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THE EFFECTS OF VARIOUS TELEVISION ADAPTATIONS OF CHILDREN'S BOOKS ON THE LONG TERM READING INTERESTS AND RECALL OF FIFTH GRADE STUDENTS

The Ohio State University

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THE EFFECTS OF VARIOUS TELEVISION ADAPTATIONS OF CHILDREN'S BOOKS ON THE LONG TERM READING INTERESTS AND RECALL OF FIFTH GRADE STUDENTS

A DISSERTATION

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

by

Kerry John Cramer, B.S., B.S.Ed., M.Ed., M.A.

* * * * *

The Ohio State University
1986

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Advisor
Department of Educational Theory & Practice
for
John F. Cramer
who taught me to
think

for
Charlotte Cramer
who taught me to
care

and
to the memory of
my Grandmother
who did both
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- To Jean Weiss, because she read it!

- But especially to Tammie, Bethany, and Brianna, because they survived it with me and I love them for it.
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By 1950 Disney Studios had already adapted three children's stories to film. But these animated adaptations actually involved using children's books as little more than a springboard for revealing the creative talents of Disney artists, and resulted in radically altered stories (Schindel, 1981). It wasn't until the mid-1950's, when Morton Schindel and his associates at Weston Woods transferred the book *Make Way for Ducklings* to film, that a standard was established by which stories would be adapted in a fashion as true to the original as the medium would allow.

During the course of this early work, Schindel also developed a new pseudo-animation technique which created the illusion of motion with still pictures by using creative movements of the camera itself. This technique -- called iconographics -- allowed for even more faithful adaptations of the books they depicted. *Make Way for Ducklings*, *Blueberries for Sal*, and *Millions of Cats* are some early examples of books adapted using this technique.
Some books, especially those for older readers, do not readily lend themselves to adaptation by iconographic or the more common "simulated motion" type of animation. In some cases illustrations may be too sparse to make iconographies practical, but complex enough to be problematic for other animation techniques. Especially in books for intermediate students, where illustrations may be sparingly placed amidst the text or completely absent, another technique is needed. In 1965 Weston Woods produced the first live-action adaptation of a children's book. Entitled "The Doughnuts," it was based on a chapter of Robert McCloskey's book, *Homer Price* (Schindel, 1981).

Many of the early Weston Woods films became popular features on such children's television programs as "Captain Kangaroo" during the 1960's. In more recent years, all three methods for transferring quality books to film continue to be popular. Disney artists, with their characteristic style, have added "The Secret of NIMH" (based on the book *Mrs. Frisby and the Rats of NIMH*), "The Black Cauldron" (based on the book by Lloyd Alexander), and "The Great Mouse Detective" (based on the book *Basil of Baker Street*) to their list of animated adaptations. As usual with Disney productions, these films tend to stray from the original story line in an effort to appeal to a wider audience and achieve more success at the box office.
Weston Woods has continued their award-winning tradition by producing and/or distributing some marvelous recent films, such as "The Snowman" and "In The Night Kitchen" (both animated), and "Suho and the White Horse" (iconographic).

More and more frequently television networks are stressing the importance of a positive link between TV viewing and reading. Televised versions of The Hobbit, Peter Pan, The Borrowers, The Wilder Summer and Charlie and the Chocolate Factory--to name only a few--have appeared from time to time on various stations. The highly rated "Little House on the Prairie" series ran for more than nine years on prime time television and remains very popular as daily reruns continue to be shown in many areas.

Commercial television stations have also added a number of excellent productions, including "Children's Classics" on CBS which has featured "The Lion, the Witch, and the Wardrobe" among others, ABC's "After School Specials" which have included "Daddy, I'm Their Mama Now" (based on the book The Night Swimmers) and "The Cybil War," and the ABC "Weekend Specials" such as "Bunnicula" and "The Ghost of Thomas Kempe."

The Public Broadcasting System (PBS) has contributed with several regularly scheduled adaptations of children's novels on their "Wonderworks" series. These have included
"Bridge to Terabithia," "Words by Heart," "The House of Dies Drear," and the 1986 Emmy Award winning "Anne of Green Gables." PBS also broadcasts "Reading Rainbow," a summer series featuring the reading of quality picturebooks along with activities related to the book and several book reviews presented by young readers.

Cable television subscribers have additional options with "The Disney Channel" offering such films as "Treasure Island" and "Winnie the Pooh," the "Showtime" channel providing "Sounder" and others, and "Nickelodeon" adding programming including special presentations of other children's books.

Educational Television (ETV) continues to offer a wide variety of literature-based programs, with 18 separate series running during the 1986-87 season. Among these are "Book Bird," "A Matter of Fiction," "Tilson's Bookshop," and "Storybound." It was with the last of these that this research was primarily involved.

**Rationale**

"Storybound" is a series of 16 fifteen-minute television programs for intermediate grades produced by Children's Television International, Inc. and aired in the central Ohio area by Central Ohio Educational Television (COETV). Hosted by John Robbins, each program features a
narrated excerpt from a particular book while an illustration is developed on screen. As the narrative continues, a sense of animation is created, first by the active illustrating, and later by creative camera movements over other pre-existing illustrations. This technique is not unlike the iconographic methods developed by Weston Woods studios.

After viewing these short introductory excerpts from books, several questions come immediately to mind: How effective are these fifteen-minute "book review" sessions in instilling interest in viewers to read the books? Are they more effective than, say, some longer adaptations that not only require more viewing time, but reveal the entire plot? If these programs are an enticement to reading, how long does this increased interest in reading persist?

It seems logical to assume that viewing only a small portion of the story would lead to a sort of lack of closure...a nagging urge to find out how things turn out. One of Murray's (1979) five principle elements that make people want to read states that "readers want writing to have resolution, a sense of completeness." If that sense of completeness is not offered in a short television excerpt based on a book, will children search for that resolution by reading the book? According to Pauline Gough (1979), this is the basis for one of the biggest advantages
of Instructional Television over commercial networks:

...ITV can entice children into books by presenting exciting and entertaining excerpts, without divulging the entire plot (p. 459).

But statistics repeatedly show that anytime a movie based on a book is released, the book sales are given an enormous boost. Many even become temporary best sellers (Potter, 1981). This seems to hold true for televised versions as well as theater ones. Virginia Hamilton, in a speech at the 1985 Children's Literature Conference at Ohio State University, happily reported that the PBS "Wonderworks" adaptation of her 15-year-old *House of Dies Drear* created such a renewed demand for the book that the paperback was brought back into print and was enjoying brisk sales.

So perhaps the question should not be which version might arouse the most interest in reading a book, but rather which version might arouse the most sustained interest in reading. Librarians and booksellers agree that requests for a book tend to pick up immediately after viewing either version, but interest declines just as rapidly shortly after full-length television showings or as films leave the theaters. According to John Robbins (1985), there is no similar data from the excerpted versions to enable comparisons. Does the interest in books when the ending was never revealed persist significantly,
or does it follow the same pattern of decline as the full-length versions? And is that decline, in either case, due to loss of interest or simply market saturation... everyone that really wanted the book got it?

The next question that suggests itself deals with the recall of details. If two versions of a particular story are experienced—a televised and a print version—does one of these versions consistently make a deeper, more memorable impression than the other? If, for example, the film version differs from the book in some detail, which is more likely to be remembered by the child? Further, is there a difference in this recall of detail between the full-length film/book combination and the excerpted "book review'/book pair?

The final area of concern deals with students' ability to perceive and articulate variations in the presentations whenever they occur. Due to the inherent qualities of the various media, changes must be made when adapting one form to another. In an informal session at the 1986 Children's Literature Conference at Ohio State, Lloyd Alexander spoke of his concerns over Disney Studio's plans to adapt his book, *The Black Cauldron*, to an animated film. In a meeting with the animators and screenwriters, Alexander was shocked with the serious suggestion, "...love the pig, get rid of the people." The animators explained that, in order
to maintain the quality of animation with human emotions that they do with animals, it would literally take 50 years to complete the film if all of his characters were kept.

