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# Effect of illustrations in stories on the mental imagery of children in grade four.

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EFFECT OF ILLUSTRATIONS IN STORIES  
ON THE  
MENTAL IMAGERY OF CHILDREN IN GRADE FOUR

Submitted by

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EFFECT OF ILLUSTRATIONS IN STORIES  
ON THE  
MENTAL IMAGERY OF CHILDREN IN GRADE FOUR

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## TABLES OF CONTENTS

Chapter		Page
	ACKNOWLEDGMENTS.....	1
	LIST OF TABLES.....	11
I	INTRODUCTION AND STATEMENT OF PROBLEM.....	1
	Previous Research.....	2
	Historical Development of Mental Imagery	2
	Definition of Mental Imagery.....	3
	Illustrations in Textbooks.....	6
II	PLAN OF EXPERIMENT.....	11
	Selection of Materials.....	11
	Test Procedure.....	11
	Subjects of the Study.....	15
III	ANALYSIS OF DATA.....	17
IV	SUMMARY AND CONCLUSIONS.....	27
V	SUGGESTIONS FOR FURTHER STUDY.....	29
	APPENDIX.....	30
	BIBLIOGRAPHY.....	31

## LIST OF TABLES

Table		Page
I	ROTATION.....	12
II	CHRONOLOGICAL AGES.....	15
III	READING AGES.....	16
IV	COMPARISON OF MENTAL IMAGES IN ILLUSTRATED. STORIES AND UNILLUSTRATED STORIES.....	18
V	COMPARISON OF RETENTION OF FACTS IN ILLUSTRATED AND UNILLUSTRATED STORIES....	19
VI	READING AGE VERSUS MENTAL IMAGERY IN ILLUSTRATED STORIES.....	20
VII	READING AGE VERSUS MENTAL IMAGERY IN UNILLUSTRATED STORIES.....	22
VIII	EFFECT OF ILLUSTRATIONS ON REPORTED VISUAL IMAGERY.....	24
IX	EFFECT OF ILLUSTRATIONS ON REPORTED AUDITORY IMAGERY.....	25
X	COMPARISON OF REPORTED AUDITORY AND VISUAL IMAGERY.....	26

CHAPTER I

INTRODUCTION AND STATEMENT OF PROBLEM

CHAPTER I  
INTRODUCTION

The purpose of this study is to determine the effect of illustrations in stories on the visual and auditory imagery of children in grade four. A secondary aim is to inquire into the effectiveness of the retention value of the illustrated story in contrast to the unillustrated material.

There has been a marked increase in the use of illustrations in all types of literature. A recent development in the use of illustrations is found in advertising and popular literature. There is a current tendency to use illustrations in textbooks. The underlying assumption of this trend is that the reading material is more effective when it is accompanied by illustrations. This assumption is made in relation to adults. But the child's reading habits and power of comprehension are not fully developed, so that the findings regarding the effects of illustrations upon the adult reader's comprehension are not applicable to children. Yet children's textbooks are being illustrated to facilitate the reader's comprehension of the reading material. There is a possibility that the hypothesis which has been applied and found effective with adults may be fallacious when applied to children.

### Previous Research

The background material for this study has been research concerning mental imagery and literature pertaining to the use of illustrations in textbooks for children.

#### Historical Development of Mental Imagery

Since the time of Aristotle educators have recognized that the function of images is important to learning. Before the work of Galton most studies of imagery were speculative. In 1875, Galton used scientific methods in his study of visualization. He concluded ".....that on the whole, such imagery was more frequent in childhood than in adult life, that it was more frequent in persons engaged in some kinds of occupation--artists, for example--than in persons engaged in other kinds of occupation, and that it was almost entirely absent in the case of those occupied in mental work involving abstruse generalisation and abstract thought".<sup>1/</sup> Galton further stated that, "Memory is not, then, necessarily dependent upon concrete objective imagery. There

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<sup>1/</sup> Dawes G. Hicks, "On the Nature of Images", British Journal of Psychology XV, (October, 1924) pps. 121-148.

can be memory--and memory of a very reliable kind-- without any representation in the form of an 'image' of what is remembered."<sup>1/</sup>

Some years later Wilfrid Lay undertook a study of a comparison between visual and auditory images, through a combination of subjective and objective methods. His conclusions are of interest as he states that there are great individual differences in visual and auditory images;<sup>2/</sup> and that painters do not have any extraordinary power in recalling visual images.<sup>3/</sup>

Most of the early investigators dealt with voluntary imagery as the ability to evoke certain specified images. Very little attention had been given to the study of spontaneous imagery, or the normal functioning of imagery in mental processes.

#### Definition of Imagery

Gates states, "No one knows precisely what

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<sup>1/</sup> Ibid.

<sup>2/</sup> Wilfrid Lay, Mental Imagery Experimentally and Subjectively Considered, Doctor's Dissertation, Columbia University, (1898) p. 11

<sup>3/</sup> Ibid, p. 16.

imagery is, on what mechanism it depends, or how to examine it accurately in children."<sup>1/</sup>

A psychologist's definition of an image is, "An experience that continues, reproduces, or copies with varying degrees of fidelity a sensation or perception in the absence of the original sensory stimulation."<sup>2/</sup>

Clarke states that "Image in popular parlance and often in psychology, means a centrally aroused representation of a visual impression."<sup>3/</sup>

In addition to visual imagery there are other types of imagery, "auditory, tactual, and kinaesthetic imagery, and theoretically of images of taste and smell, though these appear to play but a small part in consciousness."<sup>4/</sup>

The focus of this study has been restricted to the stimulation of visual and auditory imagery since,

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- 1/ Arthur J. Gates, The Psychology of Reading and Spelling. (New York: Teachers College, Columbia University, 1922).
- 2/ John J. B. Morgan, Psychology. (Farrar and Rinehart Inc., 1931) p. 585.
- 3/ H. Clarke, "Conscious Attitudes", American Journal of Psychology, XXII. (1911) p. 223.
- 4/ Ibid.

"It seems to be established beyond reasonable doubt that the young child thinks largely in concrete visual imagery, and that while auditory and motor imagery are present to some degree, they play a relatively unimportant role in the lower school grades. The child up to ten at least is predominantly a visualizer."<sup>1/</sup>

In this connection, Kelley says, "The imagery of the growing child is so vivid and intense that he frequently has difficulty in distinguishing between imagination and reality, between fancy and fact."<sup>2/</sup>

Cattell maintains, ".....children appear to have rich and detailed imagery."<sup>3/</sup> However, "In the process of civilization we lose our imagery so that it returns only in connection with emotion, fatigue, or drugs."<sup>4/</sup> "The trouble is that in the modern world we

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<sup>1/</sup> Stephen S. Colvin and E. J. Myers, "The Development of Imagination in School Children and the Relation Between Ideational Types and the Retentivity of Material Appealing to Various Sense Departments", Psychological Monographs, XI. (1909) p. 23.

<sup>2/</sup> William A. and M. R. Kelley, Introductory Child Psychology (Milwaukee: The Bruce Publishing Company, 1938) p. 58.

<sup>3/</sup> Raymond B. Cattell, General Psychology. (Massachusetts: Sci-Art Publishers, 1941) p. 419.

