1991

A Study Of The Communication Between Artist And Child Through The Use Of Toys In The Illustrations Of Caldecott Medal Books, 1938-1990.

Rachel Brown Fowler
University of Alabama at Birmingham

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

U·M·I

University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600

Order Number 9134227

A study of the communication between artist and child through the use of toys in the illustrations of Caldecott Medal Books, 1938–1990

Fowler, Rachel Brown, Ph.D.

University of Alabama at Birmingham, 1991

U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106

A STUDY OF THE COMMUNICATION BETWEEN ARTIST AND CHILD THROUGH THE USE OF TOYS IN THE ILLUSTRATIONS OF CALDECOTT MEDAL BOOKS 1938-1990

by

RACHEL BROWN FOWLER

A DISSERTATION

Submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the Department of Curriculum and Instruction in the Graduate School, The University of Alabama at Birmingham

BIRMINGHAM, ALABAMA

1991

ABSTRACT OF DISSERTATION
GRADUATE SCHOOL, UNIVERSITY OF ALABAMA AT BIRMINGHAM

Degree Doctor of Philosophy Major Subject Curriculum and Instruction

Name of Candidate Rachel Brown Fowler

Title A Study of the Communication Between Artist and Child Through the Use of Toys in the Illustrations of Caldecott Medal Books 1938-1990

The purpose of this study was to document and describe the toys artists used for communication in the illustrations in the Caldecott Medal Books published from 1938-1990. Children read the pictures in picture books while adults read the text to them and they focus on details which often are overlooked by adults. The attention that artists give to details and toys was researched. The Caldecott Medal Books were chosen for the study sample because of the recognition of their superior illustrations. Data for the study were gathered through the use of a researcher-designed content analysis instrument. The analysis of the data revealed that 70% of the books have toys included in the illustrations for a wide variety of purposes. Although toys were not always mentioned in the text, their presence in the illustrations reveals information about values, time periods, and culture. Artists also have used toys to share "secrets" with the reader, to create subplots, and to provide clues to advance the story

pictorially. By use of this knowledge, teachers can give attention to pictorial content and illustrations in picture books and thereby foster a greater appreciation among young readers for communication through art. In addition, the treatment of pictorial content by teachers can provide children with a richer understanding of the book as a whole, give them additional context clues to decode the text, and establish a vehicle for connecting the message of the picture book with the children's own experiences, thereby facilitating more wholistic comprehension.

Abstract Approved by: Committee Chairman Virginia Hamm Marsh

Program Director Ann C. Shelly

Date _____ Dean of Graduate School Anthony Fernandez

ACKNOWLEDGMENTS

I wish to acknowledge my appreciation to those individuals who have given me invaluable guidance, time, and cooperation in conducting this research. I am especially indebted to the members of my doctoral committee: Dr. Virginia Horns-Marsh, chairman, who encouraged me to be creative and stood beside me; and Drs. Jerry Aldridge, Gypsy Abbott-Clayton, Gary Manning, and Dail Mullins, other members of the doctoral committee who offered suggestions and direction.

Sincere gratitude is also extended to the faculty in Wills Hall at the University of Montevallo for their support and advice.

A special thank you is given to all my family members for their advice and encouragement, especially to Conrad, for sharing his strength; to Catherine and Elizabeth, for sharing their joy; to my parents, Dr. and Mrs. C. W. Brown, and Judge and Mrs. Conrad Fowler, Sr., for listening and giving encouragement.

TABLE OF CONTENTS

TABLE OF CONTENTS (Continued)

LIST OF TABLES

CHAPTER I

INTRODUCTION

As an adult reads the text in a picture book to a young child, the child reads the picture (Huck, Hepler, & Hickman, 1987; Lacy, 1986). Furthermore, the child's reading of the pictures differs from that of the adult. For example, Collins (1970) found that young children responded more alertly than adults to peripheral details in pictures. Goldsmith (1984) concurred with the discovery that children observed details at the expense of the whole. These findings exemplified Piaget's careful observations of children's development in which young children construct relationships part-part rather than part-whole (Inhelder & Piaget, 1959). These details or parts of the picture that children focus upon often are overlooked by adults (Kiefer, 1983). Even in abstract paintings children looked for shapes that were relevant to objects they knew, such as toys (Gardner, 1982).

Within the pictorial content of illustrations in children's picture books, details often consist of toys. The attention given by several artists to specific toys in the planning and execution of their drawings for picture books has been documented (Ets, 1965; Handforth, 1957; Hyman, 1986; Jones, 1957). Toys have been illustrations for thousands of years and, in fact, they "tell the story of

civilization in miniature" (Foley, 1962, p. 1). Bader (1976) also described the picture book as documentation of society, culture, and history.

Although, as Fraser (1966) stated, "the fidelity of the child to its toy through the ages is one of the great love stories of history" (p. 248), toys have been among the humblest characters in children's literature (Deluca, 1988). They are objects that are intimately known by children and often focused upon in visuals, but a review of the literature revealed that no one has researched toys as they appear in illustrations in picture books.

Little research has focused on illustrations in picture books, yet picture books are in most early childhood classrooms. The importance, then, of examining picture books and giving specific attention to pictures of toys, often a minute part of an illustration, lies in assisting the teacher to become a more critical observer of picture-book illustrations and to understand the various and significant roles of toys in those illustrations.

Statement of the Problem

As mentioned earlier, children commonly observe details in picture-book illustrations that adults do not find. Because these details often may be toys, the major purpose of this study was to describe the use of pictures of toys in picture-book illustrations. Specifically, the goal was to document and describe the toys found in Caldecott Medal Books' illustrations.

The problem and major research questions are as follows:

1. What toys are present in the illustrations?

2. What are the most prevalent types of toys in the illustrations and how are they used?

3. Are toys in the illustrations included in the text?

4. How do toys that are present in the illustrations and not in the text represent subplots, clues, or secrets in the pictorial story?

Conceptual Framework

The research is based on the work of Kiefer (1982) and Sutton-Smith (1986). Kiefer's work over the past decade has centered on children's response to picture books focusing mainly on illustrations. Kiefer has examined children's construction of meaning during reading, their choices of picture books, and their reaction to various books, all to conclude that, with picture books, children derive as much meaning from the illustrations as they do from the text. Sutton-Smith found that toys are important clues to culture and should be more deserving of scientific investigation.

Kiefer (1983) observed a combination first/second grade class for 10 weeks where picture books were used rather than basal readers for reading instruction. Children's varied responses, the change in responses over time, and the importance of the setting in fostering responses were three themes that emerged during her study.

Children used several approaches in selecting and looking at picture books. Peer influence, books read by the teacher, books with secrets (illustrations with stories or riddles not in the text), and specially displayed books were all reasons for making selections (Kiefer, 1982). Some children read the text first, while others looked at the pictures first. Some only glanced at the pictures, and others studied each one carefully. When children talked about what they saw in picture books, they reported their recognition of pictorial content, the relationships between the objects in the pictures, and fascination with small details. Responses toward certain books changed over time, but the setting was the most important of these three domains. The classroom teacher believed strongly in encouraging children to look carefully at picture books because it developed understanding and aspects of their thinking in other areas.

Sutton-Smith (1986) systematically analyzed the role of toys in modern society. He stated that toys were often thought of as being insignificant, yet when one examined them closely, many cultural patterns appeared. Toys took on different meanings according to the context in which they were found, and within each setting there were also conflicting interpretations or paradoxes. His four contexts were the family, education, technology, and the marketplace. Within the family the toy was both a bonding agent and an object for solitary play. Within the technology and science

context, the toy could be used to extend one's power or it could become a source of concern for the power it might have over one. In education, toys were used for cooperation and achievement. The market place represented toys as commercial products of both distractibility and information. Sutton-Smith found that through careful observation from the viewpoint of these playthings our culture was revealed.

Definition of Terms

The following terms are defined according to their use for the purpose of this research study.

Picture books were defined as books in which a story is told through the unique combination of illustration and text, with neither taking precedent (Cullinan, 1989).

Toy was defined as something a child can or does play with. To clarify this definition, "something" referred to nonbreathing objects, a "child" could be a young human being or animal, and "plays with" referred to the actual or potential interaction with the object. Examples of toys could be dolls, things with wheels, sports and games, costumes and uniforms, gadgets, art materials, books, and electronic toys (Kaban, 1979; Schwarz, 1975).

Toys fit the definition in three ways:

Primary toy referred to a toy with which a child is interacting.

Peripheral toy referred to a toy in the background that could be used by a child.

Alternative toy referred to an object that is used for play in a way that was not the original purpose of its use.

The Caldecott Medal Book was defined as a book receiving the annual award for the most distinguished American picture book for children. The award was given to the artist for the outstanding illustrations.

Secrets were defined as details, stories, or riddles in the illustrations that are not included in the text (Kiefer, 1982). Some serve as clues for predicting future illustrations and advancing the plot. Some are subplots within the illustrations that have no relationship to the meaning of the text, and some are related to other books by the same illustrator or to some source outside of the text.

Methodology

A content analysis was conducted using the Caldecott Medal Books from 1938-1990. This collection of picture books covering a half century has been deemed as most prestigious and is found in most libraries. The pictures rather than the text are the "heart" of the book (Hildebrand, 1986). The content analysis instrument for collecting data from the illustrations was designed by the researcher. Frequencies and occurrences of toys were evaluated and reported (Wallen & Fraenkel, 1991). This research methodology is appropriate for studying communication, reflecting cultural patterns, and describing and forming inferences about the messages sent in a particular medium (Weber, 1985).

Significance of the Study

Picture books are competing with basal readers as the primary means of reading instruction. Further, children have enjoyed these books before and apart from formal schooling (Routmann, 1988). In light of these facts, little research has been conducted on the illustrations in these books (Lionni, 1984), and the research that has been conducted has all but ignored the role of specific elements, such as toys, in these illustrations. This study was meant to contribute to a better understanding of picture-book illustrations and, specifically, of the use of toys as significant elements in these pictures. The resulting description of the incidence of toys in illustrations and the categories in which they fall can help teachers of young children and students of children's literature to observe the illustrations critically and to possess a more sophisticated understanding of how children respond to picture book illustrations, and thereby help them to foster in their students a deeper aesthetic response to these illustrations.

Assumptions of the Study

A major assumption of this study was that toys would be found in the Caldecott Medal Books and would serve a particular purpose or purposes in the illustration. Further, it was assumed that these purposes could be documented and classified.

Limitations

The limitations included the use of only books that have won the Caldecott Medal. A larger sample of picture books might have shown other categories and uses of toys.

There was not a random sampling of picture books; therefore, the findings cannot be generalized to a larger representation of picture books.

The definitions of terms, including the definition of toys, may be viewed differently by other researchers.

CHAPTER II

REVIEW OF RELATED LITERATURE

The literature review is divided into four main sections, covering research in the areas of the nature of picture books, details in illustrations, toys in illustrations, and categories of toys. With regard to the nature of picture books, a brief review of the picture book in general, its relationship to art, the Caldecott Medal Books, and the picture book as the doorway to literacy will be presented. Details found in illustrations are explored on the basis of children's observations and artists' choices about what details to include either parallel to the texts' story lines or to subplots and secrets. The third major division, toys in illustrations, focuses on the historical use of toys and artists' view of toys in illustrations. Finally, the review includes a discussion of various viewpoints related to the classification or categorization of toys.

The Nature of Picture Books

This section contains the review of literature relating to the sample used for this research. The picture book is first broadly defined, and then it is explored as an art object. More specifically, the Caldecott Medal Book is discussed with its historical beginnings, and, finally, the

nature of the picture book is cited as the doorway to literacy.

Definition of a Picture Book

Through the combination of illustrations and text, with neither taking precedence, a story is told to a reader in a picture book. It is the format rather than the content that distinguishes it from other books (Cianciolo, 1976). Bader (1976) declared the social, cultural, and historical significance of the picture book and its impact on the child as an "experience," not merely an activity. Most importantly, Bader stated that "as an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning page" (p. 1).

Because this genre is characterized by its emphasis on pictures, its association with young children, and its brevity, the picture book is sometimes oversimplified and therefore underestimated. Yet, it is rich in complexities (Egoff, 1981; Nist, 1989). Nodelman (1988) wrote of the paradox of picture books which have childlike qualities of simplicity and enthusiasm but are vastly sophisticated in verbal and visual codes. He asserted that the picture book is serious art and deserves the respect given other forms of art. Maurice Sendak, author and illustrator of picture books, stated, that for him,

> it is a damned difficult thing to do. . . . It demands so much that you have to be on top of the situation all the time, finally to achieve something so simple and so put together--so seamless--

> that it looks as if you knocked it off in no time. One stitch showing and you've lost the game. (cited in Lanes, 1984, p. 109)

This simple yet complex picture book was described by Lacy (1986) as being at its best when it is both a "pictorial and aural experience" (p. 9) for its audience. Nist (1989) concurred, stating that the picture book is an audiovisual medium in which a child hears an adult's voice as he or she investigates the pictures for details.

Picture Books as Art Objects

"Picture books are not literary works to be read. They are art objects to be experienced" (Marantz, 1977, p. 150). Cianciolo (1983) agreed with Marantz and stated that children return often to the same pictures, study them closely, discovering more details, and gaining a greater depth of appreciation of the story through the art. Young children are sensitive to the aesthetic qualities of the illustrations (McCann & Richard, 1973). And, finally, Bitzer (1982) referred to the illustrations in picture books as a cherished wealth of art that can compete with many museum collections. The value to children is heightened because it also might be the "only art they encounter for many years" (p. 227).

Cullinan (1989) articulated the importance of the illustrations in children's first books.

> The storytelling quality of the art calls up mental images and sparks imaginative powers. Though one might expect that children do not remember their first books and that the quality of the art is irrelevant, early experiences take deep root,

> and beauty becomes a memorable part of a child's early experience. (p. 197)

In response to Cullinan's assessment that art in illustrations is a memorable part of early childhood, Fowler (1990) conducted a study which supported the assumption that adults do remember picture book illustrations from childhood. Ninety six percent of the 60 college students questioned were able to describe in detail an illustration in a picture book, noting color, artistic technique, and specific content. In addition, they were able to identify the reasons for their vivid recall.

Young children are exposed to art in literature, yet college students in the teacher education program had a weak background in art, according to Busbin and Steinfirst (1989). Not only did the students who participated in their research have a limited background, they were unable to find extensive help through reviews of children's picture books in which the art and text have equal emphasis. Busbin and Steinfirst conducted a content analysis of 1,075 reviews in 1984 of picture books appropriate for children in preschool to third grade. The researchers found little evidence that reviewers of picture books were knowledgeable about various aspects of art, and the amount of space within the article devoted to the illustrations was minimal in most journals. Nodelman's (1988) major complaint of reviews of picture books confirmed this deficiency that text is emphasized by critics at the expense of the crucial role that illustrations play in meaning.

Kiefer (1984) stated that the role of the artist is the maker of meaning and the role of the child is the re-maker of the meaning. Communication is the transfer of information from a source to a destination through a medium such as the picture book. The "meaning" cannot be transmitted; only signs which represent the meaning, such as words or pictures, can be transmitted. The receiver of the signs must put his or her own meaning on the words or pictures. Each person's perception is personal and may vary according to individual experiences and stage of development. When there is an overlap of fields of experience, the likelihood of similar interpretations of the signs from the sender to the receiver is greater (Heinich, Molenda, & Russell, 1986).

Children and artists have a common field of experience through their drawings. Jones (1957), a winner of the Caldecott Medal, spoke of children and artists as being "fellow-indulgers, all. To them, drawing is a natural part of everyday life" (p. 119). Successful illustrators have the gift of being able to share with children something that children know. It is not that the artists draw or create for the child, as Beatrix Potter stated, that she wrote to please herself. It is the sharing of the child inside of the artist with a child that forms a bond (Meyer, 1983).

Definition of the Caldecott Medal

An acknowledgment of the picture book's acceptance into the literary community and its importance to the reading public is evidenced by the annual awarding of the Caldecott

Medal. In June, 1937, the American Library Association passed a resolution creating the Caldecott Medal Award to be presented to the artist for the most distinguished American picture book published in the previous year. The book must have been published in the United States and the artist must be a citizen or resident of the United States. The selection committee was composed of 17 members of the American Library Association, with each member having one vote.

Peterson and Solt (1982) reviewed the history of this prestigious commendation. The name of the award is in honor of a 19th century English illustrator of children's books, Randolph Caldecott. Melcher, who initiated the award, gave three reasons why this honor should bear Caldecott's name. It is proper to name the award for (a) a deceased person, (b) a person of importance in the history of picture books, and (c) a person whose name provoked remembrances associated with his illustrations, which were both delightful and beautiful. The medal for the award was designed by Rene Chambellan, who studied Caldecott's illustrations. He chose Caldecott's rendition of John Gilpin's famous ride and the four and twenty blackbirds baked in a pie to be portrayed in bronze on the circular medal. This medal is represented on the cover of each of the award-winning books.

With the nature of the picture book having equal focus on both text and pictures, controversy arose over which should be the determining factor in the selection for the award. The decision rendered by the committee was that the

books should be judged first by the illustrations, but that the text should be worthy of the pictures (Peterson & Solt, 1982).

The Picture Book as a Doorway to Literacy

Caldecott Medal Books, as well as other picture books or trade books, are in early childhood classrooms (Holdaway, 1979; Routman, 1988). Further, Cutting (1988) described the first step of instruction for Shared Reading Experience is to read the pictures. Lionni (1984) stated his concern of the neglect of research in the area of illustrations and picture books.

