INFORMATION TO USERS

This reproduction was made from a copy of a manuscript sent to us for publication and microfilming. While the most advanced technology has been used to photograph and reproduce this manuscript, the quality of the reproduction is heavily dependent upon the quality of the material submitted. Pages in any manuscript may have indistinct print. In all cases the best available copy has been filmed.

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

1. Manuscripts may not always be complete. When it is not possible to obtain missing pages, a note appears to indicate this.

2. When copyrighted materials are removed from the manuscript, a note appears to indicate this.

3. Oversize materials (maps, drawings, and charts) are photographed by sectioning the original, beginning at the upper left hand corner and continuing from left to right in equal sections with small overlaps. Each oversize page is also filmed as one exposure and is available, for an additional charge, as a standard 35mm slide or in black and white paper format.*

4. Most photographs reproduce acceptably on positive microfilm or microfiche but lack clarity on xerographic copies made from the microfilm. For an additional charge, all photographs are available in black and white standard 35mm slide format.*

*For more information about black and white slides or enlarged paper reproductions, please contact the Dissertations Customer Services Department.

UMI Dissertation Information Service

University Microfilms International
A Bell & Howell Information Company
300 N. Zeeb Road, Ann Arbor, Michigan 48106
Sheldon, Allan Ellis

THE INFLUENCE OF ILLUSTRATION ON FIFTH GRADERS' RESPONSES TO THE ILLUSTRATED POEM

The Ohio State University

Ph.D. 1986

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

Copyright 1986 by Sheldon, Allan Ellis All Rights Reserved
THE INFLUENCE OF ILLUSTRATION ON
FIFTH GRADERS’ RESPONSES TO
THE ILLUSTRATED POEM

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

By
Allan Ellis Sheldon, B.A., B.Ed., M.A.

The Ohio State University
1986

Reading Committee:
Charlotte S. Huck
Janet Hickman
Frank Zidonis

Approved By:
Charlotte S. Huck
Advisor, Faculty of Early
and Middle Childhood
Education
ACKNOWLEDGEMENTS

The writer is grateful to the members of his dissertation committee, Assistant Professor Janet Hickman, Professor Frank Zidonis, and to his advisor, Professor Charlotte Huck. He wishes, too, to thank Professor Kenneth Marantz, Chairman of the Department of Art Education, for setting in motion some very interesting thoughts about illustration. For thorough and professional preparation of the final draft he thanks Mrs. Barbara Fincher. Finally, the writer thanks his family, Beth, Greg and Sarah, for their loving support.
VITA

1962 .......................... B.A., University of Saskatchewan

1970 .......................... B.Ed., University of Manitoba

1973 .......................... M.A., University of Manitoba
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>11</td>
</tr>
<tr>
<td>VITA</td>
<td>111</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>I. BACKGROUND AND RATIONALE</td>
<td>1</td>
</tr>
<tr>
<td>Background to the Question</td>
<td>1</td>
</tr>
<tr>
<td>An Abundance of Unsupported Opinion Exists</td>
<td>1</td>
</tr>
<tr>
<td>Rationalistic Inquiry Inadequate</td>
<td>2</td>
</tr>
<tr>
<td>Qualitative Inquiry Preferred</td>
<td>4</td>
</tr>
<tr>
<td>Framing the Problem</td>
<td>5</td>
</tr>
<tr>
<td>The Question</td>
<td>5</td>
</tr>
<tr>
<td>Preliminary Studies</td>
<td>6</td>
</tr>
<tr>
<td>Sub-Questions</td>
<td>8</td>
</tr>
<tr>
<td>Does the Question Warrant Investigation?</td>
<td>9</td>
</tr>
<tr>
<td>Scope and Limitation of the Study</td>
<td>10</td>
</tr>
<tr>
<td>Summary</td>
<td>11</td>
</tr>
<tr>
<td>II. REVIEW OF LITERATURE</td>
<td>13</td>
</tr>
<tr>
<td>Introduction</td>
<td>13</td>
</tr>
<tr>
<td>Some Aesthetic Considerations</td>
<td>13</td>
</tr>
<tr>
<td>Early Foundations for Study of Response</td>
<td>19</td>
</tr>
<tr>
<td>Research Studies of Response to Literature</td>
<td>22</td>
</tr>
<tr>
<td>Response to Poetry and Picture Books</td>
<td>24</td>
</tr>
<tr>
<td>Summary</td>
<td>36</td>
</tr>
</tbody>
</table>
# III. PROCEDURES

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preliminary Planning</td>
<td>38</td>
</tr>
<tr>
<td>The Setting</td>
<td>38</td>
</tr>
<tr>
<td>The School</td>
<td>40</td>
</tr>
<tr>
<td>Books and Reading</td>
<td>40</td>
</tr>
<tr>
<td>The Personnel and Population</td>
<td>46</td>
</tr>
<tr>
<td>A Summary</td>
<td>49</td>
</tr>
<tr>
<td>The Pilot Study</td>
<td>51</td>
</tr>
<tr>
<td>The Question</td>
<td>51</td>
</tr>
<tr>
<td>Procedure</td>
<td>55</td>
</tr>
<tr>
<td>Transcription</td>
<td>59</td>
</tr>
<tr>
<td>Analysis</td>
<td>59</td>
</tr>
<tr>
<td>The Art Response</td>
<td>69</td>
</tr>
<tr>
<td>Findings of the Pilot Study</td>
<td>73</td>
</tr>
<tr>
<td>Conclusions</td>
<td>76</td>
</tr>
<tr>
<td>Conclusions from the Pilot Study for the Major Study</td>
<td>78</td>
</tr>
<tr>
<td>Choice of Poems/Books</td>
<td>79</td>
</tr>
<tr>
<td>Collecting the Data</td>
<td>83</td>
</tr>
<tr>
<td>Student Discussion</td>
<td>84</td>
</tr>
<tr>
<td>Student Illustrations</td>
<td>87</td>
</tr>
<tr>
<td>Individual Interviews</td>
<td>88</td>
</tr>
<tr>
<td>The Log Book</td>
<td>90</td>
</tr>
<tr>
<td>Incidental Material</td>
<td>90</td>
</tr>
<tr>
<td>Preparation of Data for Analysis</td>
<td>91</td>
</tr>
<tr>
<td>Response Data</td>
<td>91</td>
</tr>
<tr>
<td>Descriptive Data</td>
<td>92</td>
</tr>
<tr>
<td>Analysis of the Data</td>
<td>92</td>
</tr>
<tr>
<td>Summary</td>
<td>96</td>
</tr>
</tbody>
</table>
IV. PRESENTATION AND ANALYSIS OF THE DATA .......... 97

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>97</td>
</tr>
<tr>
<td>Presentation of Data</td>
<td>99</td>
</tr>
<tr>
<td>The Picture Poetry Book</td>
<td>99</td>
</tr>
<tr>
<td>Data from Student Conversations</td>
<td>99</td>
</tr>
<tr>
<td>Data from Student Illustrations</td>
<td>105</td>
</tr>
<tr>
<td>Analysis</td>
<td>109</td>
</tr>
<tr>
<td>Single Illustrated Poem</td>
<td>116</td>
</tr>
<tr>
<td>Data from Student Conversations</td>
<td>116</td>
</tr>
<tr>
<td>Data from Student Illustrations</td>
<td>119</td>
</tr>
<tr>
<td>Analysis</td>
<td>124</td>
</tr>
<tr>
<td>Poems Illustrated Photographically</td>
<td>129</td>
</tr>
<tr>
<td>Data from Student Conversations</td>
<td>129</td>
</tr>
<tr>
<td>Data from Student Illustrations</td>
<td>132</td>
</tr>
<tr>
<td>Analysis</td>
<td>137</td>
</tr>
<tr>
<td>Individual Student Interviews</td>
<td>143</td>
</tr>
<tr>
<td>The Log Book</td>
<td>150</td>
</tr>
<tr>
<td>Summary</td>
<td>151</td>
</tr>
</tbody>
</table>

V. CONCLUSIONS AND RECOMMENDATIONS ............. 152

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Problem of the Study</td>
<td>152</td>
</tr>
<tr>
<td>Findings</td>
<td>157</td>
</tr>
<tr>
<td>Summary of Findings</td>
<td>178</td>
</tr>
<tr>
<td>Conclusions</td>
<td>179</td>
</tr>
<tr>
<td>Recommendations for Teachers</td>
<td>180</td>
</tr>
<tr>
<td>Suggestions for Future Research</td>
<td>182</td>
</tr>
<tr>
<td>Summary</td>
<td>183</td>
</tr>
<tr>
<td>Researcher's Conclusion</td>
<td>183</td>
</tr>
</tbody>
</table>
APPENDICES

A. LETTER OF PERMISSION .............................................185
B. INDIVIDUAL INTERVIEWS ...........................................187
C. CYCLES OF STUDENT RESPONSE .................................189
D. TWO STUDENT CONVERSATIONS .................................192

ILLUSTRATED POETRY BOOKS USED IN THE STUDY .................195

BIBLIOGRAPHY ...............................................................196
CHAPTER I
BACKGROUND AND RATIONALE

Background to the Question

An Abundance of Unsupported Opinion Exists

In college classes in Children's Literature, at both undergraduate and graduate levels questions arise concerning the effect of the pictures in the illustrated poetry book. Concerns are expressed not about all illustrated poetry books, but only some of them. Whenever a concern is expressed it nearly always asks the question, "Is the illustrator imposing his/her own interpretation of the poem on the reader by making certain images available to the reader, and excluding others? If this is so, how can the image-making function of the poem operate?"

Very recently a children's librarian from California strongly urged that the question be given greater attention. "The explicitly illustrated book refutes the dynamic process of image making by imposing unchangeable, predigested, and regurgitated scenes on the creative areas of the mind" (Gordon, 1986). A Russian poet has offered a calmer, but equally compelling case for extreme care in the illustration of poetry
(Barto, 1979). In general, discussion has been inconclusive, resting mainly on opinion. Professors and their students (generally teachers) tend to agree that, at least sometimes, illustration seems to interfere with what the poem is meant to do, and certain books are thus deemed in a vague way to be less "successful" than others.

It appears certain that if the question is worth asking (and it does persist) it is going to be asked with greater frequency because the current trend in publishing seems to be to produce more and more picture books including picture poetry books. Not only are poetry books increasingly coming out in fully illustrated editions, but there is an accompanying trend to reissue older poems in illustrated editions. Thus, for example, we find Robert Frost's "Stopping by Woods on a Snowy Evening" (1923) published by E.P. Dutton (1978) as a picture book illustrated by Susan Jeffers, and new editions of Noyes' "The Highwayman" (1913) with illustrations by Charles Keeping (Oxford, 1981) and Charles Nikolaycak (Lothrop, Lee and Shepard, 1983).

Rationalistic Inquiry Inadequate

Discussion of this question remains inconclusive because very little effort seems to have been made to answer it in a
systematic way. It would seem possible that a researcher could undertake a fairly conventional study with readers divided into experimental and control groups, the former given poems in an illustrated book, the latter reading the same poems in an unillustrated format. Presumably testing both groups might indicate what function if any is performed by the illustrations. The answers provided by such a method, though, might be useful, if at all, in only a very limited way. For example, one supposes that the illustrations are meant to make a contribution in some way. If not, why would they be there? The experimental study (above) might well answer a question thus: yes, the illustrations do interfere with the readers' responses to the text. That would be interesting to know. But suppose that further research showed that among all the illustrated books the given readers had ever seen this particular one was a favorite? Or, suppose that a preponderance of readers agreed that without these illustrations they probably would not have wanted to read the poem at all? Or, suppose it was found that readers age eight read the poem with enjoyment in the illustrated format, that readers age ten enjoyed the poem illustrated or not, that by age twelve readers preferred the poem without illustration, and that by age fourteen these readers would not enjoy the poem no matter how it
was presented. In any case the researcher's interest was in individual responses, not in reduced numbers. Quantitative study would not tell as much of what might be important about the readers' behaviors as would qualitative study. Quantitative analysis could properly address questions about simple preference, but more than preference is involved in reader response. The researcher chose to answer Barto's (1979) call for research into the individual responses of children to the illustrated poem. For that purpose quantitative inquiry seemed inadequate.

Qualitative Inquiry Preferred

What sort of study might provide these insights? It seemed apparent that a variety of research techniques rather than a single experiment would best serve the researcher's needs. This was partly because it was necessary to include varying kinds of illustrated poetry. It was also considered necessary to learn something of the participating students' past experiences, their familiarity or lack of it with poetry. Also the researcher wanted to be able to observe the students as they had an initial experience with an unfamiliar book of illustrated poems. Finally, the researcher wished to obtain some student artwork done in response to the poems used in the study. It was
anticipated that tape recordings would be made of children's relatively unmoderated discussions about the poetry and of interviews conducted with the individual children by the researcher. The researcher would also keep notes of observations made both in connection with the planned aspects of the study and of any other occurrences which might be relevant (as teachers' statements, students' behaviors even outside the anticipated parameters of the study, a conversation with a children's poet, a letter from an author-illustrator, all eventually played parts in the study). It seemed to the researcher considering the range and array of data to be collected that a qualitative approach was best even granting the question to be answered was more finite than is sometimes the case in qualitative research.

Framing the Problem

The Question

The question the researcher determined to answer was: when a reader reads a poem and makes meaning of it, what part does visual illustration play? It was decided to modify the question slightly to add the verb "approaches" because it is not likely in general, nor was it probable in the context of this study, that a student would in any sense come to a "final"
stage in the apprehension of meaning. It has been suggested 
(Rosenblatt, 1978) and shown (Hickman, 1979) that response does 
sometimes take place over time.

Preliminary Studies

Two preliminary studies were carried out to assist in 
framing the problem. First, two hundred and thirty-six 
illustrated children's poetry books were examined, read and 
indexed on cards. Each card contained complete bibliographic 
data and a note on the style of illustration. These were sorted 
and put in categories. The major categories were

1. Poetry picture books, i.e., one single poem, book 
   length, fully illustrated (e.g., the Susan Jeffers 
   version of Robert Frost's "Stopping by Woods on a 

2. Books of poems fully illustrated individually in 
   color (e.g., Myra Cohn Livingston's and Leonard 

3. Books of poems fully illustrated individually in 
   black and white (e.g., Felice Holman's At the Top of 
   My Voice and Other Poems, illustrated by Edward Gorey, 
   1970).
4. Books of poems illustrated with photographs either expressively or representationally (e.g., Dennis Saunders' (ed.) *Magic Lights and Streets of Shining Jet*, illustrated with photographs by Terry Williams, 1974).

5. Books of poems illustrated either in black or a single color with a small "emblem" or other unobtrusive decoration (e.g., Valerie Worth's "Small Poems" books illustrated by Natalie Babbitt).

6. Books of poems written and illustrated by the same person (e.g., Karla Kuskin's books).

Other categories could be identified (large anthologies for example), but the above included by far the greatest proportion. The last two categories were not included in the study. Those books illustrated in a minimal fashion (category 5), a very large group, are for the most part not as common in recent publishing history as the lavishly illustrated kind. These were rejected then as being less frequently used in schools as are others. The last category (6) was rejected for two reasons: it does in some senses overlap other categories (as an author-illustrator may very well choose to do full color illustrations of her own text), but even more importantly,
it was felt that the works of a single artist might well constitute a different kind of problem. The unity that aestheticians often insist on (as discussed in Chapter II) might inhere in these works in a way different from others.

The second preliminary study, a field test, was carried out to determine whether the question was in fact researchable, and to identify methodological flaws before the main study was undertaken. This pilot study, in effect a miniature version of the final study, involved the use of only two books (both single poem picture books) with only six fifth grade children. Response was obtained from tape recorded student discussions and in the form of student art work. The data were analyzed, and the results provided encouragement to go ahead with the major study. This field test is further described in Chapter III.

Sub-Questions

Several sub-questions were envisaged, or emerged during preliminary reading and field testing:

1. To what extent, if at all, do children rely upon illustration when they attempt to make meaning of a poem?

2. Are the interpretations children make of poems different when illustrations are present than when they
are not? (i.e., do poems mean differently when they are illustrated than when they are not?)

3. Do the means or the extent to which children use illustration in making meaning of poems vary among the categories of illustrated poem?

4. What aspects of the illustrated poem form the initial foreground when children approach the task of making meaning of the work?

5. Does illustration affect children's initial interpretations of different kinds of poem differently? (e.g., narrative, lyric).

Does the Question Warrant Investigation?

The implications of readers' responses to literature for classroom teachers have received a great deal of attention in recent years. Hickman (1979) has reminded us that in a sense the entire canon of literary criticism embodies response. This, of course, is true, but it has been in this century with the work of such major thinkers as I.A. Richards and Louise Rosenblatt that a new emphasis has come into focus. These scholars have turned their attention upon what it is that the reader does rather than attending exclusively to what it is that the text provides. Students of response, basing their investigations on
these theoretical foundations, have been active in recent years, providing for teachers studies of what it is that goes on between the children and their books (reviewed in Chapter II).

Teachers can not plan for the effective use of books with their children unless they have a firm understanding of how the latter respond. This is true in all schools, but is of even more critical importance in schools using a literature-based reading curriculum. Literature is available now to help teachers understand the response process as it may occur with stories, with picture books, even with poetry. There appears to have been no study to date of the manner in which response to poetry is affected when illustration is present. As very few poetry books for children are now being published without illustration it seemed to the researcher that there was a real need for such a study.

Scope and Limitations of the Study

Although the question and sub-questions that established the parameters of this study were finite there was no deliberate effort to produce a generalizable set of findings. The population of eighteen fifth grade students was not chosen on the basis of any criteria of random sampling. The number who participated in the study, though, was approximately one third
of the total fifth grade enrollment at that particular school, being about the same number as there were fifth graders in each of the three fourth/fifth grade classrooms in the school. Teachers in particular would have to judge the extent to which the responses described in this study resemble responses they have encountered in their own experiences. In any case this study purported to be no more than a study of eighteen fifth graders' responses to a limited range of poetry during a short period of time.

Summary

A body of unsubstantiated but persistent opinion about the influence of illustrations on readers' interpretations of poems led the researcher to search the literature on reader-response. Subsequently a question was framed and field tested. Evidence was obtained that the question was researchable. It was decided that qualitative analysis of the data would best serve to answer the question, and the investigator was persuaded that there was a need for the study.

Chapter II of this study contains a review of the pertinent literature. Chapter III outlines the methodology used. A description of the data and its analysis may be found in
Chapter IV. Chapter V discusses the findings and their possible implications and suggestions for some areas of further research.
CHAPTER II
REVIEW OF LITERATURE

Introduction

A perusal of the literature available which would help the researcher to define and place his research suggested that several areas would be pertinent. First, it seemed essential that some attention should be given to the aesthetic questions involved. For example, how is reading a picture different from reading a poem? How does the experience differ (or does it?) when the picture and the poem are together? Second, there was a need to be familiar with the theoretical bases for studies of response to literature. Here would be such works of seminal importance as the criticism of Louise Rosenblatt. Third, was a growing body of research studies on reader-response to literature in general, response to picture books, and to poetry. The narrowing perspective was intended to lead to the subject of this study, which was undertaken to illuminate some aspects of reader response to the illustrated poem.

Some Aesthetic Considerations

James L. Jarrett (1957) presents a definition of beauty that refers to its contemplation as an "aesthetic transaction," which
has to take into account the "beholder." He maintains that for beauty to be a certain attitude is required of the beholder, an attitude of "attentive, self-contained regard for the qualities of an object or other event ... contemplative, savoring ... non-practical, nonanalytic." Finally, "... beauty is whatever rewards this kind of attention" (p. 35). Gombrich (1961) provides a similar reminder of the transactional nature of the aesthetic experience: "The forms of art ... are renderings within an acquired medium, a medium grown up through tradition and skill -- that of the artist and that of the beholder" (p. 370). Later, when Jarrett is expanding the idea of an aesthetic attitude he emphasizes as well the need for single-minded attention -- in the case of painting, say, to colors (p. 106). Another concept discussed by Jarrett is "aesthetic distance," the idea that a participant's relationship with an object (or event) is more or less distanced -- "less if the object or event is very intimately bound up with our own personal interest, more if it is not."

There are implications here for research on responses to the illustrated poem. When two artistic media appear together how does the need for exclusive, single-minded attention function? Might a reader experience a different distance between himself and the visuals than between himself and the poetic text? If this
were the case it would be detrimental to what one would want to be a whole experience. If, on the other hand, text and visuals were mated ideally (as in a "perfect" picture book) then aesthetic distances should coincide, and the reading experience should be a satisfactory one. This might be somewhat analogous to the situation in ballet, which is dance, but can not take place without music, or opera, which is music, but can not take place without drama.

Morris Weitz quotes the late aesthetician, Clive Bell, thus: "The only way to appreciate a work of art is to see it as though it were the only thing of its sort in existence. To see it in relation to anything else is to see it impurely" (pp. 6-7). Could this ever mean that total response given to a picture might mean no response to a poem, or the other way around? Could it mean that seeing a poem in relation to a picture is to see either "impurely" as Weitz seems to be saying? Or, is it possible, perhaps, that the blend is so successful that the total response is given to the totality of the book (both text and illustrations working as one), as Marantz argues is the case in the artistically successful picture book? "It is because of [my respect for both the visual and the verbal modes of expression that I ... claim that picture books are not literature (i.e., word-dominated things), but rather a
form of visual art. ... Picture books are not literary works to be read. They are art objects to be experienced" (1977, p. 2).

Similar ideas are found in writings on the art of poetry. Major writers on the subject: Brooks and Warren, Louis Untermeyer, Laurence Perrine, John Ciardi, all stress the intensity of the experience both for its creator and for its reader. All insist that the poem is recreated by the reader -- reading a poem is a transaction, as Jarrett maintains all aesthetic experiences are. Reading a poem requires single-minded attention, and the factor of aesthetic distance applies in poetry as in any other art. "Poetry demands total response from the individual -- his intellect, senses, emotion, and imagination (Huck, 1979, p. 306).

Howard Gardner, a developmental psychologist who has done a lot of work on the interrelationships between human development and aesthetics, has written (1973), "An aesthetic object tends to be untranslatable" (p. 31). He adds, "... the translator must re-create the work, and in so doing my devise an entirely different work" (p. 32). Here again we see what could potentially militate against the unity the aestheticians insist on. That is, if the illustrator is performing the role of translator (and from the earliest sense of both "illuminate" and "illustrate," the idea seems implicit that at least in part this is what he does) then if
an aesthetic object is not translatable the work produced may lack the unity requisite for a work of art. The other possibility, of course, is that "the entirely different work" the translator has devised may be itself aesthetically unified as Marantz (1977) would claim a true picture book to be.

The work of Susanne Langer is most helpful on the subject of responding to the arts. Langer (1957) refutes philosophies which attempt to impose more unity among the arts than the arts possess. Her lecture is entitled "Deceptive Analogies: Specious and Real Relationships Among the Arts." She grants that the arts are related, and she elaborates on aspects of their relationships, but she insists that each art is autonomous. "Each art begets a special dimension of experience that is a special kind of image of reality," (p. 80). The distinctions between the arts -- between painting and music for example -- are real and important. Also, "there can be no hybrid works" (p. 80). Langer elaborates a principle she calls assimilation. When a good poem is successfully set to music the result is a good song. Good songs can be and have been composed using inferior poems. The music assimilates the verse (Langer sometimes uses the verb "swallows" to illuminate the idea of assimilation). "Opera is music; to be good opera it must be dramatic, but that is not to be drama" (p. 85). Drama, in turn,
"swallows" the plastic creations used on stage (aspects of the set). Even a sculpture like the original Venus de Milo, Langer insists, would be assimilated, if placed as part of the set for an opera, by the drama, which in turn is assimilated by the music. There is no universal and unchanging hierarchy about this -- under some conditions a poem might assimilate the music. The only safe assertion, according to Langer, is that every work has one primary appari­tion and all others are secondary. "There are no happy marriages in art -- only successful rape" (p. 86).

