I really would like to own all of them.

I: You would like to own all of them. If you had to spend your own money, which one would you buy?

A: Maybe again *The First Tulips in Holland*.

I: Okay. If you took one of these books back to somebody in your room, which book would you like to recommend to somebody else?
A: Well, it would depend on their age.

I: Okay. Well, tell me who would you recommend the various books to?

A: Well, I think fifth grade maybe The First Tulips in Holland.

I: Okay. Why did you choose that?

A: 'Cause it just seems to be realistic and pretty and like someone older would understand it more.

I: Okay.

A: And Pelican and Ben's Trumpet to all grades.

I: All grades. Why do you think all grades would like that one?

A: Because if you were older, like in high school, you read something like that maybe it would make you remember all the funny things that you did when you were smaller. All of your dreams when you were smaller. And then, Jumanja (sic) or Jumanji or whatever that is.

I: U-huh, that's right.

A: Umm, I would kind of recommend that to fourth and third graders.

I: Okay. Now, why?

A: 'Cause it seems like fifth graders would think what a big deal. She walks into the kitchen and finds monkeys. He looks up on a piano and finds a lion. The lion chases him, chases him into his room. Like, big deal.

I: Could that really happen though? Do you ever walk into the kitchen and find monkeys or look on top of your piano and see a lion?

A: Not really.

I: No? You think that fifth graders would think that was what?
A: Childish.

I: Too childish. Okay. All right. Did you have any idea about what the story is about?

A: Maybe about, they were alone, home alone and didn't really have anything to do, so they were imagining things that would be fun.

I: I see. Okay. What book do you think you know the story? You didn't read any of these did you when you were looking at the pictures? Did you read 'em?

A: Uh-uh.

I: You just looked at the pictures. That's what I thought you were doing. Which one do you think you know the story about? The one you could tell the story.

A: Ben's Trumpet.

I: You could tell the story of Ben's Trumpet?

A: Yah.

I: Okay. Which one don't you, do you think you could tell the story for all of them?

A: No, really not Jumanji and The First Tulips in Holland and Pelican, maybe half of it. But some of it not really.

I: Okay. When you first pick up a book that you've never seen before, how do you go about looking at it?

A: Well, I look at the front, the cover of it. And then, I, if it's a chapter book, I read the back of it. If it's a picture book, I usually just think it's not going to take me too long to skim through it. So, I would skim through it and if it seems interesting I'd go back and read it.

I: When you skim through it, what would you be looking at?

A: The pictures mainly.
I: Okay. And what kind of pictures do you like now?

A: I like ones that are pretty and bright and sometimes black and white ones.

I: Okay. Has that changed from when you were younger? Do you like different things now that you're older?

A: Yah.

I: How? Which kind of things did you like when you were younger?

A: I liked bright pictures that were pretty and funny looking.

I: And now you like what?

A: I like ones that look, well, I like all kinds except ones that look dark and dreary and not real warm.

I: Okay. What kind of books do you like?

A: Well, I like chapter books mainly.

I: Do ya?

A: Yah.

I: That are about what?

A: About people and how they give up problems in their lives and what happens in their lives.

I: When you think about the picture books you know, which are, can you think of some favorite ones that you have?

A: Swimmy. Ummm. The Hungry Caterpillar. A is for Annabelle which Tasha Tudor did the illustrations in. Ummm. I kind of like Noah's Ark by Peter Spier. I used to, the picture books about Winnie the Pooh. Now, I don't know that many. I kind of remember some.
APPENDIX D

TRANSCRIPT OF MARK'S RESPONSE

TO THE COLOR GROUP
I: How could you sort them?

M: You could put these two books (Pelican and Tulips) and 'cause they're almost the same.

I: How are they the same?

M: Well they're back in the old days and they're in the city. And these, they're like um this is about now or awhile ago. And these are about the same because they're both two children and these are just.

I: Okay. So you said the Pelican and The First Tulips in Holland will go together because they're about the same time? The same setting?

M: This could go with because they're about animals.

I: Okay. So Jumanji could go with which one?

M: The Pelican.

I: The Pelican because those both are about animals. Okay. So you could sort by setting. You sorted by animals. Now why did you tell me Jumanji and Ben's Trumpet would go together?

M: Two little kids.

I: Okay. Because of the characters in them. Now how else could you sort these books?

