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Malcolm Appleby.

A Study of the Responses of a Group of 10 and 11 year
Old Children to Works of Art.

This is a study of primary school children who are involved in a programme of activities aimed at developing their critical appreciation of works of art. I have considered three aspects.

First, I review published work in this area with reference specifically to the work of primary children. In this, the theoretical notion of critical appreciation is discussed and evaluated with particular reference to this age group.

Second, I outline the programme of activities aimed at developing critical appreciation in primary school children. The data was collected to discover the Experimental Group's experiences of works of art with specific reference to the extent of their level of critical appreciation displayed in their responses. The programme's effectiveness is then assessed using this data, as a comparison is made at the end by examining the children's extended and expressive vocabulary - both linguistic and artistic.

Lastly, using the findings from the review of published material and the fieldwork conclusions, proposals for possible strategies, aimed at developing critical appreciation in primary school children are put forward.

A Study of the Responses of a Group of 10 and 11
year Old Children to Works of Art.

One Volume

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Master of Arts (Education)

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School of Education

1987

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Declaration

None of the material contained in this thesis has been previously submitted for a degree in this or any other University.

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Introduction

For many years now the primary school art curriculum has been characterised by expressive practical activity. More recently this practical aspect has been focussed on first hand experiences and responses to the immediate environment. However, in the emphasis on these practical activities there has been a reduction in the verbal communication and contemplation of art work. There appears to be something of an imbalance in the type of provision made for children. In looking, interacting and responding to works of art they have the opportunity to reappraise their own works. The use of works of art in primary schools tends to be underestimated with, in some cases, the only available works being the odd reproduction gathering dust in a forgotten corner. It was for these reasons that I decided to pursue this piece of qualitative research into this area.

I am not a trained artist, my interest stems from an enthusiastic and inspirational tutor on my initial teacher training course, but like many other teachers my interest has grown as I have gained experience and seen the learning potential of art activities. It is because of this belief I have in the unique enriching experiences which art activities can provide, that I designed the programme of activities aimed at increasing children's critical appreciation

of works of art.

Art is a potentially powerful means of learning and, as with other subject areas needs some structure. I am not suggesting here a highly structured, prescriptive and stultifying programme of activities but one which allows children the opportunity to explore particular focii of attention. It is for this reason that I designed the programme of activities used in this study. It is perhaps apparently very structured but I think this is mainly because of the need to fit the programme into the limited time scale of this study and school organisation. However, I was anxious that this programme should be seen as something more than a collection of unrelated practical activities through which the children worked.

The children in both the Experimental and Control Groups were all 10 and 11 year olds in their final year of the primary school. I had taught for seven years at this school before carrying out the study and had known some of the children in the group quite well. From a personal standpoint this kind of practitioner research was not only stimulating but required rather more of a disciplined approach than in other research using more anonymous groups of subjects. In some ways there is a temptation to look upon a study of this kind as a judgement upon one's own success as a teacher, to a certain extent. It required tremendous discipline on my part to steer a straight, dispassionate course in this study. I hope I have succeeded.

CHAPTER 1

A consideration of the notion of critical appreciation with reference to published work in this area.

I have decided to use the expression 'critical appreciation' throughout this study for a number of reasons. First, throughout the literature which I have read covering this field I have been struck by the wide diversity of terminology used to describe the same, or very similar notions. Second, I feel that the use of this term more closely fits the age group that I have concentrated upon, namely the primary school child of ten and eleven years. The range of literature on this field directly relevant to primary age children is fairly limited but there are grounds for believing that the development of these skills is certainly feasible with this age group. Finally, the word 'appreciation' suggests that in looking at works of art there is an element of judgement, but this is tempered with enjoyment and, for children, is of paramount importance.

I wish first, to consider the notion of critical appreciation in its various forms: critical study, aesthetic awareness, visual awareness, critical consciousness, critical judgement, aesthetic criticism and aesthetic judgement, in an attempt to put the programme of activities into context. It is apparent from this list that there is a considerable

variety in terminology used to consider almost the same area of skills. Some of these titles refer to a wider range of subjects than the area of art which this study confines itself. However, even in these there are certain aspects which do relate closely to the subject of art.

Awareness.

In the work of Lowenfeld and Brittan (1) the term aesthetic awareness is used and they consider art appreciation as a part of this. Aesthetic awareness is defined as that which "...usually seen in a harmonious organization of parts..." (Page 315). These parts are those observed and understood in both nature and art. The area of aesthetics is also defined in a narrower sense as "the perception and appreciation of art". When considering this narrower definition of aesthetic awareness - art appreciation - they go into some greater detail as to the particular aspects and skills required to carry out an appreciation of a painting - "...concerned with the principles of design..... concerned with the surface pattern of a picture; such words as harmony, balance, rhythm, unity, centre of interest, and so forth....learning these particular words bears some relationship to developing an awareness of the good and bad qualities to look for in paintings...." (2). David Hargreaves (3) echoes these points in "Dr. Brunel and Mr. Denning: Reflections on Aesthetic Knowing", where he considers visual awareness as one of the aims of art education. For him this is

the improvement of perceptual skills and judgement and it "....relates closely to matters of design." (4) It would seem then that there are particular perceptual and judgemental skills which these writers see as being important to their notions of either visual or aesthetic awareness. Interestingly they both refer to awareness rather than appreciation or analysis which is perhaps indicative of the rather nebulous, inexact set of criteria with which one is dealing in this area of knowledge. Probably in this more than in other areas of knowledge - mathematical, scientific or even linguistic - one is considering performances which are prone to influence by so many factors, and are often judged subjectively.

Lowenfeld and Brittan (5) cite nine factors which are involved in aesthetics - cognitive behaviour, affective behaviour, interaction with themselves, their environment, background of student, socio-economic level, cultural factors of the time, exposure to mass media and ability to be flexible in thinking. Some of these factors can be measured - cognitive and affective behaviour for instance but others like cultural or environmental factors are much more difficult to measure effectively, to some extent, on subjective assessments. In his writing, Hargreaves (6) points to the work of Bourdieu (7) and his identification of what Bourdieu terms 'cultural capital' with reference to the largely inherited and transmitted culture through a child's family. However, Bourdieu does point out the

crucial part schools have to play in the dissemination of 'cultural capital' to pupils who cannot obtain it from home.

Aesthetic awareness is also a term used by Lucius Garvin (8). He sees aesthetic awareness consisting of two elements: (a) that which is attended to (the object); and (b) that which (a) evokes or symbolises (the emotion). He points to the subjectivity of direct aesthetic criticism and makes the assertion that the qualities of the object evoke certain emotional responses in the viewer. Once again we come across the problem of effective measurement of these responses. Garvin endows the object with almost human qualities when he discusses aesthetic contemplation of works of art. He writes that ".....staring....inviting the object to present, not just itself, but its charm or its reulsiveness, its warmth or its coldness, its special import for the sensibilities." (9). Here we begin to get some indications of the types of criteria we need to look at when considering a work of art in emotional terms. However, whilst these are pointers to possible areas of consideration they still have an inexactitude which reflects the work of both Hargreaves and Lowenfeld and Brittain. Perhaps the narrowing in on the emotional response to a work of art is fraught with such problems.

Good Taste.

Rader and Jessup (10), like Garvin look to a consideration of the object and the beholder. They

begin by asking "What is good taste?". They attempt to resolve the conflict between the notoriously ambiguous terms, objectivism and subjectivism. To them the over-emphasis on either extreme is mistaken as the values are relational. If an aesthetic experience is to be good there must be "....the result of a felt harmony between the appreciator and the thing appreciated, each being fit or worthy for the other." There is apparently common ground here between Garvin and Hargreaves and Rader and Jessup however, the latter two writers use the terms good and bad taste but these could be termed critical in that they make it clear that good taste is discriminating and adequately perceptive. Moreover, and here they do concur with some of Hargreaves' points about cultural capital, good taste is "....an educated taste; it is informed, experienced and cultivated." Their comments appear, therefore, to be directed to the active encouragement of certain skills and faculties within the beholder in order to enable them to become more objective in their criticism of works of art. They give one example which makes this clear. "When a person does not like a work of art, he should consider whether the deficiency is in the object or in himself. If the latter is the case, he should not condemn the work of art, but, if possible, improve his taste. This he may do solely through the use of his own critical faculties or with the help and guidance of a critic."

Conversive Trauma.

Hargreaves (11) puts forward an interesting theory which would seem to shed light on assessing the emotional impact of a work of art. According to his traumatic theory of learning, the subject's experience of a work of art was to a greater or lesser degree traumatic. This conversive trauma's most notable characteristic is that it is relatively sudden, dramatic and intensive process of initiation into an art form. He sees this conversive trauma as akin to religious conversion in its intensity and he isolates four main elements within the experience:

- a) Concentration of attention - the subject is absorbed and fascinated by the art object.
- b) Sense of revelation - there is a sense of reality being opened up or of entering a new plane of existence which is somehow intensely real.
- c) Inarticulateness - an inadequacy in one's ability to express what has happened in words.
- d) Arousal of appetite - there is a feeling that the experience should continue or be repeated, sometimes with considerable urgency.

These processes lead to discrimination, as the subject gauges one experience against another and in turn this discrimination leads to a search for background knowledge. It would appear then that Hargreave's theory goes at least some way to providing guidance on the criteria which need to be examined when one is considering a subject's response to a work of art.

Aesthetic Criticism.

R.A. Smith's article (12) whilst entitled "Teaching Aesthetic Criticism in the Schools" is in fact confined to art criticism. In it Smith proffers two basic sets of activities which he sees as creating the conditions for enlightened critical performance. His basis for these activities lies in an assertion, not dissimilar to those outlined by the writers already cited. He writes: "....we should be concerned, I propose, with a level of performance that is capable of achieving an intelligent interpretive perspective, with a capacity to perceive, understand and appreciate works of art...." (13). The two activities he outlines are exploratory aesthetic criticism and argumentative aesthetic criticism. Each of these have quite distinct functions. Exploratory aesthetic criticism means that techniques and procedures which are useful in highlighting the aesthetic value of works of art. He goes on to describe four overlapping phases which constitute the act of criticism: description, analysis, characterization and interpretation. The description phase is one in which the work of art is looked at and its major components identified as well as formal and representational aspects. A knowledge of art history and aesthetic theory is suggested as a useful attribute when describing what Smith terms "serious works". Analysis and characterization phases are very much inter-linked. The actual activity of analysis involves the discovery of how the elements identified in the

description phase arrange themselves into various forms and patterns. Analysis tends to involve the characterization of these forms and patterns. According to C.L. Stevenson (14) the dissective mode of attention which typifies analysis should be used cautiously with young children to prevent them becoming too self-conscious about analysis. However, in his work Smith (15) makes the point that if used skilfully analysis can lead to synoptic vision even in young children. It would seem then that the possibility of developing critical appreciation is one that is feasible with this age group.

In the interpretation phase Smith (16) points to the fusion of analysis and characterization into the interpretation of a work of art's overall meaning. Interpretation is arrived at by a kind of summary judgement which uses three aspects a critic can bring to bear. These are using relevant knowledge, experience and sensitivity and by using these the meaning of a work of art is made clear. Virgil C. Aldrich (17) also addresses himself to the meaning of a work of art. He suggests it can be also construed as the content, as distinct from the materials, form and subject matter.

Exploratory criticism is suggested, therefore, by Smith as a set of techniques to be used to perceive a work of art and he goes on to say that during this process of appraisal of its worth has been made, or is at least strongly implicit. Criticism in trying to make an object visible or aesthetically meaningful is

different from what it does in backing up interpretations and evaluations and this is what is termed aesthetic argument (18). A responsible critic according to Smith should be able to justify his evaluation of a work by arguing in favour of his assessment of it. This can be done he suggests by verbally resurveying the same area varying his approach or "....he may vivify with simile and metaphor, compare and contrast, reiterate and variegate, and so on. Non verbally, he may draw on a repertoire of bodily gestures and facial expressions, which can also be effective tools of persuasion." (19).

The skill of aesthetic appraisal.

The skill of aesthetic appraisal is discussed in Osborne's The Art of Appreciation (20). He says: "....the appreciation of beautiful things, and the fine arts in particular, calls for a skill resulting from the cultivation of capacities which are common to the majority of people, though both the capacities themselves and the impulse to develop them vary greatly from person to person." It is interesting to note here with particular reference to this study that Osborne (21) asserts that the cultivation of these capacities into skills may be affected by three factors: a) early educational influences b) family environment and c) "....a way of life which is rigidly circumscribed by regard for utility." This links very closely with the writing of David Hargreaves and his discussion of cultural capital referred to earlier.

For Osborne a skill is "....a trained or cultivated ability to perform in a certain way and the term frequently carries an implication that a person can so perform with more than average dexterity." (22). The exercise of these skills demands "....tautening of attention, concentration of control, and a heightening and enhancement of consciousness." However, unlike scientific knowledge these skills cannot be acquired "solely through learning, understanding, and applying prescription." (23). The knowledge involved in the skill of appreciation also differs from science in another very important way in that it is latent knowledge which is often difficult to define. In science knowledge follows a well defined, specific set of rules, however, in appreciation this set of rules is not always consciously known or specified. This difficulty in defining some of the rules is highlighted by other factors. Whilst art appreciation is a skill, the: "Courses for students in it have no tradition to call upon, no established techniques to recommend, no agreed terminology." (24).

Features of the skill of art appreciation.

Osborne lists eight features which he insists are important in cultivating this skill of art appreciation (25). The first of these is the centring of attention upon a work of art to the exclusion of other things. An example of a device to isolate an object from its environment is the enclosing of a picture in a frame, so focussing down the field of

vision by isolating it from the surrounding wall. Second, it is implicit in this isolation of the picture from its surroundings that our attention and interest are confined to it and do not go outside it. In fact this is where there is a difference in art appreciation and the work of an art historian as there is no attempt in the former to try and place the work of art in a historical, sociological or environmental context. In other words one's attention is bounded by the framework surrounding the picture.

Thirdly, aesthetic appreciation is characterized by the lack of any attempt to analyse it by breaking it down into its integral parts. Whilst one may perceive the structure of the picture this is a different thing to theoretical analysis. However, this seems to be contrary to the interpretation phase outlined by R.A. Smith. However, Smith's article does refer to criticism and the rigour implied in it whereas these features are concerned with appreciation.

The fourth feature highlighted by Osborne is that during aesthetic contemplation practical attitudes, such as when we experience a particular situation in everyday life the future and past are implicit in our perceptions of it, are arrested. During the aesthetic experience these practical attitudes are put to one side and it takes on its own emotional colour. In aesthetic contemplation we are less rather than more conscious of our own feelings than usual as we are absorbed in the object rather than a concentration on

our own moods and emotions.

Fifthly, as aesthetic contemplation is the act of fixing our attention on a particular object and increasing our awareness of it then imaginative musings about it would seem to be foreign to the act. In this Osborne seems to be going against popular trends of art criticism as it has been partly expected that critics should not only describe the features of a picture but also suggest incidents which were not depicted in the picture. Osborne goes on to say:

"Nowadays every competent instructor would recommend his students to concentrate attention firmly on the object and avoid like the plague those temptations to day-dreaming and the emotionally coloured divagations of fancy which for earlier critics and theorists were the essence of appreciation." (27). However, a note of personal caution here with reference to C.L. Stevenson who was quoted earlier. This feature outlined by Osborne must be used cautiously with young children and, indeed it may be that children may be able to interact more fully with a picture if they are given the opportunity to engage imaginatively with the picture.

