IDENTIFYING THE REPRESENTATIVE FORMS OF FATHERS AS VISUAL IDEOGRAPHS IN CALDECOTT AWARD PICTURE BOOK WINNERS FROM 1938-2013

A Thesis

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in

Communication Studies

by

Natalie Alyse DeJong

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Department of Communication Studies
Abstract

of

IDENTIFYING THE REPRESENTATIVE FORMS OF FATHERS AS VISUAL IDEOGRAPHS IN CALDECOTT AWARD PICTURE BOOK WINNERS FROM 1938-2013

by

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Statement of Problem

The cultural expectations surrounding the father have evolved in the last century to include a more involved and active father. In that case, the researcher is interested in seeing if this shift has been shown in popular children’s media. Young children receive a majority of their acculturation from their immediate environment. Appropriate social cues, and interactions are modeled by caregivers, media and through other familial exchanges. Picture books are one such media which children can receive cultural expectations. Picture books that are widely accessible have a better chance of being seen by children. The winners of the children literary award, Caldecott, is one such readily available type of picture book and is an ideal medium by which to examine if an
evolutionary change of the father-child relationship has occurred within the context of picture books and if a shift has occurred, what is it?

Sources of Data

The ideograph was chosen as a way to view the possible illustrative shift of the father role over a 75-year period. Ideographs are culturally and historically grounded phrases that evoke a strong reaction to key social terms. An ideograph can be an abstract term or visual depiction, and has the ability to be understood in a universal context. Ideographs, in this study are representatives of the US American cultural expectations of fathering that have been depicted to children over the last 75-years in Caldecott award winning picture books. The prevalent ideographs represent these cultural expectations over time. This study will examine 40 books awarded the Caldecott honor, in order to identify the ideographic representation of fathers, that exists within children’s literature.

Conclusion Reached

It was found that fathers were depicted often in their traditional role, still they were shown with the same frequency as being affection givers. Fathers were shown in the traditional role most often in the 1940-1960’s. This declined starting in the 1970’s. By the 1980’s it all but disappears, and in the 1990-2013 is not present at all. During these decades fathers are either not present at all or taking on a non-traditional role and are shown as affection givers and teachers predominately. All ideographs found in the sample to represent fathers included: <Traditional>, <Affectionate>, <Apathetic>, <Absent>, <Equal>, <Bystander> and <Friend>. An additional category of illustrative
representative forms of fathers was the other father figure (OFF), and is most often shown providing affection and teaching children.

________________________, Committee Chair
Edith LeFebvre, Ph.D.

________________________
Date
DEDICATION

To my parents, thank you for always giving me ample support in all of my ventures. Earning my MA is a true dream of mine, and I thank you immensely for being a major role in making this happen.

To my husband your continued support, understanding and reassurance through this entire experience, is why I am able to make this dream a reality. With you by my side, dreams do come true.

To my three beautiful children, Kaylie, Kyle and Katella, you have given me such motivation and strength through this process. I hope you take away from this experience a want to follow your own dreams and a lifelong love of learning and a want for knowledge, as I have.

To my family and friends who stood by me through this tenuous journey, without your encouragement, help and comedic relief, I would not have been able to make it through.

“And now,” cried Max, “Let the wild rumpus start!”

Where the Wild Things Are (Sendak, 1963, p. 27)
ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to my committee chair, Dr. Edith LeFebvre for her continuous support, patience and motivation through this intense process.

I would also like to thank the rest of my thesis committee: Dr. Gerri Smith and Dr. John Williams, for their encouragement, insightful questions and their continuous push for this culmination of my degree to be the best it could possibly be.

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CHAPTER 1

INTRODUCTION

*Underlying, and central to all this tale telling, is a fundamental belief in the power of story to illuminate and transform lives* (Bloom & Mercier, 1996, p. 229).

Children's picture books have been and still are a prominent source of entertainment and education for young children. By definition, “picture books are books for children that come with pictures in almost all the pages. Almost 50% of the story is told by the illustration” (Mahendran, 2011, p. 1). They possess many of the lessons that teach children about love, family, religion, culture, gender roles and societal norms. Through the use of text and imagery, picture books are a key source for teaching children the proper way to behave in a variety of situations including work, social settings, communal activities and family life. Salvadore (2001) points out that, “unlike television…, the picture book provides an opportunity to investigate meaning and understanding in depth” (p. 8). While visual media presents “a rapid series of often disjointed or unrelated images, the picture book at its best provokes rhythm, a sense of visual continuity, of movement from a beginning to an end” (Salvadore, 2001, p. 8).

In picture books the image of a family is communicated by way of specified familial roles which are depicted in images and reinforced in the text. The lifestyles of US American culture are portrayed to children using brightly colored pictures, accompanied by few words or sometimes no words at all; which are called wordless books or a “visually rendered narrative” (Serafini, 2014, p. 24). “Stories told or written
for children are often indicators of the dominant values within a society” (Moynihan, 1973, p. 166).

What are the lessons being communicated to children, and what are they learning about the family and the roles that exist within one; specifically, the physical role of the father figure has evolved and adapted over time in the USA. The last century has experienced a huge shift in family dynamics, with many mothers forgoing the traditional role of solely providing domestic support for the family and more are now pursuing careers. The father figure role in the family has experienced a shift in family involvement both physically and emotionally in modern U.S. society. While many homes today are made up of an eclectic array of family types, the main focus of this study will be on the way the father figure is depicted in children’s picture books that have been awarded the Caldecott medal from 1938-2013. This study will utilize visual ideographs, (images that represents cultural and social expectations) in order to learn what paternal ideographs, as related to the father, exist within the books that have been awarded the medal. Ultimately, this study hopes to find out whether images defining the father role have changed over the last 75-years as depicted in Caldecott award winning books, and if said change has occurred, what is it? This is an area of scholarly research that has lacked attention. In examining these questions we may better understand what is being communicated to US American children about the role of the father figure. What does this paternal role communicate to children about the accepted, socially constructed behavior expectations of being a father?
Purpose of Study

Shulman and Seiffge-Krenke (1997), noted that fathers interact with their children differently compared to mothers. They asserted that fathers’ interactions with their children, although different from mothers’ interactions, have a major psychological impact on their children. How is the father role currently illustrated and has it changed over the last 75 years and if it has changed, how has it changed? Young children receive a majority of their acculturation from their immediate environment. Appropriate social cues, and interactions are modeled by parents, caregivers, and through other familial exchanges. For a majority of children, socialization occurs through other medias as well, including, but not limited to: television, radio, video games, computer/phone interaction, comic books, print advertisement and picture books. While there are many outlets that children receive information which aids in their socially constructed reality, picture books continue to be a popular source from which information is relayed to a young child. “Children’s literature is an especially meaningful medium for exploration because of its widespread availability in the United States, its use as an instructional tool, and its enduring ‘shelf-life’” (Flannery Quinn, 2006, p. 74). Through a picture book a child can obtain an incredible amount of knowledge through written word and through the visual cues created by the imagery in the picture books. In many cases, picture books hold the core values of a society, which are then translated through simplistic renderings of those beliefs, to the reader or in the case of a young child (illiterate), the observer. Caregivers read these books to children, reinforcing the ideals as well as creating a shared meaning
through this interaction. “No other single activity is regarded as important as the shared book experience between caregiver and child” (Neuman, 1999, p. 286).

Picture books that are widely accessible have a better chance of being seen by children. The winners of the children literary award, Caldecott, is one such readily available type of picture book. A Caldecott honor is awarded to a book based on illustration. This award has shown to, “more than double the sales of a book. More importantly, the Medal keeps titles and authors in circulation for decades. The average shelf life of a children’s book today is roughly eighteen months” (Kidd, 2007, p. 168). Caldecott books are read by more children/caregivers and are in circulation longer than non-winners, far surpassing the average shelf life of 18 months. Books which have received the Caldecott award act as an ideal medium by which to examine if an evolutionary change of the depictions of father has occurred within the context of picture books and what that change is.

Understanding the social climate in the United States at the time the books were written, will lead to a better understanding of the word view of the illustrators of the books sampled. “Various times and cultures reveal various attitudes, not only towards children but also toward life and society” (Moynihan, 1973 p. 166). Understanding this will lead to a clearer picture of what the illustrators believed to be important lessons to communicate to children. Knowing what the established expectation of the time were in a given point in history, aids in explaining the cultural norms of the time. These are then the lessons which adults, caregivers and illustrators, wish to share with their children.
Depictions found in picture books create an imagery for a child which helps them to navigate the world around them based on the images and roles in the depictions.

The Artifact: *Caldecott Award Winning Books*

This study will draw from an available 75 Caldecott medal winning children’s books using winners from the 1938-2013 (Appendix A). The sample will be further narrowed to include 40 total books, the criteria for inclusion in the study will be discussed in detail later. “The Caldecott Medal is awarded annually by the Association for Library Service to Children, a division of the American Library Association. The honor is given to the illustrator of the most distinguished US American picture book for children. The award was named in honor of nineteenth-century English illustrator Randolph Caldecott (The American Library Association, 2009). Books that have received the Caldecott award are geared towards the younger reader or in some cases non-readers; however, due to the awards being based on illustrations rather than text, there is no specified age focus, except that the books are children’s picture books. Typically, picture books are designed for children three to five years. Additionally, the books do not have to fit into a category or genre (i.e. the books are focused on a wide variety of topics), the sample is narrowed further to include books with a family focus. In some cases, the text is quite simple; in others, more advanced; and in some cases, absent (i.e. wordless books).

Mahendran (2011), concluded that children tend to choose books to read when they are attracted to the “colours, titles and illustration [rather] than other criteria,” (para.
31) offering further justification for this study using books that have been given a high honor based on their visual appeal. Furthermore, the sample is narrowed to books that depict real people, in other words, no anthropomorphized animals or fictitious creature families. Some slight exceptions were made for books which included imagined creatures which were created in the minds of the books characters, for example, *Where the Wild Things Are* (Sendak, 1963). The rationalization for focusing on only real people is because of the ease at which a child will better relate to the story and can correlate their own experiences with that of the characters in the book.

A variety of ideographs hope to be identified relating to how the father is depicted. What is his role in the family? Is the father an involved, contributor to the family dynamic? Does he provide love and affection toward the family? Is he present or absent from the family? Has this role evolved over time? If so, how has it evolved? This will be determined through a content analysis of the sample and ideographic criticism. A discussion of how these ideographs point to a cultural expectation surrounding the father figure will be addressed. In some cases the father role is taken over by other male characters such as a grandfather, uncle or a strong familial relationship between a child and adult male. Similar to Rollin’s (1990), study of mothers in *Charlotte’s Web*, where she posits that “innovative pictures of mothering seems to belie internalized gender distinctions and suggest[s] that males are indeed as capable of mothering as females” (p. 42). Rollins (1990), did not find that sex was a determinate of nurturing traits of a mother, but rather that gender was a contributing factor. The nurturing role of a mother
could then be taken on by the male sex. Consequently, it is then conceivable that non-biological fathers be capable of substituting for a biological father. Non-biological fathers can contribute to parenting a child by filling a parental gap, if a biological father is absent, or can augment the father role. A non-biological father can be an influential male figure for young children, and will thus be included in the examination of fathering as a whole in this study. Non-biological fathers or other father figures are defined as, OFF throughout the remainder of the study.

Background of Caldecott Award

*Naming the Award*

The Caldecott Award was established in 1937 for a number of reasons. The only other award at the time that honored children’s literature was the Newberry Award, which was given typically to books for older children and was focused on text rather than illustration. While many equally great works of children’s literature and illustration had been produced in this time period, no award was available to honor these works. The Newberry Award was established in 1922, by suggestion of Fredric Melcher, who was co-editor of *Publishers Weekly* (Peterson & Solt, 1982). It was through additional urging by Mr. Melcher, that the Caldecott Medal be established, too. The Caldecott Medal was named for an English, nineteenth century illustrator of children’s literature, Randolph Caldecott (1846-1886). Mr. Melcher gave three reasons why he chose to name the award after Mr. Caldecott. One, he did not feel it was appropriate to name an award after a living person. Second, Caldecott, as an illustrator of children’s literature, was well known
and renowned for the contributions he made to the field. Lastly, Mr. Melcher said that, “Caldecott, supplies us with a name that has pleasant memories – memories connected with the joyousness of picture books as well as with beauty” (Peterson & Solt, 1982, p. xxiii).

Medal Design

Mr. Melcher commissioned Rene Chambellan to design both the Newberry and the Caldecott Medals. The medals are cast in bronze. The Caldecott Medal features scenes from Mr. Caldecott’s work. On one side is an engraving of John Gipin, on the back another of Caldecott’s designs, which depicts four and twenty blackbirds baked in a pie” (Peterson & Solt, 1982) (Appendix B). It was not until 1956 that the medal winners donned facsimiles of the seals done in gold tone. In 1971, the Caldecott honor books were given the seal in silver tone (Peterson & Solt, 1982). Every year there are many noteworthy contenders’, therefore, the honor award was created to give tribute to the runners-up. Rather than simply identifying the books as runners-up, a more acclaimed title of ‘Honor Award’ is given every year. There can be only one winner every year; however, there are many noteworthy competitors, for that reason the runners-up are given the title and accreditation of Honor Award.