There is another aspect of Langer's thought which has important implications for a study of response to an illustrated poem (or response to any aesthetic work). This is her caution to readers that there are two kinds of response. The first results from an intuition, the holistic response, which is a feeling inside. The second is the articulated response which comes when we try to analyse the felt response. The one has everything to do with an intuitive feeling about form; the other has to do with an analytical approach to form. Both are necessary, but they must not be mistaken one for the other (Feeling and Form, 1953).

To summarize briefly, there are certain aesthetic conditions which underlie this study. These are the idea that aesthetic contemplation is a transactional phenomenon, that the object of
aesthetic contemplation must possess an essential unity which requires single-minded attention, that aesthetic distance is an important factor in appreciation, and finally, that the intuitively felt response is not necessarily the same as the logically expressed response.

**Early Foundations for Study of Response**

Until this century literary criticism paid virtually no attention to the role of the reader in the reading event. The text was the sole object of interest. It contained what it had to say, and a reader either understood it correctly or not. Among the earliest to recognize that something of the reader's experience and character entered into his reading of a work was I.A. Richards (1929). Richards did not go so far as to see the presence of the reader in the reading as more than a problem. To him the influence of a reader's past experience was one of the factors standing in the way of a correct reading of the text. We must, however, credit Richards with pointing toward the possibilities which lay in a study of the reader's relationship with the text.

Louise Rosenblatt (1938) proposed that the text is a set of symbols and that the literary work is an outcome of a transaction between the reader, and the text. In reading the reader brings past experience and character to bear on the symbols and together
reader and text create the literary work. Thus, for Rosenblatt the experience of the reader does not stand in the way of a correct interpretation of the work; it is essential to the very existence of the work.

In a book published forty years later (1978) she refers to the product of this transaction between reader and text as the "poem" (although "poem" broadly includes all literary works). Rosenblatt uses the terms efferent and aesthetic to distinguish between the work from which the reader wishes merely to take information (and therefore invests little of himself), and the work which the reader wishes to experience (and therefore invests much of himself). Works can be seen as existing along a continuum from almost totally efferent (how to assemble a picnic table) to almost totally aesthetic (Crime and Punishment). This continuum is not entirely without problems as one finds when trying to decide where an evocative, but simultaneously informative work of realism fits (Jean George's Julie of the Wolves, for example). As a theoretical construct however, it has proved helpful to students of response to literature. The division of readings into efferent and aesthetic, moreover, is not to be based entirely on the texts. A work which might ordinarily be read from an aesthetic stance could be read from an efferent stance, presumably either deliberately as a
scholar might do in searching Chaucer's poems for information on
the poet's understanding of astrology, or as the result of an
erroneous supposition that the purpose of the reading was to find
"answers" in a poem (1982).

Another aspect of Rosenblatt's theory important to students
of response is the distinction she makes between evocation and
response (1982). It is important to find "ways to insure that an
aesthetic experience has happened, that a story or a poem has been
lived-through, before we hurry the young listener or reader into
something called 'response.' This is often largely an efferent
undertaking to paraphrase, summarize, or categorize. Evocation
should precede response" (1982). The two can be related to Langer's
intuitive, holistic kind of response on the one hand and, on the
other, to her analytical response, which is a cognitive effort
after the initial experience of the work of art.

Other theoretical foundations for the study of response to
literature have been provided by psychology, stemming mainly from
the work of Piaget, and, important contributions have been made by
linguists and psychoanalysts, but for this study the significant
foundations are in aesthetics and in literature, particularly the
work of Langer and Rosenblatt.
Research Studies of Response to Literature

A great many studies of readers reading literature have followed since Rosenblatt first began publishing her ideas about the transactional nature of the reading event. An early study was done by Squire (1964). Squire's was the earliest of several studies which attempted to ascertain while they read what readers were doing. The study was of adolescents and used questioning procedures that would not be workable with small children. There is also some question as to what extent eliciting response may alter the very nature of the response.

Purves and Rippere (1968) tried to develop categories into which ways of responding could be placed. One problem was that there were so many ways (over a hundred) that the system proved unwieldy and had to be greatly modified. It allowed for describing written responses in various ways (statements, theses, and response preference). A great deal of response to literature is not written response (Hickman, 1982) and the Purves categories attend only to written response. Especially among young readers, but to some extent among all readers, spoken and other non-written responses (art, drama, play, even body posture) are apt to be more common than written response.
Galda (1983) has pointed out that the personal style and experience of the reader, the reader's cognitive development and also the reader's concept of story all affect the response. The personal style may even include learned responses (Purves, 1981). In this study, which compared many students' responses Purves found that students who are customarily asked to "interpret" tend to give interpretations even when asked for other kinds of response. It would seem that possibly Langer's holistic, immediate response is by-passed habitually as students are increasingly conditioned to provide a more processed, analytical kind of response. Rosenblatt (1982) would say that their schooling has stressed the efferent mode to the detriment of the aesthetic. In the cognitive sphere the work of Britton (1970) and his student, Applebee (1973/78) have made significant contributions to the understanding of response. Applebee has shown that the ways in which children assess texts vary with their stages of development (as outlined originally by Piaget). The other dimension of the reader mentioned by Galda is his concept of story. Applebee's 1978 work has provided so far the most complete account of the growing sense a child has of what story is. A valuable aspect of the studies that led to this work is the demonstration of how research with young children can be conducted.
One aspect of response to literature, which dominated many early studies, and still appears occasionally is preference. Teachers, parents, librarians have wanted to know, and have needed to know what the children prefer. These studies have obtained very similar findings over the years, about what kinds of stories, pictures, poems are preferred at various age levels by boys or by girls. A recent study (Greenlaw and Wielan, 1979) suggests that preferences and the changes in preference that children undergo as they develop have not changed much. However, preference studies do not take into account individual requirements. Studies of response in recent years have tended to look at aspects beyond preference, to look at the transactions that take place as individuals and books interact (Sims, 1983, Hickman, 1979, 1983, Kiefer, 1983, Hepler and Hickman, 1982). Preference studies, useful as they are, generally fail to tell us why children respond as they do, or why many do not respond as the preference studies suggested they would.

Response to Poetry and Picture Books

A great deal more attention has been given to children's responses to prose than to poetry, and of the poetry response studies that we have few deal with the responses of preadolescents.
Only a few studies of children's responses to picture books have been done.

Terry (1974) conducted a national survey of poetry preferences of upper elementary grade students. Her survey is useful for two main reasons. First, it is a very thorough and complete survey, and second, she cites studies of poetry preference from the turn of the century to 1974 which show that the poetry preferences of fourth, fifth and sixth graders have not changed in any significant way. Generally, humor, longer poems, limericks, narrative, familiar subjects, animals, rhyme and rhythm were preferred over reflective, shorter forms lacking rhyme, or a strong rhythm. Haiku was particularly disliked. Interest in poetry declined from fourth to sixth grade, girls seemed to like poetry slightly more than boys did, and suburban children liked poetry less than their counterparts in the city and in rural areas. Fisher and Natarella (1979) conducted a survey of poetry interests in the primary grades which paralleled Terry's in scope and produced similar results.

Kintgen (1985) points out that most studies of response to literature have dealt with expressed response, few have attempted to deal with the evocation of the work. He describes efforts to capture with the tape recorder aspects of the evocation of a poem. However, Kintgen's subjects were eight graduate students. The
protocols they produced allowed Kintgen to hypothesize a number of processes which may describe the activities of a reader reading a poem. The sophisticated level at which these students read and talked about their reading, though, suggests that the approach is not practicable for use with children. Again, there arises the problem of knowing which responses are a natural part of the process, and which are the results of learning about responding. Kintgen does admit, "The language which must be used to verbalize mental events is primarily linear, unidimensional, while at least some of the mental processes involved are likely to be parallel, occurring simultaneously" (p. 144). This suggests that students of response should consider obtaining non-linguistic response for at least part of their data.

Douglas Barnes (1976) describes studies he made of classroom language. He recorded many examples of classroom discourse and showed how important unstructured talk is in children's learning. Although the whole curriculum, not just poetry, is Barnes' concern he does include in his book two episodes in which small groups of children attempt to evoke a poem by "talking their way into it" (Barnes' term). The children were all eleven years old. The instructions they received were "Talk about the poems in any way you like, and let me know when you've finished" (p. 25). Both the
approach Barnes describes, and his discussion of the transcripts are very useful for those who wish to understand children's responses.

Patrick Dias (1985/86) also objects that little attention has been given to the means and the contexts involved in the collection of responses to literature. Most of the studies have concentrated on the analysis of the responses. Dias urges the use of "responding-aloud protocols" (RAPs) in the study of response, especially to poetry. Dias' concern is with what he calls "the methodology vacuum in teaching literature." "One has only to consider how the substantial amount of work on writing since the early seventies has directly influenced curriculum and instruction in English to wonder why a similar translation into practice has not occurred in the teaching of literature" (p. 105). Thus Dias' study deals with the evocation of poetry as it might inform the work of the classroom teacher. It describes means by which the teacher of literature can access the processes of his poetry students in ways comparable to the means by which teachers of writing can access the writing processes of their students. Of great value to teachers/researchers, is the section describing the potential of undirected small-group discussion of poetry. This is reminiscent of Barnes' and Todd's description of small group work. Dias (1977)
also supports the use of background interviews, which, he writes, "provide supplementary data that can help track individual patterns of response and, in some cases, even help unlock such patterns" (1986, p. 9). Although Dias' subjects were 14 and 15 years old of "middle ability" the methods he describes have potential for use with even younger readers.

Skelton (1963) studied the responses of 270 upper elementary children to four poems. The children were described as above average in intelligence, reading ability and socioeconomic background. Skelton's methodology was quantitative and his findings unsurprising. Grade level, sex, differences in I.Q. made little difference in the response, which was described as "free response," and was written. It may be that lack of experience with poetry, an inappropriate use of poetry in the classroom and the uniform requirement of a written response all contributed to disappointing findings.

Morris (1970) studied the responses of fifteen English Education majors to a difficult, unfamiliar poem. The comments and uttered thoughts of these readers were taped and the protocols were analyzed. In addition the students answered questions on the strategies they had employed in reading the poem. One finding which might have been predicted from Langer and Rosenblatt was that
as students mature they place greater emphasis on interpretation and less on what Morris calls "response general" and "association." This might well result from learned response.

A study which should provide encouragement to those who continue to believe in the value of poetry for children was done by McClure (1985). Though her study is not solely a response study the ethnomethodology employed allowed McClure to observe and note much individual student response. McClure showed that if poetry is going to make a difference in the schools it will do so when found in a supportive context, when poetry is handled not as an aberration or a special topic, but is rather seen as one of the things that goes on all the time. McClure also showed that in a supportive context over even a relatively short period of time the preferences that Terry (1974) described change to a preference for a richer more reflective kind of poem.

There has been some investigation of response to picture books. A recent study (Marks, 1983) set out to show that children's aesthetic responses could be documented. The study was conducted using videotape recording along with extension questioning. The subjects were four fifth graders who each responded to four picture books. The study showed that it is possible to document children's aesthetic responses.
Curtis (1968) studied the responses of five first grade boys to three picture books. It was proposed to determine what effects the illustrations had in cueing children's oral responses to the text and vice versa. The study was based on the oral audio-taped responses of the children. Analysis showed that over half of the identifiable cues resulted from both text and illustration together, about 25% were generated by the text alone, and about 11% by illustration alone. The books were of very different kinds, being described as "fantasy," "realism" and "humor." The texts, syntactically considered, were one of prose, one of poetic-prose, and one of verse. These differences may have had more influence on the findings than the author suggests.

Two studies have addressed the question of abstraction in children's book illustration. Dressel (1984) traces a tendency in picture books toward more abstraction in illustration. Smerdon (1984) did a study in which children responded to eight drawings of a castle in a kind of continuum from abstract to representational. He applied his findings to a comparison between response to a fairly abstract Charles Keeping illustration and to a very representational picture from the Ladybird Key Reading Scheme. Smerdon concluded that children prefer the representational to the abstract. It must be noted though, that not only did the
researcher used pictures taken from books, but did not use books; he also converted color pictures to black and white to remove the color variable.

Driessen (1984) used informal, open-ended interviews with six fifth grade students to obtain their expressed response to picture books. She found that the children responded uniquely, that home and school both influenced response. She also concluded that picture books were very appropriately used at fifth grade level.

Boyle (1982) studied the preferences for various styles of illustration of 80 children in grades one to four. She related the children's choices among picture books to their development of perceptual activity as previously determined. She found evidence of some relationships between development and aesthetic choice. For example, those children at the lowest developmental levels focused only on the visual stimuli, not the text or any combination of illustrations and text. This may not be surprising in that the population of the study included some as young as first graders.

Gardner (1973) has insisted that "... the child of 7 or 8 has, in most respects, become a participant in the artistic process and he need not pass through any further qualitative
reorganizations" (p. vi). For Gardner, the "terminus for development ... [T's] participation in the artistic process -- the capacity to be a creator, performer, critic, or audience member in an art form" (p. vi). If Gardner is right about this then Boyle's first graders could be expected to be less than full participants in the aesthetic process. But her third and fourth graders, even perhaps her second graders, by Gardner's criteria would have terminated their aesthetic development in terms of the ability to participate.

Gardner and his colleagues at Harvard Project Zero have begun working on a model of children's progress toward aesthetic connoisseurship. The stages which Gardner argues have been identified (1981) are:

1. Infant perception -- Ages 0-2. The child, for example, 'reads' pictures and relates them to their referents in the 'real' world.

2. The Cognition of Symbols -- Ages 2-7. The child transcends his 'direct knowledge' of the world of objects and persons, and masters a whole family of symbols for objects and persons (language primarily, but also pictures, diagrams, gestures, music, numbers, etc.). Aesthetic preferences also emerge during these years.
3. The Heights of Literalism -- Ages 7-9. Children continue to look through works of art to what they represent. "To the extent that the work succeeds as a 'photographic' representation, a child of this age is likely to value it..." (p. 135). All arts are viewed literally, a song can be loud, a necktie can not, a hard rock can only be a stone, not a person. However, in terms of his life as an aesthetic participant Gardner has suggested it is at this stage that a child's aesthetic development ends.

4. The Breakdown of Literalism and the Emergence of Aesthetic Sensitivity -- Ages 9-13. Children become curious about how works of art are produced, how effects are achieved; they develop their own modes of expression -- in clothing, speech and works of art. At this point, Gardner argues, the child's need is not to move on to a higher stage (as would be the case in Piagetian or Kohlbergian stages), but rather is to acquire a deeper immersion in the media of an artistic realm (p. 141).

5. The Crisis of Aesthetic Involvement -- Ages 13-20. This is a period when 'no standard' may replace what was once a very rigid standard. It is a critical time in which
critical skills may be fashioned and refined, or the young person may abandon the arts altogether.

Although the work of Gardner is not specifically in response studies, it can provide students of response with helpful referents, as can the stages of cognitive development in the sciences, or stages in moral development.

The most thorough study of response to the picture book is that of Kiefer (1982). Kiefer points out that almost all research on picture books has dealt with children's preferences for the illustrations. Most of the preference studies have been conducted for commercial reasons -- what sells best, rather than for educational reasons. Kiefer accordingly conducted an ethnographic study within a single grade one and two classroom over a twelve week period. She provides persuasive evidence, first, that primary children's response to picture books takes the form of a variety of behaviors, and the children vary in what they see in picture books (for instance they respond in various ways, and they vary in the way they look at books). Second, children's responses to picture books change over time. Third, there are aspects of the context that may make possible the variations in children's responses (e.g., the teacher's key role, interaction with peers, the structure of the program). Kiefer's study of picture book
response is in several respects similar to McClure's findings in her poetry study. In a richly supportive context children's responses can be surprisingly advanced. Kiefer's study is of interest for the attention it pays to the responses of primary children, and it points to possibilities for similar research with older children, and even longitudinal studies that follow children through the grades as they respond to picture books. But even for students using rationalistic inquiry, or quantitative inquiry which is non-ethnographic Kiefer provides basic understandings of how children respond to picture books.

One article, mentioned earlier, but not reviewed, is included here even though it does not describe formal research. Agnia Barto, a Russian children's poet, addressed the Fourth Symposium of the International Research Society for Children's Literature at Exeter University, England in September, 1978. Barto (1979) calls for illustration which allows the child to "act," that is, lets the child come to an understanding of his own. In one illustrated version of her poem, "The Toys," which contains the line, "Teddy lost his paw," the original illustration showed the teddy bear with a bandage on his arm. In a kindergarten, a little boy commented as he disinterestedly turned the pages, "The teddy bear's paw doesn't hurt, it's been pasted on and bandaged, and the teddy
bear's now going to have a cup of tea." In later years new editions came out with different illustrations. To one version showing the broken-off paw Barto heard much richer, more interested comments such as "We must ask the doctor to help," or "My little Bunny has no hair on its head, just like my Grandpa, but I'll never leave him." Barto concluded, "Research into children's responses to illustrations and pictures represents a concern of paramount importance" (p. 17). She also claimed that the born illustrator of poetry is one who "capably grasps its substance, intonation, beat and mood" (p. 15). The present study is a response to Agnia Barto's call for research into the responses of children to illustrated poems.

Summary

Literature was surveyed which dealt with what were considered significant aesthetic questions having a bearing on the topic of this study. The most pertinent theoretical foundations in literature were reviewed, and a number of basic studies in research on response to literature. Lastly, a number of studies bearing on response to poetry and response to the picture book were reviewed. There exists no study of children's response to the illustrated poem per se, but the Agnia Barto address delivered in 1978, and published in 1979, is a compelling articulation of the need for
such a study. Agnia Barto is not only a children's poet celebrated within her own country and abroad; she is widely respected as an authority on childhood along with her late colleague, Kornel Chukovsky (Morton, 1972).
CHAPTER III
PROCEDURES

Preliminary Planning

In the autumn of 1985 the researcher designed and conducted a pilot study. The study was conducted in a suburban school in which the researcher was then working as a supervisor of student teachers. Permission was obtained to work with six fifth graders, children from classes the researcher was not working with in his employed capacity. The pilot study was used as a means of field testing the research question and methodology. The researcher was satisfied that the question was a researchable one, and that the methods used were basically sound. It was decided that the basic methodology would be retained. A few minor changes were planned.

A decision had to be made whether to conduct the research in a fairly "average" kind of school (which was the case in the pilot study), or whether to seek a site with a relatively richer experience of literature. "Average" simply meant a school using basal readers and placing no special importance on the reading of literature. This is very much more often the case than otherwise
among public schools. The decision made, with expert advice, was to obtain access to a school which had a well established literature program in place, but could not be considered an especially advantaged school. Thus, wealthy private schools with extraordinary financial and other resources were ruled out as were public schools in particularly affluent suburban settings.

The school selected has hosted other studies in the past, though none in recent years. Access was obtained with the ready cooperation of the principal and the staff development teacher. Official permission was obtained from the school district administrative personnel. The researcher met with the principal, and also with the staff development teacher and the three fifth grade teachers, explained the purpose of the study and briefly outlined the methods to be used. Arrangements were made to obtain from the eighteen parents letters permitting their children to participate (see Appendix A).

Three rooms were made available to the researcher. In one room (the staff development teacher's office) there was a round table at which the researcher and three students could sit comfortably. This room proved very useful for tape-recording the children's discussions, and later, for individual interviews with the children. The other two rooms both had tables where children could work independently on their illustrations.
The Setting

The School

Parker Elementary School is one of fifteen elementary schools in one of the larger districts in Ohio. It is located in an attractive but unpretentious neighborhood on the edge of the principal town within the school district. Parker was opened in 1969 at a time when the district's school population was growing. At one time the district had seventeen elementary schools, but in recent years two have been closed. The principal considers the school's population, currently three hundred and twenty, to be stable, but this enrollment figure is about forty fewer than the number attending when the school was at its maximum enrollment.

Within the school there are one kindergarten class, two K-1 combined classes, one 1-2 combined class, three 2-3 combined classes, one 3-4 combined class, and three 4-5 combined classes. It will be noted that combining two grade levels is the general practice. This is done so that teachers will have students over a period of two years, so that the "senior" group may serve as a model each year to the incoming group, and so that teachers will not have an entire class of new students to become familiar with each year. Also, as children are grouped by ability and interest, and as children are encouraged to help each other the two-grade
plan seems to facilitate teachers' goals better than a single
grade for each teacher would. The one lone kindergarten class
exists partly because of the current numbers, but mainly because
their teacher, who teaches the class each morning, has also half
time responsibilities as Staff Development Teacher.

Physically the school is designed as a somewhat more "open"
plan than is often seen in elementary schools. One fairly large
area without partitions houses eight class groupings surrounding
a central library (the Educational Resources Center). The other
three are located in a smaller, but still fairly open environment.
In this area, room is also provided for special needs personnel
to help students learn. Space is assigned by teachers' preference,
and, in fact, teachers choose to move every few years "often
spending a few years in the big area, then moving to an enclosed
area for a year" ("Overview of Parker's Instruction Program," an
undated staff-produced brochure). Within the large areas class
boundaries are well defined by the arrangement of self-standing
bulletin boards, shelving and other cupboard units, and other
items of furniture.

The centrally situated Educational Resources Center is easily
accessible from all four sides of the large area, but is otherwise
defined by its sunken design (one step below the classroom level)
and by bookshelves around its periphery. Currently this center holds about 5,900 volumes, in addition to tapes, filmstrips and other software. Part of the E.R.C. currently houses the school's computers, something that the 1969 planners certainly did not anticipate.

The total environment is pleasant, adequately lighted (mainly with fluorescent lights), and carpeted. Teachers seem to have gone to extra trouble to introduce additional comfort and attractiveness to their areas. Easy chairs, settees, cushions and the like are provided as inviting spots for reading and small group discussions. The building is probably quieter than some more "closed" schools with uncarpeted floors, banging lockers, and echoing voices. It appears that teachers have found means of making the large unpartitioned area work in ways that are mutually satisfactory and conducive to a positive atmosphere for learning.

Books and Reading

The Educational Resources Center at Parker Elementary School currently holds 5,900 volumes. This means the school has available in this resource between eighteen and nineteen volumes per child. This compares favorably with the holdings of the neighboring large city school system, where 993,965 volumes are currently available for 66,823 students, just under 15 volumes per student.
(June, 1986 statistics provided by the Columbus Supervisor of Library Services.) The number of volumes in Parker Elementary School is augmented by a supportive P.T.A. which spends $1,200.00 a year on library books and in addition has in recent years funded teachers at $250.00 per teacher per year to build up their own collections for professional and classroom use.

Books are very much in evidence in the classroom areas. Large numbers of picture books, poetry books, fantasies, realistic fiction and informational books are displayed and in use in the classrooms. Both teachers and students bring in books of their own, and teachers often bring in books from their local public libraries. The reading program currently in use at Parker is entirely literature based. The school district has mandated a new series of basal readers; Parker owns a complete set, but has chosen to follow a literature based approach. Until fairly recent years teachers used basal readers and a wide selection of literature in tandem. Their experience has encouraged them to move entirely away from the basal program, and they have received administrative support for this decision. In an interview the principal expressed strong approval of the program in place.

The literature based program involves the use of trade books on a wide scale. Frequent reading aloud takes place as well as
sustained silent reading when all, including the teacher, take
time to read, and interruptions are not allowed. Literature is
shared informally as well as in more formal in-depth teacher-led
discussions. A great deal of student response in the form of
extensions -- in art, drama and writing -- is encouraged. Litera-
ture is used across the curriculum, not just in an isolated read-
ing program. The researcher noticed a number of brand new titles
in evidence around the school. The environment is planned to
support the concept of a community of readers such as Hepler has
described (1982).