Osborne's sixth feature concerns the meaning of 'disinterested' interest. By this he argues that if we are aesthetically intent on the work of art the consideration of its real existence are irrelevant and our contemplation of it is concerned with it as it stands, with its appearance. Whilst, he argues, we

certainly have a practical interest in the continued existence of a work of art so that in future we are able to enter into an aesthetic appreciation of it and that obviously depends on its existence, there is no need to take the actual existence of the work into account when we are carrying out such an appreciation.

The notion of aesthetic contemplation as a form of absorption is Osborne's seventh feature. As in this type of activity our field of attention is narrowed and our usual practical concerns are put into abeyance and we are confined to direct percipience it would seem that it tends to invite absorption, even if only fleetingly. This absorption is not always successful but when it does there is a loss of subjective time-sense, a loss of sense of place and a loss of bodily consciousness (28). This appears to be quite close to Hargreaves' notion of conversive trauma which was considered earlier.

Finally, Osborne turns to the work of art and its ability to hold one's attention. In an argument which echoes the words of Garvin earlier he says that attention can be prolonged only so long as awareness is being expanded or diversified thereby (29). If we have to force ourselves into active attention of a work of art beyond what it can support then our attention alters to a discursive or analytical from an aesthetic vision. Works of art are designed to favour such prolonged, repeated aesthetic percipience and at their best extend, without satiation perceptive

faculties. They demand increased mental vigour and grasp to come close to containing them and in this there is a reflection, again of Hargreaves' point that conversive trauma leads to a search for background knowledge and an arousal of the appetite ie. that the experience should continue and be repeated.

Critical appreciation and young children.

Having reviewed some of the wide scope of critical appreciation - in its various forms - I should now like to turn to a closer consideration of it as it relates to young children ie. up to eleven years. In his study of critical study in the primary school Richard Kelsall (30) concludes that "..... children of junior school age may be expected to benefit from a course of study involving discussion of art works in terms of enhancing their perception of their own work and the works of adult artists, and in terms of enriching their own artistic expression." I think this is quite an interesting and important conclusion in that it considers the interaction of object (picture) and viewer (child) not just in terms of a cerebral activity, which may be written down at some stage, but at how the activity affects the child's perception of his own work and future enrichment of his own work. This brings the theories outlined earlier into the particular developmental stages reached in the Primary age range. Children do still respond readily in concrete, practical terms than in the abstract. They are after all still in

Piaget's period of operational thought. However, that is not necessarily to say that the child does not have a regard to the features outlined by some of the writers previously quoted, rather how the child responds and displays this interaction may be different. As Herbert Read (31) points out: "It is a common observation of all who are concerned with the education of children that the aesthetic impulse is natural up to about the age of eleven or twelve - that up to that age children have an instinctive sense of colour harmony, of composition and of imaginative construction". In this he is pointing towards an important aspect which other writers have said quite emphatically have no part of aesthetic appreciation ie. the use of imaginative construction around a work of art. For professional, adult art critics this may be so, but as Read points out it is very important as part of the child's repertoire in being able to engage in aesthetic activities.

This aspect of children's response to a work of art is brought out by Rod Taylor in his recent book Educating for Art (32). He points to the importance of this type of activity in the primary and lower secondary levels as a way of developing an empathy between child and artist. Earlier he points to some evidence he has gathered for the application of critical studies in the primary school. He writes:

"There are primary teachers who have sought to introduce children to the whole world of art who are aware that this age group can

show remarkable insights and be extraordinarily responsive, often identifying with artists and their works with uncanny ease. The application of critical studies approaches integrated with practical activity can relate the child's inner world of sensations and feelings, 'of private space and of the solitary subject', to the immediate world with telling effect at this stage of education. (33) These examples remain very much the exception, though."(34)

He goes on to record examples of how children have responded to works of art in writing and in practical art activities, both in direct response to works of art and as responses to the environment following interaction with them.

He therefore identifies two functions for critical studies in the primary school. First, as a response to the work of art in its own right and second, as a means of increasing general awareness of the environment and their own artistic endeavours. Indeed this second point is also referred to in the Schools Council's Art 7-11:

"With children in this age range, it is more appropriate to use art and designed forms in this way rather than as a basis for art criticism or as a means of developing good taste and discrimination." (35)

At this primary stage, therefore, it is being suggested that close observation, and interaction with, works of art does have a more important function in helping children focus on the visual qualities of their environment than it does in developing good taste and discrimination. However, I would suggest that both of these aspects are interlinked and one is, in developing critical skills and appreciation of works of art, also

giving them the vocabulary and skills which are not exclusive to works of art, they are transferable and applicable in other areas of a child's experience.

Taylor refers to the acquisition of a critical language across all age ranges. He writes:

"Many of the pupil and student responses recorded in these pages suggest that courses which encourage greater discussion, and the formation and articulation of attitudes about the visual arts, could reveal unusual capabilities of which art education in general takes little account at present." (36)

He later says that talk at a suitable level initiated by the teacher is essential to the formation of an art vocabulary and how it is used.

In the work cited by Taylor we have concrete examples of how children of a primary age have interacted with works of art in both an artistic and linguistic way. What is apparent from the findings of the Critical Studies in Art Education Project is that it is possible for young children to respond to and begin to appreciate not only the works of others but their own. How children do this may be more varied at this stage in that there are examples of five year olds using music to respond to abstract art, of others using drama as well as linguistic and artistic approaches. It would seem, therefore, that the acquisition of the all important critical language should be encouraged through a wide range of approaches and stimuli with a language "...not...over the pupils' heads through pretentious use of jargon..." (37).

Conclusion.

It is evident from the work cited that appreciation can be nurtured, but it is important to take account of the developmental stages and so there are no short cuts or instant answers to its development (38). The younger the child the more egocentric is their response. A picture will be preferred because it is like their own only 'better', but as they grow older - up to the pre-pubescent age they are more ready to respond to the sensuous qualities such as colours, surfaces, shapes and rhythms. However, it is more likely to be useful if these qualities are examined by personal practical experience than from second hand experience.

From what I have described in the various published works in this area of critical appreciation, especially with reference to the age group under consideration in this study, there are two particular aspects which would seem to be essential in the development of these skills in children. The first is that the skills should not over-emphasise the analytical but should, in the words of R.A. Smith, help children "...to get this kind of feeling for the shape, sound and touch of things, along with, to be sure, some 'nips of information' " (39). So it should be a heavily practical programme of work. Second, it should have some structure - the activities should have a stated aim and theme rather than merely having children interact with works of art in the hope of bringing forth heightened

capacities to appreciate them.

Finally, it is important that above all the children should enjoy their art experiences.

Appreciation is developed through concrete experiences of works of art rather than through being told what to appreciate. Especially at this age children should be enthused, supported and extended in what is quite often, their first intense exploration of works of art.

In the following chapter I shall outline the programme of practical activities which aimed to develop the children's critical appreciation of works of art enjoyable experiences.

CHAPTER 2

A description of the programme of activities.

In designing the programme of activities aimed at developing the children's objective appreciation of works of art there were several factors which had to be borne in mind. Some of these were based on the work of the Critical Studies in Art Education Project(1) which looked at the broad area of critical studies across the age ranges. Much of what the working party were concerned with in the project was aimed at the secondary school art curriculum but I believe there are certain elements within those aims which are relevant to primary school children.

Much of the art and craft experiences that a child has in a primary school are of a practical nature. I wished to give children the opportunity to engage, and interact with works of art, not only in a practical way, but also give them the opportunity and time to contemplate them. In the provision of this time to contemplate and react to works of art in a linguistic way I was mindful of the fact that practical activity alone does not necessarily lead to objective awareness and understanding (2). The programme, therefore, included in it as much time to simply look, discuss and write as it had to draw, paint and model.

This last aspect was particularly important.

As the emphasis traditionally has been on practical work the opportunity to discuss has been minimal. It was important that the programme should contain opportunities for a variety of, not just verbal, but also other forms of communication. Children were to be encouraged to write about the works they were considering in a factual and analytical manner as well as occasionally giving the opportunity to respond in a narrative way.

In engaging primary school children with works of art it is important to recognise that, whilst objective appreciation is not necessarily nurtured solely through practical activity, it is personal involvement at this stage, rather than a purely fact learning exercise, that will lead the children towards the necessary critical skills. Whilst these skills were hopefully being developed in the children when looking at other artists' works they were also developing some self-criticism. Instead of being content to accept what they first produced children would look at their end products critically and decide to alter, or begin again. This is perhaps one of the most difficult of acts for children to do as their artistic responses at this stage can be affected by their own self doubt. The individual child's creativity, therefore, would be best encouraged if he or she was making a knowledgeable judgement of their own work. They would have practiced these skills, developed a critical vocabulary and have developed artistic skills using a variety of media.

There was also a need for primary children to have first hand experiences of works of art to develop their observational skills. Central to artistic criticism is a highly developed, informed observational skill. Children were to be encouraged to look closely at a wide range of pictures and artefacts before making any attempt at a critical appraisal or comment on them. For this purpose a range of stimuli were used. Full size colour reproductions, books, postcards, slides, video programmes and original works of art were all employed in the programme of activities. There was also an opportunity for children to visit a gallery to work with original works of art.

I felt it was also important to put the children in learning situations where they were using familiar media in a new way so that the vocabulary or particular skill would be readily apparent and retained by them. For example, children had met Indian ink previously but had not, as far as they were aware, had the opportunity to experiment in making marks with it using objects like straws, feathers, twigs, leaves etc. Another example was to relate a postcard reproduction to a live model striking a similar pose and draw from life using a similar palette of colours to the artist.

In designing the programme of activities I decided to concentrate on five main areas which children would need to consider when looking at a work of art. These were line, tone, texture, form and colour. By choosing these five areas I found that

artists from different historical periods could be used to illustrate each aspect, so giving the children a breadth of experience rather than a narrow one concentrating on one or two movements or artists. I also felt that the programme should have a structure and develop artistic skills in the children in a more rigorous way than perhaps is apparent generally in primary art curricula. The framework I chose gave the opportunity, therefore, to develop both critical and artistic skills based on a coherent series of activities. Whilst there are other aspects which obviously need to be considered when one appraises a work of art I felt that primary school children would more readily learn skills if a reduced number of aspects were considered rather than a confusing, sometimes rather abstract, set of issues were raised for their consideration. This is not to say that other elements of a picture, for instance, were not considered such as the subject, centre of interest, solidity, atmosphere etc but these were introduced incidentally in discussion and presentation of materials rather than as separate topics.

The children in the Experimental Group were taken for two, one and a half hour sessions a week for a period of ten weeks, ie twenty sessions in total, during the Summer Term of 1986.

I should now like to outline each of these sessions, its aims, activities and outcome.

Colour.

A series of four sessions, the first two of which examined colour contrasts and the final two explored how colour is used to show emotion.

The aims of the first two sessions were first to enrich the children's vocabulary using words such as light, dark, dull, bright, warm, cool, hue and complementary. Second, we concentrated on the work of Degas and considered movement in his painting and how he captures a moment in time.

In the first session there were three separate activities all related to the work of Degas. Part of a video programme on the life of the artist was shown concentrating particularly on his studies of ballerinas. Following this some more examples of his work were shown and discussed. It was during this time that some of the vocabulary was introduced. Finally a child, dressed as a ballerina modelled for the group (Illustration 1). In this practical part of the session the children were limited to using brown ready mixed paint only and the aim was not to produce a finished painting but make preliminary studies for a final work in the next session. In this the children were, to a degree, following the same process that an artist does when executing a piece of work and most of the group produced about five separate studies in a 45 minute period.

In their studies they were asked to look at form and solidity by using more or less paint as

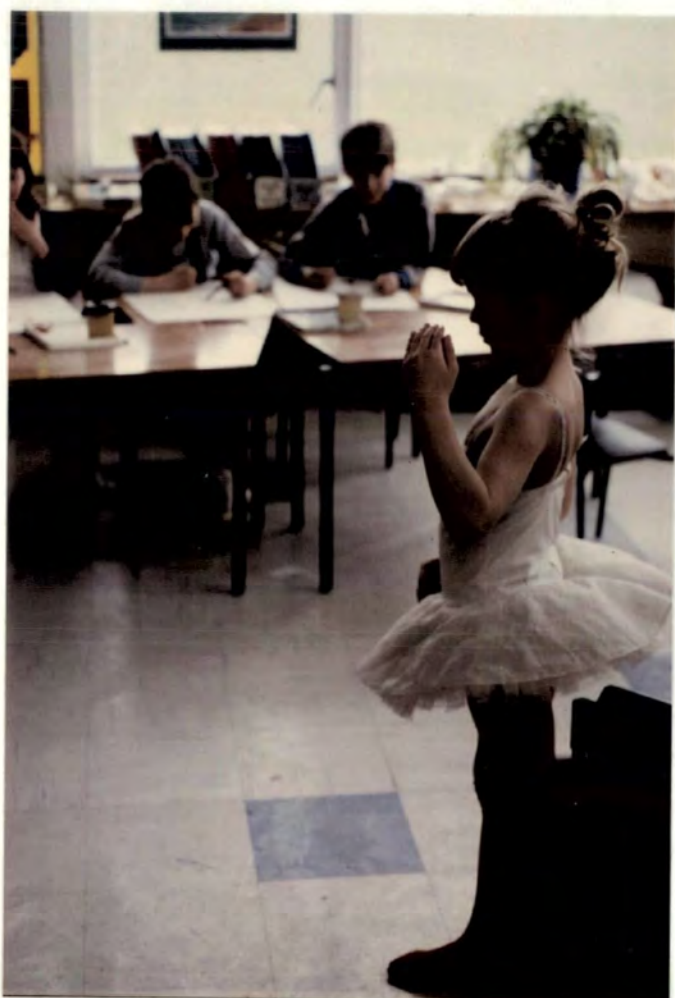


Illustration 1.

A child
modelling as a
ballerina.



Illustration 2.

Illustrations
2-6 show
preliminary
paint studies
of the
ballerina.



Illustration 3.



Illustration 4.



Illustration 5.



Illustration 6.

necessary. Fine details were less important at this stage but some children, having mastered form and proportion to their satisfaction, did include more detail in their studies. A distinct progression in all the children's work could be seen (Illustrations 2-6) in relation to form, proportion and solidity.

For the second session we recapped on some of the points made in the last session. Again the model was available for the children to either paint or draw using pastels. In this session we were able to consider more closely Degas' use of colour and how he could represent tones and contrasts. The children were encouraged to start again if their first efforts were deemed unsatisfactory and not to spend too much time using pencil to draw the figure but to get on with the final colour studies (Illustration 7). Following this part of the session the children used a postcard reproduction of Degas' Ballet Dancers and wrote as much about it as possible. This task was left open ended and the children were not limited to a description of the different elements in the picture but could create imaginative stories around the postcard if they so wished.