Committee Proceedings and Award Selection

The process by which a Caldecott winner is chosen has varied over the years, currently a manual has standardized the practice, defined terms and offered a complete description of the process. To begin, the committee is comprised of:
Fifteen (15) members: Eight (8) members to be elected annually from a slate of no fewer than sixteen (16), a chairperson appointed by the president, and six (6) members appointed by the president (The American Library Association, 2009, p. 9).

Nominated and appointed members of the electoral committee must adhere to specific guidelines. These guidelines go beyond the seemingly obvious of not being an author of any book being considered. In order to be on the award committee, a member must not consult with, have familial relation to, nor have a close personal relationship to an author/illustrator of a book that may be considered by the committee. Owning stock of more than 5% in a U.S. trade publisher is also grounds for denying membership into the committee (The American Library Association, 2009). These strict guidelines insure that no member of the committee will have tainted judgment or a personal agenda to fulfill when considering a winner.

Terms are then defined and a clear set of criteria are laid out, such as what a picture book is. While it does seem supererogatory, the manual clearly defines what is meant by a “picture book for children”. “A ‘picture book for children’, as distinguished from other books with illustrations, is one that essentially provides the child with a visual experience” (The American Library Association, 2009, p. 10). An emphasis is placed on this further in defining that a picture book displays “respect for children’s understandings, abilities, and appreciations” (The American Library Association, 2009, p. 10). Additionally, only books published in the United States and written in English are
considered for the Caldecott award. An exception is made if the book was printed simultaneously in the U.S. and another country; however, the illustrator must be a resident of the U.S. exception are also made, when terms are used in other languages, these are allowed when appropriate to the context of the story. There are also limitations on the graphics themselves, the book must be independent, and not reliant on other media for its enjoyment, such as having an accompanying CD, or an augmentation to a movie or computer game. While text is not a primary focus of the Caldecott award, it is taken into consideration when looking at the overall design and concept of the book. While a book may contain stunning illustration, it must also, have an equally compelling text or story line to accompany, exceptions are made for books that fall into the wordless book category.

Final decisions are made at the Midwinter Selection Meeting; however, much work is done prior to the meeting. During the year leading up to the selection meeting, members offer suggestions to other committee members and receive suggestions of books to be considered from the Association for Library Services to Children (ALSC). Members then spend the time leading up to the selection meeting, reading and rereading the top competitors. Finally, in the second half of the year each committee member selects seven books to be considered for the Caldecott award. With the nomination of said books, they must also supply justification for their selections.

During the Midwinter Meeting, designated times are scheduled for making selections of nominated books. Every aspect is regimented, including devoting time
during the meetings to discuss the order in which books will be considered for discussion and when to move to a vote. Once it has been agreed which books will be voted upon, the committee begins the ballot process, which is as follows:

Each member votes for three books and the ballots are counted according to a point system: first choice books receive four points; second choice books, three points; third choice books, two points. To win, a book has to receive at least eight first-place votes and have an eight point lead over the book with the second highest number of points. If there is no winner on the first ballot, discussion is reopened and continued until there is consensus to proceed to another ballot. This procedure of further discussion and balloting continues until a medal winner is selected (The American Library Association, 2009).
CHAPTER TWO

Literature Review and Research Questions

Ideographic Criticism and the Ideograph

The term “ideograph” was coined by Micheal McGee (1980), and is defined as any word or phrase that evokes an ideological concept. McGee (1980) suggested that ideology is political language, preserved in political documents, with the capacity to control public belief, behavior and decision making. Ideographs are culturally and historically grounded phrases that evoke a strong reaction to key social terms. An example being to look at the concept of North Americanness and the ideology imprinted in terms like <freedom> or <the people>. It is important to note that ideographs are traditionally shown in angle brackets (< >) and will follow that format throughout this paper.

While ideographs might masquerade as ‘myths’, they are in fact engraved in historical settings (McGee, 1980, p. 3). The ideograph is, “culturally grounded, summarizing, and authoritative terms that enact their meaning by expressing an association of cultural ideals and experiences in an ever-evolving and reifying form within the rhetorical environment” (Edwards and Winkler, 1997, p. 9). An ideograph can be an abstract term, but also has the ability to be understood in a universal context. “They ‘contain’ a unique ideological commitment; further, they presumptuously suggest that each member of a community will see as a gestalt every complex nuance in them” (McGee, 1980, p. 7).
Ideographic criticism stems from the study of ideology and taking a rhetorical approach to scholarly research using an ideological perspective. “Today, many critics seek to explore the relationships between language, power, physical conditions, and the fundamental attitudes, values and beliefs of a culture” (Burgchardt, 2010, p. 497). Still, the study of cultural expectations and rhetoric can be conflicting, therefore the necessity for a bridge between the two concepts was required, and thus was born the ideograph.

“Ideographs are the link between rhetoric and ideology, vehicles through which ideologies…become rhetorically effective” (Cloud, 2004, p. 288).

An ideograph, “is a high order abstraction representing collective commitment to a particular but equivocal and ill-defined normative goal” (McGee, 1980, p. 15). These terms are expected to be accepted and properly used by members of the culture group from which they arise. “The society will inflict penalties on those who use ideographs in heretical ways and on those who refuse to respond appropriately to claims on their behavior warranted through the agency of ideographs” (McGee, 1980, p. 16). It is understandable then that ideographs do not cross cultural lines, because a word in one culture could have far different meaning in another. McGee (1980) cites the differing ideologies of the USA and the Soviet Union. Using the ideograph of <equality>, McGee states that, “equality is not the same word in its meaning and usage,” when used by people of the USA and the Soviet Union (p. 8). Yet, the two cultures are able to communicate, due to “the interaction [being] made possible because of higher-order ideographs – <world peace>, <détente>, <spheres of influence>, etc. – that permit
temporary union” (McGee, 1980, p. 8). Distinctions between the two cultures’ ideologies can be seen when looking at ideographs. “Human beings are conditioned not directly to belief and behavior, but to a vocabulary of concepts that function as guides, warrants, reasons, or excused for behavior and belief” (McGee, 1980, p. 6).

Kelly (2014), examined how American Indian activists developed a moment of definitional rupture to challenge the ingrained ideology of Indian Affairs, and looked at the ideograph <freedom> as the term which shaped social consciousness. “Ideographs often circumscribe the range of acceptable public beliefs, they…are abstract in nature and often the source of controversy and contestation. Both dominant and marginalized publics often share an investment in defining the same ideographs but diverge over what meaning or interpretation they consider reasonable” (Kelly, 2014, p. 458). It was found that ideographs are abstract and dynamic and allow for continuously redefining of the terms. As McGee (1980) explains, people are habituated not directly to certain behaviors but rather, to a trained set of vocabulary which function as reasons and excuses for behavior and belief. This set of cultural expressions then changes over time, as with the changing U.S. society and the concept of <Americaness> has shifted too, to encompasses a new meaning for the term.

The concept of the ideograph itself has undergone some changes over the decades to better suit the needs of scholars and the rhetorical field at large. McGee (1980) originally defined an ideograph as a word or term, many other scholars have discovered
the warrant in expanding the definition to encompass the visual as well (Cloud, 2004; Edwards and Winkler, 1997; Hayden, 2009; Palczewski, 2005). Edwards and Winkler (1997) expand on the ideograph, by applying Lester Olsons (1987) concept of ‘iconology,’ to images of Iwo Jima. This was done because they felt that, “the assumptions common to research in iconology raise more questions than they resolve regarding the rhetorical experience provoked by the parodied Iwo Jima images” (Edwards and Winkler, 1997, p. 289). Additionally, they felt that McGee’s (1980) ideograph could be applied to images as well. They offer an in depth analysis towards the application, still they note that an ideology and an icon are “rival terms … [and] are not interchangeable” (p. 304). Emphasizing, that “an icon can primarily illustrate that which is already linguistically manifested in the ideograph;” it is a plausible shift for an ideograph to move from a linguistic term to an iconic image (Edwards and Winkler, 1997, p. 304).

Cloud (2004) expands further the ideograph and presents the argument “that visual ideographs are more than recurring iconic images that shift in meaning depending on context; they also index verbal ideographic slogans, making abstractions… concrete” (Cloud, 2004, p. 287). Cloud argued that the visual representations of Afghanistan women coupled with the idea of the “white man’s burden”, creating an us verses them ideology, which led to a skewed justification for the war on terror. She looked at both the visual and verbal in her analysis and saw that “photographs render the abstraction of the ideograph concrete in what appears in a photograph to be an unmediated experience of
reality. Thus, the visual ideograph is, perhaps, even a stronger inducement to national identification than its propositional counterpart” (Cloud, 2004, p. 289).

Palczewski (2005) used the imagery of the ‘Male Madonna’ and ‘Female Uncle Sam’ to further the use of the visual ideograph in order to extrapolate meaning from anti-suffrage propaganda in the form of post-cards. She expanded upon both Edwards and Winkler (1997) and Cloud (2004), offering yet a third way of viewing the ideograph in its visual or rather iconic form, saying that “iconic images can be used to maintain the social control power of verbal ideographs” (p. 552). Instead of viewing the iconic ideograph in its representative form, Palczewski (2005) goes beyond the seemingly simplistic form of scholarship, expanding ideographic criticism. By viewing an iconic image, not in its literal form, yet extrapolating the social meaning and context which is implied in the icon, (then considered an anti-icon) this can stabilize and fix the ideograph being observed. Palczewski’s (2005) method is most dynamic and similar in structure, design and focus to this analysis and therefore is the template from which this analysis draws.

“Therefore, it is important to also account for historical-material conditions that might open an ideograph to reinterpretation and render specific applications appropriate” (Kelly, 2014, p. 458). The definition of an ideograph is not explicitly given, and because they are also embodied with the power to suggest societal collective beliefs and behaviors, they are laden with tension and controversy. Because they are not fixed, this study is able to draw
from a large sample of books which are reflective of a U.S. ideal of a father role at a given period of time. Ideographic criticism will allow the researcher to better understand the specific and dominate ideographs which surround the concept of fathers at the time each book was written and ultimately lead to answering the research questions.

The Father Role

The study of family communication is vast, therefore an exhaustive review of this scholarship is not permitted for this analysis, still some key terms need to be defined. While the conceptual understanding of the meaning of the term, ‘communication’ can be deemed understood by the intended audience of this analysis, the term ‘family’ needs to be focused. Families and the study of them encompass a myriad of contexts both socially, economically, culturally and historically. It is not the intent here to cover all family types in detail, rather a definition encompassing the way the term will be used here, must be given. Bochner (1976) offers such a definition: “A family is defined as an organization, naturally occurring relational interaction system, usually occupying a common living space over an extended time period, and possessing a confluence of interpersonal image which evolve through the exchange of messages over time” (p. 382). An important distinction in this definition of family in relation to that of others, is that it does not define family as having to be a blood relative, or even a relationship forged through marriage, adoption or other such legally binding systems that define family. Rather, this definition leaves room for all family types and is well suited for this analysis, as the focus is not just on the blood relative of a father, but instead, the paternal role of fathering. Father, or the
role of a father, is then defined as any male family member who has impact on another person paternally. This role then includes paternal fathers, grandfathers, uncles and other male roles. Goldberg, Tan and Thorsen (2009), observed that “the influence of fathers on children is not limited to father-child interaction and parenting behaviors, but has increased over time in attention to include characteristics of the men themselves[…in relation to parenting and/or child functioning” (p. 176).

Scholarly Work on Fathers

Greater scholarly attention has been given to the study of father’s role in the family, in the last century. Social scientist, psychologist, communication scholars and others, have found this area of study beneficial for expanding knowledge on the topics, of not only family communication and child development, but also the overall well being and mind set of men and fathers as a broad topic. With greater attention to this area, various trends have been observed, to note a few the psychological impact of fathering and the social and economic implications. One thing is for certain in the study of fathers, the physical role of fathers has changed over time. With some of the first attention, in the mid-twentieth century, being focused on sex-roles and the idea of men passing masculinity traits on to their sons (Lamb, 2004). Particular attention has been seen in society’s shifting view of men in general, as providers (Bernard, 1981). The guise of the male role has altered significantly in the last century, and is not only limited to the patriarchal role that men once were placed into. Gone are the times of viewing a man’s role unidimensionally in the United States.
In their analysis of over 1000 articles, Goldberg, Tan and Thorsen (2009), offer insight into these changes and the trends of fathering from 1930-2006. While their study is quantitative in design, their methods lead to useful conclusions for this study. They concluded that “influence of fathers on children is not limited to father-child interaction and parenting behaviors, but rather has increased over time in attention to include characteristics of the men themselves and the functioning of the marital relationship in relation to parenting and/or child functioning” (Goldberg, Tan and Thorsen, 2009, p. 176). These conclusions then point to a shift in more biological view of fathers.