Another aspect of the emphasis placed on books is the invita-
tion extended annually to a well-known author and/or illustrator
to spend a day in the school. The staff consider themselves
fortunate to be close enough to the State University, where a
fairly large annual children's literature conference is held, to
take advantage of the opportunity this affords to invite an author
into the school. This practice has continued now for four years.
In the current year a nationally known poet visited the school;
in previous years one of America's foremost author/illustrators
was invited, and a famous British author and illustrator of books
widely known by primary children over much of the English speaking
world has also been in attendance.
These visits are not passively hosted. Teachers, students, administration, and support staff are involved in preparation as all become in some degree "expert" on the author's works in advance of the visit. Teachers read aloud, students borrow books and read them silently and to each other. Information is sought and shared, displays and other book extensions are prepared, writing is done and displayed, dramatizations are prepared. Copies of the author's books are made available to students at cost price and later there is an autograph session.

The researcher had an opportunity to talk with students and teachers informally about the author visits. All expressed enthusiasm and many had anecdotes to relate, or remarks to quote. In an interview the principal cited many reasons why he believes in this effort. He pointed out that if the practice continues, and he hopes it will, a child who meets an author each year from K-5 will have accumulated a wealth of experience from that aspect of reading alone. He was also convinced of the value the program has for children who need ways to know the value of their own writing. He feels that many of the children can now talk at length about certain authors, and that they are gaining a sense of how ideas grow. They even get to hear about books before they are published. They learn that even famous authors are people
with strengths and weaknesses. They have to struggle and revise and work hard too. There have been no disappointments in the visiting author program. One teacher remarked, "They've been so good you just think the next one can't be that good, and then the next one is even better."

The Personnel and Population

Will Rush, (not his real name) Parker's principal, has been at the school more than ten years. He has apparently been supportive of teachers' efforts to work out the kind of programs they believe in. He speaks with quiet pride of their achievements, and there is continuous evidence that his goals center most of all on insuring that the environment in which they work does not militate against teachers' own goal achievement. He notes in conversation that the school draws considerable interest from outside (people who wish to conduct studies, for example), and he says that he supports such investigations so long as the teachers do not find them unwarranted. One senses too that the principal sees part of his role as interpreting for "central office" what takes place in Parker School, which is viewed within the district framework as "different." He speaks, for example, of the difficulty experienced at times by his school in interviewing the kind of teacher candidates the staff wishes to find because short lists for
Interviews are compiled at district level. Will Rush is the man whose job it is to see that teachers get the best he can arrange for, and the time and support they need to get on with their work. His favorite subject pronoun is "we," not "I."

The Staff Development Teacher, Mrs. Stettler, (again not her real name) who teaches kindergarten half days, is involved in many ways in the operation of Parker School. Her job description (as outlined by the principal) includes working with teachers on instructional effectiveness skills, helping teachers meet their professional needs, planning inservice programs, and assisting with evaluation. Her own background includes teacher training in an undergraduate program designed to prepare teachers to work in an informal teaching situation with a strong emphasis on the use of a literature based reading program.

Mrs. Stettler has been at Parker for ten years. She is an enthusiastic supporter of the school in general and of the reading program in particular. She has been very instrumental in the direction the program has taken, and she has strong support among the teachers who are using the literature approach because they believe it is the best way to teach reading. Mrs. Stettler has also been a key person in arranging the annual author visits.
Three teachers of combined fourth and fifth grades cooperated with the researcher in this study. They are identified here as Mrs. Barry, Mrs. Foss and Mr. Lentz. Mrs. Barry has been at Parker two years, Mrs. Foss six years, and Mr. Lentz five years. Mr. Lentz has the same kind of teacher training the Staff Development Teacher has, that is in informal settings using a literature based approach to reading. Mrs. Foss has taken courses in children's literature and reading at the nearby State University, and is consequently quite familiar with the theory and practice of literature based reading programs. Mrs. Barry has had a more traditional kind of teacher education, but is very involved in the programs that take place at Parker. All three work closely with the Staff Development Teacher.

Mrs. Barry teaches nineteen in fifth grade and twelve in fourth grade, Mrs. Foss has seventeen in fifth and twelve in fourth grade and Mr. Lentz has nineteen in fifth and eleven in fourth grade. The lower enrollment in fourth grade stems from the removal of one group of bussed students to another school some years ago.

Of these students the researcher worked with six fifth graders from each class, three boys and three girls, a total of eighteen students. The students who participated in the study
are typical of the school population in that they come from a range of lower middle and middle income groups as is generally characteristic in this neighborhood. All are white (there being only one black child in the school, and a very small number of other minority children). All were polite, friendly and admitted to liking school. The children were selected by the teachers using a minimum of guidelines: each was asked to choose three boys and three girls from the fifth grade who would likely not be too shy to talk with the researcher. No birth dates, test scores nor any other documentation was asked for. Further information about the population of the study appears in this chapter and in Chapter IV.

A Summary

The environment within which the children of Parker Elementary School learn is certainly a supportive one. Principal, teachers and support staff clearly take a strong interest in their work, and take pride in the children's achievements. The school itself, and the grounds, are kept attractive with care evident everywhere. Within is an atmosphere of industry. During his visits there the researcher saw a few instances of "discipline," but all were handled quietly and unobtrusively. No one lost any dignity. No voices were raised in anger.
The influence of books and their use across the curriculum is evident throughout the school. The researcher does not consider the school typical (as the use of a literature based reading program alone is enough to put a school into an atypical category). On the other hand the school is certainly more typical of Ohio schools than a wealthy private school, or a suburban public school in a prosperous city suburb might be in that the community consists mainly of "blue collar" middle income families.

The following extract from the school brochure, "Overview of Parker's Instruction Program" (p. 2, n.d.) sums up the spirit of what has been observed.

We begin our workday with a planning meeting. The students choose activities within assigned and choice items. They have designated work times, special area classes (art, music, gym), literature and reading times, sharing, and cleanup periods. The planning includes projects, skills and whole class activities.

Class and individual projects provide a variety of choices and skill development integrated within the child's interests and context. We confer together exploring the questions and creative possibilities, encouraging each child to use a variety of learning strategies around a basic theme. The child develops ideas, research skills, records and evaluates progress. Science, social studies, math, the arts, literature and language arts are all integrated curriculum areas.
Work time is a busy, active, community time, in which talking, constructing and moving about is natural and appropriate. The students are involved in previously planned and spontaneous activities. It is a time when socialization is developing, creative efforts are shared, and independence is being experienced. There are generally two blocks of time for work periods each day. The responsibility of spelling study, math computation, and other skill-learning is also occurring.

Literature is an important ingredient. It includes stories read to the children, as well as stories read by the children, content discussion, book illustration, author information, theme exploration. Particularly good books are frequently given special attention through extension activities. Reading time is scheduled and timed. It is a quiet period, no talking permitted. The books are chosen by the students from classroom bookshelves or the school library. A book log is kept to record the books read by each student. The students read orally and discuss content with the teacher regularly.

The school day ends with another class meeting, to share and evaluate students' work. It is a time for students to react to work as well as give suggestions for improvement or compliment excellent work.

The Pilot Study

The Question

This study was conducted subsequent to a committee meeting held Nov. 7, 1985 at which the researcher described tentative plans for a dissertation. The proposed study, though not then in the form of a proposal, would entail a qualitative study of fifth
graders' responses to illustrated poetry in an effort to discover whether, and to what extent, readers' responses are shaped by the illustrations to the neglect of the text. A question in the researcher's mind was whether the work of the poet (who presents images in words) might be blocked by the work of the illustrator (who presents images by a different set of artistic means). If readers make a poem, to borrow the transactional concept of Louise Rosenblatt (1978) out of their own experience and what they see on the page, has the text really had a chance to contribute to the reader's poem in the way that it would have had the illustrations not been there?

The question suggests many lines of study, of which this small pilot was only one. In the pilot study only two poems were used. Both of them, Alfred Noyes' "The Highwayman" (1913) and Robert Frost's "Stopping by Woods on a Snowy Evening" (1923) were in print and relatively well known for many years before any artist decided to publish them in illustrated versions. Both poems in the editions used in this study are treated as "book length," i.e., no other poems are included. Both have typically appeared as parts of anthologies. ("The Highwayman" has appeared in other illustrated versions, most recently the Nikolaycak interpretation, 1983). Both can be said to be picture books as
presented, that is the illustrations are extensively interwoven with the text; never does an illustration stand as a picture in a sea of words.

The two poems, though, are about as different as two poems can be when considered on their own. "The Highwayman" is a fairly long narrative poem. It tells a highly romantic tale of love and faithfulness- unto-death. It has a gripping plot which involves not only the love between Bess, the landlord's daughter, and the nameless highwayman, a crook who nevertheless has our sympathy, but also the treachery of Tim, the ostler, and the hard cruelty of the Redcoats. The scenes are cast mainly in black night overspread with moonlight. Bess, of course, black hair, black eyes, plaits a dark red love knot, and then there is also the red of blood. Rhyme, rhythm (second to none for a galloping pace), images of the landscape, everything a romantic heart could desire can be found in this story, this poem.

"Stopping by Woods on a Snowy Evening" has none of the rampaging impetuosity of Noyes' poem. Frost's poem is a short, sixteen line, four stanza work. It is perhaps best classified as a philosophical lyric. It is quiet and reflective. Anything it might seem to have in common with "The Highwayman," (evening, and the presence of a horse) is superficial, coincidental and
inconsequential. A man (and in fact there is nothing in the poem to indicate that this is not a woman) stops his horse in the evening to take in the sight of snow falling into the woods. There is a tension (the kind of tension no one knew better than Frost how to create) between the desire to linger and the pressing necessity to get on ("promises to keep"). The sixteen lines have implications that can go far beyond man-horse-snow promises. It is for each reader to enter into a transaction with that text in an aesthetic mode to create whatever the poem will be for that reader.

This brief study then, set out in a limited way to find a tentative answer to the question: when a reader reads a poetic text what difference, if any, does the illustration make to the poem the reader makes in his transaction with this text? The question could also be phrased: Is the poem (again in the Rosenblatt sense) that a reader makes from an unadorned text the same as the one he makes of an illustrated text of the same poem?

The data were obtained by prearrangement from six fifth graders, three boys and three girls from two different classrooms in Albany Hills School, N.E. School District. Two boys and a girl were from one class, two girls and a boy from the other. Both fifth grade teachers felt that the children had had "a fair
amount" of poetry in the grades up to the present, but neither
class had "done much yet" this year. A little questioning re­
vealed that there had not been much if any poetry read other than
whatever appeared in the basal readers. Further questions in the
getting acquainted moments with the two groups of children indi­
cated that they had read very little poetry, and that they were
little more than indifferent about what they had read. Not one
of the six had ever seen either of the books or heard of either
of the poems used in the study.

The principal's office was made available. The researcher
met there at a conference table with the children. The atmosphere
was kept friendly and businesslike.

Procedure
A. 1. Group I-A. Each of the children (Alan, Kerri, April)
was given a typed copy of "The Highwayman." They were
told that they could use it or not as they wished. The
researcher read the entire poem in as clear and appro­
priate a manner as he could. The researcher offered to
answer any question, but did not encourage discussion.
The only question, in fact, was about the meaning of
"galleon." The question was answered.
2. The researcher left the children three questions to talk about, explained that the children could use their printed copies of the poem if they wished, and that they could talk about the poem in any way they wanted to, but should address these questions at some point:
   a) How did the poem make you feel?
   b) What did you see in your mind as you read the poem?
   c) What did you hear in your mind as you read the poem?

The researcher left the room. This group, Group I-A, discussed their questions rather quickly and in no more than six or seven minutes, one left the room to tell the researcher they were finished.

3. The researcher gave each child a piece of paper, and asked each one independently of the others to draw and/or color one or more pictures illustrating a favorite part of the poem. The children had come to the session with their drawing and coloring equipment. Children were placed in a hallway at some distance from each other and left to do their pictures. They were not given a text for this part of the exercise.

B. The second group, Group II-A, Malinda, Jeremy, Jason, received a typed copy of Frost's "Stopping by Woods on a Snowy Evening."
This group received exactly the same treatment as Group I-A. They heard the poem, they had typed copies during the reading and during their taped discussion, but not during their drawing session.

Meanwhile Group I-A gave the researcher their drawings and were sent back to class. When Group II-A finished it was recess time. All children had a recess, but they had been asked not to talk with each other about their poems at all, and as it worked out, the two groups had no contact at all before the second phase of the study began.

C. Group I-B was given Frost's "Stopping by Woods on a Snowy Evening," but this time they received the Susan Jeffers illustrated version.

1. The researcher read the poem to the children showing the pictures as he read. Again questions were allowed; this time there were none.

2. The researcher using the same directions left the same three questions for the children to discuss. The children had the book, and again the tape recorder was set.

3. The researcher again gave the children paper, and again set them to work independently on drawings. The
instructions given were identical, and again no text (which now meant no illustrated text) was available during the picture-making exercise.

D. Group II-B was given Noyes' "The Highwayman" in the edition illustrated by Charles Keeping.

The procedure followed was exactly as with the preceding group. The researcher read the poem while showing the pictures. Questions were allowed (none were asked); discussion was postponed for the recording session, the children were left on their own with the three questions, the book and the preset tape recorder. The children were set independently to draw (without the book).

Note: The researcher did not allow the children access to the illustrated books while they drew because it was believed that either copies or tracings might be the result. Also it was considered that since the groups could not have copies of the illustrated books while they drew they similarly should not have copies of the typed text. Thus in all four instances whatever was drawn came from the children's minds, through memory and imagination.
Transcription

All four conversations (Groups I-A, II-A, I-B, and II-B) were recorded on a single one hour tape which has been preserved. The recording proved clear for the most part, and was transcribed and typed. It is readily noted that Group I, especially in its first conversation, (I-A) had very little to say. Two possible reasons were noted. One girl in the group (Kerri) seemed to be unable to speak without giggling first, and her words when they came were breathless and few. The other two children seemed a little "put off" by this, and apparently wanted to be able to shut off the tape recorder the sooner the better. Also they were first. As the tasks were done the whole exercise took on a much more accepted tone -- the novelty soon wore off. The second group had a garrulous boy (Jason) who possibly accounted for the length of the group's conversations similarly as Kerri accounted for the brevity of her group's. This is noted for the record, but it is not likely a large factor in the findings.

Analysis

(The transcript was originally kept as an Appendix, but has not been included here.)

I-A. Having heard the researcher read the poem, and having their own typed copies to refer to, this group had surprisingly
little to say. Two considered the poem sad, but did not elaborate at all. The third used the broadly inclusive "weird," and they then considered that they had dealt with "How did the poem make you feel?" In their minds they saw a castle and a horse, a man on a horse galloping, and a robber, and a girl that shot herself with blood running down her in the moonlight. They heard a gunshot and the horse galloping tlo t, tlo t, tlo t, a gunshot, a man talking to a girl, the landlord's red-lipped daughter and a galloping horse.

This is not a lot, but some vivid details do appear. The galloping sound was prominent in all three children's responses, the gunshot and the blood were included by two of them. One was sufficiently struck by it to refer to "the landlord's red-lipped daughter," and one took note of the moonlight. There is in this brief exchange no effort to pursue any idea beyond a mere mention, there is neither assent nor disagreement with others, there is no note taken of the narrative form of the poem. No incident of plot is mentioned. The poem is a long one, and the children are relatively inexperienced, but it does appear that what they used in making the poem for themselves (individually) were
a few of the most obvious visual and auditory figures. The sadness they said they felt was not supported specifically, though perhaps it resulted from the girl's death (no mention was made of the highwayman's death). None seemed sad, and indeed Kerri especially, and April, to some extent could scarcely contain their mirth (which stemmed mainly from the unusual word "tlot").

II-A. Interestingly this group talked much more about a very short poem than the other group did about a very long one. In response to the question about feelings, II-A had twice as much to say. They felt cold (all of them), and they variously used the words cold, chill, freezing, pretty cold, and gestures of shivering. They saw snow, a tree and an old sleigh when dealing directly with that question, but later as they talked more freely about the poem and forgot about the questions they referred to many other sights: the snow coming down, people talking, a guy sitting in a sleigh, a little horse trimmed with bells down its side and /on the/ buckles and saddle, pine trees, Christmas trees, yellow pine, mountains. They "saw" in short items that were mentioned or implied in the poem, and even some that were not. The sounds referred to in answer to the question were blowing
wind, jingling, trotting of horses, sleighbells, sleigh running through the snow, "you could hear his bells a mile away."

There is a decided split in this set of responses between the children attempting to respond to the set questions, and a much freer kind of response when they go their own way. After the three children apparently felt they had met the researcher's explicit requirements, Jeremy asks, "Do you guys wanta' read it?" Apparently they did because Malinda immediately read two stanzas, Jason read the rest, and Jeremy added "Robert Frost" (which was typed at the bottom of the page). The tape reveals a building enthusiasm for the poem from this point. The children could have stopped there, but they seemed reluctant to do so. Jason signalled further talk: "Well, that was pretty good." The subsequent conversation has already been analyzed for items which can be matched with the three questions, but there is much to note which does not fall into any of those categories specifically, although under the general rubric of feelings some may well apply. Tones of voices can only give an impression but after Jason's "Well, that was pretty good," Jeremy's "yeah" and Malinda's "uh huh" were said "with
feeling," (though it does not sound very scientific the children sighed these remarks in the same tone the researcher has heard used by summer campers coming away from a campfire session -- as if it was the end of a perfect day, too good to let go of ...) Jeremy felt a need to liken his feelings to those he had on reading Old Yeller, and Malinda had to get him back on course. But his feeling for Old Yeller and for this poem came through his tone of voice as well as his words. He also wished the lights could be lowered. Another literary notion was Jeremy's "I wonder why they repeated that, two times, the 'Miles to go before I sleep, and miles to go before I sleep'? There is a need to explore further, and although no very satisfactory answer was reached at this time the effort was made. Jeremy pursued his mental image of the horse and the trees. Jeremy, and to a lesser extent Jason, moved into the world of the poem, and only the appearance of the researcher put an end to these explorations.

Two kinds of comparisons were involved in this study, of course. There was the comparison partly outlined above in which the verbal responses of two different groups of children to two different poems both in non-illustrated versions were studied. A similar comparison was involved
using the children's art responses. Then there was the comparison which was primarily sought, that of groups of children's responses to the non-illustrated poems in contrast to their responses to the illustrated poems.

I-B. Group I in its second participation used the Jeffers illustrated version of Frost's poem. (This is a flip-flop of the treatment, this group having earlier responded to the non-illustrated "The Highwayman"). Again this group had less to say than did Group II, but the response was less stifled by laughter (though not devoid of it either). In response to the feelings question Alan said he felt happy, but he didn't explore this. April said she felt cold, and Kerri did not complete her statement. They reported they saw snow, animals, trees and birds, white horses, a man in a sleigh, and an owl. They heard the wind, horses wheezing, trees blowing, people in a house, owls hooting, animals chirping, (going cock-a-doodle-doo), bells ringing and snow falling. Again the response is rather thin. It is influenced much less by the text than by the pictures. A simple chart shows:
Items seen or heard that are mentioned only in
the text  the illustrations  both
white horses  snow
animals  trees
birds
sleigh
owl
people in a house

In fact not one item appearing solely in the text was
included in the discussion, although three -- snow, trees
and bells, which could be found in both text and pictures
were included. Six items appearing only in the illustrations
were included.

II-B. As was the case in their earlier response much more was heard
from Group II than from their counterparts. The discussion
this time focused on "The Highwayman" as illustrated by
Charles Keeping. The discussion began right after an intensely
attentive listening and looking session while the researcher
read the poem and showed the pictures. Immediately Jason
positioned the book so that all three students could see it
equally well. Discussion was rapid and emotional at once.
The students' attention was at first (and repeatedly later)
on the picture of Tim, the ostler, who betrayed Bess and her
lover to the Redcoats. It was only after four remarks made
by Jason and Jeremy about the appearance of Tim that Malinda
remembered that the first requirement was to respond to the question about feelings. In direct reply the words eerie, sad and spooky were used. Malinda explained it was sad "because they die." There was more discussion about Tim's picture before Malinda posed the next question, about what they saw in their minds. Answers: a guy and a girl, a guy and a horse, a really spooky guy, the ghost that was "in the back," (referring to the negative image of the highwayman on the back endpaper). Further discussion followed before Jeremy asked the third question about what they heard in their minds. All quickly mentioned gunshots, then the horse trotting, blood dripping. Those were the only sounds mentioned, but they were mentioned with intensity. Jason tapped out the sound of dripping blood with his pencil on the table. Again the impression was strong that the children were glad to have met their obligation to answer the three questions, and were happy to be able to get on to the really important matters. (All four sessions had been given encouragement to talk as much as they wanted about any poem-related matters they wished to discuss so long as they included at some stage their responses to the three questions.)
The discussion which followed moved rapidly through some very excited responses to the book. When Jason suggested they rate the poem on a scale of 1-10 there was heated discussion of whether one or ten should be best. Jason wavered over giving it too high a rating (his attitude seemed to be that making up the idea was his big contribution and scoring was of less interest). Jeremy, though, wanted the poem to have a one or a ten whichever would be the best. Malinda did not play that game, but said "It was pretty good." It is impossible to know with certainty just how much the high ratings were attributable to the text, how much to the illustrations, or how much to the combination. Jason's interjection about what he was going to draw suggested that perhaps he was thinking of the pictures, although that was not necessarily so. Following that, though, the discussion turned again decidedly to the visuals. Tim the ostler was described in great and lavish detail. Jeremy became very intent on the "wolf's paws" of Tim's fingers. Both Malinda and Jason tried to get back to "the story" (both used that term, and both evidently were well aware that the discussion had moved away from "the story," and the implication was that maybe it should not have). Immediately Jason gave his usual signal, "I
thought it was pretty ... good." The discussion turned to
the plot -- the bullet (?) the Redcoats, the tying up of Bess
with a shotgun at her breast. (The latter sparked a lengthy
dispute over technical matters.) The children discussed the
moral issues involved. It was Jeremy who turned the conversa­
tion back to illustration. He said, "That's a good illustra­
tion. There they have the ghost coming out." This interest­
ing discussion went on to the end of the session, and hinged
entirely on their discovery that the photographic reproduc­
tions of the art work changed at the end of the book to
negative images. These the children called ghosts, not in­
appropriately because they appeared after the deaths of Bess
and her lover. Although the end of the poem, "And still of a
winter's night, they say ..." alludes to ghostly reappearances
the children's discussion turned exclusively in this part on
their interpretation of the pictorial images.

It was observed that the conversation relating to the illus­
trated "Highwayman" like that relating to the illustrated "Stopping
by Woods ..." turned to a greater extent on the pictures than on
the text. There the similarity ended though, for while there was
little if any text-related talk about Frost's poem there was a
good deal of talk about "the story" in the discussion of Noyes'
poem.
The Art Responses

It was necessary to analyze the children's art responses and this was done separately for clarity's sake. Over the study the six children each produced two pictures.

The drawings were analyzed for content as follows:

I-A. (In response to "The Highwayman," text only.)

Alan chose to draw and color a corner view of a very large gray stone castle. A small yellow tower on the corner contains a window at which can be seen a female face. There is a white moon in a gray sky. There is a view of distant blue mountain peaks, and the castle yard is green.

The face evidently belongs to Bess, and the castle (crenellated wall and all) is a mistaken interpretation of the inn. The white moon (colored with a white crayon) in a grayish sky seems to suggest an effort to bathe the scene in moonlight.