M: (pause) (manipulates books) These two together with the animals and people in here that wanted some of the tulips. And he wanted to play the trumpet.

I: Okay. So they wanted something. So Ben's Trumpet and The Tulips both wanting something. And the Pelican and Jumanji are both about animals. How else could you sort these?

M: (pause) I donno.
I: You donno? Well let me ask you some other questions. When I had all the books out here on the table how did you pick which one to look at first?

M: Well by the title.

I: You picked the one because you liked the title. It sounded. Okay. And then when you looked at it, when you opened that book up. Let's look at that book.

I: The first one. U-huh. The tulip one that you looked at. When you opened it up what was the first thing that you looked at when you got it?

M: The book, the first thing?

I: Go ahead. Open it up and tell me what you noticed.

M: That it had a lot of tulips.

I: Do you know what that part is called in a book (end papers)?

M: The introduction.

I: Okay. And then you noticed that there were a lot of tulips in the introduction. And then what did you do?

M: What did I do?

I: U-huh.

M: Started to read.

I: Okay. You started to read it. Okay. Turn to where you started to read. You started there, where the first words are. Okay. Then you turned the page. Okay. Then what did you do?

M: Looked at the picture and then read.

I: Did you look at the picture before you read the words? Okay. What kind of picture is this?

M: Ah, the one guy's buying the tulips in the one city. Tulip bulbs. This is a market, market in the city (p. 2-3).
I: U-huh. Okay. Turn the page. How are these pictures different from that other picture?

M: It's in another city (p. 4-5).

I: Oh. It's in another city. Okay.

M: She's planting them.

I: Okay. Okay. Turn the page. How's this page different from those other two pages that we just looked at?

M: Well this is winter (p. 6-7).

I: Are these two pages different (p. 6-7 and p. 8-9)?

M: Well the tulips have grown a little bit.

I: Okay. So you know time has past don't you?

M: Yah. Everybody in this picture is starting to look at 'em. Notice 'em (p. 9).

I: Okay. Then how is this page different (p. 10-11)?

M: They're starting to get the um the bloom of it. Yah. Now they have a yellow and a purple coming up on it.

I: How is this picture different (p. 12-13)?

M: Ah. A lot of people are coming to see the flowers.

I: Have you ever seen an illustration that looks like that before? Does that remind you of any book you know?

M: I saw some books but I don't know the names.

I: Do you remember what they were about?
M: Ah one, ah I donno if it's actually like this. But the um bird. About the bird. Let's see. About this bird that wants to save its companion when the guy, when the guards come and catch the blackbirds. And he gets all these guys to go along with him. And he, they go in and he holds 'em and when he gets there, he, I forget now.

I: Do you have that book in your classroom? In your library?

M: Maybe the library.

I: Okay. If you can find it. Will you find it and show it to me?

M: Yah.

I: Have you ever seen any books by Peter Spier? Do you know who Peter Spier is? Have you seen any books by him?

M: I donno.

I: Okay. Okay. Okay. How's this page (p. 14-15), these two pages different from the one we just looked at (p. 12-13)?

M: This guy is trying to buy the tulips off him, buy the tulips. And, this guy is trying to give him some furniture for the tulips. But he keeps refusing. And then in this picture, the same guy who wanted to give him money, at least I think it is, he's looking in the window (p. 16). And this time the guy gives him a tulip, a tulip bulb (p. 17). All the people are offering him horses for his carriage, jewelry and piano, cows, geese and the (p. 18-19). Now the flowers have died and nobody's noticing them any more (p. 20). The young guy who has been walking by and smile to her hasn't been coming by (p. 21). And this where the guy comes in and asks her to marry him (p. 22).

M: And he gives her some tulip bulbs (p. 23). They plant a big garden full of tulips (p. 24-25). And now they have enough tulips in their garden to give them to everybody (p. 26-27). So everybody can have some.

I: And then how do they end it? Did you see this page (end papers)?
M: The same thing as with the front.

I: And that's all the tulips. When you usually get a book that has pictures in it. Do you look at the pictures or read the words?

M: Usually read the words.

I: Do ya? And then look at the pictures second? Did you read the words in that one first or look at the pictures first?

M: I kinda noticed the pictures and then started reading the words.

I: 'Cause they're so big. You told me that The First Tulips in Holland and Pelican took place long time ago. How did you know that?

M: By the clothes.

I: Okay. You looked at what the people were wearing.