A further two sessions on colour examined how colour is used to create atmosphere and convey emotions in paintings. The aims of these sessions were to further enrich and extend vocabulary and also encourage close observation of works of art.

In the first session the group looked at how



Illustration 7.

Final colour study of the ballerina.



Illustration 8.

Colour mixing exercise on the conveying of emotion by colour.

colour is used to a) portray emotion and b) ellicit an emotional response. For this activity we looked at six paintings and as a group collected impressions of each. The paintings were:

- 1) Starry Night - Van Gogh.
- 2) The Scream - Edvard Munch.
- 3) The Corn Harvest - Pieter Bruegel.
- 4) Self-portrait with Dr. Arrieta - Goya.
- 5) Hopeless Dawn - Frank Bramley.
- 6) The Last of England - Ford Madox Brown.

We wrote nothing down just shared our thoughts. In the next part of the session I asked the children to mix different colours and name them in a way that would give an indication of the emotional response they thought they would evoke eg. bitterly blue, radiant red, angry red etc. The children kept to painting quite small patches of colour so they could concentrate on the quality of response rather than covering large areas with colour (Illustration 8).

In the following session we returned to the six paintings used previously and the children carried out two activities. First, they were given one of the paintings and asked to make a written response on how the painting affected them emotionally (Illustration 9).

The painting is very spooky. It is painted in dull colours. It makes me feel scared and cold. It is painted in a strange way. The reds are very sombre colours that have different dull yellows blended into them. The wavy lines make me feel worried and make me wonder what would happen next. The figure looks to me like a horrible ghost that reminds me of someone screaming. The horrid cold greyish blacks make



Illustration 9. A child writing about 'The Scream' by Munch.



Illustration 10. Painting produced to display emotion.

me shiver. The whole picture looks very strange and mysterious. The streaked picture seems to be smudged together. That makes it spooky. The face on the figure is the thing that makes me feel the worst of all of the picture.

The Scream

Having had some experience last week of creating colours which show particular emotions I asked them, for their second activity, to produce an imaginative painting which displayed particular emotions (Illustrations 10 and 11). For this activity they also wrote a few words of explanation about their paintings. As in other sessions the children were encouraged to talk and write about their own painting as well as the pictures we were looking at. This was the final session in the module on colour.

Line.

For the next four sessions we concentrated on line. The aims of the first two sessions were to enrich the vocabulary as it relates to line and second to encourage the analysis of pictures so that different types of line could be differentiated.

The initial session took as its theme mark making and we looked at a selection of slides of Japanese and Chinese calligraphy and art. As we looked we were building up a vocabulary to describe the quality and character of line ie. thick, thin, soft, hard, jagged, curving, rippling, broken, repetitive etc. Following this a practical activity using Indian ink, chalk and charcoal was attempted. At this stage



Illustration 11. Painting produced to display emotion.



Illustration 12. Exploration of line using Indian ink.

only monotone was used as we would be looking at colour and line in later sessions. I asked the children to experiment using natural and found objects - twigs, feathers etc - to create a range of lines of different qualities on a sheet of paper divided into eight areas - a different line in each (Illustration 12). The children then went on to experiment on work on a theme of their own choice, again using only those materials provided (Illustration 13).

In the second session I had provided some books on Japanese art which were available for the children to use during the session as an aide memoire. We recapitulated on our experiences and the vocabulary of the previous session. The aim of this session was to put the skill of analysing a picture's different types of line into practice and I set up a still life for this purpose (Illustration 14). Again a limited range of materials was available for the children to use in trying to represent the various forms, tones and textures of the different objects (Illustrations 15 and 16).

In sessions three and four the aims were twofold. First, the children were to experience and produce art outside their usual forms of imagery. Second, a comparison was to be drawn between this art and Japanese and Chinese art in how line is used. We were to use slide examples of the work of Bridget Riley and Victor Vasserely.

The pattern was as in other sessions, that of



Illustration 13. Further experimentation and exploration of line.

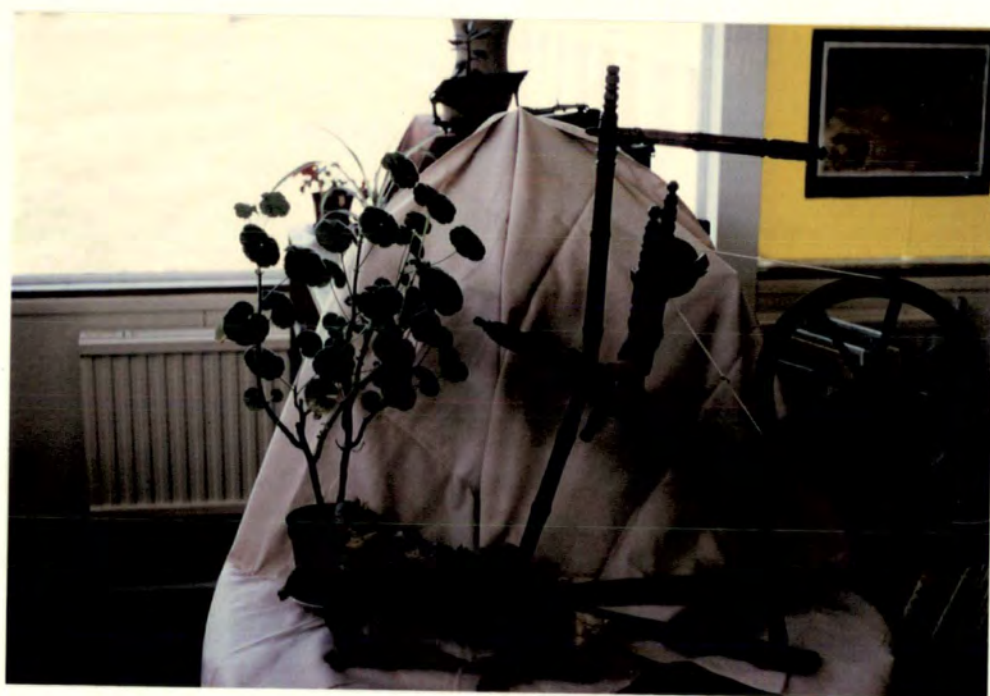


Illustration 14. Still life.



Illustration 15.

Illustrations 15 and 16 show responses to the still life in Illustration 14.

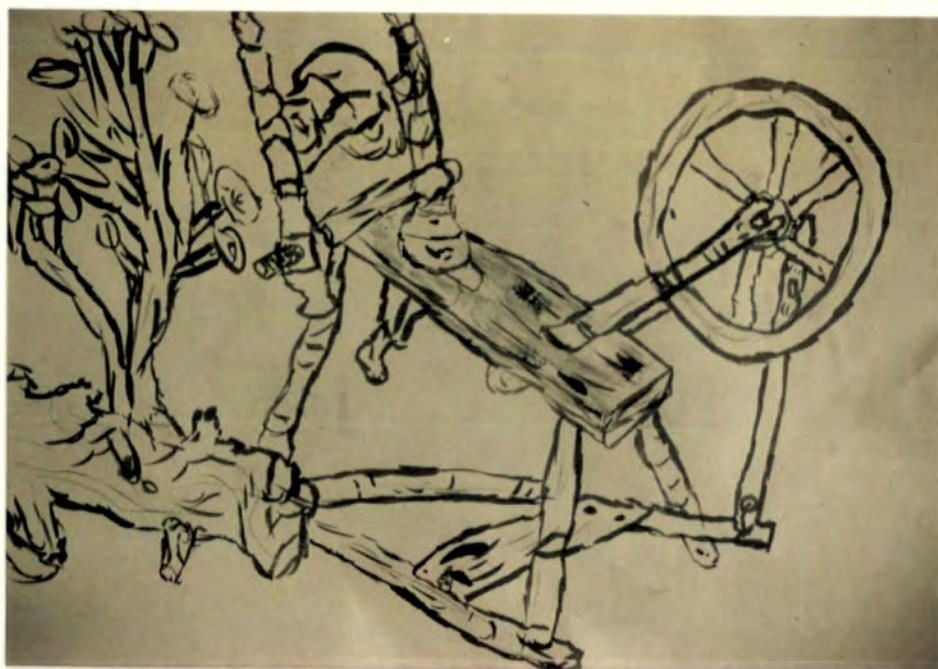


Illustration 16.

sharing of thoughts and impressions. We looked at several examples of each artist's work and then I left up a slide of Interrupted Circle by Bridget Riley for the children to consider for themselves and then write about, eg:

This picture of a partly 3D circle is all in black and white, the picture shows that by using simple lines you can make a good picture. The lines going round the circle somehow makes it look like a target board. Bridget Riley who drew this picture hasn't made it as dazzling as some of her pictures can be. I have not seen this sort of technique before in pictures but I still like it. Sometimes if you look at it at a distance it looks like lights are flashing all over it. On the picture I like the way she brought up part of the circle like a piece of cheese and there's a space where it's been taken. On the side of the cheese all the lines are going upwards. If you look at it for long enough it will probably get you hypnotised.

For the final session on line we returned to the work of Riley and Vasserey. The children were asked to produce works 'in the style of' these artists. The range of materials had been extended to include paints and pastels. In this activity the children's resourcefulness was highlighted as they searched the classroom for suitable geometric shapes to use in their pictures (Illustrations 17 and 18). Some children did introduce colour into their finished work but a number created pictures using only inks or charcoal ie. they used materials with which they were familiar.

Tone.

The next four sessions concentrated on tone. The aims of the first two sessions were to reinforce



Illustration 17.

Illustrations 17 and 18 show responses to the work of Bridget Riley and Victor Vasserey.

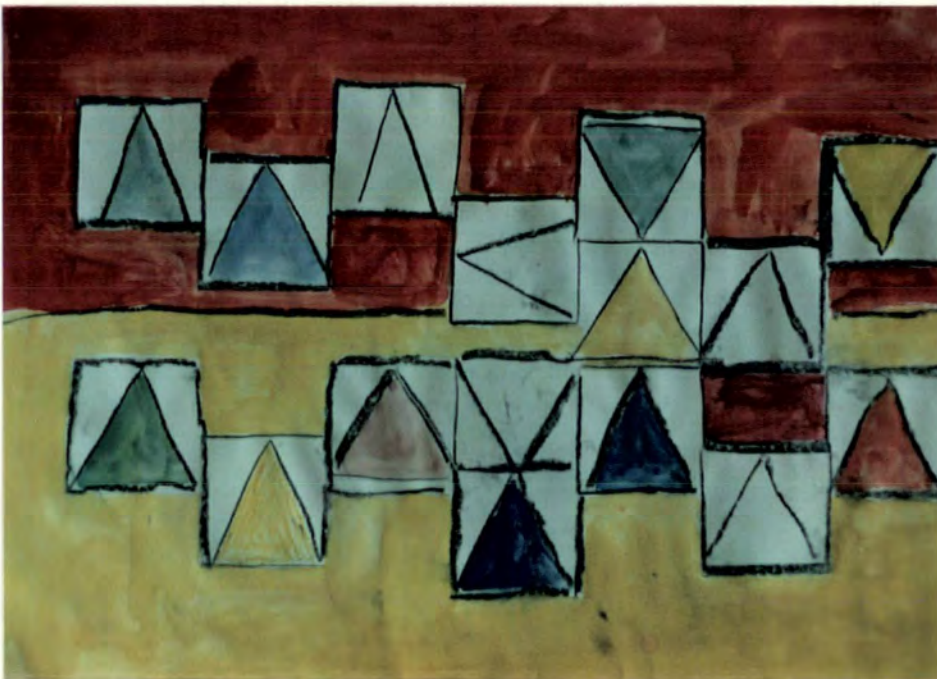


Illustration 18.

the meaning of tone in works of art. Second, to extend the children's ability to draw and mix a range of tones and use this skill in a practical situation. Finally, the children were to engage with the painting in a creative written sense.

In session one and two we discussed what tone was, ie. grades of light and dark colours or greys, and a preliminary activity was to look at works of art by La Tour and Rembrandt with the children picking out the areas of different tones. We then looked to creating tones first by using pencil only (Illustration 19) and then powder paints (Illustration 20). It is interesting to note that in the pencil tone exercise there was an element of design in some children's work possibly because of the activities carried out in the last units on line.

In the second session we looked at one work of art - Bathers, Asnieres by Seurat (Illustration 21). In the group we picked out all the tones on a large reproduction of the painting and in this we were reviewing the points made in last week's session. Following this each child was given a postcard-sized reproduction of the painting and a card viewfinder. Their task was to isolate a particular area of the painting and attempt to copy the tones using fine brushes and powder paint on a small scale. Of course in this activity the children were also looking at the painting style of Seurat and we did consider pointillism as they worked on their responses (Illustrations 22-24).

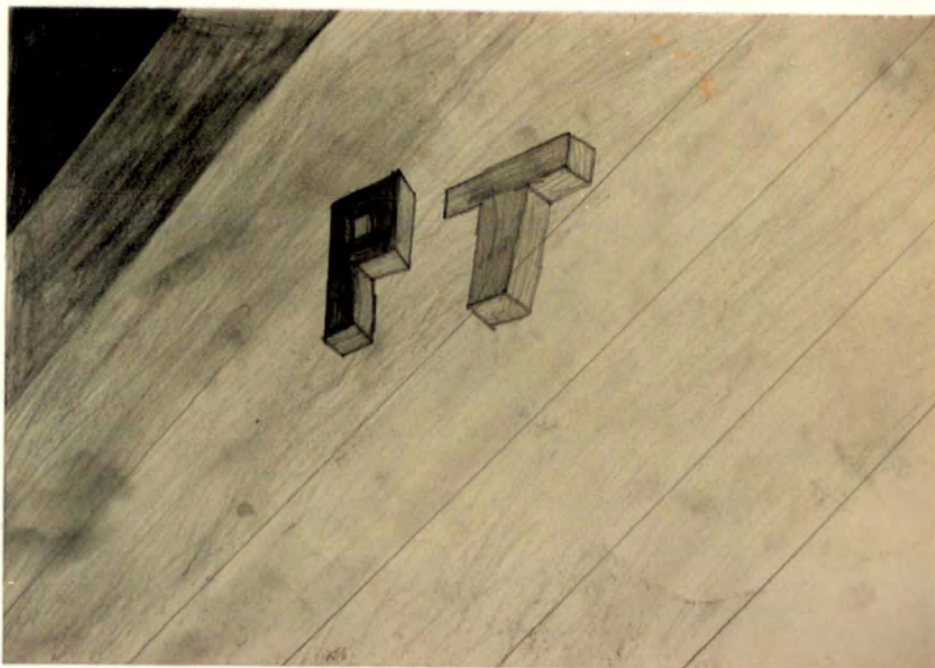


Illustration 19. Creating tones using pencil.