Kerri drew a man in a hat riding a horse along a black road away from a building, the door of which is barred or bolted shut. An upstairs window can just be seen. Her sky is dark blue and under the blue she has a yellow moon. The yellow shows through in a suggestion of eerie moonlight. Near the horse appear the words "trot, trot \(^{\text{sic}}\)."
April drew a man on a horse facing a building. The man has a drawn pistol aimed at the window. Simultaneously it is possible to see the interior where a woman is huddled at the foot of a long bed near the window. The sky is light blue, and a large yellow moon shines. Near the horse she has printed "tlot-tlot."

All three, then, depicted moonlit scenes, all included a version of Bess' window, two included the rider and his horse, two showed Bess, and the third implied her presence at the window.


Jason drew a very wintery scene. He included several deciduous brown trees, one bright green evergreen tree, a lot of blue lines suggesting drifts of snow. Large penciled circles suggest snow flakes falling. In the foreground is a bright red sleigh pulled by a small brown horse. There is a person visible in the sleigh. In the sky (not colored) are six large yellow stars and a yellow crescent moon.

Jeremy drew a large tree, a pointy-roof house, a man on a horse pulling another man on a red sled. The horse has a row of bells along his side. Dots all over the page are intended to represent snow falling.
Malinda drew a large green evergreen tree, a huge partial view of a brown deciduous tree with a very large red cardinal perched on a top branch. Blue sweeps of line suggest wind, and white "balls" of snow fill the air. In the lower foreground she has drawn a brown horse with a collar of red bells. There is a moon in the sky, partially obscured by drifting clouds. (There is no human figure in the picture.)

In response to the non-illustrated text all students produced a horse, all produced an abundance of falling snow in a wood, two drew sleighs, one drew two people, (one drew no person). Two indicated an evening sky. The other one made no indication of time of day. Two showed bells on the horse. Only one showed a nearby habitation. Only one depicted something not mentioned at all in the poem (a bird).

I-B. (In response to the Keeping version of "The Highwayman").

Malinda drew a remarkably well-remembered head and shoulders of Tim the ostler. She was at pains to reproduce his bulging round eyes, his hair "like mouldy hay," his curiously foreshortened fingers (that Jeremy had said were like wolf's paws). Near him she drew a partial view of a pile of hay. On the back she printed "Tim."
Jason drew a view of Bess at the window. His drawing, too, is remembered in some detail from the book. Bess has long black hair, the window shutters prominently exhibit wood grain, and each one has a heart shape cut out as in Keeping's version. Outside the building a red road leads in a ribbon-like pattern to the inn-door where a sign reads "tavern inn." There are yellow curtains at the window and a picture on the wall behind Bess. (On the other side of his paper Jason began and abandoned a portrait of Tim very similar to Malinda's).

Jeremy struggled hard over his drawing. He wanted to draw a "French cock'd hat;" he knew what it was called, but he could not remember what it looked like. Consequently he drew five versions of the hat, and then drew a man with a pistol holding up a stagecoach. The highwayman and the coach driver, curiously, are both hatless, and the coach is horseless. Jeremy wrote across his unfinished picture "The Highwayman robbing a coach."

Two of the drawings are drawn from memory rather accurately from the Keeping text. The third imagines a scene which is only implied in the text, not described, and which was not illustrated by Keeping either.
II-B. (In response to the Jeffers version of "Stopping by Woods...")

Kerri drew a large symmetrical brown tree with a black "Squirrel hole" at the junction of the two main branches. She lightly colored in pink snow falling, and placed 3 black birds in flight each accompanied by the words "tweet tweet."

April's picture is also dominated by a large heavily branched brown tree. Snow falling is depicted with a silver crayon, and under the tree she has drawn a silver snowman.

Alan drew a huge brown owl sitting on a brown branch. Snow is falling above the owl's head.

The branchy trees, a Susan Jeffers trade mark, found their way into two of the drawings, and Susan Jeffers' huge snowy owl in flight seemed to find a perch in Alan's drawing. Everything the three children drew was derived from the Jeffers illustrations, nothing from the text, with the possible exception of the heavily falling snow which children also drew who had not seen the illustration.

Findings of the Pilot Study

The findings of this study were considered only tentative. They were not considered generalizable to any other population than those children who participated. Nor is it certain that the responses of these children would be the same at a different time.
The researcher did feel, though, that the findings pointed out some directions that further research might usefully follow. Tentative findings were:

(a) Verbal Responses:

1. Responses to the Alfred Noyes poem without illustrations, while not abundant, were constructed from the most obvious visual and auditory images in the poem.

2. The narrative structure of Noyes' poem was important in the discussions held by the group which saw the illustrations, but went unnoticed by the group which used only the text.

3. Responses to the Frost poem without illustration were rich, detailed and thoughtful. There was some response beyond the verbal (shivering, etc.).

4. Response constrained by the researcher's 3 questions (even though they were open-ended, and given in quite an undemanding way) was different from a freer kind of response which arose spontaneously after the questions were "taken care of."

5. One form of the response to the non-illustrated Frost poem was a literary comparison (with Old Yeller).

6. Response to the Jeffers "Stopping by Woods ..." was very heavily influenced by the illustrations. Children "saw" and "heard" mainly what Jeffers portrayed in her illustrations.
(They mentioned nothing at all that was included in the text but not in the illustrations.)

7. Response to the Keeping "Highwayman" was lively, intense and emotional. When response was at its most spontaneous as here the researcher's questions got quick answers, and the children focused on their own areas of interest.

8. Certain pictures became keys to large chunks of response. (Tim for instance.)

9. Response to the Keeping "Highwayman" focused on the "story" to a considerable extent, and in doing so it referred freely to both text and pictures, especially the latter.

and (b) Children's Art as Response

1. Drawings done in response to "The Highwayman" (text only) evoked dramatic moments in the poem. All included the moonlight and Bess' predicament.

2. Drawings done in response to "Stopping by Woods ..." (text only) showed a wealth of detail -- woods, snow, sleigh and bells, horse, man, a house near the woods. Piles and piles of snow, and the air filled with big round flakes predominated.

3. In response to the Keeping "Highwayman" two drawings were well remembered copies of prominent pages in the book. (Tim the ostler, and Bess at the window.) The other drawing did not
get finished partly because its author spent too long trying to remember what a "French cock'd hat" looked like.

4. Drawn responses to the Jeffers "Stopping by Woods ..." were derived directly from the Jeffers illustrations. The text (unless one believes the snow derives from the text rather than from Jeffers' snowy drawings) did not play a part in the children's responses.

Conclusions

It was very clear to the researcher that for whatever reason(s) the Charles Keeping illustrations were helpful to the children who read "The Highwayman" in that version. Children responded with enthusiasm, even excitement, to the Keeping book, and yet their responses to the pictures led them to understand the text. They moved easily between references to the pictures and references to the text. It seemed that having the pictures there helped to unlock the text (which is not that easy a text for a fifth grader with little experience of poetry).

It was also evident that the Susan Jeffers illustrations for "Stopping by Woods on a Snowy Evening" did not help the children to make meaning of the text. Verbal responses to the text alone were richer and less fraught with extraneous impedimenta than were responses to the illustrated version. Similarly children's
art done in response to the text only was freer and more varied than the illustration-bound response of the group which had used the Jeffers version.

Why the difference? It could be that Keeping is a better artist than Susan Jeffers, but Jeffers has enjoyed considerable success; she has a style that is as much her own as Keeping's is his own. Although there may be some truth in that allegation, it would be necessary to look farther for a satisfactory explanation.

This study provided evidence that in these cases the illustrator helped a narrative to work, and hindered a reflective poem from working. The Keeping illustrations reinforce what the poem says in words. The children who used the Keeping book used the word "story" several times. The illustrations helped them to see that the poem told a story. The illustrator wove his illustrations into the text with care. The Jeffers illustrations treat the poem as if it were a story, but it is not a story. It simply lacks a plot; it is a philosophical poem, a lyric, a reflection on man's position in the universe. Pictures obfuscate the poem's intent. The children who responded to the text-only version verbally and in their art had no trouble relating to the poem. Those who responded to the Jeffers illustrated version were prevented from getting to the poem. They could not see the "woods" for the trees (and other creatures great and small) placed in their way.
Further research would show the extent to which illustration may be blocking or aiding readers' responses. There are not a lot of book length picture book versions of poems, but there has been a trend recently toward more of them. Research should be done on these, but it might be that broader studies are needed which look at how illustration influences readers' responses to a whole range of illustrated poetry.

Conclusions from the Pilot Study for the Major Study

As a counterpart to the picture book lyric (by Robert Frost) the researcher used a picture book narrative (by Alfred Noyes) in the pilot study. It was concluded that while student response to the Frost Poem was heavily influenced by the illustrations the matter was not as clear cut with the Noyes poem. Therefore, the results were mixed. In their recorded conversations children seemed to be able to use the illustrations to help them unlock the text. However, it was also noted that in the illustrations they made for the Noyes poem the children relied heavily on the Charles Keeping illustrations (#3 under Children's Art as Response in the Pilot Study, pp. 75-6).

It was also decided that "The Highwayman" might be too difficult a poem for many fifth graders. (One local library system shelves the book in the young adult section.) A professional
The librarian also advised the researcher that parents occasionally object to the book as being "too gruesome." The researcher opted for a change as other suitable titles were available, and chose to adopt Edward Lear's "The Owl and the Pussycat" illustrated by Janet Stevens as an example of a picture book narrative poem in the major study.

The results of the pilot study were sufficiently promising to go ahead with the major study adopting to some extent the suggestion that further study should "look at how illustration influences readers' responses to a whole range of illustrated poetry."

Choice of Poems/Books

The researcher read 236 illustrated books of children's poetry in an effort to determine whether categories of illustrated poetry books could be drawn up. It was decided that no definitive scheme could ever be devised given the enormous range in kinds of poem and kinds of illustration, to say nothing of the combinations that could be arranged. However, a card was made for each book containing full bibliographical data and a note giving a very brief reminder to the researcher of the manner in which the poems were illustrated. (An example of a note about a book which eventually was used in the study said: "Each poem is printed on a double page painting. Type is black or white as necessary. The acrylic
paintings are moody expressions of the sky. Maybe "Storm" p. 21? "Tornado" p. 23?"

The cards were sorted and tentative categories were settled upon. Anthologies and books written and illustrated by the same person were eliminated. Titles of books generally considered suitable for use in upper elementary grades were kept. Four categories were finally retained as being either large enough in number or sufficiently in use with children to warrant their inclusion in the study (see Chapter I).

Categories were repeatedly sorted through, visits to libraries were made and poetry books were re-examined. There are not many short lyric poems in picture book format, but Frost's "Stopping by Woods on a Snowy Evening," probably because of the wide popularity of the poem, and the reputation of Susan Jeffers as an artist, is very often found in schools. It was chosen for all of these reasons. There are more narratives done as picture books. The Lear poem, like "The Highwayman," was chosen because of its enduring qualities as a poem, and the very fine work of the artist. The two narratives, of course, tell very different stories, but they are equally narrative and, in the narrative sense, are equally sensible. The "Tornado" poem was chosen because the researcher wanted a "quality" poem in a large, even extravagantly painted
format. Livingston's poem was considered to be of fine quality and suitable for fifth graders, and Fisher's painting, fairly representational, but not slavishly so, was also considered apt. The choice of an individual poem illustrated in black on white was the most difficult choice. Many pen and ink poetry illustrations are of the small, decorative sort, others are of the "necessary illustration" kind, especially in humorous poetry where the joke is often in the combination of text and drawing. The problem was to find a poem of reasonable quality, suitable for fifth grade, and accompanied by an illustration that would occupy at least as much space as the poem would. Again, the choice was made to use a drawing neither primarily abstract nor primarily representational. "The City Dump" was selected as meeting all criteria. Choosing poems illustrated photographically came down fairly quickly to Magic Lights and Streets of Shining Jet because it contains a variety of fine poems at a suitable difficulty for fifth graders, and is illustrated with sensitive and well reproduced photographs. There were books of poor poems with good photographs, books with black and white photographs usually of inappropriate subjects, and photo-illustrated poems very well done, but at an interest level beyond fifth grade. A number of books contain photographs that are poorly reproduced. Within the book the researcher chose one poem
illustrated in a fairly representational way ("Rainy Nights"), and
one illustrated in a more expressive way ("Colours"). To summarize,
the titles finally chosen were:

Robert Frost. "Stopping by Woods on a Snowy Evening"
illustrated by Susan Jeffers. This is a short reflective lyric treated as a picture book.

Edward Lear. "The Owl and the Pussycat" illustrated by
Janet Stevens. This is a narrative poem treated as a picture book.

Myra Cohn Livingston. "Tornado," from Sky Songs by
Livingston, illustrated by Leonard Everett Fisher.
This is a short free verse poem in a collection of poems expressive of the sky. Illustrated with a full
double page dramatic painting.

Felice Holman. "The City Dump" in At the Top Of My Voice
and Other Poems, with drawings by Edward Gorey. This
is a traditionally rhymed modern poem with a strong rhythm. Illustrated with a facing page black ink
drawing.

Dennis Saunders (ed.) Magic Lights and Streets of Shining
Jet, with photographs by Terry Williams. Two poems
were selected from this book: "Rainy Nights" by
Irene Thompson, a softly rhyming poem written in three
quatrain illustrated with a facing page color photo-
graph taken from a car at night in the rain. "Colours"
by Frances Evans, a cryptic, two stanza lyric illus-
trated expressively with a double page out-of-focus
color photograph of two firemen fighting a house fire.
The photograph does not necessarily illustrate any line
of the poem, though if it may be taken to illustrate
the line for "red" it certainly does not illustrate
any of the other lines.

Finally, when it was decided to interview all students to
obtain data on their previous and present experience with poetry
it was decided to include an illustrated book of poems in the interview. The researcher chose deliberately a book that was not available to the children. It was chosen partly because it has had critical acclaim, the illustrator and editor both claim to have made an exceptional effort to achieve a unified artistic whole, and it was considered likely to interest one way or another the fifth graders who would see it. The book was *A Paper Zoo* by Renee Karol Weiss, illustrated in color by Ellen Raskin. The book is a collection of animal poems by various well known writers. The illustrations are highly stylized forms done exclusively in orange and green (with black and white).

Collecting the Data

All of the data obtained from the students who participated in the study were collected within a two week period in the Spring Quarter, 1986. It was found that one half day (invariably a morning) was enough time to meet with two groups of three students, provide them with directions for tape-recording their conversations about the poem, provide them with supplies and guidelines for their illustrations, and allow them to work as much as they wanted to on these. No student was ever asked to stop work for lack of time (or for any other reason). Individual interviews were scheduled in the afternoons, but not on the same day as the morning session.
These interviews ranged in length from about ten minutes to more than one half hour. Differences in time reflected the depth of the discussion. Some had much more to say in reply to a given question than others.

Frequently during spare moments the researcher entered perceptions, questions, or observations in a log book. Such items as may have been mentioned by students outside of the actual data collection, or by teachers were noted along with the dates and times.

Art work was collected, dated and labelled immediately on completion in order to keep an accurate record of that data. **Student Discussions**

Each morning session was spent with the six students, three girls and three boys, from a given class. (For convenience the total number, 6, from a single class is called a Class, the working group, 3, is called a Group.) The procedure followed was to invite three of the students to meet with the researcher at the round table. An effort was made to set the children at ease with some informal conversation. Then each of the three was provided with a poem typed on a sheet of paper. The researcher read the poem having told the children that they could follow with their own copy or just listen, whichever they preferred. Questions of
clarification were invited (the only ones ever asked concerned the meaning of unfamiliar words or ones used in an uncommon sense). The researcher invariably read the poem a second time. The children were then told that the researcher would switch on the tape-recorder, and leave them to talk about what they had just experienced. They were told that they could read over the material again if they wished. They were given a sheet of paper on which were typed three questions, and they were told that they should talk about these questions at some time in their conversation. They were told they could talk about all or only some of these questions, that they did not have to talk about them in order, and they were encouraged to talk about anything else relative to the reading that they wished to talk about. They were told that the three questions had no right or wrong answers, but were only a way of helping them to talk about the reading.

Having asked that one of the children notify him when they were finished the researcher started the tape-recorder and left the room. These conversations varied in length from about two minutes to about ten minutes.

When the first group of three had finished they were given their art supplies in a nearby room and the second group of three met with the researcher.
The second group (from the same classroom) was treated in an identical manner, using the same poem, but the researcher this time read them the poem from the illustrated text showing the illustrations as he read. This was the only variation in this part of the procedure and was deemed necessary as a way of sharing the illustrations. Upon completion of the conversation these three were given art supplies and guidelines in the third room, and set to work on their illustrations. All tapes were carefully labelled and dated at the time of their use to ensure accuracy.

Later in the morning, after the illustrations were finished and everyone had had a break the situation was repeated with a different poem, and the small groups reversed. This time the group which had earlier responded to a poem without illustration responded to one with an illustration. Each of the other two morning sessions were conducted in exactly the same fashion. On each of the three mornings the six children were from a different fifth grade class, (A, B, or C). Each time the six were divided into two smaller groups (1 or 2) paired as described above, each small group, and hence each child responded twice. It will be noted that all verbal response at this stage was in a three-way conversation. All of the children spoke but not all had equal amounts to say. All art response was individually produced.
Student Illustrations

The decision to obtain samples of student response to the poems in the form of illustrations was based on the common knowledge that in elementary schools this is a frequent form of response (Hickman, 1979). The researcher attempted thus to shed light from another angle on the questions he hoped to answer.

As soon as each group had seen and heard a poem the children were placed at separate tables and asked to produce an illustration of whatever it was about the poem that they thought should be illustrated. All were given sheets of white textured drawing paper, a box of pastel crayons, and a charcoal pencil. They were told that they could use either color or charcoal or both, just as they wished. They were not permitted to discuss among themselves what they could do, or to see each other's work. Because it was considered inadvisable to allow those responding to illustrated poems to have access to the book while drawing (to avoid tracing or direct copying) it was decided that those responding to non-illustrated texts should similarly have no access to the texts. Whatever was drawn in every case came from the child's memory and/or imagination.

There was no pressure put on the children to finish quickly. They were simply told to work as they wished, and that there was
no necessity to hand in a totally finished work. Still the researcher felt that the children did work faster than they might have in a classroom situation. It was speculated that a reason for this may have been that ordinarily the production of art extensions to literature would be done in a more sociable context, with children working in groups and sharing ideas and materials. The necessity of obtaining individual unmediated response, however, made it impossible to know what might have happened, and the researcher had to be content with what did happen.

As soon as children gave their completed work to the researcher it was labelled, dated and placed in an envelope for later analysis. The researcher kept notes in his log book of observations made during the art sessions.

**Individual Interviews**

Experience gained in the pilot study suggested that it would be useful to know more about the students' individual background and current experience with poetry. There is support (Dias, 1986) for having at hand some background data when assessing response. The decision was to develop an interview schedule divided into three parts to be administered to all eighteen of the students. The first part would be a conversation based on the two illustrations the child had done. This served not only to provide data
to supplement the pictures, but also to "break the ice," to have something concrete to refer to in conversation, something which was the child's own. The researcher (who conducted all of the interviews) adopted a supportive stance, complimented each child on some aspect of his work, and encouraged the child to tell more about what he had done and why. The second part would deal with the child's past experience with poetry, both at home and at school. Finally, a third section of the interview would introduce each student to an unfamiliar illustrated poetry book. The reason was to obtain some data from observing a child looking at such a book for the first time. Also the researcher wished to ask some questions about the child's responses to an unfamiliar illustrated book of poems. The book chosen was _A Paper Zoo_ by Renee Karol Weiss, with illustrations by Ellen Raskin. This book was not in the school library and a check with the teachers revealed that none had used it. It was surmised that none of the eighteen children had ever seen the book, (and this proved subsequently to be the case).

Although an interview schedule was designed (see Appendix B), and adhered to, it was never meant that only the planned questions would be asked. Some questions would be probed, and in general when a conversation seemed to be proceeding productively it would
be allowed to continue. The interviews took place in the after-
oons. All interviews were taped and labelled immediately, and
were saved for transcription.

The Log Book

Dates, times, appointments were kept in a log book which the
researcher kept with him throughout the time of the data collection.
Observations about the school, comments teachers made about the
children, about teaching poetry, about teaching techniques, were
recorded. Very often children had interesting things to say which
the researcher recorded at the earliest opportune moment. Chil-
dren's behaviors during the collection of data were noted. Also
recorded were comments contributed by university colleagues of the
researcher. Occasionally these colleagues, who had their own con-
tacts in other schools, reported pertinent observations to this
researcher, who noted them in the log.

Incidental Material

Although no systematic attempt was made to obtain data from
artists, poets or people in the publishing industry the researcher
does have some data of this sort, for example a letter about the
illustration of poetry from an illustrator of international reputa-
tion who has published a book about picture books, a record of a
conversation with a very well known American writer of children's
poetry, and incidental comments of book editors and other publishing people. These together with such documentation as exists were recorded and kept for use in the study.

Preparation of Data for Analysis

Response Data

Throughout the period of data collection the process of becoming ready to analyze the data continued. The log book is filled with notes the researcher wrote to himself -- reminders of possible themes, items to pay special attention to and any other cues to help in what the researcher knew would be a very large job of sorting and decision making.

Of a more direct nature were the transcriptions. All student conversations and all interviews were tape-recorded. These tapes were transcribed by hand and typed on a word processor. Ultimately the transcripts were arranged into units to facilitate sorting and re-sorting as different comparisons were made. Because all student illustrations were labelled for sorting it was possible to combine the total responses in any way desired. The questions that framed the study (see Chapter I) became the guides to the stages of analysis.
Descriptive Data

The researcher interviewed the principal, talked with the staff development teacher, the three classroom teachers, a speech therapist and some other teachers. He toured the school and became very familiar with the physical facility and the learning climate. He talked with children in the school who were not involved in the study as well as those who were. He met with the educational aid who manages the E.R.C., and the researcher, who has an extensive background in evaluation of schools and programs, made every effort to gain a trustworthy picture of Parker Elementary School. These descriptive data were recorded and kept for use in the analysis.

Analysis of the Data

The researcher adopted the method of qualitative analysis described by Miles and Huberman (1984). These researchers explain that in qualitative research "the data concerned appear in words rather than in numbers. They may have been collected in a variety of ways (observation, interviews, extracts from documents, tape recordings), and are usually 'processed' somewhat before they are ready for use (via dictation, typing up, editing or transcription), but they remain words, usually organized into extended text" (p. 21).
The three stages recommended by Miles and Huberman: data reduction, data display, and conclusion drawing/verification (1984) were followed in analyzing the data. The data were of the kinds mentioned above, and in addition included children's art work. To summarize, these data included:

Descriptive data (The School)
The Pilot Study
Student Discussions
Student Illustrations
Individual Student Interviews
The Log Book
Incidental Material

The descriptive data, the contents of the log book and the incidental material were collected to provide support for the primary aspects of the study. The primary aspects were those which were directly involved with the students' responses: Student Discussions, Student Illustrations and Individual Student Interviews. The pilot study provided further samples of student responses, which could be compared with those obtained in the major study. It provided thus an opportunity to do some replication in the major study.

The data were prepared for analysis (i.e., transcribed, typed, labelled). The data were then reduced, that is simplified by
pulling out key words (e.g., lists of items reported in children's conversations as having been seen or heard when each poem was read), and making lists of the contents of children's illustrations. Summaries were written of children's "supplementary conversation" (i.e., the relatively free flow of talk children often engaged in after they had answered the researcher's questions). The answers to the interviews were tabulated, patterns of response were noted. The researcher made memos of various items which occurred. "Data reduction is not something separate from analysis. It is part of analysis" (Miles and Huberman, p. 21).

