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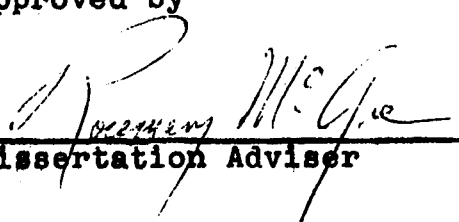
PLAY ORIENTATIONS IN PICTURE BOOKS:

A CONTENT ANALYSIS

by

Betty McVaigh

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
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_____
Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Dissertation
Adviser _____

Committee Members _____

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The purpose of this study was to investigate play
theory orientations presented by the outcomes of play and
game stories in children's picture books. Secondly, play
theory orientations were investigated to discover their
relationships to sex of the major characters, racial and
ethnic portrayals of major characters, sex of adults in the
stories, involvement of adults in the play or game experi-
ences, and types of play and game activities. A subproblem
was to determine the effectiveness of Caillois' classifica-
tion of games as a typology for play and games found in
picture books.

Sixty-four preschool and primary school level picture
books with play and game themes were analyzed. The Elemen-
tary School Library Collection (9th edition) was used as the
source for the book titles. The data were collected by use
of content analysis. A checklist was developed for coding
the variables. Cross-tabulation tables were used to analyze
the data.

Analysis of the data provided information that showed
three major orientations toward play. Autotelically-
oriented outcomes were present in more than half the pic-
ture books. Socially-oriented outcomes ranked second, and
self-orientations were third. Orientations were related to
other variables in the following ways: Caucasian boys were

most often depicted in play stories. Adults were usually
depicted as passively encouraging play. The type of game
most often played involved various forms of simulation.
Caillois' classification of games was not totally adequate
to type children's play in picture books, especially the
play activities of very young children.

ACKNOWLEDGMENTS

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CHAPTER I

INTRODUCTION

The phenomenon of play has, in recent years, attracted wide interest. Although physical educators and recreation leaders have long been concerned with the implications of play, other disciplines are now showing a heightened awareness of its significance. Educators involved with preschool programs, for example, now look to it for its potential contributions to motivation for learning and for its cognitive-developmental aspects. The relation of play to symbols used in reading is one example of work in progress that may have far-reaching implications for the significance of preschool physical education curricula, as well as for other parts of primary school programs.

Knowledge of why, or for what purposes, children play is requisite to understanding this ordinary or extraordinary phenomenon. Play theories have variously emphasized the process and the product. Current explanations tend to focus on the process, while older ones have concentrated on the product. In either approach the reasons for play can be classified as one or more of three large categories of attractions: intrinsically motivated behavior, social reciprocity, and achievement mastery (Watson, 1976, p. 101).

Each of these approaches brings a unique theoretical dimension to the study of play.

One avenue for the expression of play theories is found in children's picture books. These expressions are made evident through the combined efforts of authors and illustrators who present narratives and accompanying pictures to tell their stories. For preschoolers especially, illustrations are at least as important as the words read to them. Therefore, author and illustrator share the task of presenting the story. In some instances an author may also be the illustrator of a book. In other cases, the picture book is written by one or two authors, and is illustrated by another person.

Authors carry a responsibility for presenting reality in the portrayal of their characters. Characters should be presented as they really are; to make them as they are not is the opposite of excellence (Steele, 1975, p. 251). Besides the quality of excellence, or truth, in realistic presentations of stories, authors are aware of a need for "emotional reality" (Sanders, 1967, p. 19) even in books of fiction. The actions of characters toward each other and each character's own feelings need to be portrayed within a believable framework.

Consequently, pictures must portray the narrative in visual form as well as present an art work that is socially responsible:

They /Illustrators7 realize that in the final analysis the making of pictures for children is a part of the complex social process whereby the minds of today's children are molded and the stature of tomorrow's adults is determined (Ward, 1958, p. 35).

Picture books, while most frequently based on fictitious happenings, are indicative of reality, or "truths," as perceived by authors and illustrators. This study has attempted determination of writers' and illustrators' perceptions of reality through the outcomes of play and game stories. The endings of the stories reflect such orientations to play as play for fun, play for friendship, and play for the purpose of winning. In turn, these reflections have supported certain theories of children's play.

Statement of the Problem

The purpose of this study is to determine play theory orientations supported by authors and illustrators of picture books identified as having play and game themes. Through the technique of content analysis, the researcher will attempt to answer the following three questions:

1. What play theory orientations are evident in the outcomes of picture book stories with play and game themes?

2. Are play theory orientations related to the:

    a. sex of the major characters?

    b. racial and ethnic portrayals of the major characters?

    c. sex of adults in the stories?

    d.   <u>involvement of adults in the play or</u>

        <u>game experiences</u>?

    e.   <u>types of play and game activities</u>?

Along with the major problems of this study, a sub-problem is to utilize a classification of play and games that will accurately reflect the activities in picture books. Caillois' (1958/1961) classification of games will be tested to determine its effectiveness as a typology for this study. The researcher will attempt to answer the following:

    3. Is Caillois' classification of games an adequate tool for typing play and games found in picture books?

Caillois formulated a classification of games that has merited considerable discussion in the literature. His typology is based on the "attitude" of the player rather than on implements used, qualifications required, number of players and atmosphere of the game, location, or solitary or group play (p. 11). Although some writers, as shown by Mouledoux (1976a), assert that Caillois has presented "a comprehensive theoretical system which successfully incorporates all the variety of games" (p. 38), others such as McIntosh (1963, p. 22) do not agree. For example, a category called "vertigo" is only a subdivision of competition or chance, according to McIntosh. This study

attempts to aid in clarifying the utility of Caillois'
classification of games.

<u>Definitions</u>

<u>Caillois' Classification of Games</u>: a typology in which
"play" and "game" are on a continuum from less structured
to more structured forms of active participation that fall
either into one of four major classes or into various combi-
nations:

> <u>Chance</u>: games based on a decision independent of the
> player's skill or strategy and which result in winning
> by fate (p. 17). Examples: betting, heads-or-tails.
> <u>Vertigo</u>: "an attempt to momentarily destroy the sta-
> bility of perception and inflict a kind of voluptuous
> panic upon an otherwise lucid mind" (p. 23). Examples:
> whirling, sliding, speeding, swinging, and vertigo as
> experienced in such activities as skiing and dancing.
> <u>Simulation</u>: mimicry of others through role-playing, or
> modeling of objects through construction and building.
>
>> <u>Simulation of adult or animal</u>: simulation of an
>> animate being in which "the subject makes believe
>> or makes others believe that he is someone or
>> something other than himself" (p. 19). Examples:
>> cowboy, homemaker, tiger.
>> <u>Simulation of object</u>: shaping, molding, or con-
>> struction of objects to make believe or make

others believe in it (p. 24). Examples: race car, sand castle, bridge.

Competition: combat or manipulation of others or objects in order to win or achieve mastery over the persons or things.

Competition with person or animal: "like a combat in which equality is artificially created" (p. 14) so that opponents can meet with the end result of a winner's triumph. Examples: racing, baseball, chess.

Competition with object: manipulation of an object in order to gain mastery and success over it. Examples: kite flying, yo-yo play, string games.

Combinations: Certain combinations of the four major types of play and games have compatible and parallel functions (pp. 71-128). Simulation-Vertigo can be illustrated by masked dancers; Competition-Chance can be illustrated by card games and dominoes.

Play Theory Orientations: will be operationally defined as the apparent rationale for the use of a particular play or game theme as shown by the ending, or outcome, of the story. Three theoretical orientations that include many specific theories within each will be considered:

Autotelically-oriented: the outcome of the play or game story focuses upon fun, thrill, excitement,

contentment, or other ending that illustrates intrinsic satisfaction. No other goal is apparent.

Socially-oriented: the outcome of play or game story focuses upon interaction with another for the primary goal of friendship, understanding, or settlement of a quarrel.

Self-oriented: the outcome of play or game story focuses upon skill development, mastery and success as shown through winning or overcoming obstacles to better performance. The apparent goal is enhancement of the self.

Picture Book: is a term used to refer to children's literature "in which the written narrative is brief and the story line or other content is largely presented through illustrations" (MacCann & Richard, 1973, p. 2).

Sex of Child Characters: will refer to major characters in the story identified as Female, Male, Both Are In Story.

Racial and Ethnic Portrayals of Child Characters: will refer to Whites and Blacks, plus Other and Combinations of two or more races (which will be specified).

Sex of Adult Characters: will refer to Female, Male, Both Are In Story.

Involvement of Adults: will refer to the relationship of adults to the play or game situation. The adult may be involved in Active Participation (playing), Inactive

Participation (passive or encourages play), Against Partici-
pation (stops or discourages play), Combination (more than
one adult with differing roles), or None Are In Story.

Elementary School Library Collection: is a library selec-
tion tool which lists and annotates books for elementary
school libraries, public libraries and other agencies.
"Easy" books is the classification term used to designate
picture books.

Content Analysis: is "the application of scientific methods
to documentary evidence" (Holsti, 1969, p. 4).

Limitations

1. The picture books selected for analysis are limited to
    the picture books found to exemplify play and game
    themes which are included in the ninth edition of the
    Elementary School Library Collection. This Collection
    is one of two nationally recognized, comprehensive
    tools which lists books and other materials for pre-
    school and elementary levels. The Collection was
    chosen on the basis of its currency (it is now revised
    annually). Picture books with play and game themes are
    representative of books of literary quality and include
    both recent and older publications.

2. The books to be reviewed are limited to those in which
    the child characters are depicted as major characters
    in the stories. Observers, passers-by, or spectators

are not considered in the analysis. Books with play
and game themes which have an animal rather than a child
as a central character are not included in this study.

3. Only the first play or game mentioned in each story
will be analyzed.

4. The collection, treatment and interpretation of data are
limited to the abilities of the researcher.

Assumptions

1. The outcomes depicted in play and game stories reflect
the purposes of play envisioned by the authors and
illustrators.

2. Caillois' classification of games is an appropriate
typology of children's play and games in picture books.

3. Categories selected are appropriate for analyzing
play theory orientations.

4. Regardless of whether or not a picture book includes
single or multiple play and game activities, the out-
come or ending of the story is singular.

5. Content analysis is an appropriate research tool for
this study.

Significance of the Study

The theoretical undergirding of play should support
other approaches or assumptions in this field of research.
Even though "superficial treatment of both theoretical and
empirical material in the field of play has hindered its

study" (Mouledoux, 1976a, p. 38), continued rigorous analysis of the phenomenon of play offers opportunities to further knowledge.

This study attempts to add to the understanding of play by analyzing the content of children's picture books. By this method, one avenue for the investigation of the questions "why do children play" or "why do we think they play" can be explored. Writers and illustrators, although not primarily involved with reasons or explanations for play, do develop play and game activities in their stories which offer some views about the purposes or products. The endings, or outcomes, of these stories reflect those views. Additionally, children who read, listen, or look at pictures are exposed to the concepts presented. It is important to know what children are being "told" about the purposes of play and games, along with who and what is included in the play experience.

The knowledge that may be gained from a content analysis of picture books with play and game themes can be incorporated with existing data based on observations, interviews, questionnaires, speculation and other methods of study to further attempt to explain play. If theoretical bases for play can be clearly delineated, physical education curricula and other programs may benefit.

CHAPTER II

REVIEW OF LITERATURE

This chapter reviews play theories from three major orientations: autotelically-oriented, self-oriented, and socially-oriented. Each explanation is discussed in relation to the individual's role in the play phenomenon. Definitions and classifications follow the play theory discussion and are based variously on the three orientations. A summary concludes the chapter.

Play Theories

Play theories have gone through many phases with approaches changing from a concentration on the causes of play to processes and results. Woven in and through the newer orientations are the classical theories that resurface, to be clothed in new terminology and adapted to fit a new era of speculation and hypothesizing.

Added to the problem of determining whether or not a current explanation of play is original and unique is the task of attempting to differentiate between a theory of play and either fragments of theories or broader theories that include play. Ellis (1973) suggested that the term "theory" has undergone a change from denoting confirmability to a much more relative designation. He noted:

> The extant "theories" of play are really explanatory
> ideas or concepts that are neither explicit nor
> extensive enough to be properly classed as theories.
> Most have been elevated by common parlance to the
> rank of theories (p. 24).

Although one hundred play theories exist (Kingston, 1968),

very few have reached the sophistication necessary for

detailed analysis.

Theories have been subsumed under various headings and

classification schemes have been made to deal with the

ideas presented. Sutton-Smith (1976) divided the classic

theories into "prophylactic," which centers on helping to

alleviate man's condition, and "preparatory," which centers

on the aim of practicing adult life. Kingston (1968)

divided all theories into "causal" and "purposive." Causal

theories are characterized by expressive modes, whereas

purposive theories are related to coping behaviors, accord-

ing to Kingston. In Watson's (1976) study of the attrac-

tions to baseball of Little League players, three categories

of theories were used to designate his conceptual framework.

Social reciprocity, intrinsic motivation and achievement

mastery were based on theories of play. Watson added a

fourth, extrinsic reward, in his attempt to examine the

role of adults in organized baseball. Other writers have

devised numerous techniques to divide play theories into

logical frames of reference. An obvious categorization

that also points to a difficulty with the theories is that

some are child centered, others are adult centered, while still others attempt to include the total life span.

For the purposes of this paper, theories will be discussed in relation to the individual under the headings of autotelically-oriented, self-oriented, and socially-oriented. Implied in this organizational scheme are explanations of play that can be placed on a continuum from emphasis on simple enjoyment without further goal, to needs and interests of the individual as expressed by psycho-analytical and psychological analyses, to needs and interests of the individual in conjunction with others as explained through social and cultural views of play. A continuum for the three major orientations has inherent in it the recognition that theories do tend to overlap, although emphasis on one particular orientation can usually be seen.

Autotelically-oriented Theories

Piaget (1951/1962) defined autotelic and heterotelic behaviors in the following way:

> In heterotelic activities the direction of the behaviors is outwards, in so far as there is subordination of the schemas to reality, whereas in autotelic activities the direction is inwards, in so far as the child, while using the same schemas, enjoys exercising his power and being made aware of himself as the cause of the activity (pp. 147-148).