Children’s Picture Books and Fathers

Attention to fathers in children’s literature was first given scholarly consideration in Heller’s (1985) doctoral dissertation. Here Heller (1985) studied the evolutorial portrayal of fathers in magazines and picture books, comparing two time periods. He found that between 1946-1955 fathers were usually portrayed as bread winners, and in the later time periods (1973-1982) they were portrayed as more active in the child’s life, this parallels the very nature and evolutorial shift of fathering in the United States.

Reinstein (1984) examined a variety of popular children’s picture books, including: Golden book and Caldecott award winners. Reinstein (1984), argues through a feminist lens, that men overshadow women in picture books and that the stereotypical roles are in place and enforced. More recent studies have examined the father role in Caldecott award winning books (Flannery Quinn 2006; Flannery Quinn, 2009). While these studies looked at a similar artifact as the one being analyzed in this current research
Flannery Quinn (2006) included honor books as well), the lens by which the scholar conducted her analysis differs from what will be used here. Flannery Quinn (2006) drew from theories in cultural psychology to analyze how fathers were portrayed in U.S. picture books, and what the evolution of their portrayal was. One of the main goals of her study was to understand how the “portrayals of fathers compare to the portrayals of mothers” (Flannery Quinn, 2006, p. 74). Additionally, different goals and outcomes were set and studied. Still, such analysis proves useful as a template for the current study.

Flannery Quinn (2006) looked at the presence of both fathers and mothers and found that father and mother characters were present in relatively equal proportions of children’s books, with fathers found in 47.23% of books in the sample, compared to mothers who were present in 50.92% of the sample. While fathers were present in comparatively a similar percentage of books as mothers, fathers were shown as engaging in significantly fewer interactions with children per book than mothers. Additionally, it was found that the cultural shift of the father presence in Caldecott award and honor books saw a significant change in the 1960’s, due to an increased presence of fathers in her sample (Flannery Quinn, 2006). Flannery Quinn (2006) does admit that her analysis is not absolute, but rather a pioneer in the field for the way fathers are depicted in children’s literature and her scholarship is meant to be used as a springboard for other studies.

Based on extant research the following research questions will be the focus of this study:
Research Questions

(1) What paternal ideographs, as related to the father, exist within the books that have been given the Caldecott award from 1938-2013?

(2) Has the ideographs regarding the father role changed as illustrated in Caldecott books?

(3) If the cultural expectations of fathers has changed in the illustrations within Caldecott awarded books, how have they changed?
CHAPTER THREE

Method

Content Analysis

Content analysis was used for this study. As noted by White and Marsh (2006), in content analysis the initial questions the researcher aims to answer (research questions) are used to help focus the analysis. This method is best suited for this study due to the focus on human experience and action of fathers as they are portrayed in popular media. The fluidic nature of the father role in modern society is best viewed through a lens of human behavior and what governs that behavior. A content analysis allows for the researcher to address any evolitional changes depicted in visual context in which the father is represented, and lent itself to answering, what ideographs were present in the sample. This method does not allow for a singular view of the text, but rather a reading that will be concurrent with the method being applied, coinciding to that which is the researcher’s rationale.

Content analysis further allowed the researcher to analyze the corpus with as little bias as possible, through the use of clearly defined operational definitions and coding methods. While this study was qualitative in nature, some data was collected which can only be represented in a numerical form. Quantitative data was only included when it assisted in the analysis and answering of the research questions. Frequencies of the visual depiction could only be explained through a quantitative definition and were then defined in this way, for example the number of occurrence of certain ideographs in a given book,
were given a numerical occurrence. Still, the cultural norms as depicted by the ideographs were analyzed through content analysis.

Artifact

The first step in this study was deciding on the best media source by which to assess if there was a progression and change of the father role, as viewed by a young audience. Children’s picture books were chosen as an ideal media for this study. Books offer a time of reflection, one can go back and reread a book multiple times, studying each picture, and understanding the nuances and changes of the story, based on its illustrations. When looking at a picture book, no words are required to understand the story, and it was decided that picture books would be the artifact to best answer the research questions.

Once picture books were decided on as the artifacts for this study, narrowing the sample was necessary. The sheer number of picture books available is beyond the scope of this research. One of the considerations for this task is it must be possible to systematically obtain books from a broad sampling, ranging from at least 50 to 100 years. Additionally, these books needed to be suitable for young children, and understood that they are popular enough to be read by multiple children, from a variety of socioeconomic and cultural backgrounds. Also, these books must be written in the USA, as the researcher is interested in seeing the familial change, if any, in said culture. Taking these criteria into consideration, it was decided that the winners of the Caldecott award would be used, due to their availability and popularity to the US American public.
The Caldecott award was conceived in 1938 and is still being awarded today. The corpus will contain a sampling of medal winners from 1938-2013, offering a 75 year sample. In order to further narrow the sample, honors books will not be included. The award provides a sense of certainty that the books will be prevalently available in a multitude of places, including book stores, libraries and schools; making access to these books more procurable and the probability of them being read or seen by a wide audience more likely. Additionally, many researchers have used Caldecott winners to examine a myriad of social change and phenomenon, allowing for a body of research for the researcher to draw from (Crabb and Marciano, 2011; Crisp and Hiller 2011; Flannery Quinn, 2006; Flannery Quinn, 2009; Heller, 1985).

Data Collection

Initially, before a coding framework could be created, it was a necessary procedure to both read and internalize the imagery of the sample books, in order to get a better understanding of flow, style and content. To begin, a list of all Caldecott award winning books (excluding honor books) from 1938 to 2013 was obtained. Then a set of physical copies of the books were procured, excluding honors book. Most of the books were available from a central, northern, Californian University library in the United States, others were obtained from the researcher’s private collection. Many of the books in the 75 book sample were of the same general length, with a few exceptions. Of the 75 books, an approximate quarter of the books in the sample did not portray families at all, and therefore were discarded. The Caldecott award winners were found to be diverse in
both topic and design and touched on a number of relatable issues. The characters in the books include humans of varying race, ethnicity and socioeconomic background. Books containing anthropomorphic animals were removed from the sample. Once all exclusionary factors were taken into account, a total number of 40 books were analyzed.

This study examined illustrated ideographs of fathers in picture books which have received the Caldecott award. The ideographs were separated into units of measurable data, which could be used for further analysis. Ideographs were ultimately determined by a visual and literary account of the sample by first identifying themes which occur. A theme is considered a string of words or sentences containing a specific cluster of ideas or concepts (Berg, 2007). This definition will be expanded upon to include the visual as well. Once themes were identified they were sorted into categories. According to Berg’s (2007), rationale, “once is an accident, twice is a coincidence, and three times moves beyond mere chance to a pattern” (p. 327). Any behavior that was illustrated or described and found more than three times was considered a theme. Themes were then organized into categories which were then given a specific ideographic name and definition. For example, if in many instances in a book a father figure was depicted providing positive affection both physically and/or emotionally this became a theme of the book. The imagery would show a father, hugging, holding hands, or kissing the child. In text, it might mention that the father consoled or held the child. If said theme was depicted in other books from the sample, these would all culminate to the eventual
creation of an ideograph and was further analyzed. This process is discussed in further detail later.

Initially, the books were organized by year published, starting from first to last. Post-it-notes were added to each book, with the appropriate year of publication. This was done for ease of referencing for coding purposes and for a general sense of organization. An Excel spreadsheet was created for each book, which included areas for the title and year of the book, as well as areas to document themes, coding information, page numbers for which occurrence the theme took place and notes to further explain the coding. Many books did not have page numbers printed, the researcher assigned page numbers beginning with the first page in the book as page number one and so on. A separate word document was created with the codes and their definitions. For example, father was assigned as F and mother as M, children were also classified and assigned sex, i.e. child female = CF. Determinations of sex were made either based on text, explaining the sex of a given character (being mentioned as a son/daughter) or from set US American visual cultural cues which define sex. An example would be a young child with long hair, wearing a dress and exhibiting other female physical qualities was deemed, a child female=CF. The codes were created in order to increase the speed in which occurrences of themes could be recorded. Notations were made on the spreadsheet when an interaction between a father, OFF or mother was made with a child. Some examples of interactions are, playing, physical affect, teaching and storytelling. It was also noted whether said interactions were visually depicted or simply mentioned in the text, this
information may prove useful for future research. On some occasions, the text matched the visual depictions, in others, they did not correlate. A number of books in the sample did not have any familial interaction at all, but did portray people, as opposed to animals, these books were read for content but no notation or coding was made, except to note the lack of parental figures and were not included in the sample. Other books only had a reference to a mother and no father figure, such as in *Smoky Night* (Bunting & Diaz, 1994); in this case the initial interaction was recorded and the book was read for content but no further coding observations were made, these books were included in the sample.

Other variables that arose during the initial read of the books, are that some of the books are written in a way that they are narrated by the children or grandchildren of characters in the books. *They Were Strong and Good* (Lawson, 1940), for example, is narrated in the voice of a grandchild telling the story of his grandparents. This was a unique category within its own right and was examined as a separate area, which looks at the other father figure (OFF). OFF’s were identified most often using textual qualifiers. The text stated the relationship of the male figure to the child. For example, the text might state that the male is an uncle, grandfather, or friend to the child. In all instances, the OFF was illustrated and written about in a clear manner to confirm to the reader that they were not biological fathers, rather were fulfilling a father role with the child. Not all prominent men in the books were deemed an OFF, if they occupied an ancillary role and did not have a strong parental impact on the child, they were not placed in the category of OFF.
Following the initial coding of the sample, a second read was made of the books, this time simply for visual absorption of the imagery. This allowed for an understanding of the pictures with the absence of words. A third read of the books was made, separating the books into decades. The separations were made based on time periods in which the books received the Caldecott award, and were separated into seven categories. Due to the fact that the first Caldecott award was given in 1938, and the first book to fit the criteria for this study was awarded in 1939, this book was added into the 1940’s category. Additionally, while the time period used covers a 75 year span, 1938-2013, the last four books from the sample did not fit the criteria for this study and therefore were omitted.

A fourth read of the books was made in order to pull out the overall ideographs from each story. This was done by assessing all themes that appeared during the first three reads of the books. Each book leant itself to a certain set of themes which set the tone of the book. Once these themes were examined in all books, a set of ideographic categories could be determined. Eight overall ideographs were found to be prevalent amongst the sample; <Teacher>, <Affectionate>, <Equals>, <Apathetic>, <Traditional>, <Bystander>, <Friend> and <Absent>. Following the fourth read, another spreadsheet was created which separated the books into their specific decades, ideographs and showed whether there was a family present or not, i.e. labeled, ‘no family’, as noted earlier, if no family was present the book was removed. A final spreadsheet denoted the year of publication and which ideographs were present in said year. An additional section
was later added to this sheet to include, Other Father Figure (OFF). Table 1 below shows

<table>
<thead>
<tr>
<th>Ideograph</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher</td>
<td>Active teaching behavior</td>
</tr>
<tr>
<td>Affectionate</td>
<td>Displays love and affection, both physical and emotional</td>
</tr>
<tr>
<td>Equals</td>
<td>Parenting is shared equally</td>
</tr>
<tr>
<td>Traditional</td>
<td>Traditional male role</td>
</tr>
<tr>
<td>Apathetic</td>
<td>Lacking good parental qualities</td>
</tr>
<tr>
<td>Bystander</td>
<td>Does not have significant role in story, not positive or negative</td>
</tr>
<tr>
<td>Friend</td>
<td>Friend to child, is a playmate</td>
</tr>
<tr>
<td>Absent</td>
<td>Not present in the story</td>
</tr>
<tr>
<td>OFF</td>
<td>Other Father Figure</td>
</tr>
</tbody>
</table>

The names chosen to represent the ideograph were determined due to a number of qualifiers. First, based on the themes present in the sample, prominent words became apparent. These words were then recorded into similar sets of categories, which eventually gave way to a cultural expectation and overall feeling of the book’s topic. From the reoccurring concepts present in each book, ideographs eventually emerged. Second, an ideographic term was chosen to represent the ideograph based on a common knowledge term. McGee (1980) first intended for ideographs to be, a common language
term. Third, the terms used to represent the ideographs are easily distinguished words which are simply defined in not only current pop-culture, but also from a historical context.

The ideograph, <Teacher> was created due to a number of themes presenting themselves in the sample which had to do with lessons being taught. Throughout the various reads of the texts, fathers were shown as teachers in eight different books, in many different scenarios. They exhibited physical acts of teaching skills and activities, as well as verbal lessons. Examples of teaching include: teaching a trade, such as how to make something, farming or gardening, or how to do an activity. The act of storytelling is included under the umbrella of <Teacher>. Storytelling in many cases resulted in the teaching of life lessons, or about important events such as in, *Song of the Swallow* (Politi, 1949) where a young boy is being taught lessons by an OFF, as seen in Figure 1 below.