Display of the data was done along with the data reduction. Everything that could be reduced to a list, a table, a summary was concurrently displayed as such. While the purpose of display as part of data analysis is to facilitate the researcher's job of making sense of the data, some of the displays arrived at may be used in the final report. (Some were so used and they appear in Chapter IV.)

Conclusion drawing and verification go hand in hand with each other, and also with data reduction and display. When some data (such as the transcript of a conversation) are reduced and displayed so that the researcher is able to draw some conclusion (even a small one) he may go back to his log book or check with another part of
the data. This is one kind of verification. Verification also can be the reconciling of what a child drew in an illustration with what he said in an interview or in a conversation. Conclusion drawing as Miles and Huberman point out (p. 22) goes on from the beginning of data collection. The researcher has to avoid giving conclusions too much attention too soon, but the process continues as one part of the entire flow of data reduction, data display and conclusion drawing/verification. Any one of the parts can "come into figure successively as analysis episodes follow each other. But the other two issues are always part of the ground" (Miles and Huberman, p. 23).

The methods outlined here were used in the study, and a similar process was used earlier in the pilot study. The methods have their counterpart in quantitative research. Miles and Huberman liken qualitative data reduction to the computing of means, standard deviations, indexes; display with correlation tables, regression printouts; conclusion drawing/verification with significance levels, experimental/control differences. The big difference is that "qualitative researchers ... are in a more fluid -- and a more pioneering -- position" (p. 23).
Summary

Preliminary planning for the study included a pilot study, which was in effect a small scale model of this study. Descriptive data were collected. The responses of students were obtained by tape-recording student conversations about the poems read, by students' illustrations, and by tape-recording individual interviews. The researcher kept a log book of field notes as a means of supporting the data. Some incidental material was recorded and kept for possible inclusion in the study. All data were transcribed, typed and organized for analysis.
CHAPTER IV
PRESENTATION AND ANALYSIS OF THE DATA

Introduction

In discussing the difficulty of studying problems involving aesthetics Lindauer writes:

There are methodological problems in ensuring that reliable and quantitative analyses can be pursued. However, an awareness of these problems, and an appreciation of the need to perform several converging studies, can reduce the ambiguities inherent in the study of subjective phenomena. If scientific rigour must of necessity be lessened, then the loss is compensated by a reinvigorated inquiry into a basic human dimension (quoted in O'Hare, 1981, p. 73).

The team of researchers generally given credit for coining the research term, triangulation, spoke of validating a finding by subjecting it to "the onslaught of a series of imperfect measures" (quoted in Miles and Huberman, 1984, p. 234).

Triangulation of method (Lincoln and Guba, 1985, p. 305) was taken as the fundamental means of testing the validity of the findings in the present study. The process is one of analytic induction, building layer upon layer of evidence. Miles and Huberman (1984) liken this procedure to the work a detective does:
amassing "fingerprints, hair samples, alibis, eyewitness accounts" (p. 234) in building a case that presumably fits one suspect better than the others. The researcher amassed data as follows: verbal responses of children in conversation without an adult present, individual responses in art work, individual responses given verbally in interviews. The latter in turn looked at background experience, and at the children's own explanations of their art responses. He also watched each child responding to a book the child had not previously seen. The earlier pilot study was included to add to the depth of the data. It provided the opportunity for some replication. All of these data were, in turn, looked at in the context of the school environment. No one measure was ever considered perfect, but the total number in combination was seen as compensating for their individual imperfections.

One other principle the researcher kept in mind while analyzing the data is best expressed in Miles and Huberman's frequently reiterated injunction, "Think display" (p. 251 and elsewhere). This means that whenever possible data should be displayed in the form of charts, diagrams or other means of making them more capable of permitting conclusion drawing. Not every display was included in this report. For example one such chart summarized all of the interview data on A Paper Zoo. As working papers
these displays were invaluable. Those which seemed most likely to contribute to the clarity of the report were included.

Presentation of Data

The presentation of the data and its analysis were alternated in the pages that follow. The usual practice of reporting all of the data first, and following that with the entire analysis proved unwieldy. It would have meant, in addition to a report of six student conversations, the non-stop discussion of the contents of all thirty-six student illustrations. As a consequence it was decided to present all of the data that relates to the picture poetry book: the student conversations and the student illustrations, and to follow this with an analysis. The same pattern was followed to present data and analysis for the single illustrated poems, and for the poems illustrated photographically. The individual student interviews were dealt with separately because they include response data which do not relate directly to the poems used to obtain verbal and art responses.

The Picture Poetry Book

Data from Student Conversations

Each cycle of response began with a meeting between the researcher and a group of students. Every group consisted of three students, and there were two such groups from each class.
For convenience the three classes, those of Mrs. Barry, Mrs. Foss, and Mr. Lentz were labelled respectively A, B, and C. The groups were numbered 1 and 2. Thus it was possible to identify groups simply as A-1, C-2. (Appendix C)

The researcher met with group A-1, to read "The Owl and the Pussycat" in a typed version. The researcher read the poem. The children followed with their own copies, or just listened. The researcher offered to clarify any word not understood (quince and runcible). The researcher read the poem a second time. The children were given a paper with three questions: How did this poem make you feel? What pictures did you see in your mind as we read this poem? What sounds did you hear in your mind as we read this poem? The children were told that the questions were just to help them get started, but that they should also talk about anything else to do with the poem that they wished. The tape recorder was set, and the researcher left the room. By prearrangement a child came to inform the researcher that they were finished. This was the form used in every round of conversation. The only change ever introduced was that every second conversation was about an illustrated version of the poem rather than a typed copy.

What occurred in the first conversation turned out to be a fairly common practice among the groups. The children seemed to
perceive answering the questions as an unavoidable duty, and they nearly always dispensed with this task at once. The more interesting "real" talk took place after the questions were dealt with.

To summarize briefly children reported that they felt "sort of strange" and "like when my parents were getting married." They saw "an owl up in a tree eating ... slices of quince, with a runcible spoon," an "owl and a pussycat in a pea-green boat out in the ocean," the ring "off of a pig!" a small guitar, a turkey. They heard waves splashing against the boat, an owl hooting, the singing of the owl and the pig and the pussycat, water, "all the weird-sounding things." Having reported these items the children engaged in a serious and rather intense discussion of the poem as these extracts indicate: Donna: "I thought the poem was like a story. You know, a fairy tale, sort of. They wanted to get married, and they had to get a ring first, off of a pig, and they end up married." Donna added: "Another thing I like is 'the moon, the moon' and 'you are, you are.'" Jenny quoted three lines from the text, and Donna repeated them, and added, "That was my favorite part, too," and went on "... and I like the way they danced by the light of the moon." This line was pronounced happily and with pronounced rhythm.
Overall the conversation, though short, was attentive to the story aspect of the poem, and to features of rhythm, repetition and diction. Though the children had trouble articulating how they felt when attempting to respond specifically to that question, the researcher felt that their obvious pleasure was shown in the latter part of their conversation.

Group A-2 responded to the Janet Stevens picture book version of "The Owl and the Pussycat." The question of how the readers felt was almost totally ignored. One said he felt "sick ... all that jungle." Students reported seeing "all those monkeys sitting in the tree," pretty earrings, ladies, wild color, sunset ("all these different colors in the sky"), her hair "with a part in it," the wire, which "goes all the way up here," the dolphin ("it looks like he's communicating with them,") "a polor bear maybe?" and "pussycat looks like a real lady." They also saw a cat, a mouse and the owl ("Look, he's not chasing her! That doesn't make sense!"). One child said, "They made the pie look neat. It's like a little weapon." Almost everything they saw was seen in the illustrations. These students did not address the question about what they heard.

Once again the students went on to talk about other matters. Some comments were: "I think the pictures match the poem," "It's
neat the way they made the details," /obviously pointing out items; much laughter/. "I think those people had pretty earrings." Amy: "In one picture it was neat how they ...". Michael: "I like how the pictures of the ladies -- all different colors, and they made them not look weird -- it looks like on the pictures that they would have a texture." Tara: "It must be (?) texture." Michael: "Yes. I don't know what it is." Amy: "Wild color!"

The theme of supplementary talk, that is conversation after the questions were considered to have been dealt with, continued to be in evidence. This conversation was almost always more lively, more genuine in tone, apparently because it was not constrained by questions. In this particular session almost all of the talk is directed at the illustrations.

Robert Frost's "Stopping by Woods on a Snowy Evening" illustrated as a picture book by Susan Jeffers was used to provide a contrasting kind of poem to Lear's "The Owl and the Pussycat." It was also used in order to provide replication of an aspect of the earlier pilot study. The Frost poem is a short reflective lyric; the Lear poem is a longer narrative. Both, though, are treated as texts for picture books.

In response to the illustrated Frost poem group A-1 felt cold, near a fire in wintertime, and "like I was in a sleigh
going through a village in the winter." They saw "... the pictures; I pictured Christmas," "my house when I look out and it's snowing," "the roof, when I saw snow like he showed." (Interrupted by another child, who said, "It was done by a her"). They also saw horses, and "a man's feet (tracks) in the snow." Students reported they heard trees blowing, wind, sliding of the sleigh, and bells of the horse.

This group had no supplementary conversation. Their taped responses sound rather perfunctory; they merely made an effort to answer the three questions. Two direct references to the pictures were made, and others referred to items which were derived from illustrations, not text.

Group A-2 responded to the same poem in a typed version. Again, responses to the three questions were thin. One child felt "lost on a snowy day in the woods." They saw "a little house in the village," and "woods growing up." They heard horses, "hitting himself before he goes to sleep" (?) and harness bells.

The conversation that ensued, however, was much richer. Michael quoted, "He gives his harness bells a shake/To ask if there is some mistake." "That's good!" he exclaimed. Tara replied, "I like how we can imagine -- 'he gives his harness bells a shake' -- and we can kind of hear the harness bells." Amy reads,
"... and miles to go before I sleep." "It keeps repeating." Then she adds, "'My little horse must think it queer/To stop without a farmhouse near'. Not just go. And I think you can hear it in your mind when he wrote it ..." Michael: "I like the way he gives a lot of description," and Tara concludes, "Yes, even though there is no illustration, it has a lot of detail in the work."

The children sounded (on tape) very interested in exploring for meaning, and very involved in the poem.

**Data from Student Illustrations**

Group A-1 responded to "The Owl and the Pussycat" without illustration.

Jenny used color to draw a representational scene showing a grassy green point of land. In the middle foreground a huge tree dominates the picture. To the right of it a cat on all fours faces a "horned" owl. To the left is a small green boat drawn up onto the shore. The rest of the picture is filled with choppy waves in blue and purple.

Kurt also used color to produce a grass-covered hill at the top of which a turkey wearing a black bowler and standing on a box, holds a book while marrying the owl and the pussycat. The pussycat, in a long white gown, stands upright holding a bouquet in her forepaws. The brown owl is only slightly visible behind...
her. A flying mallard duck holds her train in its bill. At the foot of the hill three chairs are arranged in a line, and on one sits a small animal. In the background are three white mountain peaks and blue sky with fluffy white clouds.

Donna's illustration shows a large pea-green boat containing a brown owl at the bow and a black and white cat lounging casually in the stern. Almost the entire picture is blue of various shades as water meets sky. There are four white clouds at the top. The boat is approaching land, because the right foreground is dominated by a very large tree at the foot of which just a tiny bit of green grass can be seen.

Group A-2 responded to "The Owl and the Pussycat," illustrated. Tara used color. She covered her page entirely in blue except for two curved club-shaped structures which might be considered vaguely tree-like. The thick trunks are light gray cross-hatched broadly in black. The tops are only a little larger than the trunks and are vivid purple, ruffly knobs. These, Tara mentioned later, are the "bongers" (presumably in "the land where the Bong-tree grows"). They bear some resemblance to an unusual "tree" found in several of Stevens' illustrations.

Michael, also using color, created a vivid bird standing with its wings raised. The bird is parti-colored in splashes of vivid
red, yellow, purple, blue, green and orange. It stands on the lower portion of a U-shaped branch which extends across the page. The background is a fairly realistic mountain in pale gray with some of its projections highlighted in yellow.

Amy worked slowly and meticulously to produce a line of green palm trees with brown and black trunks all the way across the bottom of the page. In the background is a line of gray mountain peaks outlined in black. Neither the middle distance (between the foreground row of trees and the mountain tops) nor the sky are colored at all.

Group A-1 then responded to "Stopping by Woods on a Snowy Evening" in the illustrated version. Jenny drew in charcoal a very large realistic owl, wings outspread, either just leaving or just about to land on a large bare tree. Though both owl and tree are shown in considerable detail nothing else appears in the picture.

Kurt's picture, using a little color, shows a man dressed in boots, a heavy jacket, trousers and knitted hat (the kind hockey players once wore, with a pom-pom on the top). His clothes are brown, his hat is gold, his hair is yellow, and he is smoking a yellow pipe. He stands in the snow in front of a bag labelled "seeds" from the top of which protrudes a thicket of black twigs.
Behind him is a sleigh, gold and black in color. Over the edge of the seat is draped a green, gold and bright red checkered blanket. Next to the sleigh is a bare tree drawn in pencil, colored in with white pastel. The background is scribbled in light blue, which Kurt described as piles of snow.

Donna drew in charcoal ten large snowflakes. These are not all exactly the same size, all look rather like pinwheels, and all have either five or six "arms." Nothing else appears on the paper.

Group A-2 responded to "Stopping by Woods on a Snowy Evening" in a typed version. Tara used color sparingly. She made a tiny pink house with a black pointed roof dwarfed between two giant trees. Each tree has a dark brown trunk terminating in a few sparse, very thin twiggy branches. At the apexes of the smallest twigs are small green buds. On the ground, which is filled in with white pastel, a little bit of pale green grass is just showing through the snow. Swirls of dots and white represent snow falling through the air.

Michael's illustration consists of two very large green evergreen trees between which is a tall bare-branched brown deciduous tree and a small evergreen tree. In one of the bare branches a tiny black bird is perching. He used a black crayon to shade in
all of the background (because, he explained in his interview, it was evening).

Amy's picture shows a little gray dog hitched to a black sleigh on which cut cord wood is stacked. Near the sleigh is a small brown tree with a few touches of pale green here and there on the branches. Pale silvery gray pastel was used to indicate snow on the ground, and the air is filled with snowflakes of the same pale tint. A drift of snow is also seen on top of the pile of wood, and there is a little on the dog's back.

Analysis

"The Owl and the Pussycat"

<table>
<thead>
<tr>
<th>No Illustration (A-1)</th>
<th>Illustrated (A-2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>owl</td>
<td>1, 2</td>
</tr>
<tr>
<td>tree</td>
<td>1, 2</td>
</tr>
<tr>
<td>quince</td>
<td>1, 2</td>
</tr>
<tr>
<td>runcible spoon</td>
<td>1, 2</td>
</tr>
<tr>
<td>owl</td>
<td>1, 2</td>
</tr>
<tr>
<td>cat</td>
<td>1, 2</td>
</tr>
<tr>
<td>pea-green boat</td>
<td>1, 2</td>
</tr>
<tr>
<td>ring</td>
<td>1, 2</td>
</tr>
<tr>
<td>pig</td>
<td>1, 2</td>
</tr>
<tr>
<td>guitar</td>
<td>1, 2</td>
</tr>
<tr>
<td>turkey</td>
<td>1, 2</td>
</tr>
</tbody>
</table>

Legend: 1 = mentioned in poem 2 = shown in published illustration 3 = neither mentioned nor shown

Conversation in response to "The Owl and the Pussycat" with no illustrations differed markedly from that which dealt with the
illustrated version. The children who had simply heard and read the poem (A-1) reported having seen in their minds eleven items all of which were mentioned in the poem. (These same eleven items also appear in Stevens' illustrations, along with many others, but the above group did not see the book.) The group which responded to the illustrated poem (A-2) reported having seen in their minds eleven items not one of which is mentioned in the poem, but all of which are depicted in the illustrations. Even if one considered that the "cat like a real lady" is still the pussycat of the poem the attention is entirely upon the ladylike appearance, not the cat. Also, the "neat looking pie" may take notice of mince (which is mentioned in the poem), but the connection was not made by these children, and again it was the look of the pie that was the focus of attention.

"Stopping by Woods on a Snowy Evening"

<table>
<thead>
<tr>
<th>No Illustration (A-2)</th>
<th>Illustration (A-1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>house in village</td>
<td>1, 2</td>
</tr>
<tr>
<td>woods</td>
<td>1, 2</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Legend: 1 = mentioned in poem  
2 = shown in illustration  
3 = neither mentioned nor shown
Both groups that responded to "Stopping by Woods on a Snowy Evening" provided rather short discussions of the three questions provided. There was, however, a distinct difference in the focus the two groups showed. In response to the text alone the children saw the house in the village and the woods. Those who responded to the illustrated version reported having seen "the picture," a roof "like he showed," Christmas, their own houses, a man's tracks. The only item mentioned that actually appears in the text is a horse. Two items (Christmas, "my house") could be said to appear neither in the text nor the illustrations, but in the latter, the speaker implied in the conversation that he was referring to how his house looks when it has snow on it like those shown. Christmas seems problematical, but it could be that the snow, the "Christmas trees," and especially the rotund little man, the bells and the ornate sleigh suggested a Santa Claus picture to that child. There is no way to know with certainty.

Beyond these distinctions there was other and perhaps more telling influence in the conversation that followed the attention given to the questions. Those who responded to the picture book poem (A-1) had no more to say. The other group (A-2), which read the poem only, had quite a lot to say. They especially reflected on the way the poem gave play to their imaginations. Tara, for
example, said, "I like how we can kind of imagine -- 'he gives his harness bells a shake,' and we can kind of hear the shaking of bells." All three of the children quoted lines that had seemingly impressed them. Amy said, "'My little horse must think it queer/ To stop without a farmhouse near.' Not just go. And I think you can see it in your mind /when/ he wrote it." Michael contributed, "I like the way he gives a lot of description," and Tara concluded, "Yes, even though there is no illustration, it has a lot of detail in the work. This conversation was carried on in a serious and engaged manner by fifth graders who had nothing more to work with than the text they had just read and heard. The group which had seen the book had nothing to say. The same kind of response was reported in the pilot study which used the same poem (Chapter II).

Analysis of the illustrations made by the children began with a simple list of the contents of each picture. With each list was a notation of whether the child had used color or charcoal. Also included was a very brief summary of the explanation of the artwork that the child gave later in the interview. Interpretation of the data was based on these three aspects.

The work of Group A-1, which used "The Owl and the Pussycat" with no illustrations, was all representational, and all was based fairly closely on the text. All pictures were done in color. The
children variously used their imaginations to interpret whichever scene they chose. An example is the flying mallard duck, which holds the bride's train in its bill and apparently keeps madly flapping its wings throughout the ceremony. The tiny bowler hat on the turkey's head is another such example. One picture shows the pussycat languidly trailing a paw over the side of the boat while her lover steers for shore. This is very like the mood in Stevens' illustrations, but this child had not seen the latter.

Group A-2 responded after having read the poem with Stevens' illustrations. Again all pictures were representational, and again all were in color. At first glance it seems that Tara's "bongers" are quite an original invention, but comparison with the text shows that a similar odd tree is prominent in several of Stevens' illustrations. Tara selected the Bong-trees because "they were important, and they had them where they went." Michael's vivid bird also seemed quite unique, but his later explanation related it to the similarly colored parrot on Stevens' half-title page. Michael said, "It's one of those tropical birds," (his "those" directed at the book as though anyone should know that).

The third in this series, while never completed, was an attempt to portray a palm-lined lagoon with gray mountains behind,
not unlike Stevens' background on the double page "To the land where the Bong-tree grows." Amy was doing "a picture of the island."

The three illustrations done in response to the illustrated text were derived from the illustrations to a considerable extent. The other three, while keeping in contact with the poetic text, nevertheless expressed in their own ways whatever ideas the children had.

Group A-1 responded next to an illustrated version of Robert Frost's "Stopping by Woods on a Snowy Evening." Two of the drawings were done in charcoal, one using bits of color. Jenny's large owl, wings spread either leaving or just arriving at a large bare tree is almost an exact replica of Stevens' owl in her first textless double page spread. In her interview Jenny said, "Well, I saw the pictures in the book ... I liked the owl." Kurt's man with a bag of seeds derives directly from Stevens' double page spread with text "He gives his harness bells a shake/To ask if there is some mistake," in which the man appears with the bag labelled "seed," twigs protruding and all. The sleigh, colored blanket, winter clothing, snow are all there. Kurt omitted the horse. Donna's ten huge snowflakes seemed an imaginative departure, but they bear a close resemblance to Stevens' double page, "and
downy flake" in which similarly huge flakes dominate the foreground. Donna's explanation for her choice of illustration was "because it's a snowy book."

The responses of Group A-2 to Frost's poem not illustrated were quite different. All were snowy scenes and all used some color. There the similarities ended. Tara, while doing a very snowy scene, decided to show a promise of spring apparently, for she put tiny green buds on her trees, and showed a patch of pale green showing through the snow on the ground. In her interview she said she thought of putting in a horse and sleigh, (but decided it would be too hard to draw).

Michael's is a very woodsy winter scene, evergreens, a bare brown tree, a huddled gray bird and a lot of snow. Michael told the interviewer he wanted to put in a man and his sleigh, but he thought it would take too long.

Amy made quite a long leap of the imagination. Although her scene is very much a winter scene in the woods, her little sleigh loaded with cut wood is drawn, not by a horse as the interviewer thought, but as she explained in the interview, a gray dog! (Occasionally fifth graders' animals are not easily discernible).

All three of those who illustrated straight from the text alone did as they pleased; none departed from the text
drastically, and whatever departures there were were in accord with the children's perceptions at the time. All of those children, though, who illustrated the poem having already seen the Jeffers illustrations drew something of what Jeffers had shown them.

**Single Illustrated Poems**

**Data from Student Conversations**

For the second cycle of conversations the first poem used was "The City Dump" by Felice Holman. This poem is only one of many poems in Holman's collection, *At the Top of My Voice and Other Poems* (1979). The poems are illustrated individually with pencil drawings by Edward Gorey. "The City Dump" is accompanied by a full page drawing on the facing page. The poem itself is very rhythmical and it rhymes. For contrast Myra Cohn Livingston's poem, "Tornado," was used. This poem, short, unrhymed and lacking a marked beat, is presented on a fully painted double page spread, a tornado painting by Leonard Everett Fisher. The text is superimposed on the picture.

Group B-1 reported that on reading "The City Dump" (typed) they felt, "dull, like they were finished doing something," "the stuff we throw away is their special dinner," "all our junk becomes their food," and "it depends on how it's read for the feelings of this poem." (The children's feelings seemed to center on the idea that they hadn't thought before about how "food" we do
not value can be regarded as special by other creatures. It was an idea that captured their thoughts here.) The children saw bulldozers, construction workers, people busy working, blood, a big pile of garbage, animals eating. They heard loud noises, crashing. There was no supplementary conversation, although there was more animated engagement with the questions in this group than was generally the case.

Group B-2 discussed the illustrated version of "The City Dump." They felt weird, like a seagull, "Like right on that picture -- picking up scraps." They saw a seagull flying over a "regular-type dump," plums and stuff, coffee grinds, all that. The children heard squawking of gulls, rattling of cans, "rattling and so on." In their attempt to deal with the discussion questions the children had difficulty. They looked at the picture in an effort to find the items mentioned, and argued a little, but quoted bits of the text in reply to the questions. (The picture is very indistinct.) However, after the three questions were dispensed with, one boy asked about smells, and elicited some spontaneous comments: trash, seagull, dead fish, dead raw fish, stinky people that work at the dump. One child then reread the poem, and the group ended with a little talk about the rhyme, and another child read the poem once more. In this instance the children were not
drawn back to the picture once they had finished responding to the "required" questions. Only as long as they thought they were in effect doing an assigned exercise did they feel the need to check the picture for items.