Groos (1901) captured the idea of intrinsic satisfaction when he discussed "joy in being a cause." Neale (1969)

quarreled with Groos' wording and asserted that more properly the phrase should be "joy in being a participant in a cause" (p. 43). Approximately sixty years after Groos' observation, White (1963) developed a similar conclusion as to the reason for children's play. He called it a "feeling of efficacy" and departed from traditional psychoanalytical theory to include "ego energies." In White's theory, the child manipulates, explores and investigates not necessarily for mastery but merely for producing an effect on the environment. Producing the effect alerts the child to his competence in changing something, and thus a feeling of efficacy is the result of play and the motivation for continuation.

Lee (1942) described the exuberance of play in the following way:

> The phenomenon is more in the nature of an explosion than of a purposeful pursuit. There is no focusing of attention and no dominating outside object; the vital force, instead of being turned into the cylinder to work toward some desired end, shrieks out through the safety valve, with no apparent object other than escape (p. 280).

The spontaneity to which Lee alluded has been challenged by Piaget (1951/1962) who claimed that no activity is spontaneous, but is a result of cognitive functioning based on rational and deliberate thinking.

Csikszentmihalyi (1975) tabbed the joy, feeling of efficacy, or explosion as the "flow" experience. "Flow

denotes the wholistic sensation present when we act with total involvement" (Csikszentmihalyi, 1975, p. 43). Being in flow is dependent upon one's perception of the challenge and skills required. If the two balance, flow occurs. The experience is intrinsically rewarding and accounts for the enjoyment and motivation for continued play. Although flow experiences can accrue from physical, emotional and intellectual pursuits, Csikszentmihalyi believes that play provides the most typical kind of experience.

Goffman (1961) was attentive to the focus, or flow, of play in his discussion of social interaction as depicted through game play:

> They /games/ clearly illustrate how participants are
> willing to forswear for the duration of play any
> apparent interest in the esthetic, sentimental, or
> monetary value of the equipment employed, adhering
> to what might be called rules of irrelevance (p. 17).

Goffman added that "games can be fun to play and fun alone is the approved reason for playing them" (p. 17).

The fun of play is not only recognized as the reason or theory behind play's motivation, but also as an essential element in culture. Anderson and Moore (1961) discussed the concept of "autotelic folk-models" in which they contend that nonserious pursuits such as puzzles, games of chance and strategy, social interactions and aesthetic objects lend themselves to be "folk models of the affective aspects" (pp. 208-209). The authors made a distinction between

amateur and professional players, believing that only amateur participants have autotelic motivation. On the other hand, McIntosh (1963) believed the intrinsic element does and must permeate all levels of play, games and sports.

A concept that reflects the intrinsic attitude toward play is playfulness which has been defined as "spontaneity in physical, social, and cognitive functioning, manifest joy, and sense of humor" (Lieberman, 1966, p. 1278). Some authors suggest that intrinsic elements in play develop into playfulness after childhood and permit expansion of life's meanings (Ferguson, 1976) or become a personality trait (Lieberman, 1966).

In summary, intrinsic motivation is readily apparent in the play of children. However, a review of the literature reveals that an autotelic orientation is only one focus of play theory approaches, perhaps either because its contribution is understood and accepted as basic, or because other causes and needs supersede or coincide with the joy of play.

Self-oriented Theories

Psychoanalytical. Freud's (1920/1961) "pleasure principle" has been a theoretical basis for need-oriented explanations of play up to the present time. His theory of motivation to play is "economic" (p. 8). The child repeats a real-life unpleasant experience in order to gain mastery over it:

> In the case of children's play, we seemed to see
> that children repeat unpleasurable experiences for
> the additional reason that they can master a power-
> ful impression far more thoroughly being active
> than they could by merely experiencing it passively.
> Each fresh repetition seems to strengthen the mastery
> they are in search of (Freud, 1920/1961, p. 29).

Freud connected the repetition to instinct by saying:

> It seems, then, that an instinct is an urge inherent
> in organic life to restore an earlier state of things
> which the living entity has been obliged to abandon
> under the pressure of external disturbing forces
> (p. 29).

Freud's premise of a need to restore equilibrium
through play has been expanded upon by other psychoanalytic
theorists. Their position was summarized by Waelder (1933,
p. 224) as including wish fulfillment, compulsive repeti-
tion, transformation from passivity to activity, and fan-
tasy. Erikson, among others, carried on the idea of a
needed equilibrium when he stated that play is a "function
of the ego, an attempt to synchronize the bodily and the
social processes with the self" (1950, p. 211). He believed
there is an "untimely tension" present in the self and he
is in agreement with the monocausal equilibrium theories of
catharsis, surplus energy, recapitulation, and preparatory
expressions. Each of these will be treated separately,
along with relaxation theory.

Groos (1901) suggested a cathartic purpose of play,
along with many other purposes, in which he explained that
aggressions are released through ludic activities. Although

some writers (Vander Swaag, 1972; Ellis, 1973) believe the catharsis explanation to be totally inadequate, Moore (1966) saw the theory as pertinent to modern psychology.

The surplus energy theory of play, that claims extra energy is released through play, has been credited to Schiller (1700's/1910) as well as to Spencer (1873). However, as has been pointed out (Lowe, 1977, pp. 22-23; Neumann, 1974), the connection for Schiller is a hazy one. In fact, Schiller made a point to say that he is not speaking of real play but of a playful attitude with regard to beauty:

> Man is serious only with the agreeable, with the good, and with the perfect, but he plays with beauty. In saying this we must not think of the plays that are in vogue in real life, and which commonly refers to his material state. But in real life we should also seek in vain for the beauty of which we are here speaking (p. 266).

In his next paragraph Schiller made a statement often quoted as an illustration of his regard for play. Taken out of context, without benefit of the preceding paragraph, the meaning is very different:

> For, to speak out once and for all, man only plays when in the full meaning of the word he is a man, and he is only completely a man when he plays (p. 266).

The problem, then, in relation to Schiller's contribution to theories of play appears to center upon whether he either saw the ability to regard beauty as a state reached through a surplus of mental energy or whether he

was merely saying that an attitude of playfulness is necessary in order to appreciate beauty. In any event, the intent of Schiller's work entitled Letters upon the Aesthetic Education of Man was to discuss aesthetics, not play and games.

Patrick (1916) referred to the Schiller-Spencer theory of surplus energy without an explanation of Schiller's part in it. After having heard a speech given by Spencer, Patrick's explanation of surplus energy is this:

> Herbert Spencer's theory is that play activities are those which do not directly subsume life processess, but are due to an inner need of using those bodily organs which are over-rested and under-worked. . . . There is thus a surplus of vigor and this surplus is expanded through the usual channels; not, however, in real activities, that is, in work, but in simulation of real activities, that is, in play (p. 31).

Patrick criticized the theory as an incomplete explanation of only adult activities. However, in Spencer's (1920) Education: Intellectual, Moral, and Physical, the author included a very specific concern for children whom he thought were improperly cared for because of long hours of study and poor diets. "Over-taxing of the brain" was a recurrent theme in Spencer's discussion of both children's and adults' day-to-day activities. His theory appears to center on a concern for balanced uses of intellectual and physical energies which, in contemporary terminology, might be explained as a need for diversion.

Recapitulation theory developed by Hall (1921), held that during play, children go through cultural stages of previous times: animal, savage, nomad, farmer and tribal members. In each succeeding generation play becomes more complex. Hall's final conclusion that all is recapitulated, including mental and affective components, led him to realize the importance of in-depth study of children through countless observations and interviews. His studies of children through systematic analysis was his primary contribution (Cavallo, 1976, p. 180).

Preparatory theory is another explanation of play explained by Groos (1901) and has been a popular one for discussion by other writers. Groos believed, in line with his instinct theory, that play was "pre-exercise" for adult life. In the play experience, the child instinctly goes through skills needed later as an adult.

The theory of relaxation was offered by Patrick (1916) after he had determined that both children and adults need relaxation, although because of different reasons:

> There is a striking similarity between the plays of children and the sports of men on the one hand and the pursuits of primitive man on the other. This similarity is due to the fact that those powers upon which advancing civilization depends, especially voluntarily and sustained attention, concentration, analysis, and abstraction, are undeveloped in the child and subject to rapid fatigue in the adult. Hence the child's activities and the play activities of the adults tend always to take the form of old racial pursuits (pp. 48-49).

Psychological. Behaviorists have added explanations
of play as illustrated through arousal, achievement, and
mastery although not necessarily grounded in Freudian
terms. That is, a conflict is not identified and an equi-
librium need is secondary. Neale (1969) pointed out that
"play is psychologically defined as any activity not moti-
vated by the need to restore inner conflict" (p. 23). His
thesis was that outer conflict is met by inner peace, free-
dom, delight and illusion, and that inner conflicts are
resolved through work, not play.

Newer theories in psychological frameworks center on
stimuli motivators. The augmentation and reduction theory
(Ryan & Kovacic, 1966) argued that play provided a means
for people who have a tendency to reduce stimuli to add to
them through play, games and sports. Those who increase or
augment stimuli ordinarily prefer less stimulating activity
and may participate in passive sports or in none at all.
Ellis (1973) combined parts of Piagetian theory and
stimulus-seeking behaviors to develop what he calls "optimal
arousal level theory." A certain arousal level is neces-
sary and when it is utilized, through play, the positive
reinforcement provides the motivation for continued partic-
ipation.

Jackson and Angelino (1974) also embraced a drive for
arousal as the motivation for play. They summarized their
theory in the following way:

The ability to be aroused to action rests within the
individual, and for play to occur it must be under
the control of that individual and not externally
imposed. Play tends to occur when the actual situ-
ational constraints are somewhat modified, tran-
scended, or suspended by the play (a sort of quasi-
reality exists), and imagination (the cognitive
process that creates thought and ideas) emerges in
that behavior (p. 322).

In summary, psychoanalytical and psychological theo-

ries of play suggest that behavior is based on the individ-

ual's mental and emotional needs and desires, ranging from

a constant need to restore equilibrium to a reaction to

certain kinds or degrees of stimuli and arousal.

Socially-oriented Theories

Social. Piaget (1932;1960, 1951/1962) postulated a

cognitive-developmental explanation of play in which certain

stages parallel phases of cognitive functioning. Inherent

in this approach are both psychological and social func-

tions. Play is defined as "essentially assimilation, or

the primacy of assimilation over accommodation" (Piaget,

1951/1962, p. 87). He identified assimilative behavior as

that in which the child makes reality fit his own limited

schemas. Accommodative behavior is a result of intellectual

development and is a later, and higher, stage of cognitive

functioning. The play stages include sensori-motor practice

games, symbolic games, and games with rules. These stages

roughly parallel the first three developmental phases of the

child: sensori-motor (birth to two years), pre-operational

(two to seven years), and concrete operational (seven to eleven years). Piaget's hypotheses about the stages of play accord it the role of being a product of the developing thought processes. As the child matures, play loses its cognitive significance. Fixed rules of games change it to a social focus: "in games with rules there is a subtle equilibrium between assimilation to the ego--the principle of all play--and social life" (Piaget, 1932/1960, p. 168).

Piaget's view that social behavior originates within the individual and moves from motor to egocentric to co-operative behavior (1932/1960, p. 103) is contrary to the writings of Mead (1934) who believed that the self is structured through language, play and games. Mead makes a distinction between play and games in the development of the personality. He said that, in play, the child is only responsive to specific attitudes of others toward him and their attitudes toward one another. In games, the child adds attitudes of the generalized other:

> The fundamental difference between the game and play is that in the latter the child must have the attitude of others involved in that game. The attitude of the other players which the participant assumes organizes into a sort of unit, and it is that organization which controls the response of the individual (Mead, 1934, pp. 153-154).

In Mead's view, the game situation acts as an agent for giving meaning to the individual. The cognitive self arises

out of social acts and responses of others, whereas Piaget argued that just the reverse is true: the cognitive self arises from the individual, and social aspects are added as a result of a need to balance one's ego and others. Denzin (1975) continued Mead's thesis in his interpretation of a symbolic interactionist concept that "it is the social context of socialization experiences that shapes the thought process of the young child" (p. 461). Denzin said that even in solitary play the child takes the role of another and argued:

> A theory of play and games must rest on a consistent image of the interaction process, and it must address the place of persons and situations in that interaction (p. 464).

Cultural. Roberts and Sutton-Smith (1962) contended that cultural practices in child rearing account for types of play activities. They identified three types of games that reflect child-rearing patterns: physical skill, chance and strategy. Their conflict-enculturation hypothesis suggests that strategy games are associated with obedience, chance games are connected to early training for responsibility, and games of physical skills are reactions to punishments for not achieving during child training.

Although Huizinga (1938/1950) has been included in the literature as a theoretician of play, his discussion is a philosophical discourse on the importance of play. He stated that play and games are not reflections of cultural

practices, but precede culture itself. He was convinced that a play element, or playful attitude, permeates all facets of a culture from the play of little children through the most serious of adult endeavors. More important than the mere existence of play, Huizinga was concerned with its importance in the progress of civilization. He was pessimistic about the future of European culture and cautioned that the play element must remain intact (p. 210). He believed that man is innately competitive (p. 61), and that by expressing his competitiveness in play forms, controls (rules) are developed and followed that allow the culture to be maintained. A balance between work and play, or serious and non-serious endeavors, is essential. Norbeck (1976) described Huizinga's contribution to the study of play as one of finding play a cultural necessity.

Like Huizinga, Caillois (1958/1961), did not attempt to clarify a theory of play. However, bound up in his classification of games which he says is culturally based, he presented play and culture as being inseparable. They take place apart from each other, but are steeped in the same reality.

He stated:

> The structure of play and reality are often identical, but the respective activities that they subsume are not reducible to each other in time or space. They always take place in domains that are incompatible (p. 64).

Caillois went on to list attitudes and impulses he claimed are identical in play and outside play. He based a typology of games on four attitudes that he observed in games and in cultures, namely, competition, chance, vertigo and simulation. He has implied that play is a product of culturally-based attitudes, patterned after reality, and made manifest through play activities. The specific forms of play may be either expressions or contradictions of social values and mores, according to the author.

