

CHILDREN'S RESPONSES TO

MAURICE SENDAK'S

"WHERE THE WILD THINGS ARE":

A STUDY CONDUCTED AT A CAPE TOWN PUBLIC LIBRARY

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Professor J.G. Kesting

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ABSTRACT

One of the main hypotheses under scrutiny is that a child's responses to a children's book are likely to be influenced to a significant degree by his stage of cognitive development. A second major premise is that domains of human development and existence other than the cognitive (such as the emotional, physical and social) will also play a rôle in such responses.

The two main components of the dissertation are: (a) a literature survey (Section B, Ch. 2 - 6, Section C, Ch. 7 - 8); and (b) an empirical study (Section D, Ch. 9 - 10). The literature survey comprises two fields, viz (a) child development theories, including those of cognitive development, with particular reference to the writings of Piaget; and (b) aspects of children's literature in general, as well as an analysis of the book selected for the empirical study, viz Sendak's Where the wild things are.

An outline of the methodology of the empirical study precedes the analysis of the data obtained in a study of the responses of 104 subjects, selected by random sampling at a Cape Town public library during afternoons over a four-week period in March 1984. The subjects ranged in age from 7 to 12 years, i.e., the Piagetian period of concrete and formal operations respectively.

Data were collected by the completion of an interview schedule or a questionnaire, identical in wording to the interview schedule. The method of data-collection depended upon the

reading and writing ability or the preference of the subject. Time allowed for the reading of the book by the subject (or by the researcher on behalf of the subject) and for the answering of the questions was unlimited.

Critics' views upon controversial aspects of the book, discussed in the literature survey, formed the basis of the eleven questions, five of which were dichotomous and six of which were open. The aspects were: (a) the possibility that there are fear-inducing elements in the book; (b) the effect upon the child of the handling of the anger of Max, the protagonist, by the author-artist; (c) the realisation by the child reader that Max's mother loves her son; and (d) the awareness on the part of the child of the distinction between fantasy and reality.

The subjects were divided into two groups, viz those in the period of concrete operations (7 to 10 years) and those in the period of formal operations (11 to 12 years). Responses (with the exception of those to the last question, which required literature appreciation responses) were classified with reference to the cognitive, emotional, physical and social domains to yield quantitative and qualitative results. These results substantiate the main hypotheses. It was also found that, although some respondents experienced fear or anger during exposure to Where the wild things are, the impact of these negative emotions could be offset by an awareness on the part of the majority of the subjects of the love directed at Max by his mother. The majority of subjects were able to distinguish between the fantasy world and the reality of Max's home.

PREFACE

Gratitude is expressed to those listed below, as they contributed to the realisation of this research project.

Professor J.G. Kesting, my supervisor, supplied much-appreciated advice and encouragement.

The staff of the Cape Town City Libraries at the branch library at which the study was conducted were instrumental in creating a congenial atmosphere in which the research could be undertaken. Staff of a public library affiliated to the Cape Provincial Library Services co-operated in the testing of the interview schedule and the questionnaire.

The enthusiasm and the willingness of the children who were involved in the study make this research project a memorable one.

Miss J. Figov typed the manuscript.

The moral support of my parents and my brother was indispensable.

SECTION A INTRODUCTION**CHAPTER 1****THE PURPOSE OF THE STUDY AND THE INTENDED METHODS OF RESEARCH****(a) STATEMENT OF THE PROBLEM**

Having been a child, the average adult tends to consider himself qualified to understand the thoughts and behaviour of children. With specific reference to children's books, adults as creators and evaluators of such books, and as children's librarians, often seem to have preconceived notions regarding children's responses to a particular book. These adult notions and assumptions may not always be based on a reliable understanding of the realities of the mental and experiential world of children at different stages of psychical and physical development. Hence the perceptions of the reading needs of children ought to be assessed in the light of perspectives drawn from the empirical and theoretical sources of information on child development patterns, in order to test their general validity.

(b) MAIN HYPOTHESES

The hypothesis derived from the problem stated above is that a child's responses to a children's book are likely to be influenced to a significant degree by his stage of cognitive development. A second premise is that domains of human development and existence other than the cognitive (such as the emotional, physical and social) will also come into play in such responses.

(c) PROPOSED METHOD OF RESEARCH

A children's picture-book, comprehensible to children of a wide age range, will be presented to child subjects in an empirical study to test the two main hypotheses.

A preliminary investigation of sources indicates that the empirical study needs to be preceded by a literature survey to facilitate the development of the conceptual framework of the thesis and a meaningful analysis of empirically-obtained data. Two major fields of interest in the literature survey suggest themselves, viz (i) child development (with special reference to the writings of Piaget), and (ii) aspects of the book selected for the empirical study (i.e., Maurice Sendak's Where the wild things are) in particular. The components of the ^{accompanying} general children's literature survey will be derived primarily from the writings of Huck, who contends that if teachers and librarians "hope to bring [children and books] together for a meaningful experience of literature" they must be knowledgeable about both. She claims that a formal study of child development contributes greatly to the store of knowledge and understanding required for the judicious selection of children's books (Huck, 1979: 6, 21). The "meaningful experience of literature" by the child as advocated by Huck (1979:6) appears to be synonymous with what Sutherland and Arbuthnot describe as the attaining of "the precarious balance between personal happiness and social approval" by the child who is exposed to books written by "sensitive, thoughtful adults who are percipient observers

of children ..." Sutherland and Arbuthnot also endorse Huck's tenet that a sound knowledge of children and of books is necessary if they are to be "[brought] together" purposefully (Sutherland & Arbuthnot, 1977:5).

In the empirical study the selected children's book (Sendak's Where the wild things are) will be presented to a reasonably-sized sample of children representing as wide an age range as is possible. The subjects will be selected by random sampling at a Cape Town public library. They will be tested by means of an interview schedule or a questionnaire, depending upon the reading and writing ability of the subject or upon his preference. Questions will be determined by noteworthy aspects of the book as they arise from the analysis of the book in the literature survey. The analysis and processing of the data derived from the empirical study will be done within the framework determined by the survey of child development theories and of children's literature in general, and Sendak's Where the wild things are in particular.

SECTION B CHILD DEVELOPMENT

CHAPTER 2

INTRODUCTION TO CHILD DEVELOPMENT

2.1

THE VALUE OF STUDYING CHILD DEVELOPMENT TO GAIN BACKGROUND KNOWLEDGE TO UNDERSTANDING CHILDREN'S LITERATURE

Huck (1979: 5), in defining children's literature, states that "a child's book is a book a child is reading." In order to study or evaluate the children's book, a knowledge of the child, in addition to a knowledge of children's literature, is necessary. Huck (1977: Ch. 1) and Sutherland and Arbuthnot (1977: Ch. 1 & 2) emphasise the dual requirements of knowledge of the child and of children's literature to provide the child with suitable books.

The concept of knowledge with reference to the child and to children's literature, and as utilised by Huck (1979: 6) and by Sutherland and Arbuthnot (1977: 5), appears to imply more than mere acquisition and possession of theoretical and experiential information. It encompasses informed understanding of the child and of children's literature with a view to benefitting the child.

For Huck the advantage to the child of such an understanding entails a worthwhile encounter with literature:

... only when teachers and librarians are knowledgeable about both children and books can they ever hope to bring the two together for a meaningful experience of literature. (Huck, 1976:6)

Sutherland and Arbuthnot consider the bringing together of children and books as an essential goal, because "...[b]ooks

have always been a source of information, comfort and pleasure for people who know how to use them." They believe that this is as true for children as it is for adults. They continue:

To bring children and books together, we must know hundreds of books in many fields and their virtues and limitations, and we must know the children for whom they are intended - their interests and needs. (Sutherland & Arbuthnot, 1977:5)

While they stress the importance of knowing the numerous specific books as well as the children for whom they are destined (as is clear from the above extract), they also emphasise knowing "as much as possible about children in general ...", and examining individual books in the light of what they term "traditional literary elements", such as plot and theme (Sutherland & Arbuthnot, 1977: 4-5, 19, 21).

A study of the child will be attempted through a cursory examination of child development in this chapter, as Huck states that "...[c]hild development has contributed knowledge about children that provides certain guideposts for selecting books" (Huck, 1979:21).

2.2

CHILD DEVELOPMENT: A DEFINITION OF THE FIELD TO BE STUDIED

This review is not intended to be a definitive or exhaustive theoretical survey on child development. Child development as such is not the subject of the thesis, but an understanding of the topic is considered to be of help to the children's library book selector and the children's reader service worker, i.e., those professional adults who are instrumental in bringing children and books together. This section may be seen to be a necessary introduction to a thesis that deals with an aspect of the child's experiential world, viz contact with the children's picture-book (cf. 7.5.1.1. for definition).

The subject of child development is a vast and, to the layman, a formidable one. It has generated many theories, which in turn have given rise to comprehensive research (Hurlock, 1978: 5). The daunting amount of literature on the subject, the existence of which can be verified by a visit to a well-stocked library (especially one specialising in education or in psychology), may be intimidating to the children's library book selector or the children's reader service worker who does not boast of such a specialised background. As a result of career choice, which presupposes an interest in the child and his books, someone involved in children's library work may benefit from knowledge pertaining to the field of child development in the light of Huck's (1979: 21) emphasis on its value.

It needs to be stressed that this chapter is a tentative attempt at providing a background structure to an understanding of the child and, subsequently, to a study of children's responses to a specific children's picture-book, viz Maurice Sendak's Where the wild things are. Issues from as wide as possible a spectrum concerning child development will be considered in the knowledge that only some of these will be relevant in the ensuing empirical study pertaining to responses to the picture-book. It is hoped that the broad scope within which child development will be scrutinised will ensure that a relatively comprehensive total image of the child will emerge.

2.2.1.

CHILD DEVELOPMENT AND CHILD PSYCHOLOGY

It is essential to juxtapose the elements of child development and child psychology in order to grasp the nature and scope of the former. Hurlock suggests that there are four ways in which the concept of child development differs from that of child psychology. These differences, as isolated by Hurlock, may be tabulated as follows:

CHILD DEVELOPMENT

- (a) Attention is directed upon the process of development, e.g. in speech study, emphasis is placed upon how the child learns to speak.
- (b) The rôles of environment and experience are stressed to a great degree.
- (c) There are six distinct objectives, viz:
- (i) to discover what Hurlock (1978:3) describes as "the characteristic changes in appearance, behavior, interests, and goals from one developmental period to another";
 - (ii) to discover when these changes occur;
 - (iii) to discover the conditions for these changes;
 - (iv) to discover how these changes affect the child's behaviour;
 - (v) to discover whether these changes can be predicted;

CHILD PSYCHOLOGY

- (a) Attention is directed upon manifestations of development, e.g. in speech study, emphasis is placed, inter alia, upon the child's vocabulary.
- (b) The rôles of environment and experience are stressed to a lesser degree.
- (c) There is one main objective: to study the different areas of child behaviour.

(vi) to discover whether these changes are particular to a specific child or are characteristic of all children.

(d) The child is studied from the neonate stage (even the pre-natal stage) to pubescence.

(d) There is a concentration upon the pre-school and the school-age child. (Hurlock, 1978:3)

Baldwin likewise distinguishes between child psychology (also termed 'child behaviour') and child development as indicated in the table below:

CHILD DEVELOPMENT

(a) Involves the prediction of how the child's personality will change;

(b) Involves the identification of the factors that cause the changes.

CHILD PSYCHOLOGY

(a) Involves the description of how the child behaves in a particular situation.

(Baldwin, 1955: v)

Piaget and Inhelder use the term 'genetic psychology' in the sense of 'child development'. They warn that one may be tempted to consider 'child psychology' and 'genetic psychology' to be synonymous, as both involve the mental development of the child. They explain that such an assumption is erroneous:

Whereas child psychology deals with the child for his own sake and does not consider his eventual development into an adult, we tend today to use the term "genetic psychology" to refer to the study of the developmental processes that

underlie the mental functions studied in general psychology (intelligence, perceptions, etc). Genetic psychology tries to explain mental functions by their mode of formation; that is, by their development in the child.

(Piaget & Inhelder, 1969: viii)

Having indicated the differences between child development and child psychology, Hurlock (1978:3) concludes that "...[c]hild development is a broader field than child psychology".

Baldwin's (1955: v) analysis of the differences between the two fields, as well as Piaget and Inhelder's (1969:viii) argument, supports this statement by Hurlock (1978: 3), and enables one to grasp the appropriateness of attempting a study of child development, with its wider sphere of reference, to gain an understanding of the child prior to a study of children's literature in general and of the children's picture-book in particular.

2.2.2

PROCEDURES OF PRESENTING INFORMATION ON CHILD-DEVELOPMENT IN THE LITERATURE ON THE ONE HAND, AND IN THIS STUDY ON THE OTHER

In seeking guidance in literature on the subject with regard to a coherent presentation of the issue of child development, it was found that authors provide a structure of the organisation of material in diverse ways.

The following approaches are among those encountered in the literature:

- (a) The author isolates domains of child development and discusses each domain, for example that of physical development, with reference to various stages of development, such as, for example, infancy. Such a study of domains of child development is preceded by a survey of early developmental stages (prenatal, neonatal and

infant stages). This procedure is adopted by Ausubel and Sullivan (1970), Bee (1975) and Hurlock (1978), for example.

- (b) The author distinguishes amongst stages of child development and considers each stage with reference to specific aspects of development. This approach is employed, *inter alia*, by Fein (1978) and Mussen et al. (1974).
- (c) The author discusses the information in a less clearly-organised manner. Neither aspects of development nor stages of development serve formally as a point of departure; these are considered in combinations seen to be applicable by the author. This is the method adopted by Jersild (1968), for example.

In devising a structure for this study, it was decided to employ the method of classifying domains of child development, as this procedure holds promise of having the advantage of greater succinctness. An aspect of development can be discussed with reference to as wide a spectrum of stages of development as possible, whereas classification into stages of development would necessitate repeated discussion of a large number of areas of development in all their ramifications, *i.e.*, an examination of each stage would have, as sub-sections, surveys on all or many of the domains of development (such as physical or emotional development), with each survey being duplicated in the study on each stage. Thus, for example, the emotion of joy would have to be discussed time and again with reference to a stage without continuity being obtained in portraying the development of the emotion.

Thus a system of classification with emphasis on domains, rather than stages, of development has been chosen as a means of ensuring optimum brevity and clarity, seeing that this chapter is designed to serve as an introduction to children's literature and one of its aspects, *viz* the children's picture-book.

The other approach, referred to as a means of presenting information in a less regimented manner, would seem unsuitable, as it appears to be more appropriate to a formal study on child development as such, in which the specialist in the field is able to present the topic in accordance with predisposed views.

2.3

DOMAINS OF CHILD DEVELOPMENT

Hurlock (1978: 107-553) isolates 13 distinct domains of child development, viz:

- a) physical development;
- b) motor development;
- c) speech development;
- d) emotional development;
- e) social development and social adjustments;
- f) play development;
- g) development of creativity;
- h) development of understanding;
- i) moral development;
- j) development of childhood interests;
- k) sex-rôle development;
- l) family relationships; and
- m) personality development.

As the above outline presupposes a comprehensive study that includes information from domains described by Hurlock (1978: xiii) as "off the beaten track", and that has not appeared in many child development textbooks, it is to be expected that the list of domains of development will be a lengthy one.

For the purposes of this chapter, broader categories of developmental domains are proposed. This is done with a view to providing as compact a summary of important factors in child development as possible, in order to ensure that the main aspects of the subject will be readily borne in mind, as they will serve as a background field of reference to a study

of children's literature in general and of children's picture-books in particular.

Classification of domains of development is a complex matter. Decisions regarding aspects to be included, and under which broad domain category this will be done, present difficulties.

Hurlock's (1978) detailed classification of domains of development gives an indication of the expanse of the field. In addition to its being wide, the field of child development has not been exhaustively studied (Hurlock, 1978: 14-5). Thus, in selecting specific aspects for inclusion, one is bound to omit some that may be relevant, but that were not identified in the literature, or about which too little information is available. Also, as this is not intended to be an exhaustive study on child development, certain domains will have to be omitted for the sake of brevity.

With reference to criteria in terms of which a broad domain category will be utilised for the classification of an aspect of child development, a problem arises in so far as authors tend to group given aspects into disparate categories. For example, Jersild discusses moral development as an element of the growth of understanding (Jersild, 1968: 383-524), a category in which he also includes, *inter alia*, the development of imaginative activity, language and intellect. Ausubel and Sullivan, on the other hand, classify moral development under personality development, in which they include, for example, emotional development and parent-child relationships (Ausubel & Sullivan, 1970: 246 - 502).

The reason for this phenomenon of the possibility of classification of one aspect of development in various domain categories, may result from what Fein describes as the interrelatedness of different aspects of child development, which makes it impossible to confine an aspect of development irrefutably to one sphere of reference (Fein, 1978: xiii).

In their formulation of objectives in regard to education, Bloom et al. distinguish three domains of student behaviour:

- (a) the cognitive, which concerns the recall or recognition of knowledge, as well as intellectual development (cf. 3.1);
- (b) the affective, involving changes in interest, attitudes and values, in addition to development of appreciations and satisfactory adjustment;
- (c) the psychomotor, concerning motor skills (Bloom et al., 1956: 7 - 8).

Lugo and Hershey, in their study on human development, encompassing developmental stages from the prenatal stage until old age, introduce four major domains of human behaviour that may be considered as guidelines in classifying aspects of child development. The domains are:

- (a) the cognitive;
- (b) the affective;
- (c) the biological;
- (d) the social. (Lugo & Hershey, 1974: 13 - 4)

The cognitive domain encompasses thinking and learning; the affective domain involves the sphere of human feeling and emotions; the biological domain entails aspects such as genetics and fundamental physiological processes; and the social domain concerns such variables as society and socio-economic level (Lugo & Hershey, 1974:13-4).

While supplying a coherent outline, such a structure will be extremely difficult to adopt in its entirety for the purpose of this study, in view of the complex and detailed nature of the material. For example, the incorporation of genetics within the biological domain will expand this chapter beyond the limits of a general (i.e., non-specialist) background study to children's literature.

While the structure of major domains as discussed by Lugo and Hershey (1974: 13-4) may be borne in mind for a fuller understanding of the classification of domains of human development, a structure more pertinent to this study can be obtained by extracting key domains in child development from the writings of Jersild who discusses, inter alia:

- (a) the development of understanding, including, for example, language development, intellectual development, fantasy and dreams, and perceptual and conceptual development;
- (b) emotional development;
- (c) physical and motor development;
- (d) the development of the self and of the relationship to others (Jersild, 1968: 140 - 60; 163 - 302; 305 - 79; 383 - 524).

Although Jersild's (1968) choice of subject matter will be utilised as a guide, other sources, notably those by Piaget, will also be consulted in the study resulting from Jersild's structure.

A survey of the aforementioned sources gave rise to the following synthesis of domains of child development that will now be discussed:

- (a) development of understanding;
- (b) emotional development;
- (c) physical development;
- (d) social development with reference to the development of the self (according to Piaget).

The development of understanding will be discussed at length. Owing to the extensiveness of the field to be covered in the section on the development of understanding and in order to avoid duplication, the sections on the other domains, particularly those on physical and on social development (the latter with reference to the development of the self) will be

relatively brief. For example, socialised speech, discussed under language development (an aspect of the development of understanding) (cf. 3.3.3.2), is referred to briefly in the section on social development with reference to the development of the self (cf. Ch. 6).

Before the domains of child development are discussed the artificial nature of such categorisation must be emphasised. In respect of this artificiality inherent in any classification, reference must be made to Smuts' (1926) writing on Holism and Evolution in which he observes that the domains of matter (the physical), life (the biological), and mind (the psychical or mental) are not unrelated. He describes them as intermingling and co-existing in the human, as life and mind result from matter. While a philosophical analysis of the connection between the domains of matter, life and mind, considered by Smuts (1926), and the domains of understanding, of emotion, of the physical and of the social, as suggested by Jersild (1968), lies beyond the scope of this work, the common ground shared by the two views can be observed. They involve aspects of the experience of being human. The agitation of Smuts for an holistic approach stems from man's tendency to view the world as a collection of unrelated entities. Smuts abhors the isolation of "things or ideas or persons in hard contours which are purely artificial and are not in accordance with the natural shading-off continuities which are or should be well known to science and philosophy alike" (Smuts, 1926: 2 - 3, 18).

In this far from exhaustive series of chapters on child development, in which the classification of an aspect of development within a broader domain may be considered to be arbitrary (for example, the development of the imagination within the development of understanding), it is hoped that the domains and aspects will be seen to be related rather than isolated and that the "hard contours" of artificial enclosure into compartments, denounced by Smuts (1926: 18), will be obviated.

CHAPTER 3

THE DEVELOPMENT OF UNDERSTANDING

3.1

THE DEVELOPMENT OF UNDERSTANDING IN INFANCY, CHILDHOOD AND PRE- ADOLESCENCE

A study of the development of understanding in infancy, childhood and pre-adolescence involves the examination of a broad field (cf. 3.2 for clarification of terms).

Five major aspects of understanding are highlighted by Jersild (1968: 383 - 524) in his discussion on the development of understanding during the abovementioned periods, viz (a) fantasy and dreams, (b) language development, (c) perceptual development, (d) conceptual development and (e) moral development, with special reference to Piaget's theories.

Yussen and Santrock (1978: 105 - 343) deal, inter alia, with the following aspects under the general heading of 'cognitive development': (a) perceptual development, (b) cognitive development (with reference to Piaget's theory on intellectual development), and (c) language development.

Hurlock believes that understanding develops from "the maturation of the intellectual capacities of the child and from the knowledge acquired by learning over a long period of time", and draws attention to Piaget's analysis of cognitive development, seeing that understanding is facilitated by cognitive ability. Hurlock also deals with the development of understanding from the vantage point of conceptual development, as she considers understanding to be based on concepts (i.e., as distinct from unprocessed 'percepts') (Hurlock, 1978: 354 - 80). Concepts (cf. 3.2.2.1.1.2; 3.5.1.5) are the product of cognitive processes, which make possible "comparison, generalization, abstraction, and reasoning", whereas the percept is the product of perception, which is "the process of recognising or identifying something"

(Drever, 1964: 47, 206) (cf. 3.5.1.2).

From the preceding discussion it would appear that the terms 'cognitive', 'conceptual', 'thinking' and 'intellectual' are used interchangeably by some authors. Jersild (1968: 443) equates conceptual with intellectual development, while Yussen and Santrock (1978: 105) consider cognitive development and the development of thinking to be one and the same phenomenon. According to Drever, cognition pertains to "all the various modes of knowing - perceiving, remembering, imagining, conceiving, judging, reasoning." He considers conception to be a type of cognitive process that makes possible advanced reasoning, involving, for example, comparison and abstraction, as is explained in this section (cf. 3.2.3). The intellectual and the cognitive processes are identical (Drever, 1964: 42, 47, 141). From the above it would appear that conception is an aspect of cognition (i.e., the intellectual process).

'Understanding' pertains to the grasp of meaning (Drever, 1964: 306). It seems as if it is in this general sense that Jersild (1968: 383 - 524) views the development of understanding, as he includes a broad spectrum involving perception, conception, language, fantasy and dreams, and morality.

The work of Jersild (1968) and of Yussen and Santrock (1978) have provided a frame of reference for this section on the development of understanding. Jersild, as well as Yussen and Santrock, discusses perceptual, conceptual (cognitive) and language development (Jersild, 1968: 414 - 41, 443 - 79; Yussen & Santrock, 1978: 106 - 51, 196 - 287) as aspects of the development of understanding. Jersild considers the development of fantasy to be of importance in all aspects of development, including intellectual (conceptual) development, as the imagination allows the child to utilise ideas without his having to be confined by the rules of logic. In addition, he discusses dreams, experienced during sleep, as an element of the development of understanding, as he views them to be inseparable from "the general flow of daytime mental

activity". The author also underscores the necessity of conceptual ability regarding moral development, as moral principles must be conceptualised, and not merely repeated from memory without understanding (Jersild, 1968: 383, 410, 511).

The following aspects of the development of understanding will be discussed:

- (a) cognitive development with reference to Piaget's theory;
- (b) language development;
- (c) development of fantasising and dreaming;
- (d) perceptual development;
- (e) moral development.

The range of aspects is not purported to be complete. Only aspects that afford some insight into the development of the child as it pertains to a study of a branch of children's literature (the children's picture-book) will be considered.

Greater emphasis has been laid upon the cognitive development of the child, with reference to Piaget's theory, than upon the other aspects. Of relevance in this context is Hurlock's (1978: 355) notion that understanding results from cognitive ability.

The sequence of the arrangement of the aspects is arbitrary, although Piaget's theory will receive precedence as a result of its wide frame of reference within the domain of the development of understanding as well as within other domains (as in the case of social development with reference to the development of the self (cf. Ch. 6)).

Piaget's theories on the cognitive development of the child have been the most influential of all studies in the field for more than 50 years, but empirical findings have revealed

inconsistencies in his theoretical assertions (Siegel & Brainerd, 1978: xi). The existence of a substantial body of writings involving stringent analyses of Piaget's contributions is evident from a perusal of Modgil and Modgil's (1982) collection of researchers' arguments for and against Piagetian theories, and of Siegel and Brainerd's (1978) collection of findings that highlights theories in opposition to Piaget's and that may be viewed as alternatives.

Siegel and Brainerd suggest the following three unifying themes in the essays that substantiate the validity of the findings:

- (a) The "performance-competence problem" involves the supposition that, if the child fails a Piagetian test that investigates the existence of a concept in the child, he has not mastered the concept. This interpretation is a "'competence explanation'". Yet Siegel and Brainerd contend that such failure could indicate that the test is too difficult and that other aspects, in addition to those meant to be tested, also happen to be investigated. Failure on the Piagetian test may be the result of these aspects and not of lack of the underlying concept. This interpretation is termed "'performance explanation'". For example, Piaget's thesis that infants do not gain the concept of object permanence (cf. 3.2.1.2) until the second year of life, is called in question by Cornell who suggests that other factors, such as attentional demands, may have influenced Piaget's early findings (Cornell, 1978: 13; Siegel & Brainerd, 1978: xii). Thus the infant who is watching the displacement of an object may rivet his attention upon the final hiding place, but may not search there, as his attention is claimed by the place and not by the object (Cornell, 1978:13).
- (b) The rôle of learning in cognitive development is examined by the researchers who doubt Piaget's assumption that learning is dependent upon developmental readiness (Siegel & Brainerd, 1978: xiii). Brainerd suggests that

the learning of Piagetian concepts does not occur only or mainly under self-discovery conditions (as is claimed by Piaget and his collaborators), but also (and perhaps better) under conditions involving tutorial methods (such as, for example, learning by observation) (Brainerd, 1978: 73, 79).

- (c) The existence of other theories must be acknowledged in the light of the inability of Piagetian theory to explain particular findings, or of the possibility that other theories may explain certain findings as adequately as do Piaget's (Siegel & Brainerd, 1978: xiii). So, for example, Moore and Harris suggest that Chomsky's theories on language development may constitute a superior alternative to those of Piaget (Moore & Harris, 1978: 147; Siegel & Brainerd, 1978: xiii).

Cohen criticises Piaget's theories, as Piaget ignored social class as well as individual and personality differences. In addition, Cohen feels that Piaget's methodology could have been "more rigorous". Cohen concludes that "...[Piaget] managed on the basis of a narrow theory of the development of thinking, to convince psychologists that he had a general theory of child development" (Cohen, 1983: 82-3, 97, 152).

Conversely, authorities such as Ginsburg and Opper believe that Piaget's research is of major importance to modern psychologists and educators for the following three reasons:

- (a) Piaget has brought to light numerous problems (such as those concerning conservation (cf. 3.2.2.2)) that were not detected prior to his research.
- (b) The theories of Piaget (whose ideas are "novel, imaginative, and comprehensive") have changed generally accepted ideas on child development and have, to a great extent, ousted the stimulus-response behaviourist theory as the point of view in developmental psychology having the most influence.
- (c) Piaget's theory of development is the one "most securely" based upon the study of the child. Other investigators

whose theories have been used to clarify the development of the child have not studied children as comprehensively as Piaget has done. Some, such as Freud, have "hardly studied children at all", while Piaget "for nearly 68 years observed, interviewed, and tested children of all ages" to obtain the empirical information upon which his theory is based (Ginsburg & Opper, 1979: xi-xii).

Though favouring D. Ausubel's cognitive learning theory, rather than that of Piaget, Novak stresses that Piaget's painstaking analysis of the performance of individual children on selected activities came as a "blessed relief" from the "statistical barrage" prevalent in educational research in North America in the 1960s and early 1970s. While American educators became "data-transformation enthusiasts" in the 1940s and 1950s, as a result of advances in computer technology and statistical implements for data transformation, they lacked a theory of cognitive development to support their collecting and transformation of data. In reaction to this state of affairs, American educators have attempted, in the late 1960s and the 1970s, to apply Piaget's theory to all successes and failures in school learning. Novak concludes:

Neither the early eschewing nor the more recent uncritical acceptance of Piaget's concepts has done credit to the powerful theoretical model and data-gathering strategy (the clinical interview) that he [i.e., Piaget] has promulgated.
(Novak, 1982: 331,334)

(McNally defines the Piagetian clinical method as the exploration of the child's thought through questioning that decides the direction in which subsequent questions will lead. This method allows the researcher "to follow the child's own thought" in a way in which it is not possible if standardised tests are being used (McNally, 1977: 2)).

While being highly critical of Piaget's theory on cognitive development, Siegel and Brainerd advocate the adoption of a middle course between absolute rejection of the theory and refusal to admit that the theory has weaknesses. Such an

approach calls for receptivity to the theories of other researchers, but not for "a dogmatic rejection" of Piaget's viewpoint (Siegel & Brainerd, 1978: xiv).

Drawing attention to questions that arise regarding Piaget's theories of cognitive development, Yussen and Santrock (as do Siegel and Brainerd (1978: xiv)) suggest that the theory should neither be accepted nor rejected completely. They contend that a theory is not "a perfect and final statement about what is factually true about some phenomenon". Piaget and his followers admit that his theory "is only a tentative, best-approximation description of a very complex matter, the development of human thought". Yussen and Santrock are of the opinion that Piaget's contribution is "the cornerstone for modern work in cognitive development". They emphasise that Piaget's theory is substantiated by his numerous observations in which the reactions of children are described. The authors argue that Piaget's genius is proven by "the sheer number of the unique observations that hold true". Allowing that isolated observations, corroborating specific hypotheses, alone do not constitute a theory, they examine some of his important general claims:

- (a) Piaget suggests age periods for the acquisition of skills. Yussen and Santrock draw attention to discrepancies between Piaget's findings and those emerging from recent research, but emphasise that the recent findings only appear to be in conflict with Piaget's theories. They refer to the studies of *Borke (1971, 1973) concerning egocentrism (cf. 3.2.2.2.1.2.5) in which it is revealed that 3 - and 4 - year-old children could identify the emotions of characters in a story. According to Piagetian theory, this only becomes possible in the case of 8 - or 9 - year-olds in the

* An asterisk indicates that the work cited was not consulted personally, but had been quoted in another source that was perused and that is listed in the bibliography (cf. Appendix 4). The vastness of the literature, especially that on child development, precludes personal examination of all sources by any one researcher working within the scope of the present thesis and lends support to reliance upon quoted sources. An authority's interpretation of the intention of the author of a quoted source was accepted at face value.

concrete operational period (cf. 3.2.2.2). *Chandler and Greenspan (1972) analysed Borke's findings and came to the conclusion that the children, as a result of learned association regarding stimuli and responses, may have responded to stimuli without experiencing the events of the story from the viewpoint of the characters. Yet the theory of egocentrism, as postulated by Piaget, elicited resistance as early as the 1930s when Griffiths (1935: 167), though recognising the child's "greater subjectivity, his interest in his own achievement, his clinging to his own personal point of view, when compared to the normal adult", emphasised that many of the phenomena ascribed to egocentrism are the result of the child's difficulty in expressing his thoughts in "adult language". Controversy regarding this issue continues in the 1980s. Cohen, in attempting to illustrate that Piaget exaggerates the young child's egocentrism, refers to a study by *Maratsos (1976) in which it was found that children as young as 2½ to 4 years of age reacted sympathetically to adults who played at being blind. They attempted to describe objects to the adults within the limits of their language abilities (Cohen, 1983: 105, 109 - 10).

(b) Piaget asserts that thought develops in stages, but many questions surround this belief. For example, some researchers contend that the sensori-motor substages (cf. 3.2.1) are more continuous than is suggested by Piaget. Yet Yussen and Santrock are not disconcerted by such criticisms of Piagetian thought. They conclude that the theories provide "a rough idea" of the way in which thinking changes from one major childhood period to another. A more intensive survey of the stage concept as postulated by Piaget, as well as criticism thereof, will be supplied in 3.2.

(c) According to Piaget's theories, major changes in the nature of thinking take place over lengthy periods of time. Attempts have been made by some researchers to increase the rate of the child's cognitive development by means of intensive training methods. For example, sensori-motor development has been accelerated. Yussen

and Santrock argue that such acceleration is probably confined to a particular skill area in which the child has received training, and that there is not much transfer to other skills (Yussen & Santrock, 1978: 233 - 8).

Siegel and Hodkin draw attention to the existence of methodological problems inherent in Piaget's theories of cognitive development. Such problems include, for example, inordinate demands made upon the child's language comprehension in Piagetian research. Despite such problems, Piaget's theories have fostered "an interesting and productive framework for research" (Siegel & Hodkin, 1982: 58 - 64).

Though elaborating upon what he regards as negative aspects of Piaget's theories (such as his preference for self-activity as opposed to instruction as a means of acquiring new concepts), Richmond believes that there can be no doubt that Piaget's "unique and remarkable work will always be a predominant milestone in the history of child psychology" (Richmond, 1970: 110 - 3).

In a study on the positive and the negative aspects of Piaget's findings, Hunt writes:

Piaget's observations and theories ... provide definitive answers to few questions. Rather they serve to open doors and to make issues for investigation.

Hunt concludes that Piaget, who inspires others to further research, is "the giant of his age, not only in developmental psychology but also in general psychology" (Hunt, 1969:3, 55-6).

3.2

COGNITIVE DEVELOPMENT WITH SPECIAL REFERENCE TO PIAGET'S FINDINGS

In this section 'cognitive development' will refer to the development of thinking, "the age-related series of changes

that occur in mental activity - thought, memory, perception and attention" (Yussen & Santrock 1978: 105, 237).

Piaget suggests a number of classification systems with reference to the cognitive development of the child.

In the classification postulated by him and his main collaborator, Inhelder, he contends that there are three great periods or stages:

- (a) The first period sees the evolution of sensori-motor schemes beyond the evolution of organic structures in embryogenesis.
- (b) During the second period, between the ages of 2 or 3 and 11 or 12 years, concrete operational thinking and co-operation with other people come into effect after symbolic thought, inter alia, has resulted in the internalisation of the schemes of the sensori-motor period.
- (c) After the age of 11 or 12 and until 13 or 14 years, during pre-adolescence, concrete reasoning is subordinated to formal reasoning. This formal reasoning continues during adolescence (15 to 18 years of age) and later in life (Piaget & Inhelder, 1969: 93, 96, 132, 149, 152-3).

Elsewhere, Piaget suggests that the development of mental activity occurs during six stages (forming four periods):

- (a) During the reflex (or hereditary) stage the first instinctual nutritional drives and the first emotions emerge.
- (b) The second stage is characterised by the first motor habits, organised percepts and differentiated emotions.
- (c) During the stage of sensori-motor or practical intelligence, before the emergence of language,

"elementary affective organisation" and "the first external affective fixations" may be discerned. These three stages (from the reflex stage to the sensori-motor stage) form the infancy period, and last from birth until 1½ to 2 years of age.

- (d) The fourth stage (2 to 7 years of age) is the stage of intuitive intelligence. During this time of "'early childhood'" the child is subordinate to the adult.
- (e) During "'middle childhood'", from 7 to 11 or 12 years of age, concrete intellectual operations and co-operation in the moral and social spheres develop.
- (f) During adolescence the individual becomes capable of abstract intellectual operations (Piaget 1968: 5 -6).

Later, in the same work, he suggests that adaptation (the adjustment of action and thought to "external variation") takes place during four periods:

- (a) the neonate and infant stage, lasting until the acquisition of language;
- (b) early childhood, lasting from 2 to 7 years of age;
- (c) childhood, lasting from 7 to 12 years of age;
- (d) adolescence, starting at 11 or 12 years of age (Piaget, 1968: 8 - 70).

Beard correspondingly describes the three major Piagetian periods as follows:

- (a) the period of sensori-motor intelligence (lasting from birth until the emergence of communication by language at approximately 18 months of age);
- (b) the period of preparation for and realisation of concrete operations (lasting from the end of the first period

until approximately 11 or 12 years of age) that is divided into two phases, viz:

- (i) the pre-operational period (18 months to approximately 7 years of age) that is subdivided into two stages:
 - (a) the preconceptual stage;
 - (b) the intuitive stage.
- (ii) the period of concrete operations (lasting from approximately 7 years of age to adolescence);
- (c) the period of formal operations (lasting from about 12 years of age and becoming fully developed at about three years later). (Beard, 1969: 15)

Upon the analogy of the term 'pre-operational', the expression 'period of concrete operations' will be substituted by 'concrete operational period', and 'period of formal operations' by 'formal operational period' in order to facilitate succinctness. (Both Copeland (1979:21) and Huck (1979:24) use the term 'concrete operational'). These modifications will have particular relevancy in Section D, Ch. 10, in which these terms will be used repeatedly.

"Operational", the operative word in these classifications, is derived from "operation", denoting "interiorized activit[y] of the mind as opposed to the sensory-motor or physical activity of the body" (Pulaski, 1971: 227).

The following broad classification of the Piagetian periods is supplied by Robeck:

- (a) infancy (from 0 to 2 years of age)
- (b) childhood (from 2 to 11 years of age)
- (c) adolescence (from 11 to 15 years of age). (Robeck, 1978: 294)

From the foregoing it appears that Piaget vacillates in his classification of the cognitive development of the child as

regards age spans pertaining to pre-adolescence and adolescence. The following synthesis of age spans and of general terminology (as opposed to specifically Piagetian nomenclature, such as 'intuitive' and 'concrete reasoning') transpires from a perusal of the writings of Piaget (1967: 5 - 6; 8 - 70; 1968: 5 -6) and of Piaget and Inhelder (1969; 93, 96, 132, 149, 152 - 3):

- (a) infancy (birth to 1½ or 2 years of age);
- (b) childhood (2 to 11 or 12 years of age);
 - (i) early childhood (2 to 7 years of age)
 - (ii) middle childhood (7 to 11 or 12 years of age);
- (c) pre-adolescence (11 or 12 to 13 or 14 years of age);
- (d) adolescence (15 to 18 years of age of age).

The Piagetian terms as used by Beard (1969: 15), with the slight modifications as indicated, will serve as a guide for consistency in nomenclature.

Flavell (1963: 19 - 24) isolates a number of "critical aspects" of the Piagetian stage concept. Piaget asserts that cognitive development can be subjected to a stage-by-stage analysis, as there are "readily discernible qualitative changes" in the process of such development. Piaget's conviction of the existence of the adequate "qualitative heterogeneity" of cognitive development, causes Flavell to expound upon "the reality of the stages" (Flavell, 1963: 19).

Once stages can be isolated, they must exhibit certain characteristics. The stages must follow in an invariant sequence although the age at which a stage appears is subject to variation. Piaget stresses that diverse factors determine the chronological age at which a particular stage holds sway in an individual child. These factors include intelligence, earlier experience, and the culture in which the child lives (Flavell, 1963: 19 - 20). Flavell's view of Piaget's attitude with respect to his stage-age analysis is rendered at length below, as it illustrates Piaget's flexibility regarding this analysis:

... he [i.e., Piaget] cautions against an overliteral identification of 'stage' with 'age' and asserts that his own findings give rough estimates at best of the mean ages at which various stages are achieved in the cultural milieu from which his subjects were drawn. (Flavell, 1963: 20)

Flavell (1963: 20) describes the hierarchical relations between successive stages as essential to the concept of stages. Each stage extends into the following one during which reconstruction of it occurs with the result that it is surpassed. This is also true of the first period, the period of sensori-motor intelligence, as the organic structures that come into being during embryogenesis are extended and surpassed (Piaget & Inhelder, 1969: 152).

A particular stage is characterised by the homogeneous nature of its structures (Flavell, 1963: 20). (Richmond describes the Piagetian concept of mental structures as involving "organization or discernible pattern" leading to equilibrium, a state of balance (Richmond, 1970: 72 - 3)). Piaget terms the totality of the structural properties a "structure d'ensemble" (Flavell, 1963: 20).

At its beginning a stage has a preparation phase during which mental structures, typical of that stage, are being formed and organised. According to Flavell, the child's thinking exhibits "a mélange of organized but inappropriate structures and the halting and sporadic use of as yet incompletely organized new structures". This preparatory phase is succeeded by an achievement phase in which the mental structures reach equilibrium and exist as structures d'ensemble. This concept of cognitive development as "a movement from structural disequilibrium to structural equilibrium" is seen to be of paramount interest to Piaget (Flavell, 1963: 21).

Piaget's concept of *décalage* (defined by Flavell as literally meaning "unwedging" or "uncoupling") is a crucial aspect of stage development and refers to the appearance of recurring cognitive developments at different ages in the developmental span. Piaget distinguishes two types of these recurrences: horizontal décalages and vertical décalages.

Horizontal *décalage* concerns the recurrence occurring during a particular developmental stage. For example, conservation of mass is achieved a year or two earlier than conservation of weight, but the same cognitive structure is applied in both cases (during the concrete operational period) (cf. 3.2.2.2). Vertical *décalage* refers to the repeated appearance of cognitive developments at different levels of functioning. For example, during the sensori-motor period (cf. 3.2.1) the infant develops an organisation of spatial relationships that allows him to move from A to B to C and to return to A. Though it is only after several years that the child will be able to apply his spatial relationship organisation symbolically, as in the drawing of a simple map, structural similarities are discernible in the two activities. While horizontal *décalages* highlight heterogeneity where homogeneity (within a particular developmental stage) may have been expected, vertical *décalages* point at "a hidden uniformity within the apparent differences between one stage and another" (Flavell, 1963: 21-3).

Flavell emphasises that there are certain aspects of Piaget's ideas about developmental stages that must be understood to eliminate misunderstanding of his theories. Piaget does not regard the isolation of the developmental stages as being "an end in itself", but as a means to understanding the process of cognitive development in a similar manner that zoological and botanical classification is an initial step in analysing and comprehending biological phenomena. Furthermore, the postulation of stages is "a process of abstracting highlights" whereby various theorists suggest different stages. In addition, Piaget is convinced of the "considerable continuity" inherent within the sequence of stages posited by the developmental theorist. Finally, a theory of developmental stages will emphasise differences between stages, while

underplaying similarities between stages. Flavell views this characteristic of a stage-orientated theory as being the result of the process of abstraction whereby stages are "conceptually isolated", i.e., two stages are defined primarily by their differences. He is at pains to clarify that Piaget does not ignore similarities, but that the concentration upon differences (between stages) is the prime concern of the developmental theorist (Flavell, 1963: 23 - 4).

Lipsitt's evaluation of the Piagetian age-and-stage child development theory includes criticism of the lack of emphasis upon transitional periods that are rarely sudden and that themselves are important aspects of study. He believes that concepts of stages lead to the reification of the stages whereby they are regarded as "real conditions of the organism rather than as artifacts of our observational procedures and methodologies". He warns against the phenomenon whereby words, originally devised to "abbreviate complex behavioral patterns", lead to enslavement that stifles further research pertaining to "underlying processes and transitional attributes" (Lipsitt, 1981: 30 - 2). Flavell's (1963: 23 - 4) apologia in defence of Piaget's developmental stage theories appears to exonerate the negative aspects thereof as discussed by Lipsitt (1981:30 -2). Flavell (1963: 23 -4) bears in mind that Piagetian theories may be subject to misinterpretation that may be eliminated if such theories are examined within a framework that is not as rigid as may be supposed.

3.2.1

THE PERIOD OF SENSORI-MOTOR INTELLIGENCE

(Birth to approximately 18 months of age (Beard, 1969: 15); birth to 2 years of age (Ginsburg & Opper, 1979: 29 -63, McNally, 1977: 15 - 9)

The sensori-motor period, so-called because indications of the child's intelligence are apparent in "his sensory perception and his motor activities" (Pulaski, 1971: 16), is divided into the following six stages (McNally, 1977: 14 -9):

- (a) stage of general assimilating (0 to 1 month of age);
- (b) stage of primary circular reactions (between 1 and 2 to 4 months of age);
- (c) stage of secondary circular reactions (4 to 8 months);
- (d) stage of co-ordination of secondary schemes (8 to 12 months of age);
- (e) stage of tertiary circular reactions (12 to 18 months of age);
- (f) stage of the beginning of thought (18 to 24 months of age).

3.2.1.1

STAGE OF GENERAL ASSIMILATING

(0 to 1 month of age (Ginsburg & Opper, 1979:29; McNally, 1977: 15))

The neonate (the "full-term newborn" (Yussen & Santrock, 1978: 24)) is equipped with the reflexes that enable him to perform actions such as sucking, swallowing, grasping, crying, and moving parts of the body (Flavell, 1963: 89; McNally, 1977: 15; Pulaski, 1971: 17).

During this stage reflexes are exercised (McNally, 1977: 15; Yussen & Santrock, 1978: 213). Environmental stimuli are assimilated, i.e., incorporated, into the innate reflex schemes without differentiation (McNally, 1977: 15). Pulaski (1971: 228) defines a schema (scheme) as a "mental structure or pattern of behaviour arising out of the integration of simple, more primitive units into an enlarged and more complex whole..." (Ginsburg & Opper (1979: 20) propose the use of 'scheme' instead of 'schema', as Piaget later employed 'schema' for another purpose).

Accommodation, described by Ginsburg and Opper (1979 32) as "modification of the scheme to suit the demands of the environment", also comes into effect (Flavell, 1963: 90; Ginsburg & Opper, 1979: 32).

The infant in the stage of general assimilating does not distinguish between the self and reality outside the self (Pulaski, 1971: 17). According to Piaget and Inhelder (1969: 13), "the child's initial universe is entirely centered on his own body and action in an egocentrism as total as it is unconscious (for lack of consciousness of the self)".

3.2.1.2

STAGE OF PRIMARY CIRCULAR REACTIONS

(From 1 to 4 months of age (Ginsburg & Opper, 1979: 34);
between 1 and 2 to 4 months of age (McNally, 1977: 15))

During this stage the infant seeks to repeat behaviour that has occurred by accident and that has interested or satisfied him (McNally, 1977: 16; Yussen & Santrock, 1978: 213). Such behaviour involves circular reaction, a reaction "in which the completion of the response pattern or sequence is the cue for its repetition ...". Circular reaction is concentrated upon the child's body and is termed "'primary circular reaction'" (McNally, 1977: 16).

According to Piaget (1953: 143), primary circular reactions are brought about by "directly perceived sensorial images" and lack intention. Patterns of reflexive movement, evolving by chance, develop into an organised scheme (Ginsburg & Opper, 1979: 36).

During this stage there is no grasp of the permanence of objects, for as soon as an object is out of sight, it has no existence for the infant (McNally, 1977: 16). Thus the infant does not possess the object concept, an "object", according to Piaget, being "something which the individual conceives of as having a reality of its own and extending beyond his immediate perception" (Ginsburg & Opper, 1979: 41).

Curiosity and imitation are facets of the infant's cognition that develop during this stage (Ginsburg & Opper, 1979: 37 - 40).

3.2.1.3

STAGE OF SECONDARY CIRCULAR REACTIONS

(From 4 to 10 months of age (Ginsburg & Opper, 1979: 43); 4 to 8 months of age (McNally, 1977: 16))

Whereas the primary circular reactions of the second stage are concentrated upon the infant's body, the secondary circular reactions of the third stage are directed towards objects and events in the infant's external environment (Ginsburg & Opper, 1979: 43; Pulaski, 1971: 17).

The primary circular reaction and the secondary circular reaction are similar in that both come into being as a result of reproductive assimilation, i.e., the repetition of what Flavell (1963: 102) terms "chance adaptations".

Ginsburg and Opper (1979: 45) point out that the infant employs accommodation in his efforts to develop movements that will enable him to obtain the goal previously acquired by chance.

During this stage a progression towards object permanence occurs (McNally, 1977: 16). Flavell stresses that the motivation behind the infant's object concept concerns what he terms "action-object experiences" and not the object as such. He concludes that "the object still seems more an extension of the action encompassing it than a separate, enduring entity" (Flavell, 1963: 130 - 1).

3.2.1.4

STAGE OF CO-ORDINATION OF SECONDARY SCHEMES

(From 10 to 12 months of age (Ginsburg & Opper, 1979: 50); 8 to 12 months of age (McNally, 1977: 17))

During this stage the secondary circular reactions, which came into being in the stage before it, are co-ordinated in order

that a goal may be reached (Flavell, 1963: 109).

Improved co-ordination of hand and eye movements leads to more thorough exploration of objects, and, hence, to an awareness of object constancy and substance (Ginsburg & Opper, 1979: 55).

3.2.1.5

STAGE OF TERTIARY CIRCULAR REACTIONS

(From 12 to 18 months of age (Ginsburg & Opper, 1979: 56; McNally, 1977: 17))

Whereas primary circular reactions involve actions centred upon the infant's own body, and secondary circular reactions concern actions pertaining to the environment, tertiary circular reactions concern the infant's interest in the attributes of objects and occurrences (McNally, 1977: 17).

The object concept develops to such an extent that, if the infant sees the sequence of movements involving the hiding of an object, he is able to find the object (Ginsburg & Opper, 1979: 60).

3.2.1.6

STAGE OF THE BEGINNING OF THOUGHT

(From 18 months to 2 years of age (Ginsburg & Opper, 1979: 61; McNally, 1977: 18))

This stage forms the transition between the sensori-motor period and the preconceptual stage (Ginsburg & Opper, 1979: 61; McNally, 1977: 18), a stage when mental symbols and words will be utilised with reference to objects that are not present (Ginsburg & Opper, 1979: 61). During the stage of the beginning of thought, solutions to a problem are gained without the infant's having to experiment in an active way (McNally, 1977: 18). According to Pulaski (1971: 22), the

infant "begins to do his groping mentally rather than physically". Before resorting to action, the infant is able to predict which actions will be successful and which will not (Piaget, 1953: 340).

During this stage the infant develops the ability to form a mental image of an object, i.e, object permanency is grasped (Ginsburg & Opper, 1979: 63).

3.2.1.7

CONCLUSION

Pulaski (1971: 23) contends that during the sensori-motor period the infant "develops from a biological organism into a social one".

Ginsburg and Opper describe this process of development as follows:

The newborn entered the world with only a limited repertory of automatic behavior patterns provided by heredity. Yet after a period of only about two years the infant can interact quite effectively with the immediate world of things and of people. (Ginsburg & Opper, 1979: 69)

These authors draw attention to the following aspects pertaining to sensori-motor development, which are held in mind by Piaget (and which may be applicable to the entire spectrum of Piagetian stages in the light of Flavell's (1963: 19 - 24) defence of the theories (cf. 3.2)):

- (a) Piaget is aware of the fact that individual differences amongst infants may exist as a result of, for example, the rate at which the infant matures physically, or the infant's social environment. Furthermore, the behaviour of only three infants was studied (Ginsburg & Opper, 1979: 66). This fact is emphasised by Beard

(1969: 36) who states that Piaget's own three children, Jacqueline, Laurent and Lucienne, who constituted this small sample, shared similar environments and genetic constitutions.

- (b) Piaget stresses that the infant has to pass through all the stages in an invariant order, i.e., reversal of stages or omission of a stage cannot occur (Ginsburg & Opper, 1979: 66).
- (c) According to Piaget, development takes place gradually and continuously. It is not often that "'pure' examples" of behaviour pertaining to a stage are encountered. The stages proposed by Piaget are "ideal types which are abstracted from the continuum of the infant's development". Therefore, forms of behaviour that are intermediate between the stages may occur (Ginsburg & Opper, 1979: 66 - 7).

Development of all aspects of behaviour may not be uniform. For example, the object concept of an infant in the fourth stage may be as for that stage, but imitation may be at the third stage (Ginsburg & Opper, 1979: 67).

- (d) Piaget maintains that behaviour that is characteristic of a particular stage is retained when the following stage is reached. Such behaviour may manifest itself in the later stage before behaviour characteristic of that stage comes into operation (Ginsburg & Opper, 1979: 67).

3.2.2

PERIOD OF PREPARATION FOR AND REALISATION OF CONCRETE OPERATIONS

This period is subdivided as follows (Beard, 1969: 15):

- (a) the pre-operational period:
 - (i) the preconceptual stage;

(ii) the intuitive stage.

(b) the period of concrete operations or concrete operational period.

3.2.2.1

THE PRE-OPERATIONAL PERIOD

(About 18 months to 7 years of age (Beard, 1969: 15); or 2 to 7 years of age (Ginsburg & Opper; 1979: 69; McNally, 1977: 19)):

This period consists of two stages:

- (i) the preconceptual stage (18 months to 2 years until 4 years of age);
- (ii) the intuitive stage (4 or 4½ until 7 years of age).
(Beard, 1969: 15; McNally, 1977:19)

3.2.2.1.1

THE PRECONCEPTUAL STAGE

(Between 18 months and 2 years until 4 years of age (Beard, 1969: 15; McNally, 1977: 19))

3.2.2.1.1.1

SYMBOLIC FUNCTION

At the end of the sensori-motor stage, at about 18 months to 2 years of age, the ability to represent something (a signified something, for example, an object or an event) by means of a "'signifier'" (for example, language or a mental image), the only purpose of which is representative, emerges. The function that makes representation possible is described as "'symbolic'" or "'semiotic'" by Piaget and Inhelder. They prefer the term "'semiotic'", as linguists differentiate between "'symbols'" and "'signs'". "'Semiotic'" refers to

differentiated signifiers as a whole (Piaget & Inhelder 1969: 51). 'Symbolic' ordinarily pertains to the representation of something by an object or an activity (Drever, 1964: 290) (cf. 3.5.1.4), whereas 'semiotic' usually refers to an aspect of pathology concerning symptoms (The Concise Oxford dictionary of current English, 1964: 1151). The term 'symbolic' will be used in this section in order to avoid the negative connotation of 'semiotic' apparent in the dictionary definition.

Ginsburg and Opper (1979: 70) and McNally (1977: 20) consider that symbolic function enables the child to evoke the past and to act in such a manner as not to be caught up solely in his immediate environment. Symbolic function allows the child to foresee a future action (Flavell, 1963: 153).

Piaget and Inhelder describe five behaviour patterns relating to symbolic function. These are deferred imitation, symbolic play, drawing, mental imagery and verbal evocation (Piaget & Inhelder, 1969: 53 - 91).

3.2.2.1.1.1.1

DEFERRED IMITATION

Deferred imitation is imitation that commences after the model has disappeared. The infant in the sensori-motor stage imitates while the model is present, but the child in the preconceptual stage is able to imitate in the absence of the model. Such imitation marks the beginning of representation (Piaget & Inhelder, 1969: 53).

3.2.2.1.1.1.2

SYMBOLIC PLAY

(cf. 3.4.1.1)

Piaget and Inhelder (1969: 53) define symbolic play as "the game of pretending". Piaget considers symbolic play to be of

great importance in the emotional and intellectual development of the child. In the emotional domain symbolic play enables the child to come to terms with the world in which he finds himself in that, *inter alia*, he enacts problem situations (Ginsburg & Opper, 1979: 77 - 8; McNally, 1977: 22 - 3; Piaget & Inhelder, 1969: 57 - 8). For example, Jacqueline, at *3;11 (21), after having seen a dead duck on the kitchen table, lies with legs bent and arms pressed against her body, and informs her father (Piaget) that she is the duck. Such symbolic play liquidates an unpleasant event (Piaget, 1962: 133 - 4).

Symbolic play enables the child to express himself, something that is not possible through the utilisation of language, as his command of the latter is still too inadequate at that stage. As the formation of symbols takes place through the process of assimilation (cf. 3.2.1.1 for definition), symbolic play also provides for the development of intellectual ability (Ginsburg & Opper, 1979: 77; Piaget & Inhelder, 1969: 58).

Sime draws attention to the fact that imitation in symbolic play may necessitate utilisation of memory regarding the activities of other people, and not only those of the child himself. The child who uses a chair or a box to imitate a parent driving a car, or who sits in a box, pretending to be a waiting parent, must be able to remember the activities of others (Sime, 1980: 86).

In conclusion, it must be pointed out that another type of play manifests itself prior to the emergence of symbolic play. Piaget (1962: 111), as well as Piaget and Inhelder (1969: 59), in discussing types of play or games, reveals that practice games (or exercise play), which occur from the second stage of the sensori-motor period, appear before symbolic games, which commence during the sixth stage of the sensori-motor period. Examples of practice games include repeated running through water on the part of the infant, or skating, indulged in throughout childhood and adulthood (Sime, 1980: 84).

* The first figure indicates age in years, the second months and the last (in brackets) days.

3.2.2.1.1.1.3

DRAWING

Piaget and Inhelder consider drawing to be halfway between symbolic play and the mental image. It provides the child with pleasure and enables him to interpret the world through imitation of the real (McNally, 1977: 24; Piaget & Inhelder, 1969: 63).

Piaget and Inhelder (1969: 63) highlight *Luquet's (1927), classification of the phases through which the child's drawing passes.

The first of the four phases, the phase of "fortuitous realism" (McNally, 1977: 24; Piaget & Inhelder, 1969: 64), will be discussed, as it has a bearing upon the preconceptual stage.

During the phase of "fortuitous realism", the meaning of the child's scribble is discovered by him while he is making the scribble (McNally, 1977: 24; Piaget & Inhelder, 1969: 64).

At the age of $3\frac{1}{2}$ years the child, who is now capable of visual retention, begins to think in terms of visual images. The authors call this the "naming of scribbling" stage. The stage appears to be identical to Luquet's phase of "fortuitous realism", as the scribble has a visual reference for the child who then names the scribble. Thus, the child may say, "This is Daddy", while 'Daddy' will not be recognised as such. Prior to the naming of scribbling, scribbles have no meaning to the child and serve only to provide kinaesthetic enjoyment (Lowenfeld & Brittain, 1964: 99).