> Since the picture book seems to be the door that leads into the complexities of literacy, it is surprising that it has been given so little attention. The understanding of the nature of children's book illustration, not to speak of any critical analysis and evaluation, has been sorrily neglected. (p. 732)

In the past 12 years, few dissertations have focused on illustrations in picture books. Rutherford (1981) explored ageism in children's literature, and Kiefer (1982) studied children's response to picture books. Content analyses have been conducted for stereotyping in text and illustrations (Prentice, 1986), for documenting the changing image of childhood (Norton, 1987), for developmental bibliotherapeutic implications (Schulz, 1988/1989), and for studying levels of physical activity (Martins, 1988). Other studies concerning illustrations include the comparison of American photo-illustrated children's books over a 30-year period (Oldham, 1980), a descriptive study of Maud and Miska

Petersham's work (Smith, 1985), and children's preferences in tradebook format (Weiss, 1979). But no one has researched toys, objects that are intimately known by children, in illustrations in picture books.

Children often select books according to the illustrations and observe the similarities of a particular artist. They pay more attention to the pictures than the text, "Therefore, the whole language concept of authorship is really one of illustrationship for young children" (Lamme, 1989, p. 83).

Lionni (1984) stated that the origins of literacy are not in the traditional schooling but in the child's feelings, fantasies, and the world around the child. Experiences with the picture book enables a child to self-construct the relationship between the visual and verbal language. Ferreiro and Teberosky (1982) documented the developmental process of children reading with and without pictures as they construct knowledge about literacy before they enter formal schooling.

Details in Illustrations

This section of the review of literature is divided into three subsections. First, the research of how children view pictures differently from adults and of their emphasis on details in illustrations are discussed. Then, the artist's viewpoint of the inclusion of details in illustrations is explored. Finally, a discussion of details in illustration that are not included in the written text follows.

Children's Observation of Details in Illustrations

The child views a picture differently from an adult. Whalen-Levin (1980) disputed the conventional belief that one sees the whole picture at once. She concluded that one sees only small portions of an illustration in detail at one time. Multiple fixations are made, and this process is both selective and active. She asserted that "our experience of a picture is something we create within ourselves" (p. 106).

Children under 12 years of age tend to interpret visuals section-by-section rather than as a whole. When younger children were asked what they "see" in a picture, they responded by singling out specific elements in the scene. This included attention to toys. Older children summarize the whole scene and interpret the meaning of the picture (Heinich et al., 1986).

In summarizing what first and second graders saw in picture books, Kiefer (1982) stated,

> They talked about details in the pictures as often, or more often, than the pictures in general. As my observations progressed, I found that the children often mentioned very small details that I had overlooked. . . . Children often talked about details which seemed relevant to recent experiences. (pp. 22, 24)

Gardner (1982) described children's conceptions of the arts after interviewing 121 children 4 - 16 years of age. The 4- and 5-year-olds have a fascination of abstract art. "They also were more likely than older children to tell us what the abstract work was about, or to find a specific image in it (such as a toy)" (p. 106). Six and 7-year-olds

prefer more traditional paintings. Throughout his studies, he observed young children's primary concern of pictorial content.

Collins' (1970) research yielded conclusions that suggested young children respond more alertly to peripheral details than to the main idea. Dwyer (1978) cited 10 studies which supported the statement that, as a child matures, he or she is able to attend more selectively to features in visual instructional material that contribute to learning the projected information.

Even among young children, there is a developmental difference in the way visuals are viewed (Crago, 1979). Crago documented her daughter's progression of observing incompletely shown objects in illustrations, and noted that the first three stages began with her not being aware of anything amiss, to becoming distressed when observing a part missing from an object in an illustration, to later asking questions about the location of the missing part. By 2 years and 9 months of age, the young girl gave elaborate reasons for the missing parts, such as "We can't see the rest of him--maybe he has fallen into a car" (p. 153). Approximately a year later, she never mentioned partially drawn objects, although they were in the picture books that she viewed.

Evelyn Goldsmith (1984) concluded there is "the tendency of young children to become obsessed by details in a

picture at the expense of the whole" (p. 358). Nodelman (1988) reported

> objects in pictures become meaningful in relation to the extent to which we notice them and single them out for special attention. The more we notice them, the more visual weight they have. (p. 101)

Hall's (1987) interview with Bettelheim revealed that he had examined the details in pictures in American and Russian primers. Bettleheim noted that in the American books, no parent or child is portrayed reading in the illustrations, nor are newspapers or books included in the scenes. He was also concerned that the pictures did not include children at school. In the Russian primers, there are illustrations with children going to school and the teacher receiving them. He also observed that on the cover of one reader, a child is depicted studying and the Moscow University is in the background. The message of this illustration suggests that it takes study to be admitted to college. Often, the details of the illustrations carry subtle messages that are not spelled out in the text.

Artists' Inclusion of Details in Illustrations

In acceptance speeches for the Caldecott Medal, several illustrators have voiced their opinion of the importance of details in pictures. According to Robert Lawson (1957), one cannot predict which tiny detail might "be the spark that sets off a great flash in the mind of some child, a flash that will leave a glow there until the day he dies" (p. 68). Burton (1957) observed that the perception of young children

is perhaps clearer and sharper than adults. The little things interest them, including toys. She stated,

> Indeed, every detail, no matter how small or unimportant, must possess intrinsic interest and significance and must, at the same time, fit in to the big design of the book. (p. 89)

Zemach (1975) was concerned with the modern trend of oversimplification in illustrations. She believed that this style forces designers' impressions on children. In her acceptance speech for the Caldecott Award, she expressed her concern and concluded her address with what she thought children need.

> In the most elaborate picture, the chances are that what gives delight is a little fly or a dropped glove. Children need detail, color, excellence--the best a person can do. (p. 264)

Some artists have been criticized for putting details into their work and depriving children from using their imagination (Chorao, 1979). However, children should be exposed to many types of art. They "filter art (as they do all life experiences) through their unique perspectives . . . there is no absolute reality in art" (p. 469). She stressed that details in illustrations are carefully selected from a personal iconography to direct the reader's eye, to make a point, to present new ways for the young to see, and to arouse curiosity, which is to stimulate imagination.

Details in Illustrations and Not in Text

Secrets in picture books were defined by Kiefer (1982) as stories or pictures in illustrations that are not included in the text. In her 10-week observation of children

responding to picture books in a combination first/second grade class, she noted a "grapevine" operation among the children concerning the selection of books. Children were especially interested in books that had secrets in them and they passed the word along to others in the classroom in a secretive fashion.

An example Kiefer (1982) gave of the children's intrigue and delight with details was the discovery of a small clock with the hands pointing to four o'clock on the cover of a picture book. On the last page, the clock shows the passage of an hour and five minutes. Others found a small map on the title page which is a clue to the secret in the story.

Petersham and Petersham (1957) included secrets in their illustrations.

> We always try to tell a story in our pictures and often we put a little unimportant story within a story. We have the satisfaction of believing that some children discover these--which are not for everyone, but something between us and certain children. (p. 134)

These details were carefully placed in illustrations by artists, and children are the ones who are aware of them. Marantz and Marantz (1988) concurred with this belief. Details were "used in the illustrations to add a texture, even a subplot, so that the eye looks for clues in later pages based on earlier visual hints" (p. xiii).

Nodelman (1988) discovered a secret, a clue, in the picture book, Why Mosquitoes Buzz in People's Ears, illustrated by Dillon & Dillon (Aardema, 1975). On each page

there is a red-beaked bird, never mentioned in the text, pointing toward the focused object in the story. In one case the bird is pointing to the mosquito that is partially hidden behind a leaf. Nodelman's research of detail in individual children's picture books was one of the original contributions to this genre of literature (Stahl, 1990).

Toys in Illustrations

Within illustrations, toys are discovered. Often these are overlooked or considered insignificant, but several artists have made references to toys in their acceptance speeches for the Caldecott Medal, and historians have learned about past cultures through the appearance of toys in illustrations.

Artists' Views of Toys in Illustration

In reviewing the acceptance speeches of the artists who received the Caldecott Medal from 1938 to 1990, it was found that 11 of the 53 artists, or 20%, included toys in their speeches. Furthermore, within several of the biographical papers following the speeches, toys also are cited. Artists spoke of toys in the following manner: (a) as representing different cultures, (b) as models for drawing, (c) as important roles in their lives, (d) as stimuli for writing or illustrating books, and (e) as a basis for comparison. In Thomas Handforth's picture book of a young girl in North China, toys from another culture are depicted. Handforth (1957) told the audience as he accepted his award from the American Library Association that "The toys with which Mei

Li plays are personages from Chinese folklore, among them the eight immortals" (p. 26).

Marie Hall Ets (1965) described the similarities of the Mexican culture and the impact it had on her while living in Mexico. She realized that Mexicans disliked American stories about Mexico which depict the people as poor village Indians when, in reality, nearly half of the population live in cities. In her book, Nine Days Till Christmas, Ets collaborated with the librarian in Mexico City, who suggested using a toy, a star piñata, as the focal point. In the background of her pictures, Ets included television aerials on the roofs of houses so children in the states could see that children in Mexico have televisions.

For many artists, the process of illustrating toys is initiated with the careful identification of toys to serve as models. This process was described in great detail by Elizabeth Orton Jones (1957). One of the lines in A Prayer for a Child (1944) is "Bless the toys whose shapes I know" (p. 9). To illustrate this one line of the prayer, much time and research was spent in finding the right model. She began with her old toys she had boxed away since her childhood, but they were too worn and out of shape for her drawings. New toys were unacceptable because they lacked the specialness and love that only a child can give, and money could not buy what she was looking for in the playthings. She explained her dilemma to a friend whose children overheard the conversation and supplied the solution. In

Elizabeth Jones' lap the children placed their cherished toys: Prowlie, the teddy bear; Abigail, the rag doll; Salisbury, the rabbit; and an old wooden spoon. These were the toys that she used in the illustration of Field's poem and these are the toys that some children interviewed today still call their favorites.

The d'Aulaires used toy rocking horses as models for the live horses in Abraham Lincoln and George Washington. This was done deliberately to accentuate the viewpoint of the child, according to Mahoney and Mitchell (1957). They acknowledged the important role toys play in a child's view of the illustrations. They indicated that the text would be ignored for a time, and children, like the d'Aulaires' own, would pay attention to the toys that they recognized as their own in the pictures.

New toys have been made because of a Caldecott Medal Book. Milhous (1957), in her acceptance speech, told the audience how she researched the Dutch custom of making an egg tree, and how she demonstrated the process at many libraries. Foley (1962), in describing edible toys, credited Milhous' book, The Egg Tree, as the contributing factor of this new American tradition.

Toys have played an important role in some of the artists' early lives or as stimuli for stories and drawings. In Ben Montresor's (1965) acceptance speech, he spoke of the profound influence a toy had for him.

> I was passionately and constantly involved in my own puppet theater. I searched out the most improbable objects, the most colorful materials, the

> most glittering pieces of metal, and I put them all together on my little stage to give shape to something within my head. (p. 260)

In his book, May I Bring a Friend?, one is able to see how "the blank page is like an empty stage that must be filled with scenes, costumes, movement, and theatrical crescendo" (Montresor, 1965, p. 261).

Tricia Schwart Hyman (1986), illustrator of St. George and the Dragon, reminisced about the costume she wore as Little Red Riding Hood, and how her mother referred to her as that character, rather than Trina. This toy, this costume, transformed her as it does with her painting. She explained the process of creating the art for the story and of her uncertainty of the next step. But when her dreams become the dreams of the characters and when she became part of their environment, ". . . wherein I put on the little red cape with a hood and with the red ribbons under my chin, then I know what to do with my pictures" (p. 270).

Artists gave credit to toys as stimuli for the creation of their stories. The impetus for Evaline Ness' (1975) Sam, Bangs & Moonshine came from a drawing she had kept in her portfolio of a girl playing with a starfish. The inspiration for Chris Van Allsburg's (1986) Jumanji came from his memory of his disappointment when playing board games as a child. "Even when I owned Park Place with three hotels, I never felt truly rich, and not being able to interrogate Colonel Mustard personally was always a letdown" (p. 232).

The bicycle, a toy, played an important part in the development of the Madeline stories. Ludwig Bemelmans (1957) was riding the bicycle on a curvy road with both hands in his pockets when he collided with an oncoming automobile. During his recovery in the local hospital, parts of his future story appeared. Across the hall was a little girl who had an appendix operation and showed him proudly her scar. His stout nurse is drawn in the book, as well as the crack on the ceiling above his head "that had the habit of sometimes looking like a rabbit" (p. 257).

Toys have been used as a basis for comparison by two artists. Gail E. Haley (1975), in her acceptance speech, compared a picture book to a good toy which invites participation. "A mechanical toy may seem very clever to adults. But it is the toy and not the child that plays. . . . But building blocks . . . encourage the child's self expression, inner direction, and skill" (p. 226-227). Haley further made the analogy that building blocks are to wind-up dolls what books are to children's animated television shows.

Gerald McDermott (1975), author and artist of Arrow to the Sun, used a different analogy with toys in his speech. He compared the fate of art to the fate of toys. "The powerful potential of art to communicate what cannot be expressed in words is dismissed and consigned to the nursery along with toys that have been outgrown" (p. 268). He was disturbed that art was considered by many to be expendable and held in low esteem, and not nurtured to grow.

In the biographical papers by Green (1957), included after the acceptance speech, a quote is given by Petersham and Petersham that indicates how toys help children deal with what is happening around them. The power of games, toys, and children's literature was made evident through a remark about the bombings in the 1940s.

> About two years ago, at the height of the way, the seven-year-old nephew of one of my friends was playing a bombing game with some other children. When it was his turn to play, the city happened to be Budapest. "Oh," she heard him say, "I wouldn't want to bomb Budapest! That's where Miki lives." (p. 143)

History of Toys in Illustrations

Historical research has indicated toys in illustrations are reflective of a culture. Sutton-Smith (1986) addressed the relationships one could discover when viewing the world through toys.

> As we enter a culture through one tiny vantage point, one small peep hole, much else comes into view. Toys, apparently the most minimal of our concerns, turn out to be intimately related to many larger cultural patterns. (p. 253)

Foley (1962) stated that the story of civilization has been recounted in miniature with toys. Toys have represented historical events, fads, and scientific discoveries, such as the tiny French guillotines, the Jenny Lind and Barbie dolls, toy rockets, and videogames. Toys also have shown the universality of these play things among various cultures over thousands of years.

Insight into the life at a particular time has been captured in illustrations in which toys either have been

featured or included as a part of the details in a picture. One of the oldest illustrations of toys is found on a wall painting in Egypt dating 1786 B.C. In the painting, girls are shown playing catch with plaited rush balls (White, 1971). Another culture that emphasized sporting games is evidenced by drawings on Greek vases in 400 B.C. Toy carts, hoops, and other toys imply that toys were widespread in Greece.

One of the best sources for knowledge of medieval toys, according to Fraser (1966), is the decorations of the borders in manuscripts in the 1300s. Often, these depictions of children playing with toys have no relation to the text. Fraser also found that in 1338, in the Romance of Alexander, there is an illustration of two children playing with tops and of children watching a glove-puppet show. In the border of a French Psalter in 1300, a boy is playing the fife and drum and a girl is riding a hobby horse. It can be seen through these illustrations that children in the Middle Ages played with toys very similar to the ones children use today.

With the use of dress-up clothes, the game of pretense is embellished, and these costumes have been documented throughout history (White, 1971). Again, the illustrated evidence of this type of play is found in the borders of manuscripts. White found in a manuscript from the early 1300s a drawing of a child in costume with a bow and arrow. In a manuscript found in Oxford, England from the same time

period, a child is shown dressed up as a stag. Another example is found in the 19th Century French lithograph, Les Petits Acteurs, in which children are pulling on long boots, wearing hats, and buttoning a coat over a pillow (Fraser, 1966).

In the famous painting, Children's Games, by Peter Brueghel the Elder, done in 1560, there are 240 persons playing games. Sutton-Smith (1986) counted 29 play objects;

> knucklebones (jacks), marbles, caps, stilts, tops, rope, bonfire, mud, hoops, mumbletypeg, barrels, bricks, stones, sticks, handkerchiefs, paper crowns, blindfold, shoes, nuts, broom, sandpile, water, trees, bowls, basket, paper, pins (bowling), and tipcap. (p. 221)

The 14 toys he found were the following: "a church altar and candles, masks, wings, yo-yo, soap bubbles, birds, toy horse, hobby horses, water pistol, and a rattle" (p. 221). White (1971) noted a child swimming in the river holding under his arms a bladder blown with air which resembles the water wings used today.

A painting on silk produced during the Ming Dynasty, entitled The Hundred Children, indicates the universality of toys as well as the complexity of the Chinese civilization of that age (Fraser, 1966). Children are ridding hobby horses, playing with marionettes, playing drums and cymbals, and climbing trees. It is thought that this was painted in either the 16th or 17th century.

One of the first books for children with illustrations includes the depiction of young ones playing games. It was published in Paris in 1657 with the title, Les Jeux et

Plaisirs de l'Enfance. Also in 1657, Comenius portrayed children swinging, bowling, walking on stilts, and spinning whip tops in Orbis Pictus (White, 1971).

A painting by John White done in 1585 pictures European toys being present in America. An Indian child with her mother is shown holding a doll in an Elizabethan dress. In the 18th century, toys were included more frequently in portraits than they had been in the past. It was not until 1825 in England that the first baby doll was introduced. Close examination of the pictures of dolls of the past indicate they represented tiny adults. Appleton, illustrator of the popular books by Cradock, gave evidence to the various dolls with which girls of 1915 played (Fraser, 1966).