To summarize, social and cultural theories deal with the concept of play as being a process and a result of interactions with others that cannot be explained in psychological terms alone.

Definitions of Play, Games and Sports

A definition of play must necessarily spring from one's orientation to the reasons for play. Defining play psychologically as "an exercise of control systems" (Avedon & Sutton-Smith, 1971, p. 6), or psychoanalytically as "a function of the ego, an attempt to synchronize the bodily and the social processes with the self" (Erikson, 1950, p. 211), is a specific reflection of certain theoretically assumed propositions about the nature and functions of play. A simplistic philosophical definition of play is Gulick's (1920): "what we do when we are free to do what we will" (p. 267). Speaking from an instinct-type view: "play is

like a chemical reaction, in it the child's nature leaps
out toward its own and takes possession" (Lee, 1942, p. 4).
Socially and culturally speaking "play, like other collec-
tive enterprises, is a collective representation: it repre-
sents the arrangements of the society and historical era
in which it is carried on" (Stone, 1965, p. 23). An
anthropologist has defined play as "a conspiciously strik-
ing and universal kind of human behavior that is geneti-
cally based and culturally modified" (Norbeck, 1976, p. 3).
Added is Denzin's (1975) belief that play must be defined
in terms of interaction. Definitions, then, are varied and
carry a theoretical orientation along with them. Siedentop
(1976) observed that everyone knows what play is and what
it is not, but it cannot be defined on the basis of that
differentiation with much success.

Among the most useful definitions of play are Huiz-
inga's (1938/1950) and Caillois' (1958/1961). Huizinga
defined play by describing its characteristics:

> Summing up the formal characteristics of play we might
> call it a free activity standing quite consciously
> outside "ordinary life" as being "not serious," but
> at the same time absorbing the player intensely and
> utterly. It is an activity connected with no material
> interest, and no profit can be gained from it. It
> proceeds within its own boundaries of time and space
> according to fixed rules and in an orderly fashion
> (p. 13).

Caillois (pp. 9-10) adapted Huizinga's description and
modified it somewhat to state that play is free, separate,

uncertain, economically unproductive, regulated and make believe.

Play has been defined and described by some writers as an entity separate from games and sports, and also has proponents of the view that play is on a continuum with games and sports, varying only in degrees of certain elements of the same phenomenon. Suits (1967), for example, agreed that the formalization of rules transforms a play activity into a game. The continuum may be from less structured to more structured activity (Caillois, 1958/1961), based on an economic differentiation (Kent, 1975), or based on the "lusory attitude" defined as a "game attitude" (Suits, 1973, p. 49).

Classifications of Play and Games

As definitions of play and games have as their bases certain theoretical frameworks, classifications of play and games also are related to underlying theories. Roberts, Arth and Bush (1959) developed the categories of _chance_ which might include strategy and skill, _strategy_ which they said could include skill, and _physical skill_ which they determined could also include chance and/or strategy. The authors found the classification satisfactory for their purposes of gleaning from the literature the various games of cultures. They hypothesized from their study that games are attempts to master either the social system, the

supernatural, or the self and the environment. Roberts and Sutton-Smith (1962) expanded the Roberts, Arth and Bush typology in their study of child training and game involvement. Physical skills were subdivided into pure physical skills; physical skills and strategy; and physical skills, strategy and chance. The latter combination was subsequently dropped. From the data collected, child training patterns were hypothesized to be associated with particular types of games. In a third study, Barry and Roberts (1976) suggested that types of games are associated with particular character traits emphasized by cultures. In their research of ninety societies, the authors used only the game types that included physical skills only, physical skills and chance, and physical skills, chance and strategy.

Eifermann (1976) developed a typology based on the life span of the game: steady, recurrent, sporadic, and one-shot. Parten's (1933) typology was associated with social interaction patterns which included unoccupied, solitary, onlooker, parallel, associative, and organized. A psychoanalytical model of dramatic play was provided by Peller (1952) and was based on the child's assumed emotional roles. The emotions included love, fear, clowning, anticipatory retaliation, happy ending, magic, and manipulation and playful repetition.

A classification of play was developed (Hutt, 1976) in which three distinct stages were observed. Hutt said that exploration consists of extreme focus on an object, while manipulation of the object is a transitory stage. The final stage is play in which the object becomes secondary.

Classifications have evolved to include only four types of play such as frolic, make-believe, sporting skills, and games (Schmitz, 1972); and thirty behaviors and sub-sets of games (Redl, Gump, & Sutton-Smith, 1971). In between these two extremes, the Opies (1969) developed a typology based on observations of street games. Their games were limited to those played without adult super-vision and included chasing, catching, seeking, hunting, racing, dueling, exerting, daring, guessing, acting and pretending.

A classification of games was crucial to the work of Caillois (1958/1961). This typology was outlined in his book entitled Man, Play and Games. The game types were derived from the study of cultures in relation to play, and he offered, tentatively, a sociology derived from games. Meyer Barash (1958/1961), translator of Caillois' book from French to English, believed the "cultural clue" to be the prime value of the book. He made this statement on behalf of the author:

> The patterns or basic themes of culture should be
> deducible from the study of play and games no less

than from the study of economic, political, religious, or familial institutions (p. ix).

Caillois' game types were the result of his belief that all play forms are on a continuum from less struct-tured, exuberant kinds of activity to more structured, contrived games. He tied this argument to the evolution of cultures, believing that loosely structured play and games, termed "paidia," are the games of primitive societies and of small children. Games with more structure, called "ludus," were described as the "taste for gratuituous dif-ficulty" (p. 27). He said that these games belong mainly to western cultures. Caillois pointed out that not always is the exuberant energy of paidia directed toward the creative control of ludus, but may go another way which he termed "wan." Wan denotes a contemplative detachment that centers upon reflection rather than upon actively changing paidia into more competitive and innovative activities. Wan is associated with eastern cultures in Caillois' dis-cussion.

The types of games are classified according to the "attitude" of the player and thus any given game might fall into more than one type. All four can range from paidia to ludus or wan. Competition, chance, simulation and vertigo are the four separate attitudes. Competition, termed agon, assumes a desire to master others or objects. Chance, termed alea, allows for winning by fate. Role play and

model making was called simulation or _mimicry_. Vertigo, termed _ilinx_, was developed to carry the attitude of "voluptuous panic" (p. 23).

In addition to the four distinct types of games, the author stated that certain combinations are possible and serve particular functions by being coupled. He discussed six combinations and their relationships to each other. Two combinations were found to be incompatible: competition-vertigo and chance-simulation. In both cases the author argued that one game type dilutes the other. Competition is controlled; the purpose of vertigo is to lose control. Simulation deceives; chance cannot be deceived but must follow fate.

Two combinations were found to be contingent: competition-simulation and chance-vertigo. In games of chance, for example, betting, vertigo is an attitude of the players. Caillois explains the vertiginous element of chance this way: "it /vertigo7 paralyzes, fascinates, and maddens the player, but does not in any way cause him to violate the rules of the game" (p. 73). The contingent relationship of competition-simulation is explained by stating "every competition is also a spectacle" (p. 74).

Two combinations of game types were found to be complementary, according to the author. These are competition-chance and simulation-vertigo. Competition and chance are

described as "parallel and complementary" (p. 74) since
both are based on a regulated quality. Only the approaches
are different since "in one the player counts only upon
himself and in the other on everything except himself"
(p. 74). Simulation-vertigo also provides for a comple-
mentary relationship. In this case:

> The alliance of mimicry and ilinx leads to an inexor-
> able, total frenzy which in its most obvious forms
> appears to be the opposite of play, an indescribable
> metamorphosis in the conditions of existence (pp. 75-
> 76).

Caillois believed this combination of attitudes which he
called "the mask and the ecstasy" (p. 76) to be the basis
of religion and sorcery. Although Caillois described and
discussed combinations of game types, he pointed out that
one type of game is usually dominant.

McIntosh (1963) criticized Caillois' classification of
games on the grounds that vertigo is controlled by a certain
assumption of responsibility and safety. Therefore, vertigo
is a kind of competition when controlled, or a kind of
chance when willfully and partially controlled (pp. 117-
132). Another weakness, according to McIntosh, is that
competition as explained by Caillois is not expansive enough
to cover all forms of agon that may include opponent, self
and environment.

One of the few empirical tests of classification
schemes, in addition to cross-cultural studies mentioned

earlier, was undertaken by Mouledoux (1976b). She compared the usefulness of Piaget's (1951/1962) and Caillois' schemes (1958/1961) in her observational studies and interviews of two- to twelve-year-old children. Mouledoux concluded that the typologies have some agreement. By comparing their classifications when applied to the same observational data (Piaget's practice play, symbolic play, and games with rules to Caillois' paidia to ludus, paidia to wan, mimicry, ruled games, and games of improvisation), Caillois was found to have a more expansive terminology and allowed for vertigo activities which are very important to the age group studied, and allowed, at least indirectly, for onlooker behavior by his definition of paidia, according to Mouledoux. The author found Piaget's schema less satisfactory because his reasoning that symbolic play gradually diminished with the onset of rules was contrary to the observations made. Mouledoux's own classification system included Piaget's scheme for preschool children, Caillois' typology and Parten's (1933) types based on social interaction.

Kenyon (1968) developed a model of the kinds of physical activities based on "perceived instrumental value for individuals" (p. 14). The activities were classified into the values of aesthetic, ascetic, cathartic, health and fitness, social, and vertigo. The vertigo concept was

was borrowed from Caillois, but Kenyon termed it "pursuit of vertigo" (p. 102). By doing this, Kenyon assumed, with McIntosh, that vertigo has an element of control. Interestingly, Caillois also referred to the pursuit of vertigo in his attempts to clarify the attitude of the player toward this type of game. The loss of control to which Caillois referred is in the attitude toward the activity. He did not intend to infer that the activity, itself, was uncontrollable.

The adequacy of Caillois' classification of games, along with his complementary combinations of competition-chance and simulation-vertigo, was tested in this study for the following reasons:

1. Caillois claims that his typology includes both children's and adults' games as well as those of the animal world. By testing the game types with children's play, the investigator was able to discern the usefulness of the categories for child characters in picture books.

2. Caillois' classification is unique in that it provides for the "attitude" of the player. Therefore, in some instances, the same game may be classed in more than one type or combination. The investigator believed that children's picture books provided a testing ground since the author and illustrator somehow had to make explicit the attitudes of players through narratives and illustrations.

The progression of the story provided for the direction, or attitude, that the players portrayed.

3. Caillois' classification has variously demanded attention, respect and criticism in the literature. His culturally-based view of play is a significant contribution. Whether or not the typology is finite enough to permit analysis of picture books, and whether or not it is adequate to explain children's play types, was worthy of empirical testing by the investigator.

Summary

Play theories have a logical division based on their relations to the individual. Autotelically-oriented theories appear to be concerned with spontaneous expressions of enjoyment, self-oriented theories are based on needs and desires of the individual, and socially-oriented theories are concerned with the individual's interactions with others. These three orientations were utilized in this study as a basis for discovering which, or what multiple orientations, are apparent in children's play and game books. A subproblem was the utilization of Caillois' classification of games to test its adequacy for the analysis of play theories represented in children's literature, specifically in preschool and primary-level picture books. No distinction was made between "play" and "game" in keeping with Caillois' concept of a continuum based on the degree of structured rules.

CHAPTER III

PROCEDURES

The procedures necessary to complete this study were accomplished in three stages: preliminary preparations, collection of data, and treatment of data. Each stage will be discussed separately.

Preliminary Preparations

Before the picture books examined in this study could be analyzed, it was necessary to develop an understanding of content analysis as a research method. In addition, related research was explored, a checklist for the actual analysis was developed, and a pilot study was undertaken.

Content Analysis

Content analysis has been expanded in concept and methodology since Berelson's (1952) contribution to the understanding of this method of inquiry. Berelson's conception focused on quantitative description alone, but since 1952 there has been a shift by analysts from recording only manifest content to making inferences about the content (Blake & Haroldsen, 1975, p. 58). The current definition may be stated as:

> Any technique for making inferences by objectively and systematically identifying specific character-istics of messages (Carney, 1972, p. 25).

Both quantitative and qualitative approaches are currently being employed. While frequency counts have an advantage of being more precise and objective, the drawing of inferences is necessary for in-depth probing of communications. A combination of the two methods is feasible as they serve to supplement each other (Holsti, 1969).

Six steps, or stages, of development have been identified for the use of content analysis:

1. Formulate questions, theory and hypotheses.
2. Select samples and categories.
3. Read and code content objectively.
4. Obtain scores.
5. Compare scores with other variables.
6. Interpret findings based on concepts and theories (Budd, Thorp, & Donahew, 1967, p. 6).

Merely following the above guidelines provides little assurance of an adequate study. After suitable questions have been raised, the integrity of the analysis from the selections of samples and categories to the conclusions reached in interpretations is dependent upon a high degree of both reliability and validity. Neither is a simple matter.

Defining an acceptable level of reliability is one of the many problems in content analysis for which there is no single solution (Holsti, 1969, p. 142).

Three methods for checking reliability in content studies are test-retest, equivalent-forms and split-halves (Budd, et al, 1967). Through the utilization of one of these methods, plus careful selection of the content to be

analyzed and careful definitions of categories (Danielson, 1963), the reliability of any study undertaken should be greatly enhanced.

Validity of the findings, in the sense that the conclusions reached logically answer the questions asked, is dependent upon carefully chosen categories.

> Choices of categories and content units similarly enhance or diminish the liklihood of valid inferences; unless they are appropriate indices of these events, attitudes or behaviors the analyst wants to measure, inferences drawn from the findings will not be valid (Holsti, 1969, pp. 112-113).

An acceptable level of validity is a larger problem when making inferences than with quantitative descriptions alone. However, Carney (1972) argued that although numerical data are more objective, their significance is not as great as those which can be gleaned from inferences. He concluded:

> In content analysis the moment of truth usually comes with the decision as to how much significance to aim for. For significance is generally obtained at the cost of some loss of validity, because qualitative analysis of latent meanings will inevitable be involved. Language is, of its nature, multidimensional. It is both instrumental (fraught with inner meanings) and representational (simply meaning what it states). Frequency counts of straight-forward, surface meaning rarely go deep enough to answer in-depth questions (Carney, 1972, p. 48).