3.2.2.1.1.1.4

MENTAL IMAGERY

Piaget and Inhelder describe mental images as being the result of internalised imitation. They divide mental images into two

categories, viz:

- (a) reproductive images, which involve the evocation of sights perceived on earlier occasions, and which may include static configuration, changes of position and changes of form;
- (b) anticipation images, involving changes of position and changes of form, as well as the results of such changes. (Piaget & Inhelder, 1969: 69, 70 - 1)

In studies involving children between 4 or 5 and 10 or 12 years of age they found that the mental images of the child in the *pre*-operational period are "almost exclusively static". The reproduction of changes of position and of form, as well as anticipation of such changes, emerges at the level of concrete operations, after the age of 7 or 8 years (Piaget & Inhelder, 1969: 70 - 1).

Piaget contends that the symbolic function develops from imitation originating in the sensori-motor period (Ginsburg & Opper, 1979: 72; McNally, 1977: 20) (cf. 3.2.1.2).

Lucienne (Piaget's daughter), at 1;1 (25), imitates a bicycle, which she has seen and felt moving, by swaying backwards and forwards when the bicycle is motionless (Piaget, 1962: 65).

By the end of the sensori-motor period, according to Ginsburg and Opper (1979: 73), imitation "'goes underground'" and the child, for example, merely moves his muscles imperceptibly to imitate the bicycle, i.e., internal imitation occurs.

Ginsburg and Opper (1979: 74 - 6) explain that symbolic function concerns signifiers (for example, words, or things that represent something else) and the signifieds (what the signifiers represent) (cf. 3.2.2.1.1.1).

The signifier may be a symbol or a sign (Ginsburg & Opper, 1979: 75). McNally (1977: 21) emphasises that a mental symbol is unique to a particular person. Ginsburg and Opper

(1979: 75) state that the "personal and idiosyncratic" symbol of an individual may convey no information (about the action or the objects that it represents) to someone else. Thus a toy may symbolise a bicycle to a particular child while the visual image of the bicycle may be adequate in the case of another child. A symbol may be concrete or mental. In the case of a concrete symbol, an object (such as a handkerchief) represents another object (such as a blanket). A mental image may be, for example, a visual image or an auditory image (Ginsburg & Opper, 1979: 75).

Whereas the mental symbol is personal, the sign is social and arbitrary (Ginsburg & Opper, 1979: 75; McNally, 1977: 21). The sign usually denotes a word in traditional language, but it can also be used with reference to other conventions, such as mathematical notation (Ginsburg & Opper, 1979: 75).

The signified (that which the symbol or the sign represents) is not the actual object, but is "the child's understanding or intellectual construction of the real object". Thus different children will have different concepts of the signified. So, for example, although the word 'bicycle' has the same meaning for two different children, in that they are aware that it has, inter alia, two wheels and handlebars, each will have a different concept of it as a result of their experiences with bicycles (Ginsburg & Opper, 1979: 76).

McNally (1977: 22), using an example analogous to that of Ginsburg and Opper (1979:76) (in that he refers to the mental symbol that a child may have of a billycart), asserts that the individual understanding that each child has of the vehicle comes into being as a result of the assimilation (cf. 3.2.1.1) of 'billycart' to a different scheme.

3.2.2.1.1.1.5

VERBAL EVOCATION

Words used by the infant during the sensori-motor period have personal meaning (Ginsburg & Opper, 1979: 79; McNally, 1977:

25). The words are not representational, but are concrete (i.e., they do not refer to absent objects) (Ginsburg & Opper, 1979: 78). In addition, the meanings of words are not constant (Beard, 1969: 40; Ginsburg & Opper, 1979: 78 - 9).

In this respect Ginsburg and Opper refer to Piaget's observation regarding the use of the expression "no more" by Laurent (Piaget's son), from 1;5(19) to 1;7. At 1;5(19) the words are used in a concrete sense in that they refer to objects that are present, and at 1;6(23) they are used with reference to an object held by someone else and which Laurent desires. The expression is inconstant during this period of observation in that it refers to, for example, overturned objects, to a distant object, or to departing (Ginsburg & Opper, 1979: 78 - 9; Piaget, 1962: 218).

Between the ages of 2 and 4 years words become representational in that they refer to objects and events that are not present, and to actions and desires that are present (McNally, 1977: 25). Ginsburg and Opper (1979: 79) point out that the use of words in a representational manner occurs through a gradual, evolutionary process.

Ginsburg and Opper pose the question whether the meaning that a word has for the child is the same as it has for the adult despite the fact that the child's use of words has become representational. The child's concept of what the word represents may differ from that of the adult (Ginsburg & Opper, 1979: 79).

The authors conclude that the child's early words (i.e., those utilised in the preconceptual stage) are similar to symbols in that they are "personal and idiosyncratic" (Ginsburg & Opper, 1979: 80).

Language development will be discussed in greater detail in 3.3.

Piaget and Inhelder conclude that the symbolic function "makes thought possible by providing it with an unlimited field of

application, in contrast to the restricted boundaries of sensori-motor action and perception". They also emphasise the reciprocal relationship between the symbolic function and thought: symbolic function develops "under the guidance of thought, or representative intelligence" (Piaget & Inhelder, 1969: 91).

3.2.2.1.1.2

THE NATURE OF PRECONCEPTUAL REASONING

An examination of the concept will serve as a prelude to a study of the preconcept and preconceptual reasoning.

33

infant "begins to do his groping mentally rather than physically". Before resorting to action, the infant is able to predict which actions will be successful and which will not (Piaget, 1953: 340).

During this stage the infant develops the ability to form a mental image of an object, i.e., object permanency is grasped (Ginsburg & Opper, 1979: 63).

3.2.1.7

CONCLUSION

Pulaski (1971: 23) contends that during the sensori-motor period the infant "develops from a biological organism into a social one".

Ginsburg and Opper describe this process of development as follows:

The newborn entered the world with only a limited repertory of automatic behavior patterns provided by heredity. Yet after a period of only about two years the infant can interact quite effectively with the immediate world of things and of people. (Ginsburg & Opper, 1979: 69)

Boyle describes transduction as "the young child's tendency to link together any neighbouring events on the basis of what individual instances have in common". He cites the example of transductive reasoning involving the linking by the child of a red square, a red circle, a blue circle and a blue triangle. The child links the red square and the red circle by colour, the red circle and the blue circle by shape, and the blue circle and the blue triangle by colour. Thus the child proceeds from the particular of colour to the particular of shape and then to the particular of colour yet again (Boyle, 1969: 42 - 3).

Boyle concludes that the child reasoning by transduction is incapable of forming concepts, seeing that he "is tied closely to the perceptual aspect of individual situations". Despite this inability to form concepts, the child has "general ideas", which are termed "'preconcepts'" by Piaget (Boyle, 1969: 43).

Pulaski (1971: 227) defines preconcepts as "...[t]he child's first, fuzzy attempts at generalization, in which he confuses representatives of a class with the whole class". According to Piaget (1962: 224), the child "achieves neither true generality nor true individuality, the notions he uses fluctuating incessantly between the two extremes ...".

Jacqueline, at 2,7(2), having seen a slug and encountering another one ten yards further, states, "There's the slug again" (Piaget, 1962: 225). Upon being questioned, Jacqueline reveals that she does not know whether the slugs constitute one particular slug, which reappears, or whether the slugs belong to a class of individual slugs (McNally, 1977: 26; Piaget, 1962: 225).

3.2.2.1.1.2.2

DISTORTED REASONING

Ginsburg and Opper (1979: 80) state that, in addition to the application of transduction, the reasoning of the child in the

preconceptual stage, though goal-directed, is characterised by distortion resulting from desires. These authors refer to Piaget's observation concerning Jacqueline's wish, at 2;10(8), to eat oranges. She appears to accept that she cannot do so when told that they are green, but, immediately afterwards, while drinking camomile tea, she remarks, "Camomile isn't green, it's yellow already ... Give me some oranges!" (Ginsburg & Opper, 1979: 80; Piaget, 1962: 231).

3.2.2.1.1.2.3

CONCRETE REASONING RESULTING FROM MEMORY-RETENTION

The third characteristic of preconceptual thinking involves the ability of the child to reason about a situation in a concrete manner as a result of the ability to remember (Ginsburg & Opper, 1979: 80).

Thus Jacqueline, at 2;4(27), remarks, "Daddy's getting hot water, so he's going to shave" (Piaget, 1962: 231).

Ginsburg and Opper (1979: 80) declare that Piaget (1962: 235) considers such transductive reasoning to be the "application of previous experience to a current situation", and that he does not equate it with mature deductive reasoning.

3.2.2.1.2

INTUITIVE STAGE

(From about 4½ to about 7 years of age (Beard, 1969: 57); 4 to 7 years of age (McNally, 1977: 19, 27))

McNally (1977:27) describes the intuitive stage as an "elaboration" of the preconceptual stage, and points out that some writers discuss the two stages under one heading, the pre-operational stage, without distinguishing between the two, as the distinction between them is not as obvious nor as "dramatic" as that between the intuitive stage and the concrete operational period.

Beard avers that, as the child in this stage is not able to form comparisons mentally, but must form them one by one in concrete terms, his reasoning is ruled by perception, which, in turn, is subject to variability. Beard emphasises that perception (cf. 3.5.1.2) is centred, i.e., only one aspect can receive attention at a time (Beard, 1969: 57).

According to Cowan (1978: 144), Piaget utilises the term 'intuitive' to indicate that the child is convinced of his knowledge and yet is not aware how he has come to obtain this knowledge. (Drever (1964: 145) describes the popular term 'intuition' as "...[i]mmediate perception or judgement, usually with some emotional colouring, without any conscious mental steps in preparation".)

In the ensuing discussion on intuitive reasoning an attempt will be made to highlight aspects of centred thought.

The aspects to receive attention are juxtaposition, syncretism, centration, irreversibility, egocentrism, participation, realism, animism and artificialism.

3.2.2.1.2.1

JUXTAPOSITION

Juxtaposition concerns the unawareness of the child regarding the connection between the parts of the whole (McNally, 1977: 29). He is unable to relate the parts to one another and to synthesise the parts into a whole. In verbal communication the concept of causality is absent. In stating that two events have occurred, the child juxtaposes them, i.e., he mentions one and then the other without the relations between them being made explicit, as in the following example, recorded by Piaget, in which Don, at 6;0, upon being requested to complete "I've lost my pen because ...", replies, "I've lost my pen because I'm not writing" (Ginsburg & Opper, 1979: 107 - 8; Piaget, 1928:17).

McNally quotes the example of the child who, upon being asked,

"What makes a car go?", replies, "The wheels. The motor. The petrol. By the steering wheel". The author contends that, though the elements constituting the explanation are related to the movement of the vehicle, a methodical explanation does not result (McNally, 1977: 29).

The child's drawing also provides evidence of the phenomenon of juxtaposition. Thus the child, in drawing a bicycle, depicts parts without indicating the relationship between them; for example, the seat and the frame will not be connected (Ginsburg & Opper, 1979: 107 - 8). This is the phase of "failed realism", as described by *Luquet (1927) (McNally, 1977: 24; Piaget & Inhelder, 1969: 64).

3.2.2.1.2.2

SYNCRETISM

Syncretism is defined by Ginsburg and Opper (1979: 106) as "a tendency to connect a series of separate ideas into one confused whole".

The following conversation with Roy (6;0) is quoted in its entirety, as it elucidates syncretic reasoning, which, according to McNally (1977:30), involves the child's ability to perceive the whole, but not the differences within the whole:

How did the sun begin? - It was when life began. - Has there always been a sun? - No. - How did it begin? - Because it knew that life had begun. - What is it made of? - Of fire. - But how? - Because there was a fire up there. - Where did the fire come from? - From the sky. - How was the fire made in the sky? - It was lighted with a match. - Where did it come from, this match? - God threw it away.

(Piaget, 1929:258)

Although juxtaposition (involving ignoring "the whole in favour of the parts") and syncretism (ignoring "the parts in favour of the whole") appear to be paradoxes, Piaget has shown that these two ways of reasoning are examples of the child's concentration upon "one aspect at a time" (McNally, 1977: 30) (or his "inability to think about several aspects of a situation simultaneously" (Ginsburg & Opper, 1979: 108)).

3.2.2.1.2.3

CENTRATION

Concentration upon one aspect at a time is termed 'centration' (McNally, 1977: 31), i.e., the child's thinking is centred (Beard, 1969: 57). With reference to centration, McNally refers to an experiment involving the presentation of two equivalent balls of plasticine to a child in the intuitive stage. The child recognises the balls of plasticine as being equivalent, but when one is rolled into a sausage the child, upon being asked if there is more, less or the same amount of plasticine, may state that there is more plasticine in the sausage shape, "because it is longer", or that there is less plasticine, "because it is thinner". The child centres his attention upon the shape of the sausage and concerns himself with its length or its width, but not with length and width simultaneously. This experiment highlights the inability of the child in the intuitive stage to take account of the transformation of the plasticine ball into the plasticine sausage, as he firstly concentrates upon the initial state and, immediately afterwards, upon the last state (McNally, 1977: 30 - 1).

3.2.2.1.2.4

IRREVERSIBILITY

The ability to consider the importance of transformation is the outcome of reversibility, which concerns the capacity "to mentally return to the starting point of an event".

The child in the intuitive stage does not realise that the plasticine sausage can be changed into a ball again (McNally, 1977: 31), i.e., his thinking reveals irreversibility (Flavell, 1963: 159).

3.2.2.1.2.5

EGOCENTRISM

Centration is also apparent in the egocentric nature of the child's thinking: he centres on his own point of view (Cowan, 1978: 131).

Egocentric reasoning involves the child's belief that "the world was created for him", and that his thoughts, feelings and desires are shared by everyone (Pulaski, 1971: 39 -40). He is unable to place himself in another person's position mentally (Flavell, 1963: 156). For example, being incapable of considering his interests as well as those of others, he centres upon his own, and may then break rules (Ginsburg & Oppen, 1979: 111). His egocentrism is also apparent on a physical level. For example, he cannot describe a view as it would appear to someone looking at it from a different angle (Pulaski, 1971: 41). (As indicated earlier (cf. 3.1), Piaget's egocentrism concept is a controversial one.)

3.2.2.1.2.6

PARTICIPATION

Pulaski (1971: 40) suggests that the child's "sense of oneness with the world", an outcome of his egocentrism, leads to the belief in "magic omnipotence", i.e., the belief that he is able to control the world.

Piaget (1929: 132), in turn, views the child's "magic" (not considered as being identical to the magic of primitive man, but similar to it) as the utilisation of participation. Participation in this sense is defined as "the vague idea that human actions and natural processes interact and are related"

(Ginsburg & Opper, 1979: 110).

Piaget elaborates upon the meaning of participation:

... [it is] that relation which primitive thought believes to exist between two beings or two phenomena which it regards either as partially identical or as having direct influence on one another, although there is no spatial contact nor intelligible causal connection between them. (Piaget, 1929: 132)

He distinguishes the following types of participation and consequent magical practices:

- (a) Magic by participation between actions and things involves the performing of an action or a mental operation (such as counting) in order to influence a desired or feared event (Piaget, 1929: 133).

Piaget recounts how his daughter, Jacqueline, at 4;6(20), concerned about her father's riding on a motor-cycle, puts her fingers in her mouth in a special, new manner and says, "I'm putting my fingers like that so that [D]addy'll come back" (Piaget, 1962: 258).

- (b) Magic by participation between thought and things concerns the child's belief that reality can be modified by, for example, a thought, a word or a look, or that a psychological characteristic can be materialised (Piaget, 1929: 134). With reference to modification by a word, Piaget records the reaction of Clan (of whom the age is not provided) who, in his room, repeats a teacher's surname after having incurred the teacher's displeasure. He refers to Clan's ritual rubbing of the hand, to rid himself of the laziness of a boy with whom he sometimes walks hand in hand, as an example of the belief in the materialisation of psychological characteristics (Piaget, 1929: 141 - 2).

- (c) Magic by participation between objects involves the belief that two or more objects are able to influence one another. Piaget cites an example of a girl of 6 who throws round, white stones into a lake in the belief that water-lilies will appear there the next day (Piaget, 1929: 134).
- (d) According to the workings of magic by participation of purpose, objects are considered to be what Piaget describes as "living and purposive". It is believed that the will of an object is able, of its own accord, to act upon the will of others. The magic by commandment is the most common manifestation of this type of magic. Magic by commandment involves the obedience of objects to the child or an adult. Piaget reports that Nain, at 4;6, upon being asked whether the moon is able to go wherever it wants to or whether something makes it move, answers, "It's me, when I walk". Elsewhere, he relates that Jacqueline, at 5;6 (22), while alone in the garden, is overheard saying, "I'm making the daylight come up, I'm making it come up ... Now I'm making it go away ...", while gesturing as if raising something and then pushing it away. Many cases of children who beg their parents to do the impossible, such as to stop a storm, have been recorded. Another manifestation of this type of magic involves participation with "the material nature of thought". For example, thought is believed to occur through the medium of the mouth or of the ears (Piaget, 1929: 39, 40, 134, 146, 149; Piaget, 1962: 258).

3.2.2.1.2.7

REALISM

Egocentrism also manifests itself in realism, which stems from the child's belief that his viewpoint is "objective and absolute" (Pulaski, 1971: 45).

In Piaget's view the adult considers ideas or words to be in the mind, while the things they represent are perceived by his

senses. The adult is also aware that words and particular ideas are in everybody's mind, whereas some ideas belong exclusively to the thought of an individual. The child, by contrast, believes, however, that thoughts, images and words, though to a certain extent distinguishable from things, are essentially inherent in the latter, and are hence as 'real' as the objects to which they relate (Piaget, 1929: 126). This attitude (i.e., the child's belief that what he considers to be real exists objectively) is termed 'realism' by Piaget (Pulaski, 1971: 45).

Hence thoughts, feelings, wishes and dreams become "physicalistic, thinglike entities" (Flavell, 1963: 281). For example, the child believes that his dreams originate and exist externally (Pulaski, 1971: 47) (cf. 3.4.2.2 (a)). Piaget relates how Mont, at 7;0, upon being questioned after having dreamt about a man being run over, states that the man made that particular dream, that he (Mont) saw the man in front of him under the window, and that the interviewer, if present, would also have seen the man (Piaget, 1929: 94 - 5).

Specific research with regard to realism involving names (nominal realism) has been conducted by Piaget. Three stages of such nominal realism have been identified (Piaget, 1929: 61- 87).

During the first stage (involving children from 5 to 6 years of age) it is believed that names belong to things and originate from them, i.e., the name is considered to be a part of the thing. Thus Stei, at 5;6, upon being asked how the sun obtained its name in the beginning, states, "Because the sun made the name, the sun gave it in the beginning and so the sun is called sun" (Piaget, 1929: 63 - 4,75).

During the second stage (7 to 8 years of age) the child considers that names were made by the makers of the objects (God or the first men). Piaget claims that the name "becomes dissociated from the thing, but is not yet localised in the thinking subject" (Piaget, 1929: 63, 75).

A conversation with Fert, 7;0, involving, inter alia, a discussion about his name and about the name of a lake, elucidates nominal realism at this stage:

Fert ... tell me where your name is? - I was given it. - Yes, but where is your name? - It's written down. - Where? - In the book. - ... And where is the name of the lake? - On it. - Why? - Because it isn't in it. - Why not? - Because there's water there. - Why is the name on the lake? - Because it can't go in, it doesn't go into it. - But is the word 'lake' on it? What does that mean? Is it written? - No. - Why is it on it? - Because it can't go into it. - Is it on top of it then? - No. - Where is it? - It isn't anywhere. (Piaget, 1929: 73)

During the third stage (9 to 10 years of age), the child discovers that names "are in ourselves and come from within us". Thus Bus, at 10, upon being asked where names are, answers, "In the head" (Piaget, 1929: 77 - 8).

3.2.2.1.2.8

ANIMISM

Egocentric thought also materialises in animism (Pulaski, 1971: 42), described by Piaget (1929: 170), in relation to the child, as "the tendency to regard objects as living and endowed with will". According to Pulaski (1971: 42), animism results from the fact that the child, who is unconscious of himself, "confuses himself with the universe" and attributes life, consciousness and purpose, akin to his own, to the world of nature.

Piaget identifies four stages pertaining to animism:

- (a) The child in the first stage, which lasts until 6 or 7 years of age, believes that any object may be conscious

if it is involved in action. Vel, at 8;5, answers in the negative when asked if a wall is able to feel anything, but when asked if it would feel if it were knocked down, answers in the affirmative (Piaget, 1929: 174 - 9).

- (b) In the second stage only objects that usually move (for example, the sun, the moon, rivers and fire) are considered to be conscious. This stage lasts from about 6 to 7 years of age until about 8 to 9 years of age. Pug, at 7;2, upon being asked whether a motor knows when it is going, answers in the affirmative, but, upon being asked if it is alive, states, "No, but it knows" (Piaget, 1929: 179 - 82).
- (c) During the third stage, lasting from about 8 to 9 years until 11 or 12 years of age, the child believes that objects that are able to move of their own accord are conscious. Wirt, at 8;4, believes that the fire would feel it it were pricked, as it is alive, and it is alive "because it moves". Conversely, Wirt considers that a bicycle does not know when it is moving, as it is not alive. He does not believe a bicycle to be alive, as "it has to be made to go" (Piaget, 1929: 182 - 5).
- (d) During the fourth stage (on the average not reached before the ages of 11 to 12, but, in some instances, occurring by 6 to 7 years), only animals are considered to possess consciousness. However, instances occur during an intermediate stage when consciousness is still attributed to the sun and the moon, as a result of the fact that they move of their own accord. Cel, at 10;7, believes that neither the sun nor the moon is conscious (as they are "not alive"), but he is of the opinion that plants, animals, people and insects know and feel. The fact that Cel includes plants and insects in his list bears out Piaget's statement that it is difficult to form "any general judgment on child animism" (Piaget, 1929: 185 - 7).

3.2.2.1.2.9

ARTIFICIALISM

Artificialism, described by Pulaski as being "closely related to animism", concerns the child's belief that natural phenomena were created by human beings (Pulaski, 1971: 44).

According to Piaget (1929: 354), the child considers man, the creator of everything, to be "omniscient and all-powerful". (Piaget does not distinguish in detail between human artificialism and divine (or theological) artificialism. He considers that human artificialism and divine artificialism cannot be distinguished until the child is about 7 or 8 years old, when the child transfers his belief in the perfection of his parents to the perfection of God (Piaget, 1929: 382)).

Piaget (1929: 370 - 6) identifies four periods (the term 'stages' is used earlier (Piaget, 1929: Ch. VIII - X)) in the development of artificialism:

- (a) During the period of diffuse artificialism (no average age span, to be generally applied, is given), the child believes that men control nature or that nature centres around men. Hence magic, animism and artificialism are combined (Piaget, 1929: 370).

Thus, according to Piaget, the answers of Roy, at 6;0, regarding the origin of the sun and the moon, display an inclination towards magic (e.g. the sun gets big, because "we get big"), an inclination towards animism (e.g. the moon knows when it is day), and an inclination towards artificialism (e.g. the sun originated as a result of fire emanating from a match) (Piaget, 1929: 259).

- (b) During the period of mythological artificialism (no average age span given), the artificialism that was diffuse in the first period becomes defined in myths. Animism and artificialism are complementary in that the child believes that things are both alive and made

(Piaget, 1929: 371 - 2).

Caud, at 9;4, questioned about the origin of the sun, states that "God lit it with wood and coal" (artificialism), and that it is able to see during the day (animism) (Piaget, 1929: 265).

- (c) During the period of technical artificialism, lasting from about the ages of 7 to 8 until 9 to 10 years, the child becomes interested in machines and in human technique (Piaget, 1929: 372 - 3).

Until this period the child has not questioned "the comprehensive scope of human technique", but he now becomes interested in how things are produced and so he abandons his belief in human omnipotence. Man's ability is confined to activities that, as Piaget explains, are "technically realisable". Thus, for example, the child will say that man makes watercourses and the beds of lakes, but that water emanates from the clouds (Piaget, 1929: 273 - 4).

Artificialism and animism become contradictory: that which has been made is no longer thought to be alive, and that which lives is no longer considered to have been made (Piaget, 1929: 374).

- (d) The period of immanent artificialism (appearing at about the age of 9 to 10 years) is characterised by the complete abandonment of the belief that nature is made by man. Human or theological artificialism is replaced by artificialism inherent in nature itself. According to Piaget, "nature inherits the attributes of man and manufactures in the style of the craftsman or artist". For example, Chal, at 9;5, answers that the sun "must have been made by the clouds" (Piaget, 1929: 277, 394 - 5).

3.2.2.1.3

CONCLUSION

This survey of the pre-operational period is not purported to be complete. Certain aspects, those in the field of logico-mathematical thinking, have not been dealt with yet and will, in the interests of brevity, be discussed in the section on the concrete operational period. So, for example, classification prior to the concrete operational period will be discussed in 3.2.2.2.3.1.

It may be opportune to stress at this stage (when certain aspects of Piaget's theories have been dealt with and others are still to be examined) that salient characteristics of a period or stage are discussed. Such characteristics may not be examined in a survey of a prior or a subsequent period, but the intention is not to intimate that such an aspect did not exist in an earlier period or stage, or that it will not continue to exist in a later period or stage.

For example, artificialism is an outstanding characteristic of the intuitive stage and yet Piaget (1929: 245) records it as being in existence in the case of Jacqueline, at 1;8(12) (in the late sensori-motor period or the preconceptual stage (cf. 3.2.1, 3.2.2.1.1)). Likewise, the third stage of animism, involving the belief that objects moving of their own accord are conscious, may last until the child is 12 (Piaget, 1929: 182) (towards the end of the concrete operational period or the beginning of the formal operational period) (cf. 3.2.2.1.2.8(c)).

3.2.2.2

PERIOD OF CONCRETE OPERATIONS, or CONCRETE OPERATIONAL PERIOD

(From approximately 7 years of age to adolescence (Beard, 1969: 15); 7 or 8 to 12 years of age (McNally, 1977: 32)); 7 to 11 or 12 years of age (Piaget, 1968: 5 - 6))

In this survey an attempt will be made to draw attention to some outstanding aspects of concrete operational thought.

Yussen and Santrock ascribe the "more perfect system of thinking" of the concrete operational child (as opposed to that of the pre-operational child) to two factors. These factors are the change to relativism and to reversibility (Yussen & Santrock, 1978: 226).

The child is considered to progress from egocentrism to relativism, which allows him to decentre, i.e, he is able to consider two or more facets of a problem at the same time. In addition, he is able to relate these facets to one another (Ginsburg & Opper, 1979: 153).

Pulaski (1971: 228) describes reversibility in terms of the ability of the mind "to reverse its activity and go backward in thought in order to co-ordinate previously observed phenomena with present circumstances ..." For example, the pre-operational child, upon having lost a toy, will search for it in every room visited earlier, while the concrete operational child will think back to where he has been in an effort to logically determine where the toy may have been left (Pulaski, 1971: 54).

McNally (1977: 32) identifies the presence of conservation as the most indicative sign that the child has reached the concrete operational period of reasoning.

According to McNally (1977: 32), conservation involves reversibility, decentration (i.e., relativism (Yussen & Santrock, 1978: 226)), and awareness of transformation between states.

McNally emphasises that conservation is made possible through the existence of a logical structure, termed 'groupings' by Piaget. The utilisation of the structure of groupings enables the child to be sure beforehand that "the whole will be conserved even though it is broken into parts"(McNally, 1977: 32).

3.2.2.2.1

CONDITIONS OF GROUPING

The following five properties (Cowan, 1978: 192 - 7), or conditions of grouping (McNally, 1977: 32 - 3), form a logico-mathematical scheme (Cowan, 1979: 192 - 7; McNally, 1977: 32-3):

- (a) combinativity;
- (b) associativity;
- (c) general identity;
- (d) reversibility;
- (e) special identities.

3.2.2.2.1.1

COMBINATIVITY

Combinativity relates to the combination of any two elements in a set to form a third element of the set. Examples: $1 + 2 = 3$; mothers + fathers = parents (Cowan, 1978: 192).

Cowan (1978: 193) identifies three functions of the combinative property:

- (a) Combinativity enables the child to become aware of potential combinations.
- (b) When mental combinations are produced the child is able to reason beyond events that he perceives.
- (c) Combinativity, with its "emphasis on remaining within a defined set", enables the child to determine what is relevant and what is irrelevant to a problem.

3.2.2.2.1.2

ASSOCIATIVITY

Associativity involves the principle that only two elements, classes or relations can be combined at a time. If three or more are to be combined they must be "clustered" in some way. For example, $6 + 3 + 4$ may be arranged thus: $6 + (3 + 4)$, i.e., 6 is added to the result of $3 + 4$ (Cowan, 1978: 193).

McNally (1977: 33) states that "the same goal can be reached by a different route", i.e., it is immaterial which operations are combined first; for example, $(3 + 4) + 1 = 3 + (4 + 1)$.

According to Cowan, associativity renders one capable of executing "mental detours". The order in which one makes hypotheses does not influence the conclusion. Associativity is akin to combinativity in that individual elements are bound together in a "coherent system" (Cowan, 1978: 194).

3.2.2.2.1.3

GENERAL IDENTITY

General identity concerns the fact that there is one element in groups that, when combined with other elements, produces no change. For example, $2 + 0 = 2$; boys + [no one] = boys (Cowan, 1978: 194).

3.2.2.2.1.4

REVERSIBILITY

Reversibility is described by Cowan as "the opposite of combinativity". While two elements can be combined to result in a third element in the set, the decomposition of the third element leads to the reproduction of the first two (Cowan, 1978: 194).

Thus $3 + 2 = 5$ is equivalent to $5 - 3 = 2$, or "all the children in the class with the exception of all the girls in the class equals all the boys in the class" (McNally, 1977: 33).

3.2.2.2.1.5

SPECIAL IDENTITIES

Special identities concern tautology and resorption (Cowan, 1978: 196 - 7). Tautology involves the principle whereby the repetition of "a classification, a relation or a proposition leaves it unchanged" (McNally, 1977: 33). Thus toys + toys = toys (Cowan, 1978: 197).

According to Cowan, resorption concerns the simultaneous combination of a subordinate class with a subordinate class with the result being identical with the larger class. For example, if all the brown beads are wooden, and all the wooden beads and all the brown beads are considered, all the wooden beads will be examined (Cowan, 1978: 197).

3.2.2.2.2

THE NATURE OF CONCRETE OPERATIONAL REASONING

As a result of the development of this structure of groupings, the child "is no longer tied to surface appearances" in his reasoning (McNally, 1977: 33), or, as Pulaski explains, the child is liberated from "the pull of immediate perception".

Yet the child is only able to reason about "concrete, existing objects and people" (Pulaski, 1971: 53 - 4). McNally (1977: 34) considers that concrete thinking takes place "when the objects or the data which are to provide the basis for thought are physically present". Yussen and Santrock (1978: 226) assert that the objects and events must be "on hand" if the child is to reason about them.

3.2.2.2.3

ACHIEVEMENTS ARISING FROM THE LOGICAL STRUCTURE

Certain aspects developing from the logical structure, described in 3.2.2.2.1, characterise concrete operational thought as being more advanced than intuitive thought (McNally, 1977: 33). These concepts or achievements are:

- (a) classification;
- (b) seriation;
- (c) number;
- (d) space;
- (e) time and speed (Cowan, 1978: 190; McNally, 1977: 33; Piaget & Inhelder, 1969: 101 - 9).

Whereas seriation, number, space, and time and speed will be considered very briefly, classification will be discussed in greater detail in order to exemplify the development of these achievements up to and including the concrete operational period.

3.2.2.2.3.1

CLASSIFICATION

The roots of classification can be discerned in the sensori-motor period when the infant "'classifie[s]'" objects on the basis of the actions that he is able to apply to them (McNally, 1977: 34). Piaget (1953: 186) reports how Lucienne, at 0;6(12), briefly shakes her legs when she notices two toy parrots hanging from a chandelier and that she sometimes has in her cradle. This action indicates an awareness of separate classes (Piaget, 1953: 187). Ginsburg and Opper (1979:46) point out that Lucienne's action shows that selectivity is involved and that "a beginning attempt at classification of the object" occurs. However, classes are not formed during the sensori-motor stage (McNally, 1977: 34).

Piaget discovered three stages in the development of classification subsequent to the sensori-motor period (McNally, 1977: 35 - 6).

The first two stages are pre-operational and the third stage is concrete operational (Ginsburg & Opper, 1979: 117).

- (a) During stage 1, lasting from about 2 to 5 years of age, the child attempts grouping, but is not able to classify (McNally, 1977: 35).

Given a collection of geometric figures, such as triangles, squares, rings and half-rings in different colours, the child will arrange them by a method termed 'small partial alignments' whereby only some of the items are placed together, without plan. So, for example, a child started the arrangement by grouping six half-rings of different colours in a straight line, but then utilised other shapes in random order to continue the line (Ginsburg & Opper, 1979: 118).

Another type of arrangement of geometric shapes involves the formation of a picture. When Piaget presented children with non-geometric figures and asked a child to hand him all the objects that were like a horse, she gave him all the animals and then added a baby and two trees (Ginsburg & Opper, 1979: 118 - 9). The authors suggest that the example indicates that the child may perceive similarities among the objects, but that the similarities do not fully enable the child to decide which objects belong to the collection.

- (b) During stage 2, lasting from about 5 to 7 years of age, the child seems to be able to form collections hierarchically (Ginsburg & Opper, 1979: 119 - 120; McNally, 1977: 35).

Presented with pictures of flowers and other items, a child, asked to group the pictures in any way, formed two collections: flowers vs. other items. A further

subdivision followed: the flowers were divided into primulas vs. other types of flowers, but the primulas were not divided into yellow vs. other primulas (Ginsburg & Opper, 1979: 121 - 2).

A child, at 6;2, was told that a girl had made either a bunch of all the yellow primulas or a bunch of all the primulas. Asked which of a bunch of primulas or of a bunch of all the flowers would be bigger, he answered that both were the same (Ginsburg & Opper, 1979: 122; Inhelder & Piaget, 1964: 102).

This child had earlier formed a hierarchical arrangement of items, but he did not perceive that the yellow primulas formed a smaller collection of all the primulas nor that the primulas formed a smaller collection of all the flowers (Ginsburg & Opper, 1979: 122).

Ginsburg and Opper (1979: 122) explain that the child, while able to divide the whole into sub-groupings, was not able to think of the larger collection (the flowers) and one of the subdivisions (the primulas) at the same time. He centred his attention upon the collection he was able to see (the primulas) and was not aware of the larger collection (all the flowers), which had been disrupted. The child did not grasp class inclusion (Ginsburg & Opper, 1979: 122), i.e., the relations between the different hierarchical levels (McNally, 1977: 35).

- (c) During stage 3, i.e., from about 7 to 11 years of age, the child is capable of the construction of hierarchical classification as well as of understanding class inclusion (Ginsburg & Opper, 1979: 122).

Ar, at 9;2, considers that the primulas will form a bigger bunch than the yellow primulas and that the flowers will form a bigger bunch than the primulas (Inhelder & Piaget, 1964: 109). Hence, the child's reasoning has become decentred: he is able to think of

the original whole and of its parts at the same time. Yet when asked the same questions about hypothetical objects, the child often gives incorrect answers, as his classification is concrete (Ginsburg & Opper, 1979: 123). Thus Trev (at 8;6), when asked about primulas and other flowers in a wood, is not able to compare the primulas with the flowers, although he was able to do so with regard to the pictures of primulas and other flowers in front of him (Inhelder & Piaget, 1964: 110).

3.2.2.2.3.2

SERIATION (or ORDINAL RELATIONS (McNally, 1977: 33,36))

According to McNally, ordinal relations (seriation) refers to the ordering of, for example, numbers, objects or sounds according to size. By the time that he is 6 to 7 years old the child is able to handle tasks involving seriation on a concrete level (McNally, 1977: 36 - 7).

3.2.2.2.3.3

NUMBER

One-to-one correspondence and conservation are two aspects of number that interest Piaget (McNally, 1977: 37).

One-to-one correspondence concerns the pairing of each number of a set (Set A) with a member of another set (Set B). When the sets are in one-to-one correspondence, the sets will be equivalent in number. Conservation of number "refers to whether or not a set of objects remains constant as to number, irrespective of its arrangement" (cf. 3.2.2.2). Between the ages of 6 and 7 years the child becomes capable of establishing one-to-one correspondence and of conserving (McNally, 1977: 37, 39).

Although conservation is achieved in one area, there is no immediate generalisation to another area. For example, conservation of discontinuous quantity is achieved at 6 or 7

years of age, and conservation of volume at 11 or 12 years (Ginsburg & Opper, 1979: 152).

3.2.2.2.3.4

SPACE

Copeland defines geometry as "a mathematics concerned with position or location in space". The four types of geometry experienced most often by the child are topology, Euclidean geometry, projective geometry and metric geometry (or measurement) (Copeland, 1979: 254).

In the mathematics of topology, a figure is not thought of as being inflexible in shape, but is considered as being capable of changing into a different shape. Thus simple closed forms, such as squares, circles and triangles, are seen to be equivalent, as each of them can be changed to form any of the others. From the age of $3\frac{1}{2}$ to 7 years the child is at the topological level as far as geometric development is concerned. Euclidean geometry, on the other hand, includes a study of figures with inflexible shapes, e.g. the sides of the triangle do not bend or stretch. By the age of 6 to 7 years the child is able to reproduce Euclidean shapes. When reversibility (cf. 3.2.2.2) is achieved, the child is able to study a shape systematically with his fingers by starting at a particular point and then returning to the point. This enables him to recognise simple shapes (Copeland, 1979: 255, 277, 281, 289).

In projective geometry (of which perspective is an aspect), an object or an idea (e.g. a straight line) is not considered in isolation, but with regard to how it appears from a specific viewpoint. When the concrete operational stage is reached (i.e., at about 7 years of age (cf. 3.2.2.2)), different viewpoints can be considered (Copeland, 1979: 361, 368). An implication of the development of perspective is that the child abandons his egocentrism and is able to place himself in another's position. This decentration has a positive bearing upon social and moral development (McNally, 1977: 49 - 50).

Concepts that are necessary for the understanding of the geometry of measurement are not fully developed prior to the age of approximately 11 years (Copeland, 1979: 293), i.e., at the end of the concrete operational period (cf. 3.2.2.2) or the start of the formal operational period (cf. 3.2.3).

3.2.2.2.3.5

TIME AND SPEED

At about 8 years of age the child is able to answer questions about time in a logical manner without being hampered by perceptual influences. Yet some children, at 10 years of age, may not have such a true understanding of time (Copeland, 1979: 208 - 9).

At 9 to 10 years of age there is some grasp of speed as a ratio of distance to time, but it will be about two years later that the child will be able to measure speed by utilising the concept of proportion (Copeland, 1979: 193).

3.2.2.2.4

CONCLUSION

Despite the advances in the reasoning of the child in the concrete operational period, limitations exist with regard to his thinking, as his logical structure relates to that which is immediately present and not to that which is hypothetical. It is during the period of formal operations that he will become capable of dealing with the hypothetical (McNally, 1977: 50).

3.2.3

PERIOD OF FORMAL OPERATIONS, or FORMAL OPERATIONAL PERIOD

(Starting at about 12 years of age and reaching full development about three years later during adolescence (Beard,

1969: 15; Ginsburg & Opper, 1979: 178); lasting from 12 to 15 of age years (McNally, 1977: 50))

Formal operational reasoning may be characterised broadly by the following processes of logic (McNally, 1977: 51):

3.2.3.1

REASONING IS HYPOTHETICAL-DEDUCTIVE

For the formal operational thinker reality is dominated by possibility (Ginsburg & Opper, 1979: 199), i.e., that which is real is considered to be only "a subset of the possible" (McNally, 1977: 51).

In attempting to solve a scientific problem, he considers the possibilities existing in a situation rather than concentrating upon the empirical information as does the concrete operational child. Only after having completed a hypothetical analysis does the formal operational thinker collect empirical data. The empirical data enable him to perform experiments on the basis of deductions developed from the hypothesis. Such thinking is hypothetical-deductive (Ginsburg & Opper, 1979: 199) - a hypothesis is formulated and is followed by deductive reasoning, i.e., the solving of a specific problem by the application of a general rule (McNally, 1977: 26) (cf. 3.2.2.1.1.2).

3.2.3.2

REASONING IS PROPOSITIONAL

It is the possibilities within the situation rather than empirical information that form the starting point of the reasoning of the formal operational thinker (Ginsburg & Opper, 1979: 199) (cf. 3.2.3.1). The authors, writing about the formal operational thinker, state:

He imagines that many things might occur, that many interpretations of the data might be feasible, and that what has actually occurred is but one of a number of possible alternatives. The adolescent deals with propositions, not objects. (Ginsburg & Opper, 1979: 199)

3.2.3.3

REASONING IS COMBINATIONAL

When involved in experimental activity, the concrete operational thinker tests all factors individually, but does not reckon with all of the combinations (Ginsburg & Opper, 1979: 199 - 200). The formal operational thinker, on the other hand, is able to "systematically isolate all of the variables inherent in a problem with all the possible combinations" (McNally, 1977: 51).

Thus, when the formal operational thinker has to determine which of five colourless chemicals must be mixed to form a yellow liquid, he will mix the first chemical with the second, and the first with the third, and so on, until all the combinations have been completed (Ginsburg & Opper, 1979: 200).

3.2.3.4

CONCLUSION

According to Piaget, formal operational thought may be the outcome of neurological development, exposure to a satisfactory social environment, sufficient opportunity to experiment, and reorganisation of concrete operations following upon the failure to solve complicated problems (Ginsburg & Opper, 1979: 203 - 4).

3.3

LANGUAGE DEVELOPMENT

3.3.1

INTRODUCTION

Hurlock utilises the term 'language' to denote a broad spectrum of modes of communication, as is evident from the following definition:

Language encompasses every means of communication in which thoughts and feelings are symbolized so as to convey meaning to others. It includes such widely differing forms of communication as writing, speaking, sign language, facial expression, gesture, pantomime and art. (Hurlock, 1978: 162)

Johnson and Myklebust (1967: 35) and Myklebust (1964: 228) identify two aspects of symbolisation, viz the verbal and the nonverbal (cf. 3.5.1.4). In her definition of language, quoted above, Hurlock (1978: 162) emphasises symbolisation (cf. 3.2.2.1.1.1). According to Myklebust (1964: 228), symbolisation is seen to involve the ability "to internalise experientially and to communicate with others". Both Johnson and Myklebust (1967: 35) and Myklebust (1964: 228) propose that symbolisation is crucial to communication in the non-scientific modes of interactive expression such as in art, music and religion.

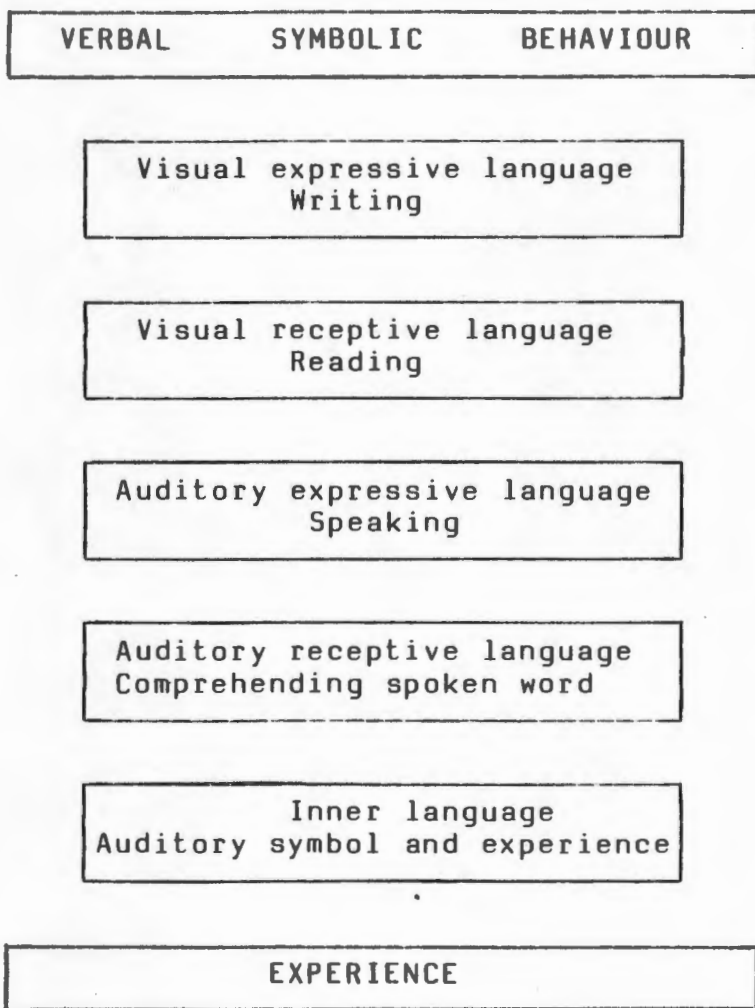
Verbal symbolic behaviour is equated with language by Johnson and Myklebust, (1967: 35) and by Myklebust, (1964: 229 - 32), i.e., language is considered in a more restrictive context compared to the more encompassing scope implied in the definition by Hurlock quoted at the beginning of this section. 'Language', utilised in this chapter, refers to verbal symbolic behaviour.

Johnson and Myklebust contend that man has three verbal systems, namely spoken, read and written. The spoken (auditory) system is the first to be acquired by the child (Johnson & Myklebust, 1967: 36).

Myklebust distinguishes three aspects of auditory language acquisition, viz inner language, receptive language and expressive language. He considers that "meaningful experience" has to be acquired before words are learnt, and concludes that the relation of experience and symbol (word) brings about the formation of inner language (Myklebust, 1964: 229 - 31). Inner language is rated as "the first and the most fundamental aspect of language to be acquired". It is the language in which thought takes place (Johnson & Myklebust, 1967: 36 - 7), or, as Wallace and McLoughlin (1975: 133) contend, it is the language that the individual uses to communicate with himself. Inner language is established to a minimal degree from birth until 6 to 9 months of age when understanding of the spoken word starts to occur. Relating the heard word to experience is viewed by Myklebust as the basis of receptive language and he thereby stresses the reciprocal relationship between these two modes of language. Once minimal inner and receptive language have been established, the spoken word is used expressively. Expressive language appears at about three months after the first comprehension, i.e., at about 12 months of age. The utilisation of the spoken word to relate experience to others constitutes the basis of expressive language. Hence the interrelationship of inner, receptive and expressive language is emphasised by Myklebust (1964: 230 - 1).

The child is claimed to have "considerable facility" in auditory language by the time he is 2 years old. Such ability regarding read language will not be reached prior to the age of 7 years (Myklebust, 1964: 231), i.e., at the start of the concrete operational period (cf. 3.2.2.2).

In postulating a model for the developmental hierarchy of man's language systems, Myklebust stresses the superimposition of one system upon the other:



(Myklebust, 1964: 232 - 3)

The above diagram indicates clearly that receptive language has two components, viz: (a) understanding the spoken word, and (b) reading; while expressive language, likewise, has two aspects, viz: (a) speaking and (b) writing.

The development of speech will now be considered, as the understanding of speech is a requirement for the enjoyment of the picture story-book.

3.3.2

DEVELOPMENT OF SPEECH

Hurlock considers speech to be the most common and the most effective form of language in which communication (defined as "an interchange of thoughts and feelings") takes place (Hurlock, 1978: 162).

Two fundamental types of speech have been identified by authors in the field. These are prelinguistic and linguistic speech respectively (Papalia & Olds, 1975: 191 - 4).

3.3.2.1

PRELINGUISTIC SPEECH develops progressively in seven stages:

- (a) undifferentiated crying;
- (b) differentiated crying;
- (c) cooing;
- (d) babbling;
- (e) lallation;
- (f) echolalia;
- (g) expressive jargon. (Papalia & Olds, 1975: 191 - 3)

3.3.2.1.1

UNDIFFERENTIATED CRYING

Undifferentiated crying is "a reflexive reaction to the environment produced by the expiration of breath". It is thought that such crying is the infant's reaction to discomfort, but the nature of the discomfort cannot be ascertained from the cry (Papalia & Olds, 1975: 191).

3.3.2.1.2

DIFFERENTIATED CRYING

Differentiated crying, giving an indication of whether the infant is, for example, hungry or in pain, generally occurs after the first month of life (Papalia & Olds, 1975: 191 - 2).

3.3.2.1.3

COOING

Cooing, appearing at the age of about 6 weeks, manifests itself in simple sounds, such as squeals and gurgles, which are indications of happiness and contentment (Papalia & Olds, 1975: 192).

3.3.2.1.4

BABBLING

Babbling, starting at about 3 or 4 months of age, is also a manifestation of contentment, and consists in simple consonant and vowel sounds, as in the case of "ma-ma-ma-ma-ma" or "da-da-da-da-da" (Papalia & Olds, 1975: 192).

3.3.2.1.5

LALLATION

Lallation, or imperfect imitation, occurs during the second half of the first year, when the infant listens to a sound and then babbles excitedly, repeating the sounds and syllables heard. The infant subsequently imitates his own sounds (Papalia & Olds, 1975: 192).

3.3.2.1.6

ECHOLALIA

Echolalia, involving the conscious imitation of other people's sounds, appears at about 9 or 10 months of age (Papalia & Olds, 1975: 192).

3.3.2.1.7

EXPRESSIVE JARGON

Expressive jargon is employed during the second year and involves the use of vocalisations that, although sounding as if they may comprise sentences (in that pauses, inflections and rhythms can be detected), are nonetheless "meaningless gibberish" (Papalia & Olds, 1975: 192 - 3).

3.3.2.2

LINGUISTIC SPEECH

Referring to the writings of *Eisenson, Auer and Irwin (1963), Papalia and Olds describe three stages of linguistic speech:

3.3.2.2.1

STAGE OF ONE-WORD SENTENCES

The first stage, occurring at about 1 year, i.e., during the stage of co-ordination of secondary schemes (cf. 3.2.1.4), is characterised by the one-word sentence (or holophrase) in which the word conveys an entire thought. It may not be clear to the listener what the meaning of the utterance is. Thus the child who points to the door and says, "Out", may wish to convey either that he wants to leave or that his mother has gone out (Papalia & Olds, 1975: 193).

3.3.2.2.2

STAGE OF MULTIWORD SENTENCES

At about the age of 2, i.e., during the preconceptual stage (cf. 3.2.2.1.1), two or more words may be used to form a multiword sentence, which allows the child to communicate more meaningfully. Such telegraphic speech, however, while not grammatical, is capable of conveying meaning (Papalia & Olds, 1975: 193).

3.3.2.2.3

STAGE OF GRAMMATICALLY CORRECT VERBAL UTTERANCES

At about the age of 3, i.e., during the preconceptual stage (cf. 3.2.2.1.1), grammatically correct verbal utterances are used (Papalia & Olds, 1975: 193).

3.3.3

FUNCTIONS OF CHILD LANGUAGE

The functions of child language, as observed by Piaget, will now be discussed.

In a study of the functions of child language in which the utterances of two 6-year-old boys were documented during certain hours of the day over a period of a month, Piaget (1959: 9 - 34) identified two types of speech, viz egocentric and socialised speech.

3.3.3.1

EGOCENTRIC SPEECH

The child's speech is egocentric, because he talks only about himself and because he does not try to consider the listener's viewpoint. Piaget divides egocentric speech into three categories:

- (a) repetition (echolalia);
- (b) monologue;
- (c) dual or collective monologue (Piaget, 1959: 9).

3.3.3.1.1

REPETITION

The repetition of words and syllables is a residue of "baby prattle", in which pleasure in talking is the aim. So, for example, Pie, upon hearing a child tell another that his pants are showing, repeats, "Look, my pants are showing, and my shirt, too". Piaget emphasises that there is no truth in such a statement and that the child's aim here is to derive pleasure from playing with the words, rather than employing speech for functional communication (Piaget, 1959: 12 -3).

3.3.3.1.2

MONOLOGUE

In the monologue the child talks to himself as if thinking aloud. The intention is not that the thoughts of the speaker should be communicated, but that his action should be accompanied, reinforced or supplemented by his words (Piaget, 1959: 16).

3.3.3.1.3

DUAL OR COLLECTIVE MONOLOGUE

In the case of the dual or collective monologue the viewpoint of the other person is not considered, but his presence acts as a stimulus to the speaker (Piaget, 1959: 9).

3.3.3.2

SOCIALISED SPEECH

Piaget suggests that socialised speech can be divided into the following five categories:

- (a) adapted information;
- (b) criticism;
- (c) commands, requests and threats;
- (d) questions;
- (e) answers. (Piaget, 1959: 9 - 11)

3.3.3.2.1

ADAPTED INFORMATION

In the case of adapted information, the child, aware of the viewpoint of a listener whom he has chosen purposely, tells something that is of interest to the listener or exchanges ideas with the listener (Piaget, 1959: 10).

3.3.3.2.2

CRITICISM

When the child engages in criticism he directs his speech at a chosen audience upon whose work or behaviour he remarks in such a way that "superiority of the self" and depreciation of the listener are evident (Piaget, 1959: 10).

3.3.3.2.3

COMMANDS, REQUESTS AND THREATS

Piaget contends that there is "definite interaction" between children in the case of commands, requests and threats (Piaget, 1959: 10).

3.3.3.2.4

QUESTIONS AND ANSWERS

Piaget has no doubt about classifying answers as socialised language, as the person, after having heard and understood a question, has to react to it. However, in the case of questions, interrogative remarks, to which the child does not

expect an answer and which he actually answers himself, may be made. With reference to questions proper, Piaget's survey revealed that information is sought with regard to, for example, origin and causality. Accordingly, questions that require answers are classified as socialised speech. (It should be mentioned in passing that Piaget uses the terms 'socialised speech' and 'socialised language' interchangeably.) (Piaget 1959: 10; 28 - 30)

3.3.4

CONCLUSION

Lewis (1957: 140) says of language that it is "a long and slow process, going on throughout childhood, throughout schooling and, indeed, throughout life". In this necessarily brief examination of language development merely a few aspects of this process could of course be highlighted.

3.4

THE DEVELOPMENT OF FANTASISING AND DREAMING

3.4.1

FANTASISING

Drever (1964: 209 - 10) defines fantasy as "...[a] form of creative imagination activity, where the images and trains of imagery are directed and controlled by the whim or pleasure of the moment".

Jersild contends that the child's imagination is vital in all aspects of his development. He is able to experiment intellectually, as he is not bound by the rules of logic. He can give vent to his emotions in that, for example, fear and aggression are given free rein. Social development is aided, as a great deal of imaginative play takes place when the child is in the company of other children. Physical development occurs when motor skills are gained or practised in

imaginative activities, such as doll-playing, or when the plot of make-believe requires a motor activity, such as riding a bicycle (Jersild, 1968: 383).

Griffiths (1935: 170 - 1) describes two disparate views of child fantasy. On the one hand it is seen as "an exercise in preparation for real achievement" in adulthood. According to the opposing view, the child resorts to fantasy, as he cannot contend with reality, which is "difficult and unpleasant", with the result that his attitude is considered to be "narcissistic, involving love of self rather than love of any other object". Griffiths, upon the strength of her empirical studies involving child fantasy, is convinced that the child contends with reality through oscillating between "objective and subjective ways of thinking". She concludes:

Like those simple animalculae that stretch out long pseudopodia into the surrounding water in search of food, retiring afterwards into a state of apparent passivity while digestion takes place, so does the child seek experience, and, having come into contact with reality in some form, retires within himself to understand and consolidate what he has acquired. He cannot tackle a problem all at once, immediately, even such problems as seem insignificant to us. This is surely the meaning of childhood; time is needed for adaption.

(Griffiths, 1935: 174)

Griffiths' (1935) concept of child fantasy appears to encompass both the divergent views described by her, with the emphasis upon the constructive result of fantasy.

Jersild holds that the ability to imagine (fantasise), which frees the child from being bound to that which is concretely before him, emerges at the same time as speech (cf. 3.3.2.2.1) or even prior to that (as in the case of an 11-month-old infant in whom Jersild observed imaginative behaviour) (Jersild, 1968: 384).

The following are significant aspects of child fantasy discussed by Jersild (1968: 384 - 97): symbolic play (make-believe), private day-dreaming, and the phenomenon of the imaginary companion.

3.4.1.1

SYMBOLIC PLAY

Symbolic play, described by Sime as make-believe, which is defined as "conscious, playful symbolization", has been discussed in the section on the preconceptual stage as outlined by Piaget (cf. 3.2.2.1.1.2). Sime considers that symbolic play will continue during the intuitive stage (cf. 3.2.2.1.2) and will gradually develop into spontaneous drama (Sime, 1980: 86 - 9).

Jersild identifies two motives that give rise to make-believe (cf. 3.2.2.1.1.2), viz:

- (a) Make-believe enables the child to come to terms with fear;
- (b) Make-believe serves as a means of ridding the self of aggression.

In addition, make-believe has the following two functions that can be interpreted as having a positive effect on the child's development:

- (a) Imaginative activity allows the child to anticipate both pleasant and unpleasant experiences awaiting him in the future. Jersild sees the ability to imagine as a prerequisite for the entertainment of hope. (Huck (1979: 5 - 6) stresses the importance of the concept of hope in children's literature (cf. 7.2).)
- (b) Imaginative activity enables children to "tolerate and enjoy" one another in a way they would not ordinarily do. For example, in a make-believe situation, a younger

sibling will accept the instructions of an older sibling without demure, whereas he would resent such a state of affairs in normal circumstances (Jersild, 1968: 386 - 91).

3.4.1.2

PRIVATE DAY-DREAMING

Private day-dreaming is considered to be a type of imaginative activity adopted by the child as he proceeds into and beyond the pre-school period. Such day-dreaming may take the form of a "'continued story'" to which the child may return repeatedly. These fantasies may serve as a means of, for example, escape, compensation, wish-fulfilment or revenge (Jersild, 1968: 385, 391).