M: And how the city looks.

I: Okay. Um. How else could you sort these books?

M: You could have, you could have this one with the animals, happening now and this one happening later and this one with the trumpet happening now. Well now and this one long ago. That they both, they wanted some tulips and he wanted to play the trumpet.

I: Any other way?

M: You keep these together (Ben's Trumpet and Jumanji).

I: Why?

M: 'Cause they're both like now.

I: Okay. Contemporary.

M: In the present. And these could be in the past (Pelican, Tulips).
I: Okay. Let's look at Ben's Trumpet. What do they do to make these pictures?

M: How do they make 'em?

I: U-huh. What do you think?

M: (pause) Beats me.

I: Does it? Okay.

M: Want me to tell ya the different pictures?

I: Okay you can talk about the pictures, yah. What do you want to say?

M: Well he's watching the musicians practice in a, some kind of Zig Zag Jazz Club. Where they practice at (p. 3-4). He's watching, he's going to the pianist, saxophonist (p. 5-6) the trumpeter (sic) (p. 7-8).

I: What do you think about this book?

M: It's about a kid who loves music. He wants to play the trumpet.

I: U-huh. That's what it's about. What do you think about it?

M: It's a nice book.

I: Is it?

M: The drummer (p. 9-10). And these are, he likes the um trumpet (p. 11-12). He walks home (p. 14) rhyming (sic) with the music. He plays for his ah mom, grandmother, his baby brother (p. 15-16). His dad and his friends (p. 17). This is where he's usually sittin' around on the steps imitation the trumpet (p. 18).

I: What's on this page (p. 19)? What's all this?


I: Why do you suppose that's there?
M: I donno.

I: Look at this (p. 21-22). Look at all that dark space in the middle. Why do you suppose that's there?

M: 'Cause the writing's there.

I: Okay.

M: And this is wide so it will show off this picture.

I: I see, okay.

M: This is where the kids are making fun of him (p. 22). And he, he just hands in his pockets walk aw, he walks home (p. 23).

I: What's going on on that page (p. 25-26)?

M: They're showing you pictures of the town. What's happening. There's the Zig Zag. And he's listening to the players play and people dancing and trumpet and ah.

I: Does that look real?

M: What do you mean? Like something that would happen?

I: U-huh.

M: Yah. Most of these do, playing. This is where the trumpet man comes up and asks him where his trumpet is (p. 27). And he says that he doesn't have one. And he asks him to come on over to the Zig Zag and we'll see how he is with the trumpet.

I: Okay. If you had to sort these books by the ones you like best, how would you sort them?

M: First, second, third and fourth?

I: U-huh. Show me which ones you like and the order you like them.

M: (manipulates books) fourth.

I: Okay. Tell me which one you like best.
**M:** Jumanji.

**I:** Jumanji. Why do you like that one best?

**M:** Well, it has to do with the imagination. Ah. How the animals show up while they're playing the game. Fantasy or somethin'.

**I:** Okay. The next one you chose was?

**M:** The Pelican.

**I:** Okay. Why did you choose that second?

**M:** Well, how the kid liked the pelican and the pelican did all the eating the fishes from everything.

**I:** Okay. What's the third one?

**M:** The First Tulips in Holland. Well I liked the color of the tulips and how everybody was buying them. The first tulips. And Ben's Trumpet, the, how it looks from the cover I wouldn't, I don't know if I would look at the cover and see if it was a good book or not.

**I:** Okay. You might have just ignored that one.

**M:** Yah.

**I:** Okay. Okay. Now which book would you like to own if you could own one of these books? Which one would you own?

**M:** Jumanji.

**I:** Jumanji. Why would you want to own Jumanji?

**M:** Well I like how the book is written. How the author has animals come out in real life as they go along in the game.

**I:** Okay. If you had to spend your own money on a book which one would you spend your own money?

**M:** Probably Pelican.
I: Now why would you buy the Pelican?

M: It's a book that you could look at and just keep on looking at it. I like the pictures. How nice the pictures are.

I: What's nice about those pictures?

M: They're big and colorful. There a lot of color in it.

I: Do you have a favorite illustration in the Pelican?

M: (paging through) Uh, um, the ah, wait, the boat, how it's colorful, how it looks (p. 17-18).

I: Okay.

M: And I like the (p. 27-28).

I: The boat was your favorite one or you like that one too?