An acceptable degree of validity in content analysis depends upon the questions asked, judicious choices of categories and units, and, according to Carney,

"painstaking labor" (p. 16). Along with the emphasis on making the analysis valid, reliability can be enhanced by the continued checking of possible subjective views of the investigator.

Contingency analysis is a third method of content analysis, along with quantitative and qualitative methods (Carney, 1972). Its use was explained as follows:

> Contingency analysis is a method for testing the associations' structure in a message source (what ideas are related in the source's thinking) by the content contingencies (the co-occurence of symbols) (Budd, et al., 1967, p. 78).

Osgood (1959) defended this method as having a "defensible psychological rationale" (p. 55) since:

> It seems reasonable to assume that greater-than-chance contingencies of items in messages would be indicative of associations in the thinking of the source (Osgood, 1959, p. 55).

A combination of quantitative and qualitative methods has been used in this study, along with contingency analysis, to determine the role of play theories in children's literature. Certain safeguards were instituted to assure a high level of reliability and validity. A pilot study was conducted, categories and units were scrutinized repeatedly, and meticulous care exerted in coding and scoring content elements. Analysis and interpretation of the data gathered were conducted within the context of the limits presented here.

Related Research

No content studies were found that centered on play theories in children's literature. One study attempted to discover what advice parents have been given about pre-schoolers' play through articles in popular magazines (Leyden, 1971). In Leyden's content analysis of five popular magazines from 1930 to 1970, she found that articles dealing with play have followed pre-exercise theory and psychoanalytic theories with the earlier articles dealing with the socialization of the young child. Most articles were concerned with the selection of toys. Leyden concluded that current play research was not represented in the articles analyzed.

In the fields of physical education and sports, content analysis studies of play and games are not yet apparent. A study by Hart in 1967 was concerned with patterns of interest in sports in three time periods from 1889 to 1965. Hart analyzed the interest patterns in terms of population shifts from rural to urban to suburban, and in terms of expenditures for sports for participants and spectators.

Although play and games have not been analyzed in children's literature, numerous content studies have been accomplished in other areas. The studies have centered on family relationships, masculine and feminine roles, the

treatment of death and evil, minority groups, social values, and violence.

Specific guidelines for the use of content analysis to describe the outcome of play and games in children's literature were unavailable. However, the investigator was aided by an independent study of content analysis and its application to children's literature. The objectives of this study were:

1. To develop competence in techniques for analysis of content elements in fiction for young children;

2. To establish procedures by which to identify, screen, evaluate, and analyze a group of children's stories featuring concepts of play; and

3. To investigate the feasibility of developing a classification system, for computer-based use, by which to index books containing concepts of play.

The first step in this independent study was a review of the literature related to content analysis. Second, research studies based on its use were reviewed to identify and evaluate techniques and approaches. Abstracts from content analyses of children's literature in <u>Dissertation Abstracts International</u> were studied for this purpose. Third, a checklist was developed for the content analysis of play and game themes in children's picture books. Finally, findings were presented in the form of a paper.

Checklist Formulation

The first consideration in the formulation of the checklist for analyzing content of play and game themes was the development of a categorical system for play theories. Based on the findings of an independent study on theories of play, the following divisions were decided upon: autotelic, social, and achievement. This terminology was later changed to autotelically-oriented, socially-oriented, and self-oriented. To test whether play theories are related to other variables, the following categories were developed: sex, racial and ethnic portrayals of child characters, sex and involvement in play of adults, and type of play or game. The sexes and races of child characters were deemed important to the study because play theories may be sex and race specific. Sexes and involvements of adults in the stories were considered important as an indication of whether or not play was portrayed only as a child's activity. When adults were included in the stories, their involvement was studied in relation to play theories. The type of game played was included to investigate whether or not play theory orientations are dependent upon the particular kind of games. To answer the subproblem regarding the adequacy of Caillois' (1958/1961) classification of games, his four major game types plus combinations of types were included in the checklist.

Besides the variables identified above, other information was included in the checklist. The complete bibliographic citation for the book, name or description of game, summary of outcome, and a section for comments were added. The checklist was confined to one page for easier handling and to facilitate tabulations of data.

Familiarity with possibilities for categories and units for the analysis used in this study was dependent upon a graduate course taken in children's literature. Thus, the checklist was developed over a period of time and the final version grew from an understanding of the method of content analysis, play theories and children's literature. A copy of the checklist is located in Appendix A.

Pilot Study

Both the outcomes of play and games and Caillois' classifications of games provided the possibility of potential difficulties in reliable coding. Both categories were inferential in character; that is, coding involved the making of inferences in addition to simple recording. Play and game themes in picture books were often different from the major theme of the books. For example, the overall concern of a book may have been racial understanding; but the play outcome may have been autotelic rather than socially-oriented. Therefore, the

investigator tested the category of outcomes in the pilot study.

The other category chosen for the pilot study came from a recognition that making inferences about the "attitude" of the player in Caillois' classification of games might present a problem in the actual analysis. For example, an activity that had an element of vertigo (spinning around and around) had to be investigated further to determine whether or not competition was also involved. According to Caillois, vertigo is lost in the attitude and purpose of play when competition enters. Thus, outcomes and classifications of play and games were judged by the investigator to need further study before the actual analysis began. This pilot study helped to test each unit in the two categories, as well as to test the inferences being made about specific elements of the stories.

Mrs. Mary Frances K. Johnson, Professor of Library Science/Educational Technology, University of North Carolina at Greensboro, was asked to participate with the researcher in this pilot endeavor. The participant was chosen with the following considerations.

1. Expertise in the field of children's literature.
2. No expertise in play and game theories and types of activities. In this way any bias on the part of the researcher was revealed.

Five books, chosen at random from books listed in the
Children's Catalog (1976), were analyzed. Only the annota-
tions of these books were consulted since the summaries
provided enough information for identification and analysis
of both type of activity and type of outcome. Procedures
for the modified pilot study involved the following steps:

1. Mrs. Johnson was asked to participate and agreed to
do so.

2. Mrs. Johnson read the definitions of terms for each
of the two categories and for each subpart. (See defini-
tions in Chapter 1.)

3. A coding sheet with the necessary information was
explained. (The coding sheet was identical to the check-
list used for the actual analysis.)

4. The researcher read the title of each book and its
annotation.

5. Mrs. Johnson and the researcher each made the proper
coding for each of the two categories of outcomes of play
and games and classification of games.

6. After coding was finished for the five books, re-
sults were compared. Complete agreement on the specific
type of activity of play and game and on the specific type
of play outcome was reached.

On the basis of the results from the modified pilot
study, the actual analysis of the sample was begun by the
investigator.

Collection of Data

The collection of data consisted of two major parts: identification and location of books and use of the check-list for each book.

Identification and Location of Books

Two major tools were available which index and annotate children's literature. The Children's Catalog and the Elementary School Library Collection each list books that have literary merit and are recommended for inclusion in school and public libraries serving children, preschool through elementary school levels. These sources include both classic and contemporary publications. After scanning the contents of each of the resource tools, the Collection appeared to offer a more comprehensive list of books and was chosen as the primary source for identifying the appropriate books. All picture books with play and game themes identified from the Collection were included in the study. Thus, two major avenues for finding appropriate books were not included in this study: those books in the Children's Catalog that were not also listed in the Collection, and those books in print but not listed in either of these major sources.

The formulation of the complete list of picture books was a difficult and tedious process since play and game themes are indexed under a variety of headings which

included "amusements," "hobbies," "sports," and so on. The investigator surmised that a manual search should be made by reading annotations of all books in the section of the Collection designated "easy" books (the Collection's terminology for preschool and primary level picture books), and ferreting out those that appeared to contain play and game themes. From the manual search, sixty-five book references were obtained. Next, a computer search was utilized to identify any books overlooked earlier and to test the use of indexed headings for play and game stories. All headings thought to include play and games were used: play, game, sport, amusement, recreation, hobbies, dance, puzzle, toy, riddle, and ballet. The computer search program identified all "easy" books in which any of the terms searched appeared in the title, the subject headings, and/or the annotation for the book. Six books were added to the initial list from the computer search, making a total of seventy-one. Four were omitted either because play and games were not major themes or because animals only were main characters. Three books were unobtainable, making the final list number sixty-four picture books to be analyzed.

The following resources in the Triad area of Greensboro, High Point and Winston-Salem were utilized to locate books:

Burlington
    Burlington Public Library

Greensboro
    Greensboro Public Library and branches
    Greensboro Public Schools
    Guilford Country Day School
    Greensboro College
    North Carolina A. & T. State University
    University of North Carolina at Greensboro (Jackson
        Library and Center for Instructional Media)
    Alpick Book Company (book jobbers)

High Point
    High Point Public Library

Winston-Salem
    Forsyth County Public Library and branches

Application of the Checklist

The investigator traveled to the above locations when by listings or by phone calls it was determined that one or more of the books was obtainable. The content analysis checklist was completed for each book. Two minor changes were made during the time the checklists were being used. A change in terminology was made from "autotelic," "social" and "achievement" outcomes to "autotelic-oriented," "socially-oriented" and "self-oriented." The latter terms appeared to encompass more accurately the three approaches. The other change was the result of a pattern found to be developing in the "other" unit of the classification of games category. A decision was made to organize the "other" unit into additional units: simulation of activity, cause, discovery, and imagination. The purpose in adding these units was to clarify further the exceptions found in Caillois' classification of games. Neither change affected the collection of data.

Application of the checklist was accomplished over a period of two months. Most of this time was spent in locating the books and traveling to the sources. Actual coding of each book demanded little time.

Treatment of the Data

Statistical computations were programmed from the Statistical Package for the Social Sciences (SPSS). The computerized data treated the three problems of the study:

1. What play theory orientations are evident in the outcomes of picture book stories with play and game themes?

The three major outcomes (autotelic-oriented, self-oriented, and socially-oriented), were tallied by frequency of incidence and by the percentage of the total frequencies derived from all picture books analyzed. From these data evident theories of play were deduced.

2. Are play theory orientations related to the:

   a. sex of the major characters?

   b. racial and ethnic portrayals of the major characters?

   c. sex of the adults in the stories?

   d. involvement of the adults in the play or game experiences?

   e. types of play or game activities?

Cross-tabulation tables were used to treat problems

1 and 2. <u>Chi Square</u> was attempted and discarded because this method of analysis was inappropriate for the data. <u>Chi Square</u> is only applicable for cross-tabulation tables in which all cells have at least one frequency each and not more than 20% of the cells have frequencies of less than five. The data collected for this study failed to meet these requirements. However, cells with few or no frequencies aided in the detection of patterns that formed in each table.

3. <u>Is Caillois' classification of games an adequate tool for typing play and games found in picture books?</u>

To analyze problem three, frequencies and percentages were tallied for Caillois' four types plus the added units of simulation of activity, cause, discovery and imagination. Caillois' combinations of types of games were unused and therefore not analyzed.

CHAPTER IV

PRESENTATION AND DISCUSSION OF RESULTS

The major purpose of this study was to determine whether play theories were discernable from the outcomes of stories in children's picture books. Three orientations to play theories based on outcomes were considered: autotelically-oriented, socially-oriented and self-oriented. Along with the manifestation of theories through picture books, a second purpose was to determine whether the outcomes of the three orientations were related to race and sex of the child characters, sex and involvement of adults in the stories, and type of play or game. The third purpose of this study was to determine the adequacy of Caillois' classification of games applied to children's picture books. Each problem of the study will be discussed separately.

Outcomes of Play and Game Themes

Particular orientations of authors and illustrators to the purposes and uses of play and game situations were inferred by the outcomes, or endings, of picture books stories with play themes. As Carney (1972) explained, two sets of information are given by communicators. One set is surface information, the other is inner meanings. The inner meanings gleaned from picture books, or the theories behind the presentation of play stories, were apparent from the

outcomes. To answer the question, "What was the purpose of this play or game story?", the authors and illustrators exposed specific leanings toward one of three orientations. Did the authors and illustrators perceive a play or game situation to be autotelic (just for fun)? Did the authors and illustrators perceive the purpose of play to be a situation in which social benefits accrue (socially-oriented)? Or, did the authors and illustrators perceive the play or game setting as one in which children can overcome fears, master an object or person, or gain some other form of achievement (self-oriented)? Table 1 indicates that all three orientations were present in children's picture books with play themes.

Table 1

Outcomes of Play and Game Stories

Outcome	n	%
Autotelic	37	57.8
Social	15	23.4
Self	12	18.8
	64	100.0

Note. n refers to number of picture books.

In addition, Table 1 shows that the play or game situation was presented as an autotelically-oriented activity in 37 of the 64 books, or 57.8%. A socially-oriented play or game outcome ranked second and was found in 15 books (23.4%). Self-oriented outcomes were present in 12 books (18.8%).

Autotelically-oriented Outcomes

The play and game themes that were autotelic in presentation varied widely in story endings. Clues to the "fun" involved in the stories came both from overt statements by authors which were reflected in the drawings by illustrators, and covert outcomes that implied pure pleasure. Overtly, the authors used phrases and words such as "everything is wonderful," "had a lovely day," "delight," and "adventure." Covertly, also, the endings of play and game stories showed apparent satisfactions unrelated to needs and goals. These included such endings as a little girl admiring the tracks she had made in the snow, a little boy sitting in his sandbox with rain from a rainspout filling the box, two boys who were the center of a parade, a boy singing in a mud puddle, and a girl dancing barefoot.

Groos' (1901) "joy in being a cause" was apparent in the autotelically-oriented outcomes. The authors generated a feeling of "I did it," "I caused it," or "I made it happen" for their characters. In the terminology of White (1963), the child produced an effect on the environment and a feeling of efficacy resulted. Competency was portrayed through words, inferred through endings, and illustrated through happy faces. Slightly more than half (57.8%) of the books had this orientation.