Writing about the fantasy life of the advantaged child in a study on disadvantaged children, Gauthier observes that boys at the age of 4 years fantasise about being strong and powerful, while girls exhibit a yearning to playing the maternal rôle. After the age of 5 and before the age of 7 (i.e., during the intuitive stage (cf. 3.2.2.1.2)) competition and fights continue to form the centrepiece of the boys' fantasies, and girls continue to display what Gauthier describes as an "idealized romantic relationship" stemming from their continued interest in boys (Gauthier, 1978: 121).

3.4.1.3

PHENOMENON OF THE IMAGINARY COMPANION

This phenomenon of childhood imagery, if it appears, generally occurs between the ages of 3 and 10 years, i.e., during the preconceptual stage and the concrete operational period (cf. 3.2.2.1.1; 3.2.2.2). The term 'imaginary companion' refers to an imagined creature (a person or an animal) or an imagined thing that has its own vitality and stable characteristics. The imaginary companion is more often a person than an animal, and the companionship may consist of one or more characters

(Jersild, 1968: 392).

Some of the ways in which the imaginary companion fulfils the needs of the child are illustrated as follows by Jersild:

- (a) The imaginary companion is a source of friendship and companionship in which the companion "may be more agreeable, more available, amenable, handy, manipulable and generally satisfactory than an actual playmate".
- (b) The imaginary companion may afford the child with opportunities for self-aggrandisement in that, for example, the host and the companion can perform daring deeds.
- (c) The imaginary companion may fulfil the rôle of a "faithful partner" in the child's efforts at practising his abilities and testing himself, as in the case of practising through speaking.
- (d) The imaginary companion may be utilised by the child as a means of releasing forbidden impulses. Jersild reports the case of the boy who was able to spar unrestrainedly with an imaginary companion whose only desire was to fight.

According to Jersild, the vividness of the imaginary companion wanes at approximately 6 years of age (i.e., towards the end of the intuitive stage (cf. 3.2.2.2.1.2)) although many children retain their companions until later (Jersild, 1968: 393 - 4).

3.4.2

DREAMING

According to Drever (1964:74), a dream is "...[a] train of hallucinatory experiences with a certain degree of coherence, but often confused and bizarre, taking place in the condition of sleep and similar conditions".

While Piaget (1962: 176) has underscored the connection between children's dreams and symbolic play, Jersild (1968: 400) has drawn attention to evidence that both the dreams and the fantasies of children result from actual experience.

Jersild (1968: 400) believes that many children tend to have dreams before they are able to remember, or to relate the content of such dreams. Piaget (1962: 176) pronounces that it is difficult to determine at which point of the child's development he starts dreaming, as only behaviour can be studied prior to appearance of language.

The first incontrovertible evidence of children's dreams observed by Piaget occurred between the ages of 1;9 and 2 when the children talked while sleeping and subsequently related their dreams when they woke up (Piaget, 1962: 176 - 7).

3.4.2.1

CATEGORIES OF DREAMS ACCORDING TO PIAGET

Six main categories of children's dreams are distinguished by Piaget (1962: 179 - 81), viz:

- (a) In dreams that fulfil wishes the desired result is evoked by the child, as in the case of the child who, at 3;2(19), dreamt that her mother was sleeping in her bed.
- (b) Dreams occur in which objects are "consciously represented" by others. So, for example, a child, at 3;7(1), equated Mumcat and Babcat (the mother cat and its kitten) to her grandmother and her mother by stating in her sleep, "Mumcat and Babcat, they're granny and mummy".
- (c) There are dreams in which an unpleasant event is recalled, but is often given a happy ending by invention. For example, a child, who was afraid of owls, at 5;9(23), dreamt that she was hiding from an owl by taking refuge in her grandmother's skirt.

- (d) Emphasising that nightmares are generally seen to be disguised wishes in conventional Freudian psychoanalysis, Piaget transfers this assumption to nightmares experienced by children. Nightmares also serve to 'liquidate' anxieties (cf. 4.2.6). By way of illustration of the latter Piaget refers to the dream of a child who, at 2;2 (23), woke up crying that a child who had harassed her the day before by taking her toys, had returned.
- (e) Dreams of punishment or self-punishment may occur. A child, at 3;7(21), endeavouring to stop the habit of nail-biting, remarked upon waking, "When I was little, a dog bit my fingers".
- (f) The final category of dreams involves "straight-forward symbolic translation of an immediate organic stimulus". A child, at 5;9(27), reported that she was eating a pebble and that she was then reprimanded by her grandmother that it would give her a pain. The eating of the pebble was connected with an actual pain in the stomach.

3.4.2.2

DEVELOPMENT OF DREAMING

Piaget (1929: 91 - 119) also identifies three stages in the development of dreaming:

- (a) In the first stage the dream is believed to come from the outside and is confused with reality (Piaget, 1929: 91) (cf. 3.2.2.1.2.7).
- (b) In the second stage the child believes that the dream emanates from himself, but that it is nevertheless external to him. For example, Horn, at 5;3, believes that dreams come from his stomach, but states that they are at the same time in the smoke coming from the bedclothes (Piaget, 1929: 106).

- (c) In the third stage, the child believes that the dream is internal and that it originates internally. Pasq, at 7;6, upon being asked if the dream is in the room or in him when he is dreaming, states that it is in him. Questioned about whether he made the dream or whether it came from outside, he states that he made it (Piaget, 1929: 117).

3.5

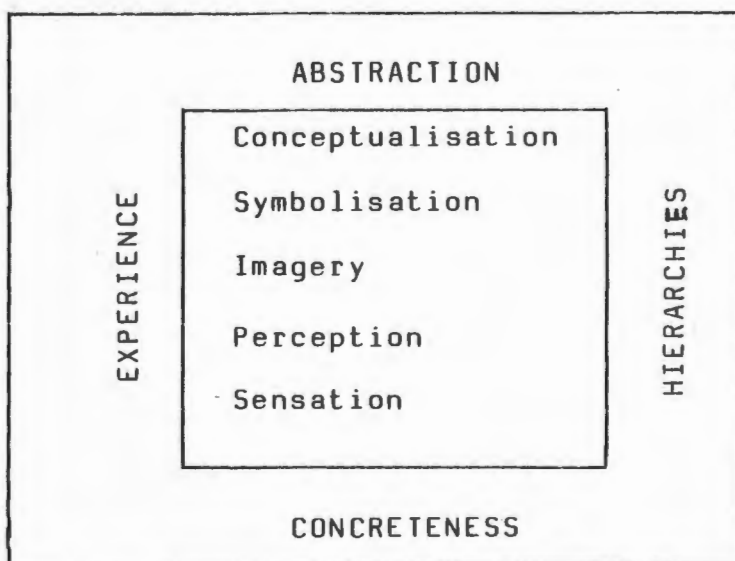
PERCEPTUAL DEVELOPMENT

Before perceptual development or, more correctly, a certain aspect of perceptual development, viz visual perception (cf. 3.5.2), is examined, Myklebust's (1964: 224 - 9) model for hierarchies or levels of experience (including perception), will be discussed.

3.5.1

MYKLEBUST'S HIERARCHIES OF EXPERIENCE

Myklebust describes the hierarchies of experience - sensation, perception, imagery, symbolisation and conceptualisation - as "overlapping" developmental stages that are efficacious simultaneously in the "normal, mature" person. He supplies the following diagram to illustrate his argument:



"Hierarchies of experience ranging from the concrete to the abstract" (Myklebust, 1964: 224 - 5).

3.5.1.1

SENSATION

Myklebust states:

Sensation refers to the nervous system activity resulting from the activation of a given sense organ; it is present in all forms of animal life and may occur without perception. For example, an individual may hear a sound but be unable to attach significance to what he hears. Such sensation without perception often indicates the presence of an agnosia.

(Myklebust, 1964: 225)

('Agnosia' refers to the reception of information through the senses without the individual's being able to interpret the information (Johnson & Myklebust, 1967: 29),)

Input to the nervous system, which (normally) leads to perception, is supplied by the sensory receptors. The latter are classified as follows (Guyton, 1976: 640 - 1):

(a) Mechanoreceptors (detecting mechanical deformation of the receptor or of cells lying near to the receptors):

- (i) skin tactile sensibilities;
- (ii) deep tissue sensibilities;
- (iii) hearing;
- (iv) equilibrium;
- (v) arterial pressure.

(b) Thermoreceptors (detecting changes in temperature):

- (i) cold;
- (ii) warmth.

(c) Nocireceptors (detecting physical or chemical damage in the tissues):

(i) pain

(d) Electromagnetic receptors (detecting light on the retina):

(i) vision

(e) Chemoreceptors (monitoring chemical states):

(i) taste;

(ii) smell;

(iii) arterial oxygen;

(iv) osmolality;

(v) blood CO₂;

(vi) blood glucose, amino acids, fatty acids.

Two types of senses can be identified (Guyton, 1976: 649):

(a) somatic senses

(b) special senses

(a) The somatic senses are nervous mechanisms collecting sensory information from the body. These senses are classified into three physiological types:

(i) mechanoreceptive somatic senses:

(a) tactile senses, including touch, pressure and vibration senses;

(b) kinaesthetic sense (determining relative position and rates of movement of the different body parts);

(ii) thermoreceptive senses for the detection of heat and cold;

(iii) the pain sense.

(b) The special senses include:

- (i) sight;
- (ii) hearing;
- (iii) smell;
- (iv) taste;
- (v) equilibruim. (Guyton, 1974: 649)

3.5.1.2

PERCEPTION

Perception involves the interpretation of sensation (Myklebust, 1964: 226). Lerner (1976: 171) defines it as "recognition of sensory information, or the mechanism by which the intellect recognises and makes sense out of sensory stimulation".

Strauss and Lehtinen (1947: 28) describe perception as "the mental process which gives particular meaning and significance to a given sensation and therefore acts as the preliminary to thinking". Dunn and Dunn aver that children have perceptual strengths whereby a particular sense is preferred in the learning process. For example, some children learn through their visual sense while others utilise the sense of touch or even a combination of senses (Dunn & Dunn, 1978: 13 - 4).

Perceptual development pertaining to the interpretation and enjoyment of picture-books will be dealt with in 3.5.2.

3.5.1.3

IMAGERY

Imagery concerns the recall of an object for utilisation of the thought process rather than a word to represent the object, i.e., the object is represented by the image. Though words may serve as images, the latter are more pictographic and ideographic than the former (Myklebust, 1964: 227). (Recall or memory refers to sensations and data

perceived in the past, whereas sensation and perception occur while the stimulus is present (Lerner, 1976: 184).)

3.5.1.4

SYMBOLISATION

Symbolisation involves verbal and nonverbal behaviour (cf. 3.2.2.1.1.1). Verbal symbolisation concerns language ("an arbitrary symbol system used to represent objects, ideas and feelings"). Nonverbal symbols are found in mythology, art, religion and music (Myklebust, 1964: 227 - 8).

3.5.1.5

CONCEPTUALISATION

Writing about conceptualisation, Myklebust (1964: 228) states that it is "the process through which experiences can be classified and categorized according to certain principles or common elements" (cf. 3.2.2.1.1.2).

3.5.2

VISUAL PERCEPTUAL DEVELOPMENT

While all types of perception, resulting from the interpretation of sensation (cf. 3.5.1.2), must be borne in mind in considering the children's picture-book, it is upon visual perception that the emphasis will fall in the section on perceptual development. The reason for the emphasis is that text and illustrations form an indivisible unit in the picture-book (cf. 7.5.1), i.e., the child's perception of the illustrations will determine his enjoyment and interpretation of the book. In fact, Crane, writing about children's book illustration, remarks:

Every child, one might say every human being, takes in more through his eyes than his ears ... (Crane, 1979: 128)

While it may be argued that auditory perception, which comes into play when the child listens to text being read to him, fulfils an equally important function with regard to the picture-book, it is the "fusion" of text and illustrations (Huck, 1979: 106) (cf. 7.5.1) that causes the picture-book to be a distinct literary phenomenon in comparison to children's books with text that can be read to the child (or that he can read himself) and in which there are few or no illustrations.

Although the research of Dunn and Dunn (1978: 13 -4) indicates that the visual sense is not the one preferred by every child (cf. 3.5.1.2), Jersild (1968: 436 - 7) claims that, early in life, vision becomes the most important sense modality whereby the child gains awareness of his environment.

Visual perception, with reference to the development of shape and of colour perception, as well as of picture perception, which has a bearing upon the study of the picture-book, will now be considered.

3.5.2.1

SHAPE PERCEPTION

Piaget (Piaget & Inhelder, 1956: 55; Vernon, 1971: 86) has revealed significant findings with regard to the perception of detail pertaining to shape. In studies of errors made by children in judging visual illusions, he found that children of 5 or 6 years of age (i.e., those in the intuitive stage (cf. 3.2.2.1.2)), tend not to scan visual illusions systematically: irregular scanning, the wandering of the gaze outside the limits of the figure, or centration upon a certain part of the figure may occur. At 6 to 7 years of age the figure is scanned systematically and the interrelationship between parts is perceived more precisely (cf. 3.2.2.2.3.4).

As mentioned, the above findings have reference to visual illusions. However, Vernon refers to research regarding pictorial representation, as reported by *Elkind (1969), that

has indicated that the child of 6 or 7 years is not able to perceive the whole and its parts simultaneously (i.e., he is influenced by juxtaposition, a characteristic of the intuitive stage (cf. 3.2.2.1.2.1)). An awareness of the interrelationship between the parts and the whole as a rule becomes noticeable in the child of 8 or 9 years of age (Vernon, 1971: 87) (i.e., during the concrete operational period when relativism and reversibility become operative (cf. 3.2.2.2)).

3.5.2.2

COLOUR PERCEPTION

Very young children prefer bright saturated primary colours to dark or pastel ones. For example, it was found that infants of 4 months looked at red and blue surfaces for a longer period than at grey surfaces. However, it has been postulated by *Hershenson (1967: 326) that it is the intrinsic brightness of the colour rather than its hue that attracts the infant. Yet, in an experiment reported upon by *Staples (1932: 119), it was discovered that infants of about 3 months old gazed at a piece of coloured paper for longer than at a piece of grey paper that was equally bright (Vernon, 1971: 92).

According to Vernon (1971: 93), it may be that the precise perception and discrimination of colour do not develop prior to the establishment of the naming of colours. Hurlock reports that the names of the primary colours are known by the child at approximately 4 years of age (i.e., at the end of the preconceptual stage (cf. 3.2.2.1.1) or the beginning of the intuitive stage (cf. 3.2.2.2.1.2)), and contends that the rate at which other colour names will be learnt depends upon the child's interest in colours and upon the opportunities he has to learn (Hurlock, 1978: 173).

Experimenters have attempted to determine whether children at various ages consider either the shape or the colour of an object to be of greater importance. In one of the experiments, reported upon by *Brian and Goodenough (1929: 197), two solid blocks of different shapes and colours were first

presented to the child and were followed by a third block, similar to one of the blocks regarding colour and similar to the other regarding shape. Upon being asked which one of the pair of blocks resembled the third one, most of the younger children, between the ages of 2 and 2½ years (i.e., during the preconceptual stage (cf. 3.2.2.1.1)), considered shape to be the factor determining similarity. The number of children who considered colour to be the basis of similarity increased up to the age of 4½, when three-quarters of the children chose colour. After the age of 4½ (i.e., during the intuitive stage (cf. 3.2.2.1.2)) the number of choices favouring colour decreased until, in adults, almost all chose shape (Vernon, 1971: 193 - 4).

Experimentation reported upon by *Ségers (1926: 608) has indicated that when differently coloured pictures of actual objects are shown, children "almost invariably" choose shape as the factor determining the identity of the object (Vernon, 1971: 94).

3.5.2.3

PICTURE PERCEPTION

It may be that the infant does not need training with regard to the interpretation of pictures (Yussen & Santrock, 1978: 130).

Hochberg and Brooks completed a study in which an infant was reared in such a way that the pictures were purposely kept from his immediate vicinity. For example, the labels on jars of baby food were removed or covered, and when picture-books were encountered, they were gently removed. During this training period he was exposed to solid objects and was taught their names, but when he accidentally came into contact with pictures (for example, those seen on billboards), no discussion or naming followed. Overhearing of the name or elucidation regarding meaning of a picture was also avoided. When the infant was 19 months old, this stage of the study had to be ended, as he actively sought pictures as a result of his

discovering pictorial representation on the television screen and on his highchair. The infant's subsequent success at identifying representational drawing and photography, despite the absence of instruction regarding connection between the picture and the represented object, leads the authors to conclude that there is "some irreducible minimum of native ability for pictorial recognition" (Hochberg & Brooks, 1968: 619 - 22).

According to Vernon, the child, by the time that he is 2 or 3 years old (i.e., during the preconceptual stage (cf. 3.2.2.1.1)), is able to identify and name pictures of single objects, and, as he becomes older, he describes pictures in greater detail. By the age of 7 years (at the beginning of the concrete operational period (cf. 3.2.2.2)) he is able to comment upon the more salient activities of the people depicted. If the picture conveys a meaning in that it hints at events that are not portrayed, the child may not be able to comprehend such meaning until he is about 11 years old (at the end of the concrete operational period (cf. 3.2.2.2.)). Referring to a test containing a picture of a telegraph boy, whose bicycle wheel has become detached and who is waving at a car in an attempt to obtain a lift, Vernon remarks that the average child is not able to supply the meaning until the age of 12 years (i.e., at the beginning of the formal operational period (cf. 3.2.3)). She stresses that the child may not notice aspects of a picture that adults consider to be of importance regarding the event depicted. Unimportant details may claim his attention, as Vernon found in utilising a picture where spilt beer from a broken bottle (an unimportant aspect of the subject of the picture) was one of the aspects mentioned most often by the children of 9 or 10 years old (i.e., during the concrete operational period (cf. 3.2.2.2)) (Vernon, 1971: 95 - 6).

3.6

MORAL DEVELOPMENT

3.6.1

INTRODUCTION

Hurlock defines moral behaviour as behaviour that conforms with "the moral code of the social group" and that pertains to the customs, manners and folkways of the group. Immoral behaviour does not conform to the expectations of the group and stems from absence of obligation to conform to, or from disapproval of, social standards. Unmoral (or nonmoral) behaviour results from ignorance regarding the expectations of the social group and not from deliberate violation of the standards of the group. The neonate is unmoral and must be taught the moral code of the group (Hurlock, 1978: 386).

3.6.2

PIAGET'S THEORY OF MORALITY

Piaget distinguishes two stages of morality:

- (a) a morality of constraint;
- (b) a morality of co-operation. (Piaget , 1932: 195)

The morality of constraint involves the imposition upon the individual of an external system of rules he is forced to obey, whereas the morality of co-operation concerns the creation in the individual's mind of an awareness of "ideal norms" that are the basis of all rules (Piaget, 1932: 402).

3.6.2.1

MORALITY OF CONSTRAINT

The morality of constraint involves unilateral respect, which gives rise to moral obligation and the sense of duty, i.e.,

the command of a respected person is accepted as a rule that has to be obeyed (Piaget, 1932: 193).

With regard the morality of constraint among children, Hurlock comments that the child as a rule obeys rules automatically and does not reason about them. An act is considered to be "right" or "wrong", depending upon what the consequences will be and not upon what the motivations were (Hurlock, 1978: 390).

3.6.2.2

MORALITY OF CO-OPERATION

In the case of the morality of co-operation, obedience (resulting from duty) is supplanted by justice and mutual respect (Piaget, 1932: 411).

During this second stage of moral development, beginning between the ages of 7 and 8 years (i.e., at the start of the concrete operational period (cf. 3.2.2.2)), the child considers the circumstances giving rise to behaviour involving moral violation. Thus, according to Hurlock, the 5-year-old considers lying to be "bad" in all circumstances, while the older child will tend to find justification for lying in particular situations (Hurlock, 1978: 390 - 1).

CHAPTER 4

EMOTIONAL DEVELOPMENT

4.1

INTRODUCTION

Munn (1974: 317) claims that emotion has not been defined satisfactorily in terms of use by psychologists. Yet many authors have attempted to describe it. For example, Ausubel and Sullivan (1970: 414) define emotion as "a heightened state of subjective experience accompanied by skeletal-motor and automatic responses and by a selectively generalized stage of lowered reponse thresholds". According to Jersild, 'emotion' is a term used to name a great variety of psychosomatic states. Such a state occurs when something takes place in "the external environment or within the organism itself which thwarts or threatens, furthers or enhances the process of living" (Jersild, 1954: 833).

Jersild views emotional development against the background of motivation derived from the elementary needs for "safety, sustenance, and shelter which all creatures have in common", as well as the needs that each individual develops depending upon his capabilities and the type of person he becomes (Jersild, 1954: 834).

The basic needs as discussed by Maslow (1970) will now be examined.

4.2

MASLOW'S HIERARCHY OF BASIC NEEDS

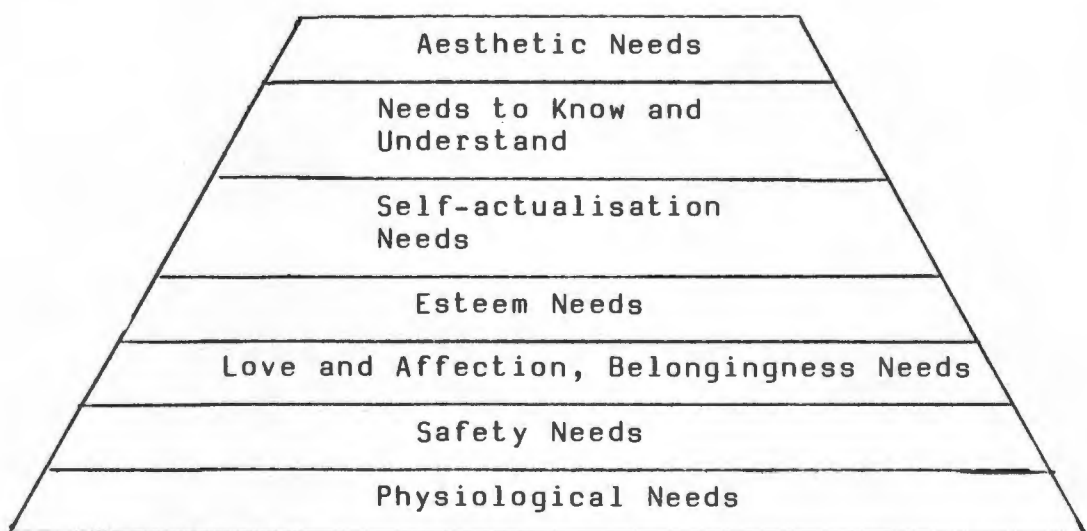
Maslow (1970: 35 - 47) has suggested the following hierarchy of fundamental needs upon which he bases his theory of motivation, and which Huck (1979: 26) employs in her discussion upon child development with reference to children's literature, viz:

- (a) physiological needs;
- (b) safety needs;
- (c) belongingness and love needs;
- (d) esteem needs;
- (e) self-actualisation needs.

Maslow (1970: 47 - 51) also considers the following needs that are closely allied to basic needs:

- (f) desires to know and to understand;
- (g) aesthetic needs.

Huck provides the following schematic representation by way of extending Maslow's (1970: 35 - 58) discussion on a hierarchy of needs:



(Huck, 1979:26)

4.2.1

PHYSIOLOGICAL NEEDS

Maslow asserts that man's physiological needs (such as, for example, hunger) are the most powerful of all his wants. Thus

the person who lacks everything in life would be motivated more strongly by the physiological needs than by the others. So, if he lacked food, safety, love, and esteem, he would desire food more than any of the others (Maslow, 1970: 36 - 7).

4.2.2

SAFETY NEEDS

Once the physiological needs have been relatively satisfied, the safety needs, including, for example, the needs for security, stability and protection, emerge. Maslow points out that the child prefers routine or rhythm to ensure what he terms "a predictable, lawful, orderly world", and emphasises the rôle of the parents and the family in the gratification of the child's safety needs. Factors such as quarrelling, divorce, death and parental rage, directed at the child, cause the child to experience terror (Maslow, 1970: 39 - 40).

4.2.3

BELONGINGNESS AND LOVE NEEDS

When the satisfaction of the physiological and safety needs has been fairly well secured, love and affection and belongingness needs appear. In this connection Maslow draws attention to the negative effects upon the child of, for example, over-mobility caused by industrialisation, or being separated from his home, family, friends and neighbours (Maslow, 1970: 43).

4.2.4.

ESTEEM NEEDS

Maslow identifies two subsidiary sets of esteem needs, viz:

- (a) the desire for self-esteem;
- (b) the desire for the esteem of others.

- (a) The desire for self-esteem involves, inter alia, desire for achievement, confidence, independence and freedom.
- (b) The desire for the esteem of others involves, for example, the desire for prestige, recognition, attention and appreciation (Maslow, 1970: 45).

4.2.5

THE NEED FOR SELF-ACTUALISATION

The need for self-actualisation is defined by Maslow as the desire "to become everything that one is capable of becoming". He considers that the form in which self-actualisation needs appear will vary from person to person, with individual differences being greatest at this level of the hierarchy. The self-actualisation need emerges when the physical, safety, love, and esteem needs have been gratified to a significant extent (Maslow, 1970: 47).

4.2.6

THE DESIRES TO KNOW AND TO UNDERSTAND

These desires involve, for example, curiosity, learning, philosophising and experimenting. Psychologically healthy people have a propensity to that which is mysterious, unknown, chaotic, unorganised and unexplained (Maslow, 1970: 48 - 9).

With reference to the child, Maslow (1970: 49, 139 - 40) postulates that perseverative detoxification (involving "an attraction to the dreadful, to the not understood and to the mysterious" (Maslow, 1970: 49)), manifested in, for example, bad dreams or chronic fascination with that which is frightening, is an effort at overcoming his problem regarding fear.

Maslow (1970: 50) believes that the needs to know and to understand are observed to be stronger in late infancy and in childhood than in adulthood.

4.2.7

AESTHETIC NEEDS

In his discussion on aesthetic needs, Maslow observes that his research has indicated that there is a basic aesthetic need in some individuals. Thwarting of this need leads to sickness, which can be cured only by beauty. He claims that the aesthetic need is observed "almost universally" in healthy children (Maslow, 1970: 51).

4.2.8

CONCLUSION

Although Maslow discusses the hierarchy of basic needs as if it were a fixed order, and although most of the people involved in his studies exhibited the basic needs in this order, he reports having encountered exceptions. For example, some people consider self-esteem to be of greater importance than love. The creative drive may emerge as self-actualisation occurring despite absence of basic satisfaction (Maslow, 1970: 51 - 2).

4.3

EMOTIONS

Needs give rise to primary (original) emotions that in turn lead to the development of numerous "mixtures, nuances and gradations of emotion". Jersild declares that lists of primary emotions have been postulated. For example *Shand (1920) names fear, anger, joy, sorrow, curiosity, repugnance and disgust as the primary emotions. *Watson (1919), as well as *Watson and Morgan (1917), suggests three primary emotions: fear, rage and love (Jersild, 1954: 838).

McCandless, in categorising emotions, proposes the following classification:

- (a) emotions related to "pleasant approach" (e.g. the emotions of joy and love);
- (b) emotions related to "unpleasant approach" (e.g. the emotion of anger);
- (c) emotions related to "unpleasant avoidance" (e.g. the emotion of fear) (McCandless, 1967: 437).

Jersild (1954: 834) provides a similar but more simplified classification of emotions:

- (a) those emotions that are "positive", i.e., the organism "may be described as being eager, zestful, jubilant and moving toward ...";
- (b) those emotions that are "negative", i.e., the organism is "disturbed, distressed and moving against or away".

Although Hurlock has not categorised what she terms "emotional patterns" into positive and negative ones, the sequence of her discussion implies such a categorisation. The following negative emotions are considered first:

- (a) fear;
- (b) shyness;
- (c) embarrassment;
- (d) anxiety;
- (e) anger;
- (f) jealousy;
- (g) grief.

This analysis is followed by a discussion on the positive emotions enumerated below:

- (a) curiosity;
- (b) joy, pleasure, delight;
- (c) affection.

Although the negative emotions are examined first, Hurlock does not profess that they are of more importance than positive emotions. What she does state is that fear (and the

emotional patterns, such as worry and anxiety, that are allied to it) and anger are the two emotions occurring most often in childhood (Hurlock, 1978: 197 - 208; 221).

Before the emotions are discussed, it must be mentioned that systematic research of individual emotional states may appear to constitute what Jersild terms "a fractional or atomistic approach", and that it must be borne in mind that all emotional states are "intimately linked with the economy of the personality as a whole" (Jersild, 1954: 862). This view of Jersild corroborates that of Smuts (1926: 2 - 3, 18) who postulates an holistic view of human existence (cf. 2.3).

To provide a framework for the discussion on the development of emotions, a chronological structure suggested by McCandless (1967: 438), and based upon the classification of emotions as postulated by *Bridges (1932), is provided below.

Within a couple of weeks after birth, distress is discernible from general excitement, which is present from birth.

McCandless suggests that delight manifests itself in the first social smile at 6 weeks, whereas *Bridges (1932) proposes the age of 2½ months. Anger, disgust and fear can be noticed in the infant between the ages of 3 and 6 months, while elation and affection develop between approximately 9 and 12 months. Jealousy appears at about 15 months (McCandless, 1967: 438).

It must be stressed that the above categorisation has been provided merely as a guide and that other authors may have different views regarding the relative age of the appearance of an emotion in the average child.

The more salient emotions will now be discussed within the two broad categories suggested by Jersild (1954: 834), viz positive and negative emotions. Hurlock's (1978: 197 - 208) analysis of emotions will be utilised as a guide, as these emotions have been systematically considered by the author with pertinent reference to child development. The writings of other authors will be consulted where relevant, as Hurlock's analysis is not exhaustive (cf. 4.3.1.6; 4.3.2.4).

The following categorisation will be employed:

(a) Emotions of a negative nature:

- (i) fear;
- (ii) shyness, embarrassment, worry and anxiety;
- (iii) anger;
- (iv) jealousy;
- (v) grief;
- (vi) boredom.

(b) Emotions of a positive nature:

- (i) curiosity;
- (ii) joy;
- (iii) affection;
- (iv) sympathy.

4.3.1

EMOTIONS OF A NEGATIVE NATURE

4.3.1.1

FEAR

Jersild defines fear as "a form of withdrawal or actual or incipient flight from a situation for which the individual has no adequate response". He considers the following fears appearing early in life:

- (a) Fear of noise and of loss of support;
- (b) Fear of other sensory stimuli;
- (c) Fear of the unfamiliar;
- (d) Fear of animals;
- (e) Fear of darkness;
- (f) Fear of solitude and separation. (Jersild, 1954: 863 - 6)

4.3.1.1.1

FEAR OF NOISE AND OF LOSS OF SUPPORT

Noises and abrupt displacement or loss of support are conditions leading to fear within the first days of life without earlier conditioning being needed (Jersild, 1954: 863). This phenomenon can be related to the startle response that is discernible at birth and is "a highly predictable reflex response to all kinds of sudden stimuli ..." (Baldwin, 1955:152).

According to Jersild, it is not the intensity of the noise that triggers fear, but rather, for example, its qualities of suddenness, strangeness or not being able to be explained or localised. Loss of support may lead to fear in the case of, for example, the child's being thrown off balance or falling (Jersild, 1954: 863; Jersild, 1968: 337 - 8).

4.3.1.1.2

FEAR OF OTHER SENSORY STIMULI

Sensory stimuli other than noise or displacement may cause fear. Fear can be aroused when an object moves suddenly or when the skin receives an unexpected stimulus (Jersild, 1954: 863).

4.3.1.1.3

FEAR OF THE UNFAMILIAR

Fear of what the child has not experienced before constitutes fear of the unfamiliar (Jersild, 1954: 863). The fear of strangers (characterised by, for example, restrained movement and crying), indicates, according to certain studies, that the fear response has become operative (Lugo & Hershey, 1974: 310). While McCandless (1967: 438) points out that fear becomes discernible in the infant between the ages of 3 and 6 months, Lugo and Hershey (1974: 310) state that the fear response (resulting from the presence of a stranger) appears

as soon as 4 months of age or as late as the end of the first year of life. Jersild considers that fear of unfamiliar people appears between about 5 and 9 months of age. In addition to unfamiliar people, situations and objects, what Jersild terms "unusual or 'uncanny' things", such as a mutilated doll, can also cause fear. Once that which was strange becomes familiar to the child, the fear may disappear (Jersild, 1954: 863; Jersild, 1968: 339).

4.3.1.1.4

FEAR OF ANIMALS

Jersild identifies fear of animals as the fear most frequently cited by children between 3 and 8 years of age (i.e, during the intuitive stage and at the beginning of the concrete operational period (cf. 3.2.2.1.2; 3.2.2.2)). Although fear of animals does not appear as early as other fears, the child continues to experience fear of animals once the emotion has gained a foothold (Jersild, 1954: 864; Jersild, 1968: 340). Mussen et al. (1974: 388), in emphasising the child's adoption of his parents' fears (by identification with the parent or by observational learning), single out the fear of dogs and the fear of insects as examples of this phenomenon. Jersild (1968: 341) states that many urban children experience fear of animals, such as lions and wolves, that they will never meet face to face.

4.3.1.1.5

FEAR OF DARKNESS

Fear of the dark involves realisation of physical powerlessness (for example, when one fears losing one's way) as well as the experience of psychological loneliness (for example, when the child comes to believe that imagined dangers actually exist in the dark) (Jersild, 1968: 339).

Jersild observes that fear of the dark is slow in appearing. Eight infants ranging in age from birth to 1 year of age were

observed for signs of fearing the dark, but none of the mothers reported fear of the dark or fear of being alone in the dark. When 23 infants, aged 12 to 23 months, were observed, only four cases of fear of the dark or of being alone in the dark were reported. On the basis of the findings of many observers, Jersild concludes that fear of the dark seldom occurs during the first or second year of life, i.e., during the sensori-motor period, and that, in some of the recorded cases, noise or an unfamiliar situation appeared to give rise to the fear (Jersild, 1954: 865).

Hurlock remarks upon the fact that fear of the dark and of imaginary beings pertaining to the dark, is (with fear of the supernatural, death, injury and characters remembered from stories, comics, films and television) one of the more prominent fears of the older child (Hurlock, 1978: 197 - 8). Jersild believes that as the child becomes older, darkness is "a contributing factor, if not the main cause, in a great many fears" (Jersild, 1954: 865 - 6).

4.3.1.1.6

FEAR OF SOLITUDE AND OF SEPARATION

In addition to suffering from the fear of being physically forsaken, the child may fear psychological abandonment, which involves an awareness that his elders, by threatening or punishing him, are failing to defend him (Jersild, 1968: 339 - 40).

According to Jersild (1954: 866), in a study involving infants under 1 year of age, no case of fear regarding being left alone or abandoned was reported, whereas such cases were reported in 13% of children ranging in age from 12 months to 23 months (Jersild, 1954: 866). Jersild remarks that the imagination of the child who feels abandoned will supply him with characters, such as ghosts and kidnappers, to fill the void (Jersild, 1968: 340).

Mussen et al. claim that marked fear of death is characteristic of the 8-year-old and is termed "8-year anxiety". This fear, coinciding with the development from egocentric thinking to operational thinking, as described by Piaget (cf. 3.2.2.2.), is an indication of the child's ability to reason rationally (Mussen et al., 1974: 458).

Jersild (1968: 340) and Mussen et al. (1974: 459) consider earlier fear of being separated to be a factor inducing fear of death. According to Mussen et al. (1974: 459), the child's fear of punishment and retaliation may lead to this fear.

4.3.1.2

SHYNESS, EMBARRASSMENT, WORRY AND ANXIETY

Hurlock identifies shyness, embarrassment, worry and anxiety as emotional patterns that have fear as their outstanding characteristic. Shyness and embarrassment are related in that both result from fear of people, rather than of objects, animals or situations. Shyness involves fear of unfamiliar people or of the reactions toward the child on the part of familiar people (as in the case of the child who becomes shy when performing in a play attended by his parents) (Hurlock, 1978: 199 - 200). According to Jersild (1968: 246), observations have indicated that shyness and self-consciousness manifest themselves for the first time when the child is able to recognise himself in a mirror. Fein states that controversy exists over the age at which such self-recognition occurs for the first time. It has been found to appear as early as 6 months of age and later, at 20 to 24 months of age (Fein, 1978: 152). One may then assume that shyness will vary from child to child with regard to the time of its first appearance. The infant responds in shyness by such actions as crying and averting the head from the strange person, while the infant who is able to crawl or walk, hides away. The older child tends to react by blushing, stuttering or avoiding talking. Embarrassment develops from the child's knowledge of what is expected by the others in his group and thus it only comes to the fore when the child is 5 or 6 years

old, (i.e., towards the end of the intuitive stage, a stage characterised by egocentrism (i.e., concentration by the child upon his own viewpoint (cf. 3.2.2.1.2.5)), and at the beginning of the period of concrete operations when relativism (which allows him to consider two or more aspects of a problem (cf. 3.2.2.2)) enables him to become aware of another person's viewpoint). Shyness and embarrassment share certain manifestations, such as blushing and stuttering, but, while the shy child refrains from speaking, the embarrassed child endeavours to clarify his behaviour to others (Hurlock, 1978: 200).

According to Hurlock, both worry and anxiety, the other fear-related emotions, are generated by the imagination of the child, but, whereas worry concerns fear related to a specific situation (e.g. examinations), anxiety is a diffuse state of dread that may develop after a period of repeated, concentrated worrying, or as a result of close association with someone suffering from anxiety. She believes that the child must be able to imagine that which is not present in order to worry, and states that that only happens when the child is almost 3 years old, i.e., when evocation of the past becomes possible (cf. 3.2.2.1.1.1). Increasing in intensity and frequency as the child grows older, worrying declines upon sexual maturity having been reached (Hurlock, 1978: 201).

The emotion of anxiety necessitates, as in the case of worry, that the child should be able to imagine that which is not present. Anxiety increases as the child grows older and it becomes more intense during pre-adolescence (referred to as 'puberty' by Hurlock) (Hurlock, 1978: 201). Anxiety may appear in the form of phobia, "an irrational, persistent, and recurrent fear of an object or particular class of objects or situations which in objective reality present no danger ..." (Jersild, 1954: 873). Mussen et al. contend that school phobia is one of the comparatively common fears of childhood. Although school phobia may be caused by one of many problems, it occurs most often in the case of fear of separation (cf. 4.3.1.1.6) experienced by both child and parent (Mussen et al., 1974: 457).

4.3.1.3

ANGER

Fear and anger are similar in that the child comes to terms with what Jersild describes as "a threatening environment". Whereas the fearful child escapes from that which threatens him, the angry child combats it (Jersild, 1954: 883; Jersild, 1968: 366).

The child experiences anger more often than fear (Ausubel & Sullivan, 1970: 435; Hurlock, 1978: 202). Some of the reasons are that there are more stimuli that cause anger than fear (Hurlock, 1978: 202) and that anger is an effective way of attaining a goal (Ausubel & Sullivan, 1970: 435; Hurlock, 1978: 202).

Jersild (1954: 883) claims that the occasions that bring about anger depend upon the developmental course of the child.

Hurlock (1978: 202 - 3) identifies diverse stimuli that give rise to anger on the basis of broadly classified stages involving infants, pre-school children and older children.

During infancy the stimuli giving rise to anger derive, to a great extent, from the realm of the physical. Physical restraint caused by routine care, involving bathing and dressing, may cause anger (Hurlock, 1978: 202; Jersild, 1954: 884). Such anger has been reported upon in *Goodenough's (1931) study upon anger in young children, and accounted for one-fourth of the displays of anger involving children less than 1 year old. The percentage of anger outbursts resulting from physical care routine was, according to Goodenough's study, much higher at 2 years of age, i.e., at the end of the sensori-motor period and the start of the pre-conceptual stage. (cf. 3.2.1.6; 3.2.2.1.1). According to the study, the restriction of body movement and the presence of less serious physical discomforts are more important as anger-stimulating factors when the child is less than 1 year old than when he is 2 years old (Jersild, 1954: 884).

The inability to communicate verbally, the desire for attention and the removal of his possessions are also anger-arousing stimuli during infancy. The pre-school child is angered by similar stimuli as^{is} the infant, with interference regarding his possessions becoming an important factor. The inability of objects, such as toys, to function properly, and the child's own inability to perform tasks are anger-producing factors (Hurlock, 1978: 202 - 3).

A significant characteristic of the anger of the pre-school child is that it is elicited by conflict with other people. According to Goodenough's study, difficulties with playmates and clashes with those in authority (as well as problems arising from physical care routine) were the most predominant factors resulting in anger in the child of 2 to 3 years old, while in the case of the child between 3 and 4 years old, anger resulting from difficulties with playmates reached a maximum level. In Goodenough's study a third of the rage outbursts of children in this age group resulted from difficulties with those in authority. Problems arising from social relations caused the most outbursts in the case of young children of 4 years and older, as observed in Goodenough's study (Jersild, 1954: 884). Hurlock (1978: 202) also highlights the occurrence of anger resulting from the pre-school child's disinclination to obey commands.

While relatives, such as siblings, continue to awaken anger in the older child, the greater interaction with non-relatives leads to the stimulation of anger outside the home environment (Jersild, 1954: 884 - 5). The older child's failure to attain an unrealistic goal set by himself may lead to anger. Hurlock states that, in responding to anger, the child may resort to one of two alternatives: an impulsive response or an inhibited response. The impulsive response (usually named 'aggression') is directed against people, animals or objects, and may be physical or verbal. Physical assault includes, for example, hitting, biting or kicking (Hurlock, 1978: 203). Verbal attack, appearing approximately at the age of 4 years (Hurlock, 1978: 203) (i.e., at the start of the intuitive stage (cf. 3.2.2.2.1.2)) involves, for example, denial of

affection expressed in words (Jersild, 1954: 886).

The angry child may attack others, in which case his action is extrapunitive, or he may direct his anger at himself, in which case his action is intrapunitive (Hurlock, 1978: 203).

Intrapunitive action occurs, for example, when the child punishes himself physically (by, for example, banging his head) or when verbal castigation is directed at himself.

If the child takes recourse to an inhibited response to anger, he displays impunitive behaviour by retiring within himself, displaying apathy, and hiding his anger so as not to incur negative response, such as punishment, or not to hurt the feelings of another person (Hurlock, 1978: 203; Jersild, 1968: 372).

4.3.1.4

JEALOUSY

Hurlock defines jealousy as "a normal response to actual, supposed or threatened loss of affection" (Hurlock, 1978: 203).

Jersild (1954: 898) states that jealousy is not considered to be a primary emotion, but a hybrid. According to Hurlock (1978: 203) and Jersild (1968: 377), anger and fear are components of jealousy. Jersild reports that a combination of anger, self-pity and grief is most often found in jealousy (Jersild, 1968: 377).

Hurlock names three "major situational sources of jealousy" that influence the child in varying degrees, depending upon his age. These sources mentioned by Hurlock are:

- (a) the home situation;
- (b) the school situation;
- (c) situations involving the coveting of material possessions of others (Hurlock, 1978: 203 - 4).

In the home situation the child's jealousy may be directed towards the parent, but overt signs are more clearly discernible in sibling relationships (Jersild, 1968: 377). Both Hurlock (1978: 203) and Jersild (1968: 377 - 8) emphasise the arrival of a new baby as a jealousy-arousing stimulus. Hurlock believes that the mother's bestowal of time and attention upon the baby leads the older children to resent both the mother and the baby (Hurlock, 1978: 203).

Jersild draws attention to the high degree of jealousy that may be suffered by the first-born upon the birth of a sibling. He identifies three ways in which the older child's jealousy of the baby manifests itself:

- (a) The child may be aggressive towards the newcomer (for example, he may bite the baby, or make a noise when it is asleep);
- (b) The child may devise ploys involving reversion to infantile behaviour, such as bed-wetting, to gain the attention of his parents;
- (c) The child may resort to displaying more affection and obedience (Jersild, 1968: 377 - 8).

Baldwin contends that for the older child to experience jealousy towards the baby, the child must have reached a level of maturity to understand the new development (Baldwin, 1955: 199).

Hurlock underscores the element of parental favouritism as a jealousy-provoking factor in the home environment and she cites the following aspects that play a rôle in parents' favouritism towards certain siblings: attractiveness, an affectionate nature, giftedness, ill-health, being handicapped, or being of a preferred sex. She is of the opinion that jealousy brought about at home may have an effect at school in that the child, suffering from insecurity, develops a possessiveness towards the teacher and the classmates he has chosen to be his friends. Should they direct their attention

towards someone else, the child becomes jealous (Hurlock, 1978: 204).

Envy-induced jealousy arises when the child covets the material possessions of another child. Whereas the young child usually responds to jealousy in a direct, aggressive manner, by, for example biting, hitting or scratching, the older child reacts in more diverse and indirect ways (the latter including, for example, resorting to infantile behaviour, such as bed-wetting) (Hurlock, 1978: 204 - 5).

Jersild emphasises the fact that the child may display diversity of response in reaction to jealousy, for example, he may attack someone and then, on another occasion, ingratiate himself with the same person. Jersild concludes that "...[t]he repertoire of the jealous child is likely to be that of a troubled person who tries different techniques in meeting a problem" (Jersild, 1954: 899).

Hurlock (1978: 205) identifies two peak periods when jealousy occurs frequently, viz at the age of 3 years (during the preconceptual stage) and at the age of 11 years (at the end of the concrete operational period and at the start of the formal operational period) (cf. 3.2.2.1.1; 3.2.2.2; 3.2.3).

4.3.1.5

GRIEF

Hurlock believes that most children do not often experience grief, "a psychic trauma, an emotional stress resulting from the loss of something loved". In Hurlock's opinion the three reasons for this are:

- (a) Adults endeavour to protect children from grief, as they fear its effect upon the child's happiness and his development into an adult;
- (b) As a result of his short memory the child's attention is easily diverted to that which is pleasant;

- (c) A substitute is able to transform the child's grief to happiness.

As the child becomes older, his exposure to grief is greater. In Hurlock's view the reasons are:

- (a) The child's capacity for remembering is greater. Diverting his attention or supplying substitutes no longer causes him to forget;
- (b) The child experiences more grief-inducing circumstances.

The child may respond to grief by overt means, such as crying, or by inhibited means, such as sleeplessness (Hurlock, 1978: 205).

4.3.1.6

BOREDOM

Although Hurlock (1978) does not include boredom in her study upon emotional development, it is considered by Ausubel and Sullivan (1970: 458) as well as by Jersild (1968: 319 - 20) in their discussions on the emotional development of the child.

Ausubel and Sullivan (1970: 458) define boredom as "a characteristic affective state induced by absence of challenging stimulation and activity or by oversatiation of a need".

Jersild identifies two aspects of boredom: boredom at school and boredom with self. Boredom at school results from lack of challenge emanating from easiness or meaninglessness of what is taught, whereas boredom with self (surfacing in adulthood, but, according to Jersild, "an outgrowth" of the person's childhood and youth) involves being ill at ease with oneself. He postulates that boredom with self reveals anxiety and unsureness rather than boredom as such (Jersild, 1968: 319 - 20).

4.3.2

EMOTIONS OF A POSITIVE NATURE

4.3.2.1

CURIOSITY

Hurlock emphasises that the child experiences curiosity with reference to numerous stimuli. Curiosity is directed at his own body, for example, with regard to the form and function of body parts, as well as to change such as is experienced during pre-adolescence. People also attract his attention. For example, he will be curious about differences regarding age and sex (Hurlock, 1978: 205 - 6).

Mussen et al. draw attention to the sexual curiosity of the pre-school child. Awareness of differences between the child's own genitals and those of the adult and of the opposite sex, results in questioning about sex, a phenomenon that is common in the age range from 2 to 5 years (Mussen et al., 1964: 369), i.e., during the preconceptual stage and at the beginning of the intuitive stage (cf. 3.2.2.1).

Objects encountered less often, as well as sudden changes in the familiar environment, elicit curiosity in the child. Hurlock reports that the infant reacts to curiosity physically, for example, by wrinkling of the forehead or opening of the mouth. This reaction is allied to fear, but is replaced by exploration through handling when he realises that fear is unnecessary. This exploration stage is curtailed by reprimands and is followed by the stage of questioning, starting at about the age of 3 and reaching a peak when the child enters school in the first grade (i.e., during the preconceptual stage and the intuitive stage (cf. 3.2.2.1.1)). Once the child has mastered reading, he will resort to it as a way of finding solutions to questions not adequately answered by other means (Hurlock, 1978: 205 - 6).

4.3.2.2

JOY

Ausubel and Sullivan report that it is between the second and third months of the child's life that the earliest indications of pleasure or delight can be noticed. (Papalia and Olds (1975: 192) describe the stages of prelinguistic speech to be observed at this period as the "cooing" and "babbling" stages (cf. 3.3.2.1.3; 3.3.2.1.4)). These manifestations of joy occur when the infant is satiated physiologically or when he has been relieved of physical discomfort. They are described by Ausubel and Sullivan as "primitive hedonic responses to visceral satisfaction", experienced without the involvement of the cortex and without the child's having developed a self-concept. Once the child's self-concept has come into being, a wider range of stimuli, including, for example, stimulation of an erogenous nature or stimulation resulting from unbridled motor activity, leads to manifestations of joy (Ausubel & Sullivan, 1970: 458). Hurlock (1978: 206) also draws attention to the physical-orientated nature of the stimuli leading to experiences of joy, happiness and delight in the infant.

The pre-school child obtains pleasure in taking part in activities involving his peers, especially those leading to the child's outshining of his contemporaries. The older child continues to derive pleasure from the same stimuli that excite pleasure in the younger child. So, for example, physical well-being continues to be enjoyed (Hurlock, 1978: 206).

Grasp of language is a source of pleasure. Hurlock (1978: 206) reports that the play on words can elicit smiling or laughing (cf. 3.3.3.1.1.), while Jersild (1968: 325) remarks that language errors committed by a younger child can be appreciated by the older child who has gained adequate control of language.

Once the child is able to perceive relationship in size and space, he is able to react to incongruities by laughing (Jersild, 1968: 324).

Hurlock names the attainment of self-devised goals as possibly the greatest pleasure-inducing stimulus in the older child. Pleasure at attaining such a goal is not restricted to the older child, but may also occur in the case of the pre-schooler (Hurlock, 1978: 206). Jersild describes the systematically-planned operation whereby a 3-year-old overcame his fear of height by resting a board against a box and repeatedly walking up the board, each time increasing the number of steps. Upon finally reaching the box, the child "let forth a shout of triumph such as Beowulf might have made after slaying a dragon" (Jersild, 1968: 317).

Jersild names satisfaction of curiosity as well as intellectual conquest, such as gaining the ability to read, as stimuli of pleasure as the child becomes older. Discussing the laughter-provoking stimuli in the older child, the author names sex and elimination as forbidden subjects that arouse interest (Jersild, 1968: 317, 324).

Hurlock (1978: 206) reports that joy becomes less frequent during pre-adolescence, as the individual is concerned about bodily change and as he usually does not feel very well physically.

The expression of joy may range from quiet satisfaction to effusiveness. Laughter starts to appear by the fourth month and is triggered, in the child's first year, by auditory, tactile, social and visual stimuli (Hurlock, 1968: 206). It has been seen to appear at 12 weeks in response to a chirruping sound (Jersild, 1968: 323), i.e., during the stage of primary circular reactions. (cf. 3.2.1.2), while McCandless (1967: 438) argues that delight manifests itself at 6 weeks of age (cf. 4.3).

Hurlock underlines the fact that children, including infants, tend to laugh more when they are with others, and that this is

particularly true of the older child who wants to do what his peers are doing. Whereas the young child may express joy through motor activities such as clapping the hands or rolling on the floor, accompanied by tumultuous laughter, the older child does not succumb to providing such a boisterous display of glee, as he fears being regarded as immature (Hurlock, 1978: 206).

4.3.2.3

AFFECTION

Hurlock defines affection in the child as

... an emotional reaction directed toward a person, an animal, or a thing. It indicates warm regard, friendliness, sympathy, or helpfulness, and it may take a physical or verbal form. (Hurlock, 1978: 207)

Jersild (1968: 198 - 9), in describing what he terms the "biological parent" (i.e., "one who has borne fruit by begetting a child") and the "psychological parent" (i.e., one who, "whether fruitful or childless, has the qualities of a fatherly or motherly person", and whose most important characteristic is the ability to love), supplies a definition of love with the child as the recipient. He writes:

[Love] is commonly thought of as a tender sentiment that enables a person to give another's well-being as high a rank, and perhaps a higher rank, than his own. But love is not all soft. Sometimes it is tough. It is tough when a parent endures a child's displeasure and anger even though the easiest way at the moment would be to over-indulge the child (and thereby, himself). It is tough when a sentimental heart says yes, but a considered judgment says no, and the no stands. (Jersild, 1968: 199)

Jersild's (1954: 893) belief that the child's acceptance and bestowal of affection are interrelated, is shared by Hurlock who emphasises the element of reciprocity regarding affection between the child and the important people in his life. For example, the child exhibits greater affection for the sibling who does not belittle the child and who exhibits affection for the child in his turn (Hurlock, 1978: 207).

With the passage of time the sphere of the child's affection is enlarged to include people beyond his family circle. Jersild considers the development of affection for pets and objects (such as toys) as an aspect of the expansion of the child's scope of affection (Jersild, 1954: 893). Hurlock (1978: 207) believes that animals and objects may be substitutes for human sources of affection.

The enlargement of the child's sphere of affection is coupled with a change in the quality of the affection. Jersild draws attention to three elements of change:

- (a) The child gains an understanding of others and their feelings, and is able to display sympathy and to react with thoughtfulness and tenderness.
- (b) The child may experience what Jersild terms "infatuation and romanticized love" well before adolescence. Jersild refers to the study by *Bell (1902) that reveals that children between the ages of 3 and 8 years manifested experiencing the "love emotion" in that they, for example, embraced, sat close together or grieved at separation.
- (c) Parental love, although coming to fruition with the attainment of parenthood, manifests itself in an early form in, for example, the child's mothering of another child or of a doll, or his reacting in a loving, motherly or fatherly way toward a parent (Jersild, 1954: 893, 908).

Affection is initially displayed in what Hurlock (1978: 207) describes as "an outgoing, striving, approaching kind of behavior".

Under the age of 5 months the child shows affection by, for example, kicking and holding out the arms (Hurlock, 1978: 207). (In referring to *Bridges' (1932) classification of emotions, McCandless (1967: 438) draws attention to the fact that affection develops between 9 and 12 months of age (cf. 4.3)).

Hurlock remarks that after the sixth month (i.e., during the stage of secondary circular reactions (cf. 3.2.1.3)) the child has sufficient arm control to reach out and touch the object of his affections, while, after the first year, uninhibited physical demonstrations of affection, such as hugging and kissing, occur. The child desires to be in the company of the loved one and endeavours to help the latter in performing tasks. Pets and toys receive the same type of attention as humans, i.e., the child demonstrates his affection by overt physical manifestations, such as hugging, and by desiring the proximity of the loved object. Hurlock concludes that the school-going child tends to express affection in verbal rather than in physical guise, as the latter embarrasses him (Hurlock, 1978: 207 - 8).

4.3.2.4

SYMPATHY

Whereas Hurlock (1978: 239) views sympathy as a social behaviour pattern, Jersild (1954: 904 - 5) and Ausubel and Sullivan (1970: 458 - 9) discuss it as an aspect of the child's emotional development.

Ausubel and Sullivan state that the child must have "sufficient cognitive maturity to appreciate situational cues of distress when he himself is not threatened". He must also have the ability to experience affection towards others (Ausubel & Sullivan, 1970: 458 - 9). Hurlock (1978: 239)

postulates that the child becomes capable of sympathetic behaviour when he has been in situations comparable to that experienced by the sufferer.

Referring to *Murphy's (1937) study on pre-school children, Jersild reports that children of 2 or 3 years old (i.e., those in the preconceptual stage (cf. 3.2.2.2.1.1)) did not in general react in sympathy to, for example, black-and-blue wounds, pictures of accidents or funerals, or to the eating of Red Riding Hood by the wolf. According to Murphy's findings, the 3-year-old generally responded to such manifestations of anguish as crying, blindness, bandages, and loss of the mother or of toys. (*Maratos (1976) reports upon similar manifestations of sympathy that challenge Piaget's emphasis upon egocentrism (cf. 3.1)). Murphy also found that, whereas the pre-school child is capable of positive reactions, such as providing comfort, aid or defence, as well as less constructive response, such as crying, the older child exhibits a greater degree of positive response (Jersild, 1954: 904), probably as a result of the ascendancy of relativism during the concrete operational period (cf. 3.2.2.2).

4.4

CONCLUSION

The emphasis in this chapter on the emotional development of the child has been on the most important emotions. Many aspects of emotional development, for example, the rôle of maturation and of learning (Hurlock, 1978: 194 - 6; Jersild, 1954: 849, 850), or individual differences in children (Jersild, 1954: 849), have not been included, as the aim merely was to focus on the presence and manifestations of the salient emotions in the child.

CHAPTER 5

PHYSICAL DEVELOPMENT

In the introduction to their discussion on Piaget's theory of cognitive development, Piaget and Inhelder state that mental growth and physical growth are inseparable. It is the nervous and the endocrine systems in particular that continue to develop until the individual is 16 years old. For example, the authors, referring to the occipital lobes in a discussion on visual perception, report that, according to P.I. Yakolov, the quantity of myelin found along nerve tracts increases until the age of 16 (Piaget & Inhelder, 1969: vii,30).

According to Jersild, the developments in physical structure and functions enable the child to develop psychologically. For example, the ability to walk brings about expanded contact with people and things (Jersild, 1968: 141, 147).

Hurlock believes that a knowledge of the child's physical as well as of his psychological development is necessary if a complete understanding of child development is to be obtained. She contends that physical development influences the child's behaviour directly (in that it determines what the child is able to do) and indirectly (in that it affects the attitude of the child towards the self and towards others) (Hurlock, 1978: 108).

Discussing physical development with reference to children's literature, Huck highlights two areas influenced by the former: viz the child's attention span, and his interests. Attention span is increased with age and interests. She recommends that stories read to children under the age of 7 should be so short as to be completed in one reading session.