<sup>4/</sup> Ibid.

are forced to think quickly and sometimes shoddily, getting down to bare essentials, or to something simple even if it is not the essential. Imagery on the other hand, is made for leisurely enjoyment and it contains much that is not essential to the process of the thought concerned."<sup>1/</sup>

Aveling gives evidence that "Thoughts may or may not be accompanied by sensorial elements (images), and they remain unimpaired while the imagery tends to become fragmentary, obscure, and even to drop out of consciousness altogether. Images, accordingly, are not relevant to thought in the sense of being necessary to it; though they may be relevant as associated with thoughts or illustrative of them."<sup>2/</sup>

#### Illustrations in Textbooks

"The first so-called picture book, Orbis Pictus,

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<sup>1/</sup> Ibid.p. 420.

<sup>2/</sup> F. Aveling, "The Relevance of Mental Imagery to the Process of Thinking", British Journal of Psychology, XVIII (1927-28) p. 19.

by John Comenius, appeared in 1658"<sup>1/</sup> and introduced the young reader into the "mysteries of the Latin language through an ingenious innovation--that known today as the direct method".<sup>2/</sup> The second book was the New England Primer, "which in spite of catechisms, creed and religious dialogue, did contain twenty-four marvelous pictures to illustrate, with the further aid of simple but impossible rhymes, the alphabet".

Since that time illustrations in books have become so popular that several studies of their value must be made.

Professor Hill, in the introduction of Alice Dalglish's book, states that, "More scientific studies should be made of the effects of pictures in children's books. These often seem to be imprinted indelibly upon memory.....For this reason, continued appeal should be made to the world's best artists to illustrate children's books, not only with the skill of the artist, but with

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1/ Helen Martin, "Children's Preferences in Book Illustration", Western Reserve University Bulletin, XXXIV, (July 15, 1931) p.7.

2/ Ibid.

but with some insight into the effect of pictures upon the children themselves".<sup>1/</sup>

Mangravite puts forth a contrasting opinion in the following statement, "It is because of my belief in the true creative vision of children that I disapprove of illustrated children's books. In such books we have a triangular arrangement so far as mental imagery is concerned: first, that of the person who wrote the book; second, that of the person who illustrated the book (and of course this must necessarily be different from that of the author, because a second person cannot possibly express what another person conceives); third, that of the child reading the book. Such a situation cannot but be confusing to the child. If the words of a book are meant to evoke pictures, why the accompaniment of pictorial representation?"<sup>2/</sup>

Clarence Roth supports this opinion by stating, ".....provide the child with pictures which we think he ought to like, illustrating all manner of things which

<sup>1/</sup> Alice Dalgliesh, First Experiences with Literature, (Scribners, 1932).

<sup>2/</sup> Peppino Mangravite, "The Artist and the Child", Progressive Education III, (1926) p. 124.

he cannot be expected to understand;.....beautiful in themselves, they are just the thing for a petulant child to throw away and a happy adult to recover."<sup>1/</sup>

According to Newton a picture to an adult "has the power of suggestion and associations and is reminiscent of years of seeing and living. For a child it has almost purely objective interest; it is the story telling quality which appeals; the aesthetic qualities of line, colour, and form are a matter of education and development."<sup>2/</sup>

Miller, in his study of the effect of pictures on the comprehension of materials read, found "that the children who read without pictures understood what they read as well as did the children who read the same material with the use of pictures."<sup>3/</sup>

"Some research has been directed toward the problems connected with illustrations in primary readers.

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- <sup>1/</sup> Clarence Roth, "The Illustrating of Children's Books", The Imprint, (January, 1913) p. 97.
- <sup>2/</sup> L. Newton, "Modern Trends in Book Illustrating for Children", Elementary English Review, IX (April, 1932).
- <sup>3/</sup> William A. Miller, "Reading With and Without Pictures", Elementary School Journal, XXXVIII (May, 1938) p. 676.

Several studies have shown the types of illustrative techniques which children prefer."<sup>1/</sup>

This study differs from these studies in that its focus is on the effect of illustrations on the mental imagery of children and attempts to clarify the following:

1. The difference in the number of mental images a child receives when he reads a story that is illustrated in contrast to one that is not illustrated.
2. The amount of retention of materials read with illustrations and materials without illustrations.
3. The relationship between the reading ages of the children in the study and their score of mental images.
4. The effect of illustrations on visual imagery.
5. The effect of illustrations on auditory imagery.
6. The difference between auditory and visual imagery.

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<sup>1/</sup> William A. Miller, "What Children See in Pictures", Elementary School Journal, XXXIX.

CHAPTER II

PLAN OF EXPERIMENT

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### PLAN OF EXPERIMENT

The purpose of this study is to determine the effect of illustrations in stories on the visual and auditory imagery of children in grade four. A secondary purpose is to inquire into the effectiveness of the retention value of the illustrated story in contrast to the unillustrated material.

#### Selection of Materials

Reading textbooks were examined to find stories which contained words stimulating to children's mental images, but the problem of securing enough illustrated textbooks for the experiment presented itself. Consequently, the writer decided to use four original stories, which were duplicated and then illustrated by an artist. The vocabulary of each story is well within the range of the pupils in the fourth grade.

The four stories are tales of adventure, chosen particularly for the interest level of the children in the experiment.

#### Test Procedure

Story I, "Fire, Fire!" was given to Class A

with illustrations and the same story without illustrations to Class B. The following three stories were rotated so that each class had two stories which were illustrated and two which were not illustrated.

TABLE I

	I	II	III	IV
	Fire, Fire!	Circus Today	A Wild Ride	Scotty, the Pilot
Class A	Illustrated	Unillustrated	Illustrated	Unillustrated
Class B	Unillustrated	Illustrated	Unillustrated	Illustrated

An effort was made to control orientation to the study by having one examiner who gave the following directions:

"I want to see how many pictures you see in your mind, and the noises you hear when you read this story. Each one has a different picture in his mind so be sure you tell just what you see when you read the story.

Before you begin to read, tell me the pictures you see in this sentence, 'He heard the car stop, and ran down the stairs onto the porch.' What picture do you see in your mind? Do you see any colors in your

picture? What does the person look like that came to the door? How old is he? Do you see any houses on the street? What is the time of year? What kind of day is it? Did you hear any sounds?

Now listen to this sentence, 'The boys were playing games in the field at the end of the street.' What picture do you see in your mind? Do you see any colors in your picture? How many boys do you see? How old do they look? Are there any houses in your picture? What is the time of year? What kind of day is it? Did you hear any noises?

Now read this story very carefully and when you have finished, turn your story down and answer the questions in the test booklet."

The test booklet was composed of two tests. The first test is based on the test of Mental Imagery as designed by Vida Clough.<sup>1/</sup> The second is an objective test which checks the ten visual and ten auditory pictures suggested in each story.

Two weeks after the fourth story was read, a multiple choice test of comprehension was given to

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<sup>1/</sup> Vida Clough, "Analysis of Mental Imagery in Children's Silent Reading", Unpublished Master's Thesis, Boston University, 1943.

determine the degree of retention found in illustrated and unillustrated stories.

A sample story, test booklet, and multiple choice test of retention have been included.



### Scotty the Pilot

For the first time in his life Scotty had taken a job to do stunt flying for an airplane show. There were other men who were going to fly planes for the show, but Scotty was the only one who had not done stunts before.

The show was at two o'clock and all morning he had heard the roar of the engine in his ears, as he thought of himself in a power dive. But now it was time for the show and he had to think about giving the people an exciting time, so he climbed into the cockpit, checked the controls, and started his engine. It sputtered a little, and then he was off.