Socially-oriented Outcomes

Some outcomes of play and game stories were socially-oriented. That is, the outcomes that were presented in these stories (23.4% of the sample) focused on interactions between characters for the expressed or inferred purpose of social relationships. Expressed endings, for example, included "happy being together," "wishes to be friends forever," and "sharing toys." Inferred endings to stories dealt with racial understanding, sharing with friends, enemies becoming friends, and showing love for a sibling. In a few stories, the outcome did not result in a positive social relationship. A boy found that he did not like to play with his little sister, and another boy demonstrated that he could play without the companionships of older friends.

The socially-oriented play and game themes appeared to be in line with Mead's (1934) symbolic interactionist position; the particular play situations presented had a social purpose. Certain learnings about others, and thus about the self, were offered. For example, a little boy learned that he did not play in the same manner as his little sister, another learned that a new teeter-totter functions better with a friend. Other child characters portrayed the ideas that toys were to be shared, a village tree offered something for everyone, and that sometimes only a close friend

can understand that the "mess" in the bedroom is actually a well-constructed tunnel.

In the socially-oriented stories specific give-and-take situations were presented. Through both positive and negative interactions, authors and illustrators showed play activity as a vehicle, or tool, for learning about others. The "presentation of self" (Goffman, 1961) in the stories afforded various reactions that illustrated social relationships and concerns.

Self-oriented Outcomes

Inferred psychological and psychoanalytical reasons for play accounted for 18.8% of the books analyzed. In these play and game stories, the themes were self-oriented. That is, the apparent reasons for play had to do not primarily with others and not only for fun, but appeared to have a goal that would enhance the self. For example, the outcomes included success in building a coaster, hitting a winning base hit, and scoring a winning home run. Also included were outcomes that involved development of swimming skill and learning to roller skate. Still others centered on overcoming the fear of a big sliding board and getting home safely from an imaginary bear hunt. A little girl achieved her goal of getting to dance, and a little boy solved a mystery.

The authors and illustrators portrayed stories in which the self-oriented outcome was some form of success or

achievement or mastery of a specified goal. Almost all stories of this type presented outcomes that indicated achievement through either persistence or hard work. The beginning of the story presented a situation in a play setting that concluded with the major characters solving the problem. In one instance, a boy was told by his mother that he must practice his batting if he is ever to be successful in hitting the ball. A friend offered assistance and the boy was able to win the game for his team by getting the crucial base hit.

The self-oriented outcomes appeared to be psychologically-oriented in most instances. That is, a motivation to reach a desired goal for enhancement of the self was indicated. In two books, however, the focus was on overcoming fears. Whether the fears presented, and the success in overcoming the fears, was meant to be psychoanalytically-based cannot be determined. No evidence of a Freudian approach to play and games was found in the picture books.

Outcomes and Related Factors

In addition to the presence of three orientations apparent in the picture books, their relationships to other factors were analyzed to determine whether or not a particular orientation was dependent upon who was playing and what was being played. The sex and racial and ethnic portrayals

of child characters, the sex and involvement of adults in the stories, and the type of game played offered information about these relationships.

Outcomes and Sex of Child Characters

Only seven books, or 10.9%, were written to portray female characters alone in play situations. Thirty-five books, or 54.7%, were written with only male characters. The remaining 22 books (34.4%) included both boys and girls as noted in Table 2. In instances which included both sexes, boys were usually more dominant figures. For example, some illustrators of a play group showed all boys except for one girl. In another example in which both a boy and a girl were afraid of a slide, the emphasis by the author was on only the boy's bravery in following the girl down the slide.

Girls were usually presented in outcomes that focused upon autotelically-oriented story endings (57.1%). Social outcomes (28.6%) and self-orientations (14.3%) made up the remainder. For boys, autotelically-oriented themes accounted for 68.6% of the total, socially-oriented outcomes were included in 11.4%, and self-oriented outcomes accounted for 20.0%. The major difference between the play of boys and girls, related to outcomes, was that boys were portrayed as less socially-oriented and slightly more self-oriented than girls. Note column percentages in Table 2.

Table 2

Proportion of Outcomes to Sex of Child Characters

Outcome	Female		Male		Both		Totals	
	n	%	n	%	n	%	n	%
Autotelic	4		24		9		37	
%R[a]		10.8		64.9		24.3		
%C[b]		57.1		68.6		40.9		
%T[c]		6.3		37.5		14.1		57.8
Social	2		4		9		15	
%R[a]		13.3		26.7		60.0		
%C[b]		28.6		11.4		40.9		
%T[c]		3.1		6.3		14.1		23.4
Self	1		7		4		12	
%R[a]		8.3		58.3		33.3		
%C[b]		14.3		20.0		18.2		
%T[c]		1.6		10.9		6.3		18.8
Total n Total %	7	10.9	35	54.7	22	34.4	64	100.0

Note. n refers to absolute number of picture books.

[a]%R = Percentage of row.

[b]%C = Percentage of column.

[c]%T = Percentage of total.

Example: In the Autotelic-Female cell, 10.8% refers to percentage of total autotelic outcomes. 57.1% refers to Female percentage of autotelic outcomes. 6.3% refers to percentage of total in all cells.

Play and game books in which both boys and girls were central characters showed 40.9% each that were autotelic and social in outcomes. The remainder centered on self-oriented outcomes (18.2%). By sex of the child characters, autotelically-oriented outcomes ranged widely from 10.8% for girls, 64.9% for boys, and 24.3% when both girls and boys were in the stories. Socially-oriented outcomes ranged from 13.3% for girls, 26.7% for boys, and 60.0% for both. Inferred here is the speculation that play functions as a social situation when boys and girls play together in picture books, while boys play alone just for fun. Self-oriented outcomes also showed a wide range of scores when compared by sex. Girls accounted for 8.3%, boys had 58.3% and both accounted for 33.3%.

In summary, autotelic themes were the most prevalent of the three orientations. By sex, boys were represented much more frequently. When autotelically-oriented outcomes were cross-tabulated with boys, 37.5% of the entire books were found to be represented. Autotelic and social outcomes shared the spotlight when boys and girls played together. Patterns of the participation of girls in picture books were difficult to assess because of the small number of books (7 books or 10.9%). The most significant finding about girls and play was that girls, in picture books, do not play often.

Outcomes and Racial and Ethnic Portrayals of Child Characters

The racial and ethnic groups represented by child char-
acters in picture books with play themes included Whites,
Blacks, Japanese, Mexican and Chinese. In addition, Whites
and Blacks played together, as well as Whites and Puerto
Ricans. However, the overwhelming majority of children
portrayed in the play stories were Whites (70.3%). See
Table 3.

Table 3 indicates that Blacks were featured in only
two books of the 64 analyzed. In both instances, autotelic
outcomes were found. Japanese children were also found in
only two books, with one social and one self-oriented out-
come.

Besides the 70.3% of the books featuring Whites only,
Whites and Blacks together in the play stories accounted
for 12 books or 18.8%. The combination of the two races
showed half of the outcomes to be self-oriented, and the
other half split between autotelic and social. Whites and
Puerto Ricans shared a play experience in only one book.
In this case the outcome was social.

Table 3

Proportion of Outcomes to Racial and Ethnic Portrayals of Child Characters

Outcome	White n %	Black n %	Japanese n %	Mexican n %	Chinese n %	White & Black n %	White & P'Rican n %	Totals n %
Autotelic	31	2	0	1	0	3	0	37
%R[a]	83.8	5.4	0.0	2.7	0.0	8.1	0.0	
%C[b]	68.9	100.0	0.0	100.0	0.0	25.0	0.0	
%T[c]	48.4	3.1	0.0	1.6	0.0	4.7	0.0	57.8
Social	10	0	1	0	0	3	1	15
%R[a]	66.7	0.0	6.7	0.0	0.0	20.0	6.7	
%C[b]	22.2	0.0	50.0	0.0	0.0	25.0	100.0	
%T[c]	15.6	0.0	1.6	0.0	0.0	4.7	1.6	23.4
Self	4	0	1	0	1	6	0	12
%R[a]	33.3	0.0	8.3	0.0	8.3	50.0	0.0	
%C[b]	8.9	0.0	50.0	0.0	100.0	50.0	0.0	
%T[c]	6.3	0.0	1.6	0.0	1.6	9.4	0.0	18.8
Total n	45	2	2	1	1	12	1	64
Total %	70.3	3.1	3.1	1.6	1.6	18.8	1.6	100.0

Note: n refers to absolute number of picture books.

[a]%R = Percentage of row.

[b]%C = Percentage of column.

[c]%T = Percentage of total.

Example: In the Autotelic-White cell, 83.8% refers to percentage of total autotelic outcomes. 68.9% refers to White percentage of autotelic outcomes. 48.4% refers to percentage of total in all cells.

When the type of play outcome was compared to the race of the participants, the overriding fact was that Whites were featured in most of the stories: 70.3% alone, 18.8% with Blacks, and 1.6% with Puerto Ricans. Therefore Whites were involved in 90.7% of the picture books analyzed. For them 68.9% of play outcomes were autotelic, 22.2% were social, and only 8.9% were self-oriented. Races other than White were too infrequently represented to assess relationships to outcomes except to note that all three outcomes were evidenced.

Outcomes and Sex of Adults in Stories

Adult females and males were included in picture books with play themes. Female adults alone were evidenced in 13 books or 20.3% of the sample, males alone were accounted for in only 5 books or 7.8%, and both female and male adults were involved in 27 books or 42.2% of the sample. Play and game stories without any adults present made up the remaining 19 books or 29.7%. See Table 4.

The relationship of the sex of the adult and the type of play outcome showed the following patterns. When female adults were in the stories, 46.2% of the outcomes were autotelic, 30.8% were social, and 23.1% were self-oriented. When adult males were in the stories, 80.0% of the outcomes were autotelic, and 20% were self-oriented. No male adult was involved in a play situation in which the outcome of the story was social.

Table 4

Proportion of Outcomes to Sex of Adults in Stories

Outcome	Female n %	Male n %	Both n %	None n %	Totals n %
Autotelic	6	4	17	10	37
%R[a]	16.2	10.8	45.9	27.0	
%C[b]	46.2	80.0	63.0	52.6	
%T[c]	9.4	6.3	26.6	15.6	57.8
Social	4	0	5	6	15
%R[a]	26.7	0.0	33.3	40.0	
%C[b]	30.8	0.0	18.5	31.6	
%T[c]	6.3	0.0	7.8	9.4	23.4
Self	3	1	5	3	12
%R[a]	25.0	8.3	41.7	25.0	
%C[b]	23.1	20.0	18.5	15.8	
%T[c]	4.7	1.6	7.8	4.7	18.8
Total n Total %	13 20.3	5 7.8	27 42.2	19 29.7	64 100.0

Note: n refers to absolute number of picture books.

[a]%R = Percentage of row.

[b]%C = Percentage of column.

[c]%T = Percentage of total.

Example: In the Autotelic-Female cell, 16.2% refers to percentage of total autotelic outcomes. 46.4% refers to Female percentage of autotelic outcomes. 9.4% refers to percentage of total in all cells.

In the 27 picture books with both males and females, 63.0% of story outcomes were autotelic, 18.5% were social, and 18.5% were self-oriented. When no adults were present in the stories, the child characters were represented with 52.6% autotelically-oriented outcomes, 31.6% socially-oriented and 15.8% self-oriented outcomes.

The presence of adult females in the play stories when compared to the absence of adults in the story showed the female role to be one of affecting a change in autotelic outcomes downward from 52.6% to 46.2%. The social outcomes remained almost the same, from 31.6% to 30.8%. The focus of the stories changed with the presence of female adults for self-oriented outcomes. The outcomes centered on the self changed from 15.8% to 23.1%. The impact of the adult female in the story had the effect of altering only slightly the autotelic and self-oriented outcomes. Whether or not an adult female was present in the stories represented a change in social outcomes of only .8%.

The presence of adult males when compared to the absence of adults in the stories showed a very different pattern than did the presence of female adults. Adult males changed the focus of the outcomes in the following ways. Autotelic outcomes went up from 52.6% to 80.0%. Social outcomes were reduced from 31.6% to 0.0%. Self-oriented outcomes raised from 15.8% to 20.0%. While females had little impact on the

type of outcome of the play stories, the presence of males enhanced the number of autotelic outcomes, completely obliterated social outcomes, and changed slightly downward the frequency of self-oriented outcomes.

When both females and male adults were present in the play story compared to none in the story, the outcomes were altered only slightly. Autotelic outcomes changed upward from 52.6% to 63.0%, social outcomes changed downward from 31.6% to 18.5%, and self-oriented outcomes changed upward from 15.8% to 18.5%.

Overall, autotelic outcomes were highest when adult males were involved in the stories, next when both female and male adults were included, next when children play alone, and were lowest when adult females were included in the stories. Social outcomes were highest when children played alone, closely followed with the inclusion of adult females, next with both male and female adults, and completely disappeared when adult males only were included in the stories. Self-oriented outcomes were highest when adult females were included, only slightly less when adult males were present, and slightly less when both male and female adults were present. Children playing alone were presented the least often in an outcome that was self-oriented.

Outcomes and Adult Involvements

In addition to the presence of adults in some of the play and game stories, they were depicted in various roles

that affected the type of outcome. They actively participated in the play or game, they encouraged children to play or remained passive, and they also discouraged and stopped play. Also, when more than one adult was involved, more than one kind of involvement was often presented. For example, an adult male played a game with a child, and an adult female halted the game for bedtime. Table 5 indicates adult involvement in play and game stories.

When adults were actively participating in the play or game (12.5% of the books), they were represented as playing for autotelic reasons (87.5%), and for self-oriented reasons (12.5%). Adults were not actively engaged in the game for social outcomes. However, when adults stood by to encourage play or to remain passive (28.1%), the three outcomes were rather evenly distributed (autotelic, 38.9%; social, 33.3%; and self, 27.8%).

Adults at times halted play. Various explanations were given or inferred, such as, darkness, time for supper, time for bed, time to do chores, and adult lack of time to aid the child in the play situation. Play was stopped only 9.4% of the time. Three times that play was halted occurred during an autotelic activity, twice during a self-oriented activity, and once when a socially-oriented outcome was being depicted.