These examples of toys in pictures over the past 4,000 years document the diversity as well as the commonality of toys among civilizations. Bader (1976) stated that the picture book is a documentation of history, society, and culture. Elleman (1987) described children's literature as reflecting the way children are perceived in a certain culture and period of time.

Categories of Toys

There has been no categorization of toys in illustrations, but in reviewing the relevant literature, it was found that toys have been organized or categorized in various ways outside of illustrations in picture books. FAO Schwarz indexed toys in a catalogue (Schwarz, 1975), Sutton-Smith (1986) viewed toys in light of four contexts, and

Wolfgang and Stakenas (1985) and Green and Schaefer (1984) classified toys according to play categories. An additional category of toys includes items not created especially as playthings which are used by a child for a toy. This category of toy is referred to as an alternative toy. In this section, the different means of categorizing toys are discussed.

In America, toys are a $13 billion industry (Stewart, 1989). Even with the favorite classic toys, over 5,000 new toys are introduced each year (Kaban, 1979). One means of categorizing toys is into either a high-tech or low-tech category. Seven of the top 10 selling toys in 1988 were considered to be high-tech toys. The number one seller was a video game, followed by a low-tech game, "Pictionary." Two dolls, one a talking male doll and the other one with make-up cosmetics, and play appliances, the kitchen center, were on the list. The reporters stated that Barbie and GI Joe dolls were two perennial favorites that boosted sales during a dull financial year of only $12.8 billion (Tooley, 1989).

FAO Schwarz, the oldest toy company in America, has been operating since 1862. Toys were categorized and published in Toys Through the Years as dolls; things with wheels; houses and furnishings; ships, airplanes, and trains; sports and games; costumes and uniforms; and gadgets. From 1860 to 1950, dolls were made almost exclusively for girls. Play uniforms became popular in the 1900s. In

the 1911 FAO Schwarz catalog, there were advertisements for soldier suits; firemen, Indian chief, and cowgirl outfits; and tomahawks. Sports for children were scaled-down versions or variations of adult games. Equipment such as golf clubs, football gear, croquet sets, and tennis rackets had been scaled down for youngsters. Gadgets consisted of phonographs, cameras, binoculars, telephones, and musical instruments (Schwarz, 1975).

In considering analysis of toys, according to Sutton-Smith (1986), it must first be considered in which context a toy is placed. Toys take on different meanings in different contexts. He categorized toys into four different contexts: the family, technology, education, and the marketplace. In the family, toys are usually given as Christmas presents as a bonding agent, yet, paradoxically, the present, itself, is meant to be played with alone. This becomes the child's present to his or her parents to play in solitude. Some of the toys become humanized companions to the children.

In the context of technology and science, toys are machines that increase personal powers, yet the players are concerned with the powers of control of the toys. A video game is an example of this type of toy.

In education, toys are not taken seriously and are regarded as trivial outside of this field, but if they are given in this context of education, children are expected to learn something serious from them. Teachers use toys for socialization or cooperative learning, and parents give toys

for solitary play. Often, educational toys are parental signals of anxiety about their child's achievement rather than the assurances of the child's progress.

In the fourth context, the marketplace, Sutton-Smith (1986) described toys in a commercial vein. Toys are novelties which create interest for the consumer. It is debatable whether these novelties are training grounds for distractibility or for opportunities for dealing with novel and special information.

The four contexts of toys provide the settings for the various functions of toys. Children can interact with these playthings as they deal with conflicts in their lives in the following ways.

> . . . in multifarious ways toys are mediating these cultural conflicts within the personal lives of children. With toys he can in his or her own way speak to the issues of bonding by close affection for the toy; of autonomy by control over the toy; of heteronomy by following its schemes and suggestions; of education by discovering how it works; of entertainment by enjoying its marvels; of consumer pleasure by knowing it has public image or status; and of novelty by discovering the unrevealed novelties it contains. (Sutton-Smith, 1986, p. 247)

Other researchers have classified toys in different ways. Wolfgang and Stakenas (1985) organized toys into five play categories: physical, microsymbolic, macro symbolic, structured, and fluids. Through a content analysis of toys in the homes of 30 preschool children ranging from 3.5 to 5.5 years of age, they explored what items are most predictive of certain cognitive abilities. Their study was based on Piaget's cognitive developmental theory, which

values children's play as a vital process for nurturing cognitive growth. It was assumed that by having toys available in the home environment, the children would have access and play with them, and that this is an indirect measure. It was noted that further research based on the interaction of the child with toys and with the parents should be conducted.

Green and Schaefer (1984) classified play materials into five different categories: make-believe, fluids, structure, physical, and academic. Using multiple regression statistics, these researchers found a significant difference in the level of education of the adult personnel and their preference for academic and make-believe toys in a preschool classroom. With a sample of 244 preschool classroom personnel, the findings revealed the those with a higher educational level reported a high preference for make-believe toys and low preference for academic ones.

Another categorization or type of toy has various names, such as the alternative toy, toy substitute, play object, or transitional object. These labels are given to an object that a child uses in play in a way that is not the original purpose for that object. All of these toys are primary toys because the subject must be interacting with it to make it a toy. Kaban (1979) defined an alternative toy as a household object for which young children generate many original uses. She suggested that the contents of a home can have as much play value as any toy store.

In children's literature, this classification also has been noted by Dreyer (1981). By using the term "transitional object," one should be able to locate the names of children's picture books in which this type of toy is catalogued in the Bookfinder.

These alternative toys that are created by children, have been described in Piaget's research. In Play, Dreams, and Imitation in Childhood, Piaget (1962) wrote of his daughter's using a shell as a cat. This action was able to occur because she had a mental image of a cat.

> But in play, the symbol-object is not only the representative of the signified, but also its substitute (the shell becomes for the moment a cat), whether the signified is general (any cat) or particular (a definite cat). (p. 165)

> The mental image is formed when the child thinks about an object, and this thinking is done not just visually but with all the motric schemes involved in the child's knowing of the object. (Kamii, 1988, p. 242)

The value of the toy is in how the child interacts with it. Alfano of the Child Research Department of Fisher Price stated that their interest is in finding out what makes a toy work, which is difficult because it comes from inside the mind of the child. "That all important feature--play value--isn't some ingredient contained in a toy . . . play value arises from the way a child decides to interact with a toy, for whatever reason" (cited in Stewart, 1989, p. 77). Sutton-Smith (1986) concurred, "It is not so much what the toy does by itself, but in what way it gives the child an instrument with which to express and manipulate the cultural

forces that bear upon him or her" (p. 247). Through a content analysis, it can be seen how artists have used toys in illustrations as examples of children's thinking and interacting with them.

CHAPTER III

METHODOLOGY

Design

The design of the study is descriptive. The purpose is to document and describe the toys used by artists in communication in the illustrations of picture books published over a 53-year period. The purpose is accomplished through a content analysis of Caldecott Medal Award Books from 1938 - 1990. Content analysis is a research methodology that utilizes a set of procedures to obtain objective descriptive data and make valid inferences from text or visuals (Weber, 1985). Thus, the use of this design and methodology was considered appropriate.

Subjects

The sample consisted of the Caldecott Medal Books from 1938 - 1990. These were chosen because they represent the most distinguished American picture book of each of the past 53 years. The sample also was appropriate because the basis of the Caldecott Award is primarily on the illustrations, with the text being "worthy" of the pictures (Smith, 1957). The intent of this study was to focus primarily on the illustrations, rather than the text. In Table 1 the Caldecott Medal Books from 1938-1990 are listed in chronological order.

Table 1

Caldecott Award Books During the Years 1938 - 1990

Book	Illustrator	Award date
Animals of the Bible	D. P. Lathrop	1938
Mei Li	T. Handforth	1939
Abraham Lincoln	I. & E. d'Aulaire	1940
They Were Strong and Good	R. Lawson	1941
Make Way for Ducklings	R. McCloskey	1942
The Little House	V. L. Burton	1943
Many Moons	L. Slobodkin	1944
Prayer for a Child	E. O. Jones	1945
The Rooster Crows	M. & M. Petersham	1946
The Little Island	L. Weisgard	1947
White Snow, Bright Snow	R. Duvoisin	1948
The Big Snow	B. & E. Hader	1949
Song of the Swallows	L. Politi	1950
The Egg Tree	K. Milhous	1951
Finders Keepers	N. Mordvinoff	1952
The Biggest Bear	L. K. Ward	1953
Madeline's Rescue	L. Bemelmans	1954
Cinderella	M. Brown	1955
Frog Went a-Courtin	F. Rojankovsky	1956
A Tree is Nice	M. Simont	1957
Time of Wonder	R. McCloskey	1958
Chanticleer and the Fox	B. Cooney	1959
Nine Days to Christmas	M. H. Ets	1960

Table 1 (continued)

Book	Illustrator	Award date
Baboushka and the Three Kings	N. Sisjakov	1961
Once a Mouse	M. Brown	1962
The Snowy Day	E. J. Keats	1963
Where the Wild Things Are	M. Sendak	1964
May I Bring a Friend	B. Montresor	1965
Always Room for One More	N. Hogrogian	1966
Sam, Bangs, and Moonshine	E. Ness	1967
Drummer Hoff	E. Emberley	1968
The Fool of the World & the Flying Ship	U. Shulevitz	1969
Sylvester and the Magic Pebble	W. Steig	1970
A Story, A Story	J. E. Haley	1971
One Fine Day	N. Hogrogian	1972
The Funny Little Woman	B. Lent	1973
Duffy and the Devil	M. Zemach	1974
Arrow to the Sun	J. McDermott	1975
Why Mosquitos Buzz in People's Ears	L. & D. Dillon	1976
Ashanti to Zulu	L. & D. Dillon	1977
Noah's Ark	P. Spier	1978
The Girl Who Loved Wild Horses	P. Goble	1979
Ox-Cart Man	B. Cooney	1980
Fables	A. Lobel	1981
Jumanji	C. Van Allsburg	1982

Table 1 (continued)

Book	Illustrator	Award date
Shadow	M. Brown	1983
The Glorious Flight	A. & M. Provensen	1984
Saint George and the Dragon	T. S. Hyman	1985
The Polar Express	C. Van Allsburg	1986
Hey, Al	R. Egielski	1987
Owl Moon	J. Schoenherr	1988
Song and Dance Man	S. Jammel	1989
Lon Po Po: A Red Riding-Hood Story From China	E. Young	1990

Research Questions

1. What toys are present in the illustrations?

2. What are the most prevalent types of toys in the illustrations and how are they used?

3. Are toys in the illustrations included in the text?

4. How do toys that are present in the illustrations and not in the text represent subplots, clues, or secrets in the pictorial story?

Development of the Instrument

No instrument for documenting toys in illustrations in picture books was found in a research of related literature. An instrument was developed for this purpose and was tested with several picture books. Categories were set up based on

two data sources: (a) previous published research and (b) interviews with children soliciting their perceptions and comments regarding the toys used in the illustrations.

Content Analysis Instrument and Categories

These efforts resulted in the development of an instrument with the following classifications.

Demographics

The content analysis instrument provided space for recording the title of the book, the illustrator, the author, copyright date, and Caldecott Medal award date. In addition, the time period and location where the story was set were documented on the form. A sample of the content analysis instrument is provided in Appendix A.

Frequency Count of Illustrations

A frequency count of the total number of illustrated scenes per book was recorded on the instrument. Each scene counted as one, whether it was a single page, double page spread, or a fraction of a page. The counting of illustrations for each book began with the first page of text and illustration after the title page. A second frequency count recorded the number of illustrations that included toys.

Name of Toy

Each time a toy appeared in an illustration, the name of the toy was recorded on the instrument.

In Text

If a toy in the illustration was included in the text, that information was documented on the form. The dichotomy

between text and illustrations in picture books can be considered as two books. Both the artist and the writer tell the story in his or her particular medium (Bader, 1976; Cianciolo, 1983; Marantz & Marantz, 1988; Shulevitz, 1980), and often the writer and the artist are the same. It should be revealing to see what is best told in pictures and not words.

Clue for Future Text or Illustration

This category was first conceived after interviewing children, who explained what they had seen in the illustrations. It was further confirmed after researching the literature. Two examples of children explaining clues to this researcher are as follows. After the reading of Where the Wild Things Are, a boy explained that the drawing on the wall on the first page of the book "kind of resembles the monsters later on in the book." He went on to describe the details in the picture, and recognized that none were exactly identical to this drawing, but each of the details appear in some of the wild things.

A second observation was offered by a 6-year-old girl. After the reading of A Prayer for a Child, the girl said that her favorite picture was the one in which several toys are featured on a page by themselves. She also noted that these toys appear again on another illustrated page. Only after reading the book for the third time did the researcher observe that the artist had pictured them in miniature on the shelf in the living room. In this study, only toys used

as clues will be recorded, which happened to be the clues in these two observations.

In researching the literature, it was noted that several writers referred to secrets, or clues, in the illustrations. Petersham and Petersham (1957) stated that they often put a small story within the story through their pictures, and not everyone would be aware of them. Huck, Helper, and Hickman (1987) wrote of the clues in the illustrations in Where the Wild Things Are, and Kiefer (1983) acknowledged children's finding secrets that adults overlook in picture books. The inclusion of the toy in the text was counted if the toy had been previously mentioned in the text, not just in the text accompanying the illustration.

Toys in Context of the Setting

At the inception of the content analysis research, toys pictured in the background of an illustration were looked upon as simply being part of the stage setting for a particular element of the story, such as a child's bedroom or an outdoor scene. Upon closer examination of the work of Sutton-Smith (1986), in which toys were discussed in four contexts in modern American society, the family, education, the marketplace, and technology, the inclusion of toys in the background of the setting took on different interpretations according to the various contexts of family, education, marketplace, and technology.

Primary or Peripheral Toy

For the purpose of this study, a distinction was made as to whether a child in an illustration is interacting with a toy, therefore making it a primary toy, or whether the toy is in the background with no visualization of interaction, therefore making it a peripheral toy.

Featured Alone

This category was created for toys that are given greater importance by being featured on a page by themselves, yet no interaction is taking place. They are neither primary toys showing interaction with children, nor are they peripheral toys in the background.

Frequency

How often each particular toy appears in the illustrations was recorded. Frequency counts have been a primary characteristic of content analysis (Krippendorff, 1980). Inferences have been made from the number of times characters appear in illustrations (Ansello, 1977).

Comment

It has been pointed out that in a content analysis, themes, patterns, and categories will emerge (Wallen & Fraenkel, 1991). Therefore, not knowing in advance what would be found in this type of research, a place was provided on the instrument to enter a comment about unexpected findings not covered in another category.

Alternative Toy

The definition of the alternative toy is an object that is used for play rather than the original purpose of that object, for example, a pillow used for fighting, or a stick used for drawing. On the instrument, there is a place for name of the object, and another line for noting its use by the child in the illustration.

Content Validity of Instrument

The first instrument was constructed with limited categories and pilot-tested on 20 books. Experts in the field of Early Childhood Education reviewed the instrument for content validity and gave recommendations for restructuring. First, a clarification of the definition of a toy was in order. In this study, as stated in chapter one, the definition of toy was something a child can or does play with. To clarify this definition, "something" referred to nonbreathing objects, a "child" could be a young human being or animal, and "plays with" referred to the actual or potential interaction with the object. Examples of toys are dolls, things with wheels, sports and games, costumes and uniforms, gadgets, art materials, books, and electronic toys (Kaban, 1979; Schwarz, 1975).

Toys fit the definition in one of three ways:

Primary toy refers to a toy with which a child is interacting.

Peripheral toy refers to a toy in the background that could be used by a child.

Featured toy refers to a toy that is on a page by itself.

Alternative toy refers to an object being used for play in a way that is not its original intended use.

The instrument consisted of two pages, one for toys and the other for alternative toys. Both had the same categories listed.

Data Collection Procedure

Data collection took place over a 5-week period. The 53 Caldecott Medal Books were examined carefully and the toys in the illustrations were recorded by hand, using the Content Analysis Instrument. These records were transferred by the researcher to a database, using Appleworks with an Apple computer. By having the information on the database, it was possible to manipulate the data, reorganizing it in various ways for analysis.

CHAPTER IV

FINDINGS

The purpose of this study was to document and describe the toys that have appeared in the illustrations in the Caldecott Medal Books. From child development research, it has been acknowledged that young children view pictures differently than do adults. They look at a picture part-by-part rather than summarizing the whole. Children give attention to the details, and often these details are toys. Through reviewing the literature, it was found that many artists have given careful attention to such details, often using toys for specific purposes in the picture book. It was also disclosed through the review of literature that the toys in art throughout the ages give insight into various cultures and reveal the universality of toys. Because picture books have a format in which both pictures and text are equally important, teachers and scholars of children's literature (who normally summarize the pictures rather than look at the details) should benefit from this study, which critically analyzes the toys in the illustrations.

A researcher-developed instrument was constructed for use in collecting the data from the Caldecott Medal Books. The instrument was used with other picture books and was revised after consulting with experts in the field of early

childhood education. The content analysis instrument is included in Appendix A.

The results of the content analysis of toys in illustrations in the 53 Caldecott Medal Books from 1938 to 1990 are presented in this chapter. The findings are organized to address the research questions posed in Chapter I:

1. What toys are present in the illustrations?

2. What are the most prevalent types of toys in the illustrations and how are they used?

3. Are toys in the illustrations included in the text?

4. How do toys that are present in the illustrations and not in the text represent subplots, clues, or secrets in the pictorial story?