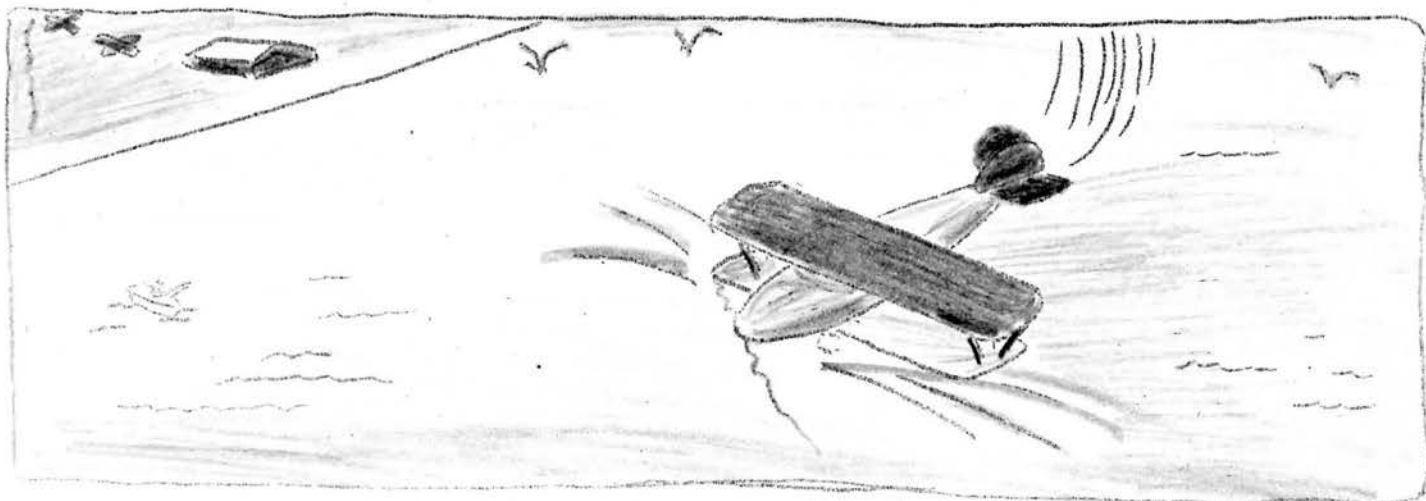
The easiest stunt for him was to form names in the sky with the smoke from the plane. He circled about the field and made the words, "Scotty the Stunt Flyer", and then came down the field picking up speed. The people cheered as he flew over their heads. Then he pulled the stick back and shot the airplane up into the sky. With

a quick jerk he did two loop-the-loops and headed down again. He wanted more than anything to go back down, but he knew the people would groan if he did.

He took the plane over a farm yard and went down so low the chickens cackled and fluttered about, and the trees around rustled and swayed as he rushed past them.

Scotty thought this wasn't so bad after all. He liked seeing the people jump up and down and shout for more. Why not give them a good stunt? Up into the air he climbed, higher and higher until his ears began to hurt. It was exciting to watch the needle move as he went higher and higher. Then he went into a tailspin. Round and round whirled the plane as it went down screeching louder and louder. All Scotty could see was the ocean near the airport. He was terrified. He knew he would crash, if he didn't come out of the spin. So he pulled the stick back until his hand was white, and then almost a minute before he would have plunged into the water, he came out of the spin and hit the water with a huge splash. He climbed out of the spin and hit the water with a huge splash. He climbed out quickly as the plane started to sink.

Scotty had not been hurt, but he was still shaking when the men from the airport arrived to rescue him.



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Scotty had not been hurt, but he was still shaking when the men from the airport arrived to rescue him.

Scotty the Pilot

1. Do you see a picture in your mind's eye? Yes. No.
2. Make a list of everything that is in your picture.
  
  
  
  
  
  
  
  
  
  
3. Do you see colors on the animals, on objects, or on people?  
Yes. No.
4. Name the colors and on what you see them.
  
  
  
  
  
  
  
  
  
  
5. What is the time of year? \_\_\_\_\_
6. What kind of day is it? \_\_\_\_\_
7. Do you hear any sounds? Yes. No.
8. What sounds do you hear?

## Scotty the Pilot

Underline the words that tell about the pictures in the story:

cockpit of an airplane	a pilot with a broken arm	man climbing out of plane as it sinks
a busy city street	plane in a power dive	airplane crash in the garden
ocean near the airport	a fire at the airport	words made from smoke of plane
a whale in the ocean	plane turning upside down in the air	a group of unhappy people
animals in the farmyard	a boat race	a whizzing tailspin
people jumping up and down with excitement	boys racing airplanes	pilot as he pulled airplane stick back

Underline the words that tell about any noises you heard in the story:

roar of airplane engine	neighing horses	people screaming for more stunts
mumbling and shaking of frightened pilot	children crying	rippling of the water
motorcycles backfiring	rustling trees	splash of airplane on the water
birds chirping in the trees	cheering people	sputtering, coughing motor
clanging of firebell	buzzing bees	hens cackling about
screech of plane in the tailspin	a creaking door	people moaning and groaning



### Subjects of the Study

The subjects of this study were sixty-four children in two fourth grades of one school in Plymouth, Massachusetts. Many children were of foreign born parents largely of Italian descent. The chronological ages of the children range from nine years two months, to fourteen years ten months.

TABLE II

#### Chronological Ages

	No	9.0	9.6	10.0	10.6	11.0	11.6	12.0	12.6	13.0	13.6	14.0	14.6
Class A	32	8	11	7	0	2	2	0	1	0	0	0	1
Class B	32	4	13	8	3	2	2	0	0	0	0	0	0

Mean C.A.            Class A 10-2

                          Class B 10-1

TABLE III

Reading Ages <sup>1/</sup>

	No	0-9	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-99	100-109
Class A	32	0	0	1	1	3	5	13	2	5	1	1
Class B	32	1	0	2	0	5	10	9	3	1	1	0

Mean R. A.      Class A 10-9

Class B 10-3

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<sup>1/</sup> Durrell-Sullivan Reading Achievement Test Intermediate Form A. World Book Company, 1937.

CHAPTER III

ANALYSIS OF DATA

### CHAPTER III

#### ANALYSIS OF DATA

The data was analyzed to determine:

1. The difference in the number of mental images a child received when he read a story that was illustrated in contrast to one that was not illustrated.
2. The amount of retention of materials read with illustrations and materials without illustrations.
3. The relationship between the reading ages of this population and their score of mental images.
4. The effect of illustrations upon reported visual imagery.
5. The effect of illustrations upon reported auditory imagery.
6. The difference between reported auditory imagery and visual imagery.

TABLE IV  
 Comparison of Mental Images in  
 Illustrated and Unillustrated Stories

	No	Mean	S.E. m	Diff.	S.E. Diff.	Critical Ratio
Unillustrated	64	55.36	1.99	2.42	2.69	.90
Illustrated	64	52.94	1.81			

The mean score for the unillustrated stories is 55.36 as compared with a mean score of 52.94 for the illustrated stories. The difference between the means is 2.42 in favor of the selections not illustrated.

The critical ratio is .90 which is not statistically significant, but indicates that there are 84 chances in 100 that the true difference between the mean scores of the two selections is somewhat greater than zero, and is in favor of the unillustrated selections.

TABLE V  
 Comparison of Retention of  
 Facts in Illustrated and Unillustrated Stories

	No	Mean	S.E. m	Diff.	S.E. Diff.	Critical Ratio
Unillustrated	64	14.22	.51	.97	.70	1.39
Illustrated	64	15.19	.49	---	---	----

The mean score for the illustrated stories is 15.19 as compared with a mean of 14.22 in the unillustrated stories. The difference between the means is .97 in favor of the illustrated stories.