*Figure 1*

The <Affectionate> ideograph came about from themes regarding affection. Seventeen books depicted the ideograph, <Affectionate>, which is when affection was displayed between father and child. Affection was present in both a physical and verbal
manner. In some cases the affection was only written about, but in many instances it was visual, too. Physical affection was noted when touching was done in a positive and loving manner, this includes; hugging, kissing, hand holding and overall physical contact, such as arm over shoulder or carrying a child, pictured below in Figure 2 from an illustration from *Owl Moon* (Yolen, 1987). In this story the father is teaching the child the art of ‘owling’, which must be done at night, towards the close of the story the child, is understandably tired from the nights adventures and the father lovingly carries the child home. Other instances of affection resulted from concern for the wellbeing of the child. Reassurance and support given to the child are also under the category of <Affectionate>. In Flannery Quinn’s (2009) analysis of Caldecott winners (and honor books), they discuss the affection giving in the form of a kiss and state, “the cultural knowledge needed to read <the> kiss is that traditionally, fathers in North America were not expected to show physical affection to their children,…recently…a new father who is possibly an affectionate caregiver has surfaced in popular media” (p. 151). The changing way that <Affectionate> is depicted in the 75 year sample reinforced this trend.

*Figure 2*
The <Equals> ideograph references one of the parenting styles that emerged in the sample. As opposed to the <Traditional> ideograph (discussed later), <Equals> is when the father and mother share the parenting duties. This can occur when both father and mother discipline, give affection or teach. On many occasions <Equals> is seen visually in the illustration. This is done by showing the mother and father side by side, or on the same relative plane or when they are drawn in equal size to one another. This can be seen in Figure 3 below, which is an illustration from *Ox Cart Man* (Cooney & Hall, 1979). Typically, from an illustrative stand point, when a <Traditional> father/mother relationship is shown the father is drawn larger than the mother or the father is brought to the forefront of the illustration, while the mother would be shown in the foreground. The <Equals> ideograph is present in seven books.

*Figure 3*

The <Traditional> is the opposite of <Equals>. <Traditional> references when a father has adopted traditional male characteristics. These may relate to traditional father
roles such as disciplinary, provider/bread winner, and not <Equal>. Still, in some unique situations the two ideographs do appear in the same book. Also, traditional male roles such as performing tasks outside of the home like work and farming, and exhibiting traditional male emotions like anger and aggression. The father and mother do not share an <Equal> partnership in raising the children; rather he is the ruler of the family. It is noted that this is not meant be a negative, in some instances <Traditional>, <Affectionate> and <Teacher> all appear in the same book, such as in *The Biggest Bear* (Ward, 1952). In many illustrations the <Traditional> is quite obvious, such as in *Ashanti to Zulu, African Traditions* (Dillion, Dillion & Musgrove, 1976), pictured below in Figure 4. Here, the mother is taking on the care of the child, the baby is strapped to her, while the father smokes a pipe.

*Figure 4*

The <Apathetic> ideograph is a father that essentially does not display any positive parenting attributes. He does not take an active role in the rearing of children. This is different from the <Traditional> in that the <Traditional> may view parenting in a traditional realm of a more hands off approach to parenting, but he is still a participant of
the family and ultimately cares for the well being of his family. The <Apathetic> lacks responsibility for his role as a parent and does not contribute to the family unit in a positive way. While all other ideographs are either positive or neutral, <Apathetic> is a negative ideograph of the father. <Apathetic> occurs in only two books, but the ideograph is so glaring in the text and creates such an impact on the direction of the story, that it was warranted that this ideograph be discussed in further detail. *Cinderella* (Brown, 1954), is one of the books that has an <Apathetic> father, in this instance it is stated in the text (Figure 5) that the father does not have much concern for his daughters well being but rather more for his new wife. Unfortunately, <Apathetic> fathers are not illustrated, but rather the text describes their lack of positive parental qualities.

*Figure 5*

![Cinderella scene](image)

The <Bystander> occurs when a father is present in the story but does not exhibit any parental activities. <Bystanders> do not hold a positive or negative place in the story, they are neutral. They do not have dialogue which would point to any relationship between parent and child. For all intent and purposes, they could almost be absent from the story all together. In many cases a <Bystander> is not even fully depicted, i.e., only
parts of his body are illustrated such as in, *Jumanji* (Allsburg, 1981), Figure 6.

Conversely, in *The Egg Tree* (Milhous, 1950), it is mentioned that the children showed their parents the egg tree, but this is the only mention of them in the entire story and no illustration of the parents accompanies the text. The <Bystander> ideograph is present in six of the books.

*Figure 6*

While <Equals> refers to the relationship between the parents, parenting style, and how interactions are made with the children, <Friend> refers the relationship strictly between father and child. In this case the father is equal with the child. This is not to be confused with the idea that the father is acting childish or immature, but rather that the father is on an equal playing field with the child. Typically, this arose during play, which is how the name came to be, <Friend>. An example is in *Abraham Lincoln* (D’Aulaire & D’Aulaire, 1939), where the father is shown being mobbed, in an affectionate manner, by a group of neighborhood children, he is <Friend> to not only his own children but to others as well, as shown below in Figure 7. <Friend> was not highly prevalent in the sample, occurring in only five books, but still important to note.
<Absent> is probably the simplest and most easily defined ideograph. It refers to a lack of father or OFF when there is a family present. This can occur when either it is mentioned, such as saying that a mother is widowed or it could be inferred, in that there is no mention of a father or OFF. Inferences occur when a family is present, but there is no mention of a father. <Absent> does not necessarily have a negative or positive connotation, it is typically neutral and is determined in a case by case look at the artifact. This ideograph is present in five of the books.

It is important to note that multiple ideographs can occur within one story. It is typical within the sample that two to three ideographs will be present in a single book, meaning that the father is not always presented as exhibiting one cultural expectation. Still, there are cases where the father exhibits a single ideograph throughout the story; many times this trend follows a common ideograph, which will be discussed in further detail. Also, important to note is that in some instances, no ideograph is present at all, in
this case it is due to extenuating circumstances and is discussed when applicable.

Nineteen books in the sample are of real people but do not have a family present, in this way they lack paternal ideographs and were removed. Forty books in the sample include human families and are the ones which ideographs surrounding the father were drawn.

Results were reported in the following chapter. Here the researcher gives detailed definitions of all ideographs found in the sample and discusses their prevalence and appearance in many of the texts. Because of the interpretive nature of content analysis, specific interpretations of the images and texts are included with the findings when they are illustrative of distinct cultural expectations. The following section is reserved for the broad interpretations of the texts and a discussion of ideographs in the sample.
CHAPTER FOUR

Results, Implications and Conclusions

Defining the Ideographs

As noted in the last chapter, eight different categories were identified as prominent in defining the father role present within the 75-year sample of the Caldecott award recipients. An additional category is included which discusses what the researcher refers to as an, Other Father Figure (OFF). As opposed to a biological father, an OFF can be a grandfather, uncle or other non-biologically related, influential male figure who holds a prominent role in the story as related to the child. Ideographs were identified by first reading the sample books for recurring themes, once the themes became apparent, the ideographs emerged. An example coding sheet can be found in Appendix C, which was used while reading each book. A list of codes used to identify themes can be found in Appendix D.

The eight ideographs that emerged in the sample to define the father role and their brief definitions can be found in Table 2 on the following page.
The first research question was interested in learning, which ideographs were present in the recipients of the Caldecott award, through detailed content analysis, these emerged. The ideographs, in this study are representatives of the US American cultural expectations of fathering that have been depicted to young people from 1938-2013 in Caldecott awarded picture books. The prevalent ideographs represent these cultural expectations over time.

Table 2

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Ideographs Through the Decades: 1940’s

Table 3
*Ideographs in the 1940’s*

<table>
<thead>
<tr>
<th>Year</th>
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As noted earlier, the sample has been separated into decades. Seven decades exist and an eighth category, of OFF’s will be discussed as well, independent of the decades, as it was determined that this category presents a unique set of ideographs for defining the father, which are common amongst them all. Books were placed in these decades based on the year the Caldecott award was given and not the publication year. The award for each book appears one calendar year after the publication date. For example, a book written in 1979 would have received the award in 1980 and would then be placed in the 1980’s decade. Each book will not be reviewed in detail, but rather an overall feel for each decade, common trends and overreaching ideographs will be addressed. Specific examples will be mentioned as applicable, as well as an in depth discussion of the social, cultural and historical implications which may have led to the appearance of certain ideographs, will also be addressed.
The first Caldecott award was given in 1938; this book, however, did not meet the criteria for this study and was removed, as it was focused on animals and not people or a family. The first book analyzed received the award in 1939, and will be included in the 1940’s sample; however, this book also fits into the eighth category of OFF, in that the father figure is an uncle. Seven books were analyzed from this decade. Within this decade a dynamic set of books was written, ranging on a number of different topics. Various cultures, socioeconomic backgrounds, periods in history, religions and book types, i.e., fiction versus nonfiction and nursery rhymes, were in this sample. Of all seven of the decades, this first decade saw the most eclectic of topics. Only one book was removed for being about animals and two were taken out for not having any familial relationships.

Five ideographs were present within the sample which helped to define father: <Traditional>, <Teacher>, <Affectionate>, <Equal> and <Friend>. Of these five, the most prevalent was <Traditional>. The prevalence of this ideograph did not surprise the researcher, in that during this particular period of time in US America, gender roles were still clearly defined and mostly traditional. <Traditional> was represented in every book within the sample; however, the degree in which it was depicted varies. The first book, *Mie Li* (Handford, 1938), was about two Chinese children, a boy and girl who are going to a New Year festival; the little girl gets into trouble and is rescued by her uncle (OFF). The uncle then is the savior and protector of the little girl, which is how this book fits into the <Traditional> ideograph.
Conversely, the <Traditional> ideograph is present in 1940, in *Abraham Lincoln* (D’Aulaire & D’Aulaire), the story of the president’s journey to the presidency beginning with his birth. The book opens with the day the president was born and tells the story of his childhood, through his presidency. President Lincoln’s father is depicted as head of the household, he hunts, farms and makes all important family decision and he occupies a traditional male role. Additionally, he is drawn larger than the mother or is placed in the forefront of the illustrations. Later, when President Lincoln grows up, he, too, is in a traditional male role, from his pursuit of careers outside the home, to following a political path, to him taking a wife and having children and being head of the home. His fathering style is a bit different than his father. President Lincoln is a <Friend>, to not only his children, but the neighborhood children as well. In one instances he is shown lying on the floor with his children surrounded by toys, shown in Figure 8. This is a moment of particular interest in the story, while President Lincoln is enjoying this non-traditional father moment of being a playmate, his wife scolds him for lying on the floor. She seems to not be pleased with his lack of <Traditional> fathering, a point which is boldly noted in the text. This possibly pointing to the cultural expectations of the time that a <Traditional> father is desirable by a woman and a <Friend> type father is not only non-advantageous but should be reprimanded if displayed.

*Figure 8*
Many Moons (Slobodkin & Thurber, 1944), Figure 9, is a fictional story about a Caucasian King and his ill daughter. The daughter says that she can only become well again if she is given the moon. The book shows a very concerned father desperately trying to find a way to save his daughter. A mother is not present in the book and it is not told why she is absent. Because of the overall concerned nature of the father, this book is mainly categorized as the <Affectionate> ideograph. Still, the traditional role of the father being a King, allows for the <Traditional> ideograph to be present, as this is a male role. Additionally, the King becomes frustrated and angry with his subjects as they suggest ways to get the moon which will not work; these are also moments when the <Traditional> ideograph is represented, and can be seen below in Figure 9. The book ends with the help of the quart jester coming up with innovative ways to get the moon and ultimately saves the princesses life.

Figure 9

The <Equal>, is apparent in two instances in this decade. One is in Abraham Lincoln (D’Aulaire & D’Aulaire, 1939), the other, Prayer for a Child, (Jones & Field,
1944), pictured below in Figure 10. In the opening of *Abraham Lincoln* (D’Aulaire & D’Aulaire, 1939) Lincoln’s father and mother stand next to one another at the edge of a bed, both admiring the new baby boy, who was Abraham Lincoln. This proxemics detail was determined to be a measure of equality of parenting in that, in many other depictions of parents with children especially infants, the mother is the primary caregiver. Typically, the mother is shown either holding the baby or in close contact with the child, in *Abraham Lincoln* (D’Aulaire & D’Aulaire, 1939), neither parent is giving dominate care. A similar depiction is shown in *Prayer for a Child* (Jones & Field, 1944), pictured below in Figure 10, the parents are talked about as equals and shown on the same physical plan relative to one another, thus making them <Equals>.