Table 5

Proportion of Outcomes to Adult Involvements

Outcome	Active n %	Inactive n %	Against n %	Active-Inactive n %	Active-Against n %	Inactive-Against n %	All 3 Combs. n %	None n %	Totals n %
Autotelic	7	7	3	2	4	3	1	10	37
%R[a]	18.9	18.9	8.1	5.4	10.8	8.1	2.7	27.0	
%C[b]	87.5	38.9	50.0	66.7	100.0	60.0	100.0	52.6	
%T[c]	10.9	10.9	4.7	3.1	6.3	4.7	1.6	15.6	57.8
Social	0	6	1	0	0	2	0	6	15
%R[a]	0.0	40.0	6.7	0.0	0.0	13.3	0.0	40.0	
%C[b]	0.0	33.3	16.7	0.0	0.0	40.3	0.0	31.6	
%T[c]	0.0	9.4	1.6	0.0	0.0	3.1	0.0	9.4	23.4
Self	1	5	2	1	0	0	0	3	12
%R[a]	8.3	41.7	16.7	8.3	0.0	0.0	0.0	25.0	
%C[b]	12.5	27.8	33.3	33.3	0.0	0.0	0.0	15.8	
%T[c]	1.6	7.8	3.1	1.6	0.0	0.0	0.0	4.7	18.8
Total n	8	18	6	3	4	5	1	19	64
Total %	12.5	28.1	9.4	4.7	6.3	7.8	1.6	29.7	100.0

Note: $\underline{n}$ refers to absolute number of picture books.

[a]%R = Percentage of row.

[b]%C = Percentage of column.

[c]%T = Percentage of total.

Example: In the Autotelic-Active cell, 18.9% refers to percentage of total autotelic outcomes. 87.5% refers to Active percentage of autotelic outcomes. 10.9% refers to percentage of total in all cells.

Combinations of adult involvements included active-
passive, active-against, passive-against, and active-
passive-against. The number of incidences in which any one
of the combinations was apparent was very small. Active-
passive accounted for three books, active-against was found
in four books, passive-against was indicated in five books,
and all three types of involvement was found in only one
book. No involvement of adults, which meant that adults
were absent from the story, was found to occur in 19 books
of the 64.

Patterns of involvement for adults in play and game
stories included no involvement (29.7%), passively encour-
aged or observed play (28.1%), actively involved in play
(12.5%), and against or stopped play (9.4%). Combinations
of involvements (20.3%) made up the remainder.

Adults were depicted in various roles related to play
and games. Generally, the role was one of passive encour-
agement. If not passive, they either actively played or
stopped play. Some form of positive attitude was evidenced
through active, passive, and active-passive involvements.
These roles made up 45.3% of the total. Negative attitudes
as expressed through stopping play, or in conjunction with
a positive attitude, occurred in 25.1% of the cases.

Outcomes and Types of Games

Caillois suggested that play can be classified into four types of games; his classification was in this study. Chance, vertigo, simulation and competition were claimed to be distinct types of play based on the attitude of the player. In analyzing the data for this sample, chance games were absent. Games of vertigo (an attitude of loss of control) were found in 15.6% of the sample. Simulations (role playing and modeling) were found in 51.6% of the books. Competition with an object or person was found represented in 20.3% of the picture books analyzed. The remaining 12.5% of games were found to be outside of Caillois' typology and consisted of play that simply changed, or was imagined to have changed, the environment. These games had little structure and no apparent goal. In Table 6 these added types are grouped under the designation of "Other."

When game type and outcome were compared, games of vertigo were rather evenly spread through the outcomes (30.0% autotelic, 40.0% social, and 30.0% self.) Simulation kinds of play and games were found in 69.7%, 21.2% and 9.1%, respectively. Competition was spread throughout the types of outcomes with 38.5%, 23.1%, and 38.5%. In the "other" category added to supplement Caillois', 75.0% of story outcomes were autotelic. Social and self-oriented outcomes equally accounted for the remaining 25%.

Table 6

Proportion of Outcomes to Types of Games

Outcome	Vertigo n %	Simulation n %	Competition n %	Other n %	Totals n %
Autotelic	3	23	5	6	37
%R[a]	30.0	69.7	38.5	75.0	
%C[b]	8.1	62.2	13.5	16.2	
%T[c]	4.7	35.9	7.8	9.4	57.8
Social	4	7	3	1	15
%R[a]	40.0	21.2	23.1	12.5	
%C[b]	26.7	46.7	20.0	6.7	
%T[c]	6.3	10.9	4.7	1.6	23.4
Self	3	3	5	1	12
%R[a]	30.0	9.1	38.5	12.5	
%C[b]	25.0	25.0	41.7	8.3	
%T[c]	4.7	4.7	7.8	1.6	18.8
Total n Total %	10 15.6	33 51.6	13 20.3	8 12.5	64 100.0

Note: n refers to absolute number of picture books.

[a]%R = Percentage of row.

[b]%C = Percentage of column.

[c]%T = Percentage of total.

Example: In the Autotelic-Vertigo cell, 30.0% refers to percentage of total autotelic outcomes. 8.1% refers to Vertigo percentage of outcomes. 4.7% refers to percentage of total in all cells.

Generally, the patterns observed in the relationships of type of outcome to type of game centered around the fact that some form of simulation appeared in 51.6% of the books. Of the 12 possible combinations of type of outcome and type of game, simulation games with autotelic outcomes accounted for 35.9% of the 64 books. Next, and much lower, was the simulation-social combination with 10.9%. "Other" game types combined with autotelic outcomes accounted for 9.4% of the books analyzed.

Summary

The outcomes of children's picture books analyzed in this study varied with the participants and types of games played. Autotelically-oriented outcomes were found in 57.8% of the books, socially-oriented outcomes occurred in 23.4%, and self-oriented outcomes were present in 18.8%. However, when analyzed by sex and race of the participants and by game types played, the percentages for each outcome were affected by being raised or lowered.

Autotelic (just for fun) outcomes were raised from 57.8% when boys played (68.6%), when Whites played (68.9%), when adult males were included in the stories (80.0%), when adults were actively involved in play with children (87.5%), and when simulation games (69.7%) and "other" game types (75.0%) were played. Autotelically-oriented outcomes were

lowered from 57.8% when girls played (57.1%), when adult females were included in the stories (46.2%), when adults were passively involved in the play of children (38.9%) or against play (50.0%), when no adults were included in the stories (52.6%), and when games of vertigo (30.0%) and games of competition (38.5%) were played.

Social outcomes, which emphasized social interactions with others, made up 23.4% of the total books analyzed. This type of outcome also ranged higher and lower depending upon the participants and types of games played. Social outcomes were higher than 23.4% when girls played (28.6%), when boys and girls played together (40.9%), when female adults were included in the stories (30.8%), when adults had a passive role in the story (33.3%) or when no adults were included in the story (31.6%), and when the type of game played was vertiginous (40.0%). Social outcomes were lowered from 23.4% when boys played (11.4%), when both female and male adults were included in the story (18.5%), when adults were either actively playing (0.0%) or against play (16.7%), and when the type of game was simulation (21.2%) or competition (23.1%) or "other" type of game (12.5%).

Self-oriented outcomes were evident in 18.8% of the books analyzed. These outcomes were higher when boys played (20.0%), when adult females were included in the stories (23.1%), when adult males were included in the stories

(20.0%), when adults played passive roles in the stories (27.8%) or were against play (33.3%), and when games of vertigo (30.0%) and competition (38.5%) were played. Self-oriented outcomes were lower than 18.8% when girls played (14.3%) or when both boys and girls played together (18.2%), When both male and female adults were included in the story (18.5%) or when no adults were depicted (18.5%), when adults were active in play (12.5%) or when adults were not represented in the story (15.8%), and when games of simulation (9.1%) and games other than those included in Caillois' typology (12.5%) were played.

Cross-tabulations of the types of outcomes of play and game stories and each of the independent variables indicated a preponderance of percentage points in one particular cell of each table. These cells, when analyzed together, formed a distinctive pattern of relationships.

1. Autotelic-boy characters (37.5% of all cells in Table 2).

2. Autotelic-Whites (48.4% of all cells in Table 3).

3. Autotelic-Both sexes of adults (26.6% of all cells in Table 4).

4. Autotelic-No adults in story (15.6% of all cells in Table 5).

5. Autotelic-Simulation games (35.9% of all cells in Table 6).

Two factors found in the content analysis demand special caution in the evaluation of results obtained. Girls

alone were represented in only seven books (10.9%).
Racial and ethnic groups other than Whites were represented
in only six books (9.4%). Therefore, possibly the most
significant finding related to both girls and to groups
other than Whites was their limited representation in the
picture books analyzed. A tentative implication that could
be drawn from these factors is that play and games are per-
ceived by authors and illustrators as activities primarily
for White boys.

Game Classification in Picture Books

The adequacy of Caillois' classification of games was
tested as a subproblem of this study. Caillois discussed
four distinct game types based on the attitude of the
player. Chance (alea) games are left in the hands of fate,
vertigo (ilinx) games carry the attitude of purposeful
loss of control, simulation (mimicry) involves the atti-
tude of taking the role of another or modeling objects to
represent other objects, and competition (agon) assumes a
desire to master others or objects.

Besides the four major types, Caillois discussed other
games that constituted combinations of the four. Two com-
binations he claimed to be complementary were also analyzed
for this study: competition-chance and simulation-vertigo.
Competition and chance are based on regulated equality, and
simulation and vertigo together produce a state of frenzy.

As shown in Table 7, three of Caillois' four major types of games were found in the study. Games of chance were not found. An attitude of vertigo was apparent in 15.6% on the picture books analyzed. Simulation was the type of game most often found (51.5%). Forms of competition were included in 20.3%, and games other than those specifically typed by Caillois amounted to 12.5% of the books. The two combinations of competition-chance and simulation-vertigo were not found in the study.

Table 7

Game Classification in Picture Books

Game Type	n	%
Chance	0	0.0
Vertigo	10	15.6
Simulation	33	51.6
Competition	13	20.3
Competition-Chance	0	0.0
Simulation-Vertigo	0	0.0
Other	8	12.5
Total n	64	Total % 100.0

Note. n = Number of picture books.

Games of Chance

Caillois admitted (p. 19) that games of chance are less attractive to children than to adults. Speaking of the

child as an active player he stated that "games of chance have no power to thrill him. To be sure, marbles are money to him. However, he counts on his skill rather than on chance to win them" (1961, p. 19). Augmenting Caillois' admission that children prefer skill to fate are his examples of chance games, which represent adult activities. They included games of dice, roulette, heads or tails, baccaro, and lotteries. Little children were found not to play this type of game in the picture books analyzed.

Games of Vertigo

Caillois discussed games of the pursuit of vertigo as expressions of both children and adults in play. His examples included sliding, whirling, racing, swinging, and spinning. His Greek term ilinx, which refers to a whirl-pool, was chosen to indicate the fast and whirling kinds of movements important to vertiginous activities. In the books analyzed, the pursuit of vertigo was observed in the activities of playing on a teeter-totter, balancing on one roller skate, standing on one's head, sliding down a snow covered hill, dancing, roller skating, and taking part in a sneak ride on a passenger train. The apparent pursuit of vertigo was indeed a distinct type of game in picture books.

Games of Simulation

Caillois discussed two kinds of simulation, or mimicry, of children. He referred to the direct imitation of adult roles, and to the copying of adult tools and machines by

constructing models of such objects. Adult simulations, by comparison, included theatrical presentations and ceremonial masks. As Table 8 indicates, a third kind of simulation was found in the books analyzed. In addition to the imitation of adults and the building of adult objects, some simulation games were found to be different from, or combinations of, these two forms. This third subset of simulation will be explained in further discussion. It has been identified in Table 8 as "simulation of activities."

Table 8

Types of Game Simulations

Simulation	n	%
of adults and animals	18	28.1
of objects	6	9.4
of activities	9	14.1
Total n	33 Total %	51.6

Note. n = Number of picture books which contained some form of game simulation.

Simulation of adults and animals. Although Caillois did not include the imitation of animals in his scheme, adults and animals were grouped together for this study to illustrate role playing of animate beings as well as inanimate objects portrayed through building of adult objects. Simulations of adults included portrayal of a pirate,

doctor, nurse, detective, and mother, as well as tree house play. Animal simulations included acting like a bear, cat, worm, and monster in four of the books analyzed. One simulation included in this subset offered a difficulty in coding; the making of a snowman is a form of modeling with inanimate materials, but the result is a simulated adult.

Simulation of objects. This subset of simulation was more easily recognizable. From the narratives and illustrations, objects simulated included a coaster, airplane, tree, tunnel, tent and sand castles, for a total of 9.4% of the books analyzed.

Simulation of activities. As previous discussion related, one kind of simulation did not fit well Caillois' interpretation of simulation as specifically imitating adults and modeling objects. This third subset took the form of simulating an activity that did not necessarily copy that of an adult. Through direct narratives, or by inferences, some activities were simply labeled "swimming" in a sandbox, "paddling" a boat, simulating the game of hide-and-seek (pretending), and "war." The association to specified adult male and female roles, as suggested by Caillois, was not apparent. In some cases, too, the authors and illustrators portrayed the child characters in roles of both modeling objects and imitating adults within the same stories. Since the combination was made up of two equally

important parts, "simulation of activity" appeared to fit more closely both roles.

Games of Competition

Table 9 shows that competition with persons or animals occurred in four books, or 6.1%. Competition with an object took place in nine books, or 14.1% of the books analyzed.

Competition with person or animal. Very few books for the preschool and primary grades analyzed in this study presented a competitive situation with another person. Only four books dealt with competition as found in activities such as hide-and-seek, balloon comparisons, and baseball. No competition between child and animal were found. Animals were added to this subset by the investigator in order to include all animate beings. Caillois had only discussed competition between animals and between persons. He stated that "as soon as the personality begins to assert itself" (p. 29) in children, challenges of endurance are common. He mentioned contests of staring at the sun, enduring tickling, and attempts to stop breathing as illustrations of such challenges. No instances of this type were found in this study. The lack of action in a story of this kind may make it inappropriate as a theme for play in picture books for preschoolers and primary levels.