Toys Presented in Illustrations

What Toys Are Present in the Illustrations?

To answer this question, the setting or context from which the data were drawn is described, and then the frequency of toys in the illustrations is tabulated.

The demographics recorded on each book consisted of the title of the book, the illustrator, the author, the copyright date, the award date, and the country or location in which the story takes place. Although the publication and award dates of the sample spread over a half century, the stories' settings represent time periods that range from the 4th century, to fantasy with no particular time period, to present day. Although the Caldecott Books must have been

published in the United States, many books represent various countries and cultures. Of the books that have toys in the illustrations, the countries represented have included the United States, Mexico, Africa, France, England, Russia, and lands of fantasy.

Toys are included in 37 out of 53, or 70%, of the books. The frequency in which toys appear in the illustrated scenes in each of the books was recorded, and the percentage calculated. In Table 2, the books are listed in descending order, from the highest percentage of illustrated scenes with at least one toy pictured, to the least number of illustrated scenes with toys.

Table 2

Frequency of Illustrated Scenes With Toys

Name of book	Illustrations (No.)	Illustrations with toys (No.)	%
Where the Wild Things Are	18	18	100.0
Nine Days to Christmas	25	21	84.0
Prayer for a Child	27	21	77.7
The Egg Tree	26	19	73.1
Sylvester and the Magic Pebble	27	19	70.4
Mei Li	28	17	60.7
A Story, A Story	17	10	58.8
May I Bring a Friend?	21	12	57.1
The Snowy Day	20	11	55.0
A Tree is Nice	18	9	50.0

Table 2 (Continued)

Name of book	Illus-trations (No.)	Illus-trations with toys (No.)	%
Shadow	18	9	50.0
Finders Keepers	18	8	44.4
Jumanji	14	6	42.9
Time of Wonder	29	10	34.5
White Snow, Bright Snow	15	5	33.3
Sam, Bangs, and Moonshine	21	7	33.3
The Polar Express	15	5	33.3
The Rooster Crows	68	22	32.4
Madeline's Rescue	48	15	31.3
Song and Dance Man	24	7	29.2
Lon Po Po: A Red-Riding Hood Story From China	18	5	27.7
Song of the Swallows	19	5	26.3
The Little House	28	7	25.0
Make Way for Ducklings	31	6	19.4
Abraham Lincoln	63	11	17.5
Chanticleer and the Fox	19	3	15.8
Fables	20	3	15.0
Many Moons	34	5	14.7
Hey, Al	14	2	14.3
They Were Strong and Good	36	5	13.8
Saint George and the Dragon	27	3	11.1
Ashanti to Zulu	26	3	11.1

Table 2 (Continued)

Name of book	Illus-trations (No.)	Illus-trations with toys (No.)	%
Ox-Cart Man	19	2	10.5
Baboushka and the Three Kings	13	1	7.7
Arrow to the Sun	28	2	7.1
Duffy and the Devil	36	1	2.8
The Big Snow	37	1	2.7

The fact that 70% of the artists used toys in their illustrations in varying frequencies to tell the pictorial story is noteworthy. These data suggest that toys are used as a form of communication with children. The varying percentages also reveal that artists use toys in various ways. Because of the time range and the countries included in the sample, the findings suggest that toys are both timeless and universal.

The extremes of the percentage of illustrations with toys ranged from a high of 100% in Where the Wild Things Are (N = 18/18) to a low of 2.7% in The Big Snow (N = 1/37). In Where the Wild Things Are, the main character is dressed in his wolf suit throughout the book; therefore, the costume, a toy, is represented in each scene, with a total of 100%. Artists have used snow as a theme in three of the books and treat it differently in each. Snow is viewed as an alternative toy if the child in the illustration plays with it. In

The Snowy Day, snow is an alternative toy in half of the illustrated scenes, but in The Big Snow, it is used only once for play.

One hundred and ten primary toys and 51 alternative toys can be found in the illustrations of the picture books. Table 3 details the toys that are present in at least two picture books. The entire list of toys found in illustrations is provided in Appendix B.

Table 3

Frequencies and Percentage of Occurrences of Primary Toys in Illustrations in More Than One Book

Name of toy	Frequency	%
Book	15	28
Doll	6	11
Boat	6	11
Ball, bicycle, sled	5	9
Board game, child's drawing, fishing pole, jump rope, swing	3	6
Art paper, balloon, crown, dog, bone, doll carriage, doll house, embroidery, hoop & stick, horn, magic wand, paint brush, piano, piano music, rocking horse, stuffed elephant, tambourine, Teddy bear, television, toy train, wagon, water cans, wooden figurines, wrapped presents	2	4

Table 3 reveals that only 34 toys, or 31%, are present in the illustration of at least two picture books. The majority of the toys, 69%, appear in only one of the books. The findings suggest that a few toys are not generically

used by artists, but rather, specific toys are used for particular purposes in the illustrations. Some of the specific toys may be clustered into a larger group or type of toy. One example is the costume, or dress-up clothes, which appear frequently, although they are listed in various ways: as an Indian outfit, as a wolf suit, or as a pirate outfit. These types of toys will be discussed in the next section.

Alternative toys are defined as objects used for playthings in a way not originally intended. Examples of alternative toys found in the Caldecott Medal Books include a broom used for fighting, a tree used for a pirate ship, and a flower used in a counting game. Fifty-one alternative toys are represented in the illustrations of the picture books. Table 4 shows the alternative toys that are present in at least two picture books. The entire list of alternative toys pictured may be found in Appendix C.

Items found in nature dominate the type of objects used for alternative toys. This is logical because these objects are accessible to most children no matter where they live, what the time period might be, or what the family's financial status. It is significant that only 13, or 25%, of the objects used for alternative toys appear in more than two books. The other 75%, or 38 objects, appear only once in specific books. This finding suggests that artists used particular objects for specific purposes in the illustrations to tell the stories through the pictures.

Table 4

Frequencies and Percentage of Occurrences of Alternative Toys in Illustrations in More Than One Book

Type of alternative toy	Frequency	%
Tree	8	15
Stick	6	11
Flowers	4	8
Broom, rope, snow	3	6
Basket, bow, hat, knife, sand, shells, vine	2	4

Types of Toys and Their Uses

Nine types of toys are prevalent in the illustrations. These types of toys were compiled from the list of toys and alternative toys. The uses of these toys are varied, and their significance will be discussed in each of the sub-sections. The types of toys are books, dolls, dress-up clothes, board games, sporting toys (boats, sleds, bicycles, balls, fishing poles, jump ropes, swings), art toys, musical toys, alternative toys (nature, brooms), and thematic toys (toys representing holidays, academic settings, religions). Additional findings of toys with unusual or distinguishing features also are discussed in this section.

Books

Books are the most documented single toy in the sample. They appear in 16, or 30%, of the Caldecott Medal Books. The value of books is implied through the frequency of this

toy's occurrence in the illustrations. Even though Bettelheim, in his interview with Hall (1987), stated that there were no pictures of books or children reading in American basals, it is not true for the illustrations of the Caldecott Medal Books. Bettelheim also declared that children learn from the messages sent by pictures.

It is interesting that of the 16 instances in which books are in the illustrations, only 4 also appear in the text. This appears to indicate that the artists place a high priority on books in their illustrations and use them because they are familiar and universal, and, as Haley (1975) pointed out, the picture book is a good toy that invites participation.

Another noteworthy finding is the different types of books in different time periods and cultures. Besides the 15 books mentioned earlier, there are horn books that the children carry to and from school and recite from in the one-room log school house in Abraham Lincoln. And, in A Story, A Story, there are no books in the African village, but stories are kept in a golden box with figures representing different characters.

Toys are used as primary, peripheral, featured, and alternative toys. As a primary toy, books are either being held or read by characters in the illustrations. Children are seen carrying books to or from school in Little House, The Rooster Crows, Abraham Lincoln, and Song of the Swallows. Six, or 11%, of the Caldecott winners portray the

reading of books in the following illustrated situations: a young girl is reading a book, perhaps a Bible, in a prayer meeting in They Were Strong and Good; Abe Lincoln as a child is reading by the fire and in various situations in Abraham Lincoln; the pig who "stayed home" is reading a book in the hammock in Rooster Crows; Madeline is reading to the dog in the kitchen in Madeline's Rescue; and a mother is reading to a child in the park and another is reading to a child at home in Make Way for Ducklings and Time of Wonder, respectively. Other instances in which an adult is reading a book or a newspaper do not fit the definition of a toy in this study and are not included in the findings.

Books, both opened and closed, can be found in the various homes in the illustrations. As peripheral toys, books are in the background and are not used for interaction with a child. In the family setting, books as peripheral toys appear in the following books: Jumanji, Hey Al, Abraham Lincoln, Prayer for a Child, Sylvester and the Magic Pebble, Time of Wonder, and Song and Dance Man. In the market setting, a bookstore is on the corner of a street in Make Way for Ducklings. Sendak, in Where the Wild Things Are, uses books in one of his illustrations in an unusual way. The main character uses a stack of books for a step stool, or as an alternative toy, so he can reach higher as he hammers a string of handkerchiefs to the wall. It is inferred that the books are part of the child's environment and, therefore, found in his bedroom, and that they are

available for an inventive purpose. As a featured toy, the book which holds the story and pictures of the central character's ancestors, is illustrated by itself on the last page of They Were Good and Strong.

The suggested meanings of these 16 illustrated books are varied. It could be inferred that reading a book is a pleasurable activity to be shared with a family member, school mates, a dog, a Teddy bear, or to be savored alone in a hammock or by a fireplace. Books are shown as being a part of many families' homes and also as a place to record events that will become a family history.

Dolls

Dolls, one of the earliest toys pictured in America 1585, are the second most often documented toys found. Significantly, the dolls that appear in seven books are used in seven different ways. This suggests that the artists used this toy for specific purposes, rather than as a decorative possession of a child. This again illustrates that the value of the toy arises from the way the artist depicts its use in the context. Dolls in illustrations of picture books are used as human-like companions, as an expression of religious beliefs, as an indicator of status or wealth, for trickery, for fighting, for comfort, and for clues for future illustrations. A universality of dolls is also seen by dolls appearing in books reflecting four different cultures: American, French, Mexican, and African.

The doll in Nine Days to Christmas is a "humanoid" companion, a term given by Sutton-Smith (1986). The main character has a doll to whom she talks and then she shakes the doll's head to show agreement with her. In the young girl's bedroom two other dolls are shown, but the illustration and the text show that the doll, Gabina, is her favorite. Later in the text the main character states, "This is a real doll!" (Ets & Labastida, 1959, p. 29).

The doll possibly is an indicator of material wealth in The Rooster Crows. Through the appearance of the doll's fine apparel along with the type of doll carriage, the suggestion of prosperity is conveyed. Another indication of affluence, or perhaps an indication of the high priority given to this type of toy is the display of several dolls belonging to one owner in illustrations (i.e., Nine Days to Christmas and Prayer for a Child).

Dolls as collectibles or miniatures are seen in A Prayer for a Child. These dolls are angels that overlook the main character's bed. They also have a religious meaning, which is appropriate for the book in which a prayer or blessing is asked. These same dolls are used by the artist to advance each line of the prayer, as different angels are drawn in the initial cap. Dolls are seen as both a featured toy and as part of the background in the book.

In Madeline's Rescue, a doll is used as an alternative toy by one of the 12 young girls for fighting. During the night the girls fight over who will sleep with the dog,

Genevieve. This is the only time a doll appears in the book.

A doll is used as a means for trickery in A Story, A Story. It is similar to the tar baby in Brer Rabbit and is referred to as the gum baby. This is not surprising because Haley (1970) wrote in the introduction how the spider stories came from Africa across the Atlantic with slaves. Anase, the spider man, became Anancy in the Caribbean isles, and "Aunt Nancy" in the southern United States. This type of doll appears a second time with a young child holding it in the background in the village in the illustration.

In another book with an African background, Ashanti to Zulu, it becomes questionable whether to count the doll as a toy according to the definition given. It gives emphasis to the fact that dolls are not used as toys for children in all cultures. The illustrated beaded doll has no arms and legs, yet it has earrings. The text informs the reader that, instead of flowers, a Sotho girl carries a magic beaded doll as part of the wedding ceremony.

The only picture of a doll in Time of Wonder is during the story, and it is placed beside the younger daughter who is sitting close to her mother. This toy suggests a source of comfort during the frightening time, a concept suggested by Sutton-Smith (1986).

In Jumanji and The Polar Express doll houses are drawn, but no doll is seen. In these cases, the artist provided the opportunity for the imaginative reader to provide his or

her own doll. The two-story doll house appears in both of Van Allsburg's books. These examples further illustrate that toys take on different meanings according to the context in which they are found.

Dress-Up Clothes

"The game of pretense is enhanced by dressing-up" (White, 1971, p. 184). Artists have portrayed children in dress-up clothes in 14 of these books. Make-believe is an important part of childhood, and artists have depicted fantasy in 26% of the books through the use of costumes. The purpose for the pretense or make-believe is varied. The costumes reflect dressing for social position, disguise, pursuit, trickery, adventure, ceremony, and to be like someone else. In all cases, the dress-up clothes transformed the child into something or someone else.

Some characters are dressed for social position, such as in Mei Li, where the main character feels that she does not have the clothing worthy of the princess that the fortune sticks had foretold. To help her, some young girls have made a crown for her with jade green marble. Another example is the bear in Fables, who wants to be the finest dressed in town and listens to the crow, who convinces him that paper bags for shoes, sheets for dresses, and frying pans for hats are the latest rage. Some want to be like others, like the grandchildren in Song and Dance Man, who wear their grandfather's vaudeville hats as they watch him perform, and the camel who wants to be a ballerina in

Fables. The girls in Madeline's Rescue want the newly found dog to wear a bow in her hair like the bows they wear.

Fantasizing adventure is shown as a child dresses up as a pirate with a wooden knife and stands in a tree that is transformed into a pirate ship in A Tree is Nice. In Mei Li, children masquerade as a wild lion with a mask and straw tail in front of a boy with a toy bow and arrow. Costumes are part of a pursuit in The Rooster Crows, as a boy with an Indian headdress and a hatchet happily chases another child, and in Where the Wild Things Are, as a boy in a wolf suit chases a dog with a fork.

Animals come in costumes as guests of the king and queen in May I Bring a Friend?. Masks are worn by the main character and the lions as they question the king and queen who they are. Dark glasses are illustrated in Many Moons, not to disguise, but to hide the moon from the main character.

Children place hats, pipes, and brooms on snowmen in The Little House and White Snow, Bright Snow. A girl puts a wreath of flowers on her pet sheep in Chanticleer and the Fox, and another places a crown on a lamb as they celebrate the knight's victory in St. George and the Dragon.

For the procession for the posada in Nine Days to Christmas, the main character dresses up in her Mexican village costume, which is the native dress worn only on holidays. Except for this festive occasion, her clothes throughout the book are very similar to children's clothes

in the United States. Showing the similarities of the children in these two countries was an objective of Ets and Labista (1959).

Board Games

Three board games are illustrated in the Caldecott Medal books, with two being in America and one in Africa. Twice the games are mentioned by name in the text, and all are within the family setting. Two are played with the parents, and the other, Jumanji, is played at home with the hope for completion of the game before the parents return. In this case, Jumanji, the magical game, can be compared to the game in Seus' The Cat in the Hat. Lacy (1986) compared the fantasy to Sendak's Where the Wild Things Are, with animals and monsters in the house. The other game cited by name is Parcheesi in Time of Wonder. The illustration shows that the game gets interrupted by a storm.

A mud gaming board is illustrated in a scene with Quimbande children in Ashanti to Zulu. The text does not cite the game, but through research in books of toys, a similar picture was found of a mud gaming board from a predynastic grave near Abydos, Upper Egypt (White, 1971).

It is noteworthy that board games have been used by these illustrators to reflect the image of childhood. Parcheesi, a familiar board game with rules, represents the current culture of childhood for the period in which it was written, in the 1950s. The game is being played in a conventional home setting in America with a mother, father, and

two children. In Africa, on the ground in a compound, the father is sharing a game with a child using a mud gaming board while several of the father's wives watch. This also reveals something about the culture of the society. Another author uses the formalism of a board game to introduce mystery, suspense, and magic.

Alternative Toys

As children develop, there is less dependency on realistic objects for pretense or make-believe play. Rather than using cups, dolls, or commercial toys, children use unstructured objects, such as boxes and sticks, and transform them into playthings (Smith, 1984). Nature dominates the type of objects used for alternative toys. This is logical, because these are objects that are accessible to most children, no matter where they live, what the time period might be, or what the family's financial status. Nature is used in various ways for play activities and assume different meanings in different contexts. The most frequently portrayed are trees and snow. Trees are used as a pirate ship (A Tree is Nice), for safety and trickery (Lon Po Po), for sleeping (A Tree is Nice), for hiding behind (A Tree is Nice), and for climbing (Little House, The Rooster Crows, Song of the Swallow, A Tree is Nice, Sam, Bangs and Moonshine, Lon Po Po, and Abraham Lincoln). Sometimes the purpose is to be elevated enough to see a fight or speech (Abraham Lincoln), or to see the return flight of the swallows (Song of the Swallows).