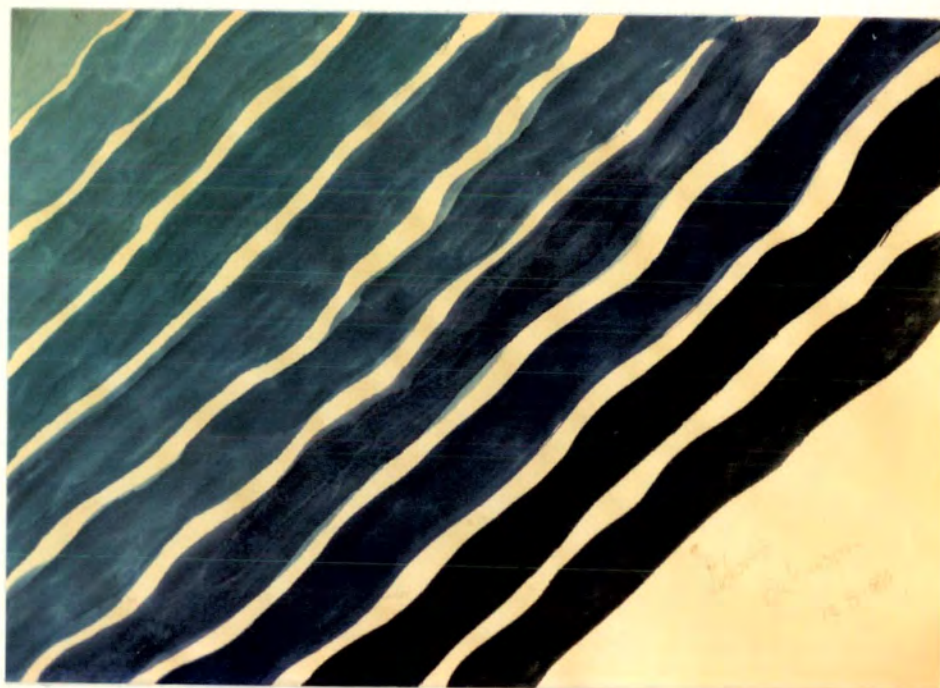


Illustration 20. Creating tones using paints.



Illustration 21. Bathers, Asnieres by Seurat.



Illustration 22.

Illustrations 22 - 24 show the childrens' responses to the Seurat painting.



Illustration 23.



Illustration 24.

I then tried to extend the children's experiences into creative writing and they took the postcard away and wrote a story about the scene as if they were the boy in the red hat, eg:

There once lived a boy called Philip, who awoke one morning to find golden sunshine streaming through the window. He opened his curtains and the sky was pure blue turning into shades of lighter blue as it drew nearer the sun. Now Philip was a lucky boy because his house was set near the lake. So Philip gathered his bathing trunks and towel and went down to the lake to bathe. So as not to worry his parents he left a note saying: Dad, Gone to lake for a bathe. Back later. Love Philip. Many people were already there either sunbathing, swimming or just peacefully watching the rippling blue/green waters. Philip popped on his red cap and red/orange bathing trunks and plunged into the water. The warm water was lapping around his waist making his trunks bright red. Looking on his left there were two yachts with people the size of ants in them, on his right there was a mass of gentle, calm, blue waters. The grass was fresh and different shades of green. The trees and foliage were a duller shade of green with a blue darkness in the corners. The cool water looked tempting and without thinking Philip cupped his hands and drank the delicious water making loud slurping noises. Some of the people as well as a small ginger dog looked at him then turned away. There was a boy behind Philip who said "You must be thirsty the way you're drinking that water." Philip, without looking, realised what he was doing and he thought to himself - however clean that blue/grey water is you never know what is in it. So he took off his red hat and swam away thinking - this water may be good to swim in, but it is not for drinking.

In the final two sessions on tone we considered light and shade and drew the distinction between this aspect and tone. Second, I was trying to extend further their painting skills. Finally, I wanted them to engage the children more deeply with a work of art producing creative linguistic responses.

For session three I set up a demonstration of light and shade using a spotlight and simple geometric solid shapes and we discussed what happened as the light source was moved about. I then related this to a painting - Rembrandt's A Woman Bathing in a Stream (Illustration 25).

We discussed how light and shade was used in the example and the children suggested where they thought the light source was. The last activity was an attempt to draw a still life of geometric solid shapes, still with the light source in position, using pencil only. In this we also had to consider perspective and the juxtaposition of each shape (Illustrations 26 and 27).

For the final session I set up a model as close as possible to 'A Woman Bathing in a Stream' using strong frontal lighting. As the children attempted to paint the scene in front of them they also had a postcard-sized copy of the painting to refer to (Illustrations 28 and 29). After the practice they had already had in some of the previous sessions this was not a new problem. At the end of the session the children took their postcards away and wrote about the painting, eg:

This picture is of a woman bathing in a stream. The painter Rembrandt, has used dark and shadowy colours. The light looks as though it is coming from the left hand side of the picture. It looks to be a white linen petticoat she has been wearing lifted up to her thighs. At the back of the picture a piece of cloth that looks like her dress is laid on something. The water is just up to her shins and you can see the



Illustration 25.
A Woman Bathing
in a Stream by
 Rembrandt.

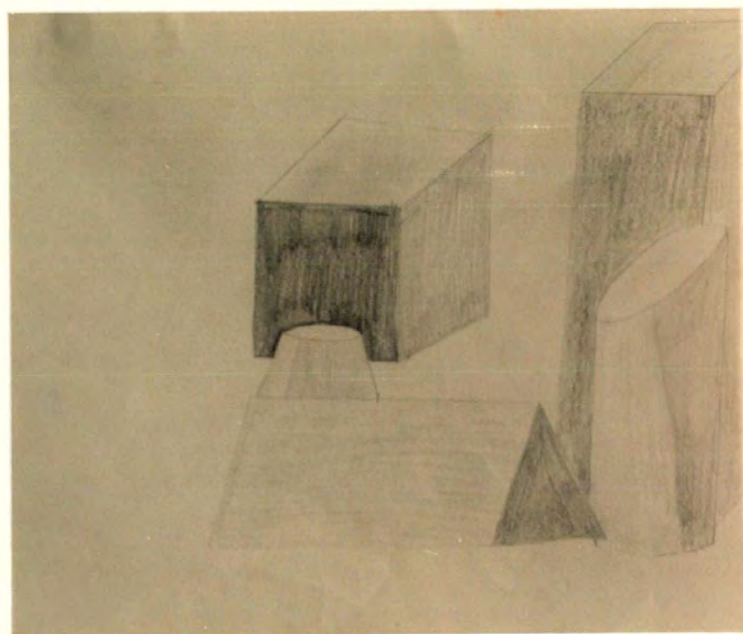


Illustration 26.

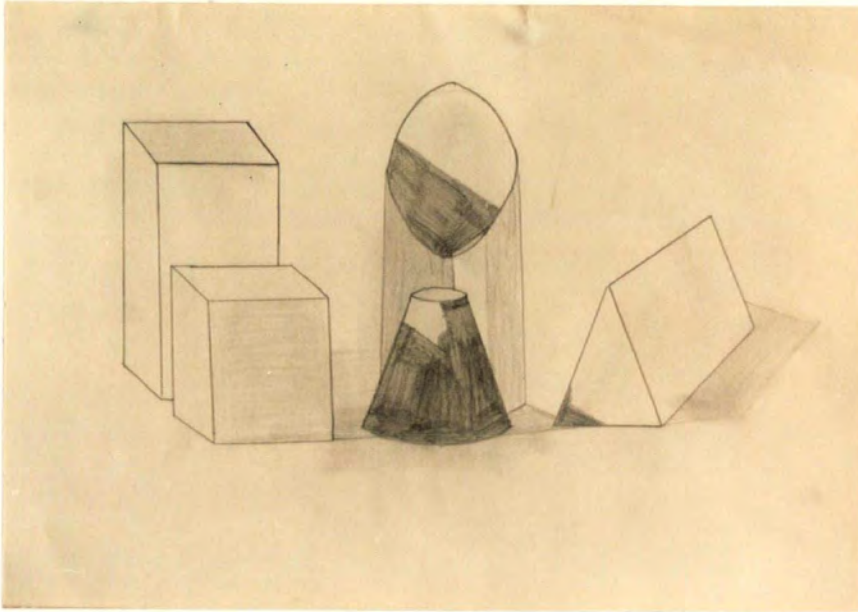


Illustration 27.

Illustrations 26 and 27 show pencil drawings of geometrical shapes.



Illustration 28.

reflection of them in the water. He has used different kinds of textures some smooth and some rough. Her hair looks to be in a loose bun and a ringlet is dropping from it. This picture was quite hard to paint and the shadow was quite hard to blend. Rembrandt hasn't used too many colours.

Texture.

Texture was the topic for the next four sessions. In sessions one and two the aims were to first, enlarge the available vocabulary to describe texture such as rough, smooth, wet, dry, hard, soft, shiny, dull, matt, slippery, sticky, abrasive, coarse, porous. Second, I wanted to give the children an opportunity to develop their own drawn textures.

The first session focussed on the children exploring texture and the first activity was to make a collection of rubbings. With this collection they cut and arranged them to form different images. At this stage I introduced them to the word frottage. Having created their different images I drew the group together and we discussed the products making a collection of adjectives to help describe the texture. (Illustrations 30 and 31). The children then wrote adjectives on their own images to describe theirs in particular.

We looked at drawn textures for the second session. A range of drawing media was available and on squared-up paper the children attempted to create different textures in each square (Illustration 32).



Illustration 29.

Illustrations
28 and 29 show
responses to
A Woman Bathing
in a Stream.

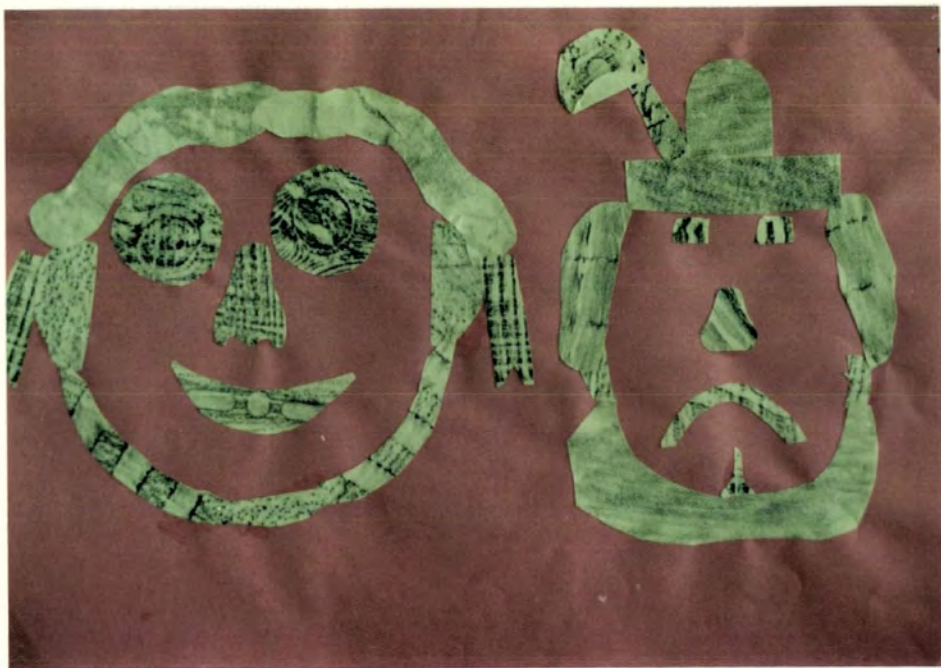


Illustration 30.

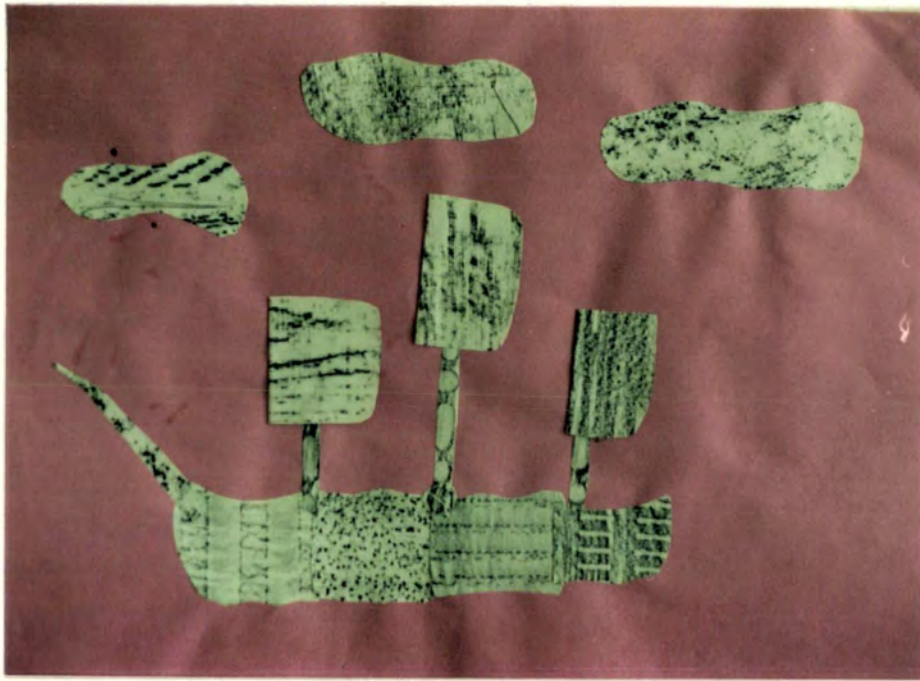


Illustration 31.

Illustrations 30 and 31 show frottage responses.



Illustration 32. Drawn texture experiments.

Using this vocabulary of drawn textures the children then chose an object from a collection I had put out. These objects were natural and man-made. Using the range of drawing media available I asked them to make a drawn response to the chosen object, using colour if they wished, but I stressed the need to show the textures of the object (Illustration 33).

Painted texture was examined in the final two sessions of this module. I had three aims for these sessions. First, I wanted to look closely at the work of Vincent Van Gogh as a good example of how artists use paint to create texture. Second, the children were to have the opportunity of creating a textured painting. Lastly, I wanted to reinforce the vocabulary from the previous two sessions.

In session three I showed a selection of slides of Van Gogh's paintings. As we looked we discussed the images with particular reference to the way in which the artist had created the textures in his work. This included considering his style and the particular medium he used ie. oil paints. The childrens' experience of this medium was limited but they could see its advantages over powder colours. I had available two large postcard reproductions of two of Van Gogh's paintings: a) A Cornfield, with Cypresses (Illustration 34) and b) Sunflowers (Illustration 35). Each child took both pictures and chose one to write about. This was in preparation for the next session when we would



Illustration 33.
Observational
drawing showing
textural
qualities.



Illustration 34.
Cornfield, with
Cypresses by
Van Gogh.

be looking again at Van Gogh's work and I wanted them to be very familiar with one of his paintings, eg:

The picture that I am writing about was painted by Van Gogh. In this picture the main thing in it is a tree. When you first see the picture you would not think it was very well balanced, but when you look close up it looks better. On the other side of the picture there is a bush which balances the picture out a bit. The cornfield has just been done with lines and the texture looks rough. At first if you see the picture you may not like it but the texture makes it look better. You can tell it is windy because he has painted the sky with wavy lines and the corn and the trees are slanting one way. The hills in the background have a very smooth texture and the colours make it stand out. The tree is a very dark green and is the tallest thing in the picture that is why it stands out a lot. The sky and the hills both have a very smooth texture and that is what I like about the picture. I do not like the green in the background because it spoils the picture. There are two fields but you can only see the top of the first field. The first field is probably a poppy field because it has blotches of red in it.