When group B-1 returned they responded to the illustrated "Tornado." They did not mention having any feeling at all as they read the poem. They saw dark clouds circling, funnels, things thrown in the air, big things blowing around, darkness, clouds. They heard loud noises, bangs, things falling over, crashing, lots of noises. The only general comment made was Craig's, "It was a different poem than what I've read and heard." Except for this comment no reference was ever made to the text. The children spoke mainly it seemed from their own experience as residents in a tornado region. It was not clear from the transcript whether they used the picture in answering the question, although later interviews revealed that they had considered the picture very interesting.

Group B-2 responded to "Tornado" in a typed version. They felt afraid, hate (to see those people die), fear, /one/ could die "about this age right now. Eleven." Another boy repeated; "Eleven years old!" They saw a tornado ripping up houses, trees, tearing off roofs, tearing them into bits (this speaker ripped a piece of
paper, and concluded "just like that"), grass, trees and plants demolished ... even a mansion with $25,000,000 in it! A great disaster. They heard crashing noises ... doors flying, hitting sounds, wood crashing together, metal clashing, destruction noises, wind blowing.

Following the above very animated and sincere talk, Chris announced: "I'd like to read this poem once more." He did so, aloud, and then commented, "Now that poem didn't rhyme as much as the other one, I thought" (referring to "The City Dump"). The other two children agreed with Chris.

Data from Student Illustrations

The second round of response to illustration involved the "B" group responding to the poems, "The City Dump" and "Tornado." Group B-1 finished the reading and discussion of "The City Dump" without illustration and began the illustrating assignment. The supplies and the directions given did not vary.

Craig used his charcoal pencil to sketch in the foreground two very large birds standing on an indistinct heap. In the background he drew two small houses (to make them look far away, he explained later). The windows of the houses are blackened (to show it was night, he said).
Becky used color. She made a very large brown box-like structure with a hinged lid shown open at a 45° angle. All around the box on the ground and falling to the ground are small colored objects -- a blue box, a gray can labelled "Coke," bits of orange and yellow and tiny dots of brown (later explained as orange peels, grapefruit rinds and coffee grinds). Among this scattering of refuse three playful looking mice in the Mickey Mouse style are shown. The rest of the page is blank.

Brandi colored at the bottom of her picture a large blue shape (water, she explained). Near it in a cascading pile were randomly shaped orange bits, a semi-circle of yellow, some cans (one colored in the Pepsi pattern), a little pile of tiny brown dots, what might be a gray newspaper, and a little animal (a rat perhaps). Again these were the "orange peels, grapefruit rinds and coffee grinds" of the text with whatever else came to mind. More than three-fourths of the page was left unmarked.

Group B-2 responded to the illustrated version of "The City Dump." Jeff's colored picture shows two very large mountain shaped black mounds. Between them and filling in the wedge-shaped space where the mounds meet is a brilliant scarlet area. On one of the black mounds (almost invisible because of the difficulty of showing color over black) are two small patches, one blue,
the other yellow. All of the background space is left blank except for a small yellow sun or moon in the upper left corner.

Chris drew a horizon about one third from the bottom of the page. On it he outlined a kind of machine with a large blower protruding from the top. On the machine he printed DUMP, and from the blower emerge odd unidentifiable shapes in various colors -- orange, brown, pink, red and green. These objects are all shown before they hit the ground. There is no background or other point of reference, nor is there perspective or depth indicated. Near the top and toward the left there is a bright red sun. (Chris reported that he liked the picture in the book and wanted to do one like it, but felt he couldn't, so he decided he would "just make them ... shapes like that".)

Toni's picture, in pale colors, shows on the right a large tree with a bird roosting in it. Below the tree and occupying space all across the page is a gray pile of miscellaneous refuse. Scattered throughout are shapes which could be cans or boxes in blue, green, black, orange, pink and gray. A second bird is standing on top of the pile. The sky has been darkened with a lightly used black pastel crayon, a big yellow moon is partly obscured by cloud. The two birds Toni later identified as seagulls.
In response to the illustrated version of "Tornado" (B-1), Craig produced a very tumultuous scene. He covered all of his paper with brown into which he mixed a little red. Near the right side he made a black funnel cloud surrounded with darker brown. The funnel is touching the ground, which he indicated with a black line across the page. High in the sky about the middle of the page in the dust-filled air a tiny human shape, legs and arms akimbo, sails through the air. Asked later about this Chris explained "Well, I wanted a strong feeling of darkness and dust flying and just like -- real violence. Like a real big catastrophe, and I was thinking of a poem I had seen earlier of a little shoe print in the top page and it talked about some sort of looking at it, so I decided to make a little man almost like a mark of my picture." Chris was referring to the opening poem in David McCord's Speak Up (1979) which the researcher had pointed out to him in a casual way about ten days earlier.

Becky drew a very large, menacing black funnel apparently moving toward two much smaller trees and a small house. She used no color.

Brandi's illustration also was a black funnel formation. Green fields can be seen to either side of the funnel, which is very large and is smudged to give the impression of flying dust.
Group B-2 responded to "Tornado" in a typed version. Jeff drew a low ground line and on it placed a very high, black funnel. To both sides he scribbled lighter grayish lines to show dust blowing. Two objects are shown in mid-air; one is a black box shape, and the other is a red door. The latter is the only colored object in the drawing.

Chris did his illustration in charcoal only. His tornado is a rather small, but typical funnel-shape. Waving vertical lines to either side suggest upward drafts of air and dust. There is a "roof" of dust above everything else, and about six objects -- boards, perhaps doors or roofs -- are flying through the air to either side of the funnel. Chris said he used charcoal because "tornadoes don't have red, white and blue in them ... and it's dark and cloudy and windy."

Toni did an illustration almost entirely in charcoal. She showed a hint of green and brown on the ground. Her funnel (shown at such an angle that the viewer can see the top, which resembles a cinnamon roll) is moving between two houses in a row of seven. All houses are black, and the sky is filled with swirls of dust from ground level to the moon, which is a pale circle of yellow nearly invisible in the dusty sky.
Analysis

"The City Dump"

<table>
<thead>
<tr>
<th>No Illustration (B-1)</th>
<th>Illustrated (B-2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>bulldozers</td>
<td>3</td>
</tr>
<tr>
<td>construction workers</td>
<td>3</td>
</tr>
<tr>
<td>people working</td>
<td>3</td>
</tr>
<tr>
<td>blood</td>
<td>3</td>
</tr>
<tr>
<td>garbage</td>
<td>1</td>
</tr>
<tr>
<td>animals eating</td>
<td>1</td>
</tr>
<tr>
<td>seagull</td>
<td>1, 2</td>
</tr>
<tr>
<td>regular dump</td>
<td>1, 2</td>
</tr>
<tr>
<td>plums</td>
<td>1</td>
</tr>
<tr>
<td>coffee grinds</td>
<td>1</td>
</tr>
<tr>
<td>&quot;stuff&quot;</td>
<td>3</td>
</tr>
</tbody>
</table>

Legend: 1 = mentioned in poem  
2 = shown in published illustration  
3 = neither mentioned nor shown

The group (B-2) which responded to "The City Dump" with no illustration included in what they saw in their minds four items not mentioned in the poem at all, and two that were. Bulldozers, and people working are features of refuse dumps, and it may be that these children responded to what they saw in the text with aspects of their own experience. In any event they were interacting with the poem. Group (B-2) referred to four items mentioned in the poem, two of them seen also in the illustration, and one, "stuff," which was considered almost too amorphous to classify. It could perhaps have been added to the illustration-only category on the grounds that the illustration in the book does show mainly unidentifiable "stuff."

The group which saw only the text did not enter into any supplementary conversation, but did spend more time than was
typical talking about how they felt. They were captivated by the idea that food which humans consider of no value is very special to other creatures.

The other group (B-2) did talk after they had addressed the questions. This happened because one boy asked the others about smells. Six items were contributed at this point ranging from "dead, raw fish," to "stinky people that work at the dump."

Results here were mixed in that while the no-illustration group provided response that was influenced more by their own experience and perceptions, the illustration group did go beyond illustration. This group, though, did seem to be somewhat restricted by the picture until they turned to the topic of smells.

"Tornado"

<table>
<thead>
<tr>
<th>No Illustration (B-2)</th>
<th>Illustrated (B-1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>tornado ripping houses</td>
<td>dark clouds</td>
</tr>
<tr>
<td>tornado ripping trees</td>
<td>funnels</td>
</tr>
<tr>
<td>tearing off roofs</td>
<td>things in air</td>
</tr>
<tr>
<td>tearing roofs into bits</td>
<td>big things blowing</td>
</tr>
<tr>
<td>demolished grass</td>
<td>darkness</td>
</tr>
<tr>
<td>demolished trees</td>
<td>clouds</td>
</tr>
<tr>
<td>demolished plants</td>
<td></td>
</tr>
<tr>
<td>mansion with $25,000,000</td>
<td></td>
</tr>
<tr>
<td>great disaster</td>
<td></td>
</tr>
</tbody>
</table>

Legend: 1 = mentioned in poem  
2 = shown in published illustration  
3 = neither mentioned nor shown
The group (B-2) which read "Tornado" without illustration reported having seen in their minds nine items, none of which were specifically mentioned in the poem. Their report was given briskly and enthusiastically. They concentrated on the inevitability of the damage. One boy emphasized the way a tornado tears roofs off houses by ripping a piece of paper. Even a palatial mansion is subject to destruction. Not even the wealthy are immune. Elsewhere in this same conversation a boy reported that people could die "about this age right now," and another added his sober agreement.

Group B-1, responding to the illustrated "Tornado" included three items seen in the illustration, and mentioned in the text, one shown only in the illustration, and two that appeared in neither. Both of the latter, being things blown about in the air, were implied in both text and illustration.

One boy who had read the poem, but had seen no illustration, said, "I'd like to read this poem once more." He did read it aloud, and commented, "Now that poem didn't rhyme as much as the other one /The City Dump/, I thought." His colleagues agreed. The only supplementary comment from the illustration group was, "It was a different poem than what I've read and heard."
Apart from these concluding remarks neither group seemed to pay much attention to the text other than to note the subject. Conversation was based mostly on experience, direct or vicarious. The group which responded to the text only, though, did so with very much more interest and enthusiasm as was evidenced by items included, the tearing of paper, and the rapid and enthusiastic talk.

Group B-1 read "The City Dump" with no illustrations. Two used color, one used charcoal. All three illustrations made use of the text; gulls, mice, miscellaneous garbage. The one done in charcoal was meant to suggest darkness. Two remembered lines and included "lemon peels, grapefruit rinds and coffee grinds." One commented in her interview, "You know how it would be at a dump," and another said that she decided what to put in "from the poem," and "some stuff I had to make up." This seemed to have been generally the case. Children freely interpreted a dump using bits from the text, and relying mainly otherwise on their own experience.

Group B-2, having seen the illustrated poem produced drawings not unlike those of the other group. Items not shown in the original illustration did appear, but all were considered normal equipment at a trash site -- a dumpster, a blower for sorting garbage. One boy did comment that he had wanted to make his
picture like the one in the book, but could not do so. Gulls, cans, boxes, "typical trash" were shown. The Edward Gorey illustration seemed to have had at most an indefinite influence on what the children did.

Group B-1 next responded to the illustrated version of "Tornado." All three of these illustrations were basically representations of a funnel cloud. Two were done in color as in the book, one was done in charcoal ("because it was real dark"). Though one added a tiny human being blowing through the air, and one added a house, the illustrations were similar to the Fisher illustration in the book. One girl said that she had wanted to make her sky green (it is greenish in the book), but she didn't think she had the right green.

When Group B-2 responded to "Tornado" with no illustrations they added a great deal more detail. Again two were in color (not much), and one was in charcoal. The children in this group were very much more inclined to add objects flying through the air. One boy used only charcoal except to show one tiny red door flying through the air along with other debris. He said, "I read the poem over and got some ideas." The boy who used charcoal only told the interviewer the reason: "Tornadoes don't have red, white and blue in them ... and it's dark and cloudy and windy."
The girl in this group did a very huge funnel cutting through between two houses on a street of seven. All of these children seemed to have read the poem and then brought to bear in their work ideas which included their own experiences.

**Poems Illustrated Photographically**

**Data from Student Conversations**

For the third round of conversations two poems from the same collection were used. The poem, "Rainy Nights" by Irene Thompson, is a three stanza rhyming lyric which expresses the speaker's delight with reflected lights on rainy nights. The text appears on the left-hand page, and its facing page illustration is a representational color photograph taken from inside a car. The picture shows a wet windshield, partly cleared by a wiper, and out in the darkness ahead can be seen the rear of another car, red taillights standing out prominently. "Colours" (British spelling because the book is an American reissue of an English title) is a short rather cryptic poem in which each of the eight lines relates a color to something. The text is printed right on the picture, which is a double page spread very "fuzzy" in its details, but showing two firefighters on ladders placed against a burning building. Unlike the representational illustration for "Rainy Nights," the photographic illustration for "Colours" has very
little about it to represent the text. The only possible connection a reader could make is with the first line, "Red is death, for people who are dying," and even that line has no essential connection with a fire. The illustration was thus considered essentially non-representational, or expressive. (The book used is Magic Lights and Streets of Shining Jet, poems selected by Dennis Saunders, photographs by Terry Williams.)

Group C-1, responding to "Rainy Nights" in a typed version, did not specifically address the question about how they felt. They saw rain, lovely rain, kind of lights, lights, lights upside-down, and darkness. They heard cars crashing, splashing feet, airplanes, jets.

The supplementary conversation was more extended than some, and revealed considerable effort to reach a meaning. David: "Right here, 'I like the town on rainy nights/When everything is wet.' You'd think it would be more of a, kind of rhyme." Aaron: "'And all the pools are velvet skies.' I would think it's the sky shining in the pool." They then reread the poem aloud, and continued the discussion, for some time, all three participating interestedly.

When group C-2 responded to the illustrated version of "Rainy Nights" the conversation was brief, and dealt almost
entirely with cars. The children felt "like I was walking down the sidewalk and cars were splashing me all around." They saw a car on a rainy night, puddles and rain. They heard cars, cars honking, traffic sounds, wipers.

The response was very short, very thin, and seemed to have been motivated entirely by the presence of cars in the illustration. No car is mentioned or implied with certainty in the text at all.

Group C-1 was fascinated with "Colours" in the illustrated version. They seemed scarcely able to bother with the "required" questions because they were in such haste to talk of what they thought really mattered. To the question of how they felt one began to answer, but didn't finish. The same thing happened when they thought they should tell what they saw. Only to the third question, about what they heard did they give these responses: burning fire, someone crying, a funeral.

The fairly long and rather animated conversation is an attempt by two boys to find in the photograph examples of all of the colours mentioned in the poem. They found some that may very well not be there. For these children it seemed important that the photograph contain every color mentioned in the poem. Although not every word they spoke was about the illustrations
almost all were. An example of an exchange which touched upon the text is this: David: "I wonder why red is death? I don't know."
Aaron: "Well, maybe it's because, you know, the fire. That's a fire!" (pointing presumably at the photo). So, even at times when the text was mentioned it was a matter of verifying it with the picture.

Group C-2 read "Colours" in a typed version. This conversation got off to an interesting start. It is, in fact, short because the children were summoned to a full school assembly that the researcher had not been told about. The group was asked to finish first, and they did so but very rapidly. The children reported that they felt sad, "kind of like the hills or something," sad. They saw someone dead, a kid walking on a hill, a window (later explained as looking out a window as various figures passed by). They heard birds chirping, wind, lightning striking, noises from creatures, crying sounds. The children opted not to talk any more, being anxious to find out what was going to happen in assembly.

Data from Student Illustrations

The "C" class did their illustrations for the two poems in *Magic Lights and Streets of Shining Jet*. Group C-1 responded to "Rainy Nights" in a text-only version. Erika, in a fairly
complicated attempt at perspective, did a picture from the point of view of someone perhaps in a vehicle, looking ahead through the rain at a paved street. To each side there are two lamp posts with large yellow globes on top. These provide the light which reflects four yellow blobs onto the black pavement. The yellow, broken median line also shows in the light. Off to either side can be seen a brown sidewalk, and on both sides of each sidewalk a little blue suggests run-off water. Erika said later that she had used color because black and white would be too plain for light flashing on "the jet street."

David's charcoal drawing shows the view a pedestrian might have looking across a four-lane highway. In the near lane a car is going by, splashing water from its wheels. Black dots over the whole page indicate rain. David explained, "Well, on the second verse it said where he looks up at the light, and I was just /showing/ where the light was." David explained in his interview that what he had really wanted to do (and tried) was to draw a huge raindrop that would fill the page, and show lights, cars and other objects reflected in it. He discarded the idea (and threw away his attempt) because it was too hard "to get it how I wanted it." He settled somewhat unhappily for the conventional street scene.
Aaron showed in charcoal a cut-across section of a street, sidewalks raised, street lower, buildings next to the sidewalks highest of all. On the sidewalk to the right stands a street-light, and under the street-light a boy is walking away from the viewer. The whole picture is spattered with slashing black lines to indicate rain.

In responding to the illustrated "Rainy Nights" (C-2), Heather drew a person under an umbrella walking a very small dog along a sidewalk in the rain (dots over the whole page). In the sky there are four clouds in a line, and from one of them extends a bolt of lightning. To the right of the picture there is a bare tree. The whole is done in charcoal. When asked how she decided what to put in her picture Heather replied "I thought about the picture in the book and I thought about the poem and how I felt."

Christina used color. She made a dark sky which covers the entire page. It is a mixture of black, magenta and blue. A very large moon outlined in black is in the upper right hand corner. It is partially obscured by clouds. Toward the left is a bright reddish-orange bolt of lightning. Christina used color because, she said, "I like colors." She also said, "When we were reading it /The poem/ I thought of lightning."
Chad drew a long low sports car at the bottom right of his page. It is black. The rest of the page contains nothing but blue dots -- rain. He got the idea of a car in the rain, he said "from reading the book."

Group C-1 responded to the illustrated version of "Colours." Erika made a very colorful scene with a grassy hill in the foreground with small yellow flowers scattered over it. In the distance on the left she drew a castle with a blue water-filled moat around it. Off to the right there is a city with one building on fire. In front of the building can be seen a fire truck with a ladder to the window from which red-orange flames emerge. In her interview Erika reported that the green is "the hill, you know," and the city with the red "... fire, that's fire." The castle is for the queen, "for gold, you know," and "I couldn't really think of other things" (i.e., she could not remember what the other colors stood for in the poem).

David used charcoal to draw a scene containing a large 2½ storey burning house, flames issuing from every window. There is a tree near the house, some indistinct objects -- perhaps burning bits of paper -- drifting in the air, a lot of smoke. To the left are what he described as "the first tee-off, the second hole, and the ninth." The scene is based on David's own experience when a
golf club house his father operated burned down. However, when asked what made him decide to do a building on fire, David replied, "Well, in the scene /In the book/ there was a picture of those firemen."

Aaron centered a tall house on the page. There is a line of green grass on which the house sits, a path to the front (though there is no door). There are two windows. One is a mass of orange-red flames. The other shows a brown cloth draped across the window sill. On this sits a gold crown. Aaron reported later that he remembered "the grass on the hill, and the crown and the brown gown." Asked what else was shown, Aaron replied "That's just red for the fire."

In response to "Colours" (text only) Heather produced a green hill with grass in two shades of green, two pinkish flowers, a large yellow-orange sun in the upper left corner. Across a row of light blue clouds she printed in light purple, "Green is for a grassy hill." Heather said she used color "because it's bright and sunny." Heather was asked, "How did you decide what you would put in your picture?" She replied, "I thought about what the poem said and got a few colors." She responded to the one line, the one for "green."
Christina colored a broad rainbow crossing the page diagonally from lower left to upper right. In charcoal she sketched in a few vague clouds. Asked why she decided to do a rainbow she replied, "Well, colors, the poem's about colors."

Chad colored an expanse of green occupying the lower 2/3 of his page. From behind a hill at the left a large yellow sun is just emerging. Chad's explanation was, "part of it said 'grassy hill' and something about it being gold and brown, but I didn't think I could use brown on the hill."

Analysis

"Rainy Nights"

<table>
<thead>
<tr>
<th>No Illustration (C-1)</th>
<th>Illustrated (C-2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>rain</td>
<td>car on rainy night</td>
</tr>
<tr>
<td>lovely rain</td>
<td>puddles</td>
</tr>
<tr>
<td>kind of light</td>
<td>rain</td>
</tr>
<tr>
<td>lights</td>
<td></td>
</tr>
<tr>
<td>lights up-side down</td>
<td></td>
</tr>
<tr>
<td>darkness</td>
<td></td>
</tr>
</tbody>
</table>

Legend:  
1 = mentioned in poem  
2 = shown in published illustration  
3 = neither mentioned nor shown

When the children responded to "Rainy Nights" there was a marked difference between the comments of Group C-1, which addressed the poem with no illustration, and Group C-2, which used the illustrated version. The former reported that they saw
in their minds two items that appeared only in the text, one that appeared in both text and illustration, and three that appeared in neither place. Their voices evidenced enthusiasm, and even in the way they expressed some items there was interest: "lovely rain," "kind of lights," "lights upside-down!" The group responding to the illustrated poem (C-2) simply reported that they saw in their minds a car on a rainy night, puddles and rain.

Supplementary conversation after the questions were addressed was rich in the C-1 group; thin in the other. (Appendix D) Among the C-1 group the following comments were made: David: "Right here, 'I like the town on rainy nights/When everything is wet.' You'd think it would be more of a, kind of a rhyme." Aaron: "'and all the pools are velvet skies.' I would think it's the sky shining down in the pool." The group decided to read the poem again. They did so, and continued to discuss, even to argue about possible interpretations. Later, Aaron quoted, "and all the lights are upside-down/Below me as I pass," and David replied, "That's my favorite line. It's got a real beat to it." The group then read the poem aloud yet another time, and ended the talking this way: Erika: "I like 'when all the town has magic lights/And streets of shining jet,'" and David replied, "You're right, and all the lights are shining down ... sounds right when
all the words are rhyming like that." The other group, which had the illustrated version (C-2) simply restricted their talk to the effects of cars in the rain. The only general comment made was, "I felt like I was walking down the sidewalk and cars were splashing me all around."

"Colours"

<table>
<thead>
<tr>
<th>No Illustration (C-2)</th>
<th>Illustrated (C-1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>someone dead</td>
<td>1</td>
</tr>
<tr>
<td>kid walking (on a hill)</td>
<td>3</td>
</tr>
<tr>
<td>hill</td>
<td>1</td>
</tr>
<tr>
<td>window</td>
<td>3</td>
</tr>
</tbody>
</table>

Legend: 1 = mentioned in poem
         2 = shown in published illustration
         3 = neither mentioned nor shown

Group C-2 responded to "Colours" with no illustration. Two items as seen in the mind were found only in the text, and two others were not included in either text or illustrations. The group (C-1) which had the illustrated version made no response to the question about what they saw in their minds.

There was a pronounced difference, though, between the two groups' general conversations. The no-illustration group did discuss their questions with interest, and had some interesting and unusual ideas, for example, "I pictured a kid walking on a hill." However, the unforeseen school assembly put an end to this
set of responses and the children limited themselves to answering the questions, but went no further.