With regard to the influence of physical development on the child's interests, Huck singles out achievement in sports as an example. Whereas not all children are physically able to achieve success in team sports, books about sports and sportsmen are read by children who take part in sports and by those

who win vicariously through stories (Huck, 1979: 21, 712).

Referring to society in the U.S.A., Huck underscores the phenomenon of younger heterosexual interests, resulting from earlier physical maturity and from social influences. A result of this "shortened childhood" is the shorter period of time during which the child is interested in reading children's literature as opposed to teenage and adult fiction (Huck, 1979: 21 - 2).

It has not been the aim to supply a comprehensive survey of physical development in this short chapter (as the emphasis in this section has been on cognitive development), but to draw attention to physical development as an integral aspect of the child's development in the light of the interrelatedness between cognitive and physical development as underlined by Piaget and Inhelder (1969: vii, 154).

CHAPTER 6

SOCIAL DEVELOPMENT WITH REFERENCE TO THE DEVELOPMENT OF THE SELF, ACCORDING TO PIAGET

Piaget and Inhelder (1969: 117) claim that it is generally accepted that the cognitive and the affective or social development of the child are inseparable and parallel. (It must be mentioned that the authors appear to regard 'affective' and 'social' as interchangeable terms and that their application of 'affectivity' differs from the general use. Whereas 'affectivity' normally refers to the "tendency to react with feeling or emotion" (Drever, 1964: 11), Piaget and Inhelder consider that it refers to the attachment of the differentiated self to other people or things through what they describe as "a group of exchanges or emotional investments" (Piaget & Inhelder, 1969: 21), i.e., their concept of affectivity very definitely implies the interaction between the self and other people and therefore appears to have a wider scope than that postulated by Drever (1964: 11)).

Hurlock (1978: 228) defines social development as "acquisition of the ability to behave in accordance with social expectations", while Mussen et al. (1974: 18) describe socialisation as "the acquisition of personal characteristics, motives, and social behaviour".

According to Jersild (1968: 163), the self of a person is composed of "his experience as a distinct individual".

Whereas the infant in the stage of general assimilation of the sensori-motor period cannot distinguish between the self and the reality outside the self (Pulaski, 1971: 17) (cf. 3.2.1.1), he is able to grasp object permanency at the end of the stage of the beginning of thought (Ginsburg & Opper, 1979: 63) (cf. 3.2.1.6).

At the end of his second year, at which stage he has developed from a biological into a social organism (Pulaski, 1971: 23), he is able to "interact quite effectively with the immediate

world of things and of people" (Ginsburg & Opper, 1979: 69) (cf. 3.2.1.7).

Despite this advance the child until about the age of 7 to 8 years is, as a result of his egocentric thought behaviour, "conscious of nothing but his own subjectivity" (Piaget, 1928: 249) (cf. 3.2.2.1.2.5).

Piaget states elsewhere that the child's egocentrism is the cause of his inability to differentiate his viewpoint from that of someone else's or to discriminate between his activity and that of things or of other people (Piaget, 1962: 73 - 4).

Egocentrism (which concerns the child's inability to grasp another person's viewpoint (cf. 3.2.2.1.2.5)) was also studied by Piaget, *inter alia*, in relation to speech. He concludes that normally the child up to the age of 7 years (i.e., at the beginning of the concrete operational period (cf. 3.2.2.2)), despite his lack of "verbal continence", does not socialise his thought more than does the adult, but directs his speech primarily at himself, and utilises it to reinforce his own identity (Piaget, 1959: 38 - 9) (cf. 3.3.3.1.2).

Commenting upon the social interaction among children younger than 7 or 8 years of age at the Maison des Petits de l'Institute Rousseau in Geneva, Piaget states that the child is neither individualised (as he does not keep his thoughts secret and as every action of every one of the children is imitated by the others) nor socialised (as his thoughts are not conveyed to others, seeing that about half of his remarks are egocentric) (Piaget, 1959: 41).

During the concrete operational period (commencing at about 7 or 8 years of age) socialisation develops to such an extent that the child's viewpoint co-ordinates with the viewpoint of others, while co-operation regarding action and communication becomes possible. Piaget and Inhelder consider that it is during the period between the ages of 11 or 12 years and 14 or 15 years, when the pre-adolescent liberates himself from the concrete, that the foundations are laid for the adolescent

period, from 15 to 18 years of age, when the individual, entering into adult society, is able to handle hypotheses and to reason regarding propositions that are divorced from the concrete and from present observation (cf. 3.2.3). They emphasise that the cognitive development that takes place until adolescence has a greater effect on socialisation and cultural transmission than is suspected (Piaget & Inhelder, 1969: 129 - 31; 149).

In the following section an attempt will be made to apply knowledge pertaining to child development to an analysis of the selected picture-book where applicable, after the principles of children's literature will have been considered.

SECTION C CHILDREN'S LITERATURE WITH SPECIFIC REFERENCE TO MAURICE SENDAK'S PICTURE-BOOK "WHERE THE WILD THINGS ARE"

CHAPTER 7

ASPECTS OF CHILDREN'S LITERATURE RELEVANT TO THIS STUDY

7.1

LITERATURE

Literature has been defined as "writings esteemed for beauty of form or emotional effect" (The Shorter Oxford English dictionary, 1956: 1152). According to the Macmillan family encyclopedia (1980, vol. 12: 370), literature was originally considered to be all written language, but the term is now confined to the following literary genres: the drama, the epic, the lyric, the novel, and poetry. Huck, in turn, defines literature as "the imaginative shaping of life and thought into the forms and structures of language". According to the author, language and illustrations constitute the graphic symbols of literature that bring about an aesthetic experience. This aesthetic experience involves reliving a past experience, extending an experience or creating a new experience (Huck, 1979: 4).

7.2

CHILDREN'S LITERATURE AND ADULT LITERATURE

In comparing children's and adult literature, Huck concedes that the distinction is not clear, but she stresses that, despite the child's vicarious experiencing of life through the mass media, his experience and understanding restrict the content of children's literature. She maintains, for example, that nostalgia is an adult emotion that most children do not experience. She believes, moreover, that, in essence, children's literature must convey hope, as the child, despite the possibility of his having experienced pain, sorrow or

horror, tends to be hopeful, whereas the adult is inclined to despair. She concludes that the sole limitations imposed upon children's literature involve the correct reflection of the emotions and experiences of the child of today (Huck, 1979: 5 - 6).

Glaser and Williams contend that neither children nor their literature can be defined easily, but they provide the following guidelines regarding children's literature in contrast to adult literature:

- (a) Children's novels are usually shorter than adult novels.
- (b) Illustrations in children's books are more important than in books for the older reader.
- (c) The plots of children's books are simpler than those of adult novels.
- (d) The actions of the main characters may be more important than their thoughts.
- (e) The main characters are usually children. (Glazer & Williams, 1979: 19 -20)

(It should be noted that the above authors emphasise the novel or the story to the exclusion of other genres in this discussion on literature (cf. 7.3).)

In a study of the differences between children's literature and adult literature the view of Lewis is of interest. Lewis deplores what he terms "the neat sorting-out of books into age groups", and claims that the adult who is censured for reading "childish books" was also admonished for reading adults' books when a child. "'Peter Pantheism'" in adult reading is considered by Lewis to be a sign of development. The adult who reads children's books experiences development rather than mere change (Lewis, 1973: 233 - 5).

The author writes:

I now enjoy Tolstoi and Jane Austen and Trollope as well as fairy tales and I call that growth: if I had had to lose the fairy tales in order to acquire the novelists, I would not say that I had grown but only that I had changed.

(Lewis, 1973: 234)

7.3

FICTION

In the Macmillan family encyclopedia (1980, vol. 8: 70) J.W. Kirkland states that fiction can be "broadly defined as any type of narrative - oral or written, poetic or prose, dramatic, mythic or folk - that creates an imaginative rather than a factual reality", and that vantage point, characters, plot and setting are basic to fiction.

According to the The Shorter Oxford English dictionary (1956: 694), fiction of late refers to "prose novels and stories collectively".

7.4

CHILDREN'S FICTION

Huck suggests that the traditional criteria for the evaluation of fiction may be applied in the evaluation of children's fiction. Elements such as plot, setting, theme, characterisation, style and format must be considered. Additional aspects, such as comparison of the book with others by the same author, have to be explored (Huck, 1979: 6 - 15).

Sutherland and Arbuthnot add the criterion of point of view to the traditional literary elements of setting, characters, plot, theme and style considered by them in judging the children's book (Sutherland & Arbuthnot, 1977: 21 - 8). Point

of view may be equated with the notion of "vantage point", as mentioned in the Macmillan family encyclopedia (1980, vol. 8: 70) by J.W. Kirkland with reference to fiction.

Additional criteria are required for the evaluation of certain forms of fiction. For example, the criteria for the realistic story will be different from those for the modern fantasy. The picture-book, a particular example of which will be discussed in detail in this dissertation, is a form of literature that also requires the application of specialised criteria (Huck, 1979: 6).

In conclusion it may be said that the distinction between adult and children's literature is difficult to determine. Both types of literature can be subjected to a common tradition of literary criteria. Yet children's literature is influenced by the circumscribed nature of the child's emotions and experiences. The child development viewpoint supports the necessity for children's literature (Huck, 1979: 21).

7.5

THE CHILDREN'S PICTURE-BOOK

7.5.1

THE PICTURE-BOOK

Although books for the young child are collectively called 'picture-books', the true picture-book is one in which the illustrations are the outstanding characteristic and in which there is little or no text (Sutherland & Arbuthnot, 1977: 62).

Lanes declares that, in the picture-book, neither the text nor the pictures alone are able to convey the story and that they form "an equal and totally interdependent partnership" (Lanes, 1981: 85).

According to Huck, the illustrations in the illustrated book are not necessary for understanding it, whereas the "fusion" of illustrations and text in the picture-book are indispensable for obtaining unity of presentation (Huck, 1979: 106).

7.5.1.1

THE PICTURE STORY-BOOK

Huck reports that some authorities distinguish between the picture-book and the picture story-book. Whereas the illustrations in the picture-book (for example, an alphabet book) must be accurate and must relate to the text, it is not necessary that the continuity of a story be maintained. Thus the illustrations in an alphabet book may picture a different object or animal on every page and thus provide variety. In the case of the picture story-book, the same characters and settings are depicted repeatedly, with variety being obtained through the actions of the characters (Huck, 1979: 105 - 6).

Defining a picture story-book, Sutherland and Arbuthnot argue that it has "a structured, if minimal plot" and that it tells a story, something that a picture-book perhaps may not do (Sutherland & Arbuthnot, 1977: 63).

Huck concludes that in the case of the illustrating of a picture story-book the artist must bear in mind plot and character development instead of merely the idea that brings about unity in the picture-book (Huck, 1979: 106).

7.5.1.2

EVALUATION OF THE PICTURE-BOOK

According to Huck, who provides a summary of her evaluation of the picture-book (obviously including picture story-books, as, for example, character delineation and development receive attention (Huck, 1979: 125 - 6)), such evaluation involves content (including language), illustrations (including media

and style), format, comparison with other books by the artist or with other books on the same theme, a study of the comments of the artist and of reviewers, consideration of the contribution of the book to children's literature, and examination of its lasting value.

In this study the general term 'picture-book' will be used on the understanding that some authorities use it to include the concept of the picture story-book.

The picture-book selected for this study is Sendak's fantasy tale Where the wild things are.

While the traditional literary elements and the criteria involved in the evaluation of the picture-book will be applied in the analysis of the work, the modern fantasy, the literary genre to which it belongs, will be discussed as a preface to the analysis.

7.6

FANTASY LITERATURE

While realistic fiction is based on that which happened or could have happened, fantasy literature consists of elements that have no existence outside the imagination. Yet a great deal of fantasy literature has the appearance of plausibility (Glazer & Williams, 1979: 256, 258).

Sutherland and Arbuthnot believe that a distinct characteristic of fantasy literature is its concern with that which cannot happen in reality or with people or creatures who have no existence, while "a self-contained logic, a wholeness of conception that has its own reality" is discernible in the structure of the story (Sutherland & Arbuthnot, 1977: 200 - 1). Huck also emphasises the aspect of credibility in her discussion on the criteria for the evaluation of fantasy literature (Huck, 1979: 255) (cf. 7.6.2.2).

7.6.1

GOALS OF FANTASY LITERATURE

It is contended that fantasy literature enables children to understand real life in that it exposes them to truths that they would not be able to comprehend unless these truths were "coded" in stories of an imaginary nature. Fantasy literature also helps the child to find out what is correct, or as is suggested, "how things should be" (Glazer & Williams, 1979: 287 - 8).

Huck, as well as Sutherland and Arbuthnot, also emphasises the value of the fantasy in enabling the child to contend with reality. What Huck terms "ancient truths" are dealt with in such a way that the child comes to view his reality in a new light. According to Sutherland and Arbuthnot, the child faces reality with greater "creativity and spontaneity of thought". Huck underscores the positive effect of the fantasy upon the development of the child's imagination, while Sutherland and Arbuthnot contend that the fantasy enables the child to satisfy his imagination (Huck, 1979: 248; Sutherland & Arbuthnot, 1977: 32, 235). Imaginative power allows the child to develop abilities that are essential to the continued existence of the human race. These abilities include, for example, the understanding of alternative life-styles and the considering of new ideas (Huck, 1979: 248 - 9).

The goals of fantasy literature, as outlined above, appear to coincide with those of child fantasy as supplied in 3.4.1 with specific reference to Griffiths' (1935: 174) analysis according to which the child comes to terms with reality by retreating to a subjective, constructive contemplation of that reality.

7.6.2

CRITERIA

7.6.2.1

GENERAL CRITERIA

Before examining the specific criteria to be applied in the evaluation of the modern fantasy tale (cf. 7.6.2.2), it is worth taking note of Huck's consensus view that it must fulfil the same requirements regarding plot, characterisation, theme and style as in the case of other fiction. In discussing modern fantasy, Sutherland and Arbuthnot likewise emphasise plot, style and characterisation as essential aspects of every story for children (Huck, 1979: 255; Sutherland & Arbuthnot, 1977: 200).

7.6.2.2

SPECIFIC CRITERIA

The following criteria are suggested by Huck and by Glazer and Williams:

- (a) Imaginary elements;
- (b) universality;
- (c) credibility;
- (d) consistency;
- (e) ingenuity and creativity of plot;
- (f) central theme. (Huck, 1979: 255 - 6; Glazer & Williams 1979: 294 - 6)

Huck discusses the specific criteria with reference to modern fantasy, which she characterises as tending to be longer than the fairy tale. The traditional fairy tale was narrated orally and had no identifiable author, while the modern fairy tale, although having the form of the old fairy tale, is the work of a specific author (Huck, 1979: 249, 255 - 6). It is claimed that folk literature contains memorable truths

considered to be worthy of being transmitted from generation to generation, while modern fantasy elucidates a different type of truth, viz that of the psychological, rather than the physical or social, realities of life (Sutherland & Arbuthnot, 1977: 200).

These criteria, though applied to the modern fantasy tale as outlined in the paragraph above, may well be considered in order to evaluate the fantasy picture-book.

The imaginary elements to be considered in an analysis include:

- (a) entry into a strange, amazing world;
- (b) entry into a mythical kingdom;
- (c) animals with human characteristics, or "talking beasts";
- (d) toys and other inanimate objects with human characteristics;
- (e) entry into Lilliputian worlds;
- (f) embarking on remarkable flights;
- (g) eccentric characters and absurd situations;
- (h) endowment of magical powers to characters or objects;
- (i) transportation to a different time;
- (j) conflict between good and evil;
- (k) utilisation of suspense and of the supernatural;
- (l) humour, whether slapstick-style or sophisticated;

- (m) science-fictional aspects combined with fantasy, i.e., possible events and physical unrealities, e.g. talking animals, are linked. (Huck, 1979: 256 - 90; Sutherland & Arbuthnot, 1977: 216 - 33)

A number of imaginary elements may be present in a particular fantasy tale (Huck, 1979: 255).

Universality, which concerns "a universal truth or a hidden meaning", is a feature of most fantasy tales (Huck, 1979: 255).

The methods employed to obtain credibility involve:

- (a) establishing of the story in reality and then gradually progressing to fantasy;
- (b) emphasising details, e.g. such as of setting, in order to foster belief in the fantasy world;
- (c) creating main characters that are plausible and familiar despite, for example, their being animals or their visiting a strange locale;
- (d) acceptance by the characters of the innate fancifulness in the work in order to promote willingness to believe on the part of the reader;
- (e) use of authentic language to provide what Huck terms "documentation" to fantasy;
- (f) supplying evidence of actual objects to reinforce belief in the authenticity of the fantasy (Glazer & Williams, 1979: 294 - 5; Huck, 1979: 255 - 6).

There is general agreement that the author must abide by the laws he has devised for the fantasy (Huck, 1979: 256).

Alexander underscores the necessity of consistency in the creation of fantasy literature:

In the algebra of fantasy, A times B does'nt have to equal B times A. But, once established, the equation must hold throughout the story. (Alexander, 1973:243)

Consistency must be reflected in characterisation, plot and setting (Alexander, 1973: 243; Glazer & Williams, 1979: 294-5; Huck, 1979: 256). Thus, for example, a character who does not possess the ability to become invisible cannot disappear from view when he encounters problems (Huck, 1979: 256).

In addition to being original (as all plots should be), the plot of the fantasy has to be ingenious and creative. A contrived or commonplace plot is more readily noticed in a fantasy than in a realistic story (Huck, 1979: 256).

Finally, the events in the fantasy must be related to a central theme rather than constituting a group of "unrelated happenings" (Glazer & Williams, 1979: 294).

Sendak's Where the wild things are will be analysed in the next chapter in the light of the literary background supplied in this chapter.

CHAPTER 8

ANALYSIS OF SENDAK'S "WHERE THE WILD THINGS ARE"

8.1

INTRODUCTION

The following aspects of Where the wild things are, the fantasy that has been selected for analysis and for inclusion in the empirical survey, will be considered, not in rigid consecutive order, but rather as the need arises:

- (a) content (including traditional literary elements), genre, possible stereotyping, quality of language, and age group for which the work is most suitable;
- (b) illustrations (including, for example, character delineation) and their media and style, as well as other aspects of format (including, for example, the dust-jacket, the title page and the end-papers);
- (c) comparison with other books by the author-illustrator or with other books on the same theme;
- (d) a study of the comments of the author-illustrator and of reviewers;
- (e) consideration of the contribution of the book to children's literature, and an examination of its lasting value (Huck, 1979: 13 -5, 110 - 26).

8.2

CONTENT

8.2.1

TRADITIONAL LITERARY ELEMENTS

(Reference will be made to both text and illustrations.)

The following traditional literary elements, as suggested by Huck (1979: 6 - 14), and by Sutherland and Arbuthnot (1977: 21-8), will be considered in connection with Where the wild things are:

- (a) plot;
- (b) setting;
- (c) theme;
- (d) characterisation;
- (e) style;
- (f) point of view.

(Format, also discussed by Huck (1979: 13-4) as a criterion for evaluating children's fiction, will be dealt with in 8.3.)

8.2.1.1

PLOT

Sutherland and Arbuthnot define a plot as "a series of actions that move in related sequence to a logical outcome ...". The good plot requires a beginning (in which an introduction is supplied), a middle, in which "conflict, opposition or a problem" occurs, and an ending, involving a climax (Sutherland & Arbuthnot, 1977: 24 -5). Huck considers it important that the climax should be identified easily and should develop naturally. It is essential that the denouement should deal with unresolved aspects of the story (Huck, 1979: 7).

The child normally desires characters who have to deal with obstacles, conflicts and difficult goals (Sutherland & Arbuthnot, 1977: 24). In the worthwhile book obstacles are not rapidly mastered, and choices are not "clearcut" (Huck, 1979: 7).

A plot should be characterised by originality and freshness rather than by triteness, jadedness and predictability (Huck, 1979: 7). In addition, the plot for the very young child should be simple, i.e., it should not contain a subplot (Sutherland & Arbuthnot, 1977: 25). This linear type of plot

allows for the immaturity of the child, which renders him incapable of following a number of plot, time or place flashbacks (Huck, 1979: 7).

Before the plot of Where the wild things are is evaluated it will be summarised briefly. (Page references will not be made, as the work is unpaginated.)

Dressed in his wolf suit, Max misbehaves and is called "WILD THING!" by his mother. He retaliates by telling her that he will eat her up. He is sent to bed without his supper. A forest starts to grow in his room. An ocean appears and Max sails away in a boat to the place where the wild things are. The wild things threaten Max, but he subdues them by staring into their eyes. Realising that Max is in fact the most wild thing of all, they acknowledge him as their king. After having joined them in a wild rumpus, commanded by him, Max orders them to stop and sends them to bed without supper. Max becomes lonely and desires to be "where someone loved him best of all". From "far away across the world" comes the smell of "good things to eat" and Max gives up his kingship. Despite the pleas of the wild things, who proclaim that they love him enough to eat him, Max leaves in his boat. On his arrival in his room he finds his supper, "still hot", waiting for him.

Max's refractory behaviour supplies a beginning that enables the reader to anticipate the conflict with authority. This conflict follows when he and his mother engage in a verbal battle, and he is sent to bed without supper.

The facility with which Max's bedroom changes into a forest and with which he travels undisturbed across the sea is curtailed when he arrives at the domain of the wild things. The authority of his mother is superseded by the would-be dominance of the wild things. Max overcomes their bid for control over him, and the conflict situation turns into one of enjoyment as Max and the wild things submerge themselves in a rumpus. Despite his being in a position to send the creatures to bed without supper (as has happened to him earlier), Max's supremacy, emphasised by the slavish devotion of the wild

things, begins to pall, as it is a state commensurate with loneliness, and with lack of affection and of "good things to eat".

The ending portrays an adamant Max, who, having pondered about his situation, while sitting in his royal tent surrounded by the faithful wild things, comes to an unequivocal decision in forsaking his subjects and returning home. The hitherto unresolved conflict between Max and his mother, who both vied for control, is settled in the denouement, in which Max arrives in his bedroom where his supper is waiting. Thus maternal love has anticipated the return of the prodigal.

The originality and freshness demanded of the plot by Huck (1979: 7) is supplied in that the actions of the somewhat anti-heroic Max shock the reader into attention from the beginning. Yet Max's experiences in the place where the wild things live help him to develop to such an extent that he returns home reformed but not subdued in spirit.

Max's conflict at home and his victory over the wild things, and himself, form the essence of the linear plot.

8.2.1.2

SETTING

The setting involves the time and the place of the action. It may also concern an occupational pattern or a social or emotional environment or atmosphere. In addition to being clear and authentic, the setting must be credible (Huck, 1979: 7,8; Sutherland & Arbuthnot, 1977: 21). The imaginary setting of the fantasy must be meticulously detailed to create such credibility (Huck, 1979: 8) (cf. 7.6.2.2).

Where the wild things are commences in the true-to-life familiarity of the home atmosphere where Max runs amuck. He is pictured banging a nail into the wall in an effort to construct a "tent", consisting of a bed-covering draped over a

line of knotted handkerchiefs (cf. Appendix 1, Illus. No. 1). In the following illustration Max is seen brandishing a fork as he chases the family dog down the stairs. The transition from the mundane to the fantastic is completed in four illustrations in which Max's ordinary bedroom changes into a forest. For example, the wooden bedposts turn into tree-trunks that appear to rise out of the carpet, which itself has undergone a metamorphosis from commonplace floor-covering to springy grass.

Sendak's utilisation of meticulous detail, a method which enhances the creation of credibility in a fantasy (Huck, 1979: 8) (cf. 7.6.2.2), is exemplified in the changes that affect the ~~pot~~ pot-plant and the table on which it is displayed. They turn into a bush. The pot-plant portends the vegetation in the forest and in the land of the wild things. The wild things' abode is separated from the forest by an ocean, but its vegetation is similar to that of the forest. Pointed, horn-like leaves and tall, cylindrical tree-trunks appear in both the forest and the wild things' domain.

The lengthiness of the frenzied rumpus is clear from the fact that it lasts through the night and the day and ends in the evening when Max commands the wild things to stop and sends them to bed without supper.

The regal tent, in which Max sits when he becomes aware of his loneliness, is an echo of the crudely constructed hide-out that is encountered in the first illustration. Lanes cites the repetition of the tent as an example of Sendak's utilisation of links between the reality and the fantasy of Max's encounters (Lanes, 1981: 92).

In the final illustration Max is seen in his room, which has returned to normal. His supper is on the table beside the plant, the only reminder of his journey to, and sojourn in, "the place where the wild things are".

The moon, initially visible through Max's bedroom window before he goes on his journey, is also seen in the last

illustration when he has arrived at home, victorious yet relieved. The moon is a connecting link between the locales of Max's home and the fantasy forest, the ocean and the abode of the wild things. Lanes suggests that the crescent moon visible from Max's bedroom window is the same one that shines upon the wild things' island, and that details such as these provide the work with its "resonance and absolute credibility" (Lanes, 1981: 93). Unconfined by a window-frame, the moon assumes a more prominent size when Max is made king of the wild things and when the wild rumpus is in progress, thus symbolising the supremacy of the liberated Max. In the final illustration the moon is once more to be seen through the window and, although now full instead of crescent, it is a reminder of the adventure that is over. Yet, being outside in the night sky, it also reinforces the feeling of security experienced by a relieved-looking Max who is in his familiar room in which supper is waiting.

Sendak, who is aware of what Lanes describes as "impossible lunar shifts" (in which the moon rapidly changes from crescent to full), confesses his love of full moons. He points out that he utilises the moon for graphic rather than for astronomical reasons (Lanes, 1981: 93). Yet, it could be argued that the passage of time is rendered pictorially through the changing of the moon, and that this lends credibility to the fantasy (cf. 7.6.2.2). The words emphasise the progression of time. Max sails "through night and day,/ in and out of weeks/and almost over a year/to where the wild things are ...". He sails back "over a year/and in and out of weeks/and through a day". The shifts in time are also reinforced by the subtle colour changes of the sky. It is a light blue-grey when first seen through Max's window and then it becomes more sombre with each depiction until it is a dark blue when the forest stops unfolding before Max's eyes. Though he travels "through night and day", Max and his boat are seen against a cloudy, wind-swept sky during daylight. Upon Max's approach to the land of the wild things, the sky becomes shadowy. Twilight reigns when Max hypnotises the wild things. He becomes king under a murky sky, which has the moon and sprinklings of stars to illuminate the surroundings. The rumpus starts in the dead

of night, under the full moon. Later the sky is a clear blue behind Max and the wild things who swing in the tress. After the rumpus the glow of the sun is seen behind the sleeping wild things and the disconsolate Max. Twilight merges into darkness as Max sails away from the wild things. When he arrives home the inky blue sky and the moon convey a sense of assurance, as was described earlier in this section on the setting.

The décor of Max's home has a simplicity characteristic of the twentieth century. Yet this simplicity conveys a timelessness, which lends universal appeal to the story. The entrance hall, in which Max is depicted chasing the dog, is devoid of decoration except for Max's drawing of a monster, an indication of the protagonist's subsequent visit to the wild things' abode. Max's room contains the bare essentials of a bed and a table. The table bears the pot-plant, a symbol of the vegetation of the fantasy land. The welcoming supper will appear on this table in the denouement illustration.

Max's costume is not confined to a particular historical period. The wolf suit, in which he constantly appears, is indicative of his unbridled reactions. It is only in the final illustration, where the hood of the suit slips from his head, perhaps as a prelude to his removing the suit, that Max is portrayed as having come to terms with himself.

8.2.1.3

THEME (Also discussed with reference to criteria particularly relevant to fantasy literature (cf. 8.2.2.1.6).)

The author's intention in writing a story is revealed by the theme, the latter constituting the meaning or "central core" of the story (Sutherland & Arbuthnot, 1977: 25). The theme underlies the elements of character, setting and plot. The theme provides a depth to the story that surpasses the action of the plot. However, some authorities caution that there is danger when the writing of children's books involves the suppression of the plot by the theme in favour of didacticism (Glazer & Williams, 1979: 30; Huck, 1979: 8 - 9).

Huck considers the important theme in Where the wild things are to be the return of Max to his home where "the reality of warmth and love" is to be found (Huck, 1979: 39).

The thwarting of a physiological need (cf. 4.2.1) (involving the withholding of food), the apparent withdrawal of love (cf. 4.2.3), the loss of esteem (cf. 4.2.4) as well as the negation of self-actualisation (cf. 4.2.5) (brought about by the banishment to solitary confinement in his bedroom), force Max (who, by unbridled behaviour, has brought all of it upon himself) to resort to fantasising about settings and situations in which physical exuberance is unchecked, and in which he is loved and revered as omnipotent king.

Jersild (1968: 391) considers the private day-dream to be a means of, for example, compensation, escape and wish-fulfilment (cf. 3.4.1.2). Max's day-dreaming is an attempt to compensate for the frustration of his needs in that he plays the rôle of a powerful individual who controls others and who is loved by them in the fantasy world to which he has escaped and in which his esteem wishes are fulfilled. If Max is considered to be dreaming (and not just day-dreaming) the adoration of the wild things may also be considered to be wish-fulfilment (cf. 3.4.2.1(a)). Yet, despite the veneration of the wild things, Max's fantasising does not fulfil his physiological and love needs, the first and third of the basic needs identified by Maslow (1970: 35 - 58) (cf. 4.2.1; 4.2.3)

Rejecting the satisfaction of esteem and self-actualisation needs, respectively the fourth and fifth of the basic needs (cf. 4.2.4; 4.2.5), Max returns home and finds his supper, a symbol of his mother's love and the means of satisfying his physical hunger, awaiting him.

Sendak also deals with the need for safety, the second of the basic needs (cf. 4.2.2). Max's safety is not threatened at home. Yet, in his fantasy, when he nears the coast of the wild things' domain, he encounters a sea monster that rears out of the waves. The startled Max recovers to such an extent that, when he reaches the shore, he is able to scowl

disapprovingly at the 'reception committee' formed by the wild things who "roared their terrible roars and gnashed their terrible teeth/and rolled their terrible eyes and showed their terrible claws ..."

Undaunted, Max commands them to be still and tames them by staring into their eyes. They become frightened and admit Max's supremacy as "the most wild thing of all" by making him "king of all wild things"; a position he utilises at once by commanding a "wild rumpus". Instead of being intimidated by the wild things, Max threatens their safety needs before being appeased by their subjection to him as their ruler.

Interviewed in 1970 by Virginia Haviland, head of the Children's Book Section of the Library of Congress in Washington , D.C., Sendak revealed the fear he had had of visiting adults, possibly relatives, who ^{had} terrified him as a child by, for example, threatening to eat him up as a result of their affection for him. He concluded that Where the wild things are concerns "the anxiety and pleasure and immense problem" of being a small child. The child, according to Sendak, comes to terms with these emotions by fantasising (Sendak, 1977: 243).

In his acceptance paper upon his winning of the Caldecott Award for 1964, Sendak stated his belief that it is through fantasy that the child masters his fear, anger, hate and frustration, and solves emotional situations to his satisfaction. Fantasy enables Max to give vent to the anger directed at his mother and to return home in a peaceful frame of mind (Sendak, 1965: 250). The verbal attack upon his mother, the authority figure, is followed by a fantasy in which he becomes the one in control. The authority position does not remain as fulfilling as Max initially experiences, and he returns home to find that his mother's authority entails a loving relationship with her son. Dubow describes Sendak's expression of Max's rage as being creative and not destructive. The imaginative venting of his anger enables Max to return to the reality of the home situation. The child's identification with Max's anger is equalled by his identification with Max's

creation of a world of "frightening demons", a process that comforts and reassures the child, as the wild things are vulnerable and are vanquished by Max (Dubow, 1979: 5).

Sendak ascribes the truth and passion of his work to his "involvement with this inescapable fact of childhood - the awful vulnerability of children and their struggle to make themselves King of all Wild Things ..." (Sendak, 1965: 250).

8.2.1.4

CHARACTERISATION

According to Huck (1979: 9 -10) and Sutherland and Arbuthnot (1977: 23 - 4), characters need:

- (a) to be credible (realistic);
- (b) to be consistent;
- (c) to develop, or, if they do not develop, they need at least to be well-delineated.

8.2.1.4.1

CREDIBILITY (Also discussed with reference to criteria particularly relevant to fantasy literature (cf. 8.2.2.1.3))

Credibility (realism) is ensured if the author conveys the true nature, i.e., the positive and the negative aspects of the character (Huck, 1979: 9).

The various facets in the personality of a character may be revealed through the following devices (Glazer & Williams, 1979: 27 - 8; Huck, 1979: 9; Sutherland & Arbuthnot, 1977: 23):

- (a) physical description;
- (b) narration;
- (c) the character's thoughts;
- (d) the character's conversation;
- (e) the thoughts of other characters;

- (f) the conversation of other characters;
- (g) the actions of the character;
- (h) the reactions of the character to other characters.

If only one device is utilised to reveal character, lack of depth in characterisation ensues (Huck, 1979: 9; Sutherland & Arbuthnot, 1977: 23).

In their discussion on credibility of character, Sutherland and Arbuthnot contend that the well-delineated character affords the child with understanding of his own problems and of his relationships with others (Sutherland & Arbuthnot, 1977: 23 -4).

8.2.1.4.2

CONSISTENCY (Also discussed with reference to criteria particularly relevant to fantasy literature (cf. 8.2.2.1.4).)

Consistency of character depends upon natural and inevitable actions, thoughts and speech (Huck, 1979: 9).

Sutherland and Arbuthnot claim that the character must act and converse in a manner consistent with his "age, sex, background, ethnic group and education "(Sutherland & Arbuthnot, 1977: 23).

8.2.1.4.3

CHARACTER DEVELOPMENT / DELINEATION

Character development must occur naturally, i.e., gradually and credibly, not suddenly and unrealistically. If the character does not develop, he must be portrayed three-dimensionally. Many aspects of the personality must be well-defined (Huck, 1979: 9 - 10, Sutherland & Arbuthnot, 1977: 23).

Where applicable, credibility, consistency and character development/delineation will be examined jointly in the

following passages (viz 8.2.1.4.4-8.2.1.4.6) with regard to the individual characters in Where the wild things are.

8.2.1.4.4

MAX

The convincing realism and lifelikeness, i.e., credibility, (cf. 8.2.1.4.1) that Huck (1979: 9) demands, if characters are to be rendered comparable to our next-door neighbours, are evident in the portrayal of Max.

Max, enveloped in his wolf suit and with only his face visible until the final illustration (in which the hood of the suit has been partly removed from his head), is a rebel who, having defied authority, resents being punished, and who escapes, in a dream or a day-dream, into an imaginary kingdom where he rules supreme. He is as real and as lifelike as the neighbourhood child scourge in his defiance of authority. Such defiance, according to *Goodenough (1931), Hurlock (1978: 202) and Jersild (1954: 884), is a prominent factor in the arousal of anger in the pre-school child (cf. 4.3.1.3).

It is as if the donning of the wolf suit engenders a spell that forces Max to misbehave. The wearing of the costume is part of a symbolic play situation in which Max rids himself of aggression (cf. 3.4.1.1). He uninhibitedly reveals his character. The facets of his personality that surface are the less laudable ones. He is consistent (cf. 8.2.1.4.1) in giving rein to his desires and in the subjugation, or attempted subjugation, of others (the dog, his mother and the wild things) to his will.

Having proven his supremacy and having experienced a longing for substantial love, he returns home. The assertiveness he displayed when he mischievously hammered a nail into the wall, in defiance of authority (cf. Illus. No. 1), is equalled by his adamant rejection of the wild things in order that he may return to "where someone loved him best of all".

His decisiveness, a consistent characteristic, develops from being negative to being positive, i.e., character development (cf. 8.2.1.4.3) takes place. According to Sendak (1965: 250 - 1), Max's decisiveness makes him "especially lovable" to the author-illustrator, as this characteristic enables Max to "...[get] to the heart of the matter with the speed of a superjet, a personality trait that is happily suited to the necessary visual simplicity of a picture book".

Max's belief in "a flexible world of fantasy and reality, a world where a child can skip from one to the other and back again in the sure belief that both really exist", is what causes Sendak to state that Max is his "truest" and "dearest creation". It is through controlled fantasy that Max is able to conquer that which is "uncontrollable and frightening" (Sendak, 1965: 250 - 1).

8.2.1.4.5

MAX'S MOTHER

Max's mother is neither seen in the illustrations nor described physically in the text. She is introduced when she calls Max "WILD THING!" in response to his misbehaviour. He is sent to bed without supper when he threatens that he will eat her. She is not 'heard' commanding him to go to bed, but her order is conveyed through narration. The result of her decision is revealed by the illustration of a disgruntled Max behind the closed door of his bedroom (cf. Illus. No. 2).

It is the love she has for Max that causes him to reject the wild things and to return home where the tangible evidence of her concern and forgiveness is the supper left on the table in his room. The graphic representation of love, embodied in the supper, is reinforced by the words "and it was still hot" that face a blank page. The isolation of the words on an expanse of white paper serves to highlight the bond between mother and child. Yet Fryatt deplores the fact that "you have to turn a page to find them [the last five words]" (Fryatt, 1965: 279).

Despite Max's mother's existing 'off stage', she is vital to the unfolding of the plot and to Max's development as a human being. As an example of the 'psychological parent', whose love is described by Jersild (1968: 199) (cf. 4.3.2.3), she displays a toughness of affection that withstands Max's anger and that finally leads to a realisation and acceptance of her love on the part of Max. Despite the fact that the 'shadowy' mother, as a result of the method of portrayal, cannot be assessed fully in terms of all the criteria pertaining to characterisation, the consistency of her love for Max is palpable.

8.2.1.4.6

THE WILD THINGS

Huck reports that the monsters have been considered to be "too grotesque and frightening to children", but she stresses that children do not appear to be frightened of them (Huck, 1979: 39). Tiedt, writing about changing attitudes towards a book, remarks upon the negative criticism directed at Where the wild things are when it appeared in 1963, but then emphasises children's enjoyment derived from "the delicious horror and the gentle spoofs of the wild things" (Tiedt, 1979: 79).

Max's introduction to the wild things involves a sea monster that rears up out of the sea near the coast of the land of the wild things. The sea monster, who prepares Max for the terra firma monsters, resembles them in physical appearance in that it has pointed claws and horns, as have most of the others. Max's suit also sports claws and horns, albeit of cloth. The affinity between Max and the wild things is emphasised by the similarities in physical appearance.

It is the row of buttons down the front of Max's suit that reminds one that his 'wild thing' status can be assumed and abandoned as easily as an item of clothing can be donned and discarded.

The monsters are extensions of Max in that their actions, experiences, words and appearance provide evidence of the same

waywardness emanating from Max. They may be considered to be imaginary companions that enable Max to release forbidden impulses (cf. 3.4.1.3(d)). For example, their enjoyment at swinging in the trees is identical to that of Max.

Sent to bed without supper, they are treated by Max in the same way as he was treated by his mother. When she called him "WILD THING!", Max told his mother that he would eat her up. Motivated by their love for Max, the wild things, when they realise that Max is deserting them, likewise threaten to eat him up. Whereas Max's words are the result of his anger towards his mother, the wild things' threat echoes those of the loving yet terrifying adults of Sendak's childhood (the fear of whom he described in an interview with Haviland) (Sendak, 1977: 243)) (cf. 8.2.1.3). Thus, in addition to their universal significance as symbols of negative emotions in the child (i.e., for example, in that they exhibit anger (cf. 4.3.1.3) and fear of separation (cf. 4.3.1.1.6)), the wild things also have personal meaning for Sendak, as they represent frightening adults from his childhood. According to Sendak (1977: 243), one of his terrifying relatives is "forever immortalized" in Where the wild things are.

The wild things never attack Max. Their roaring, gnashing of teeth, rolling of eyes, and showing of claws occur when Max is still approaching their shores. Max, in traditional hypnotist's stance, subdues them immediately.

An illustration indicates clearly that their final acts of implied violence (entailing the same attempts at frightening him, such as gnashing of teeth) occur when Max is sailing away in his boat. Their cruelty stems from their inability to persuade their beloved Max to remain and not from inherent wickedness.

Having conquered them, Max deserts the wild things in the same way as he quells and abandons his rebelliousness, embodied in the wild things.

The wild things are entirely credible (cf. 8.2.1.4.1) in that both positive and negative aspects of their natures are in

evidence. For example, they are anxious to love and venerate Max when he is willing to subject himself to their attentions, but they turn against him in fury when he deserts them.

The wild things are consistent (cf. 8.2.1.4.2) in their untamed yet innocuous behaviour. The exuberance and the pugnaciousness that they display when they meet Max on the coast are never submerged. They revere Max with abandon during the wild rumpus, and are ready to do battle when he leaves them.

A certain degree of character development (cf. 8.2.1.4.3) does occur on the part of the monsters, as they come to love Max despite their earlier antagonism towards him. The reversion to their erstwhile aggression stems from their thwarted affection and not from innate cruelty.

8.2.1.5

STYLE

Writing about the traditional literary element of style, Sutherland and Arbuthnot contend that it involves choice of words, sentence pattern (for example, short or long sentences), imagery, and rhythm of the sentences (Sutherland & Arbuthnot, 1977: 26).

Huck describes good writing style as being suitable to the plot, theme and characters, and as conveying the mood of the story. It should reflect the setting of the story and the background of the characters (Huck, 1979: 11 - 2).

For example, the transition from a realistic to a fantasy setting in Where the wild things are is conveyed through an almost mesmeric incantation:

... and he sailed off through night and day/
and in and out of weeks/and almost over a
year/to where the wild things are.

(Sendak, 1975)

Max's robust nature has been captured in his terse, short sentences. For example, threatening his mother, he says, "I'LL EAT YOU UP!" (Sendak, 1975). His further utterances are commands directed at the wild things. These utterances are sparse and to the point. Staring into the eyes of the frightened wild things, he says, "BE STILL!". Having been made king of all wild things, Max cries, "And now ... let the wild rumpus start!", and then says, "Now stop!" when he wants it to end.

Language pattern reflects action or setting (Huck, 1979: 12). Sendak's (1975) repeated use of 'and' enables Max and the reader to progress from the familiarity of a small boy's room to the place where the wild are and back again.

The following extract illustrates the transition to the fantasy land:

That very night in Max's room a forest
grew/and grew-/and grew until his ceiling
hung with vines/and the walls became the
world all around/and an ocean tumbled by
with a private boat for Max/and he sailed
through night and day/and in and out of
weeks/and almost over a year/ to where
the wild things are.

(Sendak, 1975)

The child prefers action and conversation above too much description or introspection (Huck, 1979: 13). Max, whose conversation is minimal, yet revealing, is involved in action from the moment that he "made mischief of one kind/and another..."

until he sails "into the night of his very own room/where he found his supper waiting for him/and it was still hot"

(Sendak, 1975).

8.2.1.6

POINT OF VIEW

Point of view refers to the narrator. The author may be an "omniscient narrator" who describes the characters and discloses their thoughts. The author may refrain from commenting and *may merely* allow the actions of the character to provide information. The story may be told in the first person by the main character or by a disinterested third person (Sutherland & Arbuthnot, 1977: 22 - 3).

Where the wild things are is told in the third person, with impartial emphasis on the actions and utterances of Max.

Max is the only human who is illustrated. His mother, annoyed by his impudence, is instrumental in sending him to bed without supper, but she features only in the text (cf. 8.2.1.4.5).

As the only other human is embodied in a voice, Max is the character who receives the attention and sympathy of the reader although the reason for his banishment is clear from the author's impartial account.

The down-to-earth description of Max's trials and triumphs exudes a winning honesty that enables the child to identify with him.

8.2.2

GENRE: FANTASY LITERATURE

Sutherland and Arbuthnot single out the fantasy tale as the genre that satisfies the child's "boundless imagination" (cf. 7.6.1). The encounters of Max in Where the wild things are are mentioned by them in this regard (Sutherland & Arbuthnot, 1977: 32).

Glazer and Williams believe that fantasy literature exposes the child to truths "coded" in imaginary stories (Glazer & Williams, 1979: 287) (cf. 7.6.1). Discussing Where the wild things are, Sendak stresses that fantasy enables the child to solve emotional problems satisfactorily (Sendak, 1965: 250) (cf. 8.2.1.3). In this work it is fear and anxiety that are exorcised through fantasy, while it is parental love that wins Max home (cf. 8.2.1.3).

8.2.2.1

CRITERIA PARTICULARLY RELEVANT TO FANTASY LITERATURE

8.2.2.1.1

IMAGINARY ELEMENTS

The imaginary elements in Where the wild things are involve a visit to a strange world (the domain of the wild things) where Max encounters monsters that are hybrid animals with human characteristics (cf. 7.6.2.2.).

8.2.2.1.2

UNIVERSALITY

The "universal truth or hidden meaning" (Huck, 1979: 255) (cf. 7.6.2.2) present in Where the wild things are concerns the inevitability of the child's loss of control over his emotions and of the healing power of mutual acceptance and love regarding child-parent interaction.

8.2.2.1.3

CREDIBILITY

Sendak utilises all the methods discussed in 7.6.2.2 to obtain credibility in the fantasy.

(a) Gradual progression to fantasy

The story is established in reality and gradually

progresses to fantasy (cf. 7.6.2.2). Max is introduced in the familiarity of a home, containing a recognisable, albeit sparsely furnished bedroom. The metamorphosis of the bedroom into a forest is a feat of pictorial invention involving the gradual, inexorable change from a room that is spartan and uncluttered to an overgrown forest. The return to the everyday world is conveyed less startlingly than the entry into the fantasy setting.

Max leaves the wild things' place in a boat and sails across the seas unmolested. The final illustration pictures him in his room, which has reverted to its normal appearance. It seems as if Max has just stepped into the room. This rapid, undramatic re-entry follows upon the climax provided by the wild rumpus and could not have been elaborated upon to the extent to which this is done regarding the entry into the fantasy setting.

(b) Details of setting emphasised

Sendak emphasises details of setting to encourage belief in the fantasy world (cf. 7.6.2.2). For example, the carpet in Max's bedroom gradually changes to a luxuriant 'brushiness' lying underfoot in the fantasy forest. In the same way as the carpet is incorporated into the forest, the pink bedspread is absorbed into the pink fantasy vegetation.

(c) Plausibility of Max and of the wild things

Max is a plausible and familiar character (cf. 7.6.2.2) whose boisterousness, vulnerability to rejection, and response to love are evidence of his humanity. He retains his temper, his conceitedness and his needs despite his mesmeric control over the wild things and his visit to a fantasy setting.

The wild things, despite the vindictive streak that comes to the fore when they meet Max and when they finally lose him, have the familiar playfulness of the pre-school boy-next-door.

(d) Max's acceptance of fancifulness

Max accepts the fancifulness of the happenings as a matter of course (cf. 7.6.2.2.). He concedes to the transformation of his room with a smugness that changes to mischievous delight. When the metamorphosis is complete, Max prances in delighted awe, an awe that changes to complacency as he sails away in his boat to the wild things' abode.

(e) Authenticity of language

The language used by Max to converse with the wild things has the authenticity that fosters the "documentation" advocated by Huck (1979: 255) with reference to fantasy literature (cf. 7.6.2.2).

The aggressiveness with which Max answers his mother is echoed in the assertive commands directed at the wild things.

(f) Utilisation of actual objects

Max's boat is an example of the utilisation of actual objects to strengthen belief in the genuine nature of the fantasy (cf. 7.6.2.2).

Although Max is placidly ensconced in the boat, which is forging its way across the choppy waves when it is first seen, his mode of transport has a look of susceptibility to the caprices of the elements. During Max's meeting with the sea monster, it is pictured as almost being washed ashore.

On Max's return the boat sturdily plies the waters with an assurance that matches that of Max who commands the prow.

8.2.2.1.4

CONSISTENCY

Consistency (cf. 7.6.2.2) prevails in the characterisation, plot and setting in Where the wild things are.

When Max subdues the wild things, he displays the assertiveness with which he terrorised the dog. Although his character has a new dimension, that of controlled leadership, that leadership would not have come into being without his decisiveness.

The wild things react in an amenable way to hypnotism, but they remain full-blooded monsters. When he thwarts them by leaving, their viciousness resurfaces.

The plot reflects Sendak's adherence to the principle of consistency. For example, Max travels to the wild things' abode in a boat and he returns in the same way. Having decided to leave the monsters, he is not able to wish himself home, but has to abide by the 'transportation laws' that govern travel between the reality of the everyday world and the reality of the fantasy world.

Consistency regarding setting is apparent in, for example, the leit-motiv of the pointed leaves of some of the trees in the fantasy world. Instead of emphasizing an exotic variety of trees, Sendak repeats this shape, which resembles the pointed horns and claws of the wild things and of Max's costume. By emphasising the shape through its repeated appearance, Sendak highlights the differences between this fantasy vegetation and that which Max would normally encounter.

8.2.2.1.5

INGENUITY AND CREATIVITY

The ingenuity and the creativity of Where the wild things are reside in the constructive utilisation of the negative aspects of a child's nature in order to elicit positive aspects that are also innate.

Max's rebelliousness, antagonism and rage are transformed into acceptance of love and care without the author-artist's having to resort to a moralistic tone in either text or illustrations (cf. 8.2.1.3).

8.2.2.1.6

CENTRAL THEME

The central theme of Where the wild things are concerns the conquest of negative emotions (such as anger), a conquest, according to Sendak (1965: 250), that is made possible through fantasy (cf. 8.2.1.3).

8.2.3

EXAMINATION FOR POSSIBLE STEREOTYPING

Huck (1979: 110 - 111; 125) warns against stereotyping of, for example, sex and race in the picture-book.

The credibility of Max's character (cf. 8.2.1.4.4) precludes stereotyping. Max is a three-dimensional boy who rants and raves and is reformed, yet retains his spiritedness. The issue of sex or race stereotyping does not arise in Where the wild things are.

8.2.4

LANGUAGE

8.2.4.1

ASPECTS OF PICTURE-BOOK LANGUAGE

Huck (1979: 112 - 3) discusses the following aspects pertaining to picture-book language:

(a) Development of sensitivity to language

The words of the picture-book may help the child to develop "an early sensitivity to the imaginative use of language".

(b) Underestimation of the child

Oversimplification or writing down to the "knowledgeable and sophisticated" child of today is not necessary, as

most of the picture-books will be read to, and not by, the child.

(c) Expansion of experience and vocabulary

The child's experience and vocabulary can be enlarged by reading to him.

(d) Word repetition

Repetition of words causes enjoyment.

(e) Figurative language

Figurative language, involving comparisons from the child's experience, can be appreciated.

(f) Dialogue

Dialogue must be "rich and believable".

(g) Attention span

The short attention span of the young child must be considered and for this reason the picture-book is usually 32 to 64 pages long.

(h) Text and illustrations

Both text and illustrations of the picture-book must be evaluated.

8.2.4.1.1

SOME ASPECTS OF LANGUAGE DISCUSSED WITH REFERENCE TO "WHERE THE WILD THINGS ARE"

- (a) Recognition of the child's ability to comprehend unknown words (cf. 8.2.4.1. (a); 8.2.4.1.(b); 8.2.4.1 (c)), Sendak does not underestimate the child's ability to comprehend a 'difficult' word. He uses the word in conjunction with illustrations, so that the meaning of the word becomes clear while sensitivity to language is awakened.

Max commands that the "wild rumpus" must start. His edict is followed by three double spreads, unaccompanied by words, in which the meaning of "rumpus" should become patently clear to the child.

The almost similar incantations that occur when Max is on his way to and from the abode of the wild things may be considered to be magic by participation in which reality is modified by words (cf. 3.2.2.1.2.6.(b)). The transition from the everyday world to the fantasy world, whether taking place in a day-dream or in a dream, is made credible through the device of the graphic representation of the boat conquering the choppy seas and through the device of the verbal spell (the incantation).

(b) Word repetition (cf. 8.2.4.1 (d)).

The word 'and' is used throughout the text to connect the events (cf. 8.2.1.5). This repetition provides the text with the immediacy of a spontaneous, verbal account.

For example, Sendak writes:

And when he came to the place where the
wild things are/ they roared their
terrible roars and gnashed their terrible
teeth/ and rolled their terrible eyes and
showed their terrible claws/ till Max
said "BE STILL!" / and tamed them with the
magic trick/ of staring into all their
yellow eyes without blinking once/ and
they were frightened and called him the
most wild thing of all/and made him king
of all wild things. (Sendak, 1975)

In the above extract the repetition of 'terrible' emphasises the initial fearsomeness of the wild things.

(c) Dialogue (cf. 8.2.4.1.(f)),

The dialogue is terse and reflects the intensity of Max's rage. It is significant that Max's last word is the "No!" directed at the rejected wild things. Having

abandoned his negative emotions, he returns home where he enters his room wordlessly and becomes aware of his mother's care. Thus, with regard to the language, it is the dialogue that has been employed to project the flinty decisiveness inherent in Max's character.

- (d) Importance of both text and illustrations (cf. 8.2.4.1. (h)) will be discussed in 8.3.1.

8.2.5

RECOMMENDED AGE GROUP

Huck recommends Where the wild things are for 6- to 7-year-olds, as they are able to distinguish fantasy from reality (Huck, 1979: 32). Such distinction appears to coincide with the onset of the concrete operational period, starting at approximately 7 years of age, when the child graduates to relativism, which enables him to view more than one aspect of a problem (cf. 3.2.2.2). Thus he is able to consider fantasy in a story to be divorced from the reality of everyday life.

The short attention span of the younger child is borne in mind in that the book consists of 37 pages, which are well within the range of 32 to 64 pages for picture-books as suggested by Huck (1979: 113)(cf. 8.2.4.1.(g)).

8.3

FORMAT, INCLUDING ILLUSTRATIONS

Illustrations and other aspects of book design, such as typography, will be considered in this discussion upon format. It will be seen that, owing to the unity between illustrations and the rest of the components of format, as well as between text and illustrations, 'compartmentalisation' in analysis is neither possible nor desirable. In fact, the earlier section on the content of Where the wild things are (cf. 8.2.1) contains references not only to the text but also to the illustrations (e.g. cf. 8.2.1.2).

8.3.1

THE MOST PROMINENT CRITERION FOR ILLUSTRATIONS IN THE PICTURE-BOOK: THE FUSION OF TEXT AND ILLUSTRATIONS

A survey of some of the writings on the criteria for the picture-book in general reveals that the interrelatedness of text and illustrations is of paramount importance.

Commenting upon the unity between the two components, Brown declares:

... the pictures must be true to the spirit and feeling of the book as a whole, the spirit of the author's concept and the child's acceptance.

(Brown, 1958:3)

What Brown considers to be unity in the picture-book is described by Averill as a "deft balance" between the text and the illustrations, with the illustrations forming "an integral part of the action of the book" (Averill, 1957: 307 - 8). Lanes believes that the story of the picture-book cannot be told only by text or only by the illustrations (Lanes, 1981: 85) (cf. 7.5.1).

Writing about the picture-book, Huck, as do Brown, Averill and Lanes, stresses the inseparability of text and illustrations. (cf. 7.5.1). She describes the two elements as bearing "the burden of narration" (Huck, 1979: 113). The amalgamation of text and illustrations is also lauded by Sendak. Commenting upon the art of the picture-book, as practised by Caldecott in his illustrations to nursery rhymes, Sendak describes two approaches to illustration. The "direct, no-nonsense" approach involves a presentation of the facts in such a well-defined way that no confusion will arise in the child's mind. The other approach, that employed by Caldecott, entails the illumination of the rhymes by means of "imagined improvisations". Sendak uses the verb "quicken" to describe Caldecott's animation that concerns "the breathing of life" into action rather than mere simulation of such action

(Sendak, 1978: 11). Elsewhere, Sendak describes illustration as "an enlargement, an interpretation of the text" that will enable the child to understand the words better (Lanes, 1981: 109 - 10). Describing Caldecott's method, Sendak remarks:

He [Caldecott] reads into things, and this, of course is what the illustrator's job is really about - to interpret the text much as a musical conductor interprets a score. (Sendak, 1978: 13)

Being what Lanes describes as a "practitioner of interpretive illustrations - and not merely an echo of the author ...", Sendak declares that the illustrator must not depict precisely what has been written, but that he must "find a space in the text so that the pictures can do the work" and then "let the words take over where words do it best" (Lanes, 1981: 110).

Sendak admits to striving to attain the "persistent musical accompaniment" of which Caldecott is the master and in which there is a "syncopated back-and-forthing between words and pictures", as in Caldecott's [1880] The three jovial huntsmen (Sendak, 1978: 12).

8.3.2

ADDITIONAL CRITERIA PERTAINING TO ILLUSTRATIONS AND TO OTHER ASPECTS OF THE FORMAT OF THE PICTURE-BOOK

Huck suggests criteria that need to be borne in mind when the picture-book is evaluated, viz:

- (a) Action, plot and mood of the story should be conveyed by the illustrations.
- (b) The illustrations should also be instrumental in character delineation, even character development.
- (c) Accuracy, consistency and authenticity are necessary characteristics of the outstanding picture-book.
- (d) Synchronisation of text and illustrations is a necessity, as the child looks at the illustration while the adult is reading the text to him. Huck maintains, moreover, that

children prefer the text and the illustration to be on the same page or on facing pages. (Huck, 1979: 114 - 6)

Size of illustrations has a bearing upon the development of tension in the story. In this regard Huck specifically draws attention to Sendaks' Where the wild things are in which the increase in the size of the illustrations echoes the development of the fantastic dream. The illustrations decrease in size, after the three full-page spreads in which the rumpus is depicted, but they do not revert to the original size. Huck considers this to be symbolic of Max's never being "quite the same again" after what she believes to have been a dream (Huck, 1979: 114).

The media and the style of the illustrations must be examined. With regard to the medium, Huck suggests that there are two questions that need to be asked, the first having a bearing upon the appropriateness of the medium to the story, and the second pertaining to the effective handling of the medium by the artist. Huck defines style as "the arrangement of line, color and mass into a visual image". The illustrator's style will be determined by his artistic skill and by his vision of the story. An artist's style may have become so established that his work will be easily recognised, or he may experiment with styles and media. Huck considers the important question regarding style to be its appropriateness to the text, and she stresses that, as in the case of media, there is not one style in particular that is preferred by all children. The author asserts that the age of the child for whom the book is destined restricts the style of the artist. For example, she avers that a young child could be confused by the partial rendition of an object (Huck, 1979: 117, 121). Centration (concentration upon one aspect at a time) (cf. 3.2.2.1.2.3), a characteristic of the intuitive stage, will render the child incapable of realising that a part is an aspect of the whole, i.e., juxtaposition (3.2.2.1.2.1) will prohibit him from grasping the connection between the part and the whole.