A Cornfield, with Cypresses.

Our final session on texture was devoted to a further consideration of Van Gogh's work. Having made a critical response to one of the postcard reproductions I asked the children to make a painted one. Using a combination of powder colour and P.V.A. I asked them to copy the picture of their choice. I felt that using P.V.A. and powder colour would create a painting medium as close as possible to oil paints and to add authenticity the children used plastic knives to lay the paint onto the paper so further putting them in Van Gogh's place (Illustrations 36 and 37).



Illustration 35.
Sunflowers by
 Van Gogh.



Illustration 36.
 A child's response
 to Sunflowers.

Form.

The final module of four sessions looked at three dimensionality and in this I was giving children an opportunity to create 3D forms and have the opportunity to contemplate them so producing written and drawn responses. I also wanted to further enhance their vocabulary by introducing words such as planes, angular, concave and convex.

For the first session of the module I gave a slide show of examples of sculpture through the ages and also some examples of twentieth century studio pottery. As was the pattern by now much of the time was spent in discussion of the artefacts. Following the slide show I asked them to alter the form of the cereal boxes they had brought in. The problem set was that they had to alter the cuboid form before them into another three dimensional form which bore little resemblance to the original. It also had to be a personally pleasing form for them (Illustrations 38 and 39). Finally, I asked them to make drawings and descriptions of their finished forms from as many different viewpoints as possible in the time available (Illustrations 40 - 42).

I was anxious that the children should have experience of responding to original works of art and also that they should have experience of a gallery. I arranged a visit to the Cleveland Craft Centre which has a permanent collection of twentieth century studio pottery on display. During our visit we had the



Illustration 37. A child's response to Cornfield,
with Cypresses.



Illustration 38.

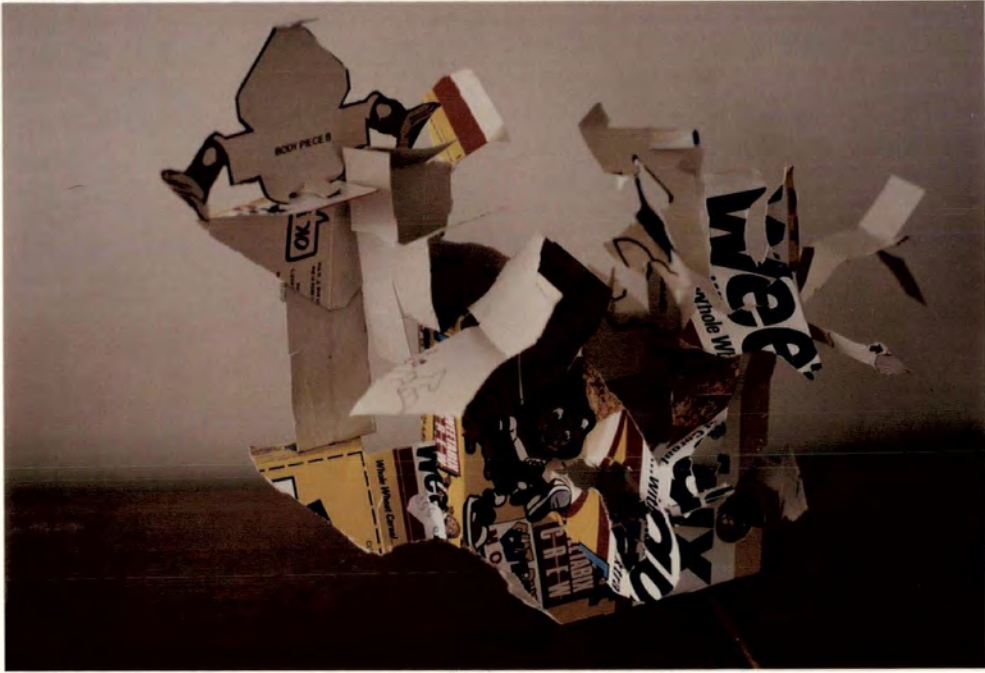


Illustration 39.

Illustrations 38 and 39 show how children altered a cuboid.



Illustration 40.

Illustrations 40 - 42 show childrens' drawings of their finished forms.

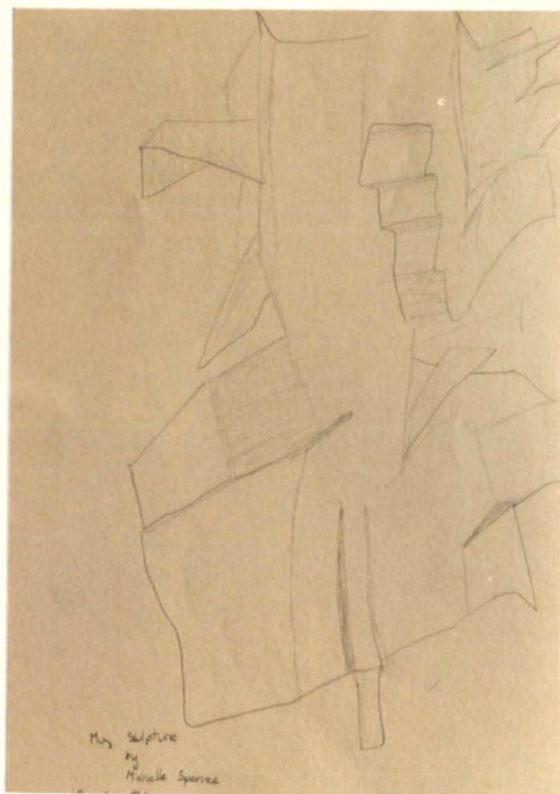


Illustration 41.

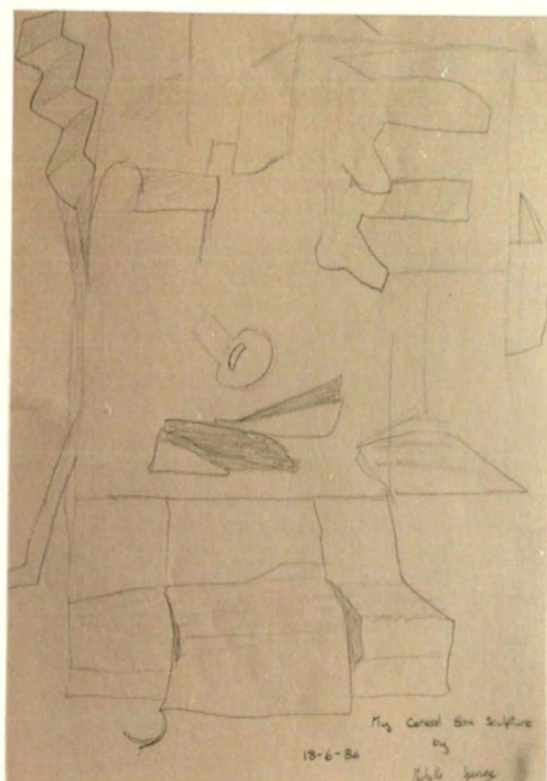


Illustration 42.

exclusive use of the gallery and the Crafts Officer was on hand to give help and advice.

Following a visit to the studio of the resident ceramicist Takeshi Yasuda the children began their own activities. I had asked them to concentrate on three different pieces of work of their own choice and make annotated sketches and detailed written descriptions which would help them later when back in school. In all we spent one and a half hours in the gallery and the children collected a wealth of material both drawn and written (Illustrations 43 - 51).

During the afternoon of our gallery visit I arranged a practical session. First we discussed and shared our thoughts on our visit to the gallery looking at the range of drawings each child had brought back. I then asked them to make preliminary drawings of pieces of clay work they wished to make. Their drawings completed they began constructing their pieces (Illustration 52). They almost all showed how they had been influenced by the forms they had seen in the gallery. During the following session they continued to work on their pieces of clay work. Several children decided in this session to abandon their original ideas and began on new pieces of work. The finished artefacts were later fired and glazed (Illustrations 53 and 54).

For the final session of the programme I wanted to get the children involved in a collaborative piece of work. I set them a problem. Using only newspaper and sellotape produce a free-standing



Illustration 43.



Illustration 44.



Illustration 45.

Illustrations 43 - 46 show the children on a visit to the Cleveland Crafts Centre.



Illustration 46.



Illustration 47.

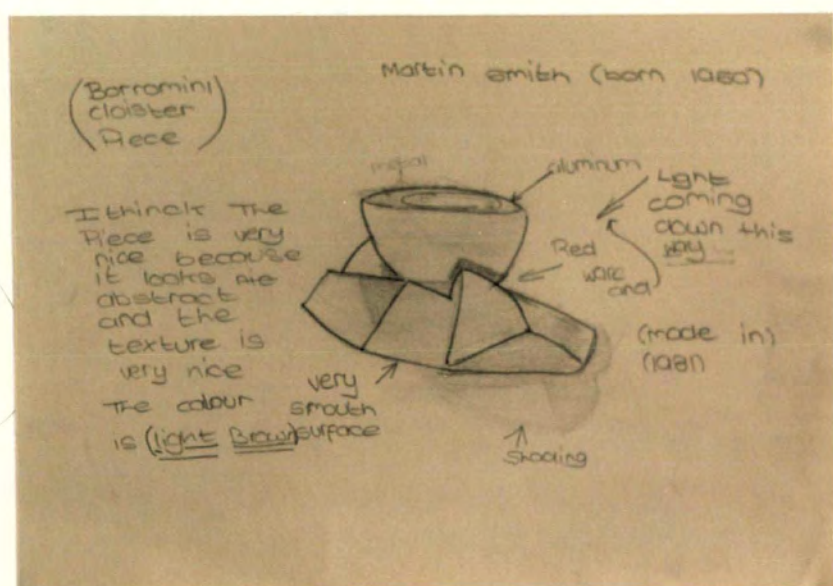


Illustration 48.



Illustration 49.

Illustrations 47 - 51 show observational drawings of ceramics at the Cleveland Crafts Centre.



Illustration 50.

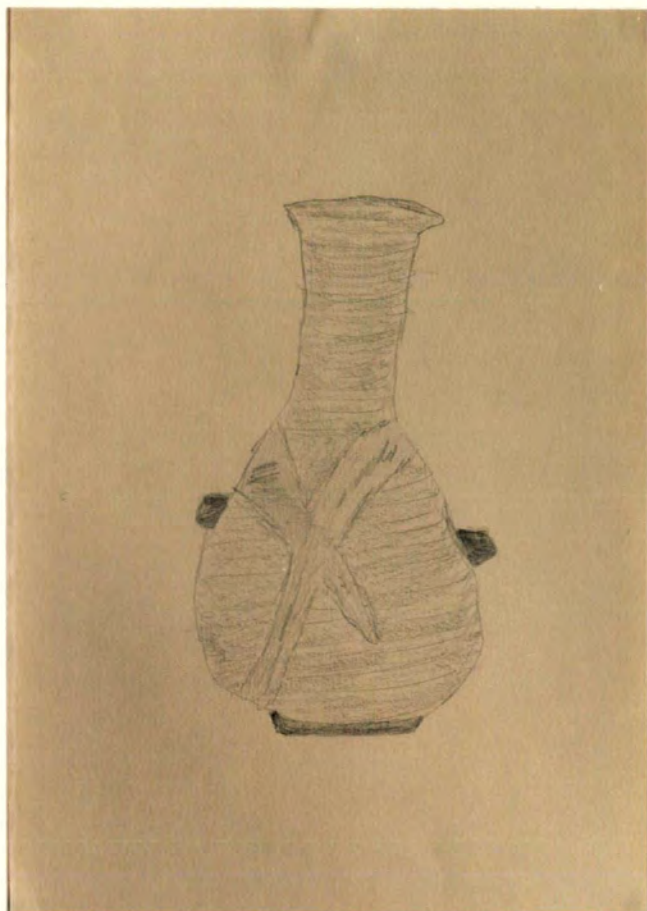


Illustration 51.



Illustration 52. A child working on a pot following the gallery visit.



Illustration 53.

Illustrations 53 and 54 show finished pots.



Illustration 54.

structure at least one and a half metres tall. Three groups were formed and each created structures which satisfied the original criteria and all were quite stable structures (Illustrations 55 and 56). During the construction phase we were always discussing the shapes and forms which were created as the work progressed. If time had allowed the intention was to emphasise the various planes within each structure by sticking sheets of coloured tissue inside.

This was the programme of activities followed by the Experimental Group over a period of ten weeks. As is evident each session had specific aims and each used a different stimulus requiring a different type of response from the children. In the design of the programme, whilst I was focussing on specific skills areas, I was also conscious of not using an overly formal approach to the teaching of line and tone etc. In all of the sessions I introduced new works of art in some form so that the learning was taking place with actual examples of its use. I felt that, as the aim was to improve the children's critical appreciation of works of art, an overly formal, theoretical approach to considering the five areas did not necessarily mean that such an improvement would take place.

In the following chapter I should like to outline the range of data which I collected in an attempt to identify any improvement in the children's critical appreciation.



Illustration 55. Beginning work on a 3D structure.



Illustration 56.
A finished 3D
structure.

CHAPTER 3

The Range of Data Collected.

I collected five quite different types of data as I was concerned with not only picture-making skills but also the acquisition of vocabulary, and the quality of the childrens' linguistic responses to works of art. The following is an outline of the sets of data I collected.

1. Interviews.

Interviews were given at both pre- and post test stages from both Experimental and Control Groups. The purpose of these interviews were twofold.

a) Attitudes and experiences of works of art.

The first task of the interviews was to elicit some indication from the children as to their attitudes to, and experiences of, works of art at both home and school. An interview schedule was designed for this purpose (Appendix 1). This was administered at the pre-test stage only.

b) Responses to works of art.

The second function of the interviews was to elicit the childrens' responses to a range of works of art at both pre- and post test stages with both the Control and Experimental Groups. An interview schedule was designed for this purpose and was administered both at pre- and post test stages (Appendix 2). Two sets of reproductions were used, one at pre-test and the other at the post-test stage.

Pre-test.

- A. A Winter Scene with Skaters Near a Castle, by Hendrick Avercamp, 1609. (Illustration 57)
- B. Holyday, by James Tissot, 1876. (Illustration 58)
- C. The Starry Night, by Vincent Van Gogh, 1889. (Illustration 59)
- D. Cossacks, by Wassily Kandinsky, 1910-11. (Illustration 60)

Post test.

- A. Courtyard of a House in Delft, by de Hoogh, 1658. (Illustration 61)
- B. Our English Coasts, by William Holman Hunt, 1852.
- C. Tropical Storm with a Tiger, by Henri Rousseau, 1891. (Illustration 63)
- D. Autumnal Cannibalism, by Salvador Dali, 1936. (Illustration 64)

All of the above were large reproductions and their presentation to the children was randomised across the two groups (Appendix 3). The choice of reproductions was deliberately kept as wide as possible both as regards subject, style and historical period. Each set of reproductions at pre- and post test were roughly comparable on these three factors. Each interview was transcribed and then analysed according to the categories outlined by Allison (1) in his Picture Appreciation Test (Appendix 4).

2. Written responses to pictures.

Following each interview the children were



Illustration 57. A Winter Scene with Skaters
near a Castle, by Avercamp.



Illustration 58. Holyday, by Tissot.