*Figure 10*

Cultural Implications of Ideographs: 1940’s

The five ideographs that were present within the sample which helped to define the ideograph father are: <Traditional>, <Teacher>, <Affectionate>, <Equal> and
<Friend>, on the 1940’s. Of these five, the most prevalent was <Traditional>. During the late 1930’s and 1940’s, “there was a considerable amount of reaching back to traditional US American and Western stories and myths in the…Caldecott” books (Clark, Guilmain, Saucier, and Tavarez, 2003, p. 443). The pervasiveness of the <Traditional> ideograph then, did not surprise the researcher, in that gender roles were still clearly defined and mostly traditional in US American culture at this time. With the nation recovering from a devastating financial crisis of the stock market crash in the late 1920’s, as well as the agricultural disaster of the Dust Bowl during the 1930’s, the people in the USA were desperately trying to recover a sense of normality. While woman suffrage had gained passage, just a few decades prior, one would postulate that society would see a move away from the traditional roles of women, and instead a push for female independence. However, with the destructive hit to the economy from the economic downfalls, these events only seemed to solidify a stronger hold on traditional family values. Then with the rise of Hitler to power and the start of WWII, the US American culture held even tighter onto conventional family life. The converse to this is seen during wartime with many women being called to work outside of the home, due to sheer necessity of lack of manpower in key industries. “It was hard to recruit married women because even if they wanted to work, many of their husbands did not want them to…The government feared that a rise in working mothers would lead to a rise in juvenile delinquency” (Women at work, 1940-2015, para. 7). Even in its necessity it was difficult to get women out of the
home and into the work force, point to the US American cultures lean on traditional family values.

The books from this decade reflected the cultural and social norms of the time. Three of the books in the earlier part of the decade, pointed to a strong sense of USA pride. These books focused on topics such as immigration, the US American dream and the idea of a great US American president. These books painted a strong picture of dedication to country and people, showing how great the USA and its inhabitants are. These lessons were important to instill in the readers of the time, as the greatness of the nation was being threatened and under attack.

All other books in the decade were heavily focused on the child and either the goodness of the child or a strong love and protection of the child. Many Moons (Slobodkin & Thurber, 1943), was about a father’s struggle to capture the moon for his ailing daughter, may point to the health of the nation. The illustrator may have been correlating the poor health of the daughter to the USA on the brink of a second war. A great King of a father, being the only hope to save his daughters life by completing a near impossible task of giving her the moon, could have pointed to a similar social occurrence. Roosevelt was president during this decade and was the great hope of the USA people to bring them out of the Great Depression and deliver them from the devastating hardships of war. President Roosevelt is then analogous to the savior qualities that are being imparted on the King. The story then could be read as a metaphor for what was occurring socially in the US American society. While a young reader may not be able to extrapolate
this meaning, nor may had it been the illustrators intention, still an overreaching mood of
the decade may have influenced the illustrations of the story.

1950’s

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The 1950’s shows a significant shift in ideographs from the last decade. Where
the 1940’s was deeply rooted in traditional parental roles, the 1950’s offers a more
dynamic look at the family and at fathers. Six books, from the 1950’s were analyzed from
the original eight books that included people. Two of these books were omitted due to the
lack of a family present. Ideographs defining father, shown in this decade include:
<Teacher>, <Affectionate>, <Equal>, <Apathetic>, <Bystander>, <Absent> and
<Traditional>. This decade points more towards a lack of relying on the father and has
him either not present, playing a supporting role or put in a negative light.

While <Traditional> still is the dominating ideograph to represent the father, with
three books displaying this in this decade, <Teacher> also showed itself as a prominent aspect. The book which seems to summarize the overall feel of this decade and
incorporate multiple ideographs, is, The Biggest Bear (Ward, 1952). The book is about a young boy whose aspiration is to kill a bear in order to earn the respect of the male town’s people. His family does not support this, in fact his grandfather is very much against it, but the boy sets out to do it anyway. When he eventually meets a bear he cannot bring himself to kill it, as it is cub, instead he takes the young bear home and raises him. The bear grows and creates many problems for the town’s people, finally the men in the village confront the boy and his father. The father explains to the boy that he must take the bear back to the woods, but the bear will not go, so the boy decides he must shoot him. Thankfully, this does not happen and a zoo ends up taking the bear instead.

Throughout the story the father displays many different ideographs. First, he is the <Traditional>. When the men in town are having a problem with the bear, they go to the boy’s father to discuss the issue not the mother or both parents, this displaying traditional male gender roles. The mother is predominately shown in the home, typically in the kitchen, creating a clear distinction of roles. Initially, in the beginning of the story the father was not a proponent of hunting and killing the bear; however the clear gender lines that present themselves soon after, overshadow this. Second, the father is a <Teacher>. He must explain to the boy why he cannot keep the bear, and that the bear must go back to the woods or eventually must be killed. Third, when it comes time to shoot the bear, the father is there to provide emotional support for the boy. The father reassuringly places his hand on the boys shoulder to offer comfort; the <Affectionate> ideograph emerges, as depicted in Figure 11.
This decade is the first time in over 15 years since the Caldecott award creation, that a father is depicted in a negative light. In Cinderella (Brown, 1954), the father displays the ideograph of the <Apathetic>. One could debate that he is almost a <Bystander>, in that his presence is very minimal and he is not pictured but only mentioned in text; however, it is the nature of his role in his brief cameo that the <Apathetic> ideograph emerges. In the opening of the story, the reader learns that Cinderella’s mother has died and her father marries a new wife. The step-mother is vile and mean to Cinderella, but, “she dare not complain, even to her father. He would only have scolded her…he was tied hand and foot to his wife’s apron strings” (Brown, 1954, p. 9). The father is not mentioned further, yet, from this short quote the ideograph of the <Apathetic> can be drawn. While Cinderella is being mistreated by her step-mother, she cannot look to her father for protection, affection or friendship; instead she is afraid of
him. This is a pivotal moment for the direction of the Caldecott books, for it is the first time we see a father depicted as a bad father an <Apathetic>.

Up until 1955, fathers have been shown in a positive light, predominately as the <Traditional>, <Affectionate> and <Teacher> and more importantly they have been present. The first mention of a father not being present is in 1959 in Chanticleer and the Fox (Cooney, 1954), Figure 12. In the opening of the story the reader is introduced to a family and it is briefly noted that the mother is a widow; no further information is given as to how or why this is. While the father is not present, the book still displays the ideograph of <Traditional>. This was determined by careful examination of the text, of particular importance the following quote: “led a very simple life since the day her husband died. By careful management she was able to take care of herself and her two daughters” (Cooney, 1954, p. 8). This statement implies that without her husband she might not have been able to take care of not only her family but herself as well. Without even being present the ideograph of the father in the <Traditional> role is still quite prevalent in this story. Had the story been written on the converse, a mother dying leaving behind a widower and children, the text most likely would not have noted that, with careful management he was able to take care of himself.

*Figure 12*
Cultural Implications of Ideographs: 1950’s

Six books were analyzed from the original eight books that included people. Ideographs defining father, shown in this decade include: <Teacher>, <Affectionate>, <Equal>, <Apathetic>, <Bystander>, <Absent> and <Traditional>. This decade points more towards a lack of relying on the father and has him either not present, playing a supporting role or put in a negative light. While <Traditional> still is the dominating ideograph to represent the father, with three books displaying this in the sample, <Teacher>, also showed itself as a prominent aspect.

During the 1950’s, the US American culture was recovering from WWII, and still trying to rebuild and redefine itself. An ever stronger need for the traditional family and the US American dream was a prevalent ideal of the time. Mothers went from working outside of the home to support the war effort, to once again returning to a traditional role as homemaker. The idealized 1950’s stressed a single income household where the wife/mother was to stay home and take on a traditional domestic role. Aspirations of many women to be outside of the domestic realm or even to seek higher education, sharply decline. In 1920, 47 percent of college students were women; by 1958, that figure stood at 38 percent (Friedman, 1963). This decade contained books which were, “very consistent with a view that…reflected the ‘separate spheres’ ethos of the decade” (Clark, Guilmain, Saucier, and Tavarez, 2003, p. 444).

While the books did have a push towards traditional family values, they also depicted a different type of social ideal, that of whiteness. Most of the books from the
time were Caucasian focused, save for one of the books. This could have pointed to the hegemony of the USA’s dominate culture and a possible fear or distrust of non-Caucasian individuals since the ending of the war and in a time of racial unrest. “During periods of racial conflict (notably during the 1950s and early 1960s), Black characters virtually disappeared from children’s books” (Clark, Guilmain, Saucier, and Tavarez, 2003, p. 440). While fathers were depicted in an eclectic array of role types, they were all shown as Caucasian, an OFF is the only non-Caucasian present in the sample and he is shown as passive.

This decade also is the first time that a father is not present or is shown as being a less than ideal father figure. The lack of presence may have been the illustrator’s way of addressing war-time casualties. Many men lost their lives fighting in WWII, with 291,557, war casualties, this left 189,513 spouses widowed and leaving countless children fatherless (USA, Department of Veterans Affairs, 2015, p. 1). Illustrators may have been trying to find a way to make their books more relatable without the blatant discussion of a deceased father; therefore, omitting him all together.

While fathers were shown less in this time, so too were women as a whole, it was “found that female characters were less visible in the Caldecotts of the late 1950s than they were in the 1930s” (Clark, Guilmain, Saucier, and Tavarez, 2003, p. 444). This lowered visibility of women pointing once again to a cultural expectation of women being less in the public sphere and more at home. A women’s role, being that of a supportive player in family life or perhaps of it being so insignificant all together that she
need not be written about and is then omitted from children’s books in many cases in the 1950’s.

1960’s

Table 5
_Ideographs in the 1960’s_

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</tr>
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The 1960’s had the second greatest number of books depicting people as opposed to animals. The sample includes six books which showcase families. The shift from the father being the <Traditional>, in most instances is moving strongly in another direction. Here we see the following ideographs representing the father: <Bystander>, <Absent>, <Traditional>, <Affectionate>, <Teacher> and <Apathetic>. This decade is dynamic in that some ideographs which would otherwise seem opposing or even conflicting, comfortably occupy the same space within a story. In *Nine Days to Christmas* (Ets & Labastida, 1959), the father is depicted as the <Traditional> ideograph, he is mentioned as going to work outside of the home and is also shown doing a physical task outside. He is depicted as <Affectionate> too, as it is mentioned that he kisses his daughter goodbye before he leaves for work. Still, the father’s presence is not relevant to the story, his being mentioned does not add or take anything away from the overall message of the book, and
could be taken out. He does not take any real active role in parenting in a positive or negative way. Because of this, he is predominately a <Bystander> in the story.

*The Snowy Day* (Keats, 1962) and *Where the Wild Things Are* (Sendak, 1963) both have <Absent> fathers. In both cases a family is depicted, but a father is not present. It is not mentioned where the father is or why he is not there. Mothers are shown taking on the rearing of the children. The mothers in both cases take on the traditional mother role. They are shown either undressing, removing wet clothes from playing in the snow, or disciplining the child. In *Where the Wild Things Are* (Sendak, 1963) the male child is acting out and is sent to his room without supper, by his mother. He then goes on an imaginative adventure with wild things. Once he returns from his adventures, he is back in his room and his supper is waiting for him on his nightstand. It is noted in the story that his supper is still hot. This detail about the hot food, lets the reader know that while the child was seemingly harshly punished by being sent to bed without food, it turned out to not be so severe after all.

The pinnacle book of the 1960’s as far as ideographs are concerned, is *Sam, Bangs, and Moonshine* (Ness, 1966). This book tells the story of a little girl who has a ferociously vivid imagination. She believes her deceased mother to be a mermaid and that she is the owner of a baby kangaroo. She also tells all of her tales to her friend, Thomas, and her cat, Bangs, whom she thinks can talk. A tragedy happens to Bangs and Thomas because of her tale telling or as her father calls it, her moonshine. Her father is upset with her (Figure 13) because of this but then later consoles her and surprises her with a gift.
The father in this book is most noteworthy in that he one of the very few single fathers in the sample. Fathers have been shown as widowed but quickly take a new wife. In many cases mothers are single or widowed but there are very few occurrence of single fathers in the sample.

*Figure 13*

In *Sam, Bangs, and Moonshine* (Ness, 1966), the father works on fishing boat; therefore the <Traditional> ideograph is present in that he works outside of the home. He also exhibits anger with his daughter, an emotion associated with <Traditional>. Later, the father does console his daughter and gives her a gift; this is where the <Affectionate> ideograph is present. Lastly, the father tries throughout the book to teach his daughter the difference between ‘truth and moonshine’, his way of describing the difference between telling the truth and telling lies. He eventually gets his point across at the end of the book and was successful in being a <Teacher> to his daughter.

Cultural Implications of Ideographs: 1960’s
The sample from the 1960’s includes six books, which show families. The shift from the father being the <Traditional>, in most instances is moving strongly in another direction. Here we see the following ideographs representing the father: <Bystander>, <Absent>, <Traditional>, <Affectionate>, <Teacher> and <Apathetic>. This decade is dynamic in that some ideographs which would otherwise seem opposing or even conflicting, do pose themselves fittingly within a singular story.