Direct, literal transferral of text cannot be used to judge the quality or faithfulness of a film adaptation (Gaffney, 1981). Even in live action adaptations, the form of the medium necessitates changes. Where the print version may, for example, require several paragraphs to adequately describe the physical characteristics of an individual, film can show this appearance almost incidentally within the context of other action (Brown, 1986).

In addition to these media-necessary deviations, some changes occur in an effort to make a particular character or scene more appealing to viewers. When the Hanna-Barbera version of James Howe's book, *Bunnicula*, was aired as an ABC "Weekend Special," it bore little resemblance to the book. Characters, scenes, background information, conclusions, and even the theme were radically altered in order to create what the producers obviously felt was a more marketable product.

In the film version of the book *Tuck Everlasting*, a turtle is substituted for the toad found in the original text. Turtles are more appealing than toads, and the point of the story was equally well made with either animal, but
no real technical reason can account for the substitution.

The "Storybound" excerpts follow the text in featured books nearly verbatim and therefore allow for few, if any, changes in the narrative. The illustrations, however, are an artist's interpretation of a scene or character described in the text and frequently provide discrepancies in hair color, build, or background scenery from those given in the book. (See Appendix C for examples.)

Do children perceive these changes, which may or may not have an effect on the theme or plot of a story? Can the viewer not only recognize them, but discuss these discrepancies in such a way that it becomes apparent whether or not they have made a difference in the story? These and other concerns can be summarized by the following seven questions:

1. Are children's reading choices influenced by what they see on television?
2. If so, how long-lived is this influence?
3. What effect does the method of presentation of a television production have on the life of motivation (i.e. do full-length films have more or less of a tendency to develop sustained interest in reading than short, "book review" excerpts?)
4. Do children realize the differences between the televised and the print version of a story?
5. Can they adequately articulate these differences?
6. Does one version prove more enjoyable than another?
7. Are elements of one medium of presentation consistently more memorable than another?

**Statement of the Problem**

There is ample evidence from prior research to indicate that children's reading choices are indeed influenced by what they see on television. Likewise, previous studies have demonstrated that film and television presentations of material are generally found to be more enjoyable by a majority of children than the related print versions. Studies by Parsons (1978), Cooper (1984), and others have shown the powerful impact that television viewing has on the reading habits and attention to detail of students. The major goals of this research were to explore the difference in the amount of influence that full-length film and excerpted book review versions adapted from a particular book have on prolonged interest in reading, and how either or both of these adaptations affect student recall of details and story content.

Based on questions cited earlier and a review of existing literature, the following hypotheses were formulated. This investigation was structured to provide information to test them:
Statement of Hypotheses

H(1): Children viewing the full-length adaptation of a book are less likely to maintain interest in reading the book than children viewing the excerpted, book review version when acquisition of the book is postponed.

H(2): Children will notice variations in the two versions which directly affect the plot (such as revealing evidence of immortality), but will seldom be aware of minor differences (such as variations in hair color or build).

H(3): Where a variation between two versions exists and is not recognized by the child, he/she will recall the visual rather than the print version.

H(4): Children will be able to adequately articulate any perceived differences between the print and film versions of a story.

H(5): Subjects will consistently choose the televised story over print when asked which version was more enjoyable.
Limitations

1. Only students from the fifth grade in New Albany Elementary School, New Albany, Ohio were used for this study. Although this obviously restricts the generalizability of the study, students in this district do represent a wide mixture of various socio-economic conditions as well as rural and suburban neighborhoods. Differences noted in studies by Busch (1978) and Hamilton (1976) were due only to differences in learning ability.

2. One condition, the "Storybound" or "book review" presentation, lasted 15 minutes, while the "full-length" presentation lasted 118 minutes. This difference in time should not cause as much concern as might first seem warranted. Part of the reasoning behind this research questions the desire of students to read a book after they have been exposed to the entire plot, including the ending. It is logical to assume that a short, excerpted version would require substantially less time for viewing than an adaptation that depicts the entire story. Studies dealing with the effects of viewing time tend to express their results in terms of weeks or months. No available research indicated positive or negative effects from the relatively small difference in the presentation times observed in this study (e.g. Bryant, 1983).
3. Only one book and the two adapted versions of that book were used in this study. Although only one book was used, the choice was a sound one. Natalie Babbitt is well known for her excellent use of figurative and descriptive language, and *Tuck Everlasting* is one of her best efforts (Huck, 1979). Numerous references are made, for example, to wheels or circles throughout the text, to give the reader a sense of the cyclical nature of life. These translate nicely into the visual images used for the film. The film itself was produced and directed by a team including the author’s husband, and subject to close scrutiny and approval by the author. The result was a film earning high critical acclaim from film and literature critics alike (Strout, 1981). The "Storybound" series in general is well developed and well received by its educational audience. John Robbins has been involved in this and other similarly formatted series for a number of years and has perfected his presentations.

4. The excerpted version uses a variation of the iconographic technique to achieve its effect, while the full-length adaptation utilizes live action. Although Dale’s (1969) "Cone of Experience" places still pictures (or perhaps the pseudo-animated illustrations on "Storybound" might be considered as visual symbols on the cone) at a slightly higher level of abstraction than motion
pictures and ETV (Educational Television), Dorr (1983) contends that even unrealistic images or sounds associated with animation—iconographic or otherwise—may convey content that is judged realistic or accurate by children. This is due to the fact that we, as adults, consider the information valid even in a form that is clearly not real. Anderson and Lorch (1983) reported that animation was one of the eight visual attributes found to be nonsignificant in eliciting or inhibiting attention. It seems, then, that iconographies versus live action should not be cause for serious concern.
Levels involve varying degrees of direct, iconic, and symbolic experiences.

- Verbal Symbols
- Visual Symbols
- Recordings, Radio, Still Pictures
- Motion Pictures, Educational TV
- Exhibits
- Study Trips
- Demonstrations
- Dramatized Experiences
- Contrived Experiences
- Direct Purposeful Experiences

Increasing Degrees of Abstraction

Figure 1
Dale's Cone of Experience Model
CHAPTER II
REVIEW OF THE RELATED LITERATURE

Studies of the effects of television viewing have been accumulating since the early 1950's, when the TV set became a common household item in over 90% of American homes. Much of this early research dealt with the amount of time spent in front of the set rather than with what was being viewed. There is no longer any doubt that a proportionally large percentage of the average child's leisure time involves television viewing.

Literature dealing with the relationship between reading and television viewing is generally more recent and those portions of concern to the current research may be divided into three types:

1. Interest in reading aroused by television
2. Order effects of television viewing and reading (i.e. viewing then reading vs. reading then viewing)
3. Pictures vs. print

The literature reviewed in this chapter deals with each of these areas in turn.
Interest In Reading Aroused by Viewing

One of the earliest studies of reading interest sparked by film viewing was conducted by Lumsdaine (1958). He reported using a filmed version of *David Copperfield* with high-school girls in conjunction with an English unit being taught. Although the results were not statistically significant, "...the film group learned slightly more from reading the book." This group also tended to exhibit "reading ahead" behavior more than the control group.

The lack of clear results in the previous study motivated May and Jenkinson (1958) to repeat the study, this time including a group exposed to a film made up of only a few excerpts from the story. Twenty-six freshman English classes were exposed to either the regular version or the "special motivational version" of the film "Kidnapped." Results of the statistics on books withdrawn from the library after viewing clearly (and significantly) favored the group seeing the motivational version. Although there was no difference between the two groups as a whole in the amount of reading done, "...there was some indication that the motivational version stimulated boys to read more carefully, and a greater portion of them therefore made higher scores on an objective test." This agrees with Gough's (1979) notion that exciting excerpts from stories or books will more readily draw children into
In her survey of the impact of television on young people, Himmelweit (1958) reported evidence suggesting that television viewing "widened children's tastes in reading." She also concluded that, although it did not seem to change the shape of children's reading,

...it does stimulate the reading of the books it dramatises; whether it does depends a good deal on the manner of dramatisation and the choice of book. Where television has been successful, the gain is very considerable (p. 336).