Illustration 59. The Starry Night, by Van Gogh.



Illustration 60. Cossacks, by Kandinsky.



Illustration 61.
Courtyard of a
House in Delft,
by de Hoogh.



Illustration 62. Our English Coasts, by Holman
Hunt.



Illustration 63. Tropical Storm with a Tiger,
by Rousseau.



Illustration 64. Autumnal Cannibalism, by Dali.

asked to choose one picture which they were particularly interested in and write as much about it as possible covering the points raised in the interview and any other which were not covered.

This written response had two functions.

- i) To give the children the opportunity to look and consider one picture for a longer period than under the conditions inherent in the interview process.
- ii) To gain some indication, albeit from a small sample, of the childrens' preferences for types of pictures at this age, and to see if there is any difference in preferences between the sexes.

Each written response was analysed using the categories outlined by Allison (2) in his Picture Appreciation Test (Appendix 4).

3. Art Vocabulary Test.

The children were asked to fill in the Allison Art Vocabulary Test (Appendix 5), both at pre- and post test stages, in order to ascertain their level of specialist vocabulary prior to the programme of activities, and whether this altered following their participation in the programme.

Professor Allison writes in his instructions accompanying the test:

'The Allison Art Vocabulary Test is in the process of development andcan only be considered as being at an intermediate stage in that development. Further experimentation needs to be carried out in the sequencing of the items, some changes need to be made in the choice of pictures used in some of the items and the test requires further testing

for reliability and validity before it could be considered to be a standardised test.'

Nevertheless, it remains the only test of art vocabulary that I have been able to find and, whilst it may have certain defficiencies, it does at least give 'a measure' of children's art vocabulary.

The eighty items in the test are arranged into eight categories of increasing complexity so that not only is a total score produced but eight category scores. The test consists of the following categories.

Category 1. Items 1-7. Tools and materials used in art activities, each instance being representative of its class.

Category 2. Items 8-17. Geometrical shapes or forms of a Euclidean nature.

Category 3. Items 18-23. Geometrical qualities of a topological nature.

Category 4. Items 24-39. Instances of classes of art phenomena.

Category 5. Items 40-50. Instances of perceptible qualities in art phenomena.

Category 6. Items 51-60. Instances of perceptible qualities with a special applicability to art phenomena.

Category 7. Items 61-71. Abstract qualities of art phenomena.

Category 8. Items 72-80. Instances of styles or schools of painting.

No time limit was set for the completion of the test.

4. Picture-Making Task.

To discover whether the programme of activities had any significant effect upon the childrens' picture making skills they were asked to draw a picture on a given subject at pre- and post test stages. The subject given at both stages was the school playground at playtime and the children were asked to respond using pencil only.

Each picture was assessed by three experienced, independent assessors according to five criteria. These are as follows.

- a) Tone - the ability to show a range of tones in the drawing.
 - b) Spatial depth - the ability to use perspective in their drawings.
 - c) Expressiveness - shows an ability to draw gesture, movement, character of elements within the drawing.
 - d) Representational skill - the subject shows the ability to draw subjects in correct proportion with a good attempt at including detail in the drawing.
 - e) Integration of pictorial elements - the subject shows an attempt has been made to have regard to the various elements with the final composition.
- Each criterion had four grades of quality, ie., excellent, good, fair and poor.

5. Artistic and general assessment.

Before the programme of activities began the Experimental and Control Group's teacher was asked to give an assessment of each child in two areas - artistic and general which included mathematical and linguistic ability and attitude. A five point scale was used for this purpose, ie., well above average, above average, average, below average and well below average. As part of this assessment I also took into account each subject's reading age as indicated on a standardised reading test (3).

For a description of the organisation and environment of the school in which this data was collected please refer to Appendix 6. The childrens' performances in these tests and assessments is described and discussed in chapters four to seven.

CHAPTER 4

Artistic and General Assessment.

To obtain some information about each child's classroom performance outside the range of tests I was administering I asked their class teacher to fill in an assessment sheet. It was divided into her assessment of each child's artistic ability and also their general ability in other curriculum areas. I felt it was important to gather this piece of data to help widen the assessment outside those that the tests could reveal and when viewed alongside the other pieces of data would add another dimension to this assessment especially as an initial assessment. I also felt it important to have an independent assessment of the children in each group. Another piece of data which I also gathered and which comes into this particular set was the childrens' reading ages. I felt this was quite an important aspect to look at as it gives some indication of the child's linguistic performance which in this study is a major element in the type of data collected.

In each of these two areas a five point scale was used, ie., well above average, above average, average, below average and well below average. In examining the results of this assessment I should like to do so in two ways: firstly, to look at the assessment of each individual in each group; and second,

to get an overall impression of each group to see how they compare on ability and reading. Each group was formed by a random selection of names from the children in the relevant age group of 10 and 11 year olds. It should, therefore, be reasonable to assume that there should be a range of both sexes and abilities in each group and each group should be approximately composed of similar age ranges.

i) The Control Group.

The Control Group is composed of ten children in their final year at primary school. At the time of this assessment their ages ranged from 10 years 6 months to 11 years 3 months. The group has five boys and five girls in it.

I should now like to consider each individual child's assessment and then examine the results of the group. All these assessments and reading tests were carried out in January 1986.

Andrew Rutter. Date of birth: 3.10.74. Aged 11 years 3 months. Andrew was assessed as average on both general and artistic ability. His reading age was measured at 13 $\frac{1}{4}$ + years.

Matthew Sibley. Date of birth: 12.5.75. Aged 10 years 8 months. Matthew was assessed as average on both general and artistic ability. His reading age was measured at 13 $\frac{1}{4}$ + years.

Kristen Rowe. Date of birth: 27.2.75. Aged 10 years 11 months. Kristen's assessment of his general ability

was below average whilst his artistic ability was rated as average. His reading age was measured at $13\frac{1}{4}$ years.

Darren Beattie. Date of birth: 28.11.74. Aged 11 years 2 months. Darren's general ability was assessed as average but his artistic ability was assessed as above average. His reading age was measured at 11 years.

Christopher Biggin. Date of birth: 12.10.74. Aged 11 years 3 months. Christopher's general ability was assessed as above average and his artistic ability as average. His reading age was measured at $13\frac{1}{4}$ years.

Sabina Boyce. Date of birth: 30.7.75. Aged 10 years 6 months. Sabina's general and artistic abilities were assessed as being average by the class teacher. Her reading age was measured at 11 years.

Andrea Solomou. Date of birth: 15.2.75. Aged 10 years 11 months. Andrea's general ability was assessed as average whereas her artistic ability was felt to be above average. Her reading age was measured at $13\frac{1}{4}+$ years.

Helen Shippey. Date of birth: 15.6.75. Aged 10 years 7 months. Helen was assessed as average on both the general and artistic assessments. On her reading test she was measured at $13\frac{1}{4}+$ years.

Jane Cockerill. Date of birth: 19.5.75. Aged 10 years 8 months. Jane was assessed on both the general and artistic assessments as average. Her reading age was measured as $13\frac{1}{4}$ years.

Emma Donkin. Date of birth: 7.2.75. Aged 10 years 11

11 months. Emma was assessed as being below average on both general and artistic abilities. Her reading age was measured as $9\frac{3}{4}$ years.

These were the individuals' assessments, but it may be useful here to consider the group results as a whole in an attempt to compare the Control and Experimental Groups at a later stage.

In considering the general and artistic assessments first I have translated the teacher assessments into numerical values so enabling them to be easier and less cumbersome when one comes to finally comparing results. I therefore used the following values:

Well above average	- 1
Above average	- 2
Average	- 3
Below average	- 4
Well below average	- 5

It can be seen, therefore that the higher the ability assessment the lower the numerical value will be and vice versa. The results for the group are set out in Table 1.

When the mean score is calculated for each ability the values are:

General = 3.1	s.d. = 0.539	v = 0.29
Artistic = 2.9	s.d. = 0.539	v = 0.29

It therefore appears that the group could be categorised as being 'average' on both of these abilities.

Table 1. To show numerical values for the General and Artistic Abilities of the Control Group.

Name	Gen	Art
Andrew Rutter	3	3
Matthew Sibley	3	3
Kristen Rowe	4	3
Darren Beattie	3	2
Christopher Biggin	2	3
Sabina Boyce	3	3
Andrea Solomou	3	2
Helen Shippey	3	3
Jane Cockerill	3	3
Emma Donkin	4	4

When the reading test results are taulated they are as follows:

Table 2. To show the Reading Age Scores for the Control Group.

Name	R.A.
Andrew Rutter	13½+
Matthew Sibley	13½+
Kristen Rowe	13½
Darren Beattie	11
Christopher Biggin	13½
Sabina Boyce	11
Andrea Solomou	13½
Helen Shippey	13½+
Jane Cockerill	13½
Emma Donkin	9¾

When the mean score is calculated the value is 12.45 s.d. = 1.264 v = 1.597. When these scores are



compared to the chronological ages of the children they seem to indicate a group of very proficient readers, generally, with only one child scoring below her chronological age on the reading test. Three of the group scored a maximum on the test.

ii) The Experimental Group.

The Experimental Group is composed of ten children in their final year at primary school. At the time of assessment their ages ranged from 10 years 6 months to 11 years 4 months. The group has four girls and six boys in it.

A review of each individual's assessments now follows, followed by an examination of the group results. All these assessments and reading tests were carried out in January 1986.

Paul Thomas. Date of birth: 31.1.75. Aged 11 years 0 months. Paul was assessed as of average ability in his general assessment and above average artistically. His reading age was measured at 13 $\frac{1}{4}$ + years.

Robin Beach. Date of birth: 16.4.75. Aged 10 years 9 months. Robin was assessed to be average to above average by his teacher who also commented that the higher assessment was not reflected in his attainment. Artistically he is above average. His reading age was measured at 13 $\frac{1}{4}$ years.

Paul Sidgwick. Date of birth: 24.10.74. Aged 11 years 3 months. Paul's general assessment was average whilst artistically he was assessed as being below average.

His reading age was measured at $10\frac{1}{4}$ years.

Peter Kay. Date of birth: 22.5.75. Aged 10 years 8 months. Peter's general assessment was average but his artistic assessment was above average. His reading age was measured at $13\frac{1}{4}$ years.

Paul Sheffield. Date of birth: 29.9.74. Aged 11 years 4 months. In his general assessment Paul came out as of average ability whilst he was above average artistically. His reading age was measured at $13\frac{1}{4}+$ years.

Sally Powell. Date of birth: 1.11.74. Aged 11 years 2 months. Sally was assessed as being of average ability in her general assessment whilst she was above average artistically. Her reading age was measured at $13\frac{1}{4}+$ years.

Graham Sullivan. Date of birth: 29.11.74. Aged 11 years 2 months. Graham's general ability was assessed as being below average whilst his artistic ability was average. His reading age was measured at $12\frac{1}{4}$ years.

Victoria Dickinson. Date of birth: 16.7.75. Aged 10 years 6 months. Victoria was assessed as being above average on both her general and artistic abilities. Her reading age was measured at $11\frac{1}{2}$ years.

Michelle Spence. Date of birth: 5.7.75. Aged 10 years 6 months. On both her general and artistic abilities Michelle was assessed as being well above average. Her reading age was measured at $12\frac{1}{4}$ years.

Lisa Wilson. Date of birth: 7.5.75. Aged 10 years 8 months. Lisa's general ability was assessed as being average whilst her artistic ability was above average.

Her reading age was measured at $12\frac{1}{4}$ years.

To consider the general and artistic ability assessments I used the same scoring system as for the Control Group. When tabulated the assessments are as follows:

Table 3. To show the numerical values for the General and Artistic Abilities of the Experimental Group.

Name	Gen	Art
Paul Thomas	3	2
Robin Beach	3	2
Paul Sidgwick	3	4
Peter Kay	3	2
Paul Sheffield	3	2
Sally Powell	3	2
Graham Sullivan	4	3
Victoria Dickinson	2	2
Michelle Spence	1	1
Lisa Wilson	3	2

When the mean score is calculated for each ability the values are as follows:

General = 2.8 s.d. = 0.748 v = 0.560

Artistic = 2.2 s.d. = 0.748 v = 0.560

The Experimental Group could be categorised as average in their general ability whilst above average artistically.

The reading test results are set out in Table 4. When the mean score is calculated the value is 12.475 s.d. = 0.952 v = 0.906.

Table 4. To show the Reading Age Scores for the Experimental Group.

Name	R.A.
Paul Thomas	13 $\frac{1}{4}$ +
Robin Beach	13 $\frac{1}{4}$
Paul Sidgwick	10 $\frac{1}{4}$
Peter Kay	13 $\frac{1}{4}$
Paul Sheffield	13 $\frac{1}{4}$ +
Sally Powell	13 $\frac{1}{4}$ +
Graham Sullivan	12 $\frac{1}{4}$
Victoria Dickinson	11 $\frac{1}{2}$
Michelle Spence	12 $\frac{1}{4}$
Lisa Wilson	12 $\frac{1}{4}$

Comparing these results with the chronological ages of the children they appear to be very proficient readers with three of the group scoring a maximum on the reading test.

iii) A comparison of the two groups.

The group results can be summarised as follows:

Control - Means.

General	3.1	s.d. = 0.539	v = 0.29
Artistic	2.9	s.d. = 0.539	v = 0.29
R.A.	12.45	s.d. = 1.264	v = 1.597
C.A. = 10.88 years		s.d. = 3.137	v = 9.84

Experimental - Means.

General	2.8	s.d. = 0.748	v = 0.560
Artistic	2.2	s.d. = 0.748	v = 0.560
R.A.	12.475	s.d. = 0.592	v = 0.906
C.A. = 10.9 years		s.d. = 3.628	v = 13.16

It appears that on all of the assessments made

on the children in both groups they seem to be quite well matched sets of subjects. On general assessments they both appear to be very close to the 'average' assessment. Artistic abilities show a slightly better assessment of the Experimental Group. The mean scores on the reading test showed a difference of 0.02 so they would seem to be quite well matched as far as this piece of language assessment is concerned.

The assessments made of the children in each group should be seen as initial assessments of each group and how well they are matched, given the nature of their selection for each group which was a random one from within a particular group in their year group. It would appear that they are quite well matched as the mean scores are generally around the 'average' assessment with reading ages above their chronological ages.

CHAPTER 5

The Picture Making Task.

One important characteristic of the programme of activities was its large proportion of practical work. At the same time as the children discussed the works of art amongst the group, and wrote about them, the children were painting, drawing or modelling in response to them. I was interested to see if these activities had an effect on the childrens' picture making ability in five categories - tone, spatial depth, expressiveness, representational skill and integration of the various elements within the picture.

To attempt to measure the change, if any, in their skills I asked three independent and experienced assessors to grade the work in each of the five categories. Each was graded according to a four point scale - excellent, good, fair and poor. Each child carried out the drawing exercise at pre- and post test stages and on each occasion a title was given - the school playground at playtime. The children drew in pencil only.

Having assessed each drawing the assessors scored them on a numerical scale as follows:

1 = Excellent, 2 = Good, 3 = Fair, 4 = Poor.

Following this, a mean score was calculated in each category. In some instances an assessor found it difficult to give an assessment on one grade only so

in this instance a median score was taken eg. Excellent (1) —→ Good (2) so the score was 1.5.