M: Yah. I like the pelican (p. 27-28) and the boat (p. 17-18).

I: The pelican flying away?

M: Yah.

I: Um. Do those illustrations remind you of any illustrations you know from any other books? Have you ever seen pictures like that before?

M: Yah. Something like that.

I: Do you remember whose they were?

M: Ah, a, I don't know if it's made by him, but Fish Is Fish.

I: Fish Is Fish?

M: Yah.

I: What reminds you of Fish Is Fish?

M: Well the watercolor. How he did the watercolor.
I: Okay. Show me a page that looks like Fish Is Fish.
M: (pages through) An, the grass in the water (p. 29).
I: Okay. How long have you gone to Highland Park?
M: Since kindergarten. Six years.
I: Tell me who your teachers have been.
M: Miss Kerstetter, Miss Kessen and Miss Blazer.
I: So you've had some for more than one year haven't you? When you were in kindergarten do you remember what pictures that you use to like? What books, picture books you use to like?
M: Ah.
I: Or when you were younger?
M: Leo Lionni.
I: You liked Leo Lionni? Who else did you like?
M: Dr. Seuss. I always read those. Those are the books I usually looked at.
I: Dr. Seuss and Leo Lionni. Okay. Now that you're older what kind of books do you look at?
M: The mystery books, exciting books. The fantasy books, something that would happen in the future.
I: Have you changed since you were in kindergarten and first grade and younger in the kinds of books that you like?
M: Yah.
I: How has that changed?
M: Well as I get older I like different books.
I: Like tell me how are they different?
M: Well different kind of pictures, different kind of reading.

I: Tell me what kind of pictures you like now.

M: Exciting pictures.

I: What makes a picture exciting?

M: Well like somebody's running or talking just something always exciting happening.

I: Okay. Well, I thank you very much.
APPENDIX E

TRANSCRIPT OF ANNA'S RETELLING OF

THE GRAY LADY AND THE STRAWBERRY SNATCHER
A: It looks like they're walkin' by a bakery (p. 5-6). And to me the Strawberry Snatcher looks like he's poor. And he's got big feet and it really, the picture brings him out I would say the most and her because it's got a dull background. And there's a little girl in the window. And she's like going, "Oh, my gosh, the Strawberry Snatcher, he's after the Gray Lady." And umm, it really brings him out and brings her out. Because you wouldn't be expecting to see all this gray. And then its be a hand and it's holding on to the gray net with strawberries, with the box with strawberries in it. And that illustrator really wants to make you hungry because all of the food in the background looks so good.

I: Turn the page (p. 7-8). Now what's happening?

A: Well, he's still following her. To me it kinda looks like wherever he steps this one foot, mushrooms come up.

I: U-huh. Isn't that weird? Have you ever heard of anybody having mushrooms grow under their feet?

A: And right there, there are mushrooms where he would have had a foot. I think that's weird. And it adds to him, but not so much to her in this picture (p. 7). Because it just shows this bright green, a blue foot and two blue hands and a purple hat. And the rest of the picture is mainly dull. I really think that she might come out in all of the pictures equally 'cause she's all gray and her face and her hands.

I: What do you see peaking over her? What's this (p. 8)?

A: It looks like a curtain. And maybe a stained glass window to a church.

I: Let's turn and see.

A: But then a church wouldn't have any of those. It's a curtain.

I: Now what's happening (p. 9-10)?

A: Now we just, now the Strawberry Snatcher just tried to snatch the strawberries. There are mushrooms.
I: U-huh, mushrooms where he is walking. Anything unusual about
his fingers?

A: They're long and on the inside of 'em, right here (pointing)
they're red.

I: How come?

A: Maybe because, he's a strawberry eater. He likes strawberries
so much.

I: Oh, it's stain from the strawberries. Okay. Keep turning.

A: And that makes them look like they're in China because of the
one girl. I'm not quite sure what she has in her pail (p. 11-
12).

I: Can you tell if you turn the page?

A: Looks like maybe eels (p. 13-14). 'Cause they're long and
they have little like fins right there.

I: Why are they in that position? What happened that we didn't
see?

A: Well, you can always tell that she's going to get by the girl.
And he's gonna to get the girl around and they're gonna ram
into each other. And you can tell that because his hands are
going up in the air.

I: U-huh. Who got on the bus?

A: The Gray Lady.

I: Can you see her?