Harlan Hamilton (1976) generated a great deal of interest in the use of TV to motivate reading with his study of "TV tie-ins" begun in 1970. TV tie-ins have been defined to include four forms of adaptation: 1) TV adaptations of particular books (i.e. "Willy Wonka and the Chocolate Factory" from Charlie and the Chocolate Factory); 2) a TV series based on a book or series of books (i.e. "Little House on the Prairie" from the Little House books); 3) books based on popular movies (i.e. "And Now Miguel"); and 4) books based on popular television series (i.e. "Care Bears" or "Fat Albert and the Cosby Kids").

In this study Hamilton determined that the participants preferred TV tie-ins to non-TV tie-ins 2.3 to 1. He concluded that television will motivate children to read when their interest is aroused, and that TV tie-ins can provide that arousal.
In order to determine whether any changes had occurred in viewing habits in the intervening years, Busch (1978) replicated an earlier study by Schramm (1961) of the effects of television viewing on the lives of children. Among her results was the finding that:

An area in which TV stimulates reading is in stories adapted for television. Of the students surveyed in grades 4, 5, and 6, 57% stated that a television story had caused them to read a book. Many of them mentioned the enjoyment of reading parts of the story that the TV version omitted (p. 669).

Further findings showed that 75% of the students said that they would read a book about a story they had seen on television.

A number of general survey type studies were triggered by Busch's research. Among these, Odland and Beach (1977) circulated lists of book titles to Minnesota students and learned that the most popular book was *Little House on the Prairie*, while other television related books held seven of the next nine spots. Splaine (1978) followed the same basic procedures and found that the five most popular titles in all Maryland school libraries were television related.

In The Ohio Department of Education's "TRIP" (Television and Reading Inservice Project) program (1979), Nancy Eberhart speaks to the value of "self-selected reading" in the process of learning to read.
Huck voices her concerns over the amount of television viewing done by today's children and the impact of that viewing. In the chapter of her text on "Developing a Literature Program," however, Huck (1979) does concede the positive effects of some of that viewing on the self-selecting process:

...television is not all bad, and some programs have dramatically increased children's demands for particular books. Following the televised versions of Norton's *The Borrowers*, Barrie's *Peter Pan*, Baum's *The Wizard of Oz*, Alcott's *Little Women*, *The 18th Emergency* by Byars, and many more, children eagerly asked to read these books or parts of them. The "Little House on the Prairie" television series has generated renewed interest in all the Laura Ingals Wilder books by both boys and girls (p. 616).

Heinz Steinberg (1983) reports on a German polling institute, INFRATEST, that calculated in 1978 that 37% of all reading is stimulated by television. That amount, he says, is more than discussions with colleagues, friends, and relatives can influence.

In Mason's (1980) doctoral dissertation, he reports the findings that more than half of his subjects could name a non-weekly television show that made them want to read the related book (and 40% of these did read the book). Further, 84% could name a movie that made them want to read the related book (and 78% of these did). Mason also repeated the statement by James A. Alcott--30 year
publisher of Harper's Magazine—that "television and movies directly contribute to the most successful books."

"Teachers say that students are reading TV related books with zeal," according to Rosemary Lee Potter's personal observations in The Positive Use of Commercial Television With Children (1981). She goes on to relate that libraries and bookstores can't seem to keep books on the shelves that have been adapted for television. As a series becomes popular, so does the book.

Morton Schindel (1981) writes of his concern about such critics as psychologist James Hillman, who are strongly opposed to the visual depiction of story text through television or any other medium, claiming that televised text "no longer stimulates the productive imagination of the viewer as it does when it is read" (Hillman, 1980).

But Schindel finally concludes that faithfully adapted children's books are shared with young audiences through television everywhere and,

...as the sale of books such as Alex Haley's Roots easily demonstrates, no other medium has a comparable power to lead people back to the book on which a film is based--surely a desirable objective (p. 105).

Dorr (1982) sights evidence in her article that television can motivate reading activities, and that "dramatization of a book on TV recurrently leads to
increases in purchasing the book or borrowing it from the library."

In an article by Shoup (1984), she comments on the enthusiastic response to CBS television's "Read More About It" program, designed to bring viewing and books together. She goes on to discuss various prime time as well as Instructional Television (ITV) programs that attempt to arouse students' interest and hold their attention, and points out that book sales reflect the fact that viewers do seek out particular books after watching a good program.

The most recent survey by the producers of "Reading Rainbow" revealed that nearly 87% of librarians responding attributed some degree of increased book circulation to the "Reading Rainbow" series, and about one-fourth of them believed the series to have a major effect on circulation (Schweiger, 1985).

A small-scale study by Margaret Cooper (1984) in Great Britain addresses some of the same questions dealt with in the present study. Based on a sample of only twelve 8- and 9-year-olds, Cooper investigated the effects of viewing a ten part serial--based on Clive King's book, Stig of the Dump--on reading behavior. Eight of the twelve children obtained the book on their own as they began watching the series. Two others expressed interest, but never quite managed to get around to finding the book. Reasons given
for the interest in reading included a desire to relive the experience, curiosity about how they could explain some of the scenes in words, and to discover what might have been left out when the text was adapted to television. All of those children who obtained the book read it completely, even though it was a more difficult and longer book than some of them had ever before attempted. Differences between the two versions were hardly noticed, even though some were significant, and all of the subjects stated that they liked the television version better than the book. (It is interesting to note that Cooper’s research also revealed that parents were more likely to interrupt a child who is reading than one who is watching television.)

Two of the students in Cooper’s study did not wish to read the book, saying that they thought it a waste of time after they had already seen the television version. This attitude, held by a small number of participants, was also reported by May and Jenkinson (1958) and by Busch (1978). Busch’s results, however, showed that 86% of low ability students who preferred television to the book thought there was no point in reading it if you could see it, while 90% of the high ability students felt that they could benefit from viewing and reading. In other words, according to Busch, those students who did not read a story because they had seen the televised version were of low reading ability
and said that they "hated to read anytime."

In an informal study, Cramer (1982) found that 22% of a third grade sample voted not to read the book, *The Lion, the Witch, and the Wardrobe*, after seeing the televised version. Some of these students claimed that they didn't like the movie and so probably wouldn't like the book, but half of them said that there was no point in reading the book when they already knew the ending.

Steinberg (1983) concluded that, although a television production of a novel may actually prevent some people from reading the book, the high total figures show a strongly positive effect.

Rolf W. Parsons' (1978) final comments concerning the literature available on television and reading interests support the notion that "...television has a positive effect on reading motivation for the public in general, and students' interests of the two media are similar."

**Order of Exposure**

In an early study of how film viewing affected student response to short stories, Levinson (1962) found no significant difference in results on a comprehension test when subjects viewed a film before reading, or read the story before viewing.
Phillips' (1978) study, using a filmed version of the book *Occurrence at Owl Creek Bridge*, paired with the text revealed that reading before viewing was far superior to viewing then reading. As Parsons (1978) points out, however, this particular book has a surprise ending, the revelation of which during film viewing might seriously affect the desire to read the book. Parsons' own study, which in many ways paralleled the earlier Levinson work, resulted in mixed findings for order of presentation. He concluded that qualities within the stories (i.e. descriptive language, plot, etc.) are a more powerful agent than the order of treatment.

Although no comprehension statistics were compiled, Hill (1977) found that television viewing leads to book reading much more often than reading leads to viewing. This was further supported by Mason's (1980) study showing that, although most students claim that they would rather read the book before viewing the film or television movie, the exact opposite was most often the case...viewing far more often led to subsequent reading. This apparent contradiction simply describes a difference between desired and actual behavior.