Whilst each assessor was experienced in looking at the work of primary children it was interesting to see how widely spread were their assessments of some childrens' drawings in some of the categories. Given this wide diversity in some cases I felt that the best approach to gaining an overall impression of each child's picture making skill was to calculate a mean score in each category and subsequently a mean score covering all of the five categories.

Due to the size of the sample it is difficult, if not futile, to go into a detailed statistical analysis and draw any statistically significant conclusions from the results. However, I think it should be possible to make some general observations about how the children performed at pre- and post test stages.

i) The Control Group at the pre-test stage.

The assessments of each child's picture are given in Table 5. I have also interpreted these results in a scatter graph to give a clearer impression of how the scores are spread through the scales (Figure 1). From this it would appear that most of the group are clustered around the 'fair' assessment with three closer to 'poor' and one closer to 'good'. On their picture making ability, therefore, the group could be characterised as being fairly good at graphical

representation.

Table 5. To show the scores of the Control Group at the pre-test stage on the Picture Making Task.

Name		Assessor			Mean	Name		Assessor			Mean
		1	2	3				1	2	3	
1.Andrew Rutter M=3.532	T	4	4	4	4	2.Matthew Sibley M=3.04	T	4	4	4	4
	S	3	3-4	3	3.16		S	3	4	3	3.3
	E	4	4	3	3.6		E	2	3	2	2.3
	R	3	4	3	3.3		R	3	3	2	2.6
	I	4	4	3	3.6		I	4	4	1	3
3.Kristen Rowe M=2.96	T	4	4	3	3.6	4.Darren Beattie M=3.02	T	4	4	4	4
	S	2	3	3	2.6		S	2	3	2	2.3
	E	4	3	2	3		E	3	3	3	3
	R	4	3	3	3.3		R	3	3-4	4	3.5
	I	3	3	2	2.6		I	2	3	2	2.3
5. Christopher Biggin M=3.446	T	3	4	4	3.6	6.Sabina Boyce M=2.656	T	2	3-4	2	2.15
	S	3	3-4	4	3.5		S	3	3	1	2.3
	E	3	4	3	3.3		E	3	2-3	3	2.83
	R	4	4	4	4		R	2	3	4	3
	I	2	3-4	3	2.83		I	2	3	4	3
7.Andrea Solomou M=2.12	T	3	3	4	3.3	8.Helen Shippey M=3.58	T	4	4	4	4
	S	1	2-3	1	1.5		S	4	4	4	4
	E	2	3	1	2		E	3	4	3	3.3
	R	2	3	2	2.3		R	3	4	3	3.3
	I	1	2-3	1	1.5		I	3	4	3	3.3
9.Jane Cockerill M=2.972	T	3	3	4	3.3	10.Emma Donkin M=3.666	T	4	4	4	4
	S	3	3	4	3.3		S	3	4	3	3.3
	E	2	3-4	2	2.5		E	4	3-4	4	3.83
	R	3	3-4	3	3.16		R	3	4	4	3.6
	I	3	3	2	2.6		I	4	4	3	3.6

ii) The Experimental Group at the pre-test stage.

On completion the Experimental Groups' pictures were assessed as follows:

Figure 1
Pre-test mean scores on the Picture Making Task
by the Control Group.

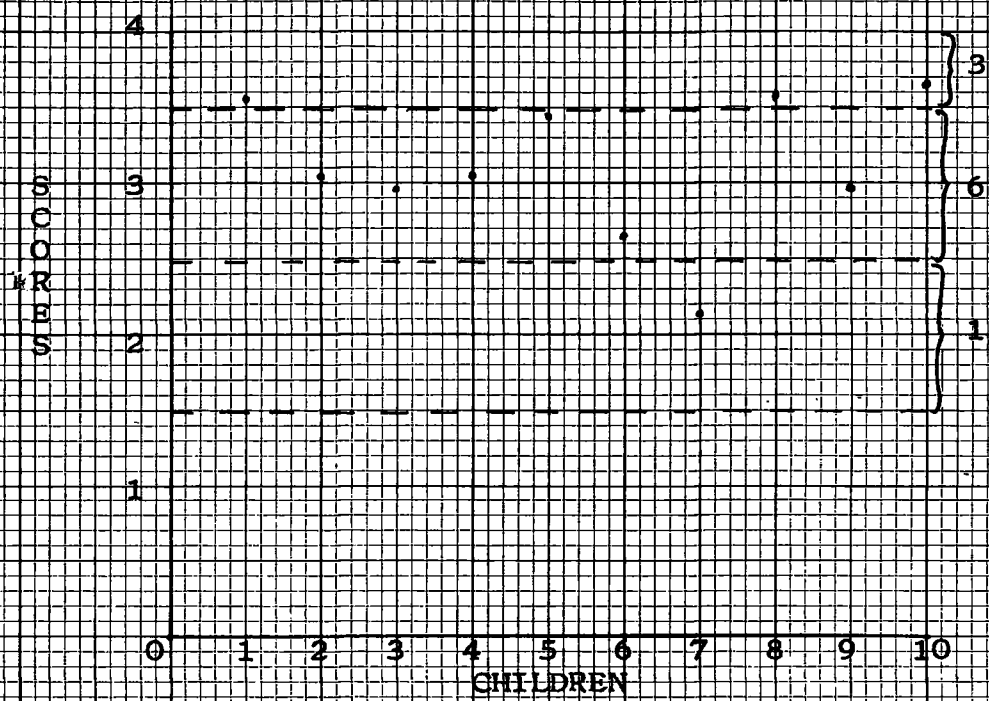


Figure 2
Pre-test mean scores on the Picture Making Task
by the Experimental Group.



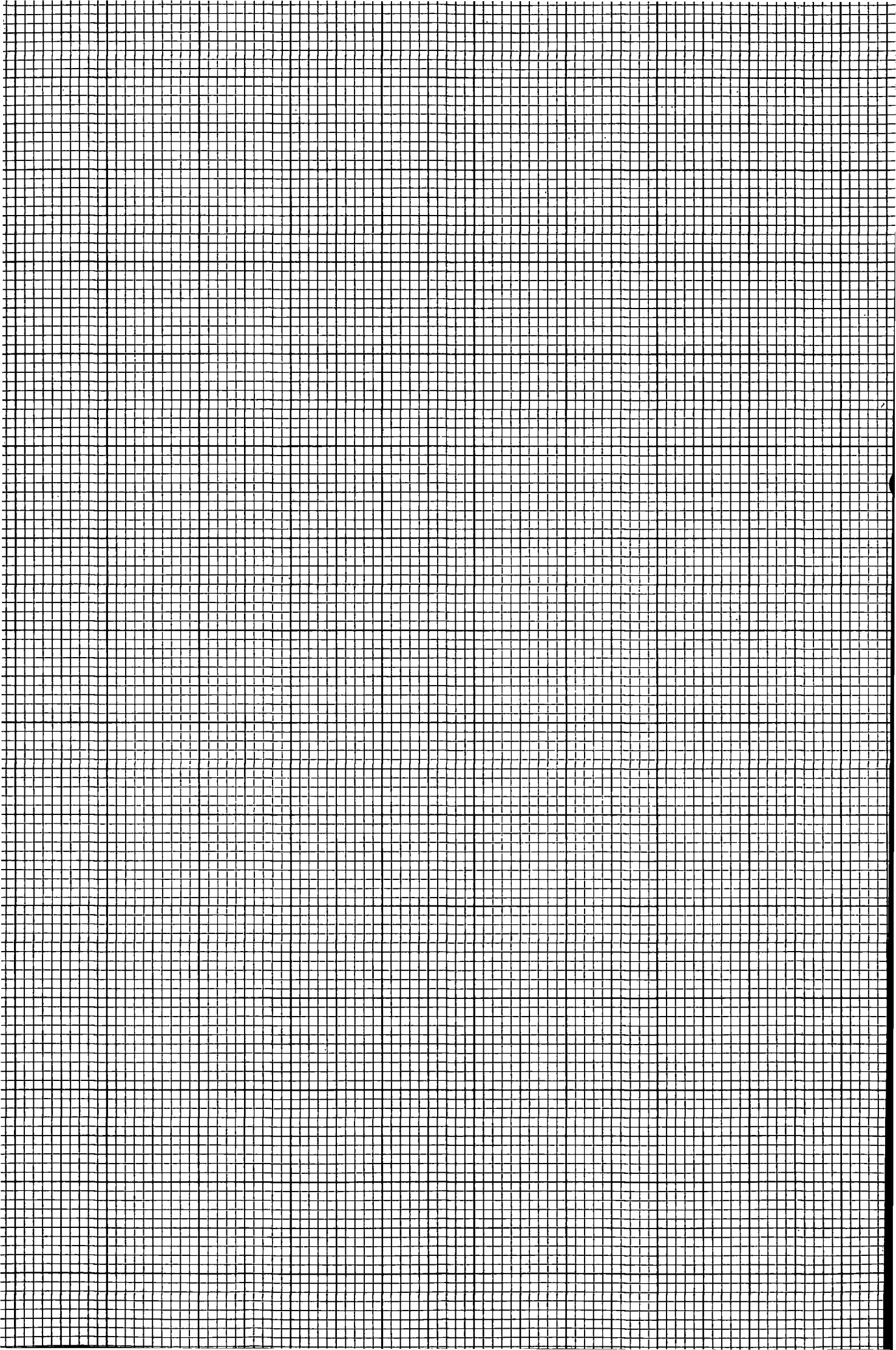


Table 6. To show the scores of the Experimental Group at the pre-test stage.

Name		Assessor			Mean	Name		Assessor			Mean
		1	2	3				1	2	3	
1. Paul Thomas M=2.298	T	2	2	2	2	2. Robin Beach M=2.866	T	4	4	2	3.3
	S	2	2-3	1	1.83		S	3	3	3	3
	E	3	3	3	3		E	3	2	2	2.3
	R	3	2-3	3	2.83		R	3	4-3	2	2.83
	I	2	2-3	1	1.83		I	3	3	2	2.6
3. Paul Sidgwick M=3.4	T	4	4	4	4	4. Peter Kay M=2.38	T	2	3	2	2.3
	S	3	4	4	3.6		S	2	3	2	2.3
	E	2	2-3	3	2.5		E	2	3	2	2.3
	R	2	4	4	3.3		R	3	3	3	3
	I	4	4	3	3.6		I	2	3	1	2
5. Paul Sheffield M=2.72	T	4	4	4	4	6. Sally Powell M=2.872	T	4	4	4	4
	S	2	4	3	3		S	3	4-3	3	3.16
	E	2	4	1	2.3		E	2	3	3	2.6
	R	2	3	1	2		R	2	3	2	2.3
	I	2	4	1	2.3		I	2	3	2	2.3
7. Graham Sullivan M=3.68	T	3	4	4	3.6	8. Victoria Dickinson M=1.88	T	2	3	1	2
	S	3	4	4	3.6		S	3	4	1	2.6
	E	3	4	4	3.6		E	1	2	1	1.3
	R	3	4	4	3.6		R	1	3-2	1	1.5
	I	4	4	4	4		I	2	3	1	2
9. Michelle Spence M=1.372	T	1	3-2	1	1.5	10. Lisa Wilson M=2.38	T	3	4	2	3
	S	2	2	1	1.6		S	2	3	2	2.3
	E	1	2	1	1.3		E	1	3	1	1.6
	R	1	2	1	1.3		R	3	4	2	3
	I	1	2-1	1	1.16		I	2	3-4	1	2.16

I have plotted these mean scores on a scatter graph (Figure 2). From this it appears that most (7) of the scores lie between the 'fair' and 'good' assessment. From the graph the group mean scores generally seem to be slightly higher than the Control Group with only one

child scoring near the 'poor' assessment whilst only two came below the 'fair' compared to six in the Control Group.

From these assessments it appears that the two groups both have a majority of subjects scoring in the 'fair' to 'good' section of the scale with the Experimental Group perhaps showing the slightly higher assessments. However, the Experimental Group mean scores were more widely spread than those of the Control whose mean scores were much more tightly scattered about the 'fair' assessment.

iii) The Control Group at the post test stage.

The post test assessments of the children in the Control Group on the Picture Making Task are shown in Table 7.

Once again I have drawn a scatter graph (Figure 3) to give some idea of how these individual scores are spread through the assessment scales. It can be seen from this graph that half of the group were clustered around the 'fair' assessment with three around the 'good' assessment and the remaining two at 'poor'. It would appear that the majority of the group fell within the 'fair' to 'good' assessments on the marking scale.

iv) The Experimental Group at the post test stage.

The post test assessments of the children in the Experimental Group on the Picture Making Task are

Table 7. To show the scores of the Control Group at the post test stage on the Picture Making Task.

Name		Assessor			Mean	Name		Assessor			Mean
		1	2	3				1	2	3	
1. Andrew Rutter M=3.32	T	4	4	4	4	2. Matthew Sibley M=3.58	T	4	4	4	4
	S	3	3	3	3		S	4	4	4	4
	E	3	3	3	3		E	3	3	3	3
	R	3	4	4	3.3		R	3	4	3	3.3
	I	4	3	3	3.3		I	4	4	3	3.6
3. Kristen Rowe M=3.14	T	3	4	4	3.6	4. Darren Beattie M=2.34	T	2	3	3	2.6
	S	2	3	3	2.6		S	2	2	2	2
	E	3	3	4	3.3		E	3	2	2	2.3
	R	4	3	4	3.6		R	3	3-2	2	2.5
	I	2	2	4	2.6		I	2	2	3	2.3
5. Christopher Biggin M=3.42	T	3	4	3	3.3	6. Sabina Boyce M=3.42	T	3	4	4	3.6
	S	3	4	4	3.6		S	3	3	3	3
	E	3	4	4	3.6		E	4	3	4	3.6
	R	3	4	4	3.6		R	3	3	4	3.3
	I	3	3	3	3		I	4	3	4	3.6
7. Andrea Solomou M=2.24	T	3	3	2	2.6	8. Helen Shippey M=3.6	T	4	4	4	4
	S	3	2	1	2		S	4	4	4	4
	E	3	2	1	2		E	3	3	3	3
	R	2	3	2	2.3		R	3	3	3	3
	I	3	2	2	2.3		I	4	4	4	4
9. Jane Cockerill M=2.326	T	3	3	2	2.6	10. Emma Donkin M=3.16	T	3	4	3	3.3
	S	3	2	3	2.6		S	3	4	4	3.6
	E	3	3	2	2.6		E	4	4	2	3.3
	R	2	2	2	2		R	4	3	3	3.3
	I	2	3-2	1	1.83		I	2	3	2	2.3

shown in Table 8.

These assessments are expressed in the form of a scatter graph (Figure 4). It is apparent from this graph that a majority (8) of the group have scores in the 'fair' to 'good' range with the remaining two

Figure 3
Post test mean scores on the Picture Making Task
by the Control Group.