According to Huck (1979: 120), the theme of the book determines which colour or colours will be chosen. Vernon

(1971: 92) reports upon research that indicates that very young children are partial to bright saturated primary colours rather than to dark or pastel colours (cf. 3.5.2.2). Huck claims that while children prefer bright colours in illustrations, pastels as well as black and white are acceptable to them if "a good story" is being provided. She believes that appropriateness of colour is a noteworthy factor in its use (Huck, 1979: 120). Smith contends that the child will accept a picture-book, regardless of the colour scheme employed, if "it tells a story" (Smith, 1953: 116).

From Averill's appraisal of the picture-book it is clear that it is not only illustrations and text that must be in harmony, but also illustrations and type. Harmony in each illustration, harmony in each illustration in relation to the page, and harmony in each page in relation to the entire book, as well as variety in the placing of the illustrations, are aspects of good picture-book design singled out by Averill, who also draws attention to the quality of the ink and of the paper (Averill, 1957: 309 - 14). The size and the shape of the book, the cloth cover, the dust-jacket, the end-papers, the title page, and the binding are additional considerations mentioned by Huck. Both Averill and Huck stress the spacing of both text and illustrations in the production of a good picture-book, and consider the significance of the white areas in such a book (Averill, 1957: 308; Huck, 1979: 124).

In the following section the format of Where the wild things are will be considered in the light of the criteria discussed. An attempt will ^{be} made to discuss all the aspects of format where applicable, but analysis under headings will be avoided (cf. 8.3).

8.3.3

FORMAT OF "WHERE THE WILD THINGS ARE"

Text and illustrations are equally important to Sendak and form what Lanes, in discussing picture-books, terms "an equal and totally interdependent partnership" in which neither the text nor the pictures alone are able to tell the story (Lanes,

1981: 85) (cf. 8.3.1). The two elements have been welded in Where the wild things are so as to attain the "deft balance" between the two as described by Averill (1957: 308) in connection with picture-books (cf. 8.3.1).

Literary elements, such as characterisation, theme, setting and plot, have been well served in the illustrations. A few examples will be cited to substantiate this claim.

Similarities between Max and the wild things are conveyed by the visual impact of the illustrations (cf. 8.2.1.4.6). Max, in his suit with its pointed ears and claws, has untamed qualities, and the wild things, who swing upon the branches with Max, have childlike recesses in their psyches. The stress upon the duality of the characters is indicative of the three-dimensionality given to them by Sendak.

The theme of the return of the child to his home, where affection needs and physiological needs are satisfied, is strengthened by the depiction of an unpretentious supper, ("... and it was still hot"), awaiting him in his room. While Fryatt (1965: 279) considers it unfortunate that the last five words of the book (quoted above) were placed "where you have to turn a page to find them", one may reason that this variation upon the pattern, whereby the text faces the illustration or appears below it, serves to emphasise the motherly love bestowed upon Max in the guise of his supper. All of one's attention is directed at the words, solitary 'inhabitants' in a surrounding expanse of white paper (cf. 8.2.1.4.5).

With regard to a change in setting and an advance in the plot, the metamorphosis of Max's room into a forest involves the gradual changing of the bedroom furniture into vegetation (cf. Illus. No. 3). This change occurs in four consecutive illustrations that increase in size. The first of the illustrations in which Max's room is depicted (cf. Illus. No. 2), has a substantial white border that dwindles until, in the final illustration in the sequence, the entire page is illustrated. The development in the size of the illustrations in this sequence is a part of the general 'expansion' of the

illustrations from the first illustration in which Max is seen hammering a nail into a wall (cf. Illus. No. 1) until the wild rumpus commences. Three double spreads, with no white borders and no text, show Max joining the wild things in baying at the full moon and swinging upon the branches of trees in the daylight, while in the last of the 'trilogy' Max, with sceptre and crown, is being carried aloft on the shoulders of the wild thing who also appears on the cover and the dust-jacket (cf. Illus. No. 4). The pictures then become slightly narrower bands to allow for the placing of the text in which Max's disillusionment and defection are described. The final illustration, showing Max in his room, covers the page and underscores the happiness he experiences, a happiness that, although not as exuberant as that felt when the wild things joined him in a rumpus depicted on double spreads, nonetheless becomes quiet joy. Huck stresses the significance of the sizes of the illustrations as regards Max's character development. The illustrations diminish in size after the rumpus, but they do not become as small as the initial illustrations. Likewise, Max, after his fantasy, will never be the same boy (Huck, 1979: 114, 726) (cf. 8.3.2).

Further variety in the placing and the size of the illustrations comes into play in the depictions of the transition from the forest, Max's last link with his room, to the country of the wild things, and of the change from fantasy land to Max's room.

In the case of the former, an illustration, comprising a page and a part of the page facing it, depicts Max sailing away to the land of the wild things. A tree, with small star-shaped leaves, harbingers of the giant, pointed leaves on some of the trees in wild thing country and of the horns, teeth and claws of the monsters, has been adroitly placed half in and half out of the illustration to emphasise the change in the setting. (The pointed leaves are repeated on the identical sets of end-papers upon which they form the only decoration, first as a prelude of what is to follow, and finally as a memory of what Max has experienced.) The illustration of Max in his boat, passing the tree, is followed by one in which Sendak again uses a page and part of the opposite page to reinforce

the transition to fantasy land. Here about two-fifths of the facing page has been devoted to a depiction of the first monster encountered by Max (cf.8.2.1.4.6). The metamorphosis from everyday life to fantasy land is complete.

The change from fantasy land to Max's room is conveyed more abruptly but no less strikingly. Once again Max is seen travelling in his boat on one page while the opposite page shows a tree with large pointed leaves that spill over on to the white area on the left and onto the night sky on the right. Max is leaving fantasy behind him in order to return to the familiarity of his own room, shown in the following and last illustration.

The accuracy and consistency of the illustrations in relation to the text, sustained throughout by Sendak, is matched by the consistency of the illustrations themselves. A few examples will illustrate this statement. Max has four buttons on the front of his suit when we encounter him for the first time, on the title page, and, right until the last illustration, Sendak does not deviate from the design. The five branches visible in the vase on Max's table before his adventure are there when he returns home. The individuality of the wild things is scrupulously adhered to by Sendak. No changes in detail occur despite the limitations in iconography imposed upon himself by the artist. Amazing variety is obtained with the aid of bulging yellow eyes, hair and tails reminiscent of vegetation, triangular or square teeth, and pointed horns and claws. The only inconsistency in the work occurs on the dust-jacket and the cover on which the boat appears without Max's name. Elsewhere the boat is depicted with or without its name, depending upon the angle from which it is viewed. The omission may be intentional, as will be indicated.

The illustration on the cover and on the dust-jacket is not a duplication of any of those in the book (cf. Illus. No. 4). It is an elongated, horizontal band incorporating both front and back of the cover and the dust-jacket. It features the shore of the wild things' country. The boat on which Max sails to and from their abode, but which now has no passenger, is visible on the far side of what appears to be a lagoon. A

wild thing, resting its head on a paw, sits with closed eyes in the foreground. The rest of the landscape on the back cover, illuminated by a full moon, is devoid of animal or human life and is dominated by the trees with large pointed leaves. Max, the protagonist, has not been depicted on the cover.

The solitary wild thing, meditating on the shore while the boat waits in the background, may symbolise the melancholy of the wild things subsequent to Max's defection or may convey the loneliness of Max who has 'wild thing' traits and who longs for home when satiated by the unbridled freedom in the country of the wild things. The monster may be the incarnation of any child longing for the security of love emanating from those at home. The nameless boat may be any child's boat and may enliven the child's empathy regarding the experiences of Max.

Should the wild thing depicted on the cover be pining for Max, the story obtains an added dimension in that the sensibility of the creatures is revealed. This reflects upon the roundedness of the wild things who, as is Max, are definitely not wholly good, but are not wholly bad either (cf. 8.2.1.4.4; 8.2.1.4.6).

The title page reveals two frightened wild things cowering before a confident, aggressive Max who displays the ability for which his creator gives him credit, viz the ability to control the fantasy situation he (Max) has created (Sendak, 1965: 251)(cf.8.2.1.4.4). The affinity between Max and the wild things is highlighted by the similarity of the trailing tails of Max and one of the monsters.

Pen-and-ink cross-hatching over tempera enables Sendak to convey texture and shading (Huck, 1979: 119). The ingenious variety in the width, weight and direction of the ink lines enables the artist to evoke dissimilar textures such as wood, grass, scales and bushy tails. The consistent cross-hatching over the leaves on the end-papers creates a shimmering curtain suggestive of mysterious movement in the wild things' country. Alderson comments that "...if we sit around long enough with the book open here, a wild thing will creep out

before we've even got going" (Alderson, 1967: 53). According to Huck (1979: 122), the illustrations of the trees and the end-papers have been compared to Henri Rousseau's primitive paintings.

Both Huck and Lanes remark upon the affinity between Where the wild things are and The moon jumpers (the latter written by Udry with illustrations by Sendak, and first published in 1959). Both books have a moonlight setting. Blues, greens and purples, instrumental in creating Max's fantasy world, appeared earlier in the The moon jumpers (cf. Illus, No. 5).

The illustrations of the children dancing by moonlight have influenced the rumpus scenes in Where the wild things are (Huck, 1979: 119); Lanes, 1981: 59, 93). Though the vegetation in The moon jumpers resembles that in Where the wild things are, the children in the earlier work have a balletic quality absent in the rumbustious Max.

In Where the wild things are the leit-motiv of the serrated shapes has not only been used in claws and horns, but also in leaves, scales, Max's crown and the sails of his boat. This device establishes visual consistency in characterisation and setting.

On the pages recounting what happened to Max before his arrival in fantasy land and on those conveying his experiences after his taking leave of the wild things, the emphatically black and clear Cheltenham Bold type has been strikingly arranged to contrast with the large areas of surrounding white paper. The lower half of each page contains the text that, from page to page, varies subtly in the height at which it commences. Max's encounters in the wild things' country are narrated by means of horizontal bands of text and illustrations that echo the horizontal shape of the opened book.

8.4

SOME CONTROVERSIAL ASPECTS OF "WHERE THE WILD THINGS ARE"

Before a number of the contentious issues involving this work can be discussed, it may be advisable to consider the spirit in which Sendak approaches his creative task.

Writing about Caldecott, Sendak concludes that, over and above the animation in the illustrations and the elaborations upon the text in the illustrations, the greatness of Caldecott lies in the honesty of his vision of life. He declares:

There is no emasculation of truth in his [i.e., Caldecott's] world. It is a green, vigorous world rendered faithfully and honestly in shades of dark and light, a world where the tragic and the joyful co-exist, the one colouring the other ... Caldecott never tells half-truths about life, and his honest vision, expressed with such conviction, is one that children recognise as true to their own lives.

(Sendak, 1965: 248, 249; Sendak, 1978: 14)

It is in his emulation of Caldecott's honest vision of life that Sendak has become a controversial author-illustrator. Where the wild things are has become what Moss terms "a battleground" among adults "who are split into two camps: some triumphantly acclaim it a landmark in the history of literature for children; others fear it may give nightmares to the young" (Moss, 1976: 651).

The views of some opponents and some defenders of the work with reference to a number of controversial matters will be considered.

In the view of Taylor (1970: 642), the educationist Bettelheim, who had not read Where the wild things are when he voiced his criticism of the work in a discussion with mothers,

confuses the modern picture-book for the young with the traditional fairy tale intended for adults. Bettelheim holds that in the fairy story one is punished for what one does and not for what one says. He remarks:

This modern psychologist who wrote the story seems to say it's all right to say what you think - except that if you do, you get punished.

(Bettelheim, 1969: 48)

Taylor contends that Sendak pictures Max misbehaving and that the boy is in fact punished "primarily" for his deeds rather than for his words. She also reasons that Bettelheim's demand for what he terms "a clear definite message", needed by the 3 -, 4 - and 5 -year-old and which he believes the fairy tale is able to convey better than the picture-book, is indeed met in the picture-book in that difficulties regarding vocabulary and thematic implications are overcome by pictorial means. In addition, Taylor asserts that the work was not intended for the disturbed child while Bettelheim's article, according to her, seems to intimate such a purpose. Finally, she avers that, contrary to Bettelheim's belief that the author bore in mind "a very sound therapeutic procedure" whereby the child is placed "in control of his monster fantasies", Sendak merely wished the child reader to experience pleasure and empathy (Bettelheim, 1969: 48; Taylor, 1970: 643 - 5). As mentioned earlier (cf. 8.2.1.4.4 ; 8.3.3), Max, according to Sendak, "master[s]" that which is "uncontrollable and frightening" in his life by employing fantasy. Sendak continues:

My experience suggests that the adults who are troubled by the scariness of his fantasy forget that my hero is having the time of his life and that he controls the situation with breezy aplomb. Children do watch Max. They pick up his confidence and sail through the adventure deriving, I sincerely hope, as much fun as he does. (Sendak, 1965: 251)

Thus, in Sendak's view, he portrays a Max who does control his monster fantasies (as Bettelheim (1969: 48) suggests Sendak endeavoured to do) and who provides the young reader with enjoyment during a process whereby he is able to identify with the protagonist, as is intimated by Taylor (1970: 645).

Bettelheim also draws attention to the anxiety suffered by Max:

The basic anxiety of the child is desertion. To be sent to bed alone is one desertion, and without food is the second desertion. The combination is the worst desertion that can threaten a child.

(Bettelheim, 1969: 48)

Bettelheim's criticism can be analysed on literary grounds. Taylor successfully counters the technical aspect with reference to the traditional fairy tale versus the modern picture-book. Yet Bettelheim's ideas pertaining to the child's anxiety are worth examining despite Taylor's view that the book is not intended for the disturbed child. What Taylor (1970: 642) terms the "average" child is also prone to anxiety (cf. 4.3.1.2). Bettelheim's legitimate reservations will be discussed together with those of Cooper (1975).

Cooper questions the presentation to the child by the adult of an aspect of insanity, viz fantasy, as exemplified in Where the wild things are. He is concerned that the horror fantasy vested in the tale of Stru^wwelpeter is surpassed by that in Sendak's book with which the present-day parent sends his child "into twilight". This "popular standard reading for a child of three" is introduced at the time when nightmares start to reach their zenith. He describes the title as promising "cannibalism, lycanthropy, monsters and the easy interchange of reality and non-reality". While admitting that there are "fantasies and fantasies, e.g. Tolkien and the Brothers Grimm ...", he doubts whether it is correct to foist upon the child a fantasy world as a "continuum of the real" when "this is precisely what children at such a young age do not have" (Cooper, 1975: 302).

Whereas Sendak, with reference to Where the wild things are, claims that fantasy enables the child to attain catharsis (Sendak, 1965: 250) (cf. 8.2.2), Cooper is emphatic that there is not necessarily a connection between fantasy and catharsis. He pronounces that if this were so, "delusions

would be self-purging". Cooper believes that childhood fantasies and psychotic states are similar. The creation of imaginary companions (cf. 3.4.1.3) is an example of the connection between the two phenomena. Quoting Freud, Cooper draws attention to the link between the child's animism (cf. 3.2.2.1.2.8) and his animal phobia (cf. 4.3.1.1.4) on the one hand, and exposure to children's picture-books and fairy stories on the other. He concludes:

The Wild Things should be removed from the pre-school era to the later study of poetry and mythology. Earlier, they may be too powerful for us.

(Cooper, 1975: 302 - 3)

In a work written subsequent to his rejection of Where the wild things are in 1969, Bettelheim emphasises the value of the folk fairy tale in the child's mastering of "the psychological problems of growing up ...", problems such as coping with sibling rivalries and gaining "a feeling of self-hood and of self-worth". He opposes the views of parents who believe that over-exposure to fairy tale fantasies prohibits the child from coming to terms with reality. While admitting that some people do become "beset by compulsive ruminations which rotate eternally around some narrow, stereotypical topics", he believes that a "rich and variegated fantasy life" is supplied to the child by fairy stories. Such stories, dealing with issues found in reality, prevent the imagination from concentrating upon a few "anxious or wish-fulfilling daydreams circling around a few narrow preoccupations". Fantasy of a positive nature is able to assist an integrated personality to contend with "the tasks of living" (Bettelheim, 1976: 6, 118 - 9). This is a view that is commensurate with that of Griffiths (1935: 174) (cf. 3.4.1).

Although Bettelheim (1976) makes no reference to Where the wild things are, his defence of fantasy, as exemplified in the folk fairy tale (such as Jack and the beanstalk and Little Red Riding Hood), is in opposition to Cooper's (1975) slating of the children's fantasy story, with specific reference to this book by Sendak.

From the foregoing summary of criticisms it appears that two issues need to be considered. One concerns the advisability of exposing the child to fear-inducing factors in a picture-book, and the other involves the rôle of fantasy literature in the child's life.

Having been criticised for portraying children as "little old people worrying away their childhood", Sendak, while admitting that "it is a marvellous time as well [as being a difficult time]", is emphatic that it is incorrect to pretend to the child that his life is "a never-ending ring-around-the-rosie" (Sendak, 1965: 251). Commenting upon his reason for considering his Where the wild things are (1963), In the night kitchen (1970) and Outside over there (1981) to be a trilogy, Sendak avers:

They are variations on the same theme:
how children master various feelings -
anger, boredom, fear, frustration,
jealousy - and manage to come to grips
with the realities of their lives.
(Lanes, 1981: 227)

Fear is an irrefutable reality of the child's existence (cf. 4.3.1.1). Bettelheim's concern over the child's anxiety arising from desertion is a valid one, as fear of solitude and separation, according to Jersild (1954: 866), has been known to occur from 12 months of age (cf. 4.3.1.1.6). It would appear that Max's safety needs and his belongingness and love needs (cf. 4.2.2; 4.2.3) are thwarted in that he is sent to bed on his own. The closed door of Max's bedroom is symbolic of his isolation (cf. Illus. No. 2). The desertion involving being sent to bed without food affects the child's physiological needs (cf. 4.2.1).

Cooper is of the opinion that cannibalism, lycanthropy and monsters are fear-inducing "horrors" inherent in Where the wild things are (Cooper, 1975: 302). Once again, safety needs come into play. Fear of the unfamiliar (cf. 4.3.1.1.3) and fear of animals (cf. 4.3.1.1.4) may be involved in these "horrors".

Bettelheim and Cooper's arguments cannot be gainsaid, yet Sendak, while agreeing that the child must be protected from

experiences that he cannot grasp emotionally and that increase anxiety, asserts that "fear and anxiety are an intrinsic part of their everyday lives...". He concludes that fantasy enables the child to purge himself of his fears (Sendak, 1965: 250) (cf. 8.2.1.3). Bettelheim, while not opposed in principle to the fantasy tale for the child (he accepts "the old fairy tale" with reservations) appears to question Sendak's treatment of it. The educationist criticises the fact that the child, who is open about his fantasy in which his desires to retaliate against his mother by expressing a wish to eat her, is punished by desertion (Bettelheim, 1969: 48). Yet Bettelheim does not explore the fantasy sojourn of Max and, not having read the book, is not in a position to judge the work.

Sendak presents fear in Where the wild things are as an emotion experienced by the wild things and not by Max (cf. 8.2.1.3). The fears named by Bettelheim and Cooper (fear of desertion and fear arising from an awareness of cannibalism, lycanthropy and monsters) may be covertly present in the child reader, but the hero (with whom the child is able to identify) is never subjected to experiencing fear he cannot master. Though, as Swanton (1971: 42) remarks, "His pleasure is dimmed a little when he meets the first wild thing", Max is the one to subject the wild things.

Swanton is of the opinion that the fears of the child do not form the theme of the book, as many adults believe, but that Sendak has chosen to portray, in text and illustrations, the child's "anger and conflict with his mother" (Swanton, 1971: 38). Swanton is correct in that she identifies anger as a theme of the book. Max elects an impulsive response (aggression) in his reaction to his anger. He resorts to a verbal attack upon his mother. This form of aggression appears at about 4 years of age (i.e., at the start of the intuitive stage) (Hurlock, 1978: 203). It may manifest itself in a denial of affection expressed in words (Jersild, 1954: 886) (cf. 4.3.1.3). Max's "I'LL EAT YOU UP!", directed at his mother, implies denial of love. Sendak declares that it is through fantasy that Max "discharges his anger against his mother, and returns to the real world sleepy, hungry, and at

peace with himself" (Sendak, 1965: 250). Dubow lauds Sendak's constructive treatment of Max's rage, a rage with which the child is able to identify himself "absolutely". She remarks upon the reality of both the child's fear and his rage, and describes fear as being "associated with hatred, anger, guilt" (Dubow, 1979: 5). She thereby voices a less simplistic view in comparison to those authors (Cooper 1975; Swanton, 1971) who concentrate upon either fear or anger as being the theme of the book. Sendak himself recognises both these emotions as being themes in Where the wild things are. From his words quoted earlier in this passage, it is clear that he considers Max to be ridding himself of his anger and that he is in control of that which is fear-inducing. Sendak intimates, however, that children are not frightened by Max's encounters (Sendak, 1965: 250 - 1). According to this view, it would appear that the emphasis is upon the control of fear, which the child experiences by proxy through Max, rather than upon fear.

Swanton (1971: 42) suggests two reasons why the child reader is not frightened by Where the wild things are. One reason is that Max is portrayed in text and in illustrations as being in "total control", a sentiment with which Sendak (1965: 251) is in agreement as has been indicated in the above paragraph and earlier in 8.4. This positive aspect of the work is also commented upon by a mother in Bettelheim's discussion (Bettelheim, 1968: 48). The second reason concerns what Swanton describes as Sendak's "sensitive handling" of the ending (an ending in which the manifestation of the love of a 'psychological parent' (Jersild, 1968: 199) (cf.4.3.2.3) is the outstanding feature). She writes:

What better and more secure resolution could there be to a child's unhappiness about his own anger and frustration than that there is someone who loves him best of all and that supper is still hot.

(Swanton, 1971: 42)

The theme of fear recurs in In the night kitchen and Outside over there, and control of the fear-inducing elements by the child hero/heroine is also discernible in these two works. In In the night kitchen, Mickey escapes from being baked by three bakers in the guise of Hardy (of Laurel and Hardy

fame). In Outside over there Ida thwarts the goblins and takes home her kidnapped baby sister. Of the characters in the trilogy who are most likely to induce fear, the wild things are the most benign. The bakers in In the night kitchen are portrayed as having Mickey at their mercy when they try to mix him into the batter (cf. Illus. No. 6). Yet he eludes them and finally saves the day by supplying them with milk for baking. In Outside over there faceless, hooded figures, the abductors of Ida's sister (cf. Illus.No. 7), turn into buxom babies who finally become part of a stream when Ida plays a horn. The wild things are never portrayed in a situation in which they are able to manipulate Max, as do the bakers when they prepare to put Mickey in the oven, or the goblins who mislead Ida when they leave a baby made of ice in the place of her sister. Yet all three protagonists emerge from their encounters with their esteem needs satisfied (cf.4.2.4). Max is able to control the wild things, Mickey ingeniously escapes from the bakers, and Ida rescues her sister. In addition, Max, following his display of anger, is the recipient of his mother's forgiving love, while Ida is the object of her parents' grateful love (cf.4.2.3).

Cooper condemns the "easy interchange of reality and non-reality" in children's fantasy literature as exemplified in Where the wild things are. He considers this as being conducive to subsequent delusion in adulthood (Cooper, 1975: 302). His view of fantasising seems to be related to one described by Griffiths (1935: 171), according to which it is a negative, self-centred activity whereby the child retreats from reality with which he cannot cope (cf.3.4.1). Cooper's assertion that the child at the age of 3 does not have a fantasy world (Cooper, 1975: 302) is refuted by substantial evidence to the contrary. For example, the phenomenon of the imaginary companion may make its appearance as early as the age of 3 years (Jersild, 1968: 392) (cf. 3.4.1.3). Jersild propounds a number of functions of the child's own fantasising. The functions include, for example, the control of fear and the purging of aggression (Jersild, 1968: 386 - 91) (cf. 3.4.1). Furthermore, positive goals regarding children's fantasy as a literary genre have been identified. These goals include the child's acceptance of reality (cf.

7.6.1). In addition, it must be emphasised that Sendak handles the entry into, and exit from, fantasy land so adroitly in Where the wild things are with regard to both text (cf. 8.2.1.5) and illustrations (cf. 8.3.3) that the child will have little difficulty in being aware of when and how one is exchanged for the other.

In the empirical study involving children's responses to Where the wild things are, the following issues, arising from authorities' views referred to in 8.4, will be examined: (a) the possible existence of fear-inducing elements in the book, (b) the success of Sendak's handling of Max's anger with reference to the child's constructive evaluation of this emotion of Max, (c) the child's realisation that Max's mother loves him, and (d) the child's discrimination between fantasy and everyday reality.

In conclusion it must be remarked that while the emphasis in the analysis of Where the wild things are has been upon the emotional reaction of the child rather than upon other domains of human existence, it is hoped that the empirical study will reveal the child's reactions, pertaining to all domains. The responses of 7- to 12-year-old children in the various stages of cognitive development, propounded by Piaget, will be viewed in the light of his findings as well as those of other authorities considered in Section B. This will be done to test the hypotheses presented in Section A, Ch.1, viz that a child's responses to a children's book are likely to be influenced to a significant degree by his stage of cognitive development, and that other domains of human development and existence will also play a rôle.

SECTION D AN EMPIRICAL STUDY, CONDUCTED AT A CAPE TOWN
PUBLIC LIBRARY, INVOLVING CHILDREN'S RESPONSES
TO MAURICE SENDAK'S "WHERE THE WILD THINGS ARE"

CHAPTER 9

METHODOLOGY OF THE EMPIRICAL STUDY

9.1

INTRODUCTION

The empirical study concerned responses to Sendak's Where the wild things are among children from 7 to 12 years of age. It was decided to investigate to what extent the subjects' responses, with reference to issues arising from critics' viewpoints, as discussed in 8.4, would reveal similarities or differences pertaining to the reasoning and perceptions of concrete operational and formal operational thinkers. It was hoped that the hypotheses outlined in Ch. 1 would ~~lend themselves to~~^{being} tested. According to these hypotheses a child's responses to a children's book are likely to be influenced to a significant degree by his stage of cognitive development, with domains of human development and existence other than the cognitive also playing a rôle in such responses.

9.2

DEFINITION OF TERMS

Terms utilised in the description of the methodology are defined below:

- (a) Age, chronological: "the time elapsed since birth" (Reading, 1977 : 13).
- (b) Data: "things known or assumed as a basis for inference" (Hannagan, 1982 : 1).
- (c) Interview, structured: "interview with predetermined questions" (Reading, 1977 : 112).
- (d) Pilot study: "final testing of schedule [questionnaire] before [a] survey [is] undertaken" (Reading, 1977 : 204).

- (e) Population: "... a defined set of cases... [e.g.] 'all 3-year-old children', 'the 48 students in this classroom' ..." (Dominowski, 1980: 166); "entire group from which a sample is drawn" (Reading, 1977: 156).
- (f) Question, dichotomous: "question with two fixed-alternative answers" (Reading, 1977: 167).
- (g) Question, open: "question to which any answer may be given" (Reading, 1977: 167).
- (h) Questionnaire: "form filled in without assistance of interviewer" (Reading, 1977: 167).
- (i) Respondent: "person questioned by a schedule, questionnaire..." (Reading, 1977: 177).
- (j) Sample: "... any subset from [a defined] population" (Dominowski, 1980: 166); people to be approached in a survey (Oppenheim, 1968: 2).
- (k) Sampling, random: obtaining a sample "by a procedure that gives every member of the population an equal chance to be included" (Dominowski, 1980: 167).
- (l) Schedule, [interview]: "form filled in by interviewer or with assistance of interviewer" (Reading, 1977: 186).
- (m) Subjects: "persons who are the subject of an experiment or investigation" (Reading, 1977: 205).
- (n) Variable: quantity that varies (Reading, 1977: 226).
- (o) Variable, independent: variable manipulated by experimenter (Reading, 1977: 227).

9.3

DESCRIPTION OF POPULATION

The population was that of child members of a Cape Town public library, in Piagetian childhood, spanning the age range of 7 to 12 years (cf. 3.2). A study including children under the age of 7 would have been desirable, as Huck recommends the book for 6-to 7-year-olds (Huck, 1979: 32) (cf. 8.2.5). It was thought that the obtaining of meaningful data from a subject younger than 7 years of age would be influenced by the limitations of his inner, receptive and expressive languages (cf. 3.3.1). Three 5-year-olds and six 6-year-olds were included in the study as 'unofficial'

subjects to test this hypothesis. It was proven to be correct in the case of the 5-year-olds. In the case of the 15 instances in which a mere 'Yes' or 'No' response was required, there were 14 (93,3%) replies. In the 18 instances in which explanations (in the case of open questions) had to be given, there were only ten (55,6%) replies. The respondents, one at 5;4 and two at 5;6, sat in silence as they appeared to attempt formulating responses. The 6-year-olds, ranging in age from 6;7 to 6;11, answered all the dichotomous questions, and in the 36 instances in which explanations were needed there were 25 (71,4%) responses. Though an improvement upon the percentage of responses regarding explanations of 5-year-olds, the percentage of responses of 6-year-olds was eclipsed by that of the twelve 7-year-olds. In the case of the latter there were 59 (81,9%) out of 72 instances in which explanations could be provided. In addition to the difficulty of non-response regarding 5- and 6-year-olds, it was found that the potential subjects in this age range, usually accompanied by parents or other relatives, by and large did not have the time to take part in the study. As it was the objective to enlist at least ten subjects from each age group, and as non-response was a difficulty, it was decided not to include children younger than 7 years of age in the study. Justification for the inclusion solely of children older than those for whom Huck (1979: 32) suggests the book rests upon the principle of so-called 'Peter Pantheism' in the enjoyment of literature. Though this principle, as expounded by Lewis (1973: 233-5)(cf. 7.2), has reference to the adult's delight in experiencing children's literature, it may also be applied to the older child's enjoyment of literature thought to be suitable for a younger one.

9.4

COLLECTION OF DATA

Primary data (i.e., data gathered by or for the person or people who are to utilise the data, as opposed to secondary data, which are used by people other than those by whom or for whom the data were gathered) are collected mainly by observation, interview or questionnaire, or by a combination

of these methods. Observation may be utilised to gather information upon social and economic behaviour as well as within the field of natural sciences (Hannagan, 1982: 6-7, 35). It was thus of no account in this study in which the subjects had to respond to specific issues brought to their attention rather than that they were being watched in what Dominowski describes as "a natural setting" (Dominowski, 1980: 186). The interview and the questionnaire were employed to determine the responses of the subjects.

9.4.1

THE INTERVIEW

It was decided to utilise a structured interview (cf. Appendix 2) to determine the responses of the younger subjects. According to Orlich (1978: 8), one of the advantages of the interview is that the individual who cannot read or write is able to participate. While some of the younger subjects might have been capable of reading and writing, their ability to read the questionnaire and to convert inner language into visual expressive language (cf. 3.3.1) might not have reached a stage where valid answers could be given in a questionnaire. Some of the younger subjects would not have been able to read the book on their own.

Moursand emphasises that the interview must be constructed with the subjects in mind. This criterion of Moursand, concerning consideration of the subject, is of particular importance in this study involving children. The length of time that will be spent warming-up, and that the subject will tolerate being interviewed, must be taken into account. The subject must be made to feel secure, so that he is able to share his views in what Moursand terms "a nondefensive manner" (Moursand, 1973: 53, 55). Skager and Weinberg also accord importance to the rapport between interviewer and interviewee, and believe that the success or the failure of the interview depends upon this factor (Skager & Weinberg, 1971: 117).

The structured interview utilised with the subjects was a focused (depth) interview as described by Good and Scates with

reference to the writings of *Merton and Kendall. The interviewee is involved in a specific concrete situation, e.g. viewing a film. In this study it was the reading of a book that constituted the concrete situation. The researcher analyses the situation beforehand and formulates hypotheses regarding the meaning and the effects of specific aspects of the situation. The researcher then compiles the interview schedule so as to investigate the authenticity or otherwise of hypotheses. The focus is upon the subjective experiences of the respondents to the situation. The researcher is able to test his hypotheses and to form new ones (Good & Scates, 1954:641; *Merton & Kendall, 1946: 541 - 7). In this study it was surmised that children in different stages of Piagetian childhood are likely to respond to the book as influenced by their particular cognitive developmental stages (cf. Ch.1).

Once the decision had been made to conduct an interview where necessary, the methods for the recording of such an interview were examined. Orlich discusses two methods, viz: recording on tape, or writing verbatim while the interview is in progress (Orlich, 1978; 9). If some adults become nervous while notes are being taken, as Orlich (1978: 9) warns, it was surmised that children may also do so. If the interview is recorded, the interviewer is able to give more attention to the interviewee than if notes are taken. The problem of loss of information resulting from the interviewer's inability to record all information in writing (Oppenheim, 1968: 45) will thus also be obviated. Yet the recording of the interview may detract the attention of the interviewee or stifle his spontaneity. The merits of both the methods were evaluated during the testing of the interview schedule.

9.4.2.

THE QUESTIONNAIRE

The questionnaire was identical to the interview schedule (cf. Appendix 2) and was intended for those subjects who were able to read and write. The length of time spent upon the completion of the questionnaire (as well as of the interview schedule) would depend upon the individual subject.

9.4.3

TESTING OF THE INTERVIEW SCHEDULE AND THE QUESTIONNAIRE

The pilot study is described by Moursand as "a little research project in itself", despite its dependence upon the research project proper. Like the research project to which it is related, it has a goal, but this goal involves ascertaining whether the goal of the program is being attained. The pilot study improves the main project in that some definite aspect of the research is investigated. Such investigation results in the identification of essential modifications required for the design and execution of the final questionnaire. Moursand believes that "it would be foolhardy to allow the success or failure of one's whole design to hang on an untested instrument". The acquisition of necessary skills, such as those required in interviewing, is also made possible by the pilot study. Moursand is of the opinion that a research project requires at least one pilot study to examine one or more features of the project (Moursand, 1973: 24 -7).

Seven child borrowers, ranging in age from 7;9 to 12;8, were tested at a public library other than the one at which the main survey would be conducted. The aim was to discover how effectively the items in the interview schedule and the questionnaire would elicit authentic, consistent and appropriate responses. Similarities and differences in the responses among the subjects in various stages of cognitive development would be investigated. Additional goals concerned the feasibility of conducting such a survey at a public library and the suitability of the wording for all the age groups. Testing of children younger than 7 years of age was precluded for one of the reasons supplied in 9.3 with regard to the research project proper, viz the relative unavailability of these younger children. It was decided to test such children in the actual survey during which more time could be spent on this aspect. Such testing with reference to the research project proper is described in 9.3.

It was found that the younger respondents (viz 7- and 8- year-olds) had to have the book read to them, as they were not so

competent at reading and writing independently compared to the older respondents. The interviewees appeared to find the tape recorder to be somewhat alien, and were not averse to the note-taking of the interviewer. Loss of information, a negative aspect of note-taking (Oppenheim, 1968: 45) (cf. 9.4.1.), did not appear to be a drawback. There were five dichotomous questions requiring a mere 'Yes' or 'No' response that was ticked by the interviewer. The remaining six open questions did not elicit lengthy explanations from the younger respondents. The older respondents, in turn, had no difficulty in understanding and answering the questions on their own.

Minor changes in the wording of the final interview schedule and the questionnaire had to be effected to eliminate confusion in the minds of concrete operational subjects. These changes will be discussed in 10.5 and 10.7.

9.4.4.

CONDUCTING THE INTERVIEWS AND ADMINISTERING THE QUESTIONNAIRE

The sample consisted of 104 children (59 in the age range of the concrete operational period (COP), and 45 in the age range of the formal operational period (FOP)*), selected by random sampling at a Cape Town public library children's section with a circulation rate of almost 60 000 books in 1983. The survey took place during a period of four weeks in March 1984. Children were approached by the researcher on weekdays from 14h00 until 17h30.

Authorities emphasise that the timing of a survey is vital (Orlich, 1978: 4 -5). As it was the month before the end of the first school quarter, it was assumed that children were not hampered by examination pressure or discouraged from visiting the library by inclement weather at this time of the year in the Cape Peninsula.

*The explanation regarding classification of the age groups into the two periods is supplied in 10.1.

Those who were conducting research for school projects were not invited to participate. Browsing borrowers, irrespective of gender, language group or race, were identified, and, if they appeared to be unhurried, were approached. The prospective subject's school standard (form, grade), age and home language were established. He was shown Sendak's book and asked if he had time to read it and to answer a few questions, so that it could be determined if he had 'enjoyed' it. (In the pilot study it had been found that if the book was not shown, the child would tend to decline to participate. The word 'book' appeared to cause the subject to visualise a daunting tome, whereas the sight of the relatively slim Where the wild things are, with its intriguing cover, seemed to elicit an eagerness to participate. The importance of the visual appeal of the children's picture-book was confirmed (cf. 3.5.2)). It was explained that the subject would have the option of reading the book or of having it read to him by the researcher. Thereafter, he could be interviewed or he could answer the questionnaire. The degree of simplicity of language used in communication with the subject was determined by his age and apparent level of understanding. It was borne in mind that a lengthy, verbose introduction could confuse the subject whatever his age and stage of cognitive development.

A few 'unofficial' subjects, of 5 and 6 years of age, were included to ascertain whether or not the surmise regarding the language limitations of the young child was valid, and, if so, to what extent. This premise was confirmed (cf. 9.3). In addition, there were eight subjects between the ages of 7 and 12 years of age who participated, but whose responses were not included for analysis with those of the 104 subjects in that age span. In the case of these eight subjects the difference between the expected school standard (form, grade), with reference to a specific chronological age, and the actual school standard (form, grade) indicated a disparity of more than twelve months. These subjects were not prohibited from participating, as such rejection, in the face of their willingness to co-operate and their awareness that others were taking part, was assumed to be insensitive and likely to

affect the children concerned adversely, psychologically-speaking.

Before the interview or the answering of the questionnaire in writing, the birth date, school standard and home language of the subject (who remained anonymous officially, but whose first name was asked in order to establish rapport) were filled in on the questionnaire (interview schedule) on his behalf. During the unlimited time during which the book could be read and the questions answered immediately afterwards, the subject could request clarification of questions and, as the testing of his memory was not at stake, he was permitted to refer to the book when answering.

It was found that the younger the subject the greater was the tendency to request having the book read to him and to be interviewed. The primary reason for this was probably that such a young subject's reading and writing were not of such a standard as to enable him to manage on his own. Thirty-six (61%) of the 59 subjects between the ages of 7 and 10 (i.e., those in the concrete operational period (cf. 10.1)) wished to be interviewed. Of these there were twelve (100%) out of twelve 7-year-olds, twelve (80%) out of 15 8-year-olds, nine (64,3%) out of 14 9-year-olds, and three (16,7%) out of 18 10-year-olds. All the 7-year-olds, eight of the 8-year-olds, and four of the 9-year-olds (all of whom were interviewed) had had the story read to them. Two (4,4%) of the 45 subjects considered to be in the formal operational period (i.e., the 11-and 12-year-old age span (cf. 10.1)) were interviewed, but had read the story themselves. Both of them were 11-year-olds. No 12-year-olds elected to have the story read to them or to be interviewed.

The subjects in the concrete operational period who had Afrikaans as their home language displayed a greater tendency towards wishing to be interviewed than were those who had English, or English and Afrikaans, as their home language/s. Sixteen (64%) of the 25 Afrikaans-speaking subjects in this period were interviewed, as opposed to 17 (50%) of the 34 English-speaking, and English- and Afrikaans-speaking subjects. This tendency had also been apparent in the reading of the story to those subjects who could not or did not wish

to do so themselves. Twelve (48%) of the Afrikaans-speaking subjects, as opposed to 11 (32,4%) of the English and English- and Afrikaans-speaking subjects, had opted to have both the story read to them and to be interviewed.

Subjects were not removed from the children's library, which lacked a librarian's office where they could participate in the study. It was of primary importance to set them at their ease, as the researcher was not known to them. It was decided not to 'transplant' them to a fairly distant office that had been offered for the purposes of the study, but to let them remain in the children's library in a familiar environment, despite the possibility of the twin dangers of contamination and of disturbance of concentration. Oppenheim warns against contamination in the case of the group-administered questionnaire. Copying, talking and asking of questions may occur (Oppenheim, 1968: 36).

In most cases in this study, only one subject at a time was tested. Where more than one subject at a time read the book and then answered the questionnaire (i.e., where some degree of group-administration of the test occurred), the subjects were placed on their own at different tables. As far as disturbance of concentration was concerned, it must be reported that precautions were taken to avoid the harassment of subjects by other borrowers. Instead, a few borrowers, upon seeing others occupied in reading, being interviewed or answering the questionnaire, volunteered to take part, but did not bother those who were already busy.

In the absence of firm evidence to this effect, it is surmised with a measure of confidence that some borrowers who were willing to participate in the study preferred operating in an environment in which some degree of sound was either unnoticed or tolerated. Dunn and Dunn, in analysing the basic elements of learning style, discuss sound as an environmental element that helps or hinders the learning process of children. They have identified four types of people, viz:

- (a) those who are able to function competently despite noise;
- (b) those who are able to tolerate certain types of sound;
- (c) those who must have complete silence; and
- (d) those who function only if a specific sound is present (Dunn & Dunn,

1978: 5-6). It was found that the peak period for the presence of sound factors occurred from about 15h00 or 15h30 until approximately 16h00 or 16h30, depending upon the number of borrowers visiting the library upon a particular afternoon. Those subjects who agreed to participate during the relatively noisy periods were probably not those who require complete silence in which to function.

The independent variables in this study were those of age, gender and school standard (grade, form). The simplicity of the book obviated an emphasis upon home language as an independent variable. Home language was noted, though, as it was thought that such information might be useful in the interpretation of obscure explanations. Awareness of the nature of the subject's home language also threw light upon the propensity of some older subjects to be interviewed rather than to answer the questionnaire in writing, as was indicated earlier in this section (9.4.4). Thus home language was disregarded as an influencing factor in determining authentic responses to questions relating to the book. For the sake of completeness the distribution of home language is provided below:

*CONCRETE OPERATIONAL PERIOD (COP) (59 subjects)

	<u>Afr</u>	<u>Eng</u>	<u>Bilingual</u>	<u>Total</u>
7 years	4	6	2	12
8 years	7	7	1	15
9 years	7	5	2	14
10 years	<u>7</u>	<u>7</u>	<u>4</u>	<u>18</u>
	25 (42,4%)	25 (42,4%)	9 (15,2%)	59

*FORMAL OPERATIONAL PERIOD (FOP) (45 subjects)

	<u>Afr</u>	<u>Eng</u>	<u>Bilingual</u>	<u>Total</u>
11 years	11	9	3	23
12 years	<u>10</u>	<u>8</u>	<u>4</u>	<u>22</u>
	21 (46,7%)	17 (37,8%)	7 (15,5%)	45

*The rationale for classification of the age groups into the two periods is provided in 10.1. The abbreviations 'COP' and 'FOP' will be utilised as the terms will occur repeatedly.

Variables pertaining to culture, intelligence, physical illness, psychological stress, race, religion, socio-economic circumstances, and specific learning disabilities (such as dyslexia) could not be considered. These variables were either impossible to determine or would have necessitated subjective conjecture. Moreover, even if the research project had lent itself to the determination of such variables, the application of the information so derived was considered likely to have resulted in the emergence of an unmanageable range of nuances in the interpretation of the data if considered in conjunction with the independent variables mentioned earlier. Therefore it was believed that their inclusion would have caused undue complexity in the context of the scope of the study.

9.5

DATA-PROCESSING

The eleven items in the interview schedule and questionnaire theoretically formed six units, viz:

- (a) Items 1 & 2
- (b) Items 3 & 4
- (c) Items 5 & 6
- (d) Items 7 & 8
- (e) Items 9 & 10
- (f) Items 11. (cf. Appendix 2)

All the items with odd numbers, excepting Item 11, required a 'Yes' or 'No' response that had reference to the following item with an even number. A preliminary table was compiled for each of the items pertaining to a 'Yes' or 'No' response. Gender, age group, and period of cognitive development were indicated. Final tables indicated gender and period of cognitive development (e.g. Table 2) (cf. Appendix 3). Further tables, indicating ratios, were developed from these final tables (e.g. Table 3) (cf. Appendix 3). In addition, two schedules were devised for each of the first five units, viz one for the answer in the affirmative and the reason accompanying it, and another for the answer in the negative

and the reason pertaining to it. These two schedules were compiled for each age group, viz 7 - to 12-year-olds, i.e., there were twelve schedules for each unit, resulting in a total of 60 schedules. The last unit, involving Item 11, had only one schedule for each age group, as a reason without an affirmative or a negative answer was required here. Thus there were 66 schedules in all. Each schedule had a separate section for boys and another for girls. In the case of each unit, the answers of all the subjects were re-written on the schedule and then checked for possible errors in transfer. The ages of the subjects, in years and months, prefaced each response. 'B' signified 'BOY', and 'G' denoted 'GIRL'. In the case of each schedule, the totals were compared with the following table to ensure that all subjects had been represented:

TABLE PERTAINING TO TOTALS FOR AGE GROUPS

<u>Age (years)</u>	<u>Boys</u>	<u>Girls</u>	<u>Total</u>
7	6	6	12
8	6	9	15
9	8	6	14
10	11	7	18
11	11	12	23
12	<u>12</u>	<u>10</u>	<u>22</u>
	54	50	104

An example of a schedule follows overleaf. It concerns the negative responses pertaining to the unit consisting of Items 3 and 4, as supplied by the eight 7-year-olds who disliked the wild things. The information gleaned from this schedule was eventually consolidated in Table 8 and discussed in 10.3. The method for such consolidation will be discussed immediately after the presentation of the example. The rationale for the classification of individual responses into domains of human development and existence (viz the cognitive (an aspect of the development of understanding), the emotional, the physical, and the social, as outlined in 2.3 and discussed in Ch. 3 to 6) is provided in 10.1.

SCHEDULE PERTAINING TO ITEMS 3 AND 4: NEGATIVE RESPONSES
7-YEAR-OLDS (Total: 8)

Item 3. Do you like the wild things? No.

Item 4. Why?

RESPONSES TO ITEM 4

<u>Domain</u>	<u>Gender</u>	<u>Age</u>	<u>Method</u>	<u>Response</u>
Physical (Animal nature)	B	7;1	Interview	"They're animals."
Physical (Harmfulness)	B	7;6	Interview	"They can hurt you."
Physical (Threat of Cannibalism)	B	7;6	Interview	"They wanted to eat him."
Physical (Harmfulness)	B	7;8	Interview	"They can kill you."
				(Total: 4)
-	G	7;1	Interview	(No response)
Physical (Appearance)	G	7;6	Interview	"They're too ugly."
Emotional (Fearsomeness)	G	7;9	Interview	"They're very scary."
Physical (Appearance)	G	7;11	Interview	"They're ugly."
				(Total: 4)

Two preliminary tables were then compiled for each of the first five units, viz one table for consolidating all the responses related to an affirmative answer, and one table pertaining to responses of a negative nature. Each age group was listed to ensure that all subjects had been represented. These preliminary tables were also compared to the table

indicating the total subjects in each age group. In the final tables, after it had been ensured in the compilation of the preliminary tables that all subjects had been represented, the four columns indicating the number of subjects of 7 to 10 years of age were superseded by one for the concrete operational period. The two columns devoted to subjects of 11 and 12 years of age were replaced by one for the formal operational period (e.g. Table 4) (cf. Appendix 3).

In the case of the last unit only one preliminary table and one final table were necessary, as there were no affirmative or negative responses to signify two divergent attitudes (cf. Appendix 3, Table 22).

The final tables were constantly compared to the preliminary tables and to the schedules with transcriptions of the responses. The original interview schedules and questionnaires were consulted where necessary.

Findings arising from the analysis of the data obtained in the study will be discussed in Ch. 10.

CHAPTER 10

THE STUDY INVOLVING CHILDREN'S RESPONSES TO SENDAK'S "WHERE THE WILD THINGS ARE"

10.1

INTERVIEW SCHEDULE AND QUESTIONNAIRE : INTRODUCTION

The interview schedule and the questionnaire consisted of eleven items, viz five dichotomous questions, requiring a 'Yes' or a 'No' response, each of which in turn was followed by an open question in which the respondent's reason for his foregoing answer was requested, and one open question as a conclusion (cf. Appendix 2).

It was decided to probe children's reactions to aspects of the book that had been highlighted by some authorities (cf. 8.4). This investigation is being carried out in the knowledge that reader responses are difficult to determine beyond dispute, as evidenced in views expressed in the literature. Benton, for example, cautions that attempts at gauging reader responses accurately and sensitively are often rendered ineffective. Referring to such attempts as "the Loch Ness Monster of literary studies", he voices strong reservations concerning the authenticity of empirical results, viz:

When we set out to capture it [i.e., the reader's response], we cannot even be sure that it is there at all and, if we assume that it is, we have to admit that the most sensitive probing with the most sophisticated instruments has so far succeeded only in producing pictures of dubious authenticity.

(Benton, 1980: 14)

Benton goes on to enlarge upon seven divergent viewpoints from which the question, "What is going on in that child's head as he reads?" can be considered in the light of the predominant kind of expectations arising from the specific concerns of

different categories of authorities. Thus, (a) the novelist may wish the child to be so inspired by what he is reading that he will give rein to his imagination in responding to the text. (b) The literary critic, in turn, may favour probing of response in the light of literary aspects, such as structure, language, and genre. (c) The psychologist, again, will tend to see the child as busying himself primarily with issues such as "imaginative or emphatic insight into other living things" and "evaluation of the fictional characters' experience in relation to his own". Next, (d) the psychoanalyst may consider that the child performs every rôle and colours it with his own experiences. (e) The philosopher, by contrast, is generally inclined to believe that the child responds to a book as a definite separate entity that, though "imaginatively entered", is not part of his "actual environment", in which event the response is not considered subject to personal vagaries such as memories and emotions. According to yet another kind of interested party, (f) the psycholinguist, the child's discrimination between words, the "surface", and meaning, "the deep structures of language", leads to a semantic interpretation that is dependent "more upon what the reader brings than upon what the text offers". With reference, finally, to (g) the pedagogue, Benton supplies a summary of the findings of *Purves (1968), who holds that there are four sets of relationships in a child's response, viz his involvement with the story, his perception of the story as being distinct from himself, his interpretation of the story (the finding of meaning related to the real world), and his evaluation of the story (Benton, 1980: 15 - 9).

For a number of reasons, it would have been difficult, within the scope of this research project, to attempt probing detailed responses pertaining to each of the seven viewpoints. As a practical consideration, firstly, such an approach is more than likely to have exhausted the young subjects who, it was hoped, would find their voluntary participation to be a stimulating rather than a mentally exacting experience. It was decided to concentrate upon emotional responses to facets of the book that had engendered (and, perhaps, still engender) controversy amongst adult professionals. These facets relate to such issues as (a) the possible existence of fear-inducing

elements in the book; (b) the effect upon child of Sendak's handling of the anger of Max; (c) the realisation by the child that Max's mother loves her son; (d) the child's awareness of a distinction between fantasy and reality (cf.8.4).

The viewpoints of the psychologist, the psychoanalyst, the psycholinguist, and the pedagogue have been the prime influences in the formation of the questions. The emphasis was upon the child's interpretation of the book in the light of his own experiences, and during a particular cognitive developmental stage. Interpretation of responses was influenced by child developmental theories as expounded in Ch. 2 to 6 in order to test the hypothesis that a child's responses to a children's book will be influenced by his stage of cognitive development (with other domains of human development and existence also playing a rôle) (cf. Ch.1). It was found that the subjects' responses to the first five open questions could be grouped into four major categories pertaining to domains of human development and existence. These domains were identified as cognitive (pertaining to the domain of understanding), emotional, physical and social categories (cf.2.3). (The term 'understanding' was used in Section B (cf. 2.3; Ch.3) as a result of its having wider terms of reference than 'cognitive' or 'intellectual'. A preliminary study of the responses of the subjects to open questions indicated that the term 'cognitive' was preferable in regard to this analysis in Section D, as it indicated specifically intellectually-orientated responses. Other aspects included under 'development of understanding' in Section B (e.g. language development (cf. 3.3.)), though relevant to a relatively comprehensive study in that section, were considered to be less applicable in the consideration of responses in Section D.). Smuts' holistic tenet that the aspects of human existence cannot be compartmentalised (Smuts, 1926: 2-3, 18) (cf. 2.3) was borne in mind in both the formation and the treatment of the categorisation of responses into domains as described above. Thus the domains are seen as focal rather than as mutually exclusive aspects of human response.

It must be emphasised that the ensuing categorisation was made

sufficiently broad to facilitate analysis of the data and the derivation of general conclusions on the basis of the findings. No claim is made, however, that the categorisation is irrefutable or exhaustive in terms of all possible nuances and configurations. It is likewise possible that a reason elicited from a child's response could have been classified within more than one domain. Such multi-domain analysis was avoided in the interests of simplification, seeing that there were more than 100 subjects. Thus the categories must be viewed as focal rather than as absolute entities.

In answering the first five open questions, some of the subjects supplied responses containing more than one reason. The total number of reasons pertaining to a question could thus exceed the number of subjects. Each reason supplied by a subject was categorised in a domain. Thus, for example, a subject's response could contain reasons from the emotional and the physical domains. It will be noticed in the *tables regarding these open questions that the number of individual reasons might have exceeded the total number of subjects, but that the number of subjects supplying a specific reason could be calculated from the tables, as each reason indicated in a table represents a subject. As a subject could supply as many reasons as he wished, the comparison of number of reasons was not subject to the application of ratios to eliminate disparity between the number of boys and girls, concrete operational and formal operational subjects, concrete operational boys and girls, formal operational boys and girls, concrete operational boys and formal operational boys, and concrete operational girls and formal operational girls. Totals on tables were accepted at face value. For example, if ten boys and six girls supplied a particular reason (cf. Table 4, Section A), these totals would be compared as they stood despite there having been a slightly unequal number of boys (54) and girls (50) in the study.

The reasons supplied in response to the question of the last item, Item 11, were classified according to their relevance to literary considerations. Each subject supplied only one reason, a departure from the trend exhibited in the answers to the first five open questions and whereby more than one reason

* Tables pertaining to Ch. 10 appear in Appendix 3.

was often supplied by subjects.

The abbreviations 'COP' and 'FOP' were introduced to signify the concrete operational and the formal operational periods respectively, as these terms were to be mentioned so often. The term 'COP' refers to 7-to 10-year-olds and 'FOP' refers to 11-to 12-year-olds. Such age-and-stage demarcation could not be avoided, as it was hoped that distinct similarities and differences between the two periods would emerge. It is considered that the COP lasts from approximately 7 until approximately 11 or 12 years of age, and that the FOP starts at about 12 years of age (cf. 3.2). It was decided that subjects from the ages of 7 to 10 (i.e., those who had turned 7 up to those who were in their eleventh year) would be categorised in the COP group. Those of 11 (i.e., those who were in their twelfth year) and 12 (i.e., those who were in their thirteenth year and who had not yet turned 13) were categorised in the FOP group. A transitional period, which must have occurred for individual children, could not be determined. The artificiality but unavoidability of such classification is elaborated upon in 10.2.2.4.

There were 104 subjects, of whom 54 were boys and 50 were girls. There 59 COP thinkers, of whom 31 were boys and 28 were girls. In the FOP group there were 45 subjects, of whom 23 were boys and 22 were girls (cf. Table 1, Section A). The percentages and ratios indicated in Sections A and B of Table 1 illustrate the relatively equal representation regarding gender and cognitive developmental stages obtained in this instance of random sampling.

10.2

LIKING FOR OR DISLIKE OF MAX : RESPONSES TO ITEMS 1 AND 2

In Item 1 the respondent had to answer the question, 'Do you like Max?', by ticking the 'Yes' or the 'No' box. In Item 2 he had to explain why he had volunteered this answer (cf.

Appendix 2). The focus is upon the degree of success with which Sendak has presented a credible Max. Huck emphasises that the credibility of a character is achieved by conveying both the positive and the negative aspects of that character (Huck, 1979: 9) (cf. 8.2.1.4). A child's dislike of Max and the reason for his antipathy will be viewed as being as satisfactory as are positive responses in this probe of the credibility of Max. Dislike of the protagonist will not be considered to be detracting from the success of the book. It was surmised that probing of the credibility of the protagonist as experienced by the subjects would, by indirect means, reveal responses pertaining to the four contentious issues investigated in the study, i.e., those pertaining to fear, anger, love, and the distinction between fantasy and reality (cf. 8.4; 10.1).

10.2.1

RESPONSES TO ITEM 1 (cf. Tables 2 and 3)

In the COP group there were 19 (61,3%) out of 31 boys, and 19 (67,9%) out of 28 girls, i.e., a total of 38 (64,4%) out of 59 COP subjects, who liked Max. The boys who did not like Max numbered twelve (38,7%) out of 31, while nine (32,1%) out of 28 girls disliked him. Thus 21 (35,6%) out of 59 COP subjects indicated that they disliked him (cf. Table 2).

In the FOP group there were 16 (69,6%) out of 23 boys, and 15 (68,2%) out of 22 girls, i.e., a total of 31 (68,9%) out of 45 FOP subjects, who liked him. There were seven (30,4%) out of 23 boys and seven (31,8%) out of 22 girls, i.e., a total of 14 (31,1%) out of 45 FOP subjects, who did not like him (cf. Table 2).

Of the 104 subjects there were 69 (66,3%) who liked Max, and 35 (33,7%) who did not like him. In the case of the boys, 35 (64,8%) out of 54 liked him, and 19 (35,2%) disliked him. Thirty-four (68%) out of 50 girls liked Max while 16 (32%) disliked him (cf. Table 2).