The critical ratio is 1.39 which is not statistically significant, although it indicates that children remember stories somewhat better when they are illustrated.

TABLE VI

## Reading Age Versus Mental Imagery in Illustrated Stories

	0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95
13-6															1					
13-0																				
12-6													1					1		
12-0										1		1				1				
11-6									1		1		2							
11-0								1		1	2	1	1							
10-6								1	2	1	7	3	2	2						
10-0								2	2	3	1	3	2	2	1		1			
9-6									1	1		2								
9-0					1	1				1				1						
8-6		1					1		1											
8-0					1															
7-6																				
7-0				1																

 $r = .63$ 

N = 64

Table 6 represents a correlation between the reading ages of 64 children and their scores in mental imagery when stories are illustrated. The positive correlation of .63 indicates that the reading ages of the pupils correlate fairly well with their ability to see mental images. Apparently, children who labor with reading skills have less vivid pictures in their minds even though the stories are illustrated.

TABLE VII

Reading Age Versus Mental Imagery in Unillustrated Stories

	0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95
13-6																		1		
13-0																				
12-6															1					1
12-0												1	1				1			
11-6									1				1	1	1					
11-0									1	3	1							1		
10-6									1	5	7	3			1	1				
10-0								1	3	3		4	3	2	1					
9-6									2				1	1						
9-0								1	2		1									
8-6	1				1	1														
8-0				1																
7-6																				
7-0	1																			

 $r = .74$ 

N = 64

Table 7 represents a correlation between the reading ages of 64 children and their scores in mental imagery when stories are not illustrated. The positive correlation of .74 indicates that there is a marked relationship between the reading ages of the pupils and their ability to see mental images. This correlation is somewhat higher than the correlation between reading ages and mental imagery when stories are illustrated.

TABLE VIII

## Effect of Illustrations on Reported Visual Imagery

	No	Mean	S.E. m	Diff.	S.E. Diff.	Critical Ratio
Unillustrated	64	36.61	1.49	1.41	1.98	.71
Illustrated	64	35.20	1.30	----	----	---

The mean score for the illustrated stories is 35.20 as compared with a mean of 36.61 in the unillustrated stories. The difference between the means is 1.41 in favor of the stories not illustrated.

The critical ratio is .71, not statistically significant, but it indicates that there are 76 chances in 100 that the true difference between the mean scores of the two selections is somewhat greater than zero and is in favor of the unillustrated selections.

TABLE IX

Effect of Illustrations on Reported Auditory Imagery

	No	Mean	S.E. m	Diff.	S.E. Diff.	Critical Ratio
Unillustrated	64	18.91	.68	.89	.96	.93
Illustrated	64	18.02	.68	---	---	---

The mean score for the illustrated stories is 18.02 as compared with a mean of 18.91 in the unillustrated stories. The difference between the means is .89 in favor of the unillustrated stories.

The critical ratio is .93, not statistically significant, but it indicates that there are 82 chances in 100 that the true difference between the mean scores of the two selections is somewhat greater than zero and is in favor of the unillustrated selections.

TABLE X

Comparison of Reported  
Auditory and Visual Imagery

	No	Mean	S.E. m	Diff.	S.E. Diff.	Critical Ratio
Auditory	64	36.62	1.24	35.18	2.97	11.85
Visual	64	71.80	2.70	-----	-----	-----

The mean score in visual imagery is 71.80 as compared with a mean of 36.62 in auditory imagery. The difference between the means is 35.18 in favor of visual imagery.

The critical ratio is 11.85 which is statistically significant and indicates that the children in this study had far superior scores in visual imagery than in auditory imagery.

CHAPTER IV

SUMMARY AND CONCLUSIONS

CHAPTER IV  
SUMMARY AND CONCLUSIONS

The purpose of this study was to determine the effect of illustrations on the mental imagery of children and on the degree of retention of materials read after a two week period had elapsed. All the children were given the Durrell-Sullivan Achievement Tests. Four stories of adventure were illustrated and presented to 64 children in two fourth grades in Plymouth, Massachusetts. These stories were followed by two tests of mental imagery. Stories were rotated, so that each group of children (32) had two stories that were illustrated and two that were not illustrated.

The following conclusions were made from an analysis of the data:

1. The difference in mental imagery between illustrated and unillustrated stories was not statistically significant, but there was a slight difference in favor of unillustrated selections.
2. Difference in the amount of retention after illustrated and unillustrated stories was not significant. The small difference was in favor of the illustrated stories.

3. The correlation between the reading ages of this population and mental imagery in illustrated stories was  $.63 \pm .05$ .

4. The correlation between the reading ages of this population and mental imagery in unillustrated stories was  $.74 \pm .04$ .

5. There was no statistically significant difference between the effect of illustrated and unillustrated stories on visual imagery, but the slight difference was in favor of the unillustrated stories.

6. The difference in auditory imagery in illustrated stories and unillustrated stories was not statistically significant, but was in favor of the unillustrated selections.