Sticks from trees are used for drawing in the sand (A Tree is Nice), whittling (The Ox-Cart Man), for chasing (Chanticleer and the Fox), for "smacking" and making tracks (The Snowy Day), and as an extension of the arm to fetch a shoe in the water (The Rooster Crows). Leaves are used for playing in A Tree is Nice.

Three of the Caldecott Medal books have been written about snow. Snow becomes a toy in The Snowy Day by the way the main character plays in it. It becomes a slide, an art medium for making foot prints, tracks, angels, and a snow-man. The snow gets turned into a ball for a snowball fight, and into a treasure for the next day. In White Snow, Bright Snow, the snow is used in a similar fashion for building a snowman, snow house, snow fort, for a snow fight, for making tracks, and catching the flakes. Only once is the snow used for play in The Big Snow, when the mice and rabbits frolic and dance.

Cooney and Hyman meticulously researched the authenticity of the flora in England during the period of the settings for their two books, Chanticleer and the Fox and St. George and the Dragon. Flowers are used for wreaths in the victorious celebration of the knight in St. George and the Dragon, and as a wreath on the pet sheep in Chanticleer and the Fox.

Other ways nature has been used as toys are the petals of a flower for a counting game (The Rooster Crows); dirt for digging (Finders Keepers); rocks for climbing (Time of

Wonder); sand, rocks, and driftwood for building castles (Time of Wonder); charcoal for writing (Abraham Lincoln); and starfish and shells for imagining and exploring (Sam, Bangs and Moonshine and Time of Wonder). In Abraham Lincoln, mud is used for playing a trick. Lincoln holds a young boy upside down as he makes muddy tracks on the ceiling of his family's cabin. Vines and sticky latex gum are used to trick the little fairy in A Story, A Story.

Another alternative toy used in the Caldecott Medal Books is a broom--a very common item in a house. Children can relate to it and transform it into many imaginative objects. Three of the books portray different uses of the broom as an alternative toy. The broom is used for a snowman in White Snow, Bright Snow, for chasing the fox in Chanticleer and the Fox, and for fighting in Madeline's Rescue.

Art

Because art is the communication medium for illustrators, a logical conclusion would be that it would be represented in the illustrations with children. Art is displayed in every child development center and school. It is a natural part of a child's life and is central to the early childhood curriculum (Pitcher, Feinburg, & Alexander, 1989). The child puts his or her own meaning in art, and it is this form of self-expression that Jones (1957) felt creates a special bond between artists and children. Therefore, it is a medium to which a child can relate. In seven

books, children's drawings or paintings are represented on a variety of media, such as: on paper (Madeline's Rescue, Prayer for a Child, Nine Days to Christmas, and Where the Wild Things Are), on eggs (The Egg Tree), in the sand (A Tree is Nice), and in the snow (The Snowy Day). Each illustration has its unique story. Sendak (1963) included a drawing on the wall that foretells the future monsters in Where the Wild Things Are. Bemelmans (1953) showed the beginning of Madeline's drawing of the dog and her inattention to the lesson in the classroom. Milhous (1950) portrayed a family drawing designs for Easter eggs in the kitchen. Ets and Labastida (1959) had children in a kindergarten painting outside. Simont in Keats (1962) illustrated children drawing with a stick in the sand and in the snow. Jones in Field's (1944) book used an actual drawing done by a child in her sister's class for her book. The artist values and respects the children's drawing as a means of communication.

Sporting Toys

The preponderance of sports and activity related toys may be an indicator of the illustrator's conscious or unconscious acknowledgment of large muscle development as a central component of childhood's experience. The American culture also accentuates sports and athletic events. It is noteworthy that well known sporting toys are depicted in the books in this study, probably because of the universality of the sporting toys and the familiarity of most children with each of them. The roles of the sporting toys were varied,

including: (a) revealing time periods, (b) predicting future action in the story, (c) showing similarities in different cultures, and (d) embellishing the background. This category incorporates 21 different toys. Seven of these toys appear in more than three of the Caldecott Medal Books: boats in six books; balls, bicycles, and sleds in five books; and fishing poles, jump ropes, and swings in three books. The other 14 toys appeared either once or twice in the sample.

Bicycles. Once again, a common possession that most children have is a bicycle. Five of the books have bicycles included in the illustrations. Emphasis is given to the illustration of a boy's possessions of toys through the text in Sam, Bangs, and Moonshine. "Thomas lived in the tall grand house on a hill. Thomas had two cows in the barn, twenty-five sheep, a bicycle with a basket, and a jungle-gym on the lawn" (Ness, 1966, p. 8). Implications of Sam's envy, or just a statement of status, appear to be given through the addition of a basket on the bicycle and the jungle-gym in the yard.

The main character in Make Way for Ducklings views the bicycle as a sign of danger for her offspring. This bicycle is prominently drawn on a double page spread. In the other three books, The Little House, White Snow Bright Snow, and Madeline's Rescue, the bicycles are primary toys, but in the background of the illustrations.

Boats. Boats are placed in the category of sporting toys, although in some of the cases they are small and hand-held, and in other cases they are pictured as large vehicles of transportation. Boats are used in a variety of ways in six of the Caldecott Medal Books. Children are playing with small hand-held boats in a brook (The Little House), in the ocean (Time of Wonder), in the bathtub (The Snowy Day), and while riding another boat (Make Way for Ducklings).

Children are riding a boat for entertainment in two of McCloskey's books, Make Way for Ducklings and Time of Wonder. The famous Swan boats in the Boston Public Garden are illustrated with children, and a small row boat is used by two girls to row to the point during high tide and look for crabs. Another child in Where the Wild Things Are rides an imaginary boat to the land where the wild things live.

Van Allsburg used a boat to accentuate the rising water in the living room as the game of Jumanji progressed. This toy is not mentioned in the text, nor is it seen at any other time.

Sleds. Sleds are depicted in illustrations in three different countries: United States, North China, and Russia. In Mei Li, a sled is used for transportation to get to the fair, and sleds are also used for amusement. In the other books, The Little House, The Rooster Crows, White Snow Bright Snow, and Baboushka and the Three Kings, the sleds are used for entertainment by the children. The sled is probably the oldest form of transportation. It was not

until the 20th century that the American Flyer was introduced with the self-steering mechanism (Foley, 1962). In the illustrations, the differences as well as the similarities of sleds in different countries and time periods can be seen.

Balls. The ball was Froebel's first gift in his kindergarten. It is the simplest toy and should be made the first plaything of the little child (Froebel, 1909). Balls are used mainly as peripheral toys in the background of illustrations (Jumanji, Prayer for a Child, and Sylvester and the Magic Pebble). In Song of the Swallows, children are playing ball together in the far corner of the mission. One must look closely to find the game. In Arrow to the Sun, the main character is playing a ball and stick game by himself, because he has been excluded from the other boys' play. The game of ball was used as a primary toy to show companionship in Song of Swallows and to show isolation in Arrow to the Sun.

Fishing poles, jump ropes, and swings. Each of these toys appear in three different books. Fishing poles are used in illustrations to enhance the setting (They Were Strong and Good, and A Tree is Nice), and as the focal point in a fable in Fables. The jump rope is used to describe play in Many Moons and in the background in Sylvester and the Magic Pebble. A section of The Rooster Crows is devoted to jump-rope rhymes that are chanted while children jump rope. The swing is a clue in The Little House, part of the

background in Madeline's Rescue, and a reason that a tree is nice in A Tree is Nice.

Additional sports toys. These sporting toys appear in fewer than three books and are both primary and peripheral toys. They are a baseball glove (White Snow, Bright Snow), stilts and a bow-and-arrow (Mei Li), a dart board (The Polar Express), sticks (Ashanti to Zulu), a hoop and stick (The Little House and The Egg Tree), a stick and ball (Arrow to the Sun), a scooter (The Egg Tree), a jungle gym (Sam, Bangs, and Moonshine), a bowling set (Prayer for a Child and Jumanji), skates and skis (The Little House), and water toys (Time of Wonder). These sporting toys are common and yet they imply varied meanings in the illustrations. Artists appear to use them for showing the change of seasons with the baseball glove, sled, and skiis; for indicating a different time period with the hoop and stick; for reporting a family's wealth with a jungle gym in the yard; and for showing similar toys in different cultures, such as sticks, stilts, and the bow and arrow.

Musical Toys

Music is a form of communication that has been depicted in the illustrations. The importance of music making in the universality of creative expression is visualized with children from the 4th to the 20th century, and in Africa, England, France, and the United States playing instruments. Children are depicted playing six different types of instruments in diverse settings in the Caldecott Medal Books.

Madeline is playing the piano to a dog (Madeline's Rescue); a child plays a castanet-like instrument as other children dance, and an adult plays a musical instrument in the village (Shadow); children play the flute and tambourines for a celebration and a wedding (St. George and the Dragon), a child and a seal play a horn for entertainment (Abraham Lincoln and May I Bring a Friend, respectively); and a child plays with a silver bell that was a first Christmas present (The Polar Express). Miniature figures are portrayed with musical instruments in A Prayer for a Child and Mei Li.

Thematic Toys

Several toys have been grouped together as toys with themes, with toys representing holidays, religion, and academic settings. The significance of these three themes is that the toys represent different cultures and allow children to learn how other children in different countries of the world celebrate holidays, learn at school, and possess toys that reflect their religious beliefs.

Toys representing holidays. Holidays are represented through the use of toys such as Christmas (Nine Days to Christmas and The Polar Express), Easter (The Egg Tree), Halloween (The Little House), and New Year's Day (Mei Li). Some of the toys are prominently featured on a page by themselves by virtue of the subject matter and title of the book. The picture of one toy, the jack-o-lantern, is only a fraction of an inch and the jack-o-lantern is not mentioned in the text.

Christmas is celebrated in two of the Caldecott Medal Books with different cultural backgrounds. The toys are varied in these books. Piñatas, a Mexican native costume, and a Nativity scene are the toys used to prepare for the holiday in Nine Days to Christmas. In The Polar Express, a silver bell and presents on Christmas morning, including a doll house, clown, and truck, are toys representing the holiday.

Mei Li celebrates the New Year in north China by going to the New Year Fair in the city. Firecrackers, her lucky treasures of marbles and pennies, dress-up clothes, stilts, wooden figures in a toy shop, lanterns, and kites are some of the toys portrayed in the celebration of New Year in China.

Not only have artists shown children how holidays have been celebrated, one artist is credited by Foley (1962) for being a major contributing factor for showing a new way of celebrating a holiday. Milhous (1950) portrayed the little known Pennsylvania Dutch tradition of painting designs on eggs and hanging them from a leafless tree, called the Egg Tree. These toys can now be seen in the yards of many homes in the early spring.

Toys in academic settings. A contrast in types of schools and types of toys included in the classroom can be seen in the illustrations. These illustrations are important, because they show that not all classrooms are alike. Some have only girls, some have children of all ages, and

others are outdoors. Toys are seen in four very different academic settings: a kindergarten in Mexico; a girls' school in Paris, France; a convent in America; and a one-room log school house in America. The materials used in these distinct classrooms consist of hornbooks, paper and pencil, ABC blocks, watering cans, art easels, embroidery, and books.

In Nine Days to Christmas, a kindergarten class in Mexico is shown outside the big garden. Children are painting pictures on easels, watering the flowers, and dancing in a circle. The garden is also featured in the convent (They Were Strong and Good), where nuns teach the young girls to care for the bees and the flowers. Another illustration shows the girls with books and embroidery.

In the girl school in Paris, France (Madeline's Rescue), the children have paper and pencil in hand as they face the teacher in desks arranged in two straight lines. Madeline, in the last seat on one row, has turned her desk away from the teacher to sketch a picture of the dog, Genevieve, who is shown playing with ABC blocks.

Rather than desks, the students sit on benches facing a large fireplace at the front of the room in Abraham Lincoln. The school is a one-room log cabin, and the children are of varying ages. They are using hornbooks for their lessons. Some children are studying together with their hornbooks, some are reciting from them, and one is making faces at another child. There are only two books with pages depicted

in the picture. At home, Abraham Lincoln is pictured studying by the fireplace and writing with charcoal on a wooden shovel, rather than paper. The artist established the authenticity of the book by picturing realistically the type of school as well as the innovativeness of Abraham Lincoln.

Toys representing religion. Miniatures express religious beliefs in three of the books. The angels in A Prayer for a Child are used in the initial caps of each line of the prayer as well as overlooking the young girl's bed. The Nativity in Nine Days to Christmas is used as part of the ceremony in the Christmas celebration by the main character. The wooden figures that the main character is playing with in the toy shop represent the eight immortal personages in Chinese folklore in Mei Li. Religion in these various cultures is shown as an integral part of the child's life and is depicted in a simple and understandable way.

Additional Findings

Electronic or high-tech toys. Only two books have any reference to toys as machines, and both times they are peripheral toys. In Hey, Al and in Song and Dance Man, televisions are shown in the background in the living area of the homes of adults. Ets, in Nine Days to Christmas, drew aerials on houses so that American children would know there are televisions in Mexican homes. No video games or other toy machines are portrayed in these books during the years from 1938-1990. This is predictable, because of the time period used for the study and the length of time needed for

the book to be developed. It is notable that toys in pictures over the past 4,000 years share great commonality and little diversity. New popular toys, such as high-tech, including video games, etc., are not present in the books used for this study.

The gingerbread man. An unusual toy is featured in Abraham Lincoln--one not usually associated with America's 16th President. The gingerbread man played a significant role in young Abe's life. Only rarely was Abe given the treat of gingerbread men, and on one occasion as he was sitting under the shade of a tree eating gingerbread men, another boy wanted them. Abe gave them to him, and the other boy exclaimed, "nobody ever loved gingerbread as much as I do and gets so little of it. . . . Abe . . . wondered why the things that he liked the best were always the hardest to get" (d'Aulaire & d'Aulaire, 1939, p. 11). This value of working hard for achievement was represented by the meaning he gave to this toy, the gingerbread man. On the last page of text, the gingerbread man and other symbols of his life are illustrated.

Toys in Illustrations and Not in Text

Sixty-five percent of the toys seen in the illustrations are not specifically cited in the text. This finding reveals the important role of the artist in picture books. The artist tells the story through pictures and uses toys for communication to express thoughts, concepts, and ideas about the story beyond the written text. This is an

important finding, because toys are concrete examples that can be described both verbally and visually, and yet the writers have not cited them as often as the artist has pictured them.

Approximately 50% of the time alternative toys are seen in the illustration, they also appear in the text. Because these are objects that are not normally thought of as toys, it may be that the writer wants to make a specific point of the creative use of a particular object.

Toys as Subplots, Clues, Secrets

For a toy to be a secret, subplot, or clue, the toy must not be mentioned in the text. Not all toys that are pictured but not cited in the text reveal secrets, subplots, or clues. Of the 37 Caldecott Medal Books that have toys included in the illustrations, 31 books also have some occurrences in which the toys are in the illustrations but not in the text. These toys have been used in several ways. First, some of the toys are used as clues for the future development of the story (Huck, Hepler, & Hickman, 1987; Lacy, 1986). Second, some depict subplots or little stories within the illustration that have no relation to the text (Peterson & Peterson, 1957). Third, some of the toys are additional secrets that relate to other books by the same author or to some source outside of the text (Kiefer, 1983). Finally, some of the toys are implied in the text, but not specifically mentioned, and some have been used to enhance

the setting. These are not the secrets, subplots, or clues in the illustrations.

Clues

Six artists included in their illustrations toys that provide information for future action in the pictorial story. These toys as visual clues are not included in the text, but through careful observation, predictions can be made for future illustrations. Toys as clues can be found in The Little House, Make Way for Ducklings, Prayer for a Child, Where the Wild Things Are, They Were Strong and Good, and Arrow to the Sun.

The appearance, disappearance, and reappearance of a swing never mentioned in the text represents the transitions of the home in The Little House. Near the beginning of the story, this swing is shown hanging from an apple tree to the right of the house. During the city scenes, neither the tree nor the swing are included in the illustrations, and only after the house is relocated does the swing reappear in the tree to the left of the house. Lacy (1986) quoted a preschooler who discovered this secret.

> "Things are fun again," explained the child with satisfaction, testifying that this bit of detail contributed as much to her understanding of the story as did the text recited to her during story time. (p. 105)

A second clue is seen in the bicycle that represents danger to the main characters in Make Way for Ducklings. Not much attention is given to the young boys riding a bicycle and tricycle in the park while the main characters are

making the final decision to make the public park their home. Upon turning the page, the bicycle becomes the dominant figure in the illustration as the mallard is nearly run over by one of "those horrid things" (McCloskey, 1941, p. 11).

Accompanying the first page of text in A Prayer for a Child are nine dolls with angel wings that are featured by themselves. The beginning text is the poem written in its entirety. This sets the stage for what follows. Each line of poetry on the succeeding pages is illustrated and one of these angels appears with the initial cap on each page. They also appear on the shelf overlooking the little girl's bed in her room. These key elements in the illustrations are never cited in the text. Patee (1945) informed her readers that these angels were purchased by Jones in France and used each year by the artist during Christmas.

Clues for future illustrations were also used by Jones (1944). The featured toys--the two bears, the rag doll, the rabbit, and the spoon--appear to be in a kitchen, because on the wall behind the stuffed animals is a spice rack with blue and white spice bottles along with a rolling pin. Only upon close inspection of a future page portraying a living room with a fireplace and shelves is the true setting exhibited to the reader. On the lower shelf to the right of the fireplace the toys can be seen again in miniature.