The 1960’s was a decade most likely dominated by the ideals of the products of the earlier decade’s baby boom. These young people who were born and grew up in a time of post wartime, poverty and fear, were now expressing themselves in a unique and pivotal way. US American culture was changing drastically at this time. The women’s liberation movement was beginning and the end of segregation occurred. A strong push for civil rights of the once unheard and repressed US American citizens was well underway. “The women’s movement that emerged in the mid 1960’s significantly shaped the socioeconomic, political, and psychological terrain of the United States” (Agronick & Duncan, 1998, p. 1545). Books from the 1960’s “seem to reflect the kind of social consciousness one might have expected from a decade of liberationist social movements; however, they do not focus on the women’s movement directly” (Clark, Guilmain, Saucier, and Tavarez, 2003, p. 445). While books from the 1950’s depicted a strong push towards the dominate Caucasian culture and a move to the traditional, books from the 1960’s once again included other ethnic groups in a reifying and positive familial light.
Books from the 1960’s, offered an overall sense of belonging, sharing and goodwill. In *Always Room For One More* (Hogrogian, 1965), the father is welcoming people from all walks of life to live in his home with him and his large family. This story possibly being in response to the Free Love Movement of the 1960’s and the idea of a sense of inclusion and love of all people. The father in this case was inclusive of all people and though he had little, he was willing to share. Even when the house, literally burst at the seams from being too full of people, the father simply rebuilt the home, bigger and better so that all would be welcome. This love one another cultural expectation of the 1960’s is portrayed through the text and illustrations.

1970’s

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This decade saw the second least amount of books focused on families. Originally, eight books were chosen to be read, strictly due to them being focused on people as opposed to anthropomorphized animals. Upon the first scan of the books it was determined that only three of the books fit into the appropriate category for this study. While only three books were examined, a strong thread of similarity distinguishes this decade. First, all books did not have a strong familial focus. In some instances, families
were only depicted and the family unit was not enforced in the words. In this case the reader would have to infer that the depictions were in fact, families. Second, all books were not Caucasian focused families. Many other Caldecott award winners also, were focused on non-Caucasian families; however this is unique in that all books from this decade, which fit the criteria for this study, were focused on ethnic cultures, specifically, Native American and African and in traditional settings. The books were not simply depicting people of these ethnic cultures, but the stories were culturally focused. *Ashanti to Zulu, African Traditions* (Dillion, Dillion & Musgrove, 1976), for example, is a book about various traditions of African tribes. The book is laid out alphabetically, A through Z and only has 26 pages. The book depicts a different African tradition on each page. For example the first page is associated with the letter A, and A is for Ashanti. The third similarity is the type of ideographs that represent the father. Three main ideographs appeared with a fourth one making a cameo appearance: <Traditional>, <Affectionate>, <Equal> and <Absent>. Not all books shared the same ideograph, except for one.

<Affectionate> was the overreaching ideograph for the 1970’s. In *Arrow to the Sun* (McDermott, 1974) the story is about a mortal woman who is impregnated by a God who lives in the sky. She has the baby alone and raises him, in this way the ideograph <Absent> is present. Typically, <Absent> as an ideograph refers to the story as a whole, meaning the father is <Absent> throughout the entire story, in this tale this is not the case. As the child grows up, he begins to wonder about and miss his father. The boy goes on a journey to find his father. It was important to note the <Absent> father as an
ideograph due to the fact that it shaped the trajectory of the story. Once the child finds his father, the father has the son complete a series of tasks, which will prove that he is in fact the son of a God. The boy completes all tasks and the father is very pleased and invites his child to live with him in the sky. The father is proud of his son for completing the tasks and proving himself to be a God like his father. The father displays the <Affectionate> ideograph in his pride for his son.

In the story, *Ashanti to Zulu, African Traditions* (Dillion, Dillion & Musgrove, 1976), the families were depicted in a traditional way. The story organizes African traditions following an alphabetical path. Men and fathers are always depicted in a <Traditional> role. Women and mothers were shown as the primary caregivers of the children, also in their traditional role. In some illustrations the father and mother were shown on the same plane and of the same relative size to one another, which would indicate an <Equal> ideograph, it was determined, however that this was not the case. In many of these instances the arrangement of the parents was overshadowed by the traditional roles which were more obvious to the reader. Therefore, a more accurate ideograph would be <Traditional>. Still the father was shown giving affection to both mother and child, this being the <Affectionate> in some instances.

*The Girl Who Loved Wild Horses* (Goble, 1978), is about a Native American girl who leaves her village to live with wild horses. Her people go looking for her and eventually find her and bring her back to the village. She becomes ill and very sad that she cannot be with the horses, so her mother and father together make the decision to
allow her to go back to the horses. Making this decision together showed the ideograph of <Equal>. They were able to make this decision for their daughter because they knew that this was what she wanted and it was the best thing for her, therefore the <Affectionate> ideograph is present.

Cultural Implications of Ideographs: 1970’s

In the 1970’s only three of the books fit into the appropriate category for this study of consisting of people and a family being present. While only three books were examined, three main trends exist. First, all books did not have a strong familial focus. Second, all book were not Caucasian focused families. Third, a lack of modern conveniences that existed in the USA at the time, were absent from the text. The main ideographs that appeared were: <Traditional>, <Affectionate>, <Equal> and <Absent>. Not all books shared the same ideograph, but <Affectionate> was in every book in the sample.

During the 1960’s a new breed of open minded, free loving, individuals dominated the ideals of the time. Once in adulthood, many may have obtained a differing idea of what a family should be like, which could have been very different from previous generations. This gave way to an opposing worldview of what past decades entertained of what a family was considered. Due to the changing in moral standards, the family and marriage were most likely affected. Beginning with the 1970’s to present day, divorce skyrocketed, creating a new family type, the single parent home. The changing standards of the US American family could have been a direct result of this. “Writers, illustrators,
publishers, reviewers and book award judges were all subject to the same ‘consciousness raising’ as the rest of the population”, that times were in fact changing (Reinstein, 1984, p. 116). This development is represented, not directly in the books, but indirectly, in the lack of not just a strong father representation but a familial presence as well in the decade as a whole.

The 1970’s was a time of technological rise. Microsoft was introduced and many electronic devices were making their debut. Families may have begun to feel the technological pressures that modern US Americans feel today in the 2000’s; however, to them this may have felt foreign and intrusive to some of the adults in this generation. While technologies and electronics paved the way to a new and exciting future for some, perhaps not all were as pleased with the move away from traditional communication and dissemination of information through face-to-face interactions. This trend may have pointed to why all books from this sample are not only void of modern technologies but are set in rural villages and traditional settings, this unconsciously suggesting to the US American public for a need to get back to conventional ideals. As for the father, he is shown in these traditional settings but as an <Affectionate> most often. This decade seems to want to have a conventional family type, but with a modernized father who is more involved with family life and is affectionate to his children.
This decade showed much change in the way the father was depicted, and began to give way to a much more multidimensional view of fathers. This time period is when a small shift was made away from the <Traditional> ideographic role of <Father>. Fathers are portrayed much more as <Affectionate>, <Equal> and <Teachers> or in some cases as <Bystanders>. The <Traditional> aspect is still present, however, the overall feel of this decade points to a father who is beginning to break through the traditional roles, but this does not mean that he is playing an active role in child rearing either. This decade offers a strikingly opposing view of father.

When looking at the first book from this decade, the overall trend is not evident at first. *Ox Cart Man* (Cooney & Hall, 1979), is about a rural man and his family, who farm and work off the land together, then the father takes all the families wares and sells them at market. He then returns home and the family begins the process again of planting crops, weaving fabric, making candles, etc. At first glance this book seems to fall into the
<Traditional> ideographic category and only this category, in that the father works the land then goes outside of the home to work while the mother stays home and looks after the children. Upon a more in-depth read of the book, other themes begin to emerge to give light to other ideographs. While the father occupies a traditional space, there are a few instances in which he displays other qualities, such as affection. Once the father sells all the goods he and his family had produced, he goes to the mercantile to purchase presents for his family. Each gift is thoughtful and relevant to the receiver. He also, kisses his ox goodbye when he sells him, showing a softer more loving side to the father. While it might seem contradictory to say that <Traditional> and <Equal> can exists together, it does occur. The gender roles are traditional but there is an overreaching feeling that the family works together to meet their goals. It is specifically pointed out that the family all makes candles together. Each family member has their own task which they complete, but they are equal participants when it comes to making candles and all tasks are given equal praise. The mother and father are depicted, almost always as on the same physical plane and nearly the same size, pointing to how they are <Equals>.

<Teacher> is also, a prominent ideograph within this decade, presenting itself in the later part of the decade. *Song and Dance Man* (Gammell & Ackerman, 1988) tells the story of a grandfather or OFF who teaches his grandchildren about how he use to be a vaudeville performer. <Teacher> is also coupled with, <Friend> and <Affectionate>. The story depicts an OFF that is playful and affectionate with his young grandchildren. The OFF puts on a performance for the children that ends in a grand finale.
*Owl Moon* (Yolen, 1987) is about a father and child that go out walking on a winter night in the hopes of seeing an owl. The father *Teaches* the young child the skill of ‘owling’. The child is very concerned that they must live up to the expectations of the father, but never is the father portrayed as overtly authoritative, in that, the child’s concern is not born of fear of the father, but rather the need to please or impress him. The father is a patient *Teacher* of the child. The story leaves the reader with an overall positive feeling of the relationship between father and child.

Opposite of fathers being portrayed as *Teachers* and *Affectionate*, is the absence of the father as an active participant in the story. *Jumanji* (Allsburg, 1981) is the story of two children playing a board game. This is not your typical game; it is a magical board game. The children soon learn that it is not as fun as they thought when snakes, monkeys and other jungle creatures begin to come out of the game and take over their home. The parents have gone out for the evening leaving the children home alone, so the children are left to fend for themselves against the jungle dangers. When the parents are illustrated only parts of their body are shown and the mother is the only one who has dialogue. The father, while mentioned, is practically unnecessary to the story. At one point the children do mention him, when they are frightened of the animals and want their father to come home to protect them (Allsburg, 1981, p. 16). This is the only time the ideograph *Traditional* is present in the story. It was found that the importance of the children viewing the father as the protector as opposed to the mother or both parents was a clear indicator of the *Traditional* ideograph. While this was a small note in the story
it speaks volumes as to how the children in this story view their father as a protector. Still, the dominating ideograph is <Bystander>, because of the fathers lack of presence.

_Polar Express_ (Allsburg, 1985), depicts the father as a <Bystander>, as well. The only time he makes an appearance in the story is when he is mentioned on Christmas morning, and this is at the end of the story. His role could have been carried out by any other adult, in that the story used the father as a way to illustrate that only children believe in Santa Claus. His role was insignificant to the book and the story as a whole.

Cultural Implications of Ideographs: 1980’s

This decade showed much change in how the father was depicted, and began to give way to a much more dimensional view of fathers. A small shift was made away from the <Traditional> ideographic role of <Fathers>, and included more of the <Affectionate>, <Equal> and <Teacher>, and in some cases as <Bystanders> ideographs. This decade points to a father who is beginning to break through the traditional roles, but still is not always in an active role. This decade offers a contrasting view of fathers, and introduces the reader to what Flannery Quinn (2006), refers to as the “new father”.

“There is a high mean of father interactions found in the… books during the late 1980s as well as an increase in the number of books that depict the father as the only parent in the story” (Flannery Quinn, 2006, p. 92). The new father will persist to future decades in the sample.
If the 1960’s and 1970’s was a time of a more relaxed set of social ideals, the 1980s pointed to a shift back to the conservative with the baby boomers entering adulthood, becoming more educated, with families and with incredible earning power. They could have been looking backwards for the more traditional way of living. The social climate was conservative, yet much of the subculture was not. The AIDS epidemic was in full swing, as was the war on drugs. An explosion in high volume consumerisms and the branding of the USA was another big part of the 1980’s.

The books from this time seem to all but ignore the societal shift that was occurring. Families, however, were now being shown with more prevalence as US American. The fathers were less involved and the children were shown as more independent. The books shifted away from being family centered to much more child centered, which is a trend that will continue through to present day in Caldecott books.

1990’s

<table>
<thead>
<tr>
<th>Year</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>1990</td>
<td>Absent</td>
</tr>
<tr>
<td>1991</td>
<td>Equal</td>
</tr>
<tr>
<td>1993</td>
<td>Teacher</td>
</tr>
<tr>
<td>1994</td>
<td>Teacher</td>
</tr>
<tr>
<td>1995</td>
<td>Absent</td>
</tr>
<tr>
<td>1997</td>
<td>Unclear</td>
</tr>
<tr>
<td>1998</td>
<td>Unclear</td>
</tr>
<tr>
<td>1999</td>
<td>Unclear</td>
</tr>
</tbody>
</table>
This decade proved to be the most challenging. Ideographs were either very evident or unrecognizable and therefore left undetermined. While all ten books from this period were about people and not anthropomorphized animals, eight of them depicted families of some type; it was difficult in many cases to determine the overall cultural expectations of this time period. Fathers were either non-existent, <Absent> or <Teachers> and <Affectionate>. The contrasting trend may be an indicator of what was happening in the US American family unit in the 1990’s. Divorce rates were on the rise since the 1970’s and most likely influenced the way families, and specifically fathers would be shown in children’s literature.