The ratios supplied in Table 3 indicate that, as far as both

liking and disliking were concerned, there were at best very negligible differences regarding gender and cognitive developmental stages (cf. Sections A and B of Table 3). Section C of Table 3 illustrates that, with the ratio at 2:1, more subjects in the entire sample liked Max than those who disliked him. This tendency was repeated amongst the boys and amongst the girls, as well as amongst COP subjects and FOP subjects. With respective ratios of 2,1:1 and 2,2:1 between liking and disliking, the total for girls and the FOP thinkers revealed a greater leaning towards admiration for Max, as opposed to rejection of him, than did the total for boys or the COP subjects, both groups having a ratio of 1,8:1 between liking and disliking.

10.2.2

RESPONSES TO ITEM 2 (cf. Tables 4 and 5)

The majority of reasons for both liking and disliking Max evidently resided in the respondents' awareness of Max's interaction with others (the social domain). Of the reasons in favour of Max, 47,5% indicated a liking for Max for a reason emanating from the social domain as opposed to 36,25%, 11,25% and 5% from the physical, the emotional, and the cognitive domains respectively (cf. Table 4). Of the reasons indicating opposition towards Max, 95,35% derived from the social domain and a mere 4,65% from the physical domain, while the emotional and the cognitive domains were not represented (cf. Table 5).

10.2.2.1

THE SOCIAL DOMAIN (cf. Section A of Tables 4 and 5)

As far as the social domain is concerned, the reasons advanced for liking him were his waywardness (involving flouting of generally accepted social codes), his leadership of the wild things, his general positive characteristics (such as 'niceness' and 'goodness', which imply positive relationships with others), identification with Max (entailing peer admiration), the finding of evidence for exonerating his

anti-social behaviour (i.e., behaviour that alienates him from others in that he disregards their feelings), and kindness to the wild things (cf. Table 4, Section A). The reasons for disliking him were his waywardness, the general unpleasantness of Max's thoughts and actions (which had social repercussions), his leadership of the wild things, and his mother's verbal reprimanding (i.e., admonishment resulting from his inconsiderateness) (cf. Table 5, Section A).

In the category of the positively-viewed relationship that Max has with others (cf. Table 4, Section A) more boys (nine) than girls (five) in the COP concerned themselves with this aspect, while FOP boys (twelve) and girls (twelve) had an equal interest in it. With five COP and twelve FOP girls in favour of this trait, it is clear that substantially more FOP girls liked Max for the positively-viewed social relationship than did COP girls. Thus, on the whole, and especially in the case of the girls, the FOP thinkers were more aware than the COP thinkers of the positively-viewed aspects of Max's relationship with others. The formal operational period sees a greater awareness of the individual as an element of a group. The individual may hold his own in juxtaposition to others (as does the wayward Max), or he may be altruistically considerate towards them (as is a 'nice', kind Max).

As far as the negatively-viewed relationship between Max and others is concerned, there was no specific trend pertaining to gender or cognitive developmental stage (cf. Table 5, Section A). Boys (20) and girls (21), as well as COP thinkers (20) and FOP thinkers (21), were well-nigh equal in their dislike of Max. Of the 123 reasons for liking or disliking Max, these 41 (33,3%) pertained to a negative evaluation of Max's social interaction and accounted for the largest percentage of reasons in any of the four domains, whether viewed positively or negatively.

Waywardness was the characteristic mentioned by more subjects as the reason for either liking or disliking Max than any other characteristic (cf. Tables 4 and 5). There were 16 instances in which he was liked for it and 35 in which he was disliked for it, i.e., there were 51 (41,5%) instances out of

123 in which waywardness featured. The high incidence of waywardness as a reason for liking or disliking Max may be symptomatic of a divided response to the book amongst these subjects as a result of a lenient or a rejecting attitude to the protagonist's social relationships. Sendak portrays Max as interacting with others in his mastering of feelings, such as anger, fear and boredom, a theme considered by the author-illustrator to be shared by Where the wild things are, In the night kitchen and Outside over there (Lanes, 1981 : 227) (cf. 8.4). A significant number of subjects actively responded to this theme by siding with or against Max for his waywardness.

Positively-viewed waywardness consisted of three related aspects, viz mischievousness, naughtiness, and wildness. Negatively-viewed waywardness comprised a conglomerate of seven commonly-accepted anti-social attributes : cruelty to his mother and the wild things, disobedience, mischievousness, naughtiness, rudeness towards his mother, threatening of his mother, and wildness.

The 16 instances in which waywardness was actively favoured involved two boys from the COP group as well as eight boys and six girls from the FOP group. More boys (ten) than girls (six) liked this trait, while no COP girls admired it (cf. Table 4, Section A). In the 35 instances in which Max was disliked for his waywardness, there was hardly any difference between boys (17) and girls (18) and between COP boys (seven) and girls (eight), and no difference between FOP boys (ten) and girls (ten) (cf. Table 5, Section A).

While Max's disregard for what is commonly viewed to be good behaviour was either ignored by COP girls or received little support from COP boys (two) (cf. Table 4, Section A), approximately a quarter of all COP thinkers (15 (25,4%) out of 59) positively rejected him for this attitude of negative self-actualisation (cf. 4.2.5) (cf. Table 5, Section A). There were 20 (44,4%) out of 45 FOP thinkers who shared this disapproving view of his waywardness, while 14 (31,1%) FOP thinkers admired it in company with two (3,4%) out of 59 COP thinkers (cf. Section A of Tables 5 and 4 respectively).

These subjects either genuinely disliked this trait on the principle of mutual respect engendered during the stage of the morality of co-operation, or did not wish to admit a secret admiration for Max, as such admiration might be considered by others (adults) to be at variance with morality of this type (cf. 3.6.2.2), in that Max's challenging of his mother's authority is applauded.

The subjects who favoured Max's waywardness were predominantly boys as far as gender was concerned, and predominantly FOP thinkers regarding cognitive developmental period. This may be an indication that amongst boys, as opposed to girls, and amongst FOP thinkers, as opposed to COP thinkers, there was a tendency not to be intimidated into indicating preference for what is socially acceptable. Their indulgent attitude towards Max's waywardness could, in some cases, have implied a waiving of the principles of the morality of co-operation, a morality in which utopian ideals, in dealing with others, operate (cf. 3.6.2; 3.6.2.2). By voicing admiration for Max's misdemeanours, these respondents admitted vicarious enjoyment of opposing the morality of co-operation. There could have been an identical but covert attitude in the case of some of the other respondents that could not be determined in any way. They may either have ignored the issue of waywardness or they may have indicated a dislike for it. It would be misleading to suggest that the high percentage of respondents who rejected Max's waywardness is indicative of a substantial repudiation of the protagonist's anti-social behaviour. Max's waywardness, whether applauded or rejected, beyond doubt elicited a lively response from the subjects (cf. Tables 4 and 5). It is possible that there may have been a greater incidence of identification with what Swanton describes as the child's "anger and conflict with his mother" (which, according to her, is the theme of the book) (Swanton, 1971 : 38) (cf. 8.4), than is suspected. Some respondents, if identifying "absolutely" with Max's rage, as Dubow (1979 : 5) avers it is possible for the child to do (cf. 8.4), may have suffered emotional discomfort in that Max's behaviour, though secretly admired, had to be declared anathema in conformity to accepted norms. Other respondents, recognising themselves in Max, could have been perturbed by his misbehaviour, a

contravention of the ideals of the morality of co-operation, and therefore positively rejected it. Fear of the implications of anger (manifesting themselves in waywardness in Where the wild things are), though not exorcised, was at least brought to the surface by the reading of the book and may await future solution depending upon a particular child's experiences.

The FOP boys did not attach significance to the control of a regal Max over the wild things, as not one of them mentioned his leadership of the wild things as a reason for liking him. The girls of both cognitive developmental stages were not overly enamoured of this trait, as only one of the COP girls and two FOP girls selected it. It was the COP boys (six) who were impressed by Max's being king of the wild things and who were reassured by his being in command of them (cf. Table 4, Section A). Swanton contends that the child is not frightened by the book, one of the reasons being that Max is in "total control" (Swanton, 1971 : 42). Sendak also emphasises Max's control of his situation (cf. 8.4). This surmise appeared to be well founded in the case of the COP boys. Max's control over the wild things in particular and his situation in general could also be implied in attributes such as his kindness to the wild things and his general positive characteristics (cf. Table 4, Section A), as well as his intelligence (cf. Table 4, Section D). These attributes received considerable attention from COP girls (five in all) and such attention could also lend credence to the claims of Swanton and of Sendak. The implication is that COP boys saw Max's control as residing in an overt manifestation, such as being "king of all the wild animals" (according to a boy at 10;2), whereas the girls preferred a cerebral quality, such as intelligence (volunteered by a girl, at 10;7, who thought Max was "bright") (cf. Table 4, Section D) or an altruistic attribute, such as kindness to the wild things (identified by a girl, at 9;8). Intelligence and kindness are intangible characteristics that lead to tangible results involving control over others. These findings, applicable to COP boys and girls, could perhaps also hold good for the child in the intuitive stage, at about 4 to 7 years of age (cf. 3.2.2.1.2),

and indicate that fear is obviated in the case of the younger child. A significant aspect of the attitude to Max's leadership of the wild things was that two of the twelve COP boys who disliked Max (cf. Table 2) did so because he was king of the wild things (cf. Table 5, Section A). In the case of these two COP boys, Max's control of unruly elements may have caused disenchantment, but control was acknowledged nonetheless. Although Taylor avers that Sendak had as his aim the child's enjoyment and empathy rather than that he endeavoured to place the child "in control of his monster fantasies", as Bettelheim believes he tried to do, it seems as if Sendak indeed caused an awareness of this control in the case of some of the respondents (Bettelheim, 1969 : 48; Taylor, 1970 : 645) (cf. 8.4). Sendak himself believes that his rendition of Max's encounters accentuates both control of the situation and enjoyment of the adventures by the protagonist, a state of affairs he believes is appreciated by the child (Sendak, 1965: 251) (cf. 8.4).

As opposed to the five subjects who admired Max's general positive characteristics, two COP girls decried Max's general unpleasantness of thoughts and actions (cf. Table 5, Section A). One of them, at 9;11, declared that her dislike stemmed from "all the horrid things he done". The other, at 10;11, reckoned that he "thought nasty thoughts". Thus it was only female COP subjects, who possibly might have reached the FOP (if their 'advanced' age is an indication), who voiced disapproval of Max in terms that make him appear to be a social outcast.

Four FOP boys saw themselves reflected in Max, i.e., they viewed themselves as elements of a group with similar characteristics. Belief in contemporaneity with Max prompted a boy, at 11;1, to remark, "He's about my age", when asked why he liked him. Max's waywardness inspired the following responses from subjects, all at 11;8, who identified with Max (cf. Table 4. Section A):

"I would say yes, because I also get up to mischief".

"I am just as naughty as Max".

"I like brave boys like Max and I like to be wild like him".

While the COP boys may also have experienced identification with Max, they were perhaps not capable of expressing it in either auditory expressive language (speaking) or in visual expressive language (writing) despite the concept of identification possibly being in existence at the level of inner language (cf. 3.3.1).

In contrast with the identification with Max, two subjects, a COP boy and a FOP girl, rejected Max as a result of the verbal reprimand directed at him by his mother (cf. Table 5, Section A). Max's contravention of the morality of co-operation (cf. 3.6.2.2) eliminated any empathy they may have felt for him and caused them to side with the adult against the child protagonist.

Two FOP girls considered Max's behaviour to be worthy of exoneration (cf. Table 4, Section A). One of the girls, at 11;0, liked Max, because he was "not so wild". The other, at 12;11, stated, "Even though he was naughty, everybody is at some time. He was good at heart". These female FOP thinkers could appreciate that Max was guilty of a waywardness that could lead to his being ostracised. They did not condemn him for it, but possibly regarded it to be so typically a human trait that they felt drawn to Max. Being capable of applying the morality of co-operation and therefore in a position to justify behaviour (an achievement attained in the concrete operational period) (cf. 3.6.2.2), they respectively minimised or excused what they regarded, by implication, as negative aspects of Max's behaviour. Such an attitude to Max's waywardness was not discerned amongst any of the COP thinkers, although the stage of the morality of co-operation commences between the ages of 7 and 8 years, i.e., at the beginning of the concrete operational period. When directly questioned upon the issue of the appropriateness of Max's becoming angry when his mother scolded him, some COP thinkers did justify his attitude (cf. 10.4.2.1; 10.4.2.2; 10.4.2.3). Yet unprompted justification of what could be seen to be a moral lapse (as embodied in waywardness) did not appear prior to the formal

operational period.

10.2.2.2

THE PHYSICAL DOMAIN (cf. Section B of Tables 4 and 5)

The following attributes, involving physical powers or admirable physical or material elements, engendered liking for Max : adventurousness, braveness, appearance, playfulness and liveliness, possession of material goods, and youthfulness (cf. Table 4, Section B). Max's appearance was the only attribute from the physical domain that led to dislike (cf. Table 5, Section B).

FOP boys (nine) were more inclined to be impressed by physical aspects than were the girls (six) in their cognitive developmental stage or either the COP boys (seven) or girls (seven). The FOP girls, in comparison with the boys in their cognitive developmental stage and with the COP boys and girls, were somewhat less drawn to Max's physical attributes (cf. Table 4, Section B).

Max's adventurousness was the most popular reason amongst those subjects liking him for a physical characteristic, as it was mentioned in eleven (38%) out of 29 cases. This admiration for a derring-do attitude in the realm of the unexplored was expressed by six COP thinkers (four boys and two girls) and five FOP thinkers (four boys and one girl). There was little difference regarding cognitive developmental stages, but the boys outnumbered the girls in admiring Max for this trait (cf. Table 4, Section B). Max's decisiveness, which, according to Sendak (1965: 251), enables him (Max) to proceed "to the heart of the matter with the speed of a superjet ..." (cf. 8.2.1.4.4), caused him to score marks for his adventurousness. His dynamic enterprise, characteristic of the traditional adventurer, inspired approval for diverse reasons. A COP boy, at 9;1, liked Max, because he "rides in a boat", a valorous activity also appreciated by a younger boy, an 'unofficial' respondent, at 6;10, who approved of Max, as

"he sailed by himself". A COP girl, at 8;9, remarked briefly that "he has adventure", while another, at 9;0, in an interview, lauded Max for his adventurousness and leadership in more verbose terms. She liked Max, because "he went across the sea; he became king; everybody loved him". The novelty of Max's adventures appeared to assuage the need of curiosity, one of the emotions of a positive nature (cf. 4.2.6; 4.3.2.1), in the case of a COP boy, at 10;2, who remarked, "He saw creatures I never saw before".

Braveness, which implies attempting to control one's environment without necessarily being king and which, in the context of this book, entails physical courage, was admired by more FOP girls (four) than by the boys (two) in their own cognitive developmental stage or by COP boys (one). No COP girls focused on this manly characteristic of Max. While seven COP thinkers and two FOP thinkers liked Max's leadership of the wild things (cf. Table 4, Section A), six FOP respondents and only one COP respondent mentioned braveness (cf. Table 4, Section B). This indicates that both typical COP and FOP thinkers were reassured by Max's control of his environment, but that the COP thinker expressed his satisfaction by emphasising Max's being a ruler rather than being a courageous person, an aspect of the protagonist more appreciated by the FOP thinker.

Max's appearance was both an incentive and a deterrent in eliciting liking (cf. Section B of Tables 4 and 5). More girls (four) than boys (one) admired Max for his appearance. COP girls (three) were more impressed by this attribute than were COP boys (one) or FOP girls (one). Boys in the FOP did not notice Max's appearance sufficiently so as to mention it as a reason for liking him (cf. Table 4, Section B). All five respondents who viewed Max's appearance positively mentioned his suit. While these few subjects admired Max's appearance there were two who rejected him for it (cf. Table 5, Section B). A COP boy, at 7;11, said that Max "looks so funny", probably meaning that Max's appearance was disturbing. A FOP girl, at 11;9, stated that Max "looks terrible in his white suit ...", indicating that she could be more specific in her

motivation than her fellow-disliker in the COP. Cooper fears that lycanthropy is a theme promised by the title of the book (Cooper, 1975 : 302) (cf. 8.4). In the opening lines of the book Sendak explains that Max's altercation with his mother occurred on the night that he wore his wolf suit. It might have been that these two subjects voiced an instinctive fear of the transformation of a human into a wolf, and that Cooper's apprehension is not without validity.

Max's playfulness and liveliness caused appreciation amongst a small number of boys (two) and girls (two) (cf. Table 4, Section B). A COP girl and a FOP boy noticed his playfulness while two COP subjects supplied lengthier explanations for the attraction of his energetic nature. A girl, at 10;7, described Max as being "active at the beginning and that makes you more interested". A boy, at 10;11, said, "He's so good at his action and the way he forms his action".

A noteworthy answer was that of a FOP boy, at 11;1, who, apart from identifying himself with Max (seeing that "he's about my age"), remarked, "He had lots of things". Possession of material goods (cf. Table 4, Section B) overshadowed attributes centring upon the person of Max. However, answers were not probed, and it can only be surmised that possessions such as Max's suit and his private boat were the objects of this respondent's admiration. Sendak's rendition of these objects gave them a visual impact that surpassed their mere mention in the text. The visual impact of the suit also influenced the positive and negative attitudes towards Max's appearance, as indicated in the paragraph above. Sendak's fusion of text and illustrations, a prerequisite in the picture-book (cf. 8.3.1; 8.3.3), thus has been proven to be successful in respect of these instances.

A FOP boy, at 12;6, liked Max, because "he is small". The protagonist's youthfulness (cf. Table 4, Section B) apparently awakened a paternal, protective response in this FOP thinker. Considering himself to be older than Max, he could sufficiently distance himself from the child hero in order to display an indulgent attitude towards him.

10.2.2.3

THE EMOTIONAL DOMAIN (cf. Table 4, Section C)

More girls (seven) than boys (two) chose a reason for liking Max by virtue of qualities emanating from the emotional domain. The girls (six) attached greater importance to Max's amusing qualities (i.e., his being funny) than did the boys (two), with the girls outnumbering the boys in each of the two cognitive developmental stages. A protagonist who causes merriment, as Max does, may be temporarily daunted by adversity, yet emerges as conqueror. The experiences of such a hero will hardly awaken fear in a reader who appreciates his funniness. It appears that Sendak's (1965:251) and Swanton's (1971 : 42) thesis that children are not frightened by the book has been proven to be correct in the case of these subjects (cf. 8.4; 10.2.2.1).

One of the COP girls, at 8;2, liked Max because he was "very cross most of the time". This response was an example of undisguised admiration for Max's anger. The subject's sympathy for the protagonist substantiates Dubow's (1979 : 5) claim that children are able to identify themselves with Max's rage (cf. 8.4). The subject, who was being interviewed, uttered an unequivocal "Yes" when asked if she liked Max, and her reason for her positive reaction to what is commonly accepted to be an alienating emotion was viewed at face value. It is possible that there is a discrepancy between her responses to Item 1 and 2 (i.e., she could have meant to say "No"), but there is no way in which the veracity of such a surmise can be established. Probing by means of additional questions may have confused the subject.

10.2.2.4

THE COGNITIVE DOMAIN (cf. Table 4, Section D)

Few subjects, though liking Max, viewed him so dispassionately as to supply a reason for their approval from the cognitive domain. A FOP girl admired his imaginativeness and a COP girl his intelligence. A COP boy and girl liked his being so like

a wild thing, i.e., that he is as authentic as they are. It was surprising that the three COP thinkers outnumbered the one FOP thinker in supplying a reason from the cognitive domain. It could have been assumed that the FOP thinker, capable of applying propositional and combinational reasoning (cf. 3.2.3.2; 3.2.3.3), would have been inclined to evaluate the empirical reality of Max's adventures objectively within a large framework in which the domains would be viewed together and in which the aesthetic needs (cf. 4.2.7) of the reader would enable him to pass literary judgment upon the book, as in the case of the subjects who compared Max's character with that of the wild things. The classification into groups according to ages may have influenced these findings in which the views of COP thinkers appear to predominate. The subjects who noticed the authenticity of Max as a wild thing were one boy (at 10;9) and one girl (at 10;7), both in their eleventh year. They may well have reached a transitional period, between the concrete operational period and the formal operational period, or may even have reached the formal operational period itself. This may also have been true of the girl (at 10;7) who remarked upon Max's intelligence, i.e., his being "bright".

These examples underline the artificial nature of a rigid classification involving specific ages pertaining to cognitive developmental stages. Lipsitt issues a warning about the inflexible demarcations applied in age-and-stage theories (Lipsitt, 1981 : 30-2) (cf. 3.2). His argument may have been validated in the afore-mentioned instance, which involves responses relating to the cognitive domain. Yet classification according to an accepted model of cognitive development, such as that of Piaget, is unavoidable if some meaningful conclusions are to be reached upon analysing the very rich data yielded by answers to open questions.

10.2.3

CONCLUSION

Items 1 and 2 fulfilled the expectations regarding the examination of the success of Sendak in presenting Max as a

credible character (cf. 10.2). Diverse pleasant and unpleasant traits were mentioned, causing Max to emerge as a three-dimensional character with the realism advocated by Huck (1979:9) (cf. 8.2.1.4.4).

The surmise presented in 10.2, that an investigation of the credibility of Max would highlight a contentious aspect of the book, was proven to be correct. The answers to Item 2 supply clarification pertaining to the controversial issue of the arousal of fear (cf 8.4), which was highlighted in the sections on Max's leadership of the wild things (cf. 10.2.2.1), his braveness (cf. 10.2.2.2), and his amusing qualities (cf. 10.2.2.3).

In the answers to Item 2 there were nine cases in which vague, inconclusive reasons for liking Max were given by five COP subjects (two boys and three girls) and two FOP subjects (one boy and one girl). Thus 6,7% of the 104 respondents provided irrelevant answers. For example, a COP girl, at 9;11, stated, "It is an interesting book", when asked why she liked Max.

Another two subjects, viz a COP boy and girl, did not supply reasons for liking Max and amounted to 1,9% of the respondents. Both at 7;1 (and sharing the same birth date), they were the youngest 7-year-olds. The girl could answer all the dichotomous questions, but could not supply any reasons as required in the case of the open questions. She was either too shy to elaborate in the interview or, if she was in a transitional period between the intuitive stage and the COP (or even still in the intuitive stage), she could have been expected to have been sure of her answer to a dichotomous question, without knowing why she had come to such a decision (cf. 3.2.2.1.2). The boy supplied answers to subsequent open questions. Failure to do so regarding Item 2 could have stemmed from initial shyness or from unfamiliarity with the interviewing technique. A 'residue' of intuitive thinking could also have been a factor in his non-response.

10.3

LIKING FOR OR DISLIKE OF THE WILD THINGS : RESPONSES TO ITEMS
3 & 4

Item 3 required the respondent to indicate whether he liked or did not like the wild things. He had to explain his choice in his answer to Item 4 (cf. Appendix 2). As in the case of Max (cf. 10.2.), credibility regarding characterisation was gauged. In addition, it was postulated that reasons for disliking the wild things could reveal fear-inducing elements in the book.

10.3.1

RESPONSES TO ITEM 3 (cf. Tables 6 and 7)

In the COP group there were ten (32,3%) out of 31 boys, and eight (28,6%) out of 28 girls, i.e., 18 (30,5%) out of 59 COP respondents who liked the wild things. There were 21 (67,7%) out of 31 COP boys, and 20 (71,4%) out of 28 girls who disliked them, i.e., 41 (69,5%) out of 59 COP subjects (cf. Table 6).

In the FOP group eight (34,8%) out of 23 boys, and four (18,2%) out of 22 girls, i.e., twelve (26,7%) out of 45 subjects, liked the wild things. There were 15 (65,2%) out of 23 boys, and 18 (81,8%) out of 22 girls who disliked them. Thus 33 (73,3%) out of 45 subjects expressed their antipathy towards the wild things (cf. Table 6).

Of the 104 respondents 30 (28,8%) liked the wild things and 74 (71,2%) did not do so. There were 18 (33,3%) out of 54 boys who liked them, and 36 (66,7%) who disliked them. In the case of the girls, twelve (24%) out of the 50 admired the wild things, and 38 (76%) did not approve of them (cf. Table 6).

The ratios in Table 7, Section A, highlight the fact that more FOP boys than FOP girls (1,9 : 1), and more boys than girls (1,4 : 1) liked them. With the COP boys and girls (1,1 : 1) almost equal in their tendency towards liking the wild things,

and the COP girls outnumbering the FOP girls (1,6 : 1), it transpired that FOP girls were the least inclined of all categories of respondents (pertaining to gender and cognitive developmental stages) to admit a liking for the wild things. Section B of Table 7 also illustrates the strength of the aversion of the FOP girls towards the wild things in comparison to the FOP boys, as the ratio was 1:1,3 between the boys and the girls.

Whereas the ratio for the entire sample for liking to disliking of Max was 2:1 (cf. 10.2.1; Table 3, Section C), the ratio for liking to disliking of the wild things was 1:2,5 (cf. Table 7, Section C), i.e., the dislike of the wild things was experienced more widely than the liking of Max. Both boys and girls were noticeably more inclined to dislike the wild things than liking them, as the liking to dislike ratios for boys and for girls were 1:2 and 1:3,2 respectively. With 1:2,3 and 1:2,8 for the COP and FOP respectively, it is apparent that each of the cognitive developmental stages had an impressive number of anti-'wild thing' proponents.

10.3.2

RESPONSES TO ITEM 4 (cf. Tables 8 and 9)

Dislike of the wild things for a physical attribute numbered 60 (46,9%) out of the 128 reasons in favour of as well as against the wild things (cf. Tables 8 and 9). The physical domain featured in 60 (63,16%) of the 95 reasons indicating condemnation of the wild things, while there were 15 (15,79%) each from the social and the emotional domains as well as five (5,26%) from the cognitive domain (cf. Table 8).

The emphasis upon the physical domain was repeated in the 33 reasons of the pro-'wild thing' respondents. There were 16 (48,5%) who admired a physical characteristic, and nine (27,3%), six (18,2%), and two (6%) who volunteered a reason from the social, the emotional, and the cognitive domains respectively (cf. Table 9).

There were two subjects, a COP girl, at 7;1, and a FOP boy, at

11;0, who could not supply reasons for their respective disliking and liking. A FOP boy, at 11;9, could not proffer a more substantial reason than that the wild things "make the story interesting", and this reason was discounted owing to its lack of substance.

10.3.2.1

THE PHYSICAL DOMAIN (cf. Section A of Tables 8 and 9)

The physical aspects that the respondents did not like were the appearance of the wild things, their threat of cannibalism, their harmfulness, the sound of their roaring and of their gnashing teeth, and their animal nature (cf. Table 8, Section A). Their likable traits were their appearance, harmlessness, liveliness, blowing of fire, and the sound of their roaring (cf. Table 9, Section A).

More girls (22) than boys (13) were taken aback by the appearance of the wild things, with FOP girls (14) outnumbering COP girls (eight). Slightly more FOP boys (eight) disliked their appearance than did COP boys (five). The FOP subjects (22) displayed a greater antipathy towards this characteristic than did the COP respondents (13) (cf. Table 8, Section A). This was an unexpected result, as it could have been assumed that the COP subjects would have been more readily affected by the visual impact of the wild things than the FOP subjects. It could have been possible that the COP subjects were as much affected by the appearance of the wild things, but that they did not indicate the reason for their dislike as precisely as did the FOP subjects. The FOP thinker applied an established relativism (cf. 3.2.2.2), which allowed him to consider all the aspects of the subject at hand, i.e., he utilised combinational reasoning (cf. 3.2.3.3). He was able to analyse and synthesise and finally to isolate an outstanding aspect of the work whereby Sendak conveyed unfetteredness. This aspect was the appearance of the wild things. The older the subject the more pronounced this method of reasoning appeared to be.

The highest incidence of dislike resulting from the wild

things' appearance occurred amongst 12-year-olds who constituted 13 of the total of 35 subjects, followed by nine 11-year-olds. The COP subjects were in the minority, with two 7-year-olds, three 8-year-olds, five 9-year-olds and three 10-year-olds. Despite the COP thinkers' being in the minority vis-à-vis the FOP thinkers, there were a sufficient number of them to indicate that their relativism allowed them a total view of the wild things (involving, for example, their appearance, words and actions). The COP thinkers proceeded beyond the merely concrete to attain an abstract impression of the wild things. From this synthesis they could draw forth a particular reason for their dislike. Thus, in the sphere of the emotional, the COP thinker is indeed capable of reasoning beyond the visible world despite that reasoning's receiving its impetus from, and having a conclusion in, that visible world as in the case of the consideration of the appearance of the wild things. As he "is no longer tied to surface appearances" (McNally, 1977: 33) (cf. 3.2.2.2.2), the COP thinker is able to bring enriching reasoning to bear on those very "surface appearances".

Seven COP subjects (four boys and three girls) liked the appearance of the wild things, but this sentiment was not echoed by any FOP thinkers (cf. Table 9, Section A). This aspect of the wild things was rated the highest of all characteristics of a physical nature as well as of all characteristics from the four domains as far as liking the wild things was concerned (cf. Table 9).

The fact that there were some subjects who liked the wild things by virtue of their appearance, 'dilutes' an argument such as that of Cooper who voices concern, inter alia, about the engendering of animal phobia in the child as a result of exposure to the book (Cooper, 1975 : 303) (cf. 4.3.1.1.4; 8.4) . Yet the high incidence of dislike of the wild things (as a result of their appearance or some other factor) is an indication that, in the case of some children, Cooper is not wide of the mark. There is some disquiet regarding the wild things that cannot be gainsaid. That which delights a

particular child may well repel another. Though some subjects were not specific in their motivation, the dual nature of the attitudes to the wild things' appearance was apparent. A COP girl, at 10:2, approved of them, because they "look so ugly", and another, at 7;11, thought that they "look horrible", the very reason why she liked them. On the other hand, nine COP subjects and eleven FOP subjects described the disliked creatures as being "ugly", and one FOP girl stated that they were "horrible looking". In the detailed explanations this diversity in response to their appearance was also apparent. A COP girl, at 9;2, disliked them, because they "everytime showed their teeth". A FOP girl, at 11;6, averred that she did not like them, as they "showed their teeth and gnashed their teeth". Yet a COP girl, at 8;1, liked them, because they "always got their teeth showing and they've got yellow eyes".

Details of appearance were noticed by both COP and FOP subjects. A FOP girl, at 11;8, explained that "they have sharp teeth, long horns and they have claws", as a result of which she did not like them. Another FOP girl, at 12;9, found their "long horns and a fat face" to be abhorrent. A COP boy, at 9;0, also disliked their "ugly faces". A COP girl, at 9;9, judged them to be "horrible things with claws".

Though one of the COP boys, at 7;1, disliked the wild things as a result of their animal nature ("they're animals") (cf. Table 8, Section A), these creatures are sufficiently akin to the human Max for some subjects to have become aware that they are extensions of the human protagonist (cf. 8.2.1.4.6). This realisation could have made some subjects experience the threat of cannibalism (cf. Table 8, Section A). This menace alienated seven of the COP subjects (five boys and two girls) and four of the FOP subjects (two boys and two girls) (cf. Table 8, Section A), i.e., more COP than FOP subjects were wary of this aspect of the wild things. Cooper's warning against the fear of cannibalism with which the young reader of the book has to contend (Cooper, 1975 : 302) (cf. 8.4) is not far-fetched.

There were degrees of unease pertaining to the wild things' leaning towards cannibalism. Six of the eleven subjects

declared that they did not like the wild things, as these creatures wanted to eat Max. Three of the eleven stated that they are able to "eat you"; i.e., the wild things have a non-selective attitude to possible victims, and Max is not their only target. This attitude was shared by the FOP girl, at 11;11, who declared that the wild things eat people. Not only were the wild things seen to be a danger to Max and others as a result of their cannibalism, but one of the COP boys, at 8;9, reacted very subjectively to the threat to safety (cf. 4.2.2). He said, "Just now they may eat me up". The fear of death, prevalent at 8 years of age and known as 8-year anxiety (cf. 4.3.1.1.6), appeared to influence subjects at that age more than those of other age categories. Five 8-year-olds, out of a total of eleven subjects, noticed the cannibalistic aspect of the wild things, as opposed to one each of 7 years and 9 years of age as well as two each of 11 years and 12 years of age.

The harmfulness of the wild things was disliked by six COP subjects and two FOP subjects of whom the boys (six) were more than girls (two) (cf. Table 8, Section A). The adjectives used to describe them were "dangerous", "harmful" and "vicious". The verbs "hurt" and "kill" also conveyed the sense of repugnance felt by the subjects towards the noxious intentions of the wild things. Yet, one COP girl and two FOP boys considered them to be harmless (cf. Table 9, Section A). The girl, at 10;3, defended them by remarking that "they did no harm to Max". A boy, at 11;1, lauded them for not harming or hurting Max, while another, at 11;1, remarked, "They did not hurt Max or eat him up".

The sound of roaring and of gnashing teeth was objected to by five FOP subjects, one boy and four girls (cf. Table 8, Section A). Yet, a COP girl, at 10;7, appreciated it that they "make a loud roar" (cf. Table 9, Section A). The success of Sendak in affecting the special senses of sight and hearing (cf. 3.5.1.1), in that the children were able to see the "terrible teeth" and 'hear' the "terrible roars" (cf. 8.2.4.1.1.(b)), is demonstrated by the disinclination and the enjoyment experienced by the respective subjects. The unity between illustrations and text, a prerequisite for a picture-

book (cf. 8.3.1), has been attained beyond doubt by Sendak.

The physical exertion of the wild things pleased four COP subjects (three boys and a girl) who remarked upon the wild things' "jumping about" or "running around". It is a tribute to Sendak's artistry that the liveliness of the wild things (cf. Table 9, Section A) is conveyed to the child through his visual perception so as to affect him kinaesthetically. Jersild's belief pertaining to the importance of vision as opposed to other senses to make the child sensitive to his environment (Jersild, 1968 : 436 - 7) is substantiated in this instance whereby an awareness of a mechanoreceptive somatic sense comes into being through the visual sense (cf. 3.5.1.1).

Another instance of the impact of the visual stimulus upon the child is the importance attached to the assumed blowing of fire by the wild things (cf. Table 9, Section A). A COP boy, at 9;4, was probably enchanted by the depiction of the first wild thing encountered by Max as the latter neared the land of the wild things. It made such an impression on him that he credited all of them with the ability to blow fire, and yet the first wild thing is the only one who blows air, not fire. The subject concentrated upon an unimportant detail (the blowing action), a tendency amongst children that Vernon (1971: 95 - 6) has recorded (cf. 3.5.2.3). In addition, the subject endowed this detail with an imagined characteristic. His reason for liking the wild things was vested in what one may term 'fabricated visual perception'. It is probably an established concept (cf. 3.5.1.5) of this boy that dragons belch fire. The wild thing in question has a long neck and scaly forelegs, and was thus presumably associated with a dragon. Conceptualisation dictated the nature of this subject's perception and not vice versa. The hierarchies of experience as expounded by Myklebust (1964 : 224 - 5) (cf. 3.5.1) were subjected to inversion in that concept influenced percept.

10.3.2.2

THE SOCIAL DOMAIN (cf. Section B of Tables 8 and 9)

The reasons for disliking the wild things as a result of their relationship with Max were their wildness, general unpleasantness, and rudeness (cf. Table 8, Section B). They were liked for their friendliness and obedience towards him, their wildness, the fact that their behaviour could be exonerated, identification with their mischievousness on the part of one of the subjects, and their liking for Max (cf. Table 9, Section B).

Five COP subjects (three boys and two girls) as well as eight FOP subjects (five boys and three girls) were repelled by the creatures' wildness. Two subjects (a COP boy and a FOP boy) admired it. More boys (eight) than girls (five), and more FOP thinkers (eight) than COP thinkers (five) disapproved of their wildness. It received negligible attention from both the COP and the FOP subjects (one boy each) as far as liking it was concerned (cf. Section B of Tables 8 and 9).

Though wildness was mentioned in 13 (13,7%) of all 95 instances in which the wild things were disliked for a particular reason (cf. Table 8, Section B)), it was not so important a characteristic as was Max's waywardness, which was mentioned in 35 (85,4%) out of 41 instances involving dislike emanating from the social domain, and in 35 (81,4%) out of 43 instances from all the domains (cf. 10.2.2.1 ; Table 5). The minor position assumed by wildness in the case of dislike of the wild things, as opposed to the major importance attached to waywardness in the dislike of Max, is proof that the subjects of this sample did not exhibit a concerted feeling of antipathy towards that which is considered to be socially unacceptable merely as a means to impress those who would be checking their answers. The morality of constraint had been truly eclipsed in that unmotivated obedience made way for consideration of justification of behaviour (cf. 3.6.2.1; 3.6.2.2). Negatively-viewed appearance of the wild things (cf. Table 8, Section A), and negatively-viewed waywardness of Max (cf. Table 5, Section A) were each remarked upon by 35

subjects. Such forthrightness among the subjects in these two cases serves to underscore the importance of the number of the instances in which the appearance of the wild things was disliked. It lends support to the thesis of a critic such as Cooper who warns against this "popular standard reading for a child of three", a book that, by implication, can cause nightmares (Cooper, 1975 : 302) (cf. 8.4).

A COP girl, at 8;1, regarded the wild things as being generally unpleasant (as they were not "very nice" and thus not socially acceptable because of negative traits) and another, at 9;2, condemned their rudeness (cf. Table 8, Section B). Yet there were five subjects who were impressed by their friendliness and obedience towards Max as well as by their liking for him (cf. Table 9, Section B).

A FOP boy, at 12;8, stated, "I like to get up to mischief like they do". As in the case of the four FOP boys who identified themselves with Max (cf. Table 4, Section A) (cf. 10.2.2.1), this FOP boy experienced a feeling of comradeship with the wild things (cf. Table 9, Section B). His belongingness needs (cf. 4.2.3) were satisfied in this sense of oneness with the wild things.

A FOP girl, at 12;11, exonerated their behaviour to such an extent as to quote it as her reason for liking them (cf. Table 9, Section B). She believed that "they can't help being wild if nobody is around to tame them". The same girl had also found extenuating circumstances for Max's naughtiness, apparently on the basis of the morality of co-operation (cf. 10.2.2.1).

10.3.2.3

THE EMOTIONAL DOMAIN (cf. Section C of Tables 8 and 9)

The aspects of the wild things that resulted in negative responses from the emotional domain were their fearsomeness, mysteriousness, angering of Max, and evilness (cf. Table 8, Section C). The positive aspects were their amusing and their endearing qualities as well as their unusualness. In

addition, some respondents had an inherent partiality towards monsters that caused them to like the wild things (cf. Table 9, Section C).

Of the characteristics eliciting a negative response pertaining to the emotional domain, the fearsomeness of the wild things received the greatest measure of attention with eleven subjects (of whom two were COP boys, three were COP girls and six were FOP girls) voicing their dislike of it (cf. Table 8, Section C). As the possibility of the evocation of fear has caused varied reaction from critics such as Cooper (1975 : 302), Dubow (1979 : 5) and Swanton (1971 : 38,42) (cf. 8.4), the views of the eleven subjects will be provided in full to facilitate discussion:

"They're very scary". (Girl, 7;9)

"They look scary". (Girl, 8;6)

"They're terrible. They're harmful".
(Boy, 10;2)

"They were terrifying". (Boy, 10;10)

"They are scary". (Girl, 10;10)

"I am scared of them". (Girl, 11;0)

"They're too scary". (Girl, 11;2)

"I like beautiful things and ugly things
sometimes make me dream". (Girl, 11;9)

"They make me scared". (Girl, 11;10, and
Girl, 12;1)

"The first time he came there they scared
him". (Girl, 12;10)

Swanton discounts the fears of the child as being a theme of the book and stresses that the child's "anger and conflict with his mother" are concentrated upon by Sendak. She remarks

that Max's "pleasure is dimmed a little when he meets the first wild thing", but that he gains the upper hand over them (Swanton, 1971: 38,42). Dubow also recognises anger as being a theme of the book, but she touches upon the child's fear as being allied to "hatred, anger, guilt" (Dubow, 1979 : 5). Cooper avers emphatically that the "monsters" are "horrors" that can frighten the child (Cooper, 1975 : 302) (cf. 8.4). Yet Tiedt considers that children enjoy "the delicious horror and the gentle spoofs of the wild things" (Tiedt, 1979 : 79), and Huck denounces the idea that the wild things are "too grotesque and frightening to children" (Huck, 1979 : 39) (cf. 8.2.1.4.6).

Despite these protestations by Swanton, Tiedt and Huck, it may be that some children are not totally convinced by Max's conquering heroism or are not able to apply its implications to themselves. It is asserted in 8.4, on the basis of authorities' views to this effect, that Max is never required to experience fear he cannot master, and, in 8.2.1.4.6, it is stated that the wild things, though untamed, are innocuous. Although it is true that Max masters his fear of the first wild thing he encounters, it appears that some children are not convinced that the wild things are innocuous. The findings relating to the fearsomeness of the wild things lend credence to Cooper's (1975 : 302) objections (cf. 8.4).

Four of the eleven subjects who objected to the wild things' fearsomeness, viz three COP girls and one FOP girl, admitted that the wild things were "scary". Though they did not use the pronouns 'I' or 'me' it seems logical that they considered the fear to be applicable to themselves. Only one subject, a FOP girl at 12;10, had a more objective view of the fearsomeness of the wild things, as she remarked that "they scared him (Max) when he arrived in the land of the wild things". Swanton (1971 : 42) (cf. 8.4) emphasises that Max is only temporarily frightened by the first wild thing he sees, but this subject assumed that the wild things awaiting Max on the shore also scared him. Yet, as indicated in 8.2.1.3, Max is not affected by them. The girl was sufficiently impressed by

Max's startled reaction to the first wild thing to remember it long enough for it to colour her reason for disliking the wild things. Four FOP girls, at 11;0, 11;9, 11;10 and 12;1, admitted that they themselves were frightened of the wild things. Three of them used the word "scared" to convey their feelings, while the fourth girl, at 11;9, expressed dislike of "ugly things" that "make me dream". In the case of the latter respondent the slighting of aesthetic needs (cf. 4.2.7) seems to be interrelated with the threat to safety needs (cf. 4.2.2).

None of the two COP boys used the words "scary" or "scared", but considered the wild things to be "terrible" or "terrifying". These adjectives, derived from "terror", pertain to "extreme fear" (The Concise Oxford dictionary of current English, 1964 : 1338). Though there were few boys who admitted unequivocally that the wild things are fearsome, their choice of potent words conveys the strength of their feelings.

These eleven respondents were not impressed by the cringing of the wild things in response to Max's pugnacious attitude, as depicted on the title page and the page facing it (cf. 8.3.3). They were not lulled into a false sense of security by Max's control over the wild things, a control that is portrayed on subsequent pages and that is lauded by Swanton (1971 : 42) (cf. 8.4).

The findings discussed above swing the scales in favour of the irrefutable reality of fear-inducing elements in the nature of the wild things that are sensed by some children, albeit a small number of them. What is noticeable is that more girls (nine) than boys (two) emphasised the fearsomeness and that no FOP boys were daunted by it (cf. Table 8, Section C). It may be assumed that the boys were less affected by this characteristic than were the girls and that the older the boy the less was the likelihood of his being affected.

One FOP boy, at 11;2, considered them to be mysterious, a sentiment shared by another FOP boy, at 12;10, who described them as being "weird". A COP boy, at 9;1, judged them to be

evil (cf. Table 8, Section C). Yet another COP boy, at 7;10, motivated his liking for the wild things by declaring, "They're fierce. I like monsters". This inherent partiality towards monsters was echoed in the statement of a FOP boy, at 11;8, who admitted, "I like wild things, because I am very fond of wild animals and terrible things" (cf. Table 9, Section C). These two boys appeared to be inclined to a process of perseverative detoxification, which Maslow, in his discussion on the desires to know and to understand, describes as "an attraction to the dreadful, to the not understood and to the mysterious" (Maslow, 1970 : 49) (cf. 4.2.6).

A FOP girl, at 11;1, thought they were "extraordinary and out of the ordinary". Her hyperbolic assessment of their likable unusualness may also have stemmed from a fascination by that which is frightening (cf. Table 9, Section C). The subjects who adopted a disapproving attitude towards the wild things' mysteriousness and evilness (as was described in the preceding paragraph) may have been equally involved in a detoxification process in their detestation of the wild things. Though they did not like the dreadfulness and/or mysteriousness of the wild things, one cannot assume that they were not intrigued by these characteristics.

A COP boy, at 8;3, disliked the wild things, as they had angered Max (cf. Table 8, Section C). Earlier, in response to the questions in Items 1 and 2, he had remarked that he liked Max, because he "calmed the animals". This child seemed to have a propensity to placidity, but a psychoanalytic surmise such as this could not be pursued without the availability of personal details of the child.

A COP boy, at 9;10, and a FOP girl, at 12;2, appreciated their funniness. A COP girl, at 10;11, considered them to be "very cute". Though few respondents admired the amusing and the endearing qualities of the wild things, their reactions are evidence of the enjoyment of "the delicious horror and the gentle spoofs of the wild things" (Tiedt, 1979 : 79) (cf. 8.2.1.4.6) experienced by some children (cf. Table 9, Section C).

10.3.2.4

THE COGNITIVE DOMAIN (cf. Section D of Tables 8 and 9)

Seven respondents regarded the wild things from viewpoints that may be described in general terms as residing in the cognitive domain. The wild things were liked for their authenticity as wild creatures (cf. Table 9, Section D), but they were denounced for their inanity and moral shortcomings as well as for the disillusionment suffered by some respondents regarding them (cf. Table 8, Section D).

Three subjects, a COP girl, at 10;7, and two 11-year-old FOP boys, responded to the wild things' portrayal in a cerebral manner, in that they were disillusioned by them (cf. Table 8, Section D). The girl noticed a dichotomy in their behaviour. She declared, "They would not really be fierce, then suddenly good and nice, then fierce again". One of the boys, at 11;6, stated, "They said, 'I love you. I want to eat you'". The other boy, at 11;8, did not like them, because "it [the story?] is not true". The first two subjects were not convinced that the wild things' intended cruelty towards the departing Max is the result of their inability to detain one they love, as is explained in 8.2.1.4.6. These subjects did not see the wild things as being consistent in their behaviour, despite its being a characteristic of theirs that is emphasised in 8.2.1.4.6. The FOP boy who did not like them, seeing that "it is not true", was not deluded into believing that a fantasy world in a children's book is a "continuum of the real", a danger to which one is alerted by Cooper who fears that fantasy stories may cause children to be unable to distinguish between fantasy and everyday reality. Admittedly, this subject, at 11 years of age, was much older than the hypothetical 3-year-old whom Cooper wishes to protect (Cooper, 1975 : 302) (cf. 8.4; 10.6.3).

Another subject, a COP boy at 8;4, thought the wild things were "silly". Their inanity left him as unconvinced of the wild things' credibility as were the disillusioned respondents mentioned earlier (cf. Table 8, Section D). In contrast to such a negative attitude towards the credibility of the wild

things reported upon above, there were two FOP subjects, a boy at 11;6, and a girl, at 12;2, who admired their authenticity as wild creatures (cf. Table 9, Section D). The boy believed that they "really represent a wild thing", while the girl stated that they "really appeal to me as wild things". The inanity of the wild things did not stimulate the imagination of the 8-year-old boy, but the two FOP subjects appreciated the vividness of these imaginary companions of Max at a time in their lives when they had long since left the stage of harbouring such 'friends' (cf. 3.4.1.3; 8.2.1.4.6). The 'Peter Pantheism' principle in the enjoyment of children's literature, as described by Lewis (1973: 233 - 5) (cf. 7.2), appears to have justification in the case of these two FOP subjects.

A FOP girl, at 11;10, disliked them, because "they made a naughty boy their king". Their moral shortcomings (cf. Table 8, Section D) are evident in their contempt of what Hurlock terms "the moral code of the social group" (Hurlock, 1978: 386) (cf. 3.6.1).

10.3.3

CONCLUSION

Responses to Items 3 and 4 indicated that, as in the case of Max (10.2.3), the wild things' credibility was acknowledged by the majority of subjects in that their positive and negative aspects were identified as anticipated in 10.3. Yet a few respondents were not convinced of this credibility, as reported in 10.3.2.4.

In addition, it was found that most of the respondents experienced some degree of unease in their 'encounter' with the wild things. In some cases 'dislike' was a euphemism for 'fear', as indicated irrefutably in 10.3.2.3, with particular reference to the fearsomeness of the wild things, a characteristic that was bluntly rejected by 11 (10,6%) of the 104 subjects (cf. Table 8, Section C). Other subjects emphasised aspects of the wild things, such as their appearance and harmfulness, as well as their threat of

cannibalism (cf. 10.3.2.1; Table 8, Section C), which imply fear-inducement. The assurance of Sendak that some adults' concern regarding the "scariness" of Max's fantasy is unfounded (Sendak, 1965: 251) (cf. 8.4), and the conviction of authorities such as Huck (1979: 39), Tiedt (1979: 79) (cf. 8.2.1.4.6) and Swanton (1971: 38) (cf. 8.4.) that the wild things do not engender fear in the child, appear not to be applicable in the case of some children.

The six types of fear, appearing early in life (Jersild, 1954: 863-6), may have come into play in the respondents' reactions to the wild things. These fears are : fear of noise, fear of other sensory stimuli, fear of the unfamiliar, fear of animals, fear of darkness, and fear of separation (death) (cf. 4.3.1.1; 4.3.1.1.1 - 4.3.1.1.6).

The dislike of the roaring and the gnashing of the teeth, discussed in 10.3.2.1, seems likely to have stemmed from fear of noise. The visual impact of the wild things unnerved 35 (33,7%) of the 104 subjects (cf. 10.3.2.1). The wild things were considered to be mysterious (unfamiliar) (cf. 10.3.2.3). Fear of animals was evident in the abhorrence felt towards the wild things as a result of their claws, horns, teeth and faces as well as their animal nature (cf. 10.3.2.1). Although fear of darkness was not intimated by any of the respondents, it may have been instrumental in triggering apprehension. The dark sky and the moon are strong pictorial elements in the setting of the story (cf. 8.2.1.2). Some children may have been sensitive to assumed ominousness resulting from the prevalence of darkness. This inquietude may have caused fear to develop towards the inhabitants of a predominantly murky setting. The subject may not have been able to isolate the reason for his fear consciously, but he could have proclaimed that fear in his rejection of characteristics such as the wild things' harmfulness (cf. 10.3.2.1) or wildness (cf. 10.3.2.2). Fear of death may have caused concern about the threat of cannibalism and the harmfulness of the creatures (cf. 10.3.2.1).

The findings relating to the liking and dislike of the wild things by the subjects indicated an overwhelming vote against

them (cf. 10.3.1; 10.3.2-10.3.2.4). In the light of these results and Maslow's (1970;49, 139 - 40) thesis pertaining to detoxification (cf. 4.2.6) as well as Sendak's (1965 : 250) belief that fantasy stories enable the child to master his fears (cf. 8.2.1.3), it is postulated that the respondents' encounter with Where the wild things are may have aided them in coming to terms with fear.

Maslow (1970 : 48 - 50) avers that people who are psychically healthy have a desire to experience that which, inter alia, is mysterious and chaotic (cf. 4.2.6), qualities that can be applied to describe the wild things. Perseverative detoxification was present in the case of the boys who indicated an inherent partiality towards monsters (cf. 10.3.2.3). The girl, at 11;9, who had declared that "ugly things" cause her to dream (cf.10.3.2.3), afterwards asked if she could have more "monster books", as she "likes" them. She displayed a leaning towards perseverative detoxification in which a 'blending' of fear and enjoyment occurred. Even where the existence of perseverative detoxification cannot be proven in analysing the subjects' answers, some degree of detoxification could have occurred to help liberate the children from the six types of fear mentioned earlier. Complete detoxification will never be achieved, as fear, one of the emotions of a negative nature (cf. 4.3.1.1), is an integral aspect of human existence. The fantasy story helps the child to understand truths about life that (to use Glazer and Williams' expression) are "coded" to facilitate comprehension (Glazer & Williams, 1979 : 287) (cf.7.6.1). Thus fear of death may be the subject of a perseverative detoxification process that the child experiences yet again in being exposed to this book. The coding of the death concept may consist in the presentation of the wild things to the young reader. Jersild (1968 : 386 - 91) describes the child's own fantasising as a means of coming to terms with his fear (cf. 3.4.1.1). If this is true of private fantasising, then controlled fantasising resulting from the reading of a fantasy story may be expected to lead to the same results.

Sendak sees Where the wild things are as part of a trilogy (which also includes In the night kitchen and Outside over

there) enabling children "to come to grips with the realities of their lives", one of these realities being fear (Lanes, 1981 : 227) (cf. 8.4). Cooper's (1975 : 302) misgivings cannot be ignored (cf 8.4; 10.3.2.3), but it may be that Maslow's detoxification concept, as applied to psychically healthy children, may have great significance in the case of Where the wild things are. If the fears encountered in a fantasy story are eclipsed by a positive emotion, the purging of those fears could be further realised and the child reassured.

Huck (1975: 5) emphasises that children's literature must convey hope (cf. 7.2). It is the instilling of hope and other positive aspects of human existence that must be pursued by the children's author. Responses to the questions about Max's mother's love for him, to be discussed in 10.5, will reveal whether an awareness of such a positive emotion existed in the respondents' minds after their reading of the book. The responses will also indicate if Sendak's handling of the wild things may be adjudged to be controlled in that the coding of fear remains within boundaries that the child's psyche is able to tolerate. If the child is not able to conclude that Max's mother loves him, detoxification arising from contemplation of the wild things will probably not have been attained so successfully as in the case of the child who does become aware of Max's mother's concern for him.

10.4

APPROVAL OR DISAPPROVAL OF MAX'S ANGER : RESPONSES TO ITEMS 5 AND 6

In Item 5 it was stated that Max became angry when his mother called him 'WILD THING'. The respondent was asked whether he thought that Max had been right to become angry. Item 6 required him to provide a reason for his answer (cf. Appendix 2).

As has been indicated repeatedly in this chapter, Swanton believes that the theme of the book concerns the child's "anger and conflict with his mother", and not the fears of the

child (Swanton, 1971 : 38) (cf. 8.4). In 10.3.2.3 and 10.3.3 it was reasoned in detail that fear of the wild things did exist in the case of some respondents and that Cooper's (1975: 302) criticism of the book has some validity in this respect (cf. 8.4). (Bettelheim is also concerned about the possible engendering of fear. His concern centres upon the child's anxiety resulting from a sense of desertion that he, Bettelheim, believes the child suffers when he is sent to bed alone and without supper (Bettelheim, 1969 : 49) (cf. 8.4). This aspect will be dealt with more fully in 10.5 and, to a lesser extent, in 10.4.2.3.) While it is postulated, in the light of the findings discussed in 10.3.2.3 and 10.3.3, that Max's anger directed at his mother is not the theme of the book, it is not the intention to disprove that it is a theme. It is hoped that the approval or disapproval of Max's anger will supply some indication of the attitude of the respondents to this theme in the light of differences in gender and cognitive developmental stage. The success of what Dubow (1979 : 5) describes as Sendak's imaginative and creative expression of Max's rage (cf. 8.4) defies probing. Yet, as in the case of the proving of the successful controlling of fear in the child (cf. 10.3.3), the constructive handling of Max's anger by Sendak will be implicit in the discussion upon the belief or disbelief in the love of Max's mother (cf. 10.5).

10.4.1

RESPONSES TO ITEM 5 (cf. Tables 10 and 11)

One of the COP girls, at 9;2, did not supply an answer. Hence there was one subject fewer on whom to report in discussions on responses to Items 5 and 6.

In the COP group there were nine (29%) out of 31 boys, and six (22%) out of 27 girls, i.e., 15 (26%) out of 58 subjects who approved of Max's anger. There were 22 (71%) out of 31 boys, and 21 (78%) out of 27 girls, i.e., a total of 43 (74%) out of 58 subjects who did not approve (cf. Table 10).

In the FOP group there were 14 (31%) out of 45 respondents who saw justification for Max's anger. This total involved six

(26%) out of 23 boys and eight (36%) out of 22 girls. There were 17 (74%) out of 23 boys as well as 14 (64%) out of 22 girls, i.e., 31 (69%) out of 45, who did not approve (cf. Table 10).

Of the 103 subjects who answered this question there were 29 (28%) who approved of his anger, and 74 (82%) who did not. Fifteen (27,8%) of the 54 boys approved, while 39 (72,2%) did not. There were 14 (29%) of the 49 girls who accepted it, and 35 (71%) who did not (cf. Table 10).

The ratios in Table 11 illustrate that boys and girls were equal in their approval of Max's anger and that the FOP respondents outnumbered the COP respondents very slightly. The number of COP boys exceeded that of the COP girls, and the FOP girls outnumbered the FOP boys in this respect. There was no remarkable difference between the COP boys and the FOP boys regarding approval of Max's anger (cf. Table 11, Section A).

There were no noteworthy disparities in the gender and the cognitive developmental stage ratios regarding disapproval of the anger, although it was somewhat more prevalent amongst FOP boys than amongst FOP girls. This was a trend repeated in the case of COP girls as opposed to FOP girls (cf. Table 11, Section B).

Disapproval of Max's anger greatly exceeded its approval in the entire sample, as the ratio between approval and disapproval was 1 : 2,6. This tendency was repeated in the case of the boys, the girls, the COP and the FOP, with disapproval very much in the ascendancy over approval in the COP, the ratio between approval and disapproval being 1 : 2,9 (cf. Table 11, Section C).

10.4.2

RESPONSES TO ITEM 6 (cf. Tables 12 and 13)

Most of the subjects who disapproved of Max's anger volunteered a reason from the social domain with a decidedly smaller number of subjects choosing reasons from the emotional

and physical domains. There were 55 (87%), six (10%), and two (3%) instances of reasons from these three domains respectively, i.e., a total of 63 reasons (cf. Table 12). Of the 26 instances involving reasons for approval there were 16 (62%) from the emotional domain, and five (19%) each from the social and physical domains (cf. Table 13).

There were eight COP subjects (five boys and three girls) who could not motivate their disapproval of Max's anger and one COP girl who approved of his anger, but who was not able to explain her attitude. No FOP subject displayed such an inability to verbalise his reason. In addition, ten subjects, both boys and girls, as well as COP and FOP subjects, supplied reasons that did not correlate with their answers to the question in Item 5 (cf. 10.4.3).