In Where the Wild Things Are, the clues are obvious to young children, yet some adults who have used the book many

times with children had never observed the quilt tent as becoming the royal tent in the land of the wild things. The stool in the tent remains the same in both scenes. Max's art work on the wall at the bottom of the staircase foretells the physical appearance of the monsters. Although none look exactly like this drawing, each of the physical characteristics is seen on different wild things. The bear suspended from a coat hanger resembles the position of some of the monsters hanging from the trees during the rumpus. The fork used for chasing the dog could possible be the scepter seen later in the book.

In Hey Al, there is a clue similar to the child's drawing in Where the Wild Things Are. The tiny picture on the calendar depicts an island scene with a hula dancer. It is an island that the main characters are taken to as the story progresses.

Lawson (1940) told the story of his forefathers in They Were Strong and Good. In one of the illustrations, there is a young girl, his future mother, with a book that has a metal latch. No mention is made of the book she is carrying, yet it resembles the one on the last page of the story and the one on the cover which has the pictures of Lawson's parents. The significance of the book is that it stands as a record of the events that occurred at a particular time in the life of his ancestors.

In Arrow to the Sun, the boy is shown playing with a ball and stick, while in the background three boys are

holding similar painted sticks. Not until the page is turned does the text state that the other boys would not let him join in their games. The illustration accompanying this text shows the three boys with raised sticks and the solitary boy's stick is broken in two pieces beside the ball in the foreground. The illustrator set the stage so that by observing the situation of the children with the sticks and ball in the first picture, the reader could predict the future actions of the boys. These toys are context clues that enhance the development of the story.

Subplots. Petersham and Petersham (1957) described subplots as "a little unimportant story within a story" (p. 134). They thought that not all children would discover these subplots, but for those who did, it would be a special knowledge shared between the authors and those children. It was found that subplots have been used to create interest, to arouse curiosity, and to create within the child a special bond between the child and the books. Subplots are found in the illustrations of The Rooster Crows, Madeline's Rescue, and Nine Days to Christmas.

Petersham and Petersham (1945) embedded little stories within the poems in The Rooster Crows. These subplots were intended to be a special bond between them and the children who discovered these surprises. One of their subplots consists of two squirrels playing with shoes in the stream. One is floating in the shoe in the water while the other uses a stick to get the second one. Other small scenes not

included in the text are a dog holding a doll with his paw, and children sliding down a haystack. One rhyme has the passage of time illustrated by first picturing a background of green grass and a baby in the crib, and then showing a snowy scene with the baby in a sled.

In Madeline's Rescue, the text describes how the dog loves his food, and the illustration portrays the dog eating. Upon close inspection of the scene in the kitchen, there is a subplot depicted of a child holding a book in front of the dog and reading to him. In another scene in which the girls and the dog are in the classroom, Madeline has turned her desk away from the teacher and has drawn a picture of the dog.

Additional secrets. Other secrets are disclosed to those who know the artist's other works and can make comparisons, or to those who observe carefully and are delighted with an unexpected surprise in the illustration. Again, none of these are included in the text. Secrets are observed in Jumanji, The Polar Express, Prayer for a Child, and A Story, A Story. They are described in the following paragraphs.

Van Allsburg planted secrets in his books that have never been included in the text. If familiar with his work, it is possible to discover them. The appearance of a white dog with a black eye appears as a wooden dog on wheels in Jumanji and as a puppet on a bedpost in The Polar Express. These two toys are similar to the live dog in Van Allsburg's

earlier book (not a Caldecott Medal Book), The Garden of Abdul Gasazi. A two-story doll house also appears in both of his books, and the toy train in Jumanji returns in his second Caldecott Medal Book as the locomotive, The Polar Express (Lacy, 1986). The untitled sheet music on the piano, to which no mention is made, is alluring in that the notes are legible and one could play it on the piano. A professor of music at a nearby university thought that the signature of "Baldway" on the piano is a combination of Baldwin and Steinway.

In A Prayer for a Child, Elizabeth Jones has included a subtle secret on the title page of the book. The illustration contains a Teddy bear looking at an open book facing the reader. Upon closer examination of the cover of the smaller book, it can be seen that it is a replica of the book the reader has in hand.

In A Story, A Story, the same doll appears twice, and the artist has emphasized the type of doll that was common among the people of that time. The doll that a child in the African village is holding is similar to the doll that the spider man uses for trickery. It is also noted that not all African cultures use dolls as toys, as illustrated in Ashanti to Zulu.

Implied Toys and Toys Used to Enhance the Setting

This section deals with the toys that have been either implied by the text or used to enhance the setting, but are not specifically mentioned in the text. An example of this

use of toys is when the text contains a statement indicating a "fight," and the artist uses a broom, umbrella, doll, and water pitcher for hitting or throwing in the illustration (Madeline's Rescue). Another example is given in White Snow, Bright Snow. The writer states that the robin is announcing the arrival of spring, and the artist has drawn two children looking at a robin in the tree. Closer inspection of the illustration reveals that a baseball glove is in the boy's hand, which is another symbol of the season. The author used a picture of a toy to tell more about the story through the elements of design. A list of the 31 books and the toys that are used to embellish a scene or that are implied in the text are found in Appendix F.

Summary

Seventy percent of the Caldecott Medal Books include toys in the illustrations. These findings suggest that artists use toys for communication in the illustrations in picture books. Even though the books were published from 1938 - 1990, the time periods represented in the stories range from the 4th century A.D. to present day. All Caldecott Medal Books are published in America, yet six different countries are represented in which there are toys in the illustrations. This finding reveals that some toys are universal and timeless.

One hundred and ten toys and 51 alternative toys can be found in the illustrations. Only 31% of the toys and 25% of the alternative toys appear in more than two books. This

fact suggests that artists do not simply use a few generic toys to establish the setting or to show possessions of children depicted in the scene, but rather they use specific toys for specific purposes in their storytelling.

Nine types of toys are prevalent in the illustrations: books, dolls, dress-up clothes, board games, sporting toys, art toys, musical toys, alternative toys, and thematic toys. Within each group of toys, the specific portrayal and use of the toys varies. Again, the toys are not stereotyped in any way. It was noted through this study that the artists value and place a high priority on books, because books occur more frequently than any other single toy in the illustrations. Books are found in stories of different time periods and cultures, and are used as primary, peripheral, featured, and alternative toys. Dolls are the second most often pictured toy in the Caldecott Medal Books, and are not used just to illustrate mothering by young girls in the illustrations, but for specific purposes. Dolls are used for fighting, trickery, comfort, clues to future illustrations, expressing religious beliefs, status, and companionship.

Only two of the toys can be classified as high-tech, and the majority of toys are pictured in the family setting. A universality of toys is revealed through the finding of similar toys being depicted in books representing different cultures, such as board games in the United States and Africa; dolls in Mexico, France, Africa, and America; and sleds in Russia, northern China, and America. A few toys repre-

sent different time periods, such as hornbooks in a classroom and children playing with a hoop and stick. Most toys are timeless in that the same toys appear in various time eras.

Miniatures such as angels, Nativity scenes, wooden replicas of immortal personages of Chinese folklore represent different religious beliefs. Toys also depict holidays and seasons. Some toys are magical, some musical, and some are tools for artistic creations. A few toys are used to show prosperity, and one is used to represent an adage that becomes part of the main character's life.

Toys are included in the illustrations but not specifically in the text of 31 Caldecott Medal Books. The majority of these toys are implied in the text or the artist uses the toys to embellish the setting or the telling of the pictorial story. In 11 of these books, toys appear as clues, subplots, or secrets. Artists use toys to provide clues for future in six Caldecott Medal Books. Subplots, little stories within the stories having no relation to the text, are found in two books, and additional secrets were discovered in three books.

Through close analysis, the toys in the illustrations are revealed to have multi-faceted purposes. They are used by artists to advance the plot, share secrets with readers, and reveal cultural and time era similarities and differences. Toys are not used simply for decorations, generically, or for an overall major purpose. This study found

them to be an integral part of the stories and used to show a wide variety of meanings, both within the story and relating to life outside the medium.

CHAPTER V

SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

Summary

The purpose of this study was to document and describe the toys found in illustrations in the Caldecott Medal Books during the years of 1938-1990. In several recent studies, it was noted that adults and children view pictures differently. Adults do not notice the details that children focus on in the illustrations in picture books (Collins, 1970; Goldsmith, 1984; Kiefer, 1983). Often these details are toys. Gardner (1982) observed that children's primary concern is pictorial content, and even when viewing abstract paintings, children often look for specific images, such as toys. A review of the literature indicated that many artists also give careful attention to the details of illustrations for picture books and that they use toys for specific purposes in their storytelling (Ets, 1965; Handforth, 1957; Hyman, 1986; Jones, 1957). It also has been documented that toys reveal cultural patterns (Sutton-Smith, 1986). In addition, toys have been categorized in various ways outside of literature (Schwarz, 1975; Sutton-Smith, 1986; Tooley, 1989; Wolfgang & Stakenas, 1985). However, there has been very limited documentation regarding the role of toys in

illustrations of children's picture books, especially regarding their frequency, types, and uses. Thus, the topic was examined using the following research questions.

1. What toys are present in the illustrations?

2. What are the most prevalent types of toys in the illustrations and how are they used?

3. Are toys in the illustrations included in the text?

4. How do toys that are present in the illustrations and not in the text represent subplots, clues, or secrets in the pictorial story?

The documentation was accomplished by the use of a researcher-designed content analysis process. The sample consisted of 53 Caldecott Medal Books from 1938-1990. These books were chosen because of their recognition for superior illustrations. Data gathering was accomplished using the content analysis instrument. Information categorized included the frequency of occurrences of the toys, their classification, and comments regarding their use. The content analysis instrument is provided in Appendix A. Data were transferred to a database for further organization and analysis, which enhanced the ability to examine subcategories of the data.

The analysis of the data revealed the following findings.

1. Seventy percent of the Caldecott Medal Books have toys included in the illustrations. Of these 37 books, the

percentages of illustrated scenes containing toys varies from books that have a toy on every page to those with only one toy pictured in the entire book.

2. Even though the Caldecott Medal Books were published over a half-century time span in America, stories with toys pictured in their illustrations represent a time range from the 4th century A.D. to present day, and reflect cultures other than American.

3. A wide variety of toys is represented in the illustrations, rather than just a few represented in the majority of the books. Only 31% of the toys appear in more than two books.

4. Nine types of toys are prevalent in the illustrations, and the toys within these classifications are used for different purposes in the storytelling. Books are the most prevalent individual toy pictured, followed by dolls that are used for seven different purposes in seven different books. Natural items being used as toys, such as sticks, trees, etc., are the most prevalent type of alternative toys pictured.

5. The majority of toys are not included specifically in the text. Some toys are implied, and some are used to enhance the setting.

6. Artists use toys as secrets, subplots, and clues in the illustrations in 11 of the Caldecott Medal Books. Toys are used to advance or develop the story.

7. Toys in the illustrations of the Caldecott Medal Books are multi-faceted. There are primary, peripheral, featured, and alternative toys in the illustrations.

Conclusions

Artists use toys for communication in the illustrations of picture books. Data from this study supports the idea that toys have been used for a wide variety of purposes in the illustrations of picture books. Although toys are not always mentioned in the text, they reveal information about values, time periods, and culture.

A second, more subtle level of communication is used by artists who place secrets, clues, and subplots in the illustrations through the use of toys. These are not usually noticed on the first reading of the illustrations in picture books, but make delightful and intriguing surprises when they are discovered. The presence of secrets, subplots, and clues was noted in 11 of the Caldecott Medal Books.

Often the toys pictured in the illustrations reflect the culture of the country and time of the setting, and children, as readers, make comparisons between these toys of the story's culture and their own experiences. Kiefer (1982), for instance, quoted a child declaring that a certain character in an illustration in a picture book "must be from Portugal or Japan. My sister has a doll that has shoes like that" (Kiefer, 1982, p. 24). Given the wide variety of toys included in the illustrations, this represents one of many rich relationships that children may establish.

The value of books and the child's familiarity with them as a toy were implied through the frequency of this toy's occurrence in the illustrations. Even though Bettleheim pointed out in his interview with Hall (1987) that there were no pictures of books or children reading books in American basals, this was not true in the illustrations of the Caldecott Medal Books. Bettleheim also declared that children learn from the message sent from pictures. Thus, it logically follows that the illustrations picturing books in the Caldecott Medal Books are sending children a message about the importance of reading.

Even though 7 of the top 10 toys sold in the United States in 1989 were high-tech toys (Tooley, 1989), only two of the Caldecott Medal Books have illustrations including pictures of electronic toys. Both of these are in the background in the homes of adults. One book has the subtle hint of televisions with the drawings of TV aerials included on the roofs of homes.

This study supports the notion that the majority of the toys illustrated in the Caldecott Medal Books have a universal and timeless quality. In comparing the toys found in this study to the toys in Brueghel's Children's Games, a picture which was painted in 1560, 64% of the toys and alternative toys were the same. Examples include marbles, caps, stilts, masks, hoops, shoes, a broom, a tree, paper, bowling pins, handkerchiefs, mud, waterwings, a crown, and a sandpile. An interesting finding is that the majority of

the toys in the Flemish painting occur in the Caldecott Medal Books published 4 centuries later. Consequently, their commonality and appeal to children transcends time and culture.

Implications

Implications can be drawn from the results of this study for educators and scholars regarding children's literature. Kiefer's (1982, 1983) study revealed that the setting the teacher creates in a classroom makes the greatest impact on children's responses to picture books. Other studies have revealed that adults overlook details and secrets in picture books that children discover. This study reveals that toys are used in details and are integral components in the illustrations. By use of this knowledge, teachers can give attention to pictorial content and illustrations in picture books, and thereby foster a deeper and broader appreciation for communication through art. In addition, the treatment of pictorial content by teachers provides children a richer understanding of the book as a whole, gives them additional context clues to decode text, establishes a vehicle for connecting the message of the picture book with the children's own experiences, and facilitates more holistic comprehension.

In early childhood classes, children are asked to communicate their feelings, knowledge of subject matter, and stories through drawings. Yet very little attention has been given to how artists communicate to children through

illustrations in picture books, although picture books are an integral and basic part of every early childhood class. The findings of this study should be beneficial to assist the teachers in guiding students as they progress in their communication skills. Implications from this study and its addition to the body of knowledge of illustrations in picture books have been observed in schools and colleges. A teacher of first grade for 18 years noted that after reading the findings of this study, she views picture books with "new eyes" and listens to children as they share their observations about the illustrations in picture books. Students in an educational media class have written in journals that they now realize the illustrations are not just decoration, but rather serve a solid purpose to further the child's understanding and enjoyment of reading. A professor at a nearby university has shared some of the findings of the secrets in her children's literature class. In all cases, teachers and the professors expressed their students' delight and fascination with findings never seen before.

Recommendations

The analysis of the findings of this study reveal several areas in which further research is recommended. These recommendations include the following:

1. The study could be replicated using other picture books, such as Children's Choices, because the Caldecott Medal Books are chosen by adults. It would be interesting

to learn what toys are pictured and how they are used in books that have been selected by children.

2. The study could be replicated with picture books from various countries and the results compared with this study for an analysis of similarities and differences between the cultures. Would books published in other countries specifically for their children contain the same prevalent types of toys in the illustrations, and would those toys be used in a similar manner?

3. This study could be extended with a comparative study of children and adults viewing the same picture books. It would be interesting to be able to compare the differences adults' and children's perceptions of the toys pictured in the illustrations, and to compare the meaning recognized ascribed to them by the two groups.

4. The study could be extended with a comparative study of children at different developmental levels who view the illustrations in the same picture books. Observations of the differences among children's perceptions of the toys and their meanings among children of varying maturity levels should provide valuable insight for the study of child development.

REFERENCES

Aardema, V. (1975). Why mosquitoes buzz in people's ears. New York: Dial.

Ansello, E. F. (1977). Age and ageism in children's first literature. Educational Gerontology: An International Quarterly, 2, 255-274.

Bader, B. (1976). American picturebooks from Noah's Ark to the Beast Within. New York: Macmillan.

Bemelmans, L. (1953). Madeline's rescue. New York: Viking.

Bemelmans, L. (1957). Acceptance paper: And so Madeline was born. In B. M. Miller & E. W. Field (Eds.), Caldecott Medal Books: 1938-1957 (pp. 255-259). Boston: The Horn Book.

Bitzer, L. (1982). The art of picture books: Beautiful treasures of bookmaking. Top of the News, 38(3), 226-232.

Burton, V. L. (1957). Acceptance paper: Making picture books. In B. M. Miller & E. W. Field (Eds.), Caldecott Medal Books: 1938-1957 (pp. 82-92). Boston: The Horn Book.

Busbin, O. M., & Steinfirst, S. (1989). Criticism of artwork in children's picture books: A content analysis. Journal of Youth Services in Libraries, 2(3), 256-266.

Chorao, K. (1979). A delayed reply: Illustration and the imagination. The Horn Book, 55, 463-469.

Cianciolo, P. (1976). Illustrations in children's books. Dubuque, IA: William C. Brown.

Cianciolo, P. J. (1983). A look at the illustrations in children's favorite picture books. In N. Roser & M. Frith (Eds.), Children's choices: Teaching with books children like (pp. 27-38). Newark, DE: International Reading Association.

Collins, W. A. (1970). Learning of media content: A developmental study. Child Development, 41, 1133-1142.

Crago, M. (1979). Incompletely shown objects in children's books: One child's response. Children's Literature in Education, 10, 151-157.

Cullinan, B. E. (1989). Literature and the child. San Diego, CA: Harcourt Brace Jovanovich.