*Lon Po Po* (Young, 1989), is one such book where the father is not present and is therefore, <Absent>. The book never says why the father is <Absent>, but tells a tale of cleaver children who outsmart a wolf and keep from being eaten by him. This story is the Chinese version of the classic tail, *Little Red Riding Hood*. A strong male figure is unnecessary in this case, for the children are the heroic figures here. The only male presence is that of the wolf, and he is the representation of evil. This story being yet another example of the changing trend in children’s literature, that the child is the focus and the heroin.

*Smoky Night* (Diaz & Bunting, 1994) tells the story of urban violence from a child’s perspective. Late at night a boy and his mother must abandon their inner-city apartment building due to a fire caused by rioters. Once again a father is <Absent> from this story and with no explanation as to why. A male figure does present himself in a
portion of the book, a fireman rescues the child’s cat, then finds the boy at the safe haven his mother and him fled to. He does not however, have a significant enough role in the story to be considered an OFF. Rather the firefighter is depicted as a heroic figure, someone that is out of reach for the child but someone he can look up to, an idealized figure. *Mirette on the High Wire* (McCully, 1992), is the only book in this decade where affection and teaching of a child is displayed. The father figure in this book is an OFF, and will be discussed in more detail in the section about OFF’s.

The books of most interest in this decade are the ones that cannot be classified. The last three years of the decade present an interesting challenge that was not identified in the previous decades. *Rapunzal* (Zelinsky, 1997) for example, is the classic story of the long haired young woman who falls in love with a handsome prince. Rapunzal however, is locked high in a tower by an evil sorceress and is only able to come face-to-face with her love when he climbs up here hair to the top of the tower. Where the confusion lies is in the beginning of the story and the depiction of the father. Before Rapunzal is born, her mother desperately wants to eat the Rapunzal plant that is growing in the sorceress yard next door and if she cannot have it, she fears she will die. Her husband obliges her, but not too soon after, the sorceress catches him stealing the plant from her garden. She says he may take the plant for his wife but in return, he must promise his unborn child to her. The husband agrees in fear that his wife will die without the Rapunzal plant. On one hand, one could posit that the husband is exhibiting affection for the wife, in that he is willing to give up anything to save her. While this is true, it is not relevant to the research
question. Therefore, it was determine that the <Affectionate> ideograph was not in play here. On the other hand the father is willing to give up his child, pointing to the <Apathetic> ideograph. The illustration of him (Figure 14) when the baby was taken shows a look of upset or concern, which would be opposing to the definition of <Apathetic>. Still, another way to assess the situation is that he never got to experience fatherhood at all, due to his child never being parented by him; an ideograph for this phenomenon does not exist. As a result, it was determined that none of these options are viable and an ideograph neither does nor does not exist for this book.

Figure 14

Cultural Implications of Ideographs: 1990’s

Ten books from the 1990’s were about people and not anthropomorphized animals, seven of them depicted families of some type; it was difficult in many cases to determine the overall social norms of this time period based on the books themselves. Fathers were either non-existent, <Absent> or <Teachers> and <Affectionate>. The
contrasting trend is certainly an indicator of what was happening in the US American family unit in the 1990’s, beginning back in the 1970’s with divorce rates on the rise. The move away from the traditional values is highly evident in the books.

The 1990’s experienced some dramatic changes and occurrences that were otherwise not seen in previous decades discussed. Mass violence was on the rise, including school shootings and public bombings. Politically, US American experienced their second impeachment of a president, but not before said president enacted some very controversial policies, one being Don’t Ask, Don’t Tell. Additionally, the use of the World Wide Web was increasing. This big shift in social climate was reflective of a new family type represented in the books from this time. The way goods were marketed took a shift to being strongly television focused and a lot of airtime being devoted to the child viewer. Now more than ever, the child was being marketed to as the influential spender of the family. This trend being highlighted in the books, in that the books wear strongly child focused.

Books from this time were conflicting in their depiction of the social norms of the era. They either accurately depicted the current USA culture of the time, showing families in a literal sense or they were highly traditional, so much so, that any inclination of the current climate was erased. *Smoky Night* (Diaz & Bunting, 1994) is one such accurate depiction of a particular sub-culture of the time. This book shows a child being caught in the middle of a violent riot. This book either normalizing the ramped violence of the time, or showing that it is occurring and showing a positive outcome to it. This
decade also, depicts two instances of OFF’s and one of an <Absent> ideograph. This could be reflective of illustrators depicting a more accurate representation of families at the time. More and more children were growing up in single-parent families, a steady rise of 25.4 percent in 1990, to 29 percent by 1999 of children in single-parent families (US Census Bureau).

2000-2013

<table>
<thead>
<tr>
<th>Year</th>
<th>Ideograph 1</th>
<th>Ideograph 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>friend</td>
<td>affectionate</td>
</tr>
<tr>
<td>2007</td>
<td>equal</td>
<td>bystander</td>
</tr>
<tr>
<td>2009</td>
<td>bystander</td>
<td></td>
</tr>
</tbody>
</table>

The 2000’s had six books portraying people, only three of these depicted families. Of the three books in the sample, <Bystander> is the most prevalent ideograph. <Equal> is also present, as well as <Friend> and <Affectionate>. <Friend> and <Affectionate> ideographs were together in a single book, which will be discussed in another section focused on OFFs. This decade enjoyed a sampling of book topics from straight fiction to slightly historical. A number of topics and time periods were touched on, but it is clear in this time frame that a family focus is losing its popularity, due to many of the books being about other topics.

*House in the Night* (Krommes & Swanson, 2008) and *Flotsam* (Wiesner, 2006) both illustrate the <Bystander> ideograph. *Flotsam* (Wiesner, 2006) is an enchanting
wordless book that allows the viewer to make-up the text for themselves. The illustrations are large, filling the entire page, colorful and captivating. This book depicts a young boy at the beach who finds an old camera washed ashore, he then takes the film to be developed. When he gets the photos back, he is amazed. The pictures are of an unreal underwater world. The last photo, is of a child holding a photograph. Upon close examination of the photo, the boy learns that many other children had found the camera and had taken a picture of themselves holding a picture of the previous finder of the camera. The parents are only shown in the foreground and do not have any real significance to the story, as a result, <Bystander> is the ideograph for this book. House in the Night (Krommes & Swanson, 2008), is child centered too and the presence of the parents, is nil, showing them only in the foreground or parts of their body, categorizing this book into the <Bystander> ideograph.

Cultural Implications of Ideographs: 2000-2013

The 2000’s experienced a huge boom in cyber technology. The introduction of social networking, smart phones and YouTube, changed the way the US American culture communicates with not only one another, but with the rest of the world. Much more of one’s day is devoted to screen time than ever before. Family communication begins to change from face-to-face interaction, to emails and text messages. The Caldecott books of the time do not include this technologically advanced society. In all books from the sample, not once was modern technology shown. In fact the most modern creature comfort is the use of electricity; all books in the sample are obviously utilizing
light bulbs. In the last book from the sample, *Flotsam* (Krommes & Swanson, 2008) a young boy finds a camera washed ashore at the beach, which could have been shown as a later model film camera of the day, rather it is a vintage camera most likely originating from the early to mid-1900’s. It seems as though this trend away from the technological advancements of the time has to do with the battle today’s parents face with a desensitized, media immersed child. In previous decades, parents might have had to worry about a child playing outside past dark, during the 2000’s, parents may have been battling with the screen for their child’s attention. A lack of technology present in the sample could point to the US American cultures want for families to be more traditionally communicative and not as reliant on electronics. The below table shows the frequency of all ideographs according to decades from which they occur.
### Table 10
**Frequencies of Ideographs by Decade**

<table>
<thead>
<tr>
<th>Year</th>
<th>Teacher</th>
<th>Affectionate</th>
<th>Equal</th>
<th>Apathetic</th>
<th>Traditional</th>
<th>Absent</th>
<th>Bystander</th>
<th>Friend</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940</td>
<td></td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1950</td>
<td></td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1960</td>
<td></td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>1970</td>
<td></td>
<td>0</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>1980</td>
<td></td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>1990</td>
<td></td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>2000-2013</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Ideographs with OFF’s

### Table 11
**Ideographs with OFF’s**

<table>
<thead>
<tr>
<th>Year</th>
<th>Teacher</th>
<th>Affectionate</th>
<th>Traditional</th>
</tr>
</thead>
<tbody>
<tr>
<td>1939</td>
<td>Teacher</td>
<td>Affectionate</td>
<td>Traditional</td>
</tr>
<tr>
<td>1941</td>
<td>Traditional</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1950</td>
<td>Teacher</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1989</td>
<td>Teacher</td>
<td>Friend</td>
<td>Affectionate</td>
</tr>
<tr>
<td>1993</td>
<td>Teacher</td>
<td>Affectionate</td>
<td></td>
</tr>
<tr>
<td>1994</td>
<td>Teacher</td>
<td>Affectionate</td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td>Friend</td>
<td>Affectionate</td>
<td></td>
</tr>
</tbody>
</table>
Upon first glance of the books it was determined that OFF’s would be present in the sample. What was not certain is how they would be depicted. At first the researcher postulated that these men would occupy a similar role as a biological father, and while differences may present themselves, overall they would be very much alike. After a more in-depth analysis, the differences became more apparent, as outlined below, and it was determined that an additional section should be created to examine these differences.

OFF’s appear in seven of the nine decades studied and were not present at all in the 1960’s and 1970’s. The first time an OFF appeared was in 1939, then again in 1941 and 1950. There then is a large gap of 39 years, and they are not depicted again until 1989. The 1990’s have two depictions of an OFF, the sample ends with its finale OFF in 2006. It is unknown for certain what accounted for the large gap of almost three decades. Speculation points to perhaps, this gap being due to the huge shift that was occurring historically in the USA. The nation was experiencing a massive social movement of African Americans, women and many other minority and underrepresented groups, rallying for civil liberties. The traditional family was beginning to flux and change. Mothers were entering the workforce in much higher numbers and divorce rates were on the rise beginning in the 1970’s. The USA’s culture was a changing place and the US American nuclear family was feeling the changes. Due to these and other social changes, it is conceivable, that creators of children’s literature wanted to portray a family that was as normal, traditional and as unchanged as possible. Possibly, once the dust settled from decades of change, a new set of writers and illustrators of children’s books wanted to
depict a world that they grew up in, with mothers out of the home, fathers being much
more than breadwinners and OFFs supplying the roles of fathers. This may point to why,
in the 1990’s two instances of OFF’s are present. Presumably, if one was to look forward
at the Caldecott winners to come, OFFs will show up more prevalently.

OFF’s did not always appear when a biological father was not present, in some
cases the biological father simply fulfilled the <Bystander> role, allowing the OFF to
shine as a father figure. In two of the instances, the books were historical accounts of the
author’s life and were focused on their grandfathers and grandparents. It was determined
that these two books would still be considered in the OFF category. In only two instances
was an OFF depicted completely absent of a biological father.

What points to be the most interesting part of the books containing OFF’s, is the
ideographs. There is a strong trend in regards to theme and tone of the OFF books.
Almost all books contain the ideograph, either <Affectionate> or <Teacher>, and in most
cases both together. In books with a biological father as the main focus, and no OFF,
<Traditional> and <Affectionate> were the dominating ideographs. In references to the
entire sample, <Traditional> appeared in 14 different books, as related to a biological
father and only two instances when an OFF was present. One such time was in one of the
books about a historical account of the authors’ grandparents’ lives. When an OFF is the
main male character of a book, he is depicted as giving more affection to a child, in the
form of both physical and emotional behaviors. He is also, more often shown as a
teacher, rather than a <Traditional>. OFF’s were rarely shown as being overtly
masculine. In *Mirette on the High Wire* (McCully, 1992), and *Song and Dance Man* (Gammell & Ackerman, 1988) the OFF’s were theatrical performers, a profession that is not historically linked to being overtly masculine. In *Song of the Swallow* (Politi, 1949), *Song and Dance Man* (Gammell & Ackerman, 1988) and *Hello Goodbye Window* (Raschka & Juster, 2005), the men were either grandparents or older men. They also were sweet, loving and kind. They did not reprimand the children as a <Traditional> might do, and were overall more active with teaching life lessons to the children. In all instances where OFFs are depicted, they seemed to simply enjoy being a father figure to a child. OFF books left the reader with a sense of genuine love and jovialness in the relationship between the OFF and child.

Conclusions

This study conducted a content analysis which employed ideographs as the lens from which to view the father in the sample studied. The evolution surrounding the father figure over a 75-year span, as represented in children’s popular literature, was the focus. Utilizing books which have been given the high honor of the Caldecott award, this study was able to ascertain the answer to the following research questions:

(1) What paternal ideographs, as related to the father, exist within the books that have been given the Caldecott award from 1938-2013?

(2) Has the ideographs regarding the father role changed as illustrated in Caldecott books?
(3) If the cultural expectations of fathers has changed in the illustrations within Caldecott awarded books, how have they changed?