Cooper (1984) found that viewing the television adaptation of a story also enticed children to attempt, with surprising success, a book that otherwise would have
been considered beyond their abilities. The research by Busch (1978) and Mason (1980) supported this finding, reporting that participants agreed that seeing the film/television version aided in their understanding of the book.

**Pictures Versus Print**

No has one caused more concern over the practice of illustrating children’s stories than noted psychologist Bruno Bettelheim (1975). Although he spoke specifically to picturebook adaptations, his concerns have been equally applied to television visualizations as well:

The illustrations are distracting rather than helpful. Studies of illustrated primers demonstrate that the pictures divert from the learning process rather than foster it, because the illustrations direct the child’s imagination away from how he, on his own, would experience the story. The illustrated story is robbed of much content of personal meaning which it could bring to the child who applied only his own visual associations to the story instead of those of the illustrator (pp. 59-60).

In the 1980 Children’s Literature Annual, psychologist James Hillman spoke more directly to the practice of converting children’s books to television programs. He argues that, in spite of attempts to improve the content of television, it is still “media” and as such places itself between text and the reader:
Representation on TV—glassed, foreshortened, two-dimensional—reduces the text to a packaged product (unlike live theater). Having already been imagined by the producer, the text no longer stimulates the productive imagination of the viewer as it does when it is read. In fact, the viewer usually has to inhibit his or her own fantasy in order to "catch the show" (p. 5).

Gene Deitch (1978), one of the creative director/producers involved with Weston Woods studios, defended the film adaptations of children's stories not only by pointing out the increased sales of books that films usually generate, but also by explaining the relationship that print and film can develop with one another:

Films are powerful but transitory, seen and gone. The book will always be read and will be even more after the child has seen it on the screen. The permanence of the printed word, however, is now being challenged. Movies, audio-visual media, and especially TV are very powerful forces. But must they destroy book reading or can they complement it? The flood cannot be dammed, but it might be directed. We are trying to provide a channel which flows toward books rather than away from them (p. 149).

Laurene Krasny Brown (1986) further stresses this "complementing" of print and television animations in her discussion of continuous research into the advantages of media:

Imagination can only use what memory has to offer...Access to a single animated story stimulated children to stretch their
schemes and try doing something different. Children's artwork benefits as well when they draw directly from a model rather than from memory...Memorable animation can also inspire children to express themselves graphically in new ways, even to see things anew (pp. 97-98).

And, as Greenfield (1984) cautions, in reading and listening activities, children may misinterpret the material presented when they lack appropriate background information.

The present research followed the assumption that film and television adaptations of children's text are not detrimental to the potential reader/viewer. The rest of this section, then, is a consideration of the advantages that the viewing of different versions might hold for the potential reader of the related books.

In a study of the effects of printed and orally presented materials on mental imagery, Maher and Sullivan (1982) found that fourth- and fifth-grade children learned more when prose material was presented orally than when it was presented in written form. This difference was especially evident with poor readers, who learned significantly better in the oral group.

Research into the differences in recall between pictures and words done by Paivio and his associates (1968) led them to conclude that pictures can be encoded as images and in verbal form. Recall is therefore higher for
pictures than words because the verbal response concerning pictured information can be retrieved from either of these modes.

Levie (1973) discussed this difference in terms of the types of information presented. Iconic information—including photographs—resembles what it means to represent, while digital information—such as words and symbols—is abstract and does not resemble reality. He hypothesizes that these two types of information are stored separately, with iconic material being encoded twice; as images and again as words. This double encoding results in superior recall of iconic information.

Dallet and Wilcox (1968) suggest that the reason for better recall of pictures may be that they are more readily recalled, or because more information is learned from them.

In Parsons' (1978) research into student recall of story content with respect to print and television, one of his conclusions was that students most frequently respond with information from the medium that provides the most specific details. Television dominated whenever discrepancies in character description or setting occurred. Meringoff (1982) explains this by saying that written text can never provide as comprehensive an image as television's continuously moving display.
Later research by Meringoff (1983) revealed that "even a single remembered film image may provide children with adequate and compelling evidence about characters' feelings." Comparing children exposed to a visual adaptation to those who only heard (or read) the story and who were forced to search the story line for legitimate clues on which to base their inferences, "raises the issue of what makes verbal description dramatic and salient enough for children to incorporate it into their schema for story characters."

Pezdek (1984) found that, while visual information from television did not interfere with the acquisition of information from the audio portion, visual materials were simply "more salient and memorable than the audio material."

Although visual material is apparently easier to recall than other types of information, there seems to be no advantage in terms of retention. Dallelt and Wilcox (1968) found no difference in the ability of subjects to remember pictorial or verbal material. Jenkins (1969) found that pictures were recognized more frequently than words, but there was no significant difference in the retention of the two types of information.

Noble (1975) reported that 8- and 9-year-olds, questioned immediately after viewing, were able to recall
less than 20% of the incidents shown.

Meringoff (1980), however, noted that children exposed to a televised version illustrated their story retellings with more physical gestures, recalled more story actions, and made more inferences based on visual content than did children who were read the story. Salomon (1983) hypothesized that children have a tendency to rely more on available, vivid stimuli than on personal experience when making inferences.

While Winn (1977) objected that television viewing forces us to accept what we receive, not allowing us to impose our own experiences and needs onto mental images created by exposure to print, Meringoff (1982) contends that "...bringing to mind recently viewed behavior may help children interpret characters' emotions, temperament, and physical traits more than remembering verbal descriptions of analogous information."

In addition to the evidence supporting the use of televised versions of children's stories to induce reading, Parsons (1978) concluded that exposure to two media often produced better recall of information than either medium singly. Mason (1980) reported that a majority of his population felt that seeing a film or television version before reading helped them to understand the book better. And Salomon (1983) found that students who had first been
exposed to a film version of a story tended to judge the book easier to read than those students asked to read the same book without viewing. In all studies considered (Hamilton (1976); Mason (1980); Salomon (1983); Cooper (1984)), no subjects found a "TV tie-in" to be difficult to read, regardless of the reading level of the book or the reading ability of the subject.

The concept of "prior knowledge" as it affects the comprehension of text may explain the increased perception that the book is less difficult after seeing (or hearing) another medium's version. In their research into the child's sense of story schemata, Marr & Gormley (1982) explain that:

> During reading, prior knowledge provides the reader with the basis for comprehending such that text is interpreted relative to the reader's knowledge base or schemata (p. 90).

**PBS**

It should be noted that, although both television adaptations to be used in this research aired originally on PBS (The Public Broadcasting System), very little available literature deals specifically with PBS (or ETV). Mason (1980) reported that only 4% of his subjects watched a significant amount of Educational Television, and only 12% of the entire sample ever remembered watching a program on
ETV that had enticed them to read a book. ("Sesame Street" accounted for 30% of these.) Informal surveys by this researcher in several local school districts corroborated these meager percentages.

Even though ETV remains the best source of book related television programming, few teachers and students seem to take advantage of its potential. John Robbins (1985) commented that he was not aware of any formal studies concerning his ETV programs and the interest in reading that they may create. He feels, as does this researcher, that such studies are valuable to the future growth and quality of Educational Television.

**Summary**

It is evident from this review of the literature that, televised or otherwise, motion picture viewing does have an effect on reading behavior. Whether this effect is a positive or negative one is still being debated. While critics such as Bettelheim (1975) and Hillman (1980) continue to warn of the damage to creative thinking and mental imagery caused by imposing someone else’s "pictures" of a story on a child’s memory, supporters point out the expansion of creative imagery that is possible through vicarious exposure to otherwise unknowable places, objects, or points of view (Brown, 1986a).
Although Phillips (1978) found the order of presentation to have a significant effect on comprehension, a number of other studies (Levinson, 1962 and Parsons, 1978) found no significant difference in comprehension scores as a result of the sequence of viewing and reading. Studies by Hill (1977) and Mason (1980) revealed that viewing far more often led to reading than reading led to viewing. Cooper (1984) and Hamilton (1976) also found that subjects successfully attempted more difficult books after viewing televised adaptations.