10.4.2.1

THE SOCIAL DOMAIN (cf. Section A of Table 12; Section B of Table 13)

There were two major reasons leading to disapproval of Max's anger owing to the negative effect of this emotion upon his success at relating to another human being. They were his flouting of parental authority and his anti-social behaviour, both of which resulted in his mother's being angry with him. A few respondents considered anger to be an anti-social emotion (cf. Table 12, Section A). Yet, some exonerated his behaviour despite its being below socially accepted standards (cf. Table 13, Section B).

Of the 63 instances in which Max's becoming angry was denounced, there were 33 (52,4%) pertaining to his flouting of his mother's authority. There was hardly any difference between the COP group (17) and the FOP group (16), but the girls (20) were more inclined to disapprove of Max's taunting than were the boys (13). The COP boys (six) and the FOP boys (seven) were almost equal in number in their censure. This was a trend repeated amongst the COP girls (eleven) and the FOP girls (nine) (cf. Table 12, Section A).

Some of these respondents appeared to be scandalised by Max's transgression of what they considered to be a norm in the relationship between parent and child. The child is to accept whatever is meted out to him in his subordinate rôle to his parent: i.e, the morality of constraint (cf. 3.6.2.1) was applied by these respondents. This attitude was discovered amongst boys and girls as well as amongst COP and FOP subjects. For example, a COP girl, at 8;1, declared that Max "mustn't become angry with his mother", and a COP boy, at 9;4, stated, "You mustn't say things like that to your mother". A FOP boy, at 11;6, protested succinctly, "It was his mother", while a FOP girl, at 12;1, elaborated upon the unquestioning attitude to be adopted by the child. She postulated, "You should obey your mother and not become angry with her, no matter what she says or does".

Respecting one's elders in general was an axiomatic behaviour pattern recommended by a few subjects, both boys and girls, in the COP. For example, a girl, at 8;6, was of the opinion that "You must respect your elders". A boy, at 10;11, asserted, "You should treat your elders well". Respect of one's parents in particular was suggested by a COP girl, a FOP boy and a FOP girl. While the girls advocated respect, the boy, at 12;1, was more eloquent. He proposed, "We should respect our parents and should not back-chat". Most of the respondents who seemed to recommend an unquestioning attitude on the part of Max to the authority of his mother, were theoretically in the stage of the morality of co-operation, which begins between 7 and 8 years of age and which sees the exchange of dutiful obedience for justice and mutual respect (cf. 3.6.2.2). They would have outgrown the morality of constraint whereby a child accepts without demur the dictums of a respected person (cf. 3.6.2.1). Yet this docile mode of reasoning occurred as late as the age of 12 years. There was no manner in which it could be determined whether these subjects truly had progressed beyond the stage of the morality of constraint and had come to a realisation of "ideal norms", an awareness described by Piaget as being typical of the stage of the morality of co-operation (Piaget 1932 : 402) (cf. 3.6.2).

The ideal norm of respect of one's elders, including one's parents, would have evolved from the child's realisation of parental love and care. These subjects, whose reasons appeared to stem either from the morality of constraint (although this was unlikely in the light of the fact that most of them had left the beginning of the concrete operational period behind them) or from the morality of co-operation, did not supply elaborations upon their maxims, and a decision could not be reached as to the type of morality influencing them. It could have been that, in the case of some respondents, there was a continuation of the morality of constraint into the stage of the morality of co-operation that specifically affected the child's view of the child-parent relationship. It is also possible that these respondents may have felt sympathetic towards Max, but, as they may have wished to impress an adult (in this instance, the researcher) who was to read their replies, they exhibited an apparent regression to the morality of constraint in their disapproval of Max's anger. Thus it is suggested that their need for the esteem of an adult could have given rise to this phenomenon (cf. 4.2.4).

Nineteen subjects considered Max's anger to be unwarranted, as he had displayed anti-social behaviour incurring his mother's wrath (cf. Table 12, Section A). More boys (13) than girls (six), and more FOP subjects (twelve) than COP subjects (seven) employed what could be described as a pragmatic analysis as opposed to the philosophical approach of those subjects who had described Max's flouting of parental authority. Twelve of the 19 respondents recognised Max's wildness to be the reason for his being in his mother's disfavour. The other reasons concerned his mischievousness and naughtiness. A COP boy, at 8;11, was specific in his complaint about Max's behaviour. He remarked that Max "wanted to eat the dog up". He came to this conclusion upon the strength of the illustration of the fork-wielding Max chasing the dog. Thus Sendak has succeeded in his introduction of the "eating-up" theme that surfaces again in Max's words to his mother and in the wild things' threat to him.

Three subjects, a COP boy and girl, and a FOP girl, objected

to Max's emotion of anger as being an anti-social, alienating one (cf. Table 12, Section A). The COP girl, at 9;2, stated, "It's not nice to become angry", while the COP boy, at 10;10, described Max's anger as being "very horrible". The FOP girl, at 12;1, saw Max's anger as part of a syndrome involving giving rein to personal inclination. She said of Max that "he always wanted to be angry and naughty". These subjects concentrated upon the destructiveness of his state of anger as their reason for disapproving of the emotion rather than upon the reason for it (e.g. the flouting of parental authority).

Five subjects exonerated Max's behaviour (cf. Table 13, Section B). They comprised two COP subjects and three FOP subjects. The boys (four), three of whom were FOP subjects, outnumbered the girls. There was one COP girl who supported Max, but there were no FOP girls. (Yet two FOP girls, when explaining their liking for Max, had indicated that his behaviour is excusable (cf. 10.2.2.1)). The COP boy, at 10;9, wrote, "He thought his mother blamed him". The COP girl, at 10;7, asserted, "I think he was right to become angry, because all children like to be wild sometimes". A FOP boy, at 11;8, declared that Max "was in a bad mood that night". One of the FOP boys, at 12;3, felt "his mother should know he was only playing". The other FOP boy, at 12;3, excused Max by virtue of his liking "to get up to mischief". All of these subjects viewed Max's anger sympathetically in that they saw Max as operating within extenuating circumstances, i.e., they applied the principles of the morality of co-operation (cf. 3.6.2.2). Despite the fact that these subjects championed Max's cause, the majority of respondents did not believe that Max had satisfied what Hurlock (1978: 228) terms "social expectations" (cf. Ch.6).

10.4.2.2

THE EMOTIONAL DOMAIN (Section B of Table 12; Section A of Table 13)

Four factors, affecting the fulfilment of Max's emotional needs, led respondents to applaud his anger. These were the mother's name-calling, the denial of Max's human dignity, the

withholding of love, and the thwarting of personal inclination (cf. Table 13, Section A).

There were eleven instances in which subjects indicated their disapproval of the mother's name - calling (cf. Table 13, Section A). There was a slight difference between the cognitive developmental stages, as there were four COP subjects (two boys and two girls) and seven FOP subjects (four boys and three girls). Four respondents, a COP boy, the two COP girls, and a FOP girl, merely stated that Max's mother had called him 'WILD THING', or that Max had not liked being addressed in this way. Three were more censorious and viewed his mother as the blameworthy party. A FOP boy, at 11;8, and a FOP girl, at 11;6, advised that Max's mother should not have called him 'WILD THING'. Another FOP girl, at 11;11, remarked, "It was not a pleasant thing to say". The remaining four, a COP boy and three FOP subjects, at 11 years of age, regarded what they thought to be a verbal insult in the light of their own possible reactions. Two of them, the COP boy, at 9;10, and one of the FOP boys, at 11;8, declared that they would not like to be called 'WILD THING'. Another, a FOP boy, also at 11;8, avowed, "I'll get angry, because she's got no right to call me that". A FOP girl, at 11;0, stated, "If my mother called me 'WILD THING' I would also be angry". These four subjects responded to the incident of Max's becoming angry in the way expected by the psychologist (cf. 10.1). These objections to the mother's name-calling were similar to those of a COP boy, and two FOP subjects, a boy and a girl, who criticised the denial of Max's human dignity (cf. Table 13, Section A). The COP boy, at 10;2, explained, "He's not a wild thing. He's a person". The FOP boy, at 12;3, wrote, "He was also a human being like us". The FOP girl, at 12;2, argued, "He thought of himself as a human and on the other hand I would also be angry". The objections of all of these subjects, whether indicating a general argument (i.e., that Max was a human being) or a specific reason (i.e., that the name - calling was undesirable), probably developed from a

sensing of an attack upon Max's esteem needs. Such disapproval hints at the possibility that both his self-esteem (involving, for example, confidence and freedom) and his need for the esteem of others (constituting, inter alia, attention and appreciation) (cf. 4.2.4) are threatened in that his mother belittles him and withholds approval. Though Max's mother is only heard and is not seen (cf. 8.2.1.4.5) she has sufficient substance in the eyes of these respondents to be considered to be affecting Max negatively.

A FOP girl, at 11;0, indirectly deplored what she probably saw as the withholding of love on the part of Max's mother (cf. Table 13, Section A). She explained that Max was right to become angry, as "he wants someone to love him", i.e., his need for love was frustrated (cf. 4.2.3). Max became angry when his mother subjected him to verbal attack and withheld affection from him.

The subjects who objected to the name-calling, the denial of human dignity, and the withholding of love either ignored Max's misbehaviour and concentrated upon the destructive effect of what they considered to be the mother's negative attitude towards Max, or could not espy anything amiss in Max's behaviour, and therefore they could not rationalise her attitude.

A COP boy, at 7;1, thought that Max had been right to become angry, as "he wanted to be by the animals". It is surmised that the respondent intimated that Max wanted to go to the animals (the wild things?), as he was rushing after the dog, and that his mother stopped him by scolding him. If this postulation concerning the thwarting of personal inclination (cf. Table 13, Section A) is correct, it may indicate that Max's need for self-actualisation was seen to be frustrated. Maslow defines this need as the desire "to become everything that one is capable of becoming" (Maslow, 1970 : 47) (cf. 4.2.5). This need could also involve a less lofty goal, such as going to an unusual locale, as would be the case if Max followed the dog and perhaps progressed to the land of the wild things. If the subject did reason along these lines, the visual impact of the illustrations could well have had

similarly startling effects on some of the other respondents' understanding of the story.

Considered from the viewpoint of the respondents who mentioned one of the four afore-mentioned reasons for approving of Max's anger (cf. Table 13, Section A), the attitude of Max's mother was too harsh to be recognised as an expression of the "tough" love of the psychological parent described by Jersild (1968: 199) (cf. 4.3.2.3).

Six respondents (four COP and two FOP subjects) disapproved of Max's anger, as they considered it to be an exaggerated reaction to his mother's scolding (cf. Table 12, Section B). Four of the subjects defended his mother's behaviour. A COP girl, at 10;10, maintained, "His mother loves him. She doesn't mean what she says". A FOP girl, at 11;2, thought that "it was not an insult", and another FOP girl, at 12;6, admonished that "he (Max) must understand a joke". According to a COP girl, at 10;11, "WILD THING is a nice name". Two subjects expressed a belief that the stimulus had been too negligible for Max to have reacted as he had done. A COP boy, at 8;4, asserted, "Words won't hurt him". Another, at 9;5, protested, "He should have ignored it". These respondents did not criticise Max's anger as being socially unacceptable. Theirs was a sympathetic attitude, implying that Max's unnecessary and negative emotion led to his feeling disturbed. Thus, for example, according to the reasoning of two of the girls mentioned above, he was unaware of the existence of his mother's love and he could not appreciate a good-natured joke directed at him. If these views are warranted, Max's love and esteem needs were not in jeopardy, a state of affairs intimated by the responses of those respondents who decried the name-calling, the violation of human dignity, and the withholding of love by the mother.

10.4.2.3

THE PHYSICAL DOMAIN (cf. Section C of Tables 12 and 13)

Five respondents (three COP and two FOP subjects) lauded Max's anger, as they were of the opinion that the unfair punishment

affected his physical well-being (cf. Table 13, Section C). A COP girl, at 7;11, explained, "When he chased the dog away, his mommy sent him to bed". All four of the other subjects, (viz two COP boys, at 10;6 and 10;10, and two FOP girls, at 11;6 and 11;11) remarked upon his being sent to bed without food. These subjects did not approach Max's anger in the light of the preamble to it, but concerned themselves with the negative consequences following upon the verbal sparring between the two characters. Max became angry after being scolded. As can be divined from his stance and facial expression, his anger continued after he had been sent to his room without supper (cf. Illus. No. 2). The subjects of both cognitive developmental stages concentrated upon the illustration of the irate Max, banished to his room and scowling at the closed door, rather than upon three incidents related in the text on the facing page. These three incidents were the mother's calling Max 'WILD THING', his answering her that he shall eat her, and the sending to bed without supper. It seems as if these subjects could not grasp the rapid pace of the incidents of which they read or heard, but relied upon the illustration for information. Their perceptual strength seemed to reside predominantly in the visual sense (cf. 3.5.1.2).

There were two subjects who deplored Max's anger on the basis of its resulting in negative physical consequences (cf. Table 12, Section C). A COP boy, at 9;0, and a FOP boy, at 12;6, in answering the question in Item 6, explained that Max did not receive his supper.

Both groups of subjects, whether they accepted or rejected Max's anger, did so because they were concerned about the denial of one of the most powerful needs, viz the physiological need involving the desire for food (cf. 4.2.1). All subjects who approved of Max's anger on the grounds of the unfairness of the punishment also mentioned that he was sent to bed. Thus there was an awareness of Max's being left on his own. A realisation of the denial of the need for safety (cf. 4.2.2), the need for belongingness and love (cf. 4.2.3), as well as the fear of solitude and separation (cf. 4.3.1.1.6), may have been aroused in some subjects.

Bettelheim claims that desertion is the "basic anxiety" of the child. He describes being sent to bed alone as one desertion and being sent to bed without food as the other (Bettelheim, 1968 : 48) (cf. 8.4). Bettelheim's assertions, of which the validity is discussed in 8.4, appear to be applicable, as some subjects deplored the negative aspects of Max's punishment. Sendak's belief that anxiety, with fear, is an "intrinsic part" of the child's life (Sendak, 1965 : 250) (cf. 8.4) appears to be borne out by the reported attitudes underlying these responses.

10.4.3

CONCLUSION

The variety of viewpoints from which the respondents considered Max's anger suggests that children endeavour to solve what Sendak terms "the realities of their lives", one of which is anger (Lanes, 1981 : 227) (cf. 8.4). Thus Sendak's handling of Max's anger had a positive effect upon the subjects. Whether they would apply the principles - at which they arrived pertaining to Max's anger - to their own anger with a parent remains a matter of conjecture, given the scope demarcating this study. Those subjects who disapproved of his anger as being a flouting of parental authority (cf. 10.4.2.1) might react quite differently when in a situation similar to that of Max.

Whereas Bettelheim (1969 : 48) propounds that Max appears to be punished for his words rather than for his deeds, Taylor (1970: 643) posits the dissenting notion that Max, who is seen to be misbehaving, is being punished as a result of his deeds, rather than his words (cf. 8.4). The findings reveal that there were indeed subjects who were aware of Max's having committed deeds unacceptable to his mother. His wildness, implicit in, for example, the chasing of the dog, was recognised by some respondents (cf. 10.4.2.1). One of the COP girls, at 7;11, stated, "When he chased the dog away, his mommy sent him to bed" (cf.10.4.2.3). This utterance serves to vindicate Taylor's view that the modern picture-book, like the traditional fairy tale, shows that one is punished for

what one has done and not for what one has said (Taylor, 1970: 643) (cf. 8.4).

There was a high incidence of non-correlation between the answers to Items 5 and 6, as was indicated in 10.4.2. Six subjects disapproved of Max's anger, but supplied an answer supporting that anger. So, for example, a COP boy, at 10;2, explained, "He was just a little boy". His exoneration of Max's anger was echoed by a FOP girl, at 12;5, who protested, "He was a human being". There were two subjects, a COP boy and a FOP girl, who approved of Max's anger, but accused him of being mischievous. The boy, at 9;4, stated, "He was up to mischief". The girl, at 11;1, protested, "He was causing a lot of mischief". Such non-correlation between the two items, as well as the inability of some respondents to supply a reason for their answers to Item 5 (cf. 10.4.2), could have been the consequence of presenting the respondent with both a statement and a question in Item 5. He had to come to a decision involving a straight choice between 'Yes' or 'No' as his answer (viz "Max became angry when his mother called him 'WILD THING'. Do you think he was right to become angry?") (cf. Appendix 2). In Item 6 he was asked a question that had reference to that decision. All the other items in the questionnaire consisted of questions, either dichotomous or open. Though unavoidable, the introduction of a statement seems likely to have caused a distraction that, in turn, led to some confusion about the respondent's true attitude to Max's anger.

10.5

BELIEF OR DISBELIEF IN THE LOVE OF MAX'S MOTHER : RESPONSES TO ITEMS 7 AND 8

In Item 7 the respondent was asked whether Max's mother loved him. In Item 8, again, he had to react to the question, "What happens in the story to make you say that?" (cf. Appendix 2). In the trial questionnaire the present Item 8 had read, "Why do you say that?" The wording was considered to be an improvement upon a mere "Why?", which, it was thought, would elicit a response in which the subject was able to elaborate

upon Max's character rather than upon his mother's behaviour as a reflection of her love. Yet the question, "Why do you say that?" resulted in one of the seven trial respondents supplying the type of answer it had been hoped would be avoided. For example, a COP girl, at 7;5, replied, "Because he is good". Another COP girl, 10;3, proffered the aphorism that "all mothers love their children". The other five respondents, ranging in age from 10;5 to 12;8, focused upon the mother's supplying supper despite her earlier withholding of food. The final change in the wording was made to eliminate misunderstanding on the part of the respondent who had not yet reached the FOP and who would not be able to reason along the lines of "If Max's mother eventually does give him his supper, then she does indeed love him" (an instance of propositional thinking) (cf. 3.2.3.2).

The child's response to Sendak's rendition of maternal love, one of the aspects of the book deplored by Bettelheim (1969 : 48) (cf. 8.4), is the focal thrust of Items 7 and 8.

10.5.1

RESPONSES TO ITEM 7 (cf. Tables 14 and 15)

Nineteen (61,3%) out of 31 COP boys were convinced that Max's mother loved him, whereas twelve (38,7%) had not been persuaded of this. Out of 28 COP girls there were 23 (82,1%) who accepted that such love existed, and five (17,9%) who did not. Thus 42 (71,2%) out of 59 COP subjects believed in it, and 17 (28,8%) did not do so (cf. Table 14).

In the FOP group there were 35 (77,8%) out of 45 who answered in the affirmative, and ten (22,2%) who answered in the negative. There were 18 (78,3%) out of 23 boys, and 17 (77,3%) out of 22 girls who acknowledged the existence of the mother's love. Five (21,7%) boys and five (22,7%) girls were not convinced of its existence (cf. Table 14).

Of the total of 104 subjects there were 77 (74%) who acknowledged the love, and 27 (26%) who did not. Thirty-seven (68,5%) out of 54 boys vouched for it, while 17 (31,5%) did

not. Forty (80%) out of 50 girls were aware of the maternal love, and ten (20%) were not convinced (cf. Table 14).

The COP girls were more inclined to believe that Max's mother loves him than were the COP boys, as demonstrated in the ratio of 1:1,3 between the boys and the girls respectively. FOP boys were also more inclined to acknowledge it than were the COP boys, as the ratio between COP boys and FOP boys was 1:1,3. With the ratio between boys and girls at 1:1,2, somewhat more girls than boys admitted belief in Max's mother's love for him (cf. Table 15, Section A).

More COP boys than girls were inclined to disbelieve that Max's mother loves him, but the FOP boys and FOP girls were equally predisposed to holding this view. The ratios between boys and girls were 2,2:1 and 1:1 for the COP and FOP respectively. The high incidence of disenchantment amongst COP boys caused the ratio between the total boys and girls to be as high as 1,6:1. This negative attitude was also reflected in the ratio of 1,8:1 between the COP and the FOP boys, and in the ratio of 1,3:1 between the COP and the FOP respondents. The FOP girls were a little more inclined to indicate that Max's mother does not love him than were the COP girls, as the ratio between COP and FOP girls was 1:1,3 (cf. Table 15, Section B).

With the ratio at 2,9:1 between belief and disbelief, the majority of respondents had faith in the mother's affection. The girls displayed overwhelming faith in it, the ratio between belief and disbelief being 4:1. The boys were also more inclined to admit the existence of her love for Max, as the ratio was 2,2:1 between belief and disbelief. The FOP respondents, as opposed to the COP respondents, were somewhat more inclined to vouch for Max's mother's love. The ratios between belief and disbelief for the COP and for the FOP were 2,5:1 and 3,5:1 respectively (cf. Table 15, Section C).

10.5.2

RESPONSES TO ITEM 8 (cf. Tables 16 and 17)

The physical domain (67,7%) overshadowed the emotional domain (32,3%) in the motivation pertaining to the belief in the love of Max's mother (cf. Table 16), while the emotional domain (44%) was a little ahead of the physical domain (36%) regarding disbelief in that love. The social domain (20%) featured less significantly than the other domains (viz the physical and the emotional) in this respect (cf. Table 17).

Six COP respondents and one FOP respondent believed that Max's mother loves him, but could not supply a reason. Three COP subjects and one FOP subject responded in the affirmative to the question in Item 7, but their motivations did not correlate with the answers. One of the COP subjects, a boy at 7;11, stated, "The story is nice". The remark may indicate a general sense of satisfaction that may include an awareness of the mother's love. Yet his ignoring of the specific matter of the mother's love in favour of the whole story may be symptomatic of syncretism, a characteristic of the intuitive stage, a stage that may continue to the age of 7 years (cf. 3.2.2.1.2). Syncretism involves the ignoring of the parts in favour of the whole.

There were two COP subjects who did not supply a reason for disbelieving that the mother loves Max. Nobody had difficulties with correlating his answer in this respect. Two subjects appeared to have memory difficulties and, though not believing that she loved him, they supplied confused answers (cf. 10.5.3).

10.5.2.1

THE PHYSICAL DOMAIN (cf. Section A of Table 16; Section B of Table 17)

Swanton considers that there are two reasons why the child reader is not frightened by the book. Firstly, Max is in total control and, secondly, Sendak handles the ending with

sensitivity. She believes that Max's unhappiness about his "anger and frustration" is resolved, because "there is someone who loves him best of all", and "supper is still hot" (Swanton, 1971 : 42) (cf. 8.4).

In 42 (64,6%) out of the 65 instances in which the love of Max's mother towards her son was acknowledged, the provision of food was offered as the reason for that acknowledgement (cf. Table 16, Section A). The gratification of one of the most powerful physiological needs, the need for food to satisfy hunger (cf. 4.2.1), was recognised by these subjects. It was the factor mentioned most often, i.e, in 42 (46,7%) out of 90 instances, as the reason for belief as well as disbelief in regard to her love for Max (cf. Tables 16 and 17). Girls (26) exhibited a greater tendency than did the boys (16) to be swayed by the provision of Max's supper, an occurrence repeated amongst the COP girls (13) as opposed to the COP boys (six), but not so markedly amongst FOP girls (13) as opposed to FOP boys (ten). The FOP subjects (23) were slightly more inclined to select it as their reason than were the COP subjects (19) (cf. Table 16, Section A).

Explanations relating to the provision of supper ranged from the simple to the more involved. A COP girl, at 7;11, stated, "His mother gives him supper", while a COP boy, at 8;9, explained, "When he got back from all the magic, his mother put his food there". A FOP boy, at 12;3, wrote, "First she sent him to his room without dinner and after that she realises she was wrong and she sends him dinner". A FOP girl, at 12;11, recounted:

"She called him a wild thing and sent him to bed without supper, but when he got back his supper was waiting for him in his room and it was still hot".

Though the majority remarked only upon the provision of the food, four respondents, a COP girl, a FOP boy, and two FOP girls, mentioned the fact that the food had remained hot, indicating thereby the reassuring effect of this physiologically-satisfying act of the mother upon them.

A COP boy, at 10;9, elaborated upon the location of the room. He averred that Max's mother "brought his supper up to his room". The vivid imagery inherent in the balustrade behind Max as he pursues the dog, caused the respondent to visualise an upstairs bedroom for Max, although this is not hinted at in the text. This is an instance of the "imagined improvisations" for which Sendak lauds Caldecott and that he himself succeeds at, as is proven by this subject's response (Sendak, 1978:11) (cf. 8.3.1).

While the fear and anger of the child reader may be resolved if he recognises that supper has been provided, as Swanton (1971:42) claims (cf. 8.4), there were nine subjects who were concerned that Max's mother withheld his food from him (cf. Table 17, Section B). More boys (seven) than girls (two) were affected by this aspect. No FOP girls, as opposed to two COP girls, were unhappy about it. More FOP boys (five) than COP boys (two) mentioned it as their reason for refusing to accept that the mother's love for Max exists. The COP respondents (four) and the FOP respondents (five) were almost equal in their lack of acceptance of the existence of the mother's love in the light of her withholding his food. The thwarting of this physiological need was not mentioned by any 7- or 8-year-olds. It made its first appearance in the case of a COP boy at 9;5, and was to be found amongst both COP and FOP subjects up to the age of 12 years. The illustration in which the food is seen on Max's bedroom table, as well as the text expounding this theme, had no significance for these subjects. As stated before (cf. 8.4; 10.4.2.3), Bettelheim considers that the desertion inherent in being sent to bed alone and without food is "the worst desertion that can threaten a child" (Bettelheim, 1969:48). This contention appears to have validity in the case of these few respondents who could not be swayed to hold a more hopeful view of Max's situation once they had focused upon the denial of the food.

A COP boy, at 10;2, was convinced of the love of the mother, as she "bought him many toys". This attitude was similar to that of a COP girl, at 9;0, who placed emphasis upon Max's being given "a room of his own". The provision of toys and of a room by the mother (cf. Table 16, Section A) appeared to be

symptomatic of her concern to satisfy Max's love and belongingness needs (cf. 4.2.3) through material means. The reference to the "many toys" was probably inspired by the first illustration, in which Max, in his wolf suit, is seen balancing on a pile of books while hammering a nail into the wall to secure a support for his 'tent'. A hapless toy animal with a worried expression and an arm aloft, and dangling from a wire coat hanger, is the only toy in sight (cf. Illus. No. 1). This is an instance of a child's attaching an unwarranted meaning to an illustration, as has been reported upon by Vernon (1971 : 95 - 6) who found that children of 9 or 10 years attached importance to spilt beer from a broken bottle, an insignificant aspect of an illustrated scene (cf.3.5.2.3). In the case of the dangling toy the erroneous reasoning is particularly remarkable in that there is not only just one toy, but that the toy appears to be lacking in glamour. A similarly incorrect deduction was made by the child who remarked upon the 'fire-blowing' of the first wild thing seen by Max (cf. 10.3.2.1).

10.5.2.2

THE EMOTIONAL DOMAIN (cf. Section B of Tables 16; Section A of Table 17)

There were three factors, pertaining to the emotional domain, that caused belief in the existence of the mother's love. These were the axiomatic nature of maternal love, the loving chastisement by the mother, and the reciprocity of love between parent and child. Twenty-one subjects were convinced of the fulfilling of Max's love and belongingness needs on the basis of the steadfastness of the love between Max and his mother (cf. Table 16, Section B). The mother's name-calling and her desertion of Max were reasons for eleven subjects to doubt her love (Table 17, Section A).

Despite the changing in the wording as elaborated upon in 10.5, there were 15 subjects who did not take due cognisance of the facts of the story, but who claimed a belief in the axiomatic nature of maternal love (cf. Table 16, Section B). This mode of reasoning was more prevalent amongst the COP boys (five) and COP girls (six) than amongst FOP boys(three) and FOP girls(one).A COP boy,at

7;1, said, "He's his mother's son", indicating that he considered parental love to be a reality of life needing no explanation. Other remarks were in similar vein. For example, a COP boy, at 9;4, declared, "He's her child," and another, at 9;10, stated, "All mothers love their children", the exact words used by a COP girl in the testing of the trial questionnaire (cf. 10.5). A COP girl, at 9;0, thought "if she didn't love him, she wouldn't want him". A FOP boy, at 11;8, averred, "Every mother should forgive". A FOP girl, at 12;2, explained:

"There is no part that really tells us his mother loves him, but surely every mother should love her child?"

The fact that so many subjects resorted to quoting an idealistic maxim, without their substantiating it by referring to the events of the story, may indicate that the seemingly impressive ascendancy of belief over disbelief (cf. 10.5.1) is not so significant. The question arises whether the possible fears and anger of these subjects (who grasped at a touching faith in the irrefutable nature of parental love) were resolved, inasmuch as the emotions had been brought to the surface by this book. Despite having been specifically asked to supply an answer pertaining to the story, these subjects appeared to resolve Max's unhappiness by ignoring what to them must have been an unfortunate plot, and to extract hope, that aspect of the children's book advocated by Huck (1979 : 5) (cf. 7.2), from a personal philosophy. Yet it could have been that Sendak's portrayal of the reality of the mother's love, lauded by Swanton (1971 : 42) as being sensitive (cf. 8.4), was indeed so subtle that these subjects could not verbalise their conviction about it, although they sensed it instinctively. If such a surmise is justified, a faith in parental love, if already in existence in the child, would have been strengthened, or, if not present, could have been brought into being by the book.

A COP boy, at 8;3, was of the opinion that "he loves his mother". The respondent seemed to have a belief in the principle of the reciprocity of love between parent and child (cf. Table 16, Section B). This maxim of love begetting love

could also have been an indication of the success of Sendak in conveying the existence of the love between Max and his mother.

The concept of loving chastisement by the mother as an indication of her love was discovered only amongst FOP subjects, two boys and three girls (cf. Table 16, Section B). A boy, at 11;9, believed that the evidence of her love resides in her teaching him "not to be rude at older people by sending him to his room". Another, at 12;1, explained that "she punishes him when he needs it". A girl, at 11;10, considered that "she had the right to scold him", and another, at 12;6, opined that "she wants to correct him". The third girl, at 12;1, thought that "she cares about him, because she wanted him to be like a gentleman". The reasoning of these FOP subjects was inspired by the morality of co-operation, according to which justice and respect become motivating forces in the relationships amongst people (cf. 3.6.2.2). According to the views of these respondents, the mother's application of what Jersild (1968: 199) describes as "considered judgment", which involves an emphatic stand despite Max's dissatisfaction and anger, marks her as a true psychological parent who displays a strong, unsentimental love for her child (cf. 4.3.2.3; 8.2.1.4.5).

Ten respondents suggested that the mother's name-calling indicated lack of love. The boys (seven) were more inclined to hold this view than were the girls (three). The COP (six) and FOP (four) were almost equally represented (cf. Table 17, Section A). The subjects objected to her calling him 'WILD THING', as had occurred in the case of the instances in which name-calling was cited as a factor leading to the approval of Max's anger. Thwarting of the protagonist's esteem needs may have been considered yet again (cf. 10.4.2.2).

A FOP girl, at 12;10, lamented the desertion of Max by his mother (cf. Table 17, Section A). She declared, "His mother chased him away", thus lending credence to Bettelheim's thesis on the unsettling effect of the portrayal of the desertion of the child (Bettelheim, 1969:48) (cf 8.4; 10.5.2.1).

10.5.2.3

THE SOCIAL DOMAIN (cf. Table 17, Section C)

Five respondents recognised Max's socially unacceptable misbehaviour and disobedience as placing a curb on his mother's love for him. The boys (four) outnumbered the girls (one), and COP respondents (four) were in the majority as opposed to FOP respondents (one). Two COP boys, at 8;5 and 8;11, described him as being "naughty", and a COP girl, at 8;3, felt that he was "wild". A COP boy, at 10;10, explained that "he doesn't listen to his mother". A FOP boy, at 11;18, described Max as "getting into trouble" and "making mischief". Max's violation of the principles of the morality of co-operation, characterised by what was probably considered to be a disrespectful attitude (cf. 3.6.2.2), was not worthy of the redemption inspired by maternal love, a forgiving attitude implied in the responses of the subjects who believed in the selfless nature of axiomatic parental love (cf. 10.5.2.2).

10.5.3

CONCLUSION

The majority of respondents, in recognising that Max is loved by his mother, were cognizant of the concept of hope, advocated by Huck (1979 : 5) with regard to the intention of the children's book (cf. 7.2) and, according to the evidence of these findings, attained by Sendak in this work. The fear and anger, which may have been engendered in the subjects, were probably eclipsed in most subjects by the belief in the existence of the positive emotion of parental love (cf. 10.3.3; 10.4). The "tough" love of the psychological parent, as described by Jersild (1968: 199) (cf. 8.2.1.4.5), was proven to be triumphant.

The incidence of non-correlation between answers to Items 7 and 8 was less pronounced than in the case of Items 5 and 6 (cf. 10.4.3). There were four subjects (three in the COP and one in the FOP) who indicated that Max's mother loved him, but

their motivations were not compatible with this acknowledgement. It might have been that, as in the case of Item 5 (cf. 10.4.3), the attention of some respondents was diverted by the introduction of extra wording in Item 8. Instead of a simple "Why?", the longer "What happens in the story to make you say that?" may conceivably have confused some subjects (cf. Appendix 2).

In addition, two COP boys, at 7;6 and 10;2, disputing the love of the mother, remarked that Max had called her 'WILD THING'. These were instances in which the memory of the respondents appeared to have left them in the lurch. The younger boy, who was being interviewed, did not utilise the option of consulting the book to answer the questions. The older boy, writing his answers, probably did not do so either.

10.6

DISTINCTION BETWEEN FANTASY AND REALITY : RESPONSES TO ITEMS 9 AND 10

In Item 9 the respondent was asked, "Do you think it would have been possible for Max to stay on in the land of the wild things?" In Item 10 he was required to supply a reason for the answer (cf. Appendix 2).

The children's fantasy story enables the child to come to terms with the realities of life. This involves a process whereby his imagination is exercised, and thus developed, to solve the problems inherent in the human situation (cf. 7.6.1). Cooper does not subscribe to such a view. He asserts that the child's fantasy story, and in particular Where the wild things are, fails to identify the demarcation line between what he sees as the reality of the everyday world on the one hand and a fantasy world of a psychotic nature on the other. He rejects the existence of personal fantasy in the child of 3, the age at which he avers Where the wild things are is usually presented to children. Cooper believes that, if the child is supplied with fantasy stories, he is being prepared to become mentally disturbed in adult life (Cooper, 1979 : 302) (cf. 8.4).

The cogency of Cooper's criticism was one of the most difficult aspects of the survey to investigate. A question such as "Do you think it was true that Max really went to the land of the wild things?" or "Were there really creatures such as the wild things?" would inhibit spontaneous response on the part of the child. The question in Item 9 was hopefully the nearest to a disinterested attitude as could be devised. It would be presumptuous to aver that it allowed more than mere peripheral probing of the subject's attitude to the fantasy element in the story. It is hoped that some relevant conclusions will be reached in connection with Cooper's (1975: 302) (cf. 8.4) conjecture as well as the possible positive effects of this fantasy story.

10.6.1

RESPONSES TO ITEM 9 (cf. Tables 18 and 19)

There was only one (3,2%) out of 31 COP boys who was confident that Max would be able to remain in the land of the wild things. The remaining 30 (96,8%) did not consider it possible. Three (10,7%) of the 28 COP girls accepted the idea of his remaining there, but 25 (89,3%) rejected it. Four (6,8%) of the total of 59 COP subjects thought it was possible, and 55 (93,2%) did not think so (cf. Table 18).

In the FOP group there were two (8,7%) out of 23 boys who accepted it, and 21 (91,3%) who rejected the idea of Max's remaining. Two (9,1%) out of 22 girls answered in the affirmative, while 20 (90,9%) answered in the negative. Four (8,9%) of the total of 45 FOP subjects thought it was possible, while 41 (91,1%) did not think so (cf. Table 18).

Of the 54 boys in the sample there were three (5,6%) who accepted the idea, and 51 (94,4%) who rejected it. Five (10%) of the 50 girls supported the possibility, while 45 (90%) did not do so. Eight (7,7%) of the 104 subjects thought Max could remain, while 96 (92,3%) did not support the idea (cf. Table 18).

As far as acceptance of Max's remaining in the land of the

wild things is concerned, the greatest differences in the ratios were those between COP boys and girls (1:3,3) as well as between COP and FOP boys (1:2,7) (cf. Table 19, Section A). It would appear that the COP boys had a more pragmatic approach to the possibility of Max's remaining in a fantasy land. Yet it must be borne in mind that the number of subjects who accepted that possibility in each category, excluding the entire sample, did not exceed five (cf. Table 18). Thus a ratio such as 1:3,3, between COP boys and girls for acceptance, may not be very significant (cf. Table 19, Section A). Rejection of the possibility of Max's remaining was expressed equally, or almost equally, amongst subjects of all categories (cf. Table 19, Section B).

The ratios between the acceptance and the rejection of the feasibility of Max's remaining amongst the wild things were, quantitatively-speaking, the most impressive of all the ratios yielded in the survey. The rejection of the possibility was overwhelming, with the least difference in the ratios recorded being that between the acceptance and the rejection amongst the girls (1:9), while the greatest difference in the ratios was between the acceptance and the rejection amongst the boys (1:17) (cf. Table 19, Section C). Thus boys were more inclined to exhibit a down-to-earth attitude to the question of Max's remaining in the wild things' country than were the girls. With the ratios between acceptance and rejection amongst COP subjects and amongst FOP subjects at 1:13,8 and 1:10,3 respectively, it appears that the COP subjects were more inclined to repudiating the idea of Max's remaining in fantasy land than were the FOP subjects. Yet the difference between 10,3 and 13,8 is not sufficiently marked to warrant the forming of significant conclusions.

The findings elucidated by the ratios in Section C of Table 19 provide ample evidence that the acceptance of Max's becoming a habitué of the wild things' abode was negligible. In so far as responses to the question in Item 9 may be taken as indicative of the awareness of the differences between fantasy and reality, Cooper's qualms regarding the child's considering fantasy to be a "continuum of the real" may be unwarranted in the case of most children, at least with regard to Where the

wild things are (Cooper, 1975 : 302) (cf. 8.4).

10.6.2 .

RESPONSES TO ITEM 10 (cf. Tables 20 and 21)

The physical domain (46,7%) featured prominently in the 105 reasons indicating rejection of Max's remaining amongst the wild things. It was followed closely by the emotional domain (35,2%), while the social domain (14,3%) and the cognitive domain (3,8%) had less significance (cf. Table 20). There were only six instances in which reasons for Max's remaining were supplied. Although the percentages are indicated in Table 21, the total instances (six) and the number of instances for the individual domains were so negligible that the percentages were considered to be misleading. The social domain was represented in five reasons and the physical domain in one reason (cf. Table 21).

Four COP subjects and one FOP subject rejected the idea, but could not supply reasons for their decision. One COP subject accepted it, but was unable to provide motivation. A FOP girl, at 12;2, remarked, "He decided to go back. If he hadn't done this, he could've stayed there". This FOP subject's verbose answer exhibits a lack of concentration upon specific aspects to substantiate the claim that Max would have been able to remain. Decentration, i.e., the ability to consider the whole and the parts simultaneously, is a characteristic of the concrete operational period (cf. 3.2.2.2). Accordingly, this subject should have been capable of it. It appears as if a residue of centration (a concentration upon one aspect at a time) can be noticed in the reasoning of an individual who had progressed beyond the intuitive stage of which centration is a hallmark (cf. 3.2.2.1.2.3). In this case centration made its appearance in the subject's emphasis upon Max's return, the focal point of the question in Item 9, viz "Do you think it would have been possible for Max to stay on in the land of wild things?" (cf. Appendix 2).

10.6.2.1

THE PHYSICAL DOMAIN (cf. Section A of Table 20; Section B of Table 21)

Maslow rates man's physiological needs the most "prepotent" of all his wants. He specifically mentions hunger for food in this respect. Safety needs constitute the next most powerful of wants in the hierarchy of basic needs (Maslow, 1970 : 35-43) (cf. 4.2.1; 4.2.2). Lack of gratification of these two needs, which affects man in a negative manner physically, was the concern of respondents in 49 instances, with more COP subjects (27) than FOP subjects (22), and more boys (28) than girls (21), expressing their distress about the lack of food and the threat to Max's physical safety in the land of the wild things (cf. Table 20, Section A).

The lack of food perturbed the FOP subjects (17) more than it did the COP subjects (ten). Boys (15) were somewhat more inclined to notice it than were the girls (twelve) (cf. Table 20, Section A). Some respondents stated their reasons very simply. For example, a COP boy, at 8;11, remarked, "He never had food", and a COP girl, at 10;11, said, "There was nothing to eat". Others described his plight quite graphically. A FOP boy, at 12;3, considered that Max "could have died of hunger and thirst", and another, at 11;6, explained that "he would have starved, because he had no food".

A FOP boy, at 11;1, did not see the lack of food as a difficulty. He thought that Max "could have eaten the food on the trees", i.e., according to him, there was a supply of food (cf. Table 21, Section B). There was no support for this answer in the text or in the illustrations. The subject ascribed an imaginary element of his own making to the story. This may have been an instance of the development of the imagination that is seen to be an outcome of exposure to the fantasy story (Huck, 1979 : 248) (cf. 7.6.1). This subject reasoned that starvation could be avoided by availing oneself of natural resources.

The threat to the physical safety of Max was much more

important to the COP subjects (17) than to the FOP subjects (five). Boys (13) were a little more inclined to object to it than were the girls (nine) (cf. Table 20, Section A).

Twenty-one of the 22 respondents who feared for Max's safety did so on account of the danger inherent in Max's relationship with the wild things. A COP boy, at 7;6, thought "they're going to kill him", and a COP girl, at 7;6, explained succinctly, "Too dangerous - the wild things". Some subjects mentioned the cannibalistic tendencies of the wild things. A COP boy, at 8;5, reckoned "they will eat him up", and a COP girl, at 8;7, claimed, "They roar. They are angry. They will bite him". Three boys seemed concerned that Max's control over the wild things would weaken and that this would lead to disaster. One of them, a COP boy at 7;8, warned, "He hypnotised them. It would wear off after a while". A FOP boy, at 12;8, thought that "if they found out his trick, they would have eaten him up". These respondents were aware that the effects of physical laws cannot be avoided or that acting in a misleading manner has dire consequences. The fantasy aspect in Where the wild things are has sufficient credibility elements (cf. 7.6.2.2) to enable these readers to recognise links with the everyday world. The only one of the 22 subjects who mentioned the threat to Max's physical safety while at the same time refraining from being concerned about his being killed or eaten was a COP boy, at 8;9, who alleged, "If he stays he'll maybe get lost". This remark may well be interpreted as a compliment to the ingenuity with which Sendak portrayed the mysterious-looking vegetation of the wild things' land (cf. 8.3.3).

10.6.2.2

THE EMOTIONAL DOMAIN (cf. Table 20, Section B)

Though motivations from the physical domain (49) (cf. Table 20, Section A) exceeded those from the emotional domain (37) (cf. Table 20, Section A), it was an awareness of the need for love and belongingness, the third most important need (cf. 4.2.3) and a factor residing in the emotional domain (cf. 4.3.2.3), that elicited the most support from respondents. Of the 34 subjects who supplied reasons

indicating the need for love and belongingness, 15 were boys and 19 were girls, i.e., subjects of both genders were almost equally concerned about it. The tendency towards equal interest in this aspect was repeated in the case of the cognitive developmental stages. Sixteen of the respondents belonged to the COP, and 18 to the FOP. Some of the subjects stressed the love of the mother for the child. For example, a COP boy, at 7;1, believed that "his mommy wanted him to come back", and a COP girl, at 7;11, remarked that his mother "loves him too much". This attitude was also evident amongst FOP subjects. A boy, at 11;2, declared that "his mother would have looked for him", and another, at 11;8, was of the opinion that "his mother would be lonely". Others concentrated upon the child's need for receiving maternal love and for giving his own love to his mother. A COP boy, at 9;5, stated that "he would have missed his mother", and a COP girl, at 10;11, averred that "he loved his mother too much". A FOP girl, at 11;8, believed that "he had a mother and a house to go to". Another, at 12;11, declared, "He needed mother love, a thing the wild beasts could not give him". A few subjects voiced an awareness of the need for love and belongingness without specifically mentioning the source of love, and others were convinced of the lack of love on the part of the wild things. A COP girl, at 9;2, explained that "he wanted to stay somewhere he could be loved", and a FOP boy, at 12;6, declared that Max "needed someone who cares for him". A COP boy, at 10;2, felt that Max had to leave the land of the wild things, as "there was no one who loves him". Another COP subject, a girl at 10;10, said, "They didn't love him there".

The fact that the wild things had declared that they loved Max did not impress any of the subjects in the survey. It was not mentioned in any of the instances in which it was asserted that Max could remain in the land of the wild things. The recognition of the futility of fantasy love, as opposed to the reality of the parent-child relationship, is indicative once again of the awareness of the chasm between fantasy and reality.

A COP girl, at 7;11, volunteered Max's dislike of the wild things as the reason for his return home, and a COP boy, at

10;9, and a FOP boy, at 12;1, suggested that boredom, one of the emotions of a negative nature (cf. 4.3.1.6), prohibited Max from remaining in the land of the wild things. Thus the fantasy land engendered negative emotions leading to Max's defection.

10.6.2.3

THE SOCIAL DOMAIN (cf. Section C of Table 20; Section A of Table 21)

The negative effects of Max's relationship with the wild things caused 15 subjects to express their belief that it was impossible for Max to remain with the wild things. The boys (eight) and the girls (seven), as well as the COP group (eight) and FOP group (seven), were represented almost equally (cf. Table 20, Section C).

Ten subjects believed that Max did not belong to the wild things' group. There was little difference between boys (six) and girls (four) as well as between the COP group (six) and the FOP group (four) with regard to Max's incompatibility with the wild things (cf. Table 20, Section C). A COP girl, at 7;11, reasoned, "He wasn't a wild thing. They had terrible teeth. He never had terrible teeth". A COP boy, at 10;6, described Max as not being "a wild animal". A FOP boy, at 11;6, maintained that "he was a human being". Yet a COP boy and girl believed that Max was wild and had to remain amongst the wild things. A FOP boy, at 11;1, asserted that Max could have "become better friends with the wild animals".

Their belief in the compatibility of Max with the wild things (cf. Table 21, Section A) indicates that three subjects actively appreciated that Sendak had succeeded in creating a friendly, and not a hostile, fantasy world, in which Max found himself to belong to a society of like-minded beings.

Four respondents noticed what they recognised as the danger of Max's waywardness becoming worse (cf. Table 20, Section C). A COP boy and girl, as well as a FOP boy and girl, warned against Max's being naughty and wild if he remained there,

probably intimating that such anti-social leanings would cause re-entry into the ordinary world to be difficult.

While a FOP boy and girl believed that Max's leadership of the wild things compelled him to remain with them (cf. Table 21, Section A), a FOP girl averred that he did not want to be their king. The answer of this subject, who recognised Max's disinclination towards kingship (cf. Table 20, Section C), stressed the lack of importance afforded to esteem needs. This was a contrast to the attitude of the two FOP subjects in whose case the hierarchical position of love and esteem needs were exchanged, in that esteem was considered to be of greater importance than love. Maslow remarks upon the possibility of such deviations from the hierarchy of basic needs (cf. 4.2.3; 4.2.4; 4.2.8).

10.6.2.4

THE COGNITIVE DOMAIN (cf. Table 20, Section D)

Four subjects, a COP boy, two COP girls, and a FOP boy, viewing the plot dispassionately, acknowledged the imaginary nature of Max's adventures in their reasons for rejecting the idea of his remaining with the wild things (cf. Table 20, Section D). The COP boy, at 10;9, remarked, "I think it was a dream". One of the COP girls, at 10;7, stated that "the island was imaginary to me". The other, at 10;10, considered that Max had been dreaming, and the FOP boy, at 11;9, believed that "it might have been a dream". The turn of phrase of the two boys indicates that they were not very sure that Max had indeed been dreaming. It appears as if some uncertainty existed in their minds whether, to utilise Cooper's (1975 : 302) expression, the fantasy was a "continuum of the real" (cf. 8.4).

10.6.3

CONCLUSION

Cooper's (1975 : 302-3) qualms about the ability of the child to distinguish between fantasy and reality appears to be

unfounded in the case of the majority of the subjects. The impressive emphasis upon the barrenness of the fantasy land, as far as the fulfilment of physiological, safety, and love and belongingness needs is concerned (cf. 10.6.2.1; 10.6.2.2), indicates the subordinate position it holds in relation to the real world of Max's home where sustenance, security and love are to be found. A few subjects did accept that Max could have stayed with the wild things. Cooper's assertion that children may be led to having difficulty in distinguishing between fantasy and reality if exposed to fantasy stories, may have validity in the case of the minority of children, although it cannot be proven beyond doubt in a study that does not lend itself to longitudinal research, i.e., research in which subjects are tested regularly over a relatively lengthy period of time (Good & Skates, 1954 : 804). It cannot be averred that Cooper is incorrect in prophesying that psychotic leanings may reveal themselves in the adult as a result of his having experienced children's fantasy stories in childhood (Cooper, 1975 : 302) (cf. 8.4). It may be that such leanings are reinforced by fantasy stories if not actually instigated by them.

The responses to Items 9 and 10 indicate that Where the wild things are succeeds as a fantasy story in that it emphasises the positive aspects of the love and care bestowed upon the child in his home environment, a theme considered by Huck to be the most important one in the book (Huck, 1979 : 39) (cf. 8.2.1.3).

10.7

ASPECTS OF THE STORY LIKED VERY MUCH BY THE SUBJECTS : RESPONSES TO ITEM 11 (cf. Table 22)

"What do you like very much about the story?" was the question of Item 11 (cf. Appendix 2). In the trial questionnaire this item was followed by another, in which the wording of the request was as follows:

"If there is something about the story that you do not like at all, tell me about it in the space below".

When the trial questionnaire was compiled it was thought that the answers to these two questions, which do not purposefully probe specific aspects of the book, would yield responses substantiating or disproving conclusions reached as a result of earlier findings pertaining to answers to the questions in Items 1 to 10. All of the trial interview schedule/questionnaire respondents mentioned something that they disliked. The only respondent who did not dislike anything about the book was a FOP girl, at 11;2, who stated, "There is nothing I don't like about the book". It was decided that this "If ... then ..." question, requiring propositional reasoning (cf 3.2.3.2), was inappropriate in an interview schedule/questionnaire for children who have not reached the stage of formal operational reasoning. This question highlighted the difficulty of compiling a uniform interview schedule/questionnaire for children in various stages of cognitive development. The six respondents who volunteered views on their antipathy could not reason that the question need not be answered if there was nothing in the story leading to dislike. Likewise, all the trial survey respondents volunteered an aspect that they liked very much without one's being sure that the remarks were spontaneous or not. The very fact that there was a question ("What do you like very much about the story?") meant to the respondents that it had to be answered. Once again, propositional thinking was required ("If I do not like anything about the story very much, then I do not have to answer the question"), but there was no means of determining beyond doubt whether the respondent had been sincere.

It was eventually decided to abandon the proposed last item (in connection with the respondent's dislike) despite a significant comment by a FOP girl, at 12;6, who stated, "I think it may scare some little children". This FOP thinker conveyed her concern with that which may result, i.e., to use Ginsburg and Opper's expression regarding propositional reasoning, "...[she] imagines that many things might occur ..." (Ginsburg & Opper, 1979 : 199) (cf. 3.2.3.2), one of them being the instilling of fear into some children. Responses to this question pertaining to the dislike of the respondents underlined the necessity of suppressing the goals of the study

in the interests of the abilities and limitations of the child respondents. While retention of the proposed last item would have enabled one to study the differences in the reasoning of the COP and the FOP thinkers, as well as the additional information about contentious issues (such as fear-inducing elements), it was decided that forcing a negative response from a subject was not warranted. This would not have been a suitable conclusion to exposure to a book that the subjects would not be choosing of their own accord, but that would be presented to them in a situation where, although they could decline participation, they would be relatively captive.

Responses to the question in Item 11 were arranged according to their reference to traditional literary elements, the liking of the "whole book", general literary aspects (subjected to elementary analysis), and the illustrations, a classification determined by the responses. In the case of Item 11 the individual 104 responses of the 104 subjects were noted and not the number of reasons as such (cf. Table 22). Answers were uniform in that a subject would concentrate on one aspect, i.e., only one reason was supplied by each subject. For example, the plot would be the focal point, although the subject may have listed a number of facets of the plot. In contrast, in response to the open questions in earlier items, more than one aspect, each perhaps pertaining to a different domain, could be listed, so that more than one reason was often supplied by individual subjects.

Ten subjects (9,6%), eight COP respondents and two FOP respondents, could not supply an answer to the question in Item 11. Eight subjects (7,7%), one COP respondent and seven FOP respondents, remarked that the story was "interesting". It could be averred that this response was restricted to the late COP (as the COP respondent was a girl at 10:11) and to the FOP. Yet an "unofficial" subject, a boy at 6:11 (probably in the early COP, or perhaps still in the intuitive stage), also liked the story, because it was "interesting". The use of such a hackneyed adjective may have indicated momentary or customary deficiency in inner language or in expressive language (cf. 3.3.1).

10.7.1

TRADITIONAL LITERARY ELEMENTS (Table 22, Section A)

Appreciation of certain traditional literary elements was discernible in the answers of 67 (64,4%) of the 104 respondents. Thirty-eight liked an aspect, or aspects, of the plot, 23 preferred characters, five mentioned a theme, and one was enamoured of the style of the work. More boys (38) than girls (29) favoured traditional literary elements, while the number of COP respondents (39) exceeded those in the FOP group (28).

The COP respondents (19) and the FOP respondents (19) were equally interested in the plot, while girls (20) were slightly more intrigued by it than were the boys (18). The aspect of the plot receiving the most attention was that of Max's leadership of the wild things. It was mentioned by nine subjects. FOP girls (four) exceeded FOP boys (two) as well as COP boys (two) and COP girls (one) (not indicated in the table, as it was merely an aspect of interest in the plot). In all these cases it was the first time that these subjects had remarked upon this aspect of the story. They had not mentioned it as an answer to the question in Item 2, "Why do you like Max?" (cf. Appendix 2), as nine other subjects had done (cf. 10.2.2.1; Table 4, Section A).

The fact that more subjects had appreciated Max's control over the wild things than was shown in the analysis of the answers to the question in Item 2 (cf. 10.2.2.1) lends further credence to Swanton's (1971 : 42) argument that children are not frightened by the book, as Max is in control of events (cf. 8.4; 10.2.2.1). Incidents in the plot involving Max's waywardness delighted seven subjects. Identification with Max's anger may have surfaced in these cases as in the responses to the question in Item 2 in which admiration for Max's waywardness was apparent (cf. 10.2.2.1). Max's arriving in the wild things' land, his leaving it, and the supplying of food by his mother were other important aspects that were each mentioned by six subjects. The element of adventure inherent in going to the wild things was lauded as had been done in the

case of Max's adventurousness (cf. 10.2.2.2), while lack of sustenance and love in the land of the wild things, as elaborated upon in 10.6.2.1, 10.6.2.2, and 10.6.3, was concentrated upon yet again. Emphasis on the incidents of the plot indicated that the subjects derived pleasure from the story. Taylor avers that it was Sendak's intention that the child should experience pleasure and empathy rather than that he should be subjected to a therapeutic process in which, as Bettelheim believes, he is placed "in control of his monster fantasies" (Bettelheim, 1969: 48; Taylor, 1970: 645) (cf. 8.4).

With regard to the predilection for certain characters, the wild things (13 subjects) were more popular than Max (ten). The COP boys (eight) exceeded the COP girls (four) and the FOP girls (one) while no FOP boys mentioned the wild things in their answers to the question in Item 11. It was remarkable that seven of the 13 subjects had indicated dislike of the wild things in their answers to the questions in Items 3 and 4. For example, the COP boy, at 8;9, who had remarked, in answer to the question in Item 4, "Just now they may eat me up" (cf. 10.3.2.1), declared, in responding to the question in Item 11, that what he liked best about the story was that "it's got a lot of monsters". Detoxification may have taken place in the case of those subjects who had initially indicated dislike of the wild things (cf. 10.3.3). Liking Max was more prevalent amongst the boys (eight) than amongst the girls (two), with the COP boys (five) more in favour of him than respondents in any of the other categories. Empathy on the part of the child, which, according to Taylor (1970 : 645), was one of Sendak's goals (cf. 8.4), was achieved through the realism and lifelikeness advocated by Huck (1979 : 9) with regard to characterisation (cf. 8.2.1.4.4).

Five subjects, two COP girls and three FOP boys, liked the theme of the love between parent and child, or of Max's realisation that he had been recalcitrant. A COP girl, at 7;11, appreciated it that "his mother loved him", and a FOP boy, at 12;0, remarked that "the story tells of someone who proves himself wrong and realises that he must have his mother". They recognised the supremacy of the theme of love

in the book (cf. 10.5.3). The other three subjects concentrated upon Max's being in the wrong and then mending his ways. The COP girl, at 9;2, stated, "He learns a lesson that it is not good to be wild", and a FOP boy, at 11;8, remarked, "It teaches one a lesson not to be naughty". Another FOP boy, at 12;3, explained that Max "realises he is wrong and sails back home". By general consensus, overt didacticism is to be avoided in the children's book. The plot must not be sacrificed in order that a moral may be preached (cf. 8.2.1.3). Sendak does not commit such an error. The number of subjects who indicated preference for an element of the plot proved this. Although the explanations of the three above-mentioned subjects have a didactic tone, they indicate that the socially unacceptable is not only rejected, but that the mending of one's ways is actively applauded in the light of the morality of co-operation (cf. 3.6.2.2).

One subject remarked upon the style of the work. A FOP boy, at 11;6, mentioned "the humour", probably indicating that he found the story amusing. Although not in the "pre-school era" of Cooper's hypothetical reader, this respondent's answer does not indicate that Where the wild things are can be considered as a likely subject for being relegated to "the later study of poetry and mythology" as a result of its being "too powerful" (Cooper, 1975 : 303) (cf. 8.4).