In order to answer the research questions, an in-depth content analysis was performed on 40 Caldecott medal winners, sampled from 1938-2013. The ideograph was chosen as the lens by which to view the USA cultural expectations of fathers, throughout the 75-year time span of the sample. McGee (1980) originally intended that the ideograph be a commonplace word or phrase. Later, Cloud (2004) expanded this concept to include iconic, visual, and imagery as well. This study utilized the iconic image of the father and also the written word in the text of the story, in order to extrapolate the cultural expectations embedded in the books. Ideographs defining the father role emerged from this. It was found that ideographs were best suited for this unique look at the father role in that, because they are embodied with the power to suggest societal collective beliefs and behaviors, they are laden with tension and controversy. “Some ideographs...are resistant to redefinition. Therefore, it is important to also account for historical-material conditions that might open an ideograph to reinterpretation and render specific applications appropriate” (Kelly, 2014, p. 458).

It was found that fathers, while many times were shown in their traditional role of <Traditional>, <Affectionate> appeared with the same frequency. <Teacher> occurred throughout the sample as a close third runner up in occurrence. Fathers were shown in the <Traditional> role most often in the 1940-1960’s. This trend rapidly declined starting in
the 1970’s, most likely due to the changing cultural climate of the USA. The rise of fathers being depicted in other forms from the 1970’s forward, encompassed all ideographs with more frequency and prevalence. This trend, points to a need for illustrators and readers alike to be interested in having a more dynamic and accurate rendering of fathers, supported by the times. Still, <Traditional> does have a strong hold on much of the sample, that is until the 1980’s where it all but disappears, and in the 1990-2000’s is not present at all. During these decades fathers are either not present at all or taking on a non-traditional role, and are shown as <Affectionate> and <Teachers> predominately.

From a social and cultural context of the USA culture at the time the books were written, interesting trends appeared. First, some books reflected metaphorically the change that was occurring in society. The books did not make an obvious display of these depictions, for example during the 1940’s, no books showed any war activity or even a suggestion of it. Instead, books implied this concept, as noted with parallels being drawn between father/king and President Roosevelt. Second, in some cases, while socially or culturally something is occurring, the books seem to either fight against the social norms or depict what would be an idealized society. Third, current alternative family types are not being depicted in present books. In the sample, books with fathers and without fathers were written, it would then be expected or projected that families would be depicted as adoptive as well as homosexual families; hopefully, future Caldecott books include a more well-rounded family type.
Limitations occurred in this study due to the nature of qualitative content analysis. The analysis was conducted by an individual researcher, it would be beneficial to have others trained in recognizing visual ideographs replicate the study. The method chosen for coding information did aid in the prevention of bias, still the analysis is subject to the researcher’s interpretation of emergent patterns. Additionally, the sample itself, while prevalently available to a wide audience, it is not guaranteed that children have read these books, and it is not for certain that the ideologies portrayed in the sample are that of the masses or simply of the illustrator.

In order to combat these limitations, future research on the topic could be done. It is recommended that this study be examined by researcher’s employing the same method but perhaps looking at mothers. A compare and contrast of the two depictions could then be drawn. Additionally, future research could be continued using the same sample. It would be interesting to note the changing cultural expectations of the USA public in the next 20 to 50 years. It may also prove interesting to look at other children’s media from the same time period, 1938-2013, in order to compare and contrast the paternal ideographs which present themselves in other forms of popular media geared towards children.
Appendix A

Caldecott Medal Winners, 1938 – 2013
*Those titles bolded represent the 40 sample books

- **2013**: *This Is Not My Hat* by Jon Klassen (Candlewick Press)
- **2012**: *A Ball for Daisy* by Chris Raschka (Schwartz & Wade Books, an imprint of Random House Children's Books, a division of Random House, Inc.)
- **2011**: *A Sick Day for Amos McGee*, illustrated by Erin E. Stead, written by Philip C. Stead (Neal Porter Books/Roaring Brook Press, an imprint of Macmillan Children's Publishing Group)
- **2010**: *The Lion & the Mouse* by Jerry Pinkney (Little, Brown and Company)
- **2009**: *The House in the Night*, illustrated by Beth Krommes, written by Susan Marie Swanson (Houghton Mifflin Company)
- **2008**: *The Invention of Hugo Cabret* by Brian Selznick (Scholastic Press, an imprint of Scholastic)
- **2007**: *Flotsam* by David Wiesner (Clarion)
- **2006**: *The Hello, Goodbye Window*, illustrated by Chris Raschka, written by Norton Juster (Michael di Capua/Hyperion)
- **2005**: *Kitten's First Full Moon* by Kevin Henkes (Greenwillow Books/HarperCollinsPublishers)
- **2004**: *The Man Who Walked Between the Towers* by Mordicai Gerstein (Roaring Brook Press/Millbrook Press)
- **2003**: *My Friend Rabbit* by Eric Rohmann (Roaring Brook Press/Millbrook Press)
- **2002**: *The Three Pigs* by David Wiesner (Clarion/Houghton Mifflin)
- **2001**: *So You Want to Be President?*, illustrated by David Small, written by Judith St. George (Philomel Books)
- **2000**: *Joseph Had a Little Overcoat* by Simms Taback (Viking)
- **1999**: *Snowflake Bentley*, illustrated by Mary Azarian, written by Jacqueline Briggs Martin (Houghton)
- **1998**: *Rapunzel* by Paul O. Zelinsky (Dutton)
- **1997**: *Golem* by David Wiesniewski (Clarion)
- **1996**: *Officer Buckle and Gloria* by Peggy Rathmann (Putnam)
- **1995**: *Smoky Night*, illustrated by David Diaz; text: Eve Bunting (Harcourt)
- **1994**: *Grandfather's Journey*, illustrated by Allen Say; text: edited by Walter Lorraine (Houghton)
- **1993**: *Mirette on the High Wire* by Emily Arnold McCully (Putnam)
- **1992**: *Tuesday* by David Wiesner (Clarion Books)
- **1991**: *Black and White* by David Macaulay (Houghton)
- **1990**: *Lon Po Po: A Red-Riding Hood Story from China* by Ed Young (Philomel)
- 1989: *Song and Dance Man*, illustrated by Stephen Gammell; text: Karen Ackerman (Knopf)
- 1988: *Owl Moon*, illustrated by John Schoenherr; text: Jane Yolen (Philomel)
- 1987: *Hey, Al*, illustrated by Richard Egielski; text: Arthur Yorinks (Farrar)
- 1986: *The Polar Express* by Chris Van Allsburg (Houghton)
- 1985: *Saint George and the Dragon*, illustrated by Trina Schart Hyman; text: retold by Margaret Hodges (Little, Brown)
- 1984: *The Glorious Flight: Across the Channel with Louis Bleriot* by Alice & Martin Provensen (Viking)
- 1983: *Shadow*, translated and illustrated by Marcia Brown; original text in French: Blaise Cendrars (Scribner)
- 1982: *Jumanji* by Chris Van Allsburg (Houghton)
- 1981: *Fables* by Arnold Lobel (Harper)
- 1980: *Ox-Cart Man*, illustrated by Barbara Cooney; text: Donald Hall (Viking)
- 1979: *The Girl Who Loved Wild Horses* by Paul Goble (Bradbury)
- 1978: *Noah's Ark* by Peter Spier (Doubleday)
- 1977: *Ashanti to Zulu: African Traditions*, illustrated by Leo & Diane Dillon; text: Margaret Musgrove (Dial)
- 1976: *Why Mosquitoes Buzz in People's Ears*, illustrated by Leo & Diane Dillon; text: retold by Verna Aardema (Dial)
- 1975: *Arrow to the Sun* by Gerald McDermott (Viking)
- 1974: *Duffy and the Devil*, illustrated by Margot Zemach; retold by Harve Zemach (Farrar)
- 1973: *The Funny Little Woman*, illustrated by Blair Lent; text: retold by Arlene Mosel (Dutton)
- 1972: *One Fine Day*, retold and illustrated by Nonny Hogrogian (Macmillan)
- 1971: *A Story A Story*, retold and illustrated by Gail E. Haley (Atheneum)
- 1968: *Drummer Hoff*, illustrated by Ed Emberley; text: adapted by Barbara Emberley (Prentice-Hall)
- 1967: *Sam, Bangs & Moonshine* by Evaline Ness (Holt)
- 1965: *May I Bring a Friend?*, illustrated by Beni Montresor; text: Beatrice Schenk de Regniers (Atheneum)
- 1964: *Where the Wild Things Are* by Maurice Sendak (Harper)
- 1963: *The Snowy Day* by Ezra Jack Keats (Viking)
- 1962: *Once a Mouse*, retold and illustrated by Marcia Brown (Scribner)
• 1961: Baboushka and the Three Kings, illustrated by Nicolas Sidjakov; text: Ruth Robbins (Parnassus)
• 1960: Nine Days to Christmas, illustrated by Marie Hall Ets; text: Marie Hall Ets and Aurora Labastida (Viking)
• 1959: Chanticleer and the Fox, illustrated by Barbara Cooney; text: adapted from Chaucer's Canterbury Tales by Barbara Cooney (Crowell)
• 1958: Time of Wonder by Robert McCloskey (Viking)
• 1957: A Tree Is Nice, illustrated by Marc Simont; text: Janice Udry (Harper)
• 1956: Frog Went A-Courting', illustrated by Feodor Rojankovsky; text: retold by John Langstaff) (Harcourt)
• 1955: Cinderella, or the Little Glass Slipper, illustrated by Marcia Brown; text: translated from Charles Perrault by Marcia Brown (Scribner)
• 1954: Madeline's Rescue by Ludwig Bemelmans (Viking)
• 1953: The Biggest Bear by Lynd Ward (Houghton)
• 1952: Finders Keepers, illustrated by Nicolas, pseud. (Nicholas Mordvinoff); text: Will, pseud. [William Lipkind] (Harcourt)
• 1951: The Egg Tree by Katherine Milhous (Scribner)
• 1950: Song of the Swallows by Leo Politi (Scribner)
• 1949: The Big Snow by Berta & Elmer Hader (Macmillan)
• 1948: White Snow, Bright Snow, illustrated by Roger Duvoisin; text: Alvin Tresselt (Lothrop)
• 1947: The Little Island, illustrated by Leonard Weisgard; text: Golden MacDonald, pseud. [Margaret Wise Brown] (Doubleday)
• 1946: The Rooster Crows by Maud & Miska Petersham (Macmillan)
• 1945: Prayer for a Child, illustrated by Elizabeth Orton Jones; text: Rachel Field (Macmillan)
• 1944: Many Moons, illustrated by Louis Slobodkin; text: James Thurber (Harcourt)
• 1943: The Little House by Virginia Lee Burton (Houghton)
• 1942: Make Way for Ducklings by Robert McCloskey (Viking)
• 1941: They Were Strong and Good , by Robert Lawson (Viking)
• 1940: Abraham Lincoln by Ingri & Edgar Parin d'Aulaire (Doubleday)
• 1939: Mei Li by Thomas Handforth (Doubleday)
• 1938: Animals of the Bible, A Picture Book, illustrated by Dorothy P. Lathrop; text: selected by Helen Dean Fish (Lippincott)
Appendix B
Caldecott Medal
### Appendix C

Sample Coding Sheet

<table>
<thead>
<tr>
<th>Theme</th>
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Appendix D

Codes Used to Narrow Reoccurring Themes

**Characters:**
- Mother: M
- Father: F
- Other Father Figure: OFF
- Child Female: CF
- Child Male: CM
- Grandmother: GM
- Grandfather: GF
- Children/child: C
  - when children are mentioned by no other specific details given, ie, age, gender, amount

**Activities**
- Sports: S
- Hunting: H
- Domestic Activities: DA
  - activities done in the home, such as cleaning, cooking, washing
- Play: P
- Shopping: SH
- Outdoor chores: OC
  - gardening, farming, etc.
- Outdoor activity: OA
- Story Telling: ST
- Teaching: T
- Dispute: DI
- Talking: TA
  - When no specific emotion is present

**Other:**
- Physical Affection: PA
  - kissing, hugging, touching in an affectionate or supportive manner
- Nurturing: N
- Reassurance: RE
- Not picture: NP
  - When a code is written about but no picture is given on particular page depicting the code
- Pictured: PD
  - code image depicted
Occupation: O
    add specific occupation name
Humor: H
    explain, positive/negative humor
Defiance: DF
Discipline: DI
Control: CO
Smart: SM
Strict: SR
Mean: MA
Curiosity: CU
Sarcasm: SA
Poised: PO
Complementing/complements: COM
Authority: AU
Kindness: KI
Humiliation: HM
Surprise: SU
Pride: PR
Thankful: THF
Dance(ing): DC
Impressed: IM

**Emotions**
Emotional Affection: EA
    Characters face seem to display affection towards others.
Anger: AN
Fear: FR
Sadness/Sad: SD
Annoyance: ANN
Concern: CN
Happy: HA
Love: LO
Humility: HU
Guilt: GU
References


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


USA, Council of Economic advisors, Executive office of the president of the united states. (2014). *Nine facts about american families and work* (pp. 1-20).

USA, Department of Veterans Affairs, Office of public affairs. (2015). *America's Wars* (pp. 1-2).