Even though Meringoff (1980) has looked into the use of animated versions of picturebooks, it is apparent that more research into the effects of viewing book adaptations is needed. The present research was undertaken in an effort to shed some light on the effectiveness of using two types of adaptation on the lasting motivation to read induced by viewing, and how the recall of information is ultimately affected.
CHAPTER III
METHODS AND PROCEDURES

This chapter describes the design of the study, sample, and research procedures. The study was conducted to determine which type of television story adaptation—full-length movie version or short, excerpted, book review version—wields the greatest sustained motivation for students to read the related text, and how recall of details is affected by exposure to a story in more than one medium.

Subjects
Subjects involved in this study were 68 fifth-grade students (34 boys, 34 girls) from New Albany Elementary School, New Albany, Ohio. The subjects represented a mixture of various socio-economic classes as well as both rural and suburban neighborhoods.

Design
To determine the effect that the type of presentation had on instilling a sustained motivation to read the related book, the two experimental variables were arranged
RECEIVING THE BOOK

<table>
<thead>
<tr>
<th>TYPE OF ADAPTATION</th>
<th>Immediate</th>
<th>Postponed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Length Book</td>
<td>FL/I</td>
<td>FL/P</td>
</tr>
<tr>
<td>Review</td>
<td>BR/I</td>
<td>BR/P</td>
</tr>
</tbody>
</table>

**FL/I (Full-length/Immediate):** This group was exposed to the full-length adaptation of the story and given immediate access to the book following viewing.

**FL/P (Full-length/Postponed):** This group was exposed to the full-length adaptation of the story and asked to wait before obtaining the book.

**BR/I (Book review/Immediate):** This group was exposed to the "Storybound" version of the story and given immediate access to the book after viewing.

**BR/P (Book review/Postponed):** This group was exposed to the "Storybound" version of the story and asked to wait before obtaining the book.

Figure 2

Sampling Design.
in a 2 X 2 factorial design. The first variable—type of adaptation—consisted of 1) "full-length" and 2) "Storybound" or "book review" excerpt. The second variable—receiving the book—consisted of 1) "immediate" and 2) "postponed" conditions.

To determine the effect that each televised version had on the subjects' ability to recall details from the text, the variables were arranged in a 1 X 2 factorial design. The first variable was the specific question asked, and the second variable—details recalled from film (or "Storybound")—consisted of 1) "yes" and 2) "no."

Method

Subjects had previously been assigned to one of three classroom teachers in a modified random fashion, the only restriction to which involved separating those students determined to be problematic when placed in the same classroom. All subjects had been tested at the end of third grade, using the California Test of Basic Skills. The mean Reading Comprehension scores for the three classes were 5.3, 5.18, and 5.01. The mean I.Q. scores for the classes were 103.8, 103.4, and 101.5.

Subjects in each class were randomly assigned to either the "full-length" or the "book review" group. Subjects in two of the three classrooms were randomly
assigned to the "immediate" or the "postponed" condition. Subjects in the remaining class were randomly assigned so that half of the "full-length" and half of the "book review" subjects were in the "immediate" group, and half were in the "postponed" group. This modified random assigning was used in an effort to control for contamination within each classroom by reducing opportunities to share information with classmates.

Of the original 68 subjects, one was lost from the "full-length" group due to illness, one from the "book review" group moved, and one had seen the film and had the book read to her in another school.

**Procedures**

Subjects in groups BR/I (9 male, 8 female) and BR/P (8 male, 7 female) were shown the "Storybound" or "book review" version of *Tuck Everlasting* during a specially scheduled Library period. Following viewing, subjects were asked to respond to the question "Who would like to read the book?" with a show of hands. The names of these subjects were recorded. It was then explained to the group that there were unfortunately not going to be enough books for all of them, but that names would be called in the order that they had been recorded on the sheet. Copies of the book, *Tuck Everlasting* by Natalie Babbitt, were then
assigned from a concealed box to those subjects from group BR/I that desired them. (All of these subjects did.) Subjects from group BR/P were told that their names would be kept on the list and as soon as all of the books were returned from others, they would be handed out to anyone still wishing to receive one.

All subjects in these groups were asked to abide by several restrictions: 1) Not to talk about the video-tape or the book to anyone, 2) not to lend the book to (or borrow it from) anyone else to read, 3) (For those that now had the book) to try to finish the book within three to four weeks and immediately schedule a conference, or time to talk about the book, and 4) (For those waiting for the book) not to buy the book, check it out from another library, or otherwise obtain the book before it was made available to them.

Prior to the study, all available copies of Tuck Everlasting were removed from circulation in the school district's libraries, six local public library systems, and three nearby school districts. The hard-back (trade) edition of the book was not currently available and a change of publishers had created an "out of stock" situation for the paperback edition in all local bookstores. These circumstances greatly reduced the possibilities of the book being obtained anywhere else.
Subjects in groups FL/I (7 male, 9 female) and FL/P (9 male, 8 female) were shown the "full-length" motion picture, "Tuck Everlasting," during a specially scheduled Library period. A procedure identical to the one just described was followed with these groups of subjects. Subjects in FL/I not interested in obtaining the book were later called back and questioned as to their reasons for not wanting to read. They were then offered the waiving of some required classwork as an incentive to reconsider. Books were then given to the two subjects who did. Again, subjects were asked to abide by certain restrictions.

Each subject in group BR/I or FL/I met in a five- to ten-minute individual, informal conference with the researcher upon completion of the book, or if he/she was unable or unwilling to finish. Conferences consisted of a discussion (or question and answer session, depending upon the ability and willingness of the subject to respond) focusing on a set of 15 base questions (Appendix B). These questions were constructed following a model proposed by Marshall (1983), using story grammar to assess reading comprehension. Questions were frequently rephrased or elaborated on, depending upon the responses of the subject.

Seven weeks elapsed between the initial showing of the video-tapes and the final conference session with the
"immediate" groups. One more week passed before all copies of *Tuck Everlasting* were returned.

All subjects in group BR/P still interested in obtaining a copy of the book were requested to meet in the school library. Copies were handed out as before, with the same restrictions being applied. The names of subjects no longer interested in reading the book were noted, and these students were questioned as to the reasons for changing their minds. These subjects were then offered the waiving of some required classwork as an incentive to reconsider. Books were made available to any subject who was re-interested in reading. (The one subject here refused.)

This process was repeated for the subjects in group FL/P. (Three additional subjects were enticed to take the book.)

Eight weeks elapsed between the handing out of copies of *Tuck Everlasting* and the final conference session with the "postponed" groups, making a total of sixteen weeks between the initial showing of the video-tapes and the final conference.
CHAPTER IV

ANALYSIS AND DISCUSSION OF THE FINDINGS

Analysis and Discussion

Step 1 involved an analysis of the numbers of subjects still interested in receiving the book in each of the "postponed" conditions, and yielded no significant overall differences between the FL/P and the BR/P groups, using Chi-square Test of Association, p<.05 (Table 1). During the follow-up conferences three subjects from the FL/P group and one from the BR/P group admitted, however, that they accepted the book with no intention of reading. Since Hypothesis One was specifically concerned with sustained interest in reading the related book, not just obtaining it, these results could reasonably be adjusted to reflect this concern. When these revised figures were considered, the difference in reading interest between the "full-length" and the "book review" subjects does become significant at this level (Table 2).

Step 2 involved an analysis of responses to questions asked during the follow-up conferences (Appendix B). These questions were divided into two categories: 1) Questions
Table 1
"Postponed" Subjects Still Wanting Book

<table>
<thead>
<tr>
<th>Still Want Book?</th>
<th>FL/P</th>
<th>BR/P</th>
<th>Raw Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>12 (70.6%)</td>
<td>14 (93.3%)</td>
<td>26 (81.3%)</td>
</tr>
<tr>
<td>NO</td>
<td>5 (29.4%)</td>
<td>1 (6.7%)</td>
<td>6 (18.7%)</td>
</tr>
<tr>
<td>n</td>
<td>17</td>
<td>15</td>
<td>32</td>
</tr>
</tbody>
</table>

The obtained $\chi^2 = 2.71$, df=1, was not significant at the .05 level.