10.7.2

LIKING FOR THE ENTIRE BOOK (cf. Table 22, Section B)

Twelve subjects (11,6%), five COP boys, five COP girls and two FOP girls, found "the whole book" to be likable. An inability to emphasise a specific aspect may have been a compliment to the artistry of Sendak and disproves Cooper's thesis (1975 : 303) that the book should, by implication, be reserved for adult literary research (cf. 8.4; 10.7.1).

10.7.3

GENERAL LITERARY ASPECTS (SUBJECTED TO ELEMENTARY ANALYSIS)

(cf. Table 22, Section C)

Five FOP subjects (4,8%), all aged 11 years, passed literary judgment on the book. Three of them viewed it in the light of its appeal for young readers. A boy, at 11;8, stated, "I like it, because it is very good for small children to read, even me". One of the girls, at 11;6, believed that the story "would be very nice for boys and girls with the animals involved". Another girl, at 11;0, explained:

"I think whoever wrote it has presented it well and I don't know where he got the idea from. I think children at the age of six would enjoy this book".

Intuitively, this subject was in near agreement with Huck (1979: 32) who recommends the book for 6- to 7-year-olds (cf. 8.2.5).

The characterisation in general was praised by a girl at 11;1. She averred that "the characters chosen were just perfect for their parts". A boy, at 11;9, admired "the imagination of the writer".

None of the COP subjects was capable of expressing such a global view of the work. Though a COP subject ought to be able to apply relativism, i.e., the simultaneous consideration of two or more aspects of a problem (cf. 3.2.2.2), in his reasoning, the elementary type of literary appreciation quoted above had reference to an imaginative work. The COP subject's relativism is applied to the objects that, as McNally (1977 : 34) explains, are "physically present" (cf. 3.2.2.2.2).

10.7.4

ILLUSTRATIONS (cf. Table 22, Section D)

Two COP subjects (1,9%), a girl, at 8;3, and a boy, at 9;0,

were impressed by the illustrations. The girl liked "the pictures", and the boy appreciated "all the horrible faces". The girl had indicated in her answers to the questions in Items 3 and 4 that she did not like the wild things, as they were "ugly". The boy had denoted in his answers that he liked the wild things as a result of their "ugly faces". The fascination of these two subjects with the repulsive, as apparent in the responses to the last question, may indicate that successful detoxification had taken place during these subjects' exposure to the book (cf. 10.3.3).

10.7.5

CONCLUSION

Two aspects of the work were highlighted in the answers to the question in Item 11: (a) The plot contained enjoyable elements that were appreciated by the subjects. The theme of the fulfilment of the needs of belongingness and love, though consciously perceived by some subjects (cf. 10.7.1), did not suppress the plot of the story in any manner, didactic or otherwise (cf. 8.2.1.3) (b) In addition, the wild things' popularity (cf. 10.7.1) could be evidence of a detoxification process regarding the child's fear (cf. 10.3.3).

10.8

A BRIEF SUMMARY OF THE SALIENT ASPECTS OF THE FINDINGS PERTAINING TO THE INTERVIEW SCHEDULE AND QUESTIONNAIRE

Conclusive findings relating to the research propositions elucidated in 8.4 were obtained in this study. Although some subjects evinced fear as a result of their exposure to Where the wild things are (as indicated in, for example, 10.3.2.1, 10.3.2.3 and 10.3.3), this fear, as well as the anger experienced vicariously by the reader (cf. 10.4), had an opportunity to be resolved in the awareness of the love and security inherent in the home environment (cf. 10.5.3). The task of distinguishing between fantasy and reality presented no difficulty to the majority of subjects. The seemingly attractive fantasy land lost its appeal in the face of the

contrast between the inhospitable nature of the wild things' land and the warmth of Max's own home (cf. 10.6.3). The stage of cognitive development, as well as other domains of human development and existence, tended to have an influence upon subjects' responses. The hypotheses delineated in this regard in Ch. 1 were substantiated satisfactorily.

SECTION E CONCLUSION

CHAPTER 11

SUMMARY AND GENERAL CONCLUSIONS EMANATING FROM THE FINDINGS OF THE EMPIRICAL STUDY

The hypotheses, viz that a child's responses to a children's book are likely to be influenced to a significant degree by his stage of cognitive development and that domains of human development and existence other than the cognitive (such as the emotional, physical and social) will also play a rôle in such responses (cf. Section A, Ch. 1), were tested in an empirical study (Section D, Ch. 9 - 10), which was preceded by a literature survey involving the examination of child development theories (Section B, Ch. 2 - 6) and of children's literature with specific reference to Sendak's Where the wild things are (Section C, Ch. 7 - 8).

The study of child development theories (Section B) in the literature survey supported the premise of Lugo and Hershey (1974: 13-4) that there are four major domains of human behaviour, viz the cognitive, the affective, the biological, and the social. A structure of domains of direct relevance to a study of child development was obtained from Jersild's (1968) analysis of domains, which gave rise to the identification and examination of the following aspects of child development (cf. 2.3):

- (a) development of understanding;
- (b) emotional development;
- (c) physical development; and
- (d) social development with reference to the development of the self.

The emphasis in the development of understanding (Ch. 3) was upon the cognitive development of the child, in accordance with Piaget's theories. According to Piaget, such development occurs during three major periods. Beard (1969:15) identifies these as the period of sensori-motor intelligence, the period of preparation for and realisation of concrete operations (which is concluded by the concrete operational period), and

the formal operational period (cf. 3.2). In the empirical study emphasis was placed upon the concrete operational period and the formal operational period. Hence the subjects ranged in age from 7 to 12 years, the age span for these two periods combined.

The rôle of the development of fantasising and dreaming in the child's development was also investigated in the section upon the development of understanding (cf. 3.4), as it has a bearing upon fantasy literature in general (cf. 7.6) and upon the picture-book selected for this study in particular (cf. 8.2.2; 8.4; 10.6).

In the chapter dealing with the emotional development of the child, emotions of a negative and of a positive nature were considered (cf. 4.3.1; 4.3.2 respectively), after an examination of Maslow's (1970: 35-47) hierarchy of basic needs (cf. 4.2). Fear, anger and affection (cf. 4.3.1.1; 4.3.1.3; 4.3.2.3 respectively), emotions relevant to the experiences of Max, as protagonist of Where the wild things are, received special attention. The physical development (Ch. 5) and the social development (Ch. 6) of the child were also studied in an attempt to maintain an holistic approach to a study of human experience, as advocated by Smuts (1926: 2 - 3, 18).

The section on children's literature, with specific reference to the picture-book Where the wild things are (Section C), consisted of a chapter on aspects of children's literature relevant to this study (Ch. 7), and another on an analysis of the selected book (Ch. 8). In Ch. 7, inter alia, the differences between children's literature and adult literature (cf. 7.2), the nature of the children's picture-book (cf. 7.5), and the characteristics of fantasy literature (cf. 7.6) were indicated. Huck's (1979: 5-6) belief that hope must be conveyed in children's literature was highlighted (cf. 7.2). In Ch. 8 Where the wild things are was analysed with reference to its content (cf. 8.2) and format (cf. 8.3). Some of its controversial aspects, as viewed by critics, were scrutinised (cf. 8.4). Four aspects, arising from these authorities' views, were isolated for investigation in the empirical study. They were: (a) the possibility that there are

fear-inducing elements in the book; (b) the effect upon the child of the handling of Max's anger by the author-artist; (c) the realisation by the child that Max's mother loves her son; and (d) the awareness on the part of the child of the distinction between fantasy and reality.

In the empirical study (Section D) Ch. 9 dealt with the methodology of the survey undertaken amongst children, from 7 to 12 years of age, frequenting the children's section of a Cape Town public library. The 104 subjects, selected by random sampling over a period of four weeks, were divided into two groups, those in the concrete operational period (7 to 10 years of age) and those in the formal operational period (11 to 12 years of age) (cf. Piagetain division in 3.2, 3.2.2.2, 3.2.3). The questions were asked and answered orally (by means of an interview schedule), or in writing (by means of a questionnaire, which was identical in wording to the interview schedule), depending upon the ability or preference of each subject. The questions were based upon the four aspects derived from the critics' views as enumerated in the preceding paragraph (cf. also exposition in 8.4). It was presumed that the child's stage of cognitive development was likely to influence his responses to a significant degree and that other domains of human development and experience would also play a rôle. In Ch. 10 the responses of the children were analysed with reference to stage of cognitive development and to gender, viewed within the perspective of other domains of human development and existence. The main hypotheses (that a child's responses to a children's book are likely to be influenced by his stage of cognitive development and that other domains of human development and existence will also play a rôle), was substantiated in that certain trends were discernible in the responses of the subjects belonging to a specific cognitive developmental period, in this case as postulated by Piaget. Responses to open questions emphasised the significance of all domains of human development and existence. With regard to the views of critics (cf. 8.4) four aspects crystallised for investigation in the study. The findings relating to these aspects indicated that, although some respondents experienced fear, this emotion, as well as that of anger, could be resolved as a result of the awareness

of the love directed at Max in his home environment by his mother. In addition, the majority of subjects recognised the juxtaposition of the fantasy world and the reality of Max's home.

Despite substantiated reservations on the part of some authors regarding Piaget's theories on child development, what Ginsburg and Opper describe as his "child-centred approach" serves as a spring-board for research (Ginsburg & Opper, 1979: 222; Siegel & Hodkin, 1982: 58) (cf. 3.1). The contentious issues in Where the wild things are served as a means to test Piagetian theories, while those theories served the purpose of enriching the analysis of children's responses to the book as dictated by the issues.

Ginsburg and Opper write:

As a result of his [Piaget's] work we have become increasingly aware that the child is not just a miniature although less wise adult, but a being with a distinctive mental structure that is qualitatively different from the adult's. The child views the world from a unique perspective ... (Ginsburg & Opper, 1979: 222).

The "unique perspective" of the majority of subjects involved in this study allowed them to become aware of the positive spirit inherent in Sendak's Where the wild things are. This positive spirit involves the emphasis upon hope, a prerequisite of children's literature (Huck, 1979: 5-6) (cf. 7.2). Hope manifests itself primarily in an affirmation of the love of the mother for the erstwhile angry, prodigal Max (cf. 10.5 - 10.5.3). By means of the hopefulness inherent in this fantasy story (in which fantasy was recognised as being distinct from reality (cf. 10.6 0- 10.6.3)) a wide spectrum of fears, ranging from fear of noise to fear of separation (cf. 10.3.3), was liable to be exorcised. The "precarious balance between personal happiness and social approval" that the children's book may help the child to attain (Sutherland and Arbuthnot, 1977, 5) (cf. Ch. 1), appears to have been achieved in the case of most subjects involved in this study as a result of exposure to Sendak's Where the wild things are.

APPENDIX 1ILLUSTRATIONS

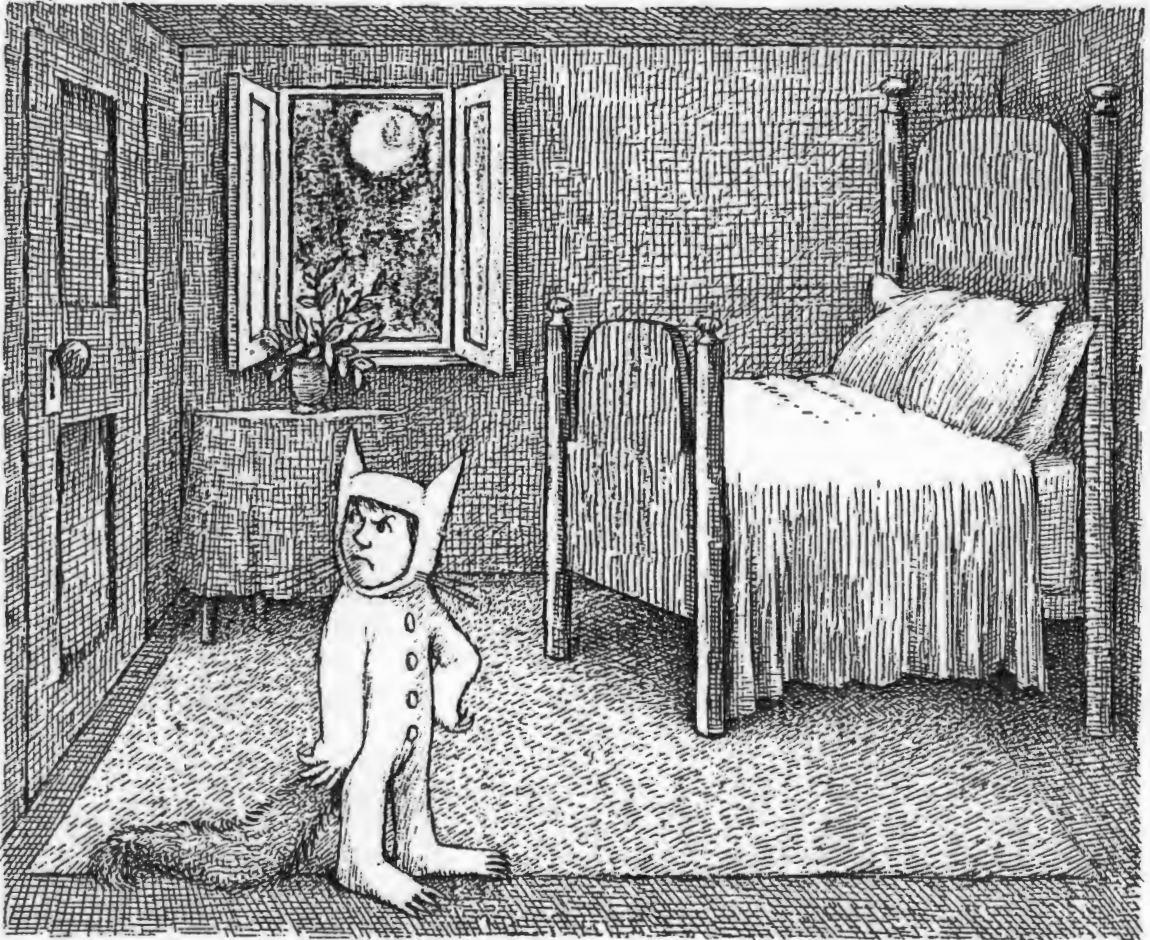
The following *illustrations from Maurice Sendak's Where the wild things are, In the night kitchen and Outside over there, and from Janice May Udry's The moon jumpers, are reproduced by permission of The Bodley Head:

Illus. No. 1	From	<u>Where the wild things are</u>	p. 278
Illus. No. 2	From	<u>Where the wild things are</u>	p. 279
Illus. No. 3	From	<u>Where the wild things are</u>	p. 280
Illus. No. 4	From	<u>Where the wild things are</u>	p. 281
Illus. No. 5	From	<u>The moon jumpers</u>	p. 282
Illus. No. 6	From	<u>In the night kitchen</u>	p. 283
Illus. No. 7	From	<u>Outside over there</u>	p. 284

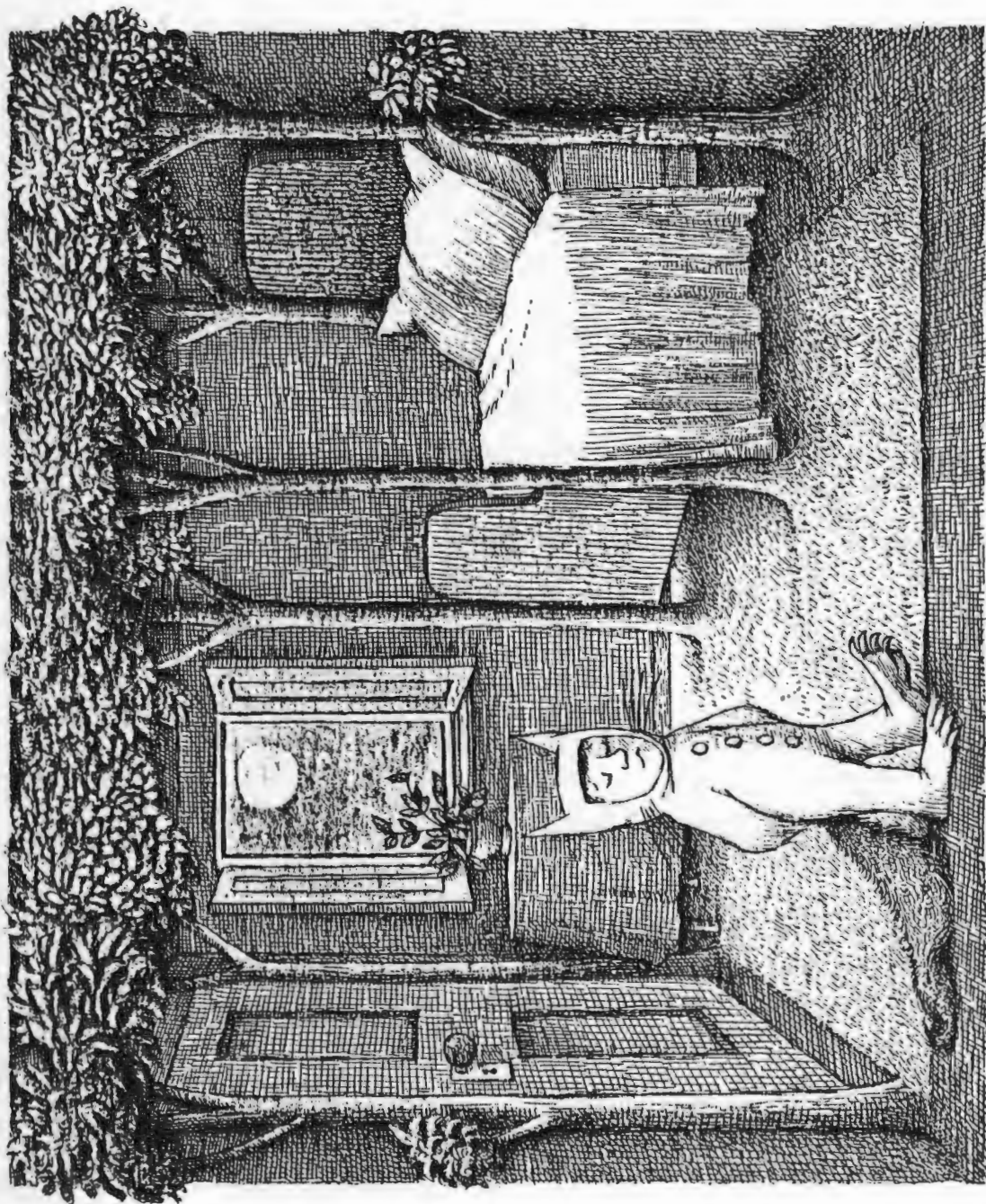
*The original illustrations are in colour. They have been reduced in size in the reproductions on the following pages.



Illus. No.1 From Where the wild things are by M. Sendak

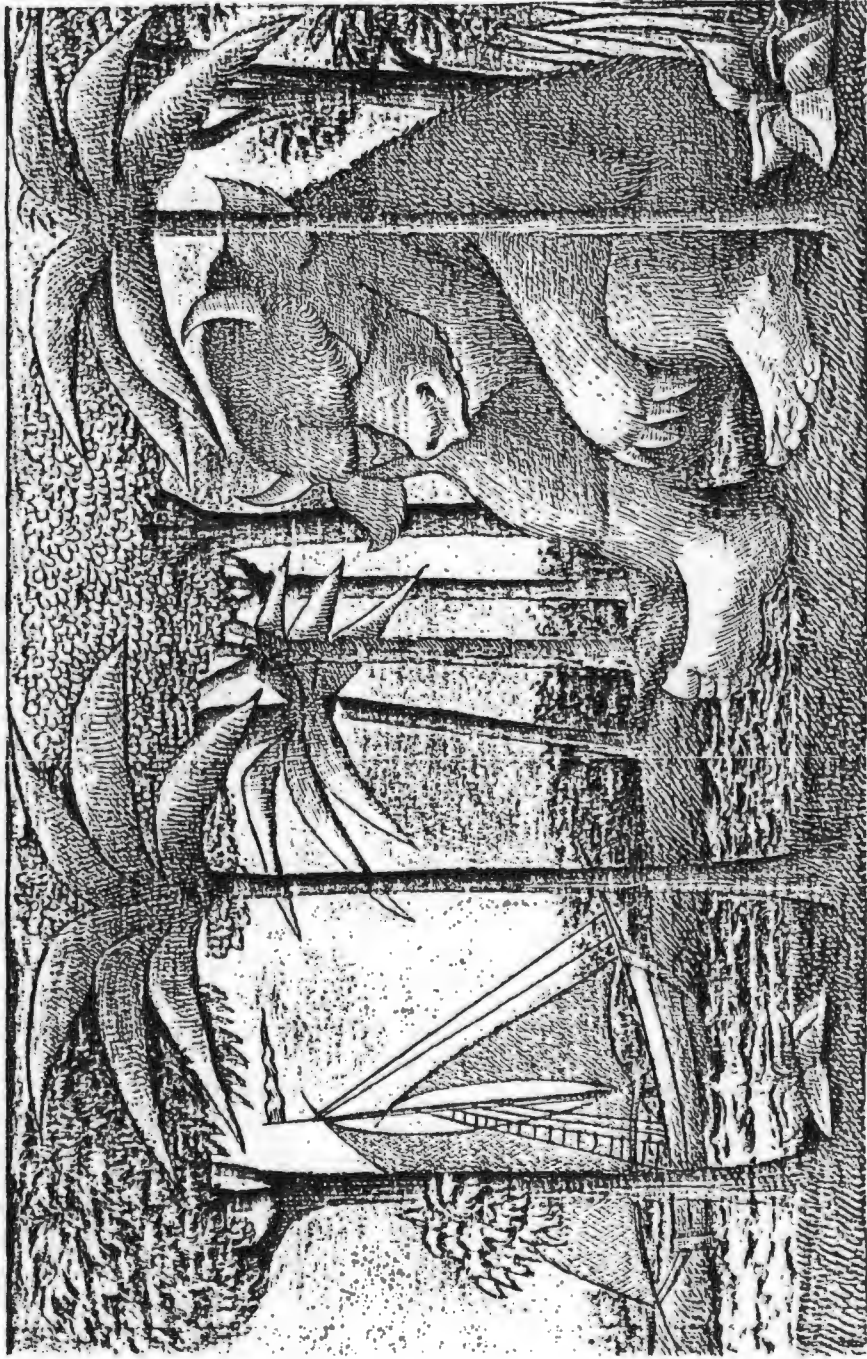


Illus. No.2 From Where the wild things are by M. Sendak



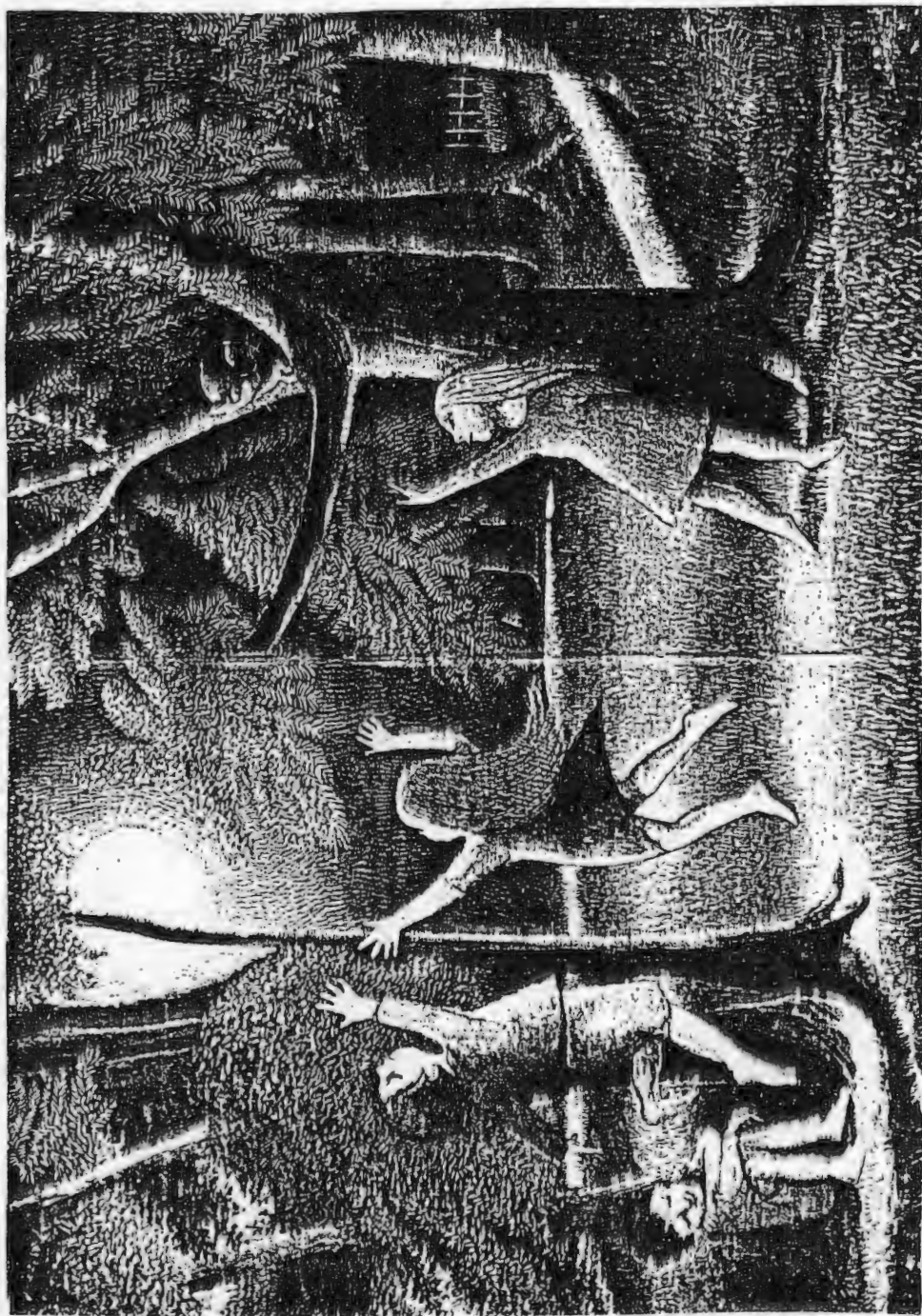
Illus. No. 3 From Where the wild things are by M. Sendak

WHERE THE WILD THINGS ARE

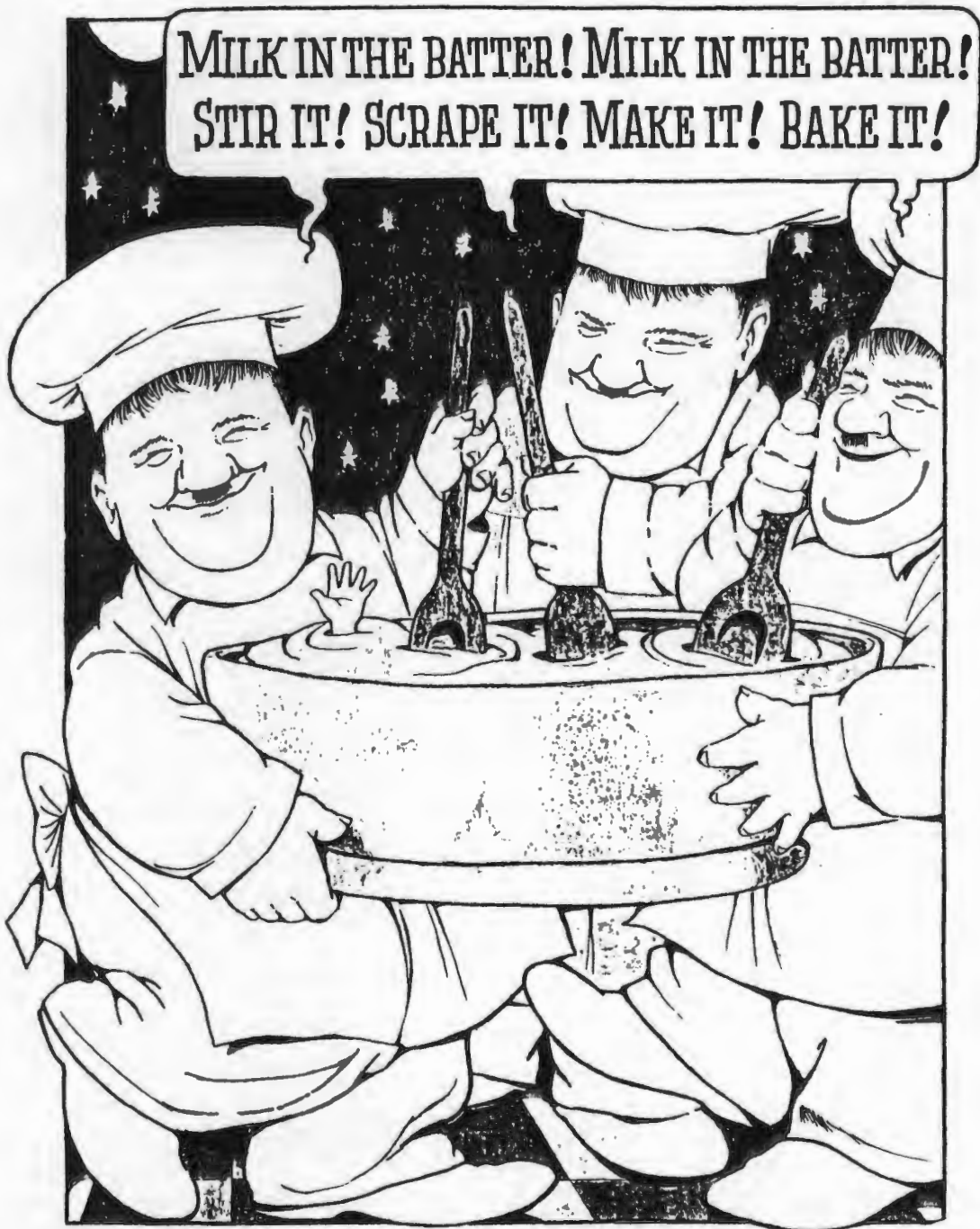


STORY AND PICTURES BY MAURICE SENDAK

Illus. No. 4 From "Where the wild things are" by M. Sendak



Illus. No. 5 From The moon jumpers by J.M. Udry



Illus. No.6 From In the night kitchen by M. Sendak



Illus. No. 7 From Outside over there by M. Sendak

APPENDIX 2

INTERVIEW SCHEDULE AND QUESTIONNAIRE

Girl or Boy:

Age:

Home Language:

Std.:

Date:

1. Do you like Max?

Yes

No

2. Why?

.....
.....
.....

3. Do you like the wild things?

Yes

No

4. Why?

.....
.....
.....

5. Max became angry when his mother called him 'WILD THING'.
Do you think he was right to become angry?

Yes

No

6. Why?

.....

.....

.....

7. Does Max's mother love him?

Yes

No

8. What happens in the story to make you say that?

.....

.....

.....

9. Do you think it would have been possible for Max to stay on in the land of the wild things?

Yes

No

10. Why?

.....

.....

.....

11. What do you like very much about the story?

.....

.....

.....

Thank you very much for answering the questions.

APPENDIX 3TABLES 1 - 22Key to abbreviations

B: BOYS

G: GIRLS

COP: Concrete operational period

FOP: Formal operational period

CONVENTION REGARDING PERCENTAGES

Percentages were rounded off to whole numbers in the endeavour to attain simplicity. Where this practice led to inaccuracy in the totalling of percentages, rounding-off was applied to the first or the second figure after the decimal comma.

CONVENTION REGARDING RATIOS

Rounding-off was limited to the first figure after the decimal comma.

TABLE 1 (cf. 10.1)

GENDER AND COGNITIVE DEVELOPMENTAL STAGESSECTION A: TOTALS

<u>GENDER:</u>	<u>BOYS</u>	<u>GIRLS</u>	<u>TOTAL</u>
COP	31 (52,5%)	28 (47,5%)	59
FOP	<u>23 (51,1%)</u>	<u>22 (48,9%)</u>	<u>45</u>
TOTAL:	54 (51,9%)	50 (48,1%)	104

<u>COGNITIVE DEVELOPMENTAL STAGES</u>	<u>COP</u>	<u>FOP</u>	<u>TOTAL</u>
BOYS	31 (57,4%)	23 (42,6%)	54
GIRLS	<u>28 (56%)</u>	<u>22 (44%)</u>	<u>50</u>
	59 (56,7%)	45 (43,3%)	104

SECTION B: RATIOS

COP boys: COP girls	1,1:1
FOP boys: FOP girls	1:1
Boys: Girls (Total)	1,1:1
COP boys: FOP boys	1,4:1
COP girls: FOP girls	1,3:1
COP: FOP (Total)	1,3:1

TABLE 2 (pertaining to Item 1 and developed from Table 1) (cf. 10.2.1)

LIKING FOR AND DISLIKE OF MAX: GENDER AND COGNITIVE DEVELOPMENTAL STAGES

	<u>LIKING</u>			<u>DISLIKING</u>	
	<u>BOYS</u>			<u>BOYS</u>	
Total	$\frac{35}{54}$	64,8%	Total	$\frac{19}{54}$	35,2%
COP	$\frac{19}{31}$	61,3%	COP	$\frac{12}{31}$	38,7%
FOP	$\frac{16}{23}$	69,6%	FOP	$\frac{7}{23}$	30,4%
	<u>GIRLS</u>			<u>GIRLS</u>	
Total	$\frac{34}{50}$	68%	Total	$\frac{16}{50}$	32%
COP	$\frac{19}{28}$	67,9%	COP	$\frac{9}{28}$	32,1%
FOP	$\frac{15}{22}$	68,2%	FOP	$\frac{7}{22}$	31,8%
	<u>TOTAL SAMPLE</u>			<u>TOTAL SAMPLE</u>	
Total	$\frac{69}{104}$	66,3%	Total	$\frac{35}{104}$	33,7%
COP	$\frac{38}{59}$	64,4%	COP	$\frac{21}{59}$	35,6%
FOP	$\frac{31}{45}$	68,9%	FOP	$\frac{14}{45}$	31,1%

TABLE 3 (Pertaining to Item 1 and developed from Table 2) (cf. 10.2.1)LIKING FOR AND DISLIKE OF MAX: GENDER AND COGNITIVE DEVELOPMENTAL STAGES

		<u>RATIOS</u>
<u>SECTION A</u>		
	<u>LIKING</u>	
COP boys:	COP girls	1:1,1
FOP boys:	FOP girls	1:1
Boys:	Girls	1:1
COP boys:	FOP boys	1:1,1
COP girls:	FOP girls	1:1
COP:	FOP	1:1,1
<u>SECTION B</u>		
	<u>DISLIKE</u>	
COP boys:	COP girls	1,2:1
FOP boys:	FOP girls	1:1
Boys:	Girls	1,1:1
COP boys:	FOP boys	1,3:1
COP girls:	FOP girls	1:1
COP:	FOP	1,1:1
<u>SECTION C</u>		
	<u>LIKING: DISLIKE</u>	
Total sample -	Liking: Dislike	2:1
Boys -	Liking: Dislike	1,8:1
Girls -	Liking: Dislike	2,1:1
COP -	Liking: Dislike	1,8:1
FOP -	Liking: Dislike	2,2:1

TABLE 4 (pertaining to Item 2) (cf. 10.2.2)

FACTORS CAUSING LIKING FOR MAX

SECTION A: SOCIAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		TOTAL
	B	G		B	G		B	G	
Waywardness	2	-	2	8	6	14	10	6	16
Leadership of wild things	6	1	7	-	2	2	6	3	9
General positive characteristics	1	2	3	-	2	2	1	4	5
Identification with Max	-	-	-	4	-	4	4	-	4
Behaviour exoneration	-	-	-	-	2	2	-	2	2
Kindness to wild things	-	2	2	-	-	-	-	2	2
	9	5	14	12	12	24	21	17	38

(47,5%)

SECTION B: PHYSICAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		TOTAL
	B	G		B	G		B	G	
Adventurousness	4	2	6	4	1	5	8	3	11
Braveness	1	-	1	2	4	6	3	4	7
Appearance	1	3	4	-	1	1	1	4	5
Playfulness and liveliness	1	2	3	1	-	1	2	2	4
Possession of material goods	-	-	-	1	-	1	1	-	1
Youthfulness	-	-	-	1	-	1	1	-	1
	7	7	14	9	6	15	16	13	29

(36,25%)

SECTION C: EMOTIONAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		TOTAL
	B	G		B	G		B	G	
Amusing qualities	1	3	4	1	3	4	2	6	8
Anger	-	1	1	-	-	-	-	1	1
	1	4	5	1	3	4	2	7	9

(11,25%)

SECTION D: COGNITIVE DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		TOTAL
	B	G		B	G		B	G	
Authenticity as wild thing	1	1	2	-	-	-	1	1	2
Imaginativeness	-	-	-	-	1	1	-	1	1
Intelligence	-	1	1	-	1	-	-	1	1
	1	2	3	-	1	1	1	3	4

(5%)

TOTAL REASONS: 80

TABLE 5 (pertaining to Item 2) (cf. 10.2.2)

FACTORS CAUSING DISLIKE OF MAX

SECTION A: SOCIAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Waywardness	7	8	15	10	10	20	17	18	35
General unpleasantness of thoughts and actions	-	2	2	-	-	-	-	2	2
Leadership of wild things	2	-	2	-	-	-	2	-	2
Mother's verbal reprimanding	1	-	1	-	1	1	1	1	2
	10	10	20	10	11	21	20	21	41

(95,35%)

SECTION B: PHYSICAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Appearance	1	-	1	-	1	1	1	1	2

(4,65%)

Total reasons: 43

TABLE 6 (Pertaining to Item 3) (cf. 10.3.1)

LIKING FOR AND DISLIKE OF WILD THINGS: GENDER AND COGNITIVE DEVELOPMENTAL STAGES

	<u>LIKING</u>			<u>DISLIKING</u>	
	<u>BOYS</u>			<u>BOYS</u>	
Total	$\frac{18}{54}$	33,3%	Total	$\frac{36}{54}$	66,7%
COP	$\frac{10}{31}$	32,3%	COP	$\frac{21}{31}$	67,7%
FOP	$\frac{8}{23}$	34,8%	FOP	$\frac{15}{23}$	65,2%
	<u>GIRLS</u>			<u>GIRLS</u>	
Total	$\frac{12}{50}$	24%	Total	$\frac{38}{50}$	76%
COP	$\frac{8}{28}$	28,6%	COP	$\frac{20}{28}$	71,4%
FOP	$\frac{4}{22}$	18,2%	FOP	$\frac{18}{22}$	81,8%
	<u>TOTAL SAMPLE</u>			<u>TOTAL SAMPLE</u>	
Total	$\frac{30}{104}$	28,8%	Total	$\frac{74}{104}$	71,2%
COP	$\frac{18}{59}$	30,5%	COP	$\frac{41}{59}$	69,5%
FOP	$\frac{12}{45}$	26,7%	FOP	$\frac{33}{45}$	73,3%

TABLE 7 (Pertaining to Item 3 and developed from Table 6) (cf. 10.3.1)

LIKING FOR AND DISLIKE OF THE WILD THINGS : GENDER AND COGNITIVE DEVELOPMENTAL STAGES

		<u>RATIOS</u>
<u>SECTION A</u>		
	<u>LIKING</u>	
COP boys:	COP girls	1,1:1
FOP boys:	FOP girls	1,9:1
Boys:	Girls	1,4:1
COP boys:	FOP boys	1:1,1
COP girls:	FOP girls	1,6:1
COP:	FOP	1,1:1
<u>SECTION B</u>		
	<u>DISLIKE</u>	
COP boys:	COP girls	1:1,1
FOP boys:	FOP girls	1:1,3
Boys:	Girls	1:1,1
COP boys:	FOP boys	1:1
COP girls:	FOP girls	1:1,1
COP:	FOP:	1:1,1
<u>SECTION C</u>		
	<u>LIKING: DISLIKE</u>	
Total sample -	Liking: Dislike	1:2,5
Boys -	Liking: Dislike	1:2
Girls -	Liking: Dislike	1:3,2
COP -	Liking: Dislike	1:2,3
FOP -	Liking: Dislike	1:2,8

TABLE 8 (pertaining to Item 4) (cf. 10.3.2)

FACTORS CAUSING DISLIKE OF THE WILD THINGS

SECTION A: PHYSICAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Appearance	5	8	13	8	14	22	13	22	60 (63,16%)
Threat of cannibalism	5	2	7	2	2	4	7	4	
Harmfulness	4	2	6	2	-	2	6	2	
Sound of roaring and of gnashing teeth	-	-	-	1	4	5	1	4	
Animal nature	1	-	1	-	-	-	1	-	
	15	12	27	13	20	33	28	32	

SECTION B: SOCIAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Wildness	3	2	5	5	3	8	8	5	15 (15,79%)
General unpleasantness	-	1	1	-	-	-	-	1	
Rudeness	-	1	1	-	-	-	-	1	
	3	4	7	5	3	8	8	7	

SECTION C: EMOTIONAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Fearsomeness	2	3	5	-	6	6	2	9	15 (15,79%)
Mysteriousness	-	-	-	2	-	2	2	-	
Angering of Max	1	-	1	-	-	-	1	-	
Evilness	1	-	1	-	-	-	1	-	
	4	3	7	2	6	8	6	9	

SECTION D: COGNITIVE DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Disillusionment regarding wild things	-	1	1	2	-	2	2	1	5 (5,26%)
Inanity of wild things	1	-	1	-	-	-	1	-	
Moral shortcomings	-	-	-	-	1	1	-	1	
	1	1	2	2	1	3	3	2	

Total reasons: 95

TABLE 9 (pertaining to Item 4) (cf. 10.3.2)

FACTORS CAUSING LIKING FOR THE WILD THINGS

SECTION A: PHYSICAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		TOTAL
	B	G		B	G		B	G	
Appearance	4	3	7	-	-	-	4	3	7
Harmlessness	-	1	1	2	-	2	2	1	3
Liveliness	3	1	4	-	-	-	3	1	4
Blowing of fire	1	-	1	-	-	-	1	-	1
Sounds of roaring	-	1	1	-	-	-	-	1	1
	8	6	14	2	-	2	10	6	16

(48,5%)

SECTION B: SOCIAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		TOTAL
	B	G		B	G		B	G	
Friendliness towards Max	1	-	1	1	-	1	2	-	2
Obedience towards Max	-	2	2	-	-	-	-	2	2
Wildness	1	-	1	1	-	1	2	-	2
Exoneration of behaviour	-	-	-	-	1	1	-	1	1
Identification with their mischievousness	-	-	-	1	-	1	1	-	1
Liking for Max	-	1	1	-	-	-	-	1	1
	2	3	5	3	1	4	5	4	9

(27,3%)

SECTION C: EMOTIONAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		TOTAL
	B	G		B	G		B	G	
Amusing qualities	1	-	1	-	1	1	1	1	2
Inherent partiality towards monsters	1	-	1	1	-	1	2	-	2
Endearing qualities	-	1	1	-	-	-	-	1	1
Unusualness	-	-	-	-	1	1	-	1	1
	2	1	3	1	2	3	3	3	6

(18,2%)

SECTION D: COGNITIVE DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		TOTAL
	B	G		B	G		B	G	
Authenticity as wild creatures	-	-	-	1	1	2	1	1	2

(6%)

Total reasons: 33

TABLE 10 (Pertaining to Item 5) (cf. 10.4.1)

APPROVAL AND DISAPPROVAL OF MAX'S ANGER: GENDER AND COGNITIVE DEVELOPMENTAL STAGES

	<u>APPROVAL</u>			<u>DISAPPROVAL</u>	
	<u>BOYS</u>			<u>BOYS</u>	
Total	$\frac{15}{54}$	27,8%	Total	$\frac{39}{54}$	72,2%
COP	$\frac{9}{31}$	29%	COP	$\frac{22}{31}$	71%
FOP	$\frac{6}{23}$	26%	FOP	$\frac{17}{23}$	74%
	<u>GIRLS</u>			<u>GIRLS</u>	
	<u>GIRLS</u>			<u>GIRLS</u>	
Total	$\frac{14}{* 49}$	29%	Total	$\frac{35}{* 49}$	71%
COP	$\frac{6}{* 27}$	22%	COP	$\frac{21}{* 27}$	78%
FOP	$\frac{8}{22}$	36%	FOP	$\frac{14}{22}$	64%
	<u>TOTAL SAMPLE</u>			<u>TOTAL SAMPLE</u>	
	<u>TOTAL SAMPLE</u>			<u>TOTAL SAMPLE</u>	
Total	$\frac{29}{* 103}$	28%	Total	$\frac{74}{* 103}$	72%
COP	$\frac{15}{* 58}$	26%	COP	$\frac{43}{* 58}$	74%
FOP	$\frac{14}{45}$	31%	FOP	$\frac{31}{45}$	69%

* The COP girls numbered 27 and not 28 (the total of COP girls), as one of the COP girls could not answer in the affirmative or the negative. Her indecisiveness affected all the totals indicated by an asterisk.

TABLE 11 (Pertaining to Item 5 and developed from Table 10) (cf. 10.4.1)

APPROVAL AND DISAPPROVAL OF MAX'S ANGER: GENDER AND COGNITIVE DEVELOPMENTAL STAGES

		<u>RATIOS</u>
<u>SECTION A</u>	<u>APPROVAL</u>	
COP boys: COP girls		1,3:1
FOP boys: FOP girls		1:1,4
Boys: Girls		1:1
COP boys: FOP boys		1,1:1
COP girls: FOP girls		1:1,6
COP: FOP		1:1,2
<u>SECTION B</u>	<u>DISAPPROVAL</u>	
COP boys: COP girls		1:1,1
FOP boys: FOP girls		1,2:1
Boys: Girls		1:1
COP boys: FOP boys		1:1
COP girls: FOP girls		1,2:1
COP: FOP		1,1:1
<u>SECTION C</u>	<u>APPROVAL: DISAPPROVAL</u>	
Total sample - Approval: Disapproval		1:2,6
Boys - Approval: Disapproval		1:2,6
Girls - Approval: Disapproval		1:2,5
COP - Approval: Disapproval		1:2,9
FOP - Approval: Disapproval		1:2,2

TABLE 12 (pertaining to Item 6) (cf. 10.4.2)

FACTORS CAUSING DISAPPROVAL OF MAX'S ANGER

SECTION A: SOCIAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Flouting of parental authority	6	11	17	7	9	16	13	20	33
Anti-social behaviour causing mother's wrath	4	3	7	9	3	12	13	6	19
Anger as an anti-social emotion	1	1	2	-	1	1	1	2	3
	11	15	26	16	13	29	27	28	55 (87%)

SECTION B: EMOTIONAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Max's exaggerated reaction to mother's scolding	2	2	4	1	1	2	3	3	6 (10%)

SECTION C: PHYSICAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Negative physical consequences of anger	1	-	1	1	-	1	2	-	2 (3%)

Total reasons: 63

TABLE 13 (pertaining to Item 6) (cf. 10.4.2)

FACTORS CAUSING APPROVAL OF MAX'S ANGER

SECTION A: EMOTIONAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Disapproval of mother's name-calling	2	2	4	4	3	7	6	5	11
Objection to denial of human dignity	1	-	1	1	1	2	2	1	3
Withholding of love	-	-	-	-	1	1	-	1	1
Thwarting of personal inclination	1	-	1	-	-	-	1	-	1
	4	2	6	5	5	10	9	7	16 (62%)

SECTION B: SOCIAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Exoneration of behaviour	1	1	2	3	-	3	4	1	5 (19%)

SECTION C: PHYSICAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Unfairness of punishment affecting physical well-being	2	1	3	-	2	2	2	3	5 (19%)

Total reasons: 26

TABLE 14 (pertaining to Item 7) (cf. 10.5.1)

BELIEF AND DISBELIEF IN THE LOVE OF MAX'S MOTHER: GENDER AND COGNITIVE DEVELOPMENTAL STAGES

	<u>BELIEF</u>			<u>DISBELIEF</u>	
	<u>BOYS</u>			<u>BOYS</u>	
Total	$\frac{37}{54}$	68,5%	Total	$\frac{17}{54}$	31,5%
COP	$\frac{19}{31}$	61,3%	COP	$\frac{12}{31}$	38,7%
FOP	$\frac{18}{23}$	78,3%	FOP	$\frac{5}{23}$	21,7%
	<u>GIRLS</u>			<u>GIRLS</u>	
Total	$\frac{40}{50}$	80%	Total	$\frac{10}{50}$	20%
COP	$\frac{23}{28}$	82,1%	COP	$\frac{5}{28}$	17,9%
FOP	$\frac{17}{22}$	77,3%	FOP	$\frac{5}{22}$	22,7%
	<u>TOTAL SAMPLE</u>			<u>TOTAL SAMPLE</u>	
Total	$\frac{77}{104}$	74%	Total	$\frac{27}{104}$	26%
COP	$\frac{42}{59}$	71,2%	COP	$\frac{17}{59}$	28,8%
FOP	$\frac{35}{45}$	77,8%	FOP	$\frac{10}{45}$	22,2%

TABLE 15 (Pertaining to Item 7) (cf. 10.5.1)

BELIEF AND DISBELIEF IN THE LOVE OF MAX'S MOTHER: GENDER AND COGNITIVE DEVELOPMENTAL STAGESRATIOS

<u>SECTION A</u>	<u>BELIEF</u>	
COP boys: COP girls		1:1,3
FOP boys: FOP girls		1:1
Boys: Girls		1:1,2
COP boys: FOP boys		1:1,3
COP girls: FOP girls		1,1:1
COP: FOP		1:1,1
<u>SECTION B</u>	<u>DISBELIEF</u>	
COP boys: COP girls		2,2:1
FOP boys: FOP girls		1:1
Boys: Girls		1,6:1
COP boys: FOP boys		1,8:1
COP girls: FOP girls		1:1,3
COP: FOP		1,3:1
<u>SECTION C</u>	<u>BELIEF: DISBELIEF</u>	
Total sample - Belief: Disbelief		2,9:1
Boys - Belief: Disbelief		2,2:1
Girls - Belief: Disbelief		4:1
COP - Belief: Disbelief		2,5:1
FOP - Belief: Disbelief		3,5:1

TABLE 16 (pertaining to Item 8) (cf. 10.5.2)

FACTORS CAUSING BELIEF IN THE LOVE OF MAX'S MOTHERSECTION A: PHYSICAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Provision of food	6	13	19	10	13	23	16	26	42
Provision of toys	1	-	1	-	-	-	1	-	1
Provision of room	-	1	1	-	-	-	-	1	1
	7	14	21	10	13	23	17	27	44

(67,7%)

SECTION B: EMOTIONAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
Acceptance of axiomatic nature of maternal love	5	6	11	3	1	4	8	7	15
Loving chastisement by mother	-	-	-	2	3	5	2	3	5
Reciprocity of love	1	-	1	-	-	-	1	-	1
	6	6	12	5	4	9	11	10	21

(32,3%)

Total reasons: 65

TABLE 17 (pertaining to Item 8) (cf. 10.5.2)

FACTORS CAUSING DISBELIEF IN THE LOVE OF MAX'S MOTHER

SECTION A: EMOTIONAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL			
	B	G		B	G					
Name-calling	4	2	6	3	1	4	7	3	10 1	(44%)
Desertion	-	-	-	-	1	1	-	1		
	4	2	6	3	2	5	7	4	11	

SECTION B: PHYSICAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL			
	B	G		B	G					
Withholding of food	2	2	4	5	-	5	7	2	9	(36%)

SECTION C: SOCIAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL			
	B	G		B	G					
Max's misbehaviour and disobedience	3	1	4	1	-	1	4	1	5	(20%)

Total reasons: 25

TABLE 18 (pertaining to Item 9) (cf. 10.6.1)

ACCEPTANCE AND REJECTION OF THE IDEA OF MAX'S REMAINING IN THE LAND OF THE WILD THINGS:
GENDER AND COGNITIVE DEVELOPMENTAL STAGES

	<u>ACCEPTANCE</u>			<u>REJECTION</u>	
	<u>BOYS</u>			<u>BOYS</u>	
Total	$\frac{3}{54}$	5,6%	Total	$\frac{51}{54}$	94,4%
COP	$\frac{1}{31}$	3,2%	COP	$\frac{30}{31}$	96,8%
FOP	$\frac{2}{23}$	8,7%	FOP	$\frac{21}{23}$	91,3%
	<u>GIRLS</u>			<u>GIRLS</u>	
Total	$\frac{5}{50}$	10%	Total	$\frac{45}{50}$	90%
COP	$\frac{3}{28}$	10,7%	COP	$\frac{25}{28}$	89,3%
FOP	$\frac{2}{22}$	9,1%	FOP	$\frac{20}{22}$	90,9%
	<u>TOTAL SAMPLE</u>			<u>TOTAL SAMPLE</u>	
Total	$\frac{8}{104}$	7,7%	Total	$\frac{96}{104}$	92,3%
COP	$\frac{4}{59}$	6,8%	COP	$\frac{55}{59}$	93,2%
FOP	$\frac{4}{45}$	8,9%	FOP	$\frac{41}{45}$	91,1%

TABLE 19 (pertaining to Item 9) (cf. 10.6.1)

ACCEPTANCE AND REJECTION OF THE IDEA OF MAX'S REMAINING IN THE LAND OF THE WILD THINGS:
GENDER AND COGNITIVE DEVELOPMENTAL STAGES

RATIOS

SECTION AACCEPTANCE

COP boys: COP girls	1:3,3
FOP boys: FOP girls	1:1
Boys: Girls	1:1,8
COP boys: FOP boys	1:2,7
COP girls: FOP girls	1,2:1
COP: FOP	1:1,3

SECTION BREJECTION

COP boys: COP girls	1,1:1
FOP boys: FOP girls	1:1
Boys: Girls	1:1
COP boys: FOP boys	1,1:1
COP girls: FOP girls	1:1
COP: FOP	1:1

SECTION CACCEPTANCE: REJECTION

Total sample - Acceptance: Rejection	1:12
Boys - Acceptance: Rejection	1:17
Girls - Acceptance: Rejection	1:9
COP - Acceptance: Rejection	1:13,8
FOP - Acceptance: Rejection	1:10,3

TABLE 20 (pertaining to Item 10) (cf. 10.6.2)

FACTORS CAUSING REJECTION OF THE IDEA OF MAX'S REMAINING IN THE LAND OF THE WILD THINGSSECTION A: PHYSICAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
	Lack of food	6	4	10	9	8	17	15	
Threat to physical safety	11	6	17	2	3	5	13	9	22
	17	10	27	11	11	22	28	21	49

(46,7%)

SECTION B: EMOTIONAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
	Need for love and belongingness	7	9	16	8	10	18	15	
Dislike of wild things	-	1	1	-	-	-	-	1	1
Boredom	1	-	1	1	-	1	2	-	2
	8	10	18	9	10	19	17	20	37

(35,2%)

SECTION C: SOCIAL DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
	Incompatibility with wild things	4	2	6	2	2	4	6	
Danger of waywardness worsening	1	1	2	1	1	2	2	2	4
Disinclination towards kingship	-	-	-	-	1	1	-	1	1
	5	3	8	3	4	7	8	7	15

(14,3%)

SECTION D: COGNITIVE DOMAIN

	COP		TOTAL	FOP		TOTAL	TOTAL		
	B	G		B	G		B	G	
	Recognition of imaginary nature of adventures	1	2	3	1	-	1	2	

(3,8%)

Total reasons: 105

TABLE 21 (pertaining to Item 10) (cf. 10.6.2)

FACTORS CAUSING ACCEPTANCE OF THE IDEA OF MAX'S REMAINING IN THE LAND OF THE WILD THINGS

SECTION A: SOCIAL DOMAIN

	COP		COP	FOP		FOP	TOTAL		TOTAL	
	B	G	TOTAL	B	G	TOTAL	B	G		
Compatibility with wild things	1	1	2	1	-	1	2	1	3	(83,3%)
Leadership of wild things	-	-	-	1	1	2	1	1	2	
	1	1	2	2	1	3	3	2	5	

SECTION B: PHYSICAL DOMAIN

	COP		COP	FOP		FOP	TOTAL		TOTAL	
	B	G	TOTAL	B	G	TOTAL	B	G		
Supply of food	-	-	-	1	-	1	1	-	1	(16,7%)

Total reasons: 6

TABLE 22 (pertaining to Item 11) (cf. 10.7.1 - 10.7.4)

ASPECTS OF THE STORY LIKED VERY MUCH BY THE RESPONDENTS

<u>SECTION A: TRADITIONAL LITERARY ELEMENTS</u>		COP	COP	FOP	FOP	TOTAL	TOTAL	
		B G	TOTAL	B G	TOTAL	B G		
Plot		9 10	19	9 10	19	18 20		38
Characterisation:								
	Wild things	8 4	12	- 1	1	8 5		13
	Max	5 1	6	3 1	4	8 2		10
Theme		- 2	2	3 -	3	3 2		5
Style		- -	-	1 -	1	1 -		1
		22 17	39	16 12	28	38 29		67 (64,4%)
<u>SECTION B: ENTIRE BOOK</u>		COP	COP	FOP	FOP	TOTAL	TOTAL	
		B G	TOTAL	B G	TOTAL	B G		
		5 5	10	- 2	2	5 7		12 (11,6%)
<u>SECTION C: GENERAL LITERARY ASPECTS (SUBJECTED TO ELEMENTARY ANALYSIS)</u>		COP	COP	FOP	FOP	TOTAL	TOTAL	
		B G	TOTAL	B G	TOTAL	B G		
		- -	-	2 3	5	2 3		5 (4,8%)
<u>SECTION D: ILLUSTRATIONS</u>		COP	COP	FOP	FOP	TOTAL	TOTAL	
		B G	TOTAL	B G	TOTAL	B G		
		1 1	2	- -	-	1 1		2 (1,9%)

Total subjects supplying classifiable answers: 86 (82,7%)

(Ten (9,6%) of the 104 subjects did not supply an answer. Eight (7,7%) found the story "Interesting".)

APPENDIX 4BIBLIOGRAPHYLIST OF SOURCES CITED

Sources indicated by an asterisk were not consulted personally, but were quoted in other sources, all of which were examined at first hand and which are listed in this bibliography.

Several other sources were consulted, but were not found to be of direct pertinence to warrant inclusion in the bibliography.

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