Cutting, B. (1988). Getting started in whole language. San Diego, CA: The Wright Group.

d'Aulaire, E. and d'Aulaire, I. (1939). Abraham Lincoln, Garden City, NY: Doubleday.

DeLuca, G. (1988). A condition of complete simplicity: The toy as child in "The Mouse and His Child." Children's Literature in Education, 19(4), 211-221.

Dreyer, S. S. (1981). The bookfinder. A guide to children's literature about the needs and problems of youth aged 2-15. Circle Pines, MN: American Guidance Services.

Dwyer, F. M. (1978). Strategies for improving visual learning. State College, PA: Learning Services.

Egoff, S. A. (1981). Thursday's child. Chicago: American Library Association.

Elleman, B. (1987). Current trends in literature for children. Library Trends, 36, 413-426.

Ets, M. H., & Labastida, A. (1959). Nine days to Christmas. New York: Viking.

Ets, M. H. (1965). Caldecott award acceptance. In L. Kingman (Ed.), Newbery and Caldecott Medal Books: 1956-1965 (pp. 209-211). Boston, MA: The Horn Book.

Ferreiro, E., & Teberosky, A. (1982). Literacy before schooling. Exeter, NH: Heinemann.

Field, R. (1944). Prayer for a child. New York: Macmillan.

Foley, D. J. (1962). Toys through the ages. Philadelphia: Chilton Books.

Fowler, R. B. (1990). [Adults' remembrances of illustrations in picture books from childhood]. Unpublished raw data.

Fraser, A. (1966). A history of toys. Frankfurt, Germany: Delacorte Press.

Froebel, F. (1909). The education of man. New York: Appleton.

Gardner, H. (1982). Art, mind, and brain. New York: Basic Books.

Goldsmith, E. (1984). Research into illustration: An approach and a review. Cambridge, MA: Cambridge University Press.

Green, I. S. (1957). Biographical paper: Maud and Miska Petersham. In B. M. Miller & E. W. Field (Eds.), Caldecott Medal Books: 1938-1957 (pp. 142-149). Boston, MA: The Horn Book.

Green, V. P., & Schaeffer, L. (1984). Preschool teachers: Play materials and preferences. Early child development and care, 14, 85-92.

Haley, G. (1970). A story, a story: An African tale. New York: Atheneum.

Haley, G. E. (1975). Caldecott award acceptance. In L. Kingman (Ed.), Newbery and Caldecott Medal Books, 1966-1975 (pp. 223-231). Boston, MA: The Horn Book.

Hall, E. (1987). Growing and changing: What the experts say. New York: Random House.

Handforth, T. (1957). Acceptance paper: The story of "Mei Li." In B. M. Miller & E. W. Field (Eds.), Caldecott Medal Books: 1938-1957 (pp. 23-27). Boston, MA: The Horn Book.

Heinich, R., Molenda, M., & Russell, J. D. (1986). Instructional media and the new technologies of instruction (2nd ed.). New York: Macmillan.

Hildebrand, A. E. M. (1986). A portrait of schooling drawn from award-winning fiction for children, 1960-1980. (Doctoral dissertation, Kent State University, 1986). Dissertation Abstracts International, 47, 4241-A.

Holdaway, D. (1979). The foundations of literacy. Portsmouth, NH: Heinemann.

Huck, C. S., Hepler, S., & Hickman, J. (1987). Children's literature in the elementary school (4th ed.). Fort Worth, TX: Holt, Rinehart and Winston.

Hyman, T. S. (1986). Caldecott medal acceptance. In L. Kingman (Ed.), Newbery and Caldecott Medal Books, 1976-1985 (pp. 264-274). Boston, MA: The Horn Book.

Inhelder, B., & Piaget, J. (1959). The early growth of logic in the child. New York: Harper and Row.

Jones, E. O. (1957). Acceptance paper: Every child and his hilltop. In B. M. Miller & E. W. Field (Eds.), Caldecott Medal Books: 1938-1957 (pp. 118-123). Boston, MA: The Horn Book.

Kaban, B. (1979). Choosing toys for children. New York: Schocken Books.

Kamii, C. (1988). The mental image: A question that remains open. In D. Bergen (Ed.), Play as a medium for learning and development (pp. 241-243). Portsmouth, NH: Heinemann.

Keats, E. J. (1962). The snowy day. New York: Viking.

Kiefer, B. (1982). The response of primary children to picture books. (Doctoral dissertation, Ohio State University, 1982). Dissertation Abstracts International, 43, 2580A.

Kiefer, B. (1983). The response for children in a combination first/second grade classroom to picture books in a variety of artistic styles. Journal of Research and Development in Education, 16(3), 14-20.

Kiefer, B. (1984, October). The artist, the book and the child. In The Artist as Storyteller. Symposium conducted in Chicago, IL.

Krippendorff, K. (1980). Content analysis: An introduction to its methodology. Beverly Hills, CA: Sage Publications.

Lacy, L. E. (1986). Art and design in children's picture books. Chicago, IL: American Library Association.

Lamme, L. L. (1989). Illustratorship: A key facet of whole language instruction. Childhood Education, 66(2), 83-86.

Lanes, S. G. (1984). The art of Maurice Sendak. New York: Abrams.

Lawson, R. (1940). They were good and strong. New York: Viking.

Lawson, R. (1957). Acceptance paper: Rising to children's level. In B. M. Miller & E. W. Field (Eds.), Caldecott Medal Books: 1938-1957 (pp. 64-74). Boston, MA: The Horn Book.

Lionni, L. (1984). Before images. The Horn Book, 60, 727-734.

MacCann, D., & Richard, O. (1973). The child's first picture books: A critical study of pictures and text. New York: The H. W. Wilson Company.

Mahoney, B. E., & Mitchell, M. M. (1957). Biographical paper: Ingri and Edgar Parin d'Aulaire. In B. M. Miller & E. W. Field (Eds.), Caldecott Medal Books: 1938-1957 (pp. 55-62). Boston, MA: The Horn Book.

Marantz, K. (1977). The picture book as art object: A call for balanced reviewing. Wilson Library Bulletin, 52, 148-151.

Marantz, S. S., & Marantz, K. A. (1988). The art of children's picture books: A selective reference guide. New York: Garland Publishing.

Martins, I. (1988). A study of levels of physical activity in selected outstanding children's picture books of the 1980s. (Doctoral dissertation, University of Iowa, 1988). Dissertation Abstracts International, 49, 2092-A.

McCloskey, R. (1941). Make way for ducklings. New York: Viking.

McDermott, G. (1975). Caldecott award acceptance. In L. Kingman (Ed.), Newbery and Caldecott Medal Books, 1966-1975 (pp. 266-271). Boston, MA: The Horn Book.

Meyer, S. E. (1983). A treasury of the great children's book illustrators. New York: Harry N. Abrams.

Milhous, K. (1950). The egg tree. New York: Scribner's Sons.

Milhous, K. (1957). Acceptance paper: The egg tree and how it grew. In B. M. Miller & E. W. Field (Eds.), Caldecott Medal Books: 1938-1957 (pp. 213-221). Boston, MA: The Horn Book.

Montresor, B. (1965). Caldecott award acceptance. In L. Kingman (Ed.), Newbery and Caldecott Medal Books, 1966-1975 (pp. 259-265). Boston, MA: The Horn Book.

Ness, E. (1966). Sam, bangs and moonshine. New York: Holt.

Ness, E. (1975). Caldecott award acceptance. In L. Kingman (Ed.), Newbery and Caldecott Medal Books, 1966-1975 (pp. 186-191). Boston, MA: The Horn Book.

Nist, J. (1989). Sharing and comparing award-winning picture books of English-language nations. Early Child Development and Care, 48, 49-57.

Nodelman, P. (1988). Words about pictures. Athens, GA: University of Georgia Press.

Norton, T. L. (1987). The changing image of childhood: A content analysis of Caldecott Award Books. (Doctoral dissertation, University of South Carolina, 1987). Dissertation Abstracts International, 48, 193-A.

Oldham, J. T. (1980). A comparison of American photo-illustrated children's books for early childhood years published in the 1950-1960-1970s. (Doctoral dissertation, Southern Illinois University at Carbondale, 1980). Dissertation Abstracts International, 41, 3585-A.

Patee, D. S. (1945). Elizabeth Orten Jones, 1944 Caldecott winner. Library Journal, 70, 561-562.

Petersham, M., & Petersham, M. (1945). The rooster crows. New York: Macmillan.

Petersham, M., & Petersham, M. (1957). Acceptance paper: A short tale of the depressions and the peaks that occur in the making of the little pretty picture book. In B. M. Miller & E. W. Field (Eds.), Caldecott Medal Books: 1938-1957 (pp. 132-141). Boston, MA: The Horn Book.

Peterson, L. K., & Solt, M. L. (1982). Newbery and Caldecott Medal and Honor Books. Boston, MA: G. K. Hall.

Piaget, J. (1962). Play, dreams and imitations in childhood. New York: M. M. Norton.

Pitcher, E. G., Feinburg, S. A., & Alexander, D. A. (1989). Helping young children learn. Columbus, OH: Merrill.

Prentice, A. S. (1986). Stereotyping in text and illustrations in the Caldecott Award Books for children. (Doctoral dissertation, Claremont Graduate School, 1986). Dissertation Abstracts International, 47, 2929-A.

Routman, R. (1988). Transitions: From literature to literacy. Portsmouth, NJ: Heinemann.

Rutherford, W. E. (1981). An exploration study of ageism in children's literature. (Doctoral dissertation,

University of the Pacific, 1981). Dissertation Abstracts International, 42, 1938-A.

Schulz, R. (1989). A content analysis of the developmental bibliotherapeutic implications of the books nominated for the California Young Reader Medal (1975-1986). (Doctoral dissertation, University of the Pacific, 1988). Dissertation Abstracts International, 49, 2918-A.

Schwarz, M. (1975). F.A.O. Schwarz toys through the years. New York: Doubleday.

Sendak, M. (1963). Where the wild things are. New York: Harper & Row.

Shulevitz, U. (1980). What is a picture book? Wilson Library Bulletin, 55(2), 97-100.

Smith, I. (1957). A history of the Newbery and Caldecott Medals. New York: Viking.

Smith, P. K. (1984). The relevance of fantasy play for development in young children. In H. Covice (Ed.), The development of children's imaginative writing. New York: St. Martin's Press.

Smith, S. G. (1985). Maud and Miska Petersham: Their work in American children's book publishing, 1920-1939. Doctoral dissertation, Columbia University, 1985). Dissertation Abstracts International, 48, 1920-A.

Stahl, J. D. (1990). The theory and artistry of picture books. Children's Literature in Education, 21(2), 129-134.

Stewart, D. (1989). In the cutthroat world of toy sales, child's play is serious business. Smithsonian, 20(9), 72-83.

Sutton-Smith, B. (1986). Toys as culture. New York: Gardner Press.

Tooley, J. A. (1989). Taking stock of the toy box. U.S. News and World Report, 106, 80.

Udry, J. M. (1956). A tree is nice. New York: Harper & Brothers.

Van Allsburg, C. (1986). Caldecott medal acceptance. In L. Kingman (Ed.), Newbery and Caldecott Medal Books, 1976-1985 (pp. 230-233). Boston, MA: The Horn Book.

Wallen, N. E., & Fraenkel, J. R. (1991). Educational research: A guide to the process. New York: McGraw Hill.

Weber, R. B. (1985). Basic content analysis. Beverly Hills, CA: SAGE Publication.

Whalen-Levin, P. (1980). Picture play in children's books: A celebration of visual awareness. Wilson Library Bulletin, 55(2), 102-107.

Weiss, M. J. (1979). Children's preferences in tradebook format factors. (Doctoral dissertation, State University of New York at Buffalo, 1979). Dissertation Abstracts International, 40, 4887-A.

White, G. (1971). Antique toys and their background. New York: Arco.

Wolfgang, C. H., & Stakenas, R. G. (1985). An exploration of toy content of preschool children's home environments as a predictor of cognitive development. Early Child Development and Care, 19, 291-307.

Zemach, M. (1975). Caldecott award acceptance. In L. Kingman (Ed.), Newbery and Caldecott Medal Books, 1966-1975 (pp. 257-259). Boston, MA: The Horn Book.

APPENDIX A

CONTENT ANALYSIS INSTRUMENT

Year _____ _____
(Award) (Copyright)
Medal _____ Honor _____

Title _____

Illustrator _____ Author _____

_____

Pages of illustrations (total per book)_____ (w/toys)_____

TOY	In Text		Clue for future text or Illustration	Context or Setting	Primary Toy	Peripheral Toy	Featured Alone	Frequency	Comment
	Y	N							

APPENDIX B

TOYS USED IN ILLUSTRATIONS, REPORTED AS PERCENT OF BOOKS WITH TOY OCCURRENCE

Name of toy	No. of books	%
ABC blocks	1.0	1.9
Animal lanterns	1.0	1.9
Art easels	1.0	1.9
Art paper	2.0	3.8
Ball	5.0	9.4
Ballet costume	1.0	1.9
Balloon	2.0	3.8
Baseball glove	1.0	1.9
Bicycle	5.0	9.4
Board game	3.0	5.7
Boat	6.0	11.3
Book	15.0	28.3
Bow and arrow	1.0	1.9
Bowling set	1.0	1.9
Child's drawing	3.0	5.7
Child-size chair	1.0	1.9
Clown	1.0	1.9
Crown	2.0	3.8
Dark glasses	1.0	1.9
Dart board	1.0	1.9
Dog bone	2.0	3.8
Dog on wheels	1.0	1.9
Dog puppet	1.0	1.9
Doll	6.0	11.3
Doll carriage	2.0	3.8
Doll furniture	1.0	1.9
Doll house	2.0	3.8
Fair dress clothes	1.0	1.9
Easter eggs	1.0	1.9
Easter egg basket	1.0	1.9
Egg tree	1.0	1.9
Eggs	1.0	1.9
Animal cookie with egg	1.0	1.9
Embroidery	2.0	3.8
Figurines in Nativity	1.0	1.9
Firecrackers	1.0	1.9
Fishing pole	3.0	5.7
Flashlight	1.0	1.9
Flute	1.0	1.9
Fortune-telling sticks	1.0	1.9
Gingerbread man	1.0	1.9
Gold box of stories	1.0	1.9
Gun	1.0	1.9
Hatchet	1.0	1.9
Hats	1.0	1.9
Hoop & stick	2,0	3.8
Horn book	1.0	1.9
Indian suit with headdress	1.0	1.9
Inflatable fish	1.0	1.9

Name of toy	No. of books	%
Jack-o-lantern	1.0	1.9
Jump rope	3.0	5.7
Jungle gym	1.0	1.9
Kitchen set with spices	1.0	1.9
Lucky penny	1.0	1.9
Magic hat with rabbit	1.0	1.9
Magic wand	2.0	3.8
Marble	1.0	1.9
Mask & straw tail	1.0	1.9
Masks	1.0	1.9
Mexican village costume	1.0	1.9
Mirror	1.0	1.9
Castanet-like instrument	1.0	1.9
Paint brush	2.0	3.8
Painted stick	1.0	1.9
Paper & pencil	1.0	1.9
Pennant	1.0	1.9
Piano	2.0	3.8
Piano music	2.0	3.8
Picture of baseball bat	1.0	1.9
Piñata	1.0	1.9
Pirate outfit	1.0	1.9
Pots & pans	1.0	1.9
Rubber duck	1.0	1.9
Sand box	1.0	1.9
Scepter	1.0	1.9
Scooter	1.0	1.9
Silver bell	1.0	1.9
Skates	1.0	1.9
Ski	1.0	1.9
Sled	5.0	9.4
Small rocking horse	2.0	3.8
Sparklers	1.0	1.9
Spit balls	1.0	1.9
Stilts	1.0	1.9
Straw horse	1.0	1.9
Stuffed donkey	1.0	1.9
Stuffed elephant	2.0	3.8
Stuffed rabbit	1.0	1.9
Sugared fruit on stick	1.0	1.9
Swim ring	1.0	1.9
Swing	3.0	5.7
Tambourine	2.0	3.8
Teddy bear	2.0	3.8
Television	2.0	3.8
Tent	1.0	1.9
Toy dog	1.0	1.9
Train	2.0	3.8
Train tracks	1.0	1.9

Name of toy	No. of books	%
Tricycle	1.0	1.9
Truck	1.0	1.9
Wagon	2.0	3.8
Water can	2.0	3.8
Watercolor	1.0	1.9
Wolf suit	1.0	1.9
Wooden figurines	2.0	3.8
Wooden animal	1.0	1.9
Wooden pirate knife	1.0	1.9
Wrapped presents	2.0	3.8