Table 2
"Postponed" Subjects Still Wanting to Read Book

<table>
<thead>
<tr>
<th>Still Want to Read?</th>
<th>FL/P</th>
<th>BR/P</th>
<th>Raw Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>9 (53%)</td>
<td>13 (87%)</td>
<td>22 (69%)</td>
</tr>
<tr>
<td>NO</td>
<td>8 (47%)</td>
<td>2 (13%)</td>
<td>10 (31%)</td>
</tr>
<tr>
<td>n</td>
<td>17</td>
<td>15</td>
<td>32</td>
</tr>
</tbody>
</table>

The obtained $\chi^2 = 4.30$, df=1, was significant at the .05 level.
2, 5, 11, and 12 involved differences in physical descriptions of characters, objects, or settings. 2) Questions 6, 7, 8, 9, and 10 involved differences in plot or actions.

Another Chi-square test was used as the measure of significance for each question in turn. Responses involving descriptions significantly and overwhelmingly favored the print version over either televised adaptation. Two notable exceptions were in questions 2c and 12 (Tables 3 and 4).

With respect to question 12, the book's reference to Winnie's death in 1948 may have been perceived as nothing more than a piece of historical trivia by elementary students. But in the movie version, this date was adjusted to 1976. Experience demonstrates that people are more aware of and better able to remember events or people associated with their own birth dates. Since many of the fifth grade subjects involved with this research were born in 1976, the appearance of this date becomes more memorable by association. To emphasize this probability, it turned out that subjects remembering the date from the film remembered the year exactly, while those recalling information from the book often referred to the "forties" or "fifties" as the approximate date of Winnie's death.

Answers to question 2c, concerning "the man in the yellow suit" might be explained by Applebee's (1978) notion
Table 3
Response to Description Questions (Film)

<table>
<thead>
<tr>
<th>Question #</th>
<th>YES</th>
<th>NO</th>
<th>$\chi^2$</th>
</tr>
</thead>
<tbody>
<tr>
<td>2a (Jesse)</td>
<td>3 (13.6%)</td>
<td>19 (86.4%)</td>
<td>(11.6*)</td>
</tr>
<tr>
<td>2b (Mae)</td>
<td>5 (22.7%)</td>
<td>17 (77.3%)</td>
<td>(6.5*)</td>
</tr>
<tr>
<td>2c (Man in Yellow)</td>
<td>15 (68.2%)</td>
<td>7 (31.8%)</td>
<td>2.9</td>
</tr>
<tr>
<td>5 (House)</td>
<td>4 (18.2%)</td>
<td>18 (81.8%)</td>
<td>(8.9*)</td>
</tr>
<tr>
<td>11 (Toad)</td>
<td>1 (0.45%)</td>
<td>21 (99.5%)</td>
<td>(18.2*)</td>
</tr>
<tr>
<td>12 (Winnie died...)</td>
<td>12 (54.5%)</td>
<td>10 (45.5%)</td>
<td>.18</td>
</tr>
</tbody>
</table>

*Obtained $\chi^2$, df=1, is significant at the .05 level.

Table 4
Response to Description Questions (Storybound)

<table>
<thead>
<tr>
<th>Question #</th>
<th>YES</th>
<th>NO</th>
<th>$\chi^2$</th>
</tr>
</thead>
<tbody>
<tr>
<td>2a (Jesse)</td>
<td>5 (17.9%)</td>
<td>23 (82.1%)</td>
<td>(11.6*)</td>
</tr>
<tr>
<td>2b (Mae)</td>
<td>2 (7.1%)</td>
<td>26 (92.9%)</td>
<td>(20.6*)</td>
</tr>
<tr>
<td>5 (House)</td>
<td>3 (10.7%)</td>
<td>25 (89.3%)</td>
<td>(17.3*)</td>
</tr>
</tbody>
</table>

*Obtained $\chi^2$, df=1, is significant at the .05 level.
of character expectancy. He contends that young viewers or readers make assumptions about one aspect of a character based on information given about other aspects. These assumptions may take precedence over information actually presented. In cases where physical descriptions and actions are not consistent with the child's expectancies, the least powerful elements are often altered to conform with the rest. So perhaps the thin, shaky, graying, old gentleman in *Tuck Everlasting* doesn't fit the evil actions of the character as well as the medium-built, bearded, middle-aged, narrow-eyed man from the film.

Because the "Storybound" program involved no actions, responses to the set of questions involving actions or events were analyzed using subjects only from the "full-length" groups (Table 5). An analysis of these produced mixed results. Responses to questions 6 and 7 were found to significantly favor recall from the film at the (p<.05 level), while responses to questions 8, 9, and 10 were not.

The uncharacteristically large difference in responses to question 7 about "the man in the yellow suit" was caused by an inability of the subjects to recall how he was killed. Many of the subjects correctly identified the character who was responsible for the act in the book, but failed to recall the described cause of death. This again
may be due to the notion of character (or in this case, object) expectancy (Applebee, 1978).

In the book, Mae clubs the villain over the head with a shotgun, but nearly every subject claimed that he was shot—as he was in the film. It is possible that, since a shotgun was used, subjects leaped to the conclusion that it was used in the expected way...to shoot someone. And, in fact, many of the subjects from the "Storybound" groups also recalled that "the man in the yellow suit" was shot, even though they were never exposed to a version describing this action.

Responses to questions 8 and 9 included some subjects who could not clearly recall either the film or the print version of the specified event. If the statistics are adjusted to eliminate responses from these subjects, then responses to question 8 do significantly favor recall of details from the film, while differences in response to question 9 remain nonsignificant (Table 6).

It appears, then, that subjects varied in their recall of details depending more upon the type of detail than its effect on the story. Information regarding physical description was consistently and significantly recalled most often from the print version, while details about actions or events were more frequently recalled from the film version, but with mixed findings as to the significance of
Table 5

Response to Action Questions (Film)

<table>
<thead>
<tr>
<th>Question #</th>
<th>YES</th>
<th>NO</th>
<th>$\chi^2$</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>16 (73%)</td>
<td>6 (27%)</td>
<td>4.55*</td>
</tr>
<tr>
<td>7</td>
<td>20 (91%)</td>
<td>2 (9%)</td>
<td>14.73*</td>
</tr>
<tr>
<td>8</td>
<td>14 (64%)</td>
<td>8 (36%)</td>
<td>1.64</td>
</tr>
<tr>
<td>9</td>
<td>13 (59%)</td>
<td>9 (41%)</td>
<td>.73</td>
</tr>
<tr>
<td>10</td>
<td>13 (59%)</td>
<td>9 (41%)</td>
<td>.73</td>
</tr>
</tbody>
</table>

*Obtained $\chi^2$, df=1, is significant at the .05 level.

Table 6

Revised Response to Action Questions (Film)

<table>
<thead>
<tr>
<th>Question #</th>
<th>YES</th>
<th>NO</th>
<th>$\chi^2$</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>14 (78%)</td>
<td>4 (22%)</td>
<td>5.56*</td>
</tr>
<tr>
<td>9</td>
<td>13 (68%)</td>
<td>6 (32%)</td>
<td>2.58</td>
</tr>
</tbody>
</table>

*Obtained $\chi^2$, df=1, is significant at the .05 level.
these differences. These results agree with those of earlier research by Meringoff (1980) and Brown (1986a).

No subjects were found to recall details only from the book in their responses. Subjects either recalled details only from the televised version and attributed these to both versions, or they recognized that there were discrepancies between the two versions to which they were exposed. 8 (36%) of the subjects consistently referred to information from the movie version (5 of these from FL/I and 3 from FL/P). An analysis of these figures revealed no significant difference between subjects in the "postponed" and "immediate" conditions with respect to their recall of information from one medium over the other. Only 2 (9%) of the subjects consistently referred to information from the book, but pointed out the differences between the two versions.