Table 9

Types of Game Competitions

Competition	n	%
with person or animal	4	6.1
with object	9	14.2
Total n	13 Total %	20.3

Note. n = Number of picture books which contained some form of game competition.

Competition with an object. Play themes of competition among children and various objects were apparent in this study. Nine books, or 14.1%, showed the child in this kind of play situation. Caillois (p.29) called it ludus. He said it differs from agon in that ludus is not rivalry but a show of manual dexterity. "He projects his presence beyond the limits of his body" (p. 30). Examples included in his discussion were cup-and-ball, yo-yo and kite-flying. The picture book analysis yielded the following "ludic" activities: bouncing a ball to catch again, batting a ball, jumping on one's own shadow, flying a balloon, bouncing a ball in water, climbing a tree, and tether ball play between one child and the ball.

Other Game Types

Types of games which did not fit Caillois' classification were games of little structure (12.5%). Two books

depicted the delights of splashing in a mud puddle and making footprints in the snow. This play lay outside of the activities typed as vertigo, competition, simulation and chance. Neither did they appear to be combinations of any of the four types. Caillois alluded to this behavior as "spontaneous manifestations of the play instinct" (pp. 27-28), which he called paidia. He concluded that such manifestations cannot have names until rules emerge to give them autonomous differentiations. In the two activities mentioned above, the emphasis by the participants was on effecting a cause. Groos' (1901) "joy in being a cause" and White's (1963) "feeling of efficacy" were apparent in the stories. Therefore, the investigator chose to term this kind of activity "cause" because the apparent attitude of the player was to cause, or rearrange, something in the environment. See Table 10.

Another type of play found in picture books was one in which the focus of the theme was centered on discovery. Books which emphasized this theme included discovery of treehouse delights, places to hide, and objects and treasures on the beach. "Discovery" was the term give by the investigator for this play. Like "cause" play, "discovery" play appeared to lie outside of Caillois' typology. This play also lacked specific rules that he believed to be necessary for autonomy. Two books had the "discovery"

orientation in one or more activities included in the
stories as Table 10 indicates.

Table 10

Other Types of Games

Type	n	%
Cause	2	3.1
Discovery	2	3.1
Imagination	4	6.3
Total n	8 Total %	12.5

Note. n = Number of picture books which contained
game types other than those of Caillois.

A third type of play missing from Caillois' classifi-
cation is one which can be observed only in picture books.
These are play forms that take place in the minds of chil-
dren. The authors and illustrators were able to capture
their impressions of imaginative play through narratives
and illustrations. The stories were usually "set off" by a
real object or person and then imagination took over. Some
of the stories presented were real-life happenings, others
were fantasy. Examples included sailing a boat, playing
with a rainbow, making a campfire, being pulled through the
air by a kite and imagining having an elephant trunk
attached to one's body. In stories of this kind, the im-
aginative play was active although the child characters

might be sitting or lying in bed. This form of play activ-
ity was termed "imagination" by the investigator. Table 10
indicates that four books were written and illustrated with
imaginative play.

Summary

Caillois' discussed four types of games that included
chance, vertigo, simulation and competition. These four
types are based on the attitude of the player and allow for
fate to control, whirling and dizziness, role play and con-
struction of adult objects, and forms of rivalry. Three of
the four types were found in the picture books analyzed.
Games of chance were absent. Of the three remaining types,
vertiginous games were distinct as were games of competi-
tion. Simulations were less distinct and further refine-
ments are needed. In addition to Caillois' simulations of
adults and simulations of objects, the investigator added a
third subset termed "simulation of activities." This sub-
set was introduced to bridge the gap between Caillois' two
types when it was found that simulations were either combi-
nations of the two or distinctly neither of the two he
discussed. Simulations of animals were not discussed by
Caillois. However, four books indicated imitations of worm,
bear, cat and monster.

The findings of the analysis of Caillois' classification
of games as represented in picture books included in this

study are summarized in relation to each of his four major
types of games.

1. Chance games
        No chance games were found in the picture
books utilized.

2. Vertigo games
        Games of vertigo proved to be distinct and
easily recognizable in picture books.

3. Simulation games
        Games in which child characters engaged in
role-playing were apparent in picture books.
        Games and play in which child characters
constructed objects to represent adult tools and machines
and buildings were also apparent in picture books.
        Games in which simulations of activities were
depicted were not included in Caillois' schema, but were
represented in the picture books analyzed.
        Games in which children simulated the actions
or voices of animals were not included in Caillois' typol-
ogy, but were represented in the picture books analyzed.

4. Competition games
        Games in which child characters engaged in
some form of rivalry with other children were clearly dis-
tinguishable in the picture books.
        Games in which child characters competed with
an object in order to master it were also apparent in the
picture books.

In addition to the four major types of games, three

additional types of play and games were added by the inves-

tigator. These play forms were termed "cause," "discovery,"

and "imagination." The three forms of play had little

structure and were not identifiable by rules. Cause and

discovery are two types of play that Caillois might have

included as "spontaneous manifestations of the play instinct"

(pp. 27-28) which he termed _paidia_. He argued that the

manifestations cannot be named until rules emerge to give them autonomous differentiations.

Cause and discovery fit closely the "exploration" concept discussed by Hutt (1976). She maintained that exploration differed from play. Hutt explained that in exploration the child focuses upon the object, while in play the child's focus is upon the use of the object. The emphasis in the cause and discovery play stories was on what the object (for example, treehouse) has to offer, and what the environment (for example, snow) can do. Concentration was on the object as Hutt had observed. In comparison to the play stories in which the child competed with an object, these cause and discovery forms of play appeared to emphasize a <u>cooperation</u> with the environment. As Hutt had observed, the question asked by the child seemed to be "what can it do?" rather than "what can I do with it?" In this way, the child might be said to have been playing to learn. These first instances of manipulation express closely the views of Piaget (1951/1962; 1932/1960) on cognitive assimilation. See Chaper II.

The third added type of play was termed "imagination." In these instances, the authors and illustrators projected in visual form the thoughts of their characters who imagined they were playing. Games that occur in the imagination of a child might be referred to as a form of simulation. In

this case the simulation is of the self rather than of another person. Caillois (p. 19) hinted at this possibility, although he did not elaborate on it as a subset of simulation. He also has stated that, in all play, acceptance of illusion or imagination is basic.

In summary, Caillois' classification was not totally adequate for play and games found in the picture books analyzed for the study. The inadequacies appeared to be primarily at the level of the very young child's play before rules are emphasized. As noted by Mouledoux (1976-b), Caillois' classification is more useful beyond the preschool age. His claim that "paidia" activities cannot be differentiated before the onset of structured rules has been challenged. Observational systems for analysis of the young child's play need to discriminate more specifically. At the other end of the play spectrum, chance games appear to have little importance in the play of preschool and primary aged children in picture books. This type of game seems to be more descriptive of a form of adult play. This investigator found it necessary to supplement Caillois' classification in order to analyze types of play and games.

CHAPTER V

CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

The initial purpose of this study was to discern play theory orientations reflected by authors and illustrators of picture books with play and game themes. A second purpose of the study was to determine whether or not outcomes of play and game themes were related to the sex, racial and ethnic portrayals of child characters, sex and involvement of adults in the stories, and the type of game. A subproblem was to test the adequacy of Caillois' classification of games.

The literature was reviewed in three related areas: play theories, play and game definitions, and classification systems of play and games. From this review, three orientations to play theories were found to be present: autotelically-oriented (just for fun), socially-oriented (interactions with others), and self-oriented (achievement and success of individual players). Play was defined by some authors as an entity separate from games and sports. Others saw play at one end of a continuum manifesting similar characteristics of games and sports. In the review of play and game classifications, Caillois' typology was found to have attracted attention in the literature. The writer

tested Caillois' classification of games in children's picture books. In so doing, play was accepted as a part of a continuum with games and sports. Play and games were thus used interchangeably in this study.

The procedures for the study involved preliminary preparations of gaining knowledge of content analysis as a research tool, review of related research, preparation of a checklist for the analysis, and the execution of a pilot study. After preparations were made for the study, collection of the data was undertaken. Books to be used for the study were identified, located, and analyzed by application of the checklist to the 64 books obtained. Treatment of the data included the determination of frequencies and percentages of the three play orientations and their contingent relationships to sex and racial and ethnic portrayals of child characters, sex and involvement of adults, and type of games played in the story. Testing the adequacy of Caillois' classification of games also was treated by analysis of frequencies and percentages of representation.

Conclusions

Within the limits of this investigation and from the analysis of the data, the following conclusions seem appropriate to answer the questions set forth in Chapter I.

Question One: What play theory orientations are evident in the outcomes of picture book stories with play and game themes?

Theories of play were grouped under three major orientations to the reasons or purposes of play. Autotelically-oriented theories, as shown by the outcomes or endings of play stories, illustrated Groos' (1901) "joy in being a cause" and White's (1963) "feeling of efficacy." In both cases competence is apparently gained by changing the environment, which produces a feeling of joy, or fun.

Socially-oriented theories found in the picture books analyzed reflected the importance of play as a vehicle for interactions with others. In this way, Mead's (1934) idea of taking the roles of generalized others in the game situation was apparent. Outcomes of the stories focused on racial understandings, sharing of toys, making friends, and enjoying the company of others.

Self-oriented theories, in which the individual pursued a need or goal, were also evident in picture books. The need to achieve was presented, as well as the need to overcome fears. Achievement and mastery were shown through such outcomes as winning games and successfully learning to perform new skills. Fears safely mastered included a fear of animals and a fear of a high slide.

Although each of the three orientations was apparent through the outcomes presented in the picture books, more than half of the stories analyzed showed play to be autotelic. Socially-oriented outcomes were next in frequency and self-oriented outcomes were least represented.

Specific play theories within any of the three major orientations to play were less distinct. Generally, all play theories reviewed in Chapter II were represented through one or more of the three approaches, or orientations, to play.

Question Two: Are play theory orientations related to the:

    a. sex of the major characters?

    b. racial and ethnic portrayals of the major characters?

    c. sex of adults in the stories?

    d. involvement of adults in the play or game experiences?

    e. type of play and game activities?

Play theory orientations were related to the sex of the major characters in two ways. First, the major characters in the books analyzed were boys, predominantly. Therefore, the relevance of play theory orientations had application to boys only and to boys and girls together in the stories. For boys only, the outcomes were highest in autotelic orientations. For boys and girls together, the outcomes were attracted equally to autotelic and social orientations.

Play theory orientations were related to racial and ethnic portrayals of the major characters in two ways. Almost all picture books analyzed presented Whites in play.

Therefore, limited evidence was available to test the relevance of play theories to races other than Whites. Whites were portrayed with autotelically-oriented outcomes in most books.

Play theory orientations were related to the sex of the adults in the stories. When females only appeared in the stories they were involved in autotelic-oriented outcomes most frequently, although social and self-oriented outcomes were also represented. Males were involved in autotelic outcomes also, with one-fifth centered on self-orientations. Adult males showed no involvement with socially-oriented outcomes. All three orientations were represented when both male and female adults were included in the story, with autotelic-oriented outcomes ranking highest.

Play theory orientations were related to specific kinds of adult involvements in the stories. Active involvement of adults resulted in only autotelic and self orientations. Passive involvement showed all three kinds of outcomes. The discouragement or halting of play situations occurred with all kinds of outcomes.

Play theory orientations were related to types of games. Vertigo kinds of games were rather evenly spread through the three orientations. Simulations were mostly autotelic. Competition was evenly spread, and cause, discovery, and imagination were ranked highest in autotelic-oriented outcomes.

Question Three: Is Caillois' classification of games an adequate tool for typing play and games found in picture books?

Caillois' classification of games was not totally adequate for typing the play and games in the picture books of this study. His classification failed to distinguish play and games of little structure. His classification did not distinguish clearly the kinds of activities under the type of game attitude he called simulation (mimicry). One of his four major types, chance, was not found in the picture books.

Implications

Picture Books and Play

Authors and illustrators have provided, through outcomes of play and game stories in picture books, clues to their understandings of the purposes or theories of play. Play has been depicted by them, primarily, as an autotelic activity in which the player's only apparent purpose for participation is to have fun. This approach to play is in agreement with advocates of theories who maintain that play is totally intrinsic.

Picture book authors and illustrators implied, also, that play has social implications. The socially-oriented approach to play ranked second to autotelic manifestations. In these stories the outcomes showed that play serves as a vehicle for the promotion of understandings and the development of friendships.

Play was also depicted as a way of achieving individual needs and goals. Overcoming fears, learning new skills, and competing with an object or other person reflected the emphasis that was on self-oriented outcomes. Picture book stories with a self-oriented approach ranked last of the three major orientations.

Each of the orientations was explored and developed in the play and game stories. It is difficult to determine whether or not the orientations were purely reflections of authors' and illustrators' concepts of play, or whether some kinds of outcomes are more easily representable in picture books. Self-orientations may have been more difficult to portray, or to make apparent to the investigator, because a need or goal was not made explicit. For example, autotelically-oriented outcomes may be goal-based. The goal was to have fun. In this way, all autotelic play can be said to be self-oriented. Presenting a story without an explicit goal, however, provides a unique concept not found in the other two approaches. For that reason, autotelic outcomes stand alone as a separate theoretical approach reflected in picture books analyzed.

The relationships of play orientations to other variables point out certain traditional beliefs and values. Most of the stories included boys only or boys and girls together. This finding is in line with the traditionally higher perceived value placed on the male. Less significant

is the finding that most players in the picture book stories are White. Although biases may be apparent, the presentation of stories with characters that are representative of authors' and illustrators' own background experiences is understandable. Other views from various racial and ethnic backgrounds need to be represented in children's play in picture books.

The presence of adults and their roles in the play stories appear to reflect a view that adults should support the play of children through active participation or passive encouragement. The fact that most outcomes of stories showed that play is allowed to come to a conclusion without interference from adults gives additional support for the view. Adult males were depicted as being more influential in the type of outcome of play and games than were females, again implying the greater perceived importance of the male role.