In contrast, Group C-1, which had the illustrated version, talked a great deal, and with considerable animation. They directed close scrutiny to the double page indistinct photograph of the two firemen and the burning building, but their object was simply to find a one-to-one correlation between the colors mentioned in the poem (one color per line) and the photograph. Two boys pursued this object. For example: David: "I wonder if they have all the colors here. Red." Aaron: "Red is here." David: "Silver." Aaron: "Lot's of that," and so on through the colors. The only color they agreed they could not find in the photograph was green. Apart from using the list of colors the children did not address the text except once: David said, "I wonder why red is death? I don't know," and Aaron replied, "Well, maybe it's because, you know, the fire. That's a fire." So, even an apparent question about the text was answered by reference to the illustration.

In their illustrations similar responses were found. For "Rainy Nights," Group C-1 responded to the text-only version. Erika did a black street with glowing yellow street lights and yellow reflections. Her illustration was filled with
interpretations of the text. She used color because black and white would be too plain for light flashing on the "jet street." Both of the other drawings were done in charcoal (because "it was night and raining"). Both were fairly representational interpretations of the text. David said in his interview what he had wanted to do: draw a huge raindrop that nearly filled the page, on it reflected lights, cars, and other objects. He tried, but abandoned his effort. Occasionally, as in David's case, skills were not up to what the imagination wished. The interview sometimes revealed such intentions.

Responses to the illustrated version of "Rainy Nights" (Group C-2) were derived in part from the photographic illustration. All included rain, but two chose to add lightning. Two of the pictures differ considerably from the content of the photograph. Heather drew someone under an umbrella, walking a dog. Christina drew a stormy night with an obscured moon and lightning. Both told the interviewer that they thought of their ideas when listening to the poem. The third drawing, a car in the rain, came from an idea gained "from reading the book." The picture seemed likely to have been inspired by the illustration in the book. Generally there was more independence of the picture in this situation than in others.
Group C-1 responded to the illustrated version of "Colours." All three children, although their pictures varied from each other's, included a burning building. Two used charcoal and one used color. Two tried to include some items remembered from the poem; one based his scene on a personal experience in his past, but all showed their buildings burning. In their interviews all acted as though that was how it had to be. One, when asked, replied "That's just red for the fire," another explained "Well, in the scene /In the book/ there was a picture of those firemen," and the third, when asked, "What is the red?" answered, "Fire, that's fire." The original illustration is a double page photograph in color of a blazing building, and two firemen can be seen on a ladder attempting to quell the blaze. There is no mention in the text of fire, though the first line, "Red is death, for people who are dying," probably inspired the use of the particular photograph that was published.

Group C-2, in responding to a text-only version of "Colours" all went their own way. All three used color to do varying interpretations of part or parts of the poem. One girl simply made a broad rainbow cutting right across her page. Asked why she made a rainbow she answered, "Well, colors, the poem's about colors!" Another drew a sunny scene of grass and flowers, and labelled it
with a line she remembered from her brief acquaintance with the poem: "Green is for a grassy hill." The third child did a somewhat similar scene, a big sun rising from behind a green mountain. He said, "Part of it said 'grassy hill' and something about it being gold and brown, but I didn't think I could use brown on the hill."

Children who responded to the text alone tried to represent the text either closely or expressively (as the rainbow does), but they felt free apparently to go in their own directions. Those who had seen the photograph in the book felt they had to include fire in their illustration.

**Individual Student Interviews**

After the pilot study had been completed the researcher was advised that interviews of some or all of the students might provide useful data about their background in poetry reading. It was decided for the major study to interview all of the eighteen using a three part interview schedule (Appendix E). The first part asked about the children's illustrations, the second part addressed their previous experiences with poetry, and the third made use of an unfamiliar illustrated poetry book to observe and talk about some initial responses.
The first part, which doubled as a means of helping the child to feel comfortable with the interviewer, addressed questions about the two illustrations each child had recently completed. It provided an opportunity for the interviewer to identify certain unclear objects in the drawings, to find out the child's explanations for choosing color or charcoal, and to talk about why the child chose a particular scene to illustrate. Whatever of this data was helpful in clarifying any student's responses either in the conversations or in the art work was used. Little could be determined from the children's choice of medium except that in general, scenes of night-time, danger or bad weather were often done in charcoal, the explanation most often being that "black" was necessary for darkness. Happy scenes (as in "The Owl and the Pussycat"), and most daytime scenes required color. Frequently the children had no other explanation for their choice than "I just like color," or "I like charcoal," or "I don't really know."

The second part of the interview asked the children about poetry books at home, and about their experiences with reading and hearing poetry both at home and at school. Of eighteen students eleven had at least one poetry book at home. None had more than three or four. Several had no poetry other than a nursery rhyme book or two left from their early childhood. The most
frequently owned books, hands down, were Shel Silverstein's *Where the Sidewalk Ends* and *A Light in the Attic*. Three had bought *Blackberry Ink* in anticipation of a visit later on from its author, Eve Merriam. Odd single titles completed the list. Three of the ones who said they had poetry books at home could not recall a title. Seven knew of no poetry book at home. Overall poetry ownership was slight. About half of the children said they do occasionally borrow a book of poems from the public or school library. Several said they always have poetry books in their classroom, and they do read those.

Seven children could not remember ever having heard anyone at home ever read or recite a poem to them. Of the other eleven most said their mother "used to," one said her mother still does, and three said they had an older sister who had said poems to them. One boy said he used to hear "two a night" when he was smaller. (It must be said that in all of the above categories the children often mentioned other books; it was apparently only poetry that had such spotty treatment.)

The situation at school was markedly better. All of the children reported hearing, reading, and saying a good deal of poetry. The three classes varied, one of them heard or had the opportunity to read poetry aloud, more at certain times in the
year than at others ("It depends on what we're studying"); however, in one class all six of the children estimated that 25-30 poems per week were shared, a few each day. In the other class somewhat fewer were read, but poems still were shared on a regular basis. Not one child claimed to dislike poetry, all were positive toward it, and two were extremely fond of poetry, and showed it more than once. Six preferred hearing poetry to saying it themselves, three claimed they like to read poetry to the class, and nine said they liked both. Of those who preferred hearing poetry two said others could give the reading "more feeling," and three of those who preferred to read aloud to others gave similar explanations, that one understands it better when he reads it himself.

Judged by reports like that of Terry (1974) the students at Parker School are in a very much more favorable position to experience poetry than are most of the nation's upper elementary students, and judged by the classes described in McClure's (1985) study they have a way to go. The researcher found that the children were, at the very least, positively disposed toward poetry even though they had not a lot of experience with it.

The last part of the interview presented a book which the children had never seen in order to observe some features of their
initial response to it. The book, *A Paper Zoo*, is a collection of animal poems chosen by Renee Karol Weiss, and it is illustrated by Ellen Raskin in a stylized manner that is very much Raskin's own. The book, which is judged by many adults to be handsome in appearance and in its text, was considered likely to provoke some interest, positive or negative, as children looked it over. Also it was likely that, though some of the poems would prove difficult, not all of them would. The interview schedule was followed, but not adhered to rigidly as interesting points were pursued at least a little.

Only two colors are used in *A Paper Zoo*, green and orange, both bright. The artist thus allows herself little lee-way as she works with those two colors plus black and white. Raskin's approach is to use pattern on pattern and she makes considerable use of swirling patterns of lines in animals' bodies and in vegetation. All of her animals are easily recognizable, but all are very considerably stylized. Very often the text is printed over color -- on an orange or a green page, but not always. The illustrations range from less than one page to almost two pages in size. Always there is a fine balance between text and illustration, and the text is never crowded or obscured.
When children first saw the cover all were interested. Almost all liked it; one did not. Generally they reported that if they were to see such a book they would think it worth while picking up for a look. Many, when they took the book in their hands traced with a finger over the drawing on the cover as if they expected to feel a texture there. Only one child commented on the title; others the lion, and two or three mentioned the white "flowers," "doo-dads," or "gingerbread men."

Asked to leaf through the book or look at it in whatever way they wanted to and let the researcher know about anything that interested them children generally spent a few minutes turning pages quietly, looking, pointing, occasionally tracing out a design with a finger. The researcher watched this. Always and without exception the pictures received the first attention. In fact seldom did anything else receive a look at all. Two or three, on finding an interesting picture, then looked at the title of the poem. Only three evidenced any interest in pausing to read. Of these, two asked to read a poem out loud and did so -- one read "The Sloth" and one boy read "Bats" because, he said, he loves bats. The illustrations received a great deal of attention; the sloth, the snake and the jellyfish drawings, in that order, were by far the most preferred. Though none knew what a sloth was, all
assuming it was a monkey of some kind, the picture drew more attention than any other feature of the book (though practically none undertook to read even a word of the short poem). Several commented on the way a girl is hidden among the plants in the illustration of "The Snake." The girl is the same green as the plants, and the puzzle-like quality of this and one or two other pictures interested the children (one being "Hunting Song," in which a horse, a rider, several hounds and a fox are "hidden" in the illustration). "A Jellyfish" elicited a lot of interest even though no jellyfish is to be seen. The water (as several commented, "It must be water") with its sweeping stylized waves, attracted many to trace along the swirls with a finger. When children had had a while to look at the book these were the pages they opted to go back to, usually for another look, rather than to read. There were a few, but not many surprises. One girl, who consistently in talk and in art work showed considerable maturity, chose the illustration for "Fireflies in the Garden," a page no one else chose. It was, for her, as it was for many, the design that appealed. About half of the children mentioned design. When asked why they liked a picture they very often said, "It's very designed" or "It has a lot of design."
The children were asked finally to explain how they usually go about deciding about a book they haven't read. Almost all said they would look at all or most of the pictures first. If they liked these they would read a little here and there. Two said they would just open the book and begin to read. One said she would look at the "index," (though she indicated the table of contents). What the children said they would do and what they actually did in this particular case were not always the same.

Very often in conversations that went beyond the interview schedule children told the interviewer that they like pictures that "match" a poem. Always the interviewer asked "What do you mean by 'match'?" A typical reply was, "Just maybe a word or something in the poem, and then, if the word was an animal then the animal might be in the picture." Another child put it more succinctly, "Like, if it's about a snake in the grass you should see the snake."

The Log Book

The log book which the researcher kept during the course of the study was used mainly as a means of checking facts, times and other observations. Occasionally anecdotes and other potentially relevant items were recorded there. For example, shortly after he had finished data collection in Parker School
the researcher had an opportunity to speak with a frequently published children's poet. The conversation was later summarized in the logbook. Ideas that came out of conversations with other researchers were also jotted down for later consideration. A few, but not many, of the log book entries later found their way into parts of the study in minor supporting capacities.

Summary

In Chapter IV the data were described, and the analysis of the data was outlined. The data dealt with included the students' conversations, their illustrations and their individual interviews. Data from the pilot study were referred to when applicable.
The Problem of the Study

Arnold Lobel composed a "pigerick":

There was an old pig with a pen  
Who wrote stories and verse now and then.  
To enhance these creations,  
He drew illustrations  
With brushes, some paints and his pen.

The poet, who primarily had fun and nonsense in mind, nevertheless noted a prevailing view of illustration. That view is that illustration is usually meant to support what is really the work of art, which is derived from the text. There is wide agreement that in an illustrated book, as opposed to a picture book, (Huck, p. 106) the illustrations enhance the creations. Agreement is equally prevalent that there is a necessary intermingling of the story in words and the story in pictures in picture storybooks (Huck). Langer tells us that there are "no hybrid works," and "there are no happy marriages in art" (1957). Marantz (1977) tells us that the picture book is a work of art, and it has more in common with the art of film than with other works of art. No one has seriously addressed the question of the illustrated poem,
although Shulevitz writes, "Sometimes the overall atmosphere in a picture is more important than the details, the feeling and mood more important than telling a story. This is especially true when you are illustrating certain types of poetry" (1985, p. 126).

Louise Rosenblatt tells us that reading is a transaction, and that the poem is made from the transaction between reader and text (1978). The art scholars, Jarrett, Gombrich (1957/1961) and others hold that there is a similar kind of transaction taking place when a viewer "makes" a work of visual art. In the midst of all this we must look (at art) with single-minded attention, and our relationship with the art object will be more or less distanced depending upon how intimately it is bound up with our own personal interest. This is the notion of aesthetic distance (Jarrett, 1957).

The question that this study posed for research had to be set against this difficult backdrop. Perhaps an example can help. There is a famous poem which none doubts is a work of art. It is Robert Frost's "Stopping by Woods on a Snowy Evening" (1923). For over sixty years the poem has been anthologized and acclaimed. Writers who explain how poetry works, like Perrine (1969) like to use the poem as one of their touchstones. According to Rosenblatt (and Perrine, too) the poem is not a set of words on a
The poem is created, as a work of art always is, when the reader brings to the text his own perceptions and experiences, and a transaction is effected.

When the poem is fifty-five years old it is brought out in a children's picture book edition illustrated beginning to end as a narrative (prose or poem) often is. Now the reader is not just a reader reading a poem, but also a viewer viewing a work of art. The single-minded attention that the latter requires is now directed at the whole performance -- words, + pictures. But the poem has required single-minded attention, too, through all of its fifty-five years as unadorned words printed on a page.

Something has now happened. Do the words "swallow" the pictures? Do the pictures "swallow" the words (Langer, 1957)? Langer's principle of assimilation suggests that something of one or the other does occur. When good songs are composed using inferior words the music assimilates the words, and it may not matter to the new work of art, which is a song. Something will be assimilated (swallowed) according to Langer. There are no hybrid works. "There are no happy marriages in art -- only successful rape" (1957, p. 86). To recognize that this is what happens would be to denigrate neither the poetry nor the art work. Even the Venus de Milo used in a stage setting would be assimilated,
presumably even by an inferior play. An audience might sit and think, "What a dull play!" They would not sit and think, "What a wonderful statue!"

In the practical world of school where children read books, even poems, and contend without realizing it with the matter of illustrated text the question of assimilation seems very remote. Yet it does have a bearing on a reader's response, for whenever he picks up a book of illustrated poetry he faces illustrations and he faces poetry. The question decided upon, then, did not ask for answers to the theoretical problems of assimilation; it rather asked what children do: when a reader approaches a poem to make meaning of it what part does visual illustration play?

The research was meant to find some indications of the truth about whatever influence, if any, illustration might have on the responses of some fifth grade readers of poetry. It was conceived in part as an answer to Agnia Barto's call for research into children's responses to illustrations of poetry (1979). It might, it was hoped, provide a start to those who might worry thus:

Consider the sheer power illustration has over words, especially for those who are dependent upon others to communicate the written word to them. Serious poetry, the
most economical expression of emotion, is
controlled by lines of thought, indicated
by punctuation or placement on the page.
Should a poetic line be broken in mid-
thought to suit the convenience of an
illustrator?" (Gordon, 1986).

Five sub-questions were framed for research, and it was
believed that answers to the sub-questions could provide an answer
to the major research question. The sub-questions were:

1. To what extent, if at all, do children rely upon
illustration when they attempt to make meaning of
a poem?

2. Are the interpretations children make of poems diffe­
rent when illustrations are present than when they
are not? (i.e., do poems mean differently when they
are illustrated than when they are not?)

3. Do the means or the extent to which children use illu­s­
tration in making meaning of poems vary among the
categories of illustrated poems?

4. What aspects of the illustrated poem form the initial
foreground when children approach the task of making
meaning of the work?

5. Does illustration affect children's initial interpre­
tations of different kinds of poems differently?
(e.g., narrative, lyric, free verse).

The questions were answered from the data obtained in the
study. The population was a purposive, not a random sample.
While the size of the sample, about 1/3 of the fifth graders in
one school, and the method of its selection, both tended more
toward a random than a rigidly purposive sample there was no
intention in the qualitative research methods employed to obtain
generalizable findings. The findings were obtained in the hope
that they would provide some indication of directions in which
further research should be directed.

Findings

1. To what extent, if at all, do children rely upon
illustration when they attempt to make meaning of a
poem?

During the data collection a colleague of the researcher,
who was doing work in drama at a middle school, reported the follow-
ing incident to the researcher. A group of eighth graders had
decided to do a dramatization of Robert Frost's "Mending Wall."
As they planned among themselves they had a difference of opinion
whether the neighbor, likened by the speaker to "an old stone
savage armed," should be portrayed in the drama as holding two
stones, or just one. After some argument, one student suggested
they consult the book. They did so, and the student who looked in
the book announced, "It has to be two stones. It's right here in
the picture!" (A Swinger of Birches, 1982). It is true that had
the students read the text they would have reached the same con-
clusion. The point though, is that they did not. They relied on
the illustration to have achieved the "match" that so often was
mentioned by the fifth graders in the interviews discussed in this report.

Time and again in their conversations students revealed sharp differences between interpretations which relied on the pictures for support, and others which were worked out (or worked at) in a transactional way with the children's experiences and perceptions interacting with the text. The conversation carried on by the group (C-2) that read the photographically illustrated "Rainy Nights" was a conversation about cars. If a listener had not known which poem the students had seen he would have had to think the poem had been about driving a car at night in the rain. The reflected lights, the "magic lights and streets of shining jet" that are at the very heart of the poem were simply not noticed. By contrast the other group (C-1) struggled with the images suggested by "in all the pools are velvet skies" and "all the lights are upside-down/Below me as I pass." They worked out a meaning among themselves. A car could have been a part of that meaning, and that could have been defensible, but those students did not evoke a car. The illustrations group relied on there being a car; for them there was little else.

Similarly the group (A-2) which read the illustrated "The Owl and the Pussycat" seemed to have relied on what they saw, and
what they saw coincided precisely with what Janet Stevens, the illustrator, saw. Those who did not see the illustrations might be accused of not seeing as acutely as Janet Stevens did, but that was not the point either. That group put their heads together to work out a sense of the poem, and the girl who proposed that the story was like a fairy tale, with a difficult task (go on a quest, get a ring from a pig, and then you may have a bride) may have had something. The other group was busy constructing its meaning out of dolphins, wires, polar bears, earrings and the like -- all legitimate items to bring into an interpretation, but not their items.

The same kind of difference was observed in the "Colours" groups. The boy in the no-illustrations group (C-2) who said, "I pictured a window" did not elaborate at the time, but later said he meant that he was looking out a window and various scenes were passing by. He did not get far with this, and maybe he never would have, but he was exploring for meaning. The C-1 group (who saw the photograph) were absolutely sure they were on to something important when they decided to treat the poem + illustration as a matching game -- find the color in the picture. Their reliance was almost wholly on the illustration.
The same kind of dependence on the work of the illustrator was observed in the children's illustrations. All of the children who illustrated "Stopping by Woods on a Snowy Evening" did so by producing a version of a Susan Jeffers page. All of the others created something of their own (even a dog pulling a sleigh in one possibly extreme case). The same result was obtained in the pilot study where it was noted, "The children who responded to the text-only version verbally and in their art had no trouble relating to the poem. Those who responded to the Jeffers illustrated version were prevented from getting to the poem." The children relied on Jeffers' owls there as in the major study. All of the children who had seen the photograph of a building in flames produced burning buildings. It was not only the fact of their having produced these fires that revealed their reliance on illustration; it was also shown in the matter-of-fact replies all three gave to questions about this aspect of their pictures -- the idea that "That's the fire" spoken as if anyone must realize that there had to be a fire.

The data indicated very clearly that the children in the study relied to a great extent on the illustrations as they went about making meaning of the poems.
2. Are the interpretations children make of poems different when illustrations are present than when they are not? (i.e., do poems mean differently when they are illustrated than when they are not?)

The opening poem in McCord's Speak Up (1979), illustrated by Marc Simont, is entitled, "Look." The poem consists of two lines at the top of the right hand page. The lines read:

There's something up there on the wall
That shouldn't be up there at all.

Just below the verse Simont's illustration shows a matronly lady bending toward a small maid in uniform. The matron's eyes, however, are turned away from the maid, off the area above and behind the matron. What does this mean? The poem never can mean anything in a satisfying way until the reader follows the matron's glance, because high up on the otherwise totally blank left hand page is a small, pale illustration of a child's bare footprint.

Children take great satisfaction in the experience when they get the joke, and if they do not see the footprint (and it can be overlooked, and sometimes is) they are bored or annoyed, and simply turn to another page. The reason has to be that what the poem "means" without an illustration (almost nothing, and certainly nothing of interest) is entirely different from what it means with its illustration. The illustration in this case is, as a children's poet recently told the researcher, "a necessary illustration."
The illustration by itself would have no more significance than would the verse by itself.

What then, if the relationship is not a necessary one?

Robert Frost's "Stopping by Woods on a Snowy Evening" (1923) became possibly America's best known poem long before Jeffers illustrated it (1978). The poem was widely anthologized for both adults and children. It has evidently been meaningful to both. The fifth graders in the pilot study and the major study who read the poem without illustrations progressed satisfactorily in making sense of the poem. The illustrations clearly are not necessary. What do they do then?

The illustrations (though the children did not go so far as to synthesize a "final" interpretation) seemed to cause children to see the poem differently. To one child the Frost poem was about Christmas: "Even when I looked at the pictures in the book I pictured Christmas." Could it be that the fat, jolly looking little man with the long white beard, the fancy sleigh, the bells, functioned for this child as the little footprint in the McCord verse does? And, if that is so, and the illustration is not a "necessary" one, what sort of meaning was the child making? He might have been making a Jeffers meaning rather than a Frost meaning.
Similarly the child who was interested in what the dolphin was doing in Stevens' "The Owl and the Pussycat" ("It looks like it's communicating with them"), or one who might have followed the activities of the mouse and the honey jar -- a sequence in the illustrations that is never mentioned in the text -- was arriving at a different interpretation than did the children who read the text only.

The girl who illustrated "Colours" with a broad rainbow, explaining "Well, colors, the poem's about colors!" had arrived at an interpretation of the poem that tried to account for the total experience. A child who did a grassy hill had chosen one aspect of the poem to interpret. But all of the children, who, having seen the photograph, turned out illustrations of burning buildings, did seem to be restricted to the photographer's illustration. While they might have included other things (and two of them did) they, nevertheless, felt they had to include a fire in their interpretation. It would not be inaccurate to say that for the rainbow girl the poem was about colors; for the latter three the poem was about fire.

It was clear, too, that the children who discussed "Rainy Nights" and saw or heard in their minds only images of cars in the rain were moving toward an interpretation quite different from
that of the group that struggled with the imagery as it was expressed in the poem. In fact, the "car" group had moved about as far as it could because, once a decision was made that the poem was about cars in the rain, there would appear to be no need to go further. These children did not express such a consensus, but it was implied in their not looking beyond the cars.

There were in the children's responses both quantitative and qualitative differences. The transcripts show that conversations about illustrated poems were usually shorter than those about non-illustrated ones. The single exception to this was the group that responded to the illustrated version of "Colours" by going minutely over the photograph in search of each color mentioned in the poem. (It has to be remembered that their opposite group, which looked at the text-only version of "Colours," might have talked even more had the assembly not ended their session so abruptly.)

The indications were strong that the interpretations the children were making of the poems were different depending upon whether they had seen illustrations or not.

3. Do the means or the extent to which children use illustration in making meaning of poems vary among the categories of illustrated poem?

One of the preliminary studies conducted by the researcher determined the categories of illustrated poems that were later
used in the major study. One category was poetry picture books such as the Jeffers version of "Stopping by Woods on a Snowy Evening," and Janet Stevens' illustrated version of "The Owl and the Pussycat." A second category was books of poems fully illustrated individually in color. One used in the major study was Livingston's and Fisher's Sky Songs. Third were books of poems illustrated individually in black and white such as Felice Holman's At the Top of My Voice and Other Poems, illustrated by Edward Gorey. Finally there were books of poems illustrated with photographs either expressively or representationally. Such a book is Dennis Saunders' edition, Magic Lights and Streets of Shining Jet, illustrated with photographs by Terry Williams. Two categories, large anthologies, and books written and illustrated by the same person, were not used in the major study (see Chapter I). Clearly, illustrated poetry books could be categorized in different ways and there could be endless numbers of sub-categories. However, the four that were included were considered important ones, and they were accordingly used in the study.