APPENDIX C

ALTERNATIVE TOYS USED IN ILLUSTRATIONS REPORTED AS PERCENT OF BOOKS WITH ILLUSTRATED TOY OCCURRENCE

Name of alternative toy	No. of books	%
Basket	2.0	3.8
Bed sheet	1.0	1.9
Blanket	1.0	1.9
Book	1.0	1.9
Bows	2.0	3.8
Bow tie	1.0	1.9
Box	1.0	1.9
Broom	3.0	5.7
Buttons on coat	1.0	1.9
Chandelier	1.0	1.9
Charcoal	1.0	1.9
Coat hanger	1.0	1.9
Crown	1.0	1.9
Dirt	1.0	1.9
Doll	1.0	1.9
Flowers	4.0	7.5
Fork	1.0	1.9
Frying pan	1.0	1.9
Gold ball on chain	1.0	1.9
Handkerchiefs	1.0	1.9
Hat	2.0	3.8
Hay	1.0	1.9
Knife	2.0	3.8
Leaves	1.0	1.9
Letter	1.0	1.9
Mud	1.0	1.9
Paper bags	1.0	1.9
Pebbles	1.0	1.9
Pillow	1.0	1.9
Pipe	1.0	1.9
Rock	1.0	1.9
Rope	3.0	5.7
Rug	1.0	1.9
Sand	2.0	3.8
Shadow	1.0	1.9
Shell	2.0	3.8
Shoe	1.0	1.9
Snow	4.0	7.5
Starfish	1.0	1.9
Stick	6.0	11.3
Sticky latex gum	1.0	1.9
Stool	1.0	1.9
Tree	7.0	13.2
Umbrella	1.0	1.9
Vine	2.0	3.8
Wall	1.0	1.9
Water pitcher	1.0	1.9
Wood	1.0	1.9
Wooden shovel	1.0	1.9
Wooden spoon	1.0	1.9

APPENDIX D

TYPE OF TOY WITH TITLE OF BOOK

Name of toy	Title of book
ABC blocks	Madeline's Rescue
Animal lanterns	Mei Li
Art easels	Nine Days to Christmas
Art paper	Nine Days to Christmas The Egg Tree
Ball	Song of the Swallows Arrow to the Sun Sylvester and the Magic Pebble Jumanji Prayer for a Child
Ballet costume	Fables
Balloon	Madeline's Rescue Nine Days to Christmas
Baseball glove	White Snow, Bright Snow
Bicycle	Make Way for Ducklings The Little House White Snow, Bright Snow Madeline's Rescue Sam, Bangs and Moonshine
Board game	Jumanji Time of Wonder Ashanti to Zulu
Boat	Where the Wild Things Are Jumanji Make Way for Ducklings The Snowy Day The Little House Time of Wonder
Book	The Egg Tree Song of the Swallows Sylvester and the Magic Pebble Make Way for Ducklings They Were Strong and Good Hey, Al The Rooster Crows Abraham Lincoln Jumanji Prayer for a Child

Name of toy	Title of book
Book (continued)	Madeline's Rescue A Tree Is Nice Time of Wonder Duffy and the Devil Song and Dance Man
Bow and arrow	Mei Li
Bowling set	Jumanji
Castanet-like instrument	Shadow
Child's drawing	Where the Wild Things Are Prayer for a Child Madeline's Rescue
Child-size chair	Prayer for a Child
Clown	The Polar Express
Costume	Ashanti to Zulu: Africa
Crown	Where the Wild Things Are Mei Li
Dark glasses	Many Moons
Dart board	The Polar Express
Dog bone	Finders Keepers Madeline's Rescue
Dog on wheels	Jumanji
Dog puppet	The Polar Express
Doll	The Rooster Crows Madeline's Rescue Time of Wonder Nine Days to Christmas A Story, A Story Prayer for a Child
Doll carriage	Nine Days to Christmas The Rooster Crows
Doll furniture	Prayer for a Child

Name of toy	Title of book
Doll house	Jumanji The Polar Express
Fair dress-up clothes	Mei Li
Easter eggs	The Egg Tree
Easter basket	The Egg Tree
Egg tree	The Egg Tree
Eggs	The Egg Tree
Animal cookie with egg	The Egg Tree
Embroidery	They Were Strong and Good Ox-Cart Man
Figurines in Nativity	Nine Days to Christmas
Firecrackers	Mei Li
Fishing pole	Fables They Were Strong and Good A Tree Is Nice
Flashlight	Time of Wonder
Flute	St. George and the Dragon
Fortune-telling sticks	Mei Li
Gingerbread man	Abraham Lincoln
Gold box of stories	A Story, A Story
Gun	The Rooster Crows
Hatchet	The Rooster Crows
Hats	Song and Dance Man
Hoop & stick	The Egg Tree The Little House
Horn	May I Bring a Friend? Abraham Lincoln
Hornbook	Abraham Lincoln

Name of toy	Title of book
Indian suit with headdress	The Rooster Crows
Inflatable fish	Time of Wonder
Jack-o-lantern	The Little House
Jump rope	The Rooster Crows Sylvester and the Magic Pebble Many Moons
Jungle gym	Sam, Bangs and Moonshine
Kitchen set with spices	Prayer for a Child
Lucky penny	Mei Li
Marble	Mei Li
Magic hat with rabbit	Many Moons
Magic wand	Mei Li Many Moons
Mask & straw tail	Mei Li
Masks	May I Bring a Friend?
Mirror	The Rooster Crows
Paint brush	Nine Days to Christmas The Egg Tree
Painted stick	Arrow to the Sun
Paper & pencil	Madeline's Rescue
Pennant	The Polar Express Jumanji Madeline's Rescue
Piano music	Jumanji Madeline's Rescue
Picture of baseball bat	The Polar Express
Piñata	Nine Days to Christmas
Pirate outfit	A Tree Is Nice

Name of toy	Title of book
Pots & pans	The Rooster Crows
Red magic pebble	Sylvester and the Magic Pebble
Rubber duck	The Snowy Day
Sand box	Prayer for a Child
Scepter	Where the Wild Things Are
Scooter	The Egg Tree
Shell	Sam, Bangs and Moonshine
Silver bell	The Polar Express
Skates	The Little House
Ski	The Little House
Sled	Mei Li White Snow, Bright Snow Baboushka and the Three Kings The Rooster Crows The Little House
Small rocking horse	The Rooster Crows Prayer for a Child
Sparklers	Nine Days to Christmas
Spit balls	Fables
Starfish	Sam, Bangs and Moonshine
Stick	Ashanti to Zulu: Africa
Stilts	Mei Li
Straw horse	Nine Days to Christmas
Stuffed donkey	Abraham Lincoln
Stuffed elephant	Abraham Lincoln Prayer for a Child
Stuffed rabbit	Prayer for a Child
Sugared fruit on stick	Mei Li

Name of toy	Title of book
Swim ring	Time of Wonder
Swing	The Little House Madeline's Rescue A Tree Is Nice
Tambourine	Many Moons St. George and the Dragon
Teddy bear	Where the Wild Things Are Prayer for a Child
Television	Song & Dance Man Hey, Al
Tent	Where the Wild Things Are
Toy dog in wagon	Sylvester and the Magic Pebble
Train	Jumanji Abraham Lincoln
Train tracks	Jumanji
Tricycle	Make Way for Ducklings
Truck	The Polar Express
Wagon	Sylvester and the Magic Pebble Abraham Lincoln
Water cans	Nine Days to Christmas A Tree Is Nice
Watercolor	The Egg Tree
Wolf suit	Where the Wild Things Are
Wooden figurines	Mei Li A Story, A Story
Wooden animal	Ashanti to Zulu: Africa
Wooden pirate knife	A Tree Is Nice
Wrapped presents	The Egg Tree The Polar Express

APPENDIX E

TYPES OF ALTERNATIVE TOYS WITH TITLE OF BOOK

Name of alternative toy	Title of book
Basket	Mei Li Lon Po Po
Bed sheet	Fables
Blanket	Where the Wild Things Are
Books	Where the Wild Things Are
Bow	Madeline's Rescue May I Bring a Friend?
Bow tie	White Snow, Bright Snow
Box	Nine Days to Christmas
Broom	White Snow, Bright Snow Madeline's Rescue Chanticleer and the Fox
Buttons on coat	The Rooster Crows
Chandelier	May I Bring a Friend?
Charcoal	Abraham Lincoln
Coat hanger	Where the Wild Things Are
Crown	St. George and the Dragon
Dirt	Finders Keepers
Doll	Madeline's Rescue
Dress-up clothes	May I Bring a Friend?
Flowers	The Rooster Crows May I Bring a Friend? Chanticleer and the Fox St. George and the Dragon
Fork	Where the Wild Things Are
Frying pan	Fables
Gold ball on chain	Many Moons
Handkerchiefs	Where the Wild Things Are

Name of alternative toy	Title of book
Hat	Abraham Lincoln White Snow, Bright Snow
Hay	The Rooster Crows
Knife	Ox Cart Man The Egg Tree
Leaves	A Tree Is Nice
Letter	The Rooster Crows
Mud	Abraham Lincoln
Paper bags	Fables
Pebbles	Sylvester and the Magic Pebble
Pillow	Madeline's Rescue
Pipe	White Snow, Bright Snow
Rock	Time for Wonder
Rope	The Rooster Crows A Tree Is Nice Lon Po Po
Rug	Sam, Bangs and Moonshine
Sand	A Tree Is Nice Time for Wonder
Shadow	Shadow
Shell	Time of Wonder Sam, Bangs and Moonshine
Shoe	The Rooster Crows
Snow	White Snow, Bright Snow The Big Snow The Little House The Snowy Day
Starfish	Sam, Bangs and Moonshine

Name of alternative toy	Title of book
Stick	The Rooster Crows A Tree Is Nice Mei Li Ashanti to Zulu: Africa Chanticleer and the Fox The Snowy Day
Sticky latex gum	A Story, A Story
Stool	Where the Wild Things Are
Tree	Abraham Lincoln The Little House The Rooster Crows A Tree Is Nice Sam, Bangs and Moonshine Lon Po Po Time of Wonder
Umbrella	Madeline's Rescue
Vine	A Story, A Story Song of the Swallows
Wall	Madeline's Rescue
Water pitcher	Madeline's Rescue
Wood	Ox Cart Man
Wooden shovel	Abraham Lincoln
Wooden spoon	Prayer for a Child

APPENDIX F

TOYS IMPLIED BY TEXT/TOYS WHICH ENHANCE SETTING

Name of book	Toys
Abraham Lincoln	Horn book Toy horn Toy wagon Stuffed donkey Stuffed elephant Toy train Hat Tree
They Were Strong and Good	Fishing pole Book
Make Way for Ducklings	Tricycle Book Sailboat
The Little House	Hoop and stick Jack-o-lantern Bicycle Tree Snowman
Many Moons	Jump rope
Prayer for a Child	Drawing of young girl Stuffed elephant Child's chair Doll's mittens Doll furniture Three dolls Ball Books Sand box Rag doll Stuffed rabbit Two stuffed bears Wooden spoon Kitchen set Small rocking horse
Rooster Crows	Book Flower petals Buttons on coat Doll Doll carriage Indian outfit Hatchet Mirror Flowers

Name of book	Toys
Rooster Crows (continued)	Pots and pans Rope swing Sled Rocking horse
White Snow, Bright Snow	Bicycle Sled Broom Pipe Bow tie Hat Baseball glove
Song of the Swallows	Ball Books
Egg Tree	Scooter Hoop and stick
Madeline's Rescue	Bicycle Swings Balloons Piano Piano music Wall as balance beam Doll Umbrella Water pitcher Broom Pillow
A Tree Is Nice	Fishing pole Pirate's knife Book Rope
Time of Wonder	Sail boat Inflatable water toys Doll Books Sand
Chanticleer and the Fox	Flowers Broom Stick

Name of book	Toys
Nine Days to Christmas	Doll carriage Straw horse Balloons Box
Baboushka and the Three Kings	Sled
The Snowy Day	Sail boat Rubber duck
Where the Wild Things Are	Crown Scepter Books Handkerchiefs Stool
May I Bring a Friend?	Masks Flowers Bows Dress-up clothes Chandelier Horn
Sam, Bangs and Moonshine	Starfish Shells
Sylvester and the Magic Pebble	Book Jump rope Ball Toy dog Wagon
A Story, A Story	Doll Wooden figures
Duffy and the Devil	Book
St. George and the Dragon	Flute Crown
Arrow to the Sun	Painted stick Ball
Ashanti to Zulu: Africa	Board game Wooden animal

Name of book	Toys
Jumanji	Ball Bowling set Book Boat
Shadow	Musical instrument
Polar Express	Pennant Dart board Truck Clown Baseball picture
Hey Al	Television Books
Song and Dance Man	Television Magazines Books

APPENDIX G

BIBLIOGRAPHY OF CALDECOTT MEDAL BOOKS 1938-1990

Aardema, V. (1975). Why mosquitoes buzz in people's ears (Illustrated by L. & D. Dillon). New York: Dial.

Ackerman, K. (1988). Song and dance man (illustrated by S. Gammell). New York: Knopf.

Bemelmans, L. (1953). Madeline's rescue. New York: Viking.

Brown, M. (1961). Once a mouse. New York: Scribner's.

Brown, M. W. (1946). The little island (Illustrated by L. Weisgard). Garden City, NY: Doubleday.

Burton, V. L. (1942). The little house. Boston: Houghton Mifflin.

Cendrars, B. (1982). Shadow. (Translated & illustrated by M. Brown). New York: Scribner's.

Chaucer, G. (1958). Chanticleer and the fox. (Adapted & illustrated by B. Cooney). New York: Thomas Y. Crowell.

d'Aulaire, E., & d'Aulaire, I. (1939). Abraham Lincoln. Garden City, NYP Doubleday.

De Regniers, B. S. (1964). May I bring a friend? (Illustrated by B. Montresor). New York: Atheneum.

Emberley, B. (1967). Drummer Hoff (Illustrated by E. Emberley). Englewood Cliffs, NJ: Prentice.

Ets, M. H., & Labastida, A. (1959). Nine days to Christmas (Illustrated by M. H. Ets). New York: Viking.

Field, R. (1944). Prayer for a child. (Illustrated by E. O. Jones). New York: Macmillan.

Fish, H. D. (1937). Animals of the Bible (Illustrated by D. Lathrop). New York: Stokes.

Goble, P. (1978). The girl who loved wild horses. New York: Random House.

Hader, B., & Hader, E. (1948). The big snow. New York: Macmillan.

Haley, G. (1970). A story, a story: An African tale. New York: Atheneum.

Hall, D. (1979). Ox-cart man (Illustrated by B. Cooney). New York: Viking.

Handeforth, T. (1938). Mei Li. Garden City, NY: Doubleday.

Hodges, M. (1984). St. George and the dragon (Illustrated by Trina Schart Hyman). Boston: Little, Brown.

Hogrogian, N. (1971). One fine day. New York: Macmillan.

Keats, E. J. (1962). The snowy day. New York: Viking.

Langstaff, J. (1955). Frog went a-courtin' (Illustrated by F. Rojenkovsky). New York: Harcourt.

Lawson, R. (1940). They were good and strong. New York: Viking.

Leodhas, S. N. (1965). Always room for one more. (Illustrated by N. Hogrogian). New York: Holt.

Lipkind, W. (1951). Finders keepers. (Illustrated by N. Mordvinoff). New York: Harcourt.

Lobel, A. (1980). Fables. New York: Harper.

McCloskey, R. (1957). Time of wonder. New York: Viking.

McDermott, G. (1974). Arrow to the sun. New York: Viking.

Milhous, K. (1950). The egg tree. New York: Scribner's Sons.

Mosel, A. (1972). The funny little woman (Illustrated by B. Lert). New York: Dutton.

Musgrove, M. (1976). Ashanti to Zulu: African traditions (Illustrated by L. Dillon & D. Dillon). New York: Dial.

Ness, E. (1966). Sam, bangs and moonshine. New York: Holt.

Perrault, C. (1954). Cinderella. (Translated & illustrated by M. Brown). New York: Charles Scribner's Sons.

Petersham, M., & Petersham, M. (1945). The rooster crows. New York: Macmillan.

Politi, L. (1959). Song of the swallows. New York: Charles Scribner's Sons.

Provensen, A., & Provensen, M. (1983). The glorious flight: Across the channel with Louis Blerait. New York: Viking.

Ransome, A. (1968). The fool of the world and the flying ship (Illustrated by U. Schulevitz). New York: Farrar.

Robbins, R. (1960). Baboushka and the three kings (Illustrated by N. Sidjakov). Berkley, CA: Parnassus.

Sendak, M. (1963). Where the wild things are. New York: Harper & Row.

Spier, P. (1977). Noah's ark. New York: Doubleday.

Steig, W. (1969). Sylvester and the magic pebble. New York: Windmill.

Thurber, J. (1943). Many moons (Illustrated by L. Slobodkin). New York: Harcourt Brace.

Tresselt, A. (1947). White snow, bright snow (Illsutrated by R. Duvoisin). New York: Lathrop, Lee & Shepard.

Udry, J. M. (1956). A tree is nice (Illustrated by M. Simont). New York: Harper & Brothers.

Van Allsbury, C. (1981). Jumanji. Boston: Houghton.

Ward, L. (1952). The biggest bear. Boston: Houghton Mifflin.

Yolen, J. (1987). Owl moon (Illustrated by J. Schoenherr). New York: Philomel.

Young, E. (1989). Lan Po Po: A Red-Riding Hood story from China. New York: Philomel.

Yovinks, A. (1986). Hey, Al (Illustrated by R. Egielski). New York: Farrar.

GRADUATE SCHOOL
UNIVERSITY OF ALABAMA AT BIRMINGHAM
DISSERTATION APPROVAL FORM

Name of Candidate Rachel Brown Fowler

Major Subject Early Childhood Education and Development

Title of Dissertation A STUDY OF THE COMMUNICATION BETWEEN ARTIST AND CHILD THROUGH THE USE OF TOYS IN THE ILLUSTRATIONS OF CALDECOTT MEDAL BOOKS 1938-1990

Dissertation Committee:

Virginia Horne Mundy Chairman

Gypsy Abbott Clayton

Director of Graduate Program Ann C. Shelly

Dean, UAB Graduate School Anthony Barnard

Date

PS-1428