Types of games played included games of vertigo, competition and simulation along with the added types referred to as cause, discovery and imaginative modes of play. Simulations of adults and adult objects were emphasized by authors and illustrators. This emphasis might be explained as support of a view that most play _is_ simulation-based. A second conjecture is that some types of games may be more appropriate to the narratives and illustrations of picture books.

The foregoing discussion is predicated on the assumption that picture books influence the behavior of young children. Therefore, sterotypical presentations of play are less than desirable. Authors and illustrators should be challenged to expand their concepts of play and the players. Librarians and teachers may need to be more aware of the needs, interests and concerns of a pluralistic society and to direct their attention toward them. Some indications have been given that changes are in the making (Broderick, 1972, pp. 734-741).

The Status of Play Theories

The significance of the utilization of all three major orientations to play by the small number of authors and illustrators in this study is yet another indication of the diversity with which play is explained. Play is unquestionably complex. Only its everyday occurrence is predictable. However, until assumed motivations, processes, and contributions of play can be separated from each other, an unwieldy and an unidentifiable conglomeration remains. Careful scrutiny of each of its parts is needed before a complementary partnership of those elements can be established. Logical theories of play should follow. As the status of play theories stands now, the first task seems to be to sort out which, or what part, of the play phenomenon is being discussed. This is no easy task. Le Claire (1975) stated:

The root of the problem is that the concept of play
enjoys quite broad boundaries of meaning which extend
to include idioms somewhat removed from the original
connotation of the word, as well as to include the
range of activities usually encompassed by the denota-
tion of the word (pp. 2-3).

A first step is to narrow the view of play into some-
thing that concentrates on explaining what it is, rather
than adding to it what one thinks it should be or can do.
For example, play might be defended in light of its pur-
ported connections to creativity, its contributions to
psychologically healthy adults and its importance culturally
as argued by Stephenson (1975). Also imaginative and make-
believe play may be related to the development of a cogni-
tive style which reflects creativity and divergent thinking
(Martin, 1974). Even then writers disagree on where, or if,
play belongs in education. Martin believes play must be
planned and methodological strategies developed to help
foster the benefits she has projected. Stephenson concluded
that no time should be set aside for play, but that it
should be incorporated into all facets of the elementary
school curriculum. Le Claire (1975) stated that the re-
straints of the school environment are antagonistic to the
goals of the player, although a playful attitude can be
encouraged. The conclusions of these writers, and others,
are important in the task of sorting out what play is all
about. They also indicate that the scope of the problem is
in its conceptualization.

The discipline of physical education has been less than attentive to the development of a comprehensive rationale for play. Often, any guise that would convince its antagonists that play is important enough to warrant its inclusion in educational environments has been offered. Perhaps the time has come to lay aside the straws in the wind that have been so desperately clutched, and rest the case for play on its own merits. A worthy attempt has been made recently to develop, logically, a case for play within rationally defined limits (Pratt, 1973; Siedentop, 1976).

Siedentop argued that play is a fundamental human behavior with personal and cultural importance that needs no further rationale as the basis for physical education programs. He said "to the extent that consequences from a play experience impinge upon other aspects of life the experience is less playful" (p. 224). He went on to discuss physical education's role as one in which the process of play is enhanced through increased knowledge and skills. He stated that social objectives, among others, need not be a concern of physical educators except for customs and courtesies inherent in games that help to "socialize" the player into the play environment. His argument lends credence to the proposition that aspects of play must have focal direction. More systematically developed views such as Siedentop's are needed in order to structure adequate theories of play.

Recommendations

On the basis of the results of this study, the following recommendations are offered:

1. Subsequent research is needed to confirm the methodology of the present study. Extending the investigation to include a later sample of picture books is needed.

2. A similar study should be conducted utilizing animal characters rather than children. Many picture books are written with anthropomorphic animals in play situations.

3. Further study should investigate the play theory orientations of books for children above the preschool and primary levels.

4. Cross-cultural studies of picture books should be made to compare play theory orientations. Most of the picture books in this study were written and illustrated by Americans, and first published in the United States. Also, Caillois' concept of culturally-based attitudes of players could be tested through types of play and games found in various cultures.

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popular magazines. Unpublished doctoral dissertation,
Columbia University, 1971.

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development. Unpublished doctoral dissertation,
Arizona State University, 1974.

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APPENDIX A

CONTENT ANALYSIS CHECKLIST

I. Book Reference:

_____

II. Classification of Games:
Name or description_____
Type of game: (check one)
_____ Chance (independent of player)
_____ Vertigo (instability, panic)
_____ Simulation of adult or animal
_____ Simulation of object (modeling)
_____ Competition with person or animal
_____ Competition with object
_____ Combination (specify)_____
_____ Other (specify)_____

III. Outcome of the Play or Game Experience:
Summary of outcome_____

_____
_____ Autotelic (fun, thrill, contentment)
_____ Social (friendship, understanding)
_____ Achievement (mastery, success)
_____ Combination (specify)_____
_____ Other (specify)_____

III. Sex of Child Characters: (check one)
_____ Female
_____ Male
_____ Both Are In Story

IV. Race of Child Characters: (check one)
_____ Whites
_____ Blacks
_____ Other (specify)_____
_____ Combination (specify)_____

V. Sex of Adult Characters: (check one)
_____ Female
_____ Male
_____ Both Are In Story
_____ None Are In Story

VI. Involvement by Adults: (check one)
_____ Active participation
_____ Inactive participation
_____ Against participation
_____ Combination (specify)_____
_____ None Are In Story

COMMENTS:_____

_____

_____

APPENDIX B

LIST OF PICTURE BOOKS

Key to picture book references:

Illus.   = no illustrator named.
Illus. by = illustrations, photos, or pictures by
                author or other persons named.
unp.   = unpaged.
(N)   = preschool reading or comprehension level.
(P)   = primary reading level.
(I)   = intermediate reading level.

Adelman, B. On and off the Street. Illus. by Author.
    New York: Viking, 1970. unp. (P)

Alexander, M. Blackboard Bear. Illus. by Author. New York:
    Dial, 1969. unp. (N-P)

Alexander, M. We Never Get to do Anything. Illus. by
    Author. New York: Dial, 1970. unp. (N-P)

Battles, E. One to Teeter-Totter. Illus. by R. Fry.
    Chicago: Whitman, A., 1973. unp. (N-P)

Beim, L., & Beim, J. Two is a Team. Illus. by E. Crichlow.
    New York: Harcourt, 1945. unp. (P)

Binzen, B. Carmen. Illus. New York: Coward-McCann, 1969.
    unp. (N-P)

Bonsall, C. And I Mean It, Stanley. Illus. New York:
    Harper & Row, 1974. 32 p. (N-P)

Bonsall, C. Day I Had to Play with my Sister. Illus.
    New York: Harper & Row, 1972. 32 p. (N-P)

Bonsall, C. It's Mine! A Greedy Book. Illus. New York:
    Harper & Row, 1964. unp. (N-P)

Bonsall, C. Mine's the Best. Illus. New York: Harper &
    Row, 1964. unp. (N-P)

Buckley, H. E. Josie and the Snow. Illus. by E. Ness.
    New York: Lothrop, 1964. unp. (N-P)

Buckley, H. E. Michael is Brave. Illus. by E. McCully.
    New York: Lothrop, 1971. unp. (N-P)

Burn, D. <u>Andrew Henry's Meadow</u>. Illus. by Author. New York: Coward-McCann, 1965. unp. (N-P)

Chaffin, L. D. <u>I Have a Tree</u>. Illus. by M. Alexander. New York: White, D., 1969. unp. (N-P)

De Paola, T. <u>Andy: That's My Name</u>. Illus. New York: Prendice-Hall, 1973. unp. (N-P)

De Regniers, B. S. <u>Shadow Book</u>. Illus. by I. Gordon. New York: Harcourt, 1960. unp. (N-P)

Ets, M. H. <u>Gilberto and the Wind</u>. Illus. New York: Viking, 1963. 32 p. (N-P)

Ets, M. H. <u>Just Me</u>. Illus. by Author. New York: Viking, 1965. 32 p. (N-P)

Fitzhugh, L. <u>Bang Bang You're Dead</u>. Illus. by Author. New York: Harper & Row, 1969. 32 p. (P)

Foster, J. <u>Pete's Puddle</u>. Illus. by B. Darwin. New York: Harcourt, 1969. unp. (N-P)

Fox, P. <u>Good Ethan</u>. Illus. by A. Lobel. New York: Bradbury, 1973. unp. (P)

Freeman, D. <u>Rainbow of my Own</u>. Illus. New York: Viking, 1966. unp. (N-P)

Hawkinson, L. <u>Dance, Dance, Amy-Chan!</u> Illus. by Author. Chicage: Whitman, A., 1964. unp. (P-I)

Hillert, M. <u>Birthday Car</u>. Illus. by K. Oechsli. Chicago: Follett, 1966. 27 p. (P)

Hillert, M. <u>Snow Baby</u>. Illus. by L. Dauber. Chicago: Follett, 1969. 31 p. (P)

Keats, E. J. <u>Snowy Day</u>. Illus. New York: Viking, 1962. 32 p. (N-P)

Kessler, L. <u>Here Comes the Strikeout</u>. Illus. New York: Harper & Row, 1965. 64 p. (P)

Kessler, L. <u>Last One in is a Rotten Egg</u>. Illus. New York: Harper & Row, 1969. 64 p. (P-I)

Klein, N. <u>Girls Can Be Anything</u>. Illus. by R. Doty. New York: Dutton, 1973. unp. (N-P)

Koch, D. <u>I Play at the Beach</u>. Illus. by F. Rojankovsky.
New York: Holiday, 1955. unp. (N-P)

Krahn, F. <u>April Fools</u>. Illus. New York: Dutton, 1974.
unp. (N-P)

Kuskin, K. <u>Which Horse is William?</u> Illus. New York:
Harper & Row, 1959. unp. (N-P)

Lawrence, J. <u>Binky Brothers, Detectives</u>. Illus. by
L. Kessler. New York: Harper & Row, 1968. 60 p. (P)

LeSieg, T. <u>I Wish That I Had Duck Feet</u>. Illus. by
B. Tobey. New York: Beginner Books. 1965. 64 p. (P)

Lindgren, A. <u>Children on Troublemaker Street</u>. Illus. by
I. Wikland. New York: Macmillan, 1964. 102 p. (P)

Livingston, M. C. <u>I'm Hiding</u>. Illus. by E. Blegvad.
New York: Harcourt, 1961. unp. (P-I)

Loof, J. <u>My Grandpa is a Pirate</u>. Illus. by Author.
Tr. from the Danish by E. H. Minarik. New York:
Harper & Row, 1968. 48 p. (P-I)

McClintock, M. <u>Stop That Ball!</u> Illus. by F. Siebel.
New York: Beginner Books, 1959. 62 p. (P)

Merrill, J., & Gruse, N. <u>Here I Come--Ready or Not</u>. Illus.
New York: Scott, Whitman, 1970. unp. (N-P)

Olds, H. D. <u>Kate Can Skate</u>. Illus. by C. Beech. New York:
Knopf, 1960. unp. (P)

Parish, P. <u>Play Ball, Amelia Bedelia</u>. Illus. by W. Tripp.
New York: Harper & Row, 1972. 64 p. (P)

Rice, I. <u>Long, Long Time</u>. Illus. by R. Quackenbush.
New York: Lothrop, 1964. unp. (N-P)

Rockwell, A. <u>Awful Mess</u>. Illus. New York: Parents'
Magazine Press, 1973. unp. (N-P)

Russ, L. <u>Alec's Sand Castle</u>. Illus. by J. Stevenson.
New York: Harper & Row, 1972. 30 p. (N-P)

Schick, E. <u>5 A and 7 B</u>. Illus. New York: Macmillan,
1967. unp. (N-P)

Sivulich, S. S. I'm Going on a Bear Hunt. Illus. by
    G. Rounds. New York: Dutton, 1973. unp. (N)

Slobodkin, L. Clear the Track for Michael's Magic Train.
    Illus. New York: Macmillan, 1945. unp. (N)

Smaridge, N. Peter's Tent. Illus. by B. Turkle. New York:
    Viking, 1965. unp. (N-P)

Steptoe, J. Train Ride. Illus. New York: Harper & Row,
    1971. unp. (P)

Thayer, J. Andy and the Wild Worm. Illus. by B. Darwin.
    New York: Morrow, 1973. unp. (N-P)

Thayer, J. Where's Andy? Illus. by M. Wohlberg. New York:
    Morrow, 1954. 46 p. (N-P)

Tresselt, A. I Saw The Sea Come In. Illus. by R. Duvoisin.
    New York: Lothrop, 1954. unp. (N-P)

Tudor, T. A is for Annabelle. Illus. New York:
    Walck, H. Z., 1954. unp. (N-P)

Udry, J. M. Let's Be Enemies. Illus. by M. Sendak.
    New York: Harper & Row, 1961. unp. (N-P)

Udry, J. M. Moon Jumpers. Illus. by M. Sendak. New York:
    Harper & Row, 1959. unp. (N-P)

Vogel, I. Hello, Henry. Illus. by Author. New York:
    Parents' Magazine Press, 1965. unp. (N-P)

Waber, B. Ira Sleeps Over. Illus. Boston, Mass.:
    Houghton Mifflin, 1972. 48 p. (N-P)

Wiese, K. Fish in the Air. Illus. by Author. New York:
    Viking, 1948. unp. (P)

Yashima, T. Village Tree. Illus. New York: Viking, 1953.
    34 p. (P)

York, C. B. Midnight Ghost. Illus. by C. Robinson.
    New York: Coward, 1973. unp. (P)

Young, M. If I Sailed a Boat. Illus. by R. Quackenbush.
    New York: Lothrop, 1971. unp. (N-P)

Young, M. _If I Flew a Plane_. Illus. by R. Quackenbush.
    New York: Lothrop, 1971. unp. (N-P)

Zion, G. _All Falling Down_. Illus. by B. Graham.
    New York: Harper & Row, 1951. unp. (N-P)

Zolotow, C. _Do you Know What I'll Do?_ Illus. by
    G. Williams. New York: Harper & Row, 1958. unp. (N)