7. The difference between visual and auditory imagery was statistically significant and was in favor of visual imagery.

CHAPTER V

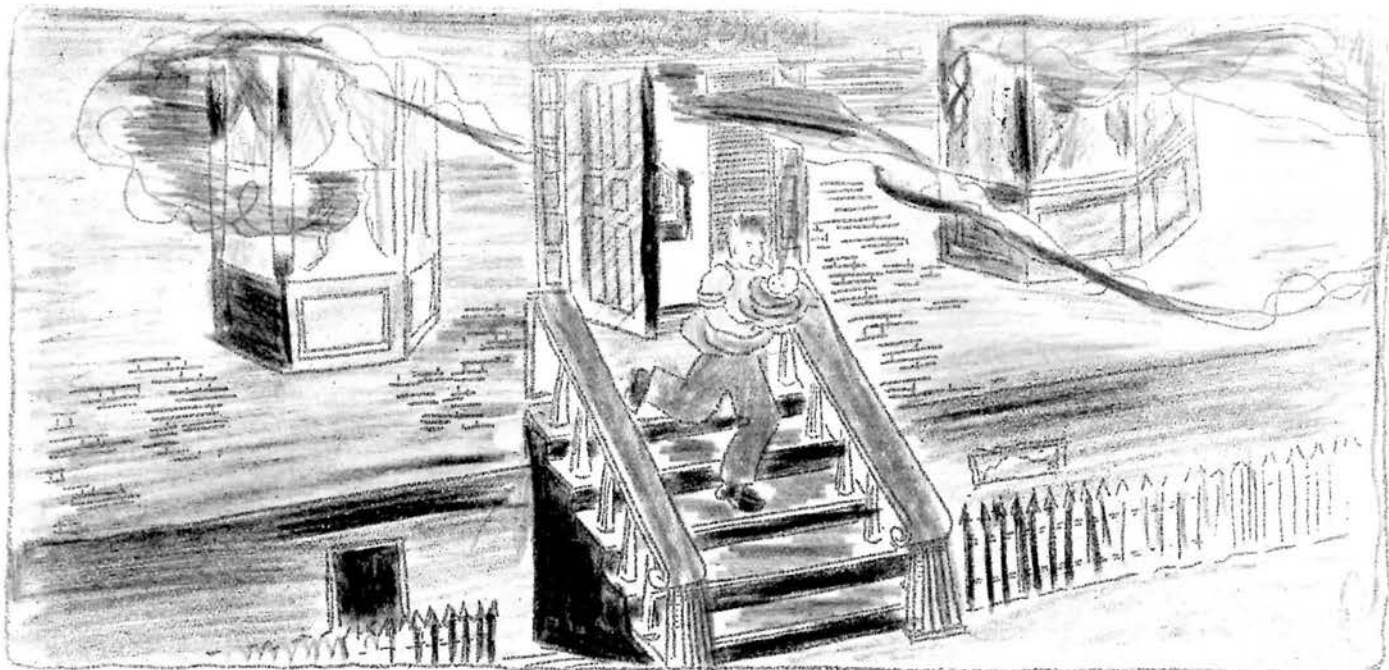
SUGGESTIONS FOR FURTHER STUDY

## CHAPTER V

## SUGGESTIONS FOR FURTHER STUDY

1. Repetition of this experiment with various kinds of illustrations.
2. Repetition of this experiment with a larger population in order to compare results of skilled readers with unskilled readers.
3. Repetition of this experiment, pairing girls and boys with a comparison made of the sex differences.
4. Development of an objective test which will measure visual and auditory imagery to the degree that an introspective test will.
5. Development of an organized program in schools for the discussion and training of children in mental imagery.
6. Repetition of this experiment with a test of comprehension after each story to determine the effect of illustrations on immediate recall of materials read.

APPENDIX



### Fire, Fire!

Donald was in his small brown bed. The light from the street was making large black shadows on the wall. Everything seemed still and dark. He was thinking about his new red bicycle, when he heard a fire bell clanging very loudly, a fire engine rumbling by, and then he heard the screech of brakes.

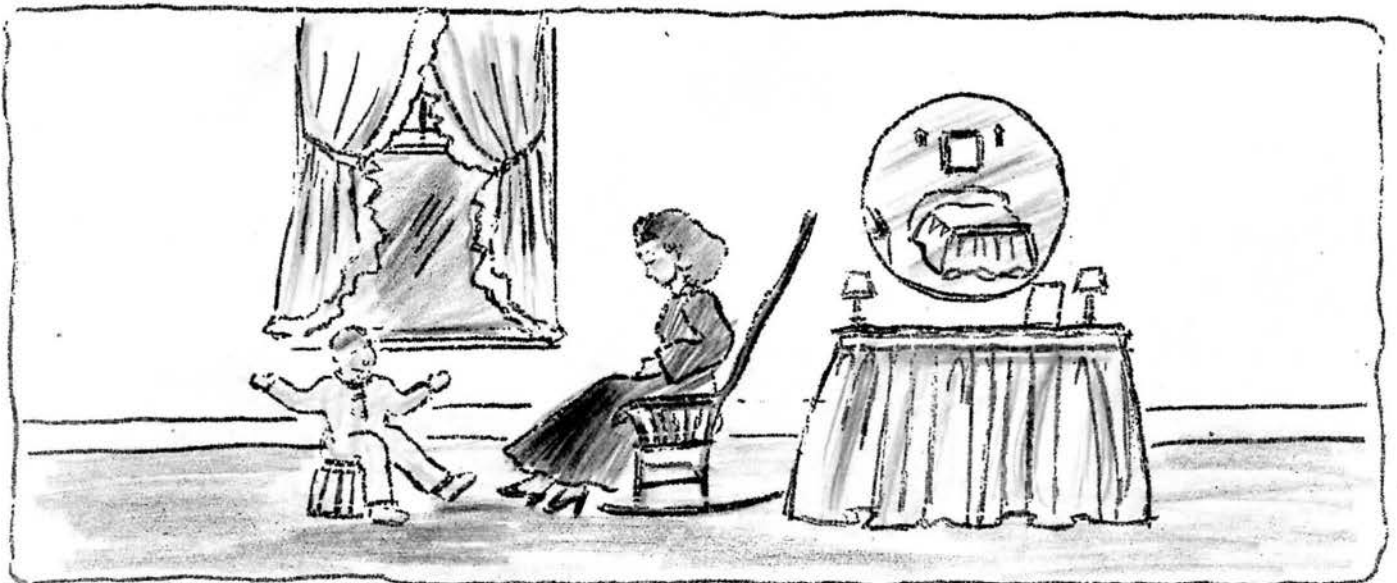
Donald thought the fire must be near by. He jumped out of bed and ran to the window. A crowd of people dressed in pajamas and bathrobes were shrieking, "Fire, Fire!"

As he looked across the street, he saw a small dark man carrying a crying baby down the stairs. He hadn't been out very long when Donald saw that the windows upstairs in the house were ablaze. He could hear the crackling and sizzling noise the flames made as they curled around the wooden frames of the windows.

People were gathering from both ends of the street, and the policemen blew their whistles and pushed the people back, trying to keep them away from the burning house. The firemen put up long ladders and carried the heavy hose up to the second floor of the house. They broke the windows and the sound of the falling glass frightened him. He heard the water gushing and spurting from the hose. Fire had never been so close to him before.

Donald ran into his mother's room. She watched the fire with him and after awhile they heard the firemen yell, "Fire's out!"

They sat by the window talking about the fire. Donald could still hear the people murmuring, and although he knew the fire had damaged the house, he was happy to think that no one had been hurt.



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Fire, Fire!

1. Do you see a picture in your mind's eye? Yes. No.
2. Make a list of everything that is in your picture.

3. Do you see colors on objects or on people? Yes. No.
4. Name the colors and on what you see them.

5. How old are the people in your picture? \_\_\_\_\_

6. What is the time of year? \_\_\_\_\_

7. What kind of night is it? \_\_\_\_\_

8. Do you hear any sounds? Yes. No.

9. What sounds do you hear?

## Fire, Fire!

Underline the words that tell about the pictures in  
the story:

small brown bed	men taking pictures	puffing smoke
large black shadows	long ladders	burning house
red bicycle	people in pajamas and bathrobes	women dashing out of the house
people falling down	a small dark man	policemen pushed the people
heavy hose	sparkling glass	windows ablaze

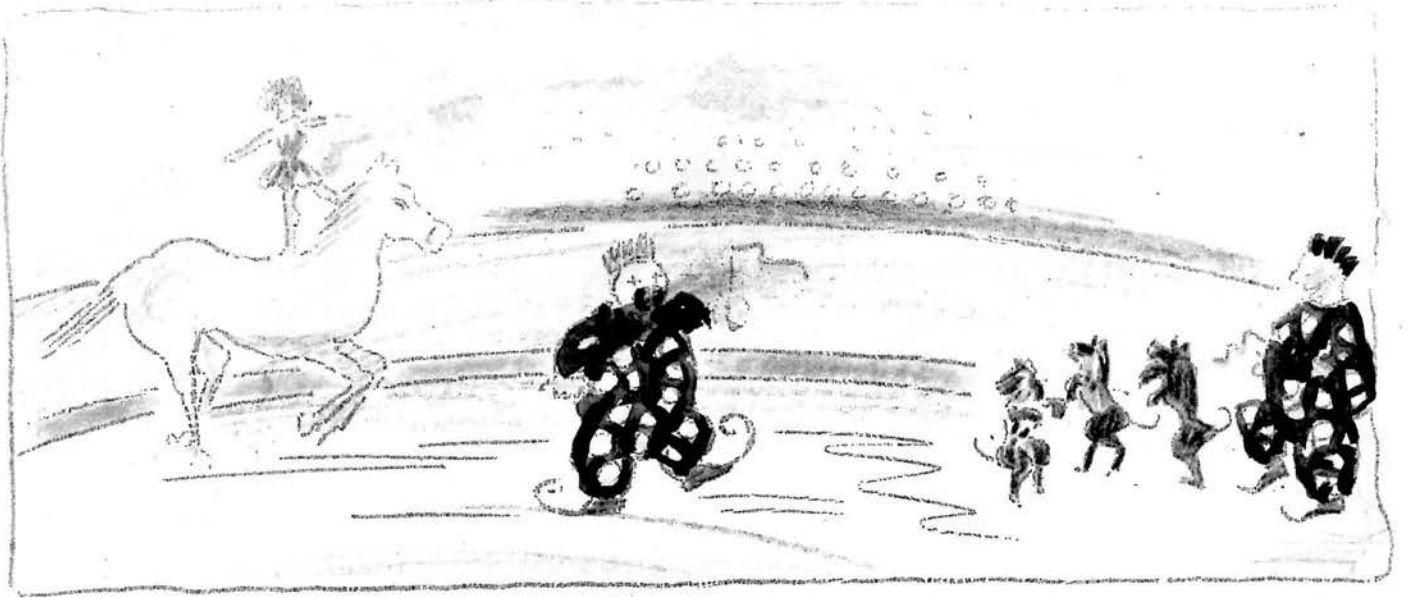
Underline the words that tell about the noises in  
the story:

whistles blew	snapping of wires	brakes screeching
firebell clanging	blowing of horns	moaning people
firemen yell, "Fire's out."	rumble of fire engine	rattle of tin
hacking of wood	people murmuring	yelping dogs
people shrieking	crying baby	gushing and spurting water
falling glass	whimpering children	crackling and sizzling noise of the flames

## Fire, Fire!

Draw a line under the right words:

1. When the fire started, Donald was \_\_\_\_\_  
in the back yard                      playing hide and seek  
in his small brown bed                on the stairs
2. Which words tell what he heard?  
a fire engine                            a telephone bell  
a police car                             a horn blowing
3. Where was the fire?  
at the school                            across the street  
at the station                            around the corner
4. Whom did Donald see coming down the stairs?  
a woman with a little girl            a man with a big boy  
two boys jumping                        a man carrying a baby
5. Who kept the people away from the burning house?  
the policemen                            the firemen  
the postman                              the frightened men
6. The firemen put the fire out on the second floor by \_\_\_\_\_  
climbing up the stairs                carrying the hose up the ladder  
carrying people out                    cracking the windows
7. Donald was frightened when the \_\_\_\_\_  
broken glass fell                        baby began to cry  
firemen called, "Fire's Out."        people came to the fire
8. Donald ran \_\_\_\_\_  
into his bed                              on the roof  
in the house                              into his mother's room
9. Donald is \_\_\_\_\_  
a young boy            a tall man            a crying baby            a little dog
10. Donald was happy after the fire because \_\_\_\_\_  
no one was there                        no windows were broken  
no one was hurt                         he could go to sleep



### Circus Today

At last the sign over the circus tent said CIRCUS TODAY. Ted and his brother were sitting in the big brown tent when the little white dogs with black spots came into the big round ring to dance. Two clowns in bright red suits with yellow spots cracked their whips and made the dogs dance on their hind legs.

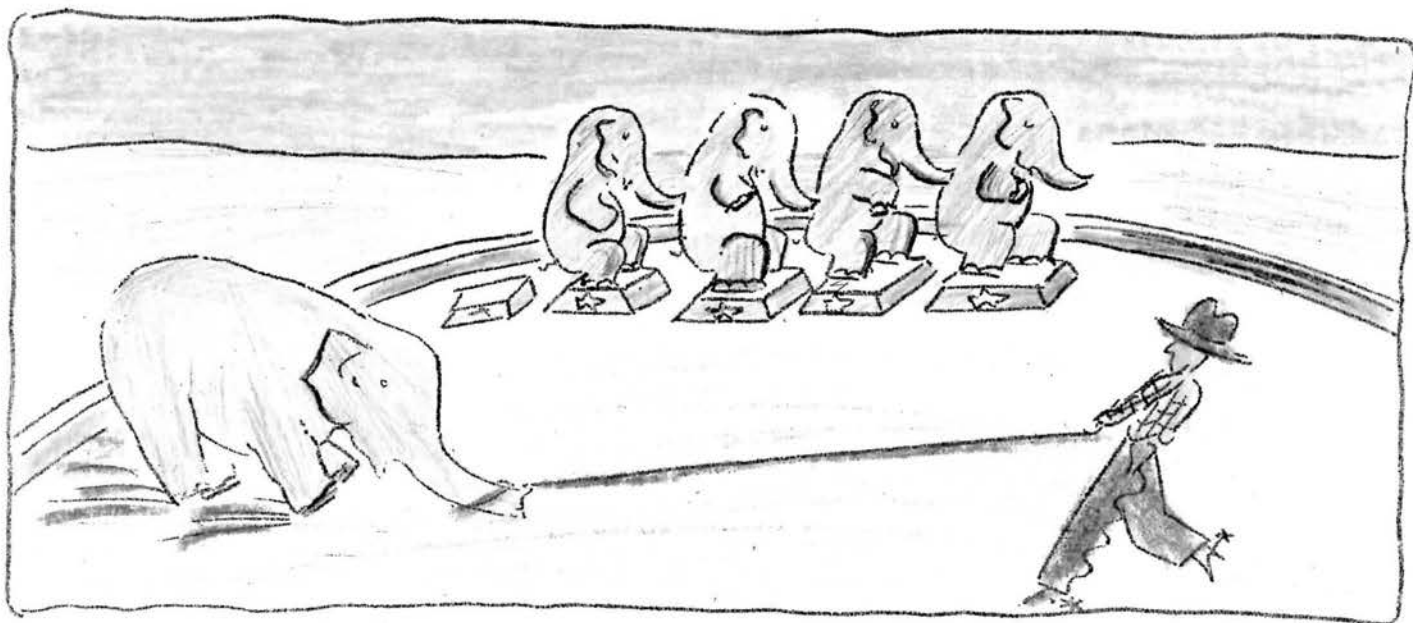
Then a pretty lady on a white horse rode around the ring. She could stand up on the back of the horse and whistle while he trotted about for all the people to see him. The children clapped and shouted for more.

Next came the bear family. There was father bear dressed in a blue suit and gold hat, and mother bear in a purple dress with a white belt, and last of all came baby bear, a real live cub with a pair of blue overalls and a big red lollypop in his paw. They certainly looked funny. Sometimes the largest bear growled at the children, but that only made them laugh harder.

Five gray elephants and a baby elephant came next. When their leader rang a bell, they were supposed to do tricks. The large elephants did, but the little elephant stretched out his trunk and hit the spotted dog right on the nose. That frightened the dog and he began to yelp and jump around the ring. In no time at all the other dogs were barking and howling, too. This made the people roar with laughter.

The man in the ring tried to stop the baby elephant, but he had not been trained to circus ways and just went right on upsetting the animals in the ring. Finally, the cowboy caught the elephant with his rope and dragged him out of the tent.

Everyone thought this was all part of the show, and screamed and yelled for the baby elephant to come back, but the circus man didn't bring him back. He had to quiet the animals and keep the show going.