There were some differences apparent in the ways children went about making meaning as they read the different kinds of illustrated poem. To consider picture poetry books first, whenever there was a realization that there was a story, as was very
apparent in the pilot study when children read "The Highwayman," and again in the major study when they read "The Owl and the Pussycat," children who saw the illustrated version tended to make their interpretations using the illustrations. There was not total consistency between the interpretations of "The Highwayman," in which children referred to both text and pictures, and those of "The Owl and the Pussycat" in which the reliance was almost entirely on the illustrations. A possible explanation may lie in the easier and shorter text of the latter. Having read and heard the latter poem twice children may have felt that they did not need to try to verbalize the connections between text and pictures.

It may have been, and this was most clearly seen in the pilot study, that a single poem picture book was seen by the children as a story book even when it did not tell a story. This was the case in "Stopping by Woods on a Snowy Evening," and there was some indication that the readers tried to use the pictures as clues to a story, thus frustrating their attempts at making a coherent meaning.

"Tornado" may have been an unfortunate choice for the study because all of the children had considerable experience of tornadoes. All had been through tornado watches and warnings, and had seen reports on television. The Leonard Everett Fisher acrylic
illustration bleeds off all four sides of the large format double page spread, and the Livingston poem is superimposed in black print over a lighter part of the illustration on the left hand page. The painting is quite representational. The funnel is dark, there is the typical swirl of dust around the narrow bottom, the sky is dark, obscure and pale greenish in color. Yet, the group who read and heard this poem while looking at the illustration did not specifically mention the illustration in their conversation. They simply spoke of a tornado in the general sense. There were differences, though, between the general manner in which these children spoke and the much more vivid and specific imagery articulated by the group who saw no illustrations. A typical comment by a child who had seen the illustrated version was, "I heard lots of loud bangs, and things falling over." No "things" can be seen in Fisher's painting, though they may be implied in all of that darkness. The comments were vivid and the tone was brisk as the other group spoke, for example, "I think it just demolished grass, trees, plants -- like, if you had a mansion, twenty-five million dollars in it, and the thing blew into pieces. Ok?"

Both groups spoke in the context of their prior experience certainly. Neither had much to say about the poem itself. The no-illustration group did decide to read the poem out loud once
more, and one boy then commented, "Now that poem didn't rhyme as much as the other one, I thought." On the other hand, one boy in the illustrations group commented, "It was a different poem than what I've read and heard."

The most telling difference showed up in the students' illustrations. The details, of objects blowing about and of the landscape, appeared in the illustrations of the group which had not seen the Fisher picture. The other illustrations were general in nature, much closer to what Fisher showed.

Though it was not possible to determine whether the readers were engaged in a mode of response characteristic for this kind of illustrated poem there was some indication that these children went about using the illustrations for single poem picture books differently than they did other kinds of illustrated poetry.

The poem illustrated in black and white (a sketch done in black ink) was "The City Dump" by Felice Holman. The illustration, by Edward Gorey, is a full facing page picture of three flying gulls over a darkly obscure trash heap. The sky is dark, but it is not black. One could with difficulty distinguish a few can shapes amid the debris, and possibly another item or two, but overall the contents of the dump are left to the imagination. There was less attention paid to this illustration than to any other,
and more attention was paid to the text by the group which had seen the illustration than was generally the case. The children looked at the illustration (one boy said he would have liked to make one like it, but he could not), but they talked some about the poem. However, the group which had seen the illustrations missed the central idea of the poem, which the other group did evoke.

The drawings of the two groups were more alike than was the case with any other poem. It may be that the rather restrained and somewhat vague illustration did not compel as much attention as sometimes happened. Children talking about "The City Dump," of course, all had some experience of the subject, and that entered into their responses, but overall they seemed to have read the text, looked at the illustration and then went about making an interpretation almost (but not quite) in the same way whether there was an illustration or not.

The presence of photographic illustration in the study appeared to have a powerful influence both in what children said about the poem, and how they went about deciding what they would say. The one photograph (with "Rainy Nights") was considered representational in that it did depict some items that were "necessary" to the poem -- night, rain and lights. The other
photograph, considered more expressive, did not represent necessarily any item mentioned in the poem. (One adult recently interpreted the clause "Red is death" as suggesting a Chinese funeral. Though there may have been a cultural error in the choice of color, the point was made that "red is death" can have various meanings.)

Both groups who read poems accompanied by photographs used the photographs as primary points of reference. A true interpretation apparently meant one that accorded with the photograph. It was necessary to include cars in the conversation about "Rainy Nights;" it was necessary to include buildings on fire in the illustrations for "Colours."

Two conclusions were drawn: the means by which children used illustration in making meaning of the various categories of illustrated poem were not clear in the study. The extent to which the children used illustration did vary some. For poems illustrated photographically the use of illustration was quite extensive. It was also extensive in making meaning of picture poetry books. The use of illustration was present, but not strong in responding to a single poem fully illustrated in color. The use of illustration in responding to the single poem illustrated in black and white was slight.
4. What aspects of the illustrated poem form the initial foreground when children approach the task of making meaning of the work?

In interviewing students the researcher used A Paper Zoo, poems selected by Renee Karol Weiss and illustrated by Ellen Raskin. His purpose was to observe how the fifth graders responded initially to a book they had not seen before. Here is a section of a transcript ("I" is the interviewer; "B" is a fifth grade girl):

I: Let me ask you this. Would you usually look at the pictures for a while, and then decide whether to read, or would you read first, or do you have a different way?

B: Look at the picture and read. Yeah, cause it tells a lot about the poem.

I: Have you ever seen a picture you liked, and read the poem, and then decided maybe the picture wasn't right for it?

B: Oh, yes, I have. /Laughs/

I: How do you decide whether a picture is right for a poem?

B: I like them when they fit.

I: What would you mean by fitting?

B: Well, like if it had something about a bird then they should have the bird doing something like what it says it's doing in the poem.

I: I see.

B: Just like a part of the poem, and they're putting it on paper in a drawing.
The girl, Becky, whose interview transcript is quoted in part above, did as seventeen of the eighteen fifth graders did when they leafed through A Paper Zoo. She looked at pictures. Also, like most, she laughed and made exclamations of surprise and delight. She kept a finger in a place she liked, and she kept up a running commentary on what she was seeing in the illustrations. She was a very articulate girl, and very fond of both poems and art. She often paused to trace patterns in the designs with her finger, and commented on them. When she came to the poem, "A Jellyfish," one that many other children also paused over, she traced out the swirling green waves, and said, "Looks more like green land with a texture on it." Becky's actions and comments were characteristic of the group. For all the time she spent over the illustrations, even in speculating on what they might be, she seldom paused to read a word. When asked if there were any pages she would bother going back to she could list about three, and these were pretty much everybody's favorites with only a few exceptions. But of all the favorites, such as "The Sloth," only a very small number chose to read even part of the poem at the time, often not even the title.

When the children were asked directly, what they would do first, almost all said they would pick the book up and look at a few pictures. Some said they would look at all of the pictures.
first, but most said they would look at a few pictures and then try reading a bit. One exception was a girl who said that if it was quiet reading time and she was reading to write about it she would skip the pictures and just read.

The researcher's observations were fairly closely in accord with what most children said, though he observed even less inclination to read the text than the children suggested might be the case.

Responses obtained in other ways, in the relatively unstructured conversations, and in the students' art work, all suggested that when the children set eyes on an illustrated poem they devoted at least some time first to examining the illustration. Their expectations about "matching" illustrations and texts suggested to the researcher that for these fifth graders, at least sometimes, the truth lay in the pictures, and the text provided a way of checking on or confirming that. When children were asked what they meant by "fitting," or "matching" (they expressed the idea in different ways) they were about equally apt to say that the words should be about what the picture showed, as to say the picture should show what the poem said. But observation suggested they would study the picture and then, maybe, check the words.
It was clearly demonstrated throughout the study that when the children approached the illustrated poem they dealt first, and sometimes almost exclusively, with the illustrations.

5. Does illustration affect children's initial interpretations of different kinds of poems differently?

Of the poems used in the pilot study and the major study there were three distinctly different kinds. These were the narrative, represented by "The Owl and the Pussycat," and "The Highwayman," the lyric, represented by "Stopping by Woods on a Snowy Evening," and a "free verse" poem represented by "Tornado." (Free verse is an unfortunate term, especially when applied to such an artfully constructed poem, but it was allowed to stand for convenience sake because the poem does not rhyme, nor has it a pronounced measure.) The other three poems, "The City Dump," "Rainy Nights," and "Colours," all of them rhymed lyrics, were considered to be not different in kind from "Stopping by Woods on a Snowy Evening." The question, then, referred to narrative, lyric and free verse poems.

In the pilot study it was found that while the illustrations for "The Highwayman" did not seem to stand in the way of the children's understanding the narrative, the illustrations for "Stopping by Woods on a Snowy Evening" appeared to block the children's
interpretations of the poem. For the latter group the illustrations became the subject of their talk, and of their own illustrations. The poem itself was lost in the process, and it was almost as if there simply had not been a text present at all. When children responded to "The Highwayman," they did not completely overlook the text, but they did make extensive use of the pictures as they talked about the poem. Also, there was no apparent difference between the extent to which artists' illustrations influenced the children's illustrations, that is, in both cases the children reproduced to a considerable extent what they had seen in the book. It was concluded that children may have been helped by illustrations for a narrative, and hindered by illustrations for a lyrical poem.

Further reflection and research, though, led the researcher to conclude that children actually approached both poems in the same way, that is, they used every illustration in sight to help them interpret the poem. By responding to both poems in the same manner the children actually followed a blind path in "Stopping by Woods on a Snowy Evening." By tacitly accepting, as they seemed to do, that the pictures would explain the poem (when, in fact, they do not), the children ended up with a good grasp of the pictures and no poem at all. The same approach to "The Highwayman" was fruitful at least to some extent because the pictures do follow
the narrative sequence of the poem -- it is possible to look at a picture sometimes to learn what is happening in the story. The difficulty may lie in the fact that the lyric is not a story as the narrative poem is, but the children approached both as if they were stories. (One could remove the text from "Stopping by Woods on a Snowy Evening" and make up a story using the picture sequence that is there, but the result could bear no resemblance to the original text; the same exercise performed on "The Highwayman" would produce something at least of the same story line).

For the major study it was decided to retain the Frost poem (with Susan Jeffers' illustrations), but to substitute a different picture book narrative poem. The one chosen was Edward Lear's "The Owl and the Pussycat" with illustrations by Janet Stevens. In the major study no real differences were observed in the ways the children responded to Robert Frost's poem and the ways they had responded in the pilot study. In both instances the illustrations (as evidenced both in talk and in art work) exerted a strong influence. The illustrations seemed to overwhelm the text. In talk, it was almost as if to the group which had seen the illustrations there was no poem. The same effect to a less marked degree was found in the major study, and in the major study the art response
was equally as influenced by the Jeffers' illustrations as was the case in the earlier study.

Response to the Edward Lear narrative poem was also heavily influenced by the Stevens illustrations. Almost all of the talk the children engaged in after they had seen the illustrated version was about the illustrations, and all three of the illustrations the children made were close imitations of pages in the Stevens book.

Similarly the children who responded to the illustrated "Tornado" responded in their own illustrations in ways that, while typical interpretations of a tornado, were also close approximations of the Fisher version. They similarly lacked detail (as was contrastingly included by the no-illustrations group). In their talk, too, the vigor and energy of ideas that the no-illustration group produced was not in evidence among those who had seen the Fisher illustration.

It was found that the presence of illustration did seem to affect children's initial responses to poetry. The children went about the process in the same way in every case, that is by using the illustration as much as possible, overlooking the need for a different approach to different kinds of poem.
Summary of Findings

1. The children in the research study relied to a great extent on the illustrations as they attempted to make meaning of a poem.

2. The interpretations the children made of the poems used in the study were different when illustrations were present from when they were not.

3. The means by which the children in the study used illustration in making meaning varied some among the four categories of illustrated poem used, and the extent to which the children used illustration varied among all four categories. Illustration was used very extensively in reading photographically illustrated poems, and poetry picture books. It was used but less extensively in the single poem illustrated in color, and was used least extensively (but was used) in the single black and white illustrated poem.

4. When the children in the study approached the task of making meaning of the illustrated poem they dealt first, and often exclusively, with the illustrations.

5. Illustration did affect children's initial interpretations of different kinds of poem differently.
Conclusions

When a reader reads a poem and makes meaning of it, what part does visual illustration play? That was the question the researcher set out to answer. The only modification to the question would be that, as the making of meaning may go on for a very long time (Rosenblatt, 1978, 1982) it was conceded that the children in the study could not have been expected in any sense to have completed the process. Therefore the researcher considered an approach to making meaning of a poem to be an adequate indication that the process was taking place. The research, in other words, looked at children as they were beginning to look at unfamiliar illustrated poems.

The conclusion arrived at on studying the answers obtained to the sub-questions was that illustration has a very strong influence on what children do when they begin to make meaning of a poem. The evidence was strong that children rely on illustration when it is there. (Conversely, as the no-illustrations groups showed, in the absence of illustration children applied what they had to the text at hand, and moved toward whatever meaning they could construct.) Children interpreted poems differently when illustrations were present than when they were not. Children adopted different means of putting illustration to work in the making of meaning with
different kinds of poem to some extent. (At least they went about approaching a single poem picture book differently from a single illustrated poem.) The extent to which the children used illustration to help them varied among the different categories of illustrated poem. This ranged from a great deal when they looked at poems illustrated photographically, to fairly little when they responded to the black and white illustrated poem. Almost without exception the children, left to their own devices, dealt with illustration first and text last when they approached an illustrated poem. Illustration affected children's initial interpretations of different kinds of poem differently.

The responses of the fifth graders in the study to the illustrated poems used in the study were influenced by illustration in every way the study looked at. Illustration was found to exert a varying, but nonetheless powerful influence over the way the children approached a poem as they tried to make a meaning for themselves.

Recommendations for Teachers

1. If a poem has a "necessary illustration" as is sometimes the case with children's poetry, then the poem has to be presented as it stands, picture and all. However, if a poem is presented in a picture book format, or in any
extensively illustrated manner teachers might want to consider presenting a text-only version first. Children could talk about the poem, and might even be guided to speculate on what sort of illustrations would be suitable. Children could make their own illustrations. Then the teacher might show the illustrated version. The discussion could then turn on how different people have seen differently. One only has one first impression, and the question to consider with illustrated poetry is the extent to which that first impression should be the child's own. Starting with someone else's interpretation might permanently influence the way the child understood the poem and in any case it would deprive the child of making his own poem first.

2. Teachers should present an abundance of illustrated poems over time so that children can compare and talk about the different artists' techniques, media and approaches to illustration.

3. When they select illustrated poetry books for use with their classes teachers should consider their choices carefully. It may be that they have little choice in many instances, but in any case they should select books with an awareness of how they will present them.
Suggestions for Further Research

1. Studies of single categories of illustrated poem using large numbers of books might add depth of understanding. For example, a study devoted to response to poetry illustrated only with photographs.

2. Studies should be carried out using many examples of one kind of poem (a narrative, for example) to determine how consistently readers use illustration in that condition.

3. Age studies need to be done. Do the responses of primary children resemble those of the fifth graders? How much influence has illustration on the responses of junior high children, high school students or even adults?

4. A fascinating topic for further research would be to investigate books of poems written and illustrated by the same person. Would children's responses suggest that they found there an accord between text and illustration that they sometimes don't find elsewhere?

All of the above suggestions imply replication, and indeed it is replication that gives a study real strength. The present study was just a beginning, and it was hoped that it could point the way for a good deal of further research.
Summary

The problem of the study was reintroduced. Five findings in response to the sub-questions were outlined and summarized. A general conclusion to the research question was stated, and some recommendations for teachers and suggestions for further research were included.

Researcher's Conclusion

When the researcher first began to think about this study he was of the opinion that some illustrators were not treating some poems with the respect he felt was their due. He might even have agreed with Gordon (1986), who used the term "grave robber" of artists who illustrate the works of deceased poets. The study has modified the opinion to some extent. Though it would be futile to ask publishers never to publish illustrated poetry, perhaps they might seriously consider publishing some children's poetry that way. Certainly it would be reasonable to suggest that greater care might be taken to ensure that illustration of poems is appropriate, erring if at all on the side of too little, perhaps. Most of all, though, it would seem necessary for adults -- parents and teachers -- to understand how children respond, and to plan wisely what to provide and how to present it.
The questions that surround illustration of poetry are many, and not new. Some poems must have illustration (McCord's and Simont's "Look" is such an example of necessary illustration); others probably could not ever be illustrated. In a letter to the researcher, Uri Shulevitz, an artist in both words and paint, wrote

Literal pictorial representation as for prose may distort or misrepresent poetry's essence. Depending, of course, on the kind of poetry, the problem might be similar to illustrating Bach's Toccata and Fugue. How is one to illustrate music?

Somewhere between the necessary and the impossible is where illustrated children's poetry will be found.
APPENDIX A

202 Arps Hall
The Ohio State University
1945 N. High Street
Columbus, Ohio 43210

To the Parents/Guardians of _________________________________,

I am a doctoral candidate in the final year of my program in Children's Literature at Ohio State University. My academic advisor is Professor Charlotte S. Huck.

My proposed study involves working briefly with small groups of fifth grade children using illustrated poetry books. I am interested in learning about the children's responses to some illustrated children's poems.

I believe that the work I propose to do with these students can only be of benefit to them, and also that it fits very well into their regular literature program. The time involved will be no more than one full morning for each small group, and later a short interview of perhaps ½ hour. All work with the children will be concluded before the end of May, 1986.

The response study involves only questions about the books, both the text and the illustrations. All children remain anonymous in my dissertation where I intend to use either just given names, or in most cases, no name at all.

I am enclosing an extra copy of this letter for your record. If you will agree to let your child participate in this study please sign in the space provided and return the signed copy to your child's teacher as soon as you can. If you wish to speak to me please call me at 292-1257.

Thank you very much for your assistance.

Yours sincerely,

Allan Sheldon
Doctoral Candidate, O.S.U.
I __________, the parent/guardian of (parent's name), have read the above request, and I am __________, the parent/guardian of (child's name), have read the above request, and I am willing for my child to participate.

(parent's signature)
APPENDIX B

Individual Interviews

Respondent _____________________

Place _________________________

Date __________________________________

Time _________________________

A. The Art Response:

1. Would you tell me a little about the picture you made? (probe)

2. Why did you decide to use color rather than charcoal? (or vice versa).

3. How did you decide what to put in your picture? (probe)

B. Prior Experience with Poetry:

1. Have you any books of poetry at home? (probe)

2. Do you ever borrow a book of poems from the school or public library? (probe)

3. Can you remember anyone in your home reading or reciting poems to you? (probe)
4. Does your teacher often read poems to you? (probe)

5. Would you say that you generally like reading and hearing poems? Which is better: reading a poem or hearing someone else say it?

C. Initial Response to an Illustrated Poetry Book (A Paper Zoo):

1. Do you have any comment about the cover of this book? (probe)

2. Just look through the book as you would ordinarily do with an unfamiliar book and tell me about anything that interests you.

3. Is there (are there) any poem(s) in the book that you would want to read? (probe)

4. Do you like these pictures? (probe)

5. Would you usually look at the pictures for a while, and then decide whether to read, or would you read first, or do you have a different way? (probe)
# APPENDIX C

## Cycles of Student Response

**First Cycle:**

<table>
<thead>
<tr>
<th>Title</th>
<th>Illustration</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Owl and the Pussycat&quot;</td>
<td>NO ILLUSTRATIONS</td>
<td>Kurt, Donna, Jenny (A-1)</td>
</tr>
<tr>
<td>&quot;Stopping by Woods on a Snowy Evening&quot;</td>
<td>ILLUSTRATED</td>
<td>Tara, Michael, Amy (A-2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Illustration</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Owl and the Pussycat&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Stopping by Woods on a Snowy Evening&quot;</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Second Cycle:

"The City Dump"  "The City Dump"
NO ILLUSTRATIONS ILLUSTRATED
Craig, Becky, Brandi Chris, Jeff, Toni
(B-1) (B-2)

"Tornado"  "Tornado"
ILLUSTRATED NO ILLUSTRATIONS
Craig, Becky, Brandi Chris, Jeff, Toni
(B-1) (B-2)
### Third Cycle:

<table>
<thead>
<tr>
<th>Song</th>
<th>Note</th>
<th>Illustration Status</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Rainy Nights&quot;</td>
<td>NO ILLUSTRATIONS</td>
<td>ILLUSTRATED</td>
<td>David, Erika, Aaron (C-1) Chad, Christina, Heather (C-2)</td>
</tr>
<tr>
<td>&quot;Colours&quot;</td>
<td>ILLUSTRATED</td>
<td>NO ILLUSTRATIONS</td>
<td>David, Erika, Aaron (C-1) Chad, Christina, Heather (C-2)</td>
</tr>
</tbody>
</table>
APPENDIX D
Two Student Conversations

Group C - 1 talking about "Rainy Nights" (NOT ILLUSTRATED)

David, Erika, Aaron

David: What pictures did you see in your mind?
Aaron: I saw rain.
David: What did you see?
Erika: Well...
Aaron: I saw lovely rain, kind of lights.
Erika: Yes, lights.
Aaron: All the lights were upside down.
David: Yes. Looking up.
Aaron: Well, the dark ... darkness.
David: Did you see all that?
Erika: Yes.
David: What did you hear?
Aaron: Well, cars crashing ...
David: Yes, people [Inaudible] splashing feet [there are several inaudible words here]. It's really kind of weird.
Aaron: I don't know, some of these might be like airplanes, jets.
David: Right here, "I like the town on rainy nights/When everything is wet." You'd think it would be more of a, kind of a rhyme.

Aaron: "And all the pools are velvet skies." I would think it's the sky shining in the pool.

David: Want to read it out?

Aaron: [Reads the whole poem aloud]

David: You'd think. I wouldn't think it'd be a street that would ...

David: Well they're just telling that in that street.

Erika: Yes, but, in the, it says, it tells us that "pools are skies," well whatever ... and

Aaron: Anything else in there? "In all the pools are velvet skies"? All at night.

David: Yes, well, "Velvet skies," shining.

Erika: I know [Laughter]

Aaron: That's right, "and all the lights are upside-down."

Erika: Yes.

Aaron: "Below me as I pass"

David: That's my favorite line. It's just got a real beat to it.

Aaron: I know.

David: Thinking?

Aaron: Sometimes there isn't [Laughter] many thinking.

David: I might just as well read all, quote the whole thing. Maybe that's how ...
Erika: I like "When all the town has magic lights/And streets of shining jet"

David: You're right, and all the lights are shining down /inaudible/. Sounds right when all the words are rhyming like that.

Group C - 2 talking about "Rainy Nights" (ILLUSTRATED)

Chad, Christina, Heather

Heather: I guess we should start our discussion. What do we see?

Chad: Maybe it's describing a car on a rainy night.

Christina: We see puddles and rain.

Heather: I heard cars.

Chad: I heard cars honking and ...

Christina: I heard the sounds of traffic or something.

Heather: You felt what?

Chad: I felt like I was walking down the sidewalk and cars were splashing me all around.

Christina: I heard the sound of the wipers.
ILLUSTRATED POETRY USED IN THE STUDY


_________. "The City Dump," p. 49.


_________. "Rainy Nights," p. 52.


USED ONLY IN THE PILOT STUDY

BIBLIOGRAPHY


Shulevitz, Uri. Letter to the author: 15 May '86.