Subjects had little difficulty in adequately verbalizing differences in televised and book versions when these differences were recognized. The small number of subjects that did have some problem were those that also found it difficult to articulate responses in general and, in fact, were perceived to have less trouble when discussing these discrepancies than when responding to other questions.

When subjects from the "full-length" groups were asked which they liked better, the movie or the book, 16 (73%)
said that they liked the movie better, 4 (18%) said that they liked both equally well, and 2 (9%) said they liked the book better. Analysis of these figures revealed that a significant portion of the total number of subjects preferred the televised version over the book.

Summary

This analysis of the data offers support for four of the five initial hypotheses.

Subjects that viewed the full-length adaptation of the book were significantly less interested in reading the book than the subjects that had viewed the "Storybound" version when they were required to wait eight weeks to obtain the related book. Although subjects in each group still had a desire to read the book, only about half of those seeing the entire story on film expressed continued interest, while nearly all of the subjects exposed to the excerpted version still wanted to read. It was noted that desire to obtain the book is not necessarily the same as desire to read the book (Hypothesis One).

Subjects were found to recall details either from the movie and attribute this information to both the movie and the book, or to recall information from both sources and recognize the difference between the two. Hence, when subjects were not aware of discrepancies, information was
consistently recalled from the visual rather than the print version (Hypothesis Three).

Subjects were perceived to be able to adequately articulate recognized differences between the film and print versions. Those subjects demonstrating some difficulties with this had problems with all of their responses, and tended to have less trouble verbalizing the differences than with offering other information (Hypothesis Four).

The number of subjects that found the film version more enjoyable was significantly higher than the number finding the book more enjoyable (Hypothesis Five).

Subjects were significantly aware of differences between versions in descriptions of physical appearance. These differences were perceived as being minor and--according to the initial hypothesis--should not have been recognized to any great extent. Differences in action, which tended to have an effect on the plot, produced mixed results, with the two greatest changes being significantly unnoticed, again contrary to the initial hypothesis (Hypothesis Two).
Conclusions

The present research was conducted in an elementary school staffed by a full-time librarian, involved with scheduled teaching and library activities. Classes meet with the librarian for literature and library studies two-to-three times each week. Students are also regularly expected to engage in brief individual book conferences similar to the oral discussions described as part of this study.

These conferences are designed to determine the effectiveness of the students' reading in terms of their understanding of the stories read and their recall of pertinent detail. The very "usualness" of the conference situation reduces its effect on influencing students to attempt the book used in this study and supports prior research in the finding that televised adaptations of print do lead to an increased desire to read.

Although some students claimed to be "turned off" by the fact that seeing the film made it unnecessary to read
the related book, these numbers are not statistically significant, and there is no indication that these students would have read the book in any case. As Busch (1978) pointed out, students claiming to be negatively influenced by viewing a book related film were those students who consistently avoided reading.

The present study also revealed that a short, "cliff-hanger" introduction to a book seems to make a more lasting impression on a student than a longer, complete version. This has great implications for the use of Instructional Television in the classroom, but does not suggest the omission of longer versions in the proper situations.

The results of the portions of this study dealing with recall of descriptions challenge the objection by such critics as Bettelheim (1975) and Hillman (1980). They contend that the addition of illustrations to a text that was not originally designed to be complemented by them interferes with a person's ability to create mental images of characters and settings. According to the responses to questions dealing with descriptions asked in this study, students tended overwhelmingly to recall information from the written text, not the film versions.

According to Brown (1986a), this is due to the fact that to provide a description in a book, the author has to
stop the action...take the reader aside...and ask him to concentrate on the information presented. The descriptions become an important, integral part of the story. On film, however, physical appearance simply exists. There is no need to describe something that can readily be seen, so the film goes on about the business of depicting the action, which best suits the medium.

In several cases, where the description of the character and his/her actions did not seem to correspond, the students appear to have adjusted their recall of information to resolve this conflict. (The scene with the shotgun is a good example.) This may be explained by Applebee’s (1978) notion of the child’s expectation of character (or object) behavior.

**Recommendations for Further Research**

The analyses warrant a more extensive investigation of the impact of various adaptations on sustained interest in reading and recall of details. One of the factors used in this research—"desire to obtain the book"—was found to be a poor predictor of the actual desire to read the related text. Statistics reporting large increases in book sales and library circulation do not necessarily correlate with actual reading behavior. What is needed is a method of measuring this reading behavior on a large scale.
Further research should also consider larger numbers of adaptations from print. These need to include versions presented in a variety of media. Since only one example of a book and its related televised adaptations were considered here, the findings of this research could have been affected by inherent qualities of the particular story, or by qualities in either or both of the two adaptations.

Prior studies have resulted in mixed findings concerning the order of exposure of reading and viewing. Although this research was not specifically concerned with the effects of this order, the results could have been directly affected by it. More research needs to be done to determine if order of presentation does have a significant effect on the value of using adaptations, especially on the recall of information.

One final consideration for further research is for the effect of time on the recall of information. Results of this study revealed that time between viewing and reading had no significant effect on the recall of details from either source. But it would be worthwhile to determine what effect, if any, the extended passage of time after both viewing and reading might have on a student's ability to recall information.
General Comments

The intended purpose of this study was not to dissuade teachers from using either type of book adaptation or to promote use of one at the expense of the other. It should, however, demonstrate the value of each, depending on specific situational needs.

It seems that, although a short excerpted version of the book creates the most lasting desire to read, prior research has shown that a full-length film tends to entice students to successfully attempt more difficult books than they might otherwise read. Probably the best recommendation that can be made on this basis is that if ample copies of the book are readily available, either version will interest children in reading the book. If the concern is with providing a groundwork of prior knowledge to motivate students to read more difficult books, then the full-length film is the best choice. And if the need is to instill a sustained interest in a book--because supplies are limited and students must wait to receive a book--then the excerpted version is most appropriate.

Time and availability of material must also be considered. Most teachers do not have the luxury of two hours of uninterrupted time to provide their class with full-length films, but they would have fifteen minutes to show the book review version. The Educational Television
broadcasts, on the other hand, may not fit into the teacher's schedule to allow for viewing. Recording the programs or having them recorded involves additional time and equipment, while the movie might be available on loan from the public library or another media center and shown when it is convenient.

The results of this study support the conclusions of Parsons (1978), Potter (1981), and many others that television viewing positively affects general reading behavior. Both adaptations used in the present research created an increased desire to read the related book. Results of this study also lend support to the belief that the television presentation of a book prompts students (usually successfully) to tackle material that they would otherwise have considered beyond their abilities. Although one televised version of the book used in this study was more effective than the other in producing a sustained interest in reading, there are obvious advantages and disadvantages to the use of each type of material...both to the student and the teacher.


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__________________________
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__________________________
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Ten-year-old Winnie Foster has decided to run away from home...maybe...when she stumbles upon a handsome young man drinking from a hidden spring in the middle of a wood on her property. When she insists on taking a drink herself, the boy, Jesse Tuck, tells her that the water isn't good to drink. As Winnie persists, Jesse's mother and brother appear, and they proceed to tell Winnie a most amazing story.

The Tucks claim that 80 years earlier they had stumbled across that spring on their way to find a homestead. Soon things began to happen to make them realize that, because they drank that water, they would never grow older...never change...never die...

As they rush Winnie away to decide what to do about her, the Tucks run into a stranger in a yellow suit who has been snooping around, searching for something or someone. Unnoticed, he follows the Tucks and learns their secret.

Back home, the Tucks try to convince Winnie that they aren't crazy, and explain to her why she should never drink
the water and what might happen if she tells anyone else about it. In the meantime, Jesse secretly gives Winnie a little bottle of the water, telling her to drink it in seven years, when she is his age.