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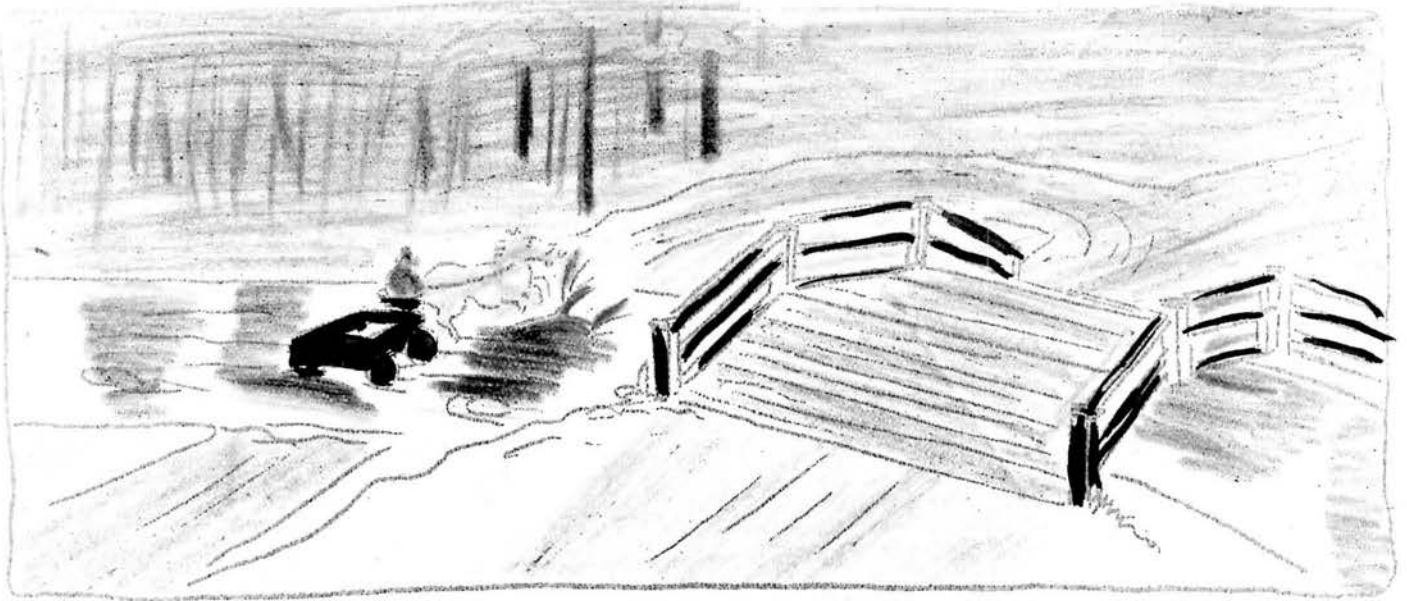
Underline the words that tell about the pictures in  
the story:

clowns in red suits with yellow spots	large tiger	five gray elephants
bear in blue overalls holding a red lollypop	big brown tent	a balloon man
trick seals	baby elephant hit spotted dog	lady on a white horse
white dogs with black spots	a jumping toad	bear in a blue suit and gold hat
white polar bear	bear in purple dress with a white belt	a zebra
bear in green suit and gold hat	cowboy catching the baby elephant	a naughty donkey

Underline the words that tell about any noises you  
heard in the story:

cracked their whips	roaring tigers	ringing a bell
screeching monkeys	howling dogs	people screaming and yelling
stamping feet	lady whistling	beat of a drum
growl of a bear	horns blowing	shouting of children
clapping of hands	snarling lions	banging of balloons
children laughing	roaring people	snorting horses





### A Wild Ride

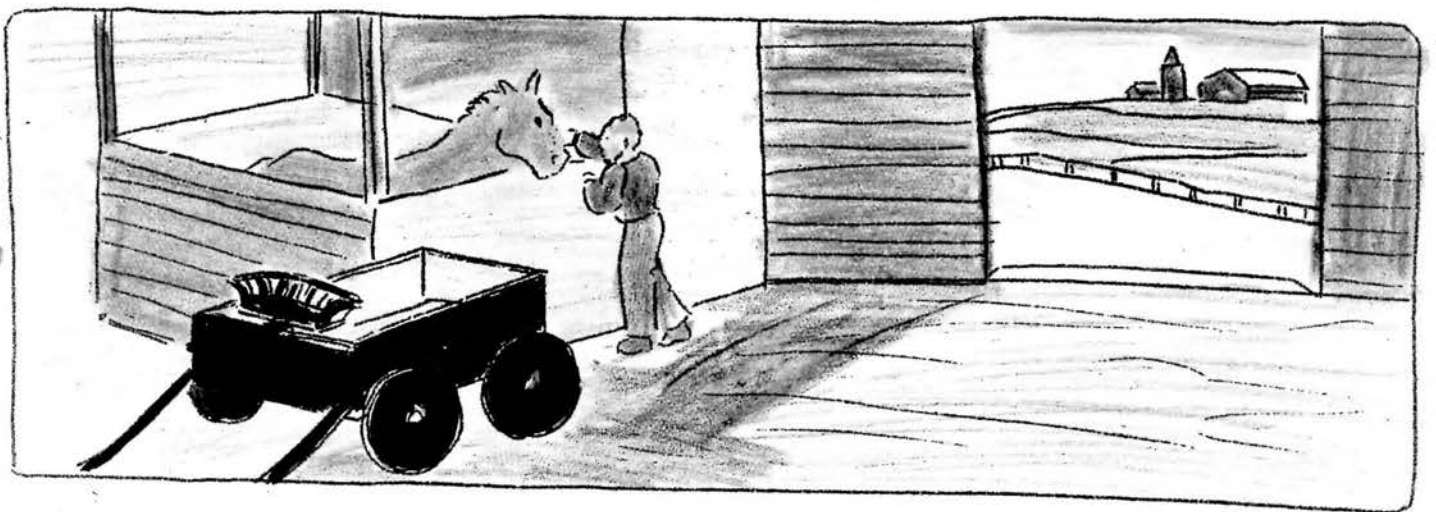
One day Bobby harnessed his pony to his little red wagon. It was always a struggle to get Prince harnessed, for he was a lively pony and wriggled a good deal.

Bobby and Prince were going in town to the grocery store. They took the dirt road, because there were more trees along the way and Prince could stop at the brook for a drink. Prince walked along slowly with his head high in the air. He looked very fine with the sun shining on his dark brown coat.

As they came to the brook, Bobby steered the pony off the road onto a small path that other horses used when they wanted to go through the shallow water to get a drink or cool off. When they got near the edge of the brook, Prince stepped on the end of a big branch which stuck out of the water. This sent the other end of the branch up into the air. Water splashed into his eyes and all about him. He became frightened and with a fierce leap into the air, jerked the wagon through the brook and up onto the bridge over the brook.

The wheels creaked as the pony dashed over the wooden bridge. Bobby pulled the reins as hard as he could, but Prince only snorted and reared. His mane went up into the air. Bobby knew Prince would upset the wagon if he kicked it with his hind legs, so he unloosened the reins and let the pony go.

Prince neighed when he felt the reins loosen, he stopped kicking and the clatter of his hoofs could be heard all the way back to the barn. He went right past the door, scrapping the wagon along the side of the stall. He stamped his hoofs and whinnied softly. Bobby could hear Prince breathing very hard, as he unharnessed him. He rubbed him down, and while he stroked his nose, he talked softly to him, trying to quiet him after his fright.