A: Right there. (pointing inside the door). Maybe the girl got
on the bus. Well, that kinda looks like the little girl.
(pointing to the window of the bus). But when I think the
Gray Lady got on the bus and then got off 'cause there she's
standing by the bus stop (p. 15-16).

I: U-huh. You can hardly see her.
A: She's also right here (p. 16). And now he's got the skateboard the girl was on. I'm curious.

I: What are you curious about?

A: I wonder if it shows his feet back here (p. 11). Well it does, but it doesn't show the mushrooms. And here it looks like she just ran in there to get him off her tail (p. 17-18). And that kinda looks like they're walking on water because of the ducks. So maybe that's a swamp area. And here, it looks like maybe they're swimmin'. They're just, they're running around in the water 'cause how this is (p. 19-20).

I: It makes it look like movement, doesn't it?

A: U-huh. This looks like he's drowned and then she helps him out (p. 21-22). Way back in here if you notice you can see her here and him right here (p. 22). Looks right here (p. 23) that she's hiding in this tree because it's gray and the same color as her. And you can notice right here her face some white hairs. There's also a chipmunk (p. 24). It looks like he's found her because he's pointing at her and the expression on her face (p. 25-26). Now it looks, well now they're climbing a tree (p. 27-28). It kinda reminds me of Tarzan 'cause she's swinging on a vine (p. 29-30). And now it's all gray in the background and there's, excuse me, tree over here and little stones and it seems like they just stop (p. 31-32).

I: Okay. Where's the Strawberry Snatcher?

A: The Strawberries, right here.

I: That's the Gray Lady, but where's the Strawberry Snatcher?

A: Still in the tree. In this picture it shows him clear back here (p. 30). And she grabs this vine and swings out.

I: Okay.
A: And in this picture, you can barely see it, well you can't really see any outline (p. 33-34). You just see all gray and the Strawberry Snatcher. And he's also red around the lips from eating strawberries. Then you see a blue and white tree and it looks like someone took a bite out of it, but that's her hair.

A: Then you see it got the face and the hands and the last place strawberries. And here you can see kinda the outline of her dress where she's running and still a little bit of outline of her hair (p. 34). And then in this, it just looks like she put her back to him (p. 36).

I: Okay, you think she's here somewhere.

A: Yah. And maybe there's a passage way, but then in this you can tell 'cause you can see her face (p. 38). And then it looks like he's found something to like more than strawberries (p. 39-40).

I: What's he found?

A: Raspberries or blueberries.

I: I think you're right, raspberries.

A: And it looks like he tries them and likes them. So he might not snatch strawberries anymore. Then here, you see the Strawberry Snatcher he's got his hat off (p. 43) and you see him eatin' all the raspberries. Way over here you see some tree, a house and the Gray Lady lookin' at the house (p. 44). And here she's going inside (p. 45-46). This might be her family.

I: What are the notes on the table?

A: Well one of them looks like a thank you note. The other one looks like a reminder. And another one looks like a thank you note. But I can't really read them.

I: Okay.
A: And I really like this page because it shows almost everyone with gray on (p. 45-46). And it shows the cat and its all gray except for the eyes and the nose. And it has girl, but it has it on a short dress and then she's got legs coming out of the dress. And she's feeding the parrot. And then this, it looks almost like they just took a picture of it (p. 47). Like they put ....

I: A photograph?

A: U-huh. Like they put on it a little vase. Kinda a flower out of it. And in an old kitchen. And put the net over here and the box and strawberry hulls right here. Then took a picture of it.
BIBLIOGRAPHY

A. Related Literature


Applebee, A.N., and J.A. Langer. Instructional scaffolding: Reading and writing as natural language activities. Language Arts, February 1983, 60 (2), 168-175.


Lam, C.D. Pupil preference for four art styles used in primary reading textbooks. The Reading Teacher, November 1969, 23 (2), 137-143.


Marantz, K. On the mysteries of reading and art: The picturebook as art object. The Educational Resources Information Center, 1978 (ED157032).


Ramsey, I.L. The influence of styles, text, content, sex, and grade level on first, second, and third grade children's preference for artistic style. The Educational Resources Information Center, 1979 (ED 208 949).


Wilson, B.G. An experimental study designed to alter fifth and sixth grade students perceptions of paintings. Studies in Art Education, 1966, 8 (1), 33-42.
B. Children's Books