Back in town, Winnie's parents are frantic as the man in the yellow suit offers them information about their missing daughter in exchange for the deed to that wooded piece of property. He begins to lead the sheriff back to arrest the "kidnappers," then rides on ahead to "scout out the area."

The man in the yellow suit confronts the Tucks with his knowledge, explaining that he plans to set up a business with his spring, selling the magic water only to the wealthy people who deserve it. Mae, in a burst of anger and frustration, clubs the man over the head with a rifle just as the sheriff rides into view.

When the man dies, Mae is charged with murder and awaits the hanging that will give away their secret. Winnie agrees to help break Mae out and switch places with her in order to give the Tucks a chance to escape.

In the epilogue, many years later, the Tucks return to Treegap to learn whether or not Winnie decided to drink some of the water herself. When they discover that the wood has been paved over, and then discover Winnie's grave, they are satisfied that their secret is safe forever.
APPENDIX B

Basis of Conference Questions

1. Who wrote the book?
2. Who were the main characters?
   Describe (various characters)...
3. What is the story about (plot)?
4. Why do you think the book is called "Tuck Everlasting?"
5. Describe Winnie's house and yard...
6. What was the first tangible evidence that Winnie had that the Tucks' story was true?
7. What happened to "The man in the yellow suit?"
8. Describe Winnie's exit from the house on the night of the jailbreak...
9. How did Miles cover the sound of the jailbreak?
10. Describe the scene where the Tucks come back to look for Winnie...
11. What little animal kept turning up wherever Winnie went?
12. Do you remember how old Winnie was when she died, or what year she died? How do you know?
13. Did you notice any differences between the book and the movie? Explain...
14. Did any of these changes affect the story? How?
15. Which version did you like better? Why?
## APPENDIX C

### Differences in Descriptions in All 3 Versions

<table>
<thead>
<tr>
<th></th>
<th>BOOK</th>
<th>MOVIE</th>
<th>STORYBOUND</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Jesse Tuck</strong></td>
<td>thin; sunburned;</td>
<td>muscular build;</td>
<td>thin; tanned;</td>
</tr>
<tr>
<td></td>
<td>curly brown hair;</td>
<td>curly brown hair;</td>
<td>straight blonde</td>
</tr>
<tr>
<td></td>
<td>battered trousers</td>
<td>clean &amp; neat</td>
<td>hair; clean</td>
</tr>
<tr>
<td></td>
<td>&amp; grubby shirt;</td>
<td>pants and shirt;</td>
<td>pants and shirt;</td>
</tr>
<tr>
<td></td>
<td>green suspenders;</td>
<td>dark suspenders;</td>
<td>green suspenders;</td>
</tr>
<tr>
<td></td>
<td>shoeless</td>
<td>boots</td>
<td>shoeless</td>
</tr>
<tr>
<td><strong>Mae Tuck</strong></td>
<td>a great potato of a woman;</td>
<td>short &amp; chubby;</td>
<td>thin; gray-haired;</td>
</tr>
<tr>
<td></td>
<td>gray-brown hair wound in a</td>
<td>short, curly brown hair;</td>
<td>sad-looking woman;</td>
</tr>
<tr>
<td></td>
<td>bun; rusty brown skirt, old</td>
<td>blue dress, knitted shawl;</td>
<td>hair pulled back in bun;</td>
</tr>
<tr>
<td></td>
<td>cotton jacket,</td>
<td>middle-aged</td>
<td>dress and shawl; old looking</td>
</tr>
<tr>
<td></td>
<td>knitted shawl;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>big comfortable woman</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Man in Yellow</strong></td>
<td>remarkably tall &amp; narrow;</td>
<td>medium height &amp; medium build;</td>
<td>rather large-looking two-story</td>
</tr>
<tr>
<td><strong>Suit</strong></td>
<td>thin,</td>
<td>full dark brown beard &amp; mustache;</td>
<td>two-story house; short thin</td>
</tr>
<tr>
<td></td>
<td>apologetic beard;</td>
<td>dark brown hair;</td>
<td>fence (two foot tall or so)</td>
</tr>
<tr>
<td></td>
<td>dry gray hair;</td>
<td>calm, relaxed;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>long thin fingers;</td>
<td>still; carried a cane;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>tall body moved</td>
<td>pale</td>
<td></td>
</tr>
<tr>
<td></td>
<td>continuously...in angles,</td>
<td>yellow suit with yellow straw hat</td>
<td></td>
</tr>
<tr>
<td></td>
<td>jerkily;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>jaunty yellow suit with</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>black hat</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Foster</strong></td>
<td>square solid white cottage;</td>
<td>large plantation-type house;</td>
<td></td>
</tr>
<tr>
<td><strong>House</strong></td>
<td>grass;</td>
<td>unkempt, leafy yard;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>painfully cut to the quick;</td>
<td>no fence;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>imposing four-foot high</td>
<td>out away from town;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>iron fence</td>
<td>servants</td>
<td></td>
</tr>
<tr>
<td><strong>Animal</strong></td>
<td>toad</td>
<td>turtle</td>
<td></td>
</tr>
<tr>
<td><strong>Year Winnie</strong></td>
<td>1948</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Died</strong></td>
<td>(78 years old)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# APPENDIX D

**Differences in Action Between Book and Film**

<table>
<thead>
<tr>
<th>BOOK</th>
<th>MOVIE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evidence of Immortality</td>
<td>none</td>
</tr>
<tr>
<td>Death of Man in Yellow Suit</td>
<td>hit on head with stock of shotgun by Mae, as he backed out of house</td>
</tr>
<tr>
<td>Exit From House</td>
<td>Winnie quietly walked out the front door</td>
</tr>
<tr>
<td>Noise to Muffle Jailbreak</td>
<td>thunderstorm</td>
</tr>
<tr>
<td>Tuck's Return to Treegap</td>
<td>on the seat of a clattering wooden wagon behind the fat old horse; counterman tells what happened to the wood</td>
</tr>
</tbody>
</table>
APPENDIX E
"Storybound" Program Guide

Program 12

Tuck Everlasting
by Natalie Babbitt

"Rarely does one find a book with such distinctive prose. Flawless in both style and structure, it is rich in imagery and punctuated with light fillips of humor." — Horn Book

SYNOPSIS

Three seemingly unconnected things happen one hot, dog day during the first week of August.

First, Mae Tuck is setting out on her horse for the woods near the village of Treegap to meet her two sons, as she does once every ten years. Meanwhile, eleven-year-old Winnie Foster loses patience with her overprotective family and decides it is time to run away. Finally, an odd-looking stranger appears at the Foster's gate asking lots of questions. Around these incidents, the story of Tuck Everlasting unfolds.

Asserting her independence, Winnie heads for the woods. There she meets 17-year-old Jesse Tuck sitting by a spring whose waters, she later learns, can bestow eternal life. For reasons which soon become clear, Jesse struggles to dissuade Winnie from drinking the water . . . as he did 87 years ago. Luckily, his mother arrives and carries Winnie away from the water. As Mae, Jesse and his brother — all over a hundred years old — explain why Winnie must not drink the water, the stranger overhears the secret. As the Tucks take Winnie to their home, the stranger returns to Winnie's parents with news of her "kidnappers." He offers to rescue Winnie in exchange for the deed to the property where the magical spring flows.

While attempting to con the Tucks into exposing their secret and take Winnie home, the stranger is killed by Mae. Now understanding the importance of keeping their secret, Winnie "rescues" Mae from the gallows. But in the end, Winnie chooses mortality — for herself.

BOOK

ALSO SUGGESTED

Spending the summer as a lab assistant for a famous scientist, Adam finds himself in the middle of a dangerous and morally puzzling struggle to control a scientific discovery.


An elevator in an apartment house travels past the top floor and carries Susan to a Victorian mansion inhabited by the Walters family in the year 1881.


Creep takes a canal trip into the nineteenth century and chooses to stay, in spite of the harsh conditions he encounters.