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## A Wild Ride

1. Do you see a picture in your mind's eye? Yes. No.
2. Make a list of everything that is in your picture.
  
  
  
  
  
  
  
  
  
  
3. Do you see colors on animals, on objects, or on people?  
Yes. No.
4. Name the colors and on what you see them.
  
  
  
  
  
  
  
  
  
  
5. How many animals or people do you see?  
\_\_\_\_\_ animals \_\_\_\_\_ people
6. How old are the people in your picture? \_\_\_\_\_
7. What is the time of year? \_\_\_\_\_
8. What kind of day is it? \_\_\_\_\_
9. Do you hear any sounds? Yes. No.
10. What sounds do you hear?

## A Wild Ride

Underline the words that tell about the pictures in the story:

big branch stuck  
out of the water

pony with his head  
high in the air

a big bridge

dirt road

children in a black  
ponycart

small path off the  
road

boy riding in the  
saddle

a deep river

little red wagon

pony resting in the  
middle of a brook

the boy took a drink  
at the brook

pony dashed over the  
wooden bridge

grocery store

Prince kicked  
the boy

pony kicked up  
his hind legs

a paved road

sparkling brook

pony leaped into  
the air

Underline the words that tell about any noises you heard in the story:

snap of a whip

creaking wheels

hard breathing of  
the tired pony

Prince neighed

cars rumbling by

Bobby opened the  
squeaking door

wagon scraping on the  
barn

horses munching grass

hens cackling

boys screaming

splashing water

growling dog

pony snorted

Bobby talking  
to Prince

clatter of hoofs

pony stamping on  
the barn floor

chattering squirrel

Prince whinnied

## A Wild Ride

1. Why was it hard to harness the pony?  
because he kicked the boy                      because he was lively  
because he didn't like the wagon              because he like to bite
2. Where was the boy going in the wagon?  
to the gasoline station                      to the grocery store  
to the drug store                              to the post office
3. The pony's coat was \_\_\_\_\_  
dark red      all black      black and white      dark brown
4. Why did the horses go down by the brook?  
to get a drink                              to wash their faces  
to turn around                              to get back to town
5. The pony was frightened by \_\_\_\_\_  
a car's horn                              a big branch  
a slippery stone                              a barking dog
6. What did the pony do when he splashed water on himself?  
walked over the bridge                      kicked and kicked the wagon  
leaped into the air                              sat down in the brook
7. The brook was \_\_\_\_\_  
deep                      shallow                      pretty                      hollow
8. How old was the boy in the story?  
ninety                      two                      nine                      four
9. Why did Bobby loosen the reins and let the pony run?  
so he could hold the groceries              so they could get home quickly  
so they could beat the other              so he wouldn't upset the wagon  
horses
10. What did the boy do to quiet the pony?  
put his blanket on                              put his saddle on  
raced him to the barn                              rubbed him down

## Scotty the Pilot

For the first time in his life Scotty had taken a job to do stunt flying for an airplane show. There were other men who were going to fly planes for the show, but Scotty was the only one who had not done stunts before.

The show was at two o'clock and all morning he had heard the roar of the engine in his ears, as he thought of himself in a power dive. But now it was time for the show and he had to think about giving the people an exciting time, so he climbed into the cockpit, checked the controls, and started his engine. It sputtered a little, and then he was off.

The easiest stunt for him was to form names in the sky with the smoke from the plane. He circled about the field and made the words, "Scotty the Stunt Flyer", and then came down the field picking up speed. The people cheered as he flew over their heads. Then he pulled the stick back and shot the airplane up into the sky. With a quick jerk he did two loop-the-loops and headed down again. He wanted more than anything to go back down, but he knew the people would groan if he did.

He took the plane over a farm yard and went down so low the chickens cackled and fluttered about, and the trees around rustled and swayed as he rushed past them.

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Scotty thought this wasn't so bad after all. He like seeing the people jump up and down and shout for more. Why not give them a good stunt? Up into the air he climbed, higher and higher until his ears began to hurt. It was exciting to watch the needle move as he went higher and higher. Then he went into a tail-spin. Round and round whirled the plane as it went down screeching louder and louder. All Scotty could see was the ocean near the airport. He was terrified. He knew he would crash, if he didn't come out of the spin. So he pulled the stick back until his hand was white, and then almost a minute before he would have plunged into the water, he came out of the spin and hit the water with a huge splash. He climbed out quickly as the plane started to sink.

Scotty had not been hurt, but he was still shaking when the men from the airport arrived to rescue him.



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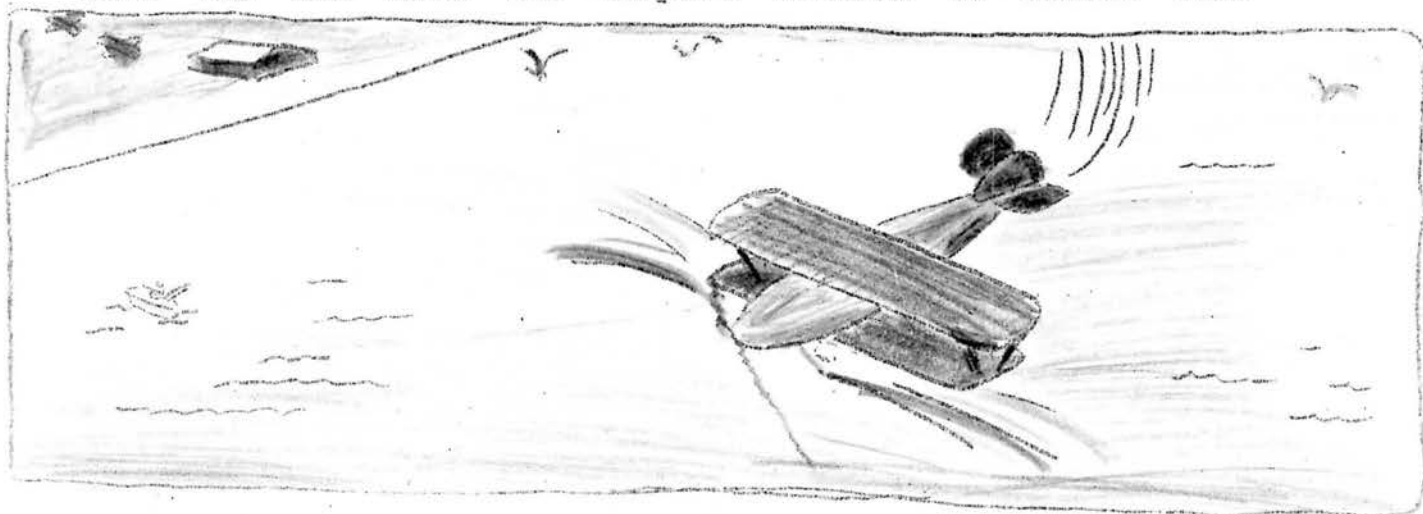
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## Scotty the Pilot

Underline the words that tell about the pictures in

the story:

cockpit of an airplane	a pilot with a broken arm	man climbing out of plane as it sinks
a busy city street	plane in a power dive	airplane crash in the garden
ocean near the airport	a fire at the airport	words made from smoke of plane
a whale in the ocean	plane turning upside down in the air	a group of unhappy people
animals in the farmyard	a boat race	a whizzing tailspin
people jumping up and down with excitement	boys racing airplanes	pilot as he pulled airplane stick back

Underline the words that tell about any noises you heard

in the story:

roar of airplane engine	neighing horses	people screaming for more stunts
mumbling and shaking of frightened pilot	children crying	rippling of the water
motorcycles backfiring	rustling trees	splash of airplane on the water
birds chirping in the trees	cheering people	sputtering, coughing motor
clanging of firebell	buzzing bees	hens cackling about
screech of plane in the tailspin	a creaking door	people moaning and groaning



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