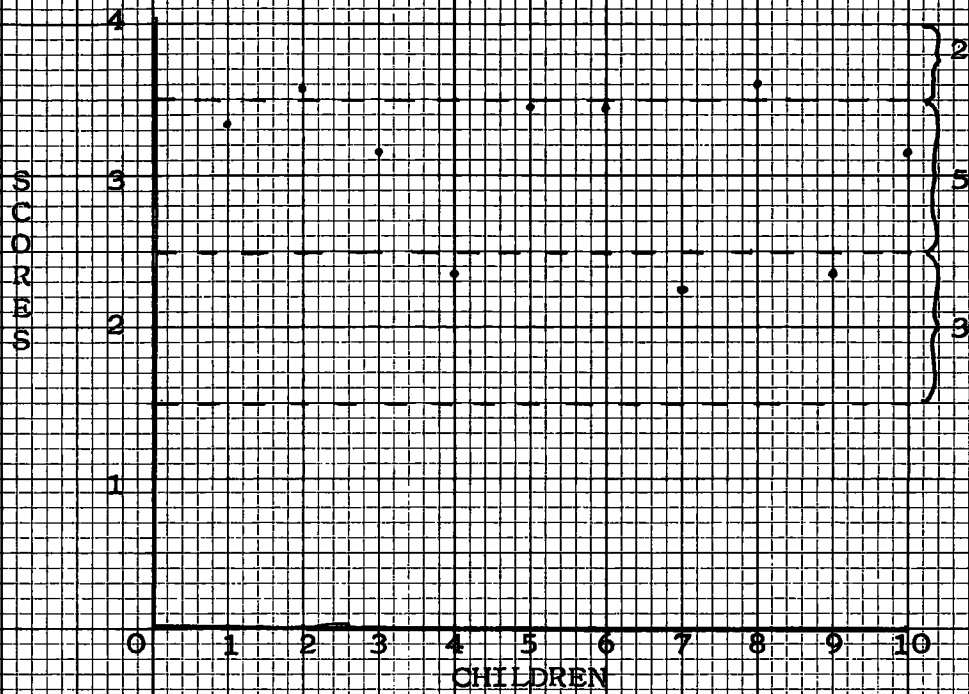
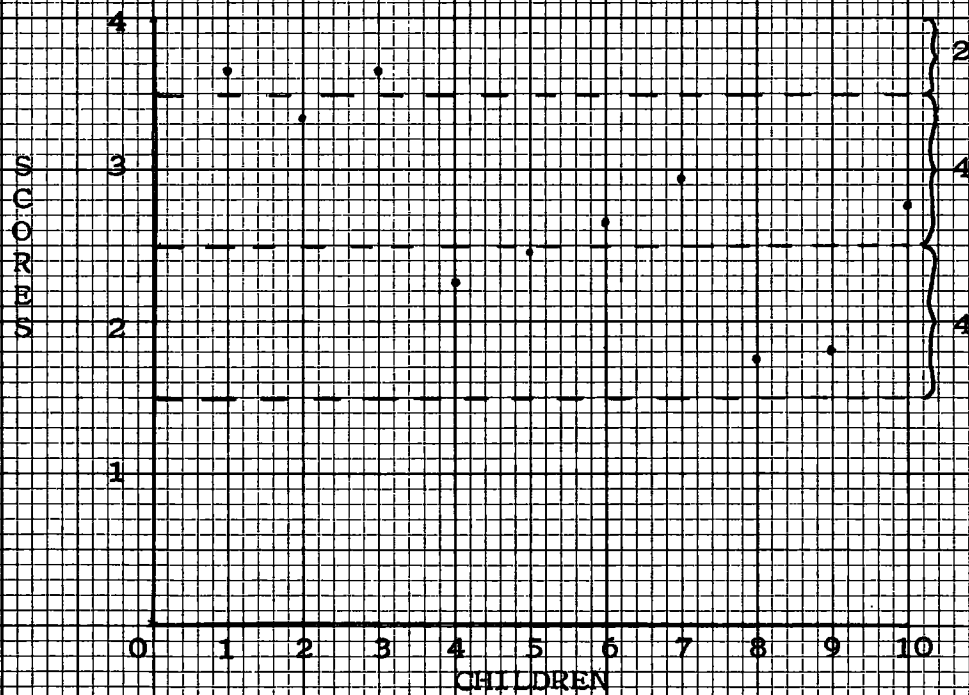


Figure 4
Post test mean scores on the Picture Making Task
by the Experimental Group.



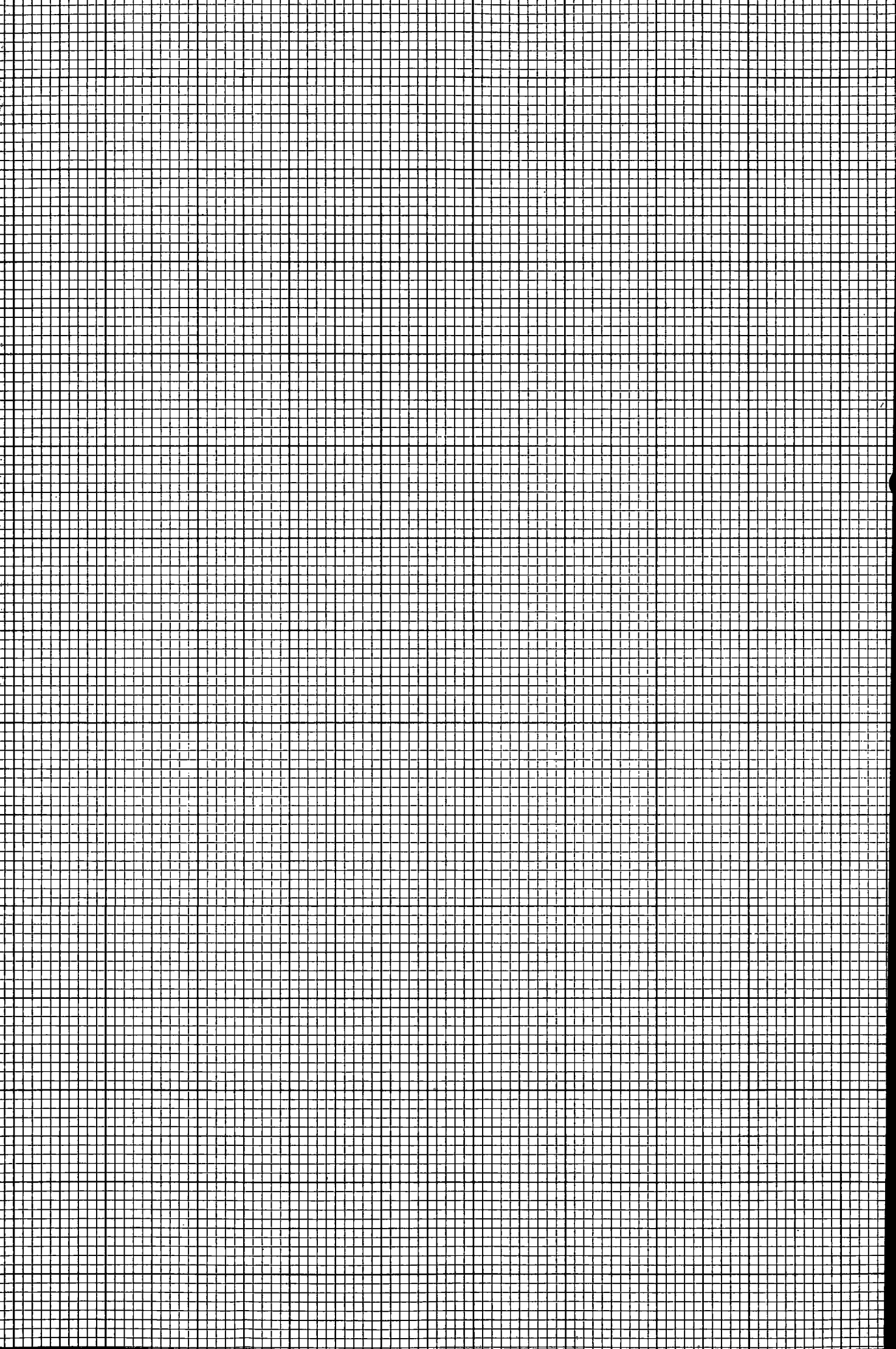


Table 8. To show the scores of the Experimental Group at the post test stage on the Picture Making Task.

Name		Assessor			Mean	Name		Assessor			Mean
		1	2	3				1	2	3	
1. Paul Thomas M=3.646	T	3	4	4	3.6	2. Robin Beach M=3.312	T	3	3-4	3	3.16
	S	3	4-3	4	3.5		S	3	3	4	3.3
	E	4	4-3	4	3.83		E	3	3	4	3.3
	R	3	4	3	3.3		R	3	3	4	3.3
	I	4	4	4	4		I	3	3-4	4	3.5
3. Paul Sidgwick M=3.62	T	3	4	4	3.6	4. Peter Kay M=2.29	T	2	3-2	2	2.16
	S	3	4	4	3.6		S	2	3	4	3
	E	3	3	4	3.3		E	1	3-2	2	1.83
	R	3	4	4	3.6		R	1	3-2	3	2.16
	I	4	4	4	4		I	1	3	3	2.3
5. Paul Sheffield M=2.438	T	3	3-4	3	3.16	6. Sally Powell M=2.62	T	3	3	2	2.6
	S	2	3-2	1	1.83		S	2	3	3	2.6
	E	3	2	2	2.3		E	2	3	2	2.3
	R	2	3	3	2.6		R	2	3	3	2.6
	I	2	2	3	2.3		I	3	3	3	3
7. Graham Sullivan M=2.932	T	3	3	3	3	8. Victoria Dickinson M=1.74	T	3	2	1	2
	S	3	3-2	4	3.16		S	2	3	1	2
	E	3	2	3	2.6		E	2	2	1	1.6
	R	3	3	4	3.3		R	2	2	1	1.6
	I	3	2	3	2.6		I	1	2-3	1	1.5
9. Michelle Spence M=1.68	T	2	4-3	2	2.5	10. Lisa Wilson M=2.76	T	3	4	4	3.6
	S	2	2	1	2		S	2	4	4	3.3
	E	2	2	1	1.6		E	2	2	2	2
	R	2	1	1	1.3		R	2	3	3	2.6
	I	2	2	1	1.6		I	2	3	2	2.3

closer to 'poor'.

v) Summary and Conclusions.

If the results for the Control Group at pre- and post test stages are compared there appears to be

a very slight upward movement in the assessment of their picture making skills. Assessments in the lowest category dropped by one with an increase of two in the scores clustered around the 'good' assessment. This result was not reflected in the assessments of the Experimental Group. At the post test stage most children (8) were still clustered around the 'fair' to 'good' assessments, however, the children had increased to two at the 'poor' end of the scale and nobody came at the 'excellent' end which had been the case at the pre-test stage. It would appear from the results of the Experimental Group that their picture making skills had not been altered by the programme of activities.

If one considers the results of the individuals in each group these changes, or lack of change, are reflected there. In both groups five children improved their mean scores whilst the other five scored lower. Generally the alterations in scores were not very large, from 0.7 at one extreme to 0.02 at the other, but these were obviously enough to move children from one scoring range into another, even though they only just did so. It would be very difficult to make any definite statement about the effect of the programme on the picture making skills of the children. From the results it does seem to suggest that the Experimental Group's picture making skills did not appear to have been improved by their exposure to the activities in the programme.

Having said that, one could ask: "Does it

matter?" I would suggest that the acquisition of drawing skills is a long process and one which requires much practice. Within this programme of activities which, aimed at developing critical skills, not necessarily practical skills, the opportunity to develop any particular area such as tone was fairly limited and much more time would need to be allocated if such skills are to be developed.

CHAPTER 6

The Allison Art Vocabulary Test.

All the results given for the Allison Art Vocabulary Test (A.A.V.T.), are raw scores and are not to be considered as standardised scores. However, they do give some indication of the child's accessible art vocabulary. The A.A.V.T. is characterised by the subjects' responses demanding a perceptual identification of the concept from a range of alternatives. So it is not only a measure of verbal power.

In examining the results there are three areas to look at:

- a) Each groups' results on individual categories, and as a total.
- b) Each individuals' results in each category, and as a total.
- c) The results of the different sexes in each group.

Each of the above are examined at pre- and post test level separately, and then considered together to give an indication of any change in the results resulting from the experimental programme.

I should now like to look at both groups' results at the pre-test stage. The numbers at the top of each column refer to the categories in the test as follows:

1. Tools and materials used in art activities.
2. Geometrical shapes or forms of a Euclidean nature.

3. Geometrical qualities of a topological nature.
4. Instances of classes of art phenomena.
5. Instances of perceptible qualities in art phenomena.
6. Instances of perceptible qualities with special applicability to art phenomena.
7. Abstract properties of art phenomena.
8. Instances of styles or schools of painting.

i) Pre-test results for the Control Group.

The results of the children in the Control Group on the A.A.V.T. have been tabulated as follows:

Table 9. To show the pre-test scores of the Control Group on the A.A.V.T.

Name	1	2	3	4	5	6	7	8	Total
Emma Donkin	7	7	3	9	2	7	4	4	43
Kristen Rowe	7	9	3	13	4	3	3	3	45
Darren Beattie	7	9	3	12	2	4	6	4	47
Andrew Rutter	7	9	6	16	2	7	6	3	56
Matthew Sibley	7	7	6	15	2	3	3	4	47
Helen Shippey	7	7	4	12	4	5	5	5	49
Jane Cockerill	7	9	5	13	4	4	4	5	51
Andrea Solomou	7	9	6	11	3	7	5	4	52
Sabina Boyce	7	9	6	11	2	4	3	3	45
Christopher Biggin	7	7	4	12	2	5	4	2	43

To help with later analysis it may be helpful to express each of these scores as percentages of the possible scores in each category. These have been tabulated in Table 10.

Table 10. To show the pre-test scores of the Control Group on the A.A.V.T. expressed as percentages.

Name	1	2	3	4	5	6	7	8	Total
Emma Donkin	100	70	50	56.25	18.18	70	36.36	44.44	53.75
Kristen Rowe	100	90	50	81.25	36.36	30	27.27	33.33	56.25
Darren Beattie	100	90	50	75	18.18	40	54.54	44.44	58.75
Andrew Rutter	100	90	100	100	18.18	70	54.54	33.33	70
Matthew Sibley	100	70	100	93.75	18.18	30	27.27	44.44	58.75
Helen Shippey	100	70	66.66	75	36.36	50	45.45	55.55	61.25
Jane Cockerill	100	90	83.33	81.25	36.36	40	36.36	55.55	63.75
Andrea Solomou	100	90	100	68.75	27.27	70	45.45	44.44	65
Sabina Boyce	100	90	100	68.75	18.18	40	27.27	33.33	56.25
Christopher Biggin	100	70	66.66	75	18.18	50	36.36	22.22	53.75

From these results there are some interesting observations which can be made:

- a) All the children could recognise all the tools and materials represented in the test.
- b) All of the children achieved 70% or more correct responses to geometrical shapes of a Euclidean nature ie. ellipse, cone, cube.
- c) A majority of children (7) achieved over 66.66% success on their identification of geometrical qualities of a topological nature ie. horizontal, straight, angle.
- d) When identifying classes of art phenomena ie. painting, sculpture, drawing etc most of the children (9) achieved a score of 68.75% or above.
- e) The scores of the children when asked to identify perceptible qualities in art phenomena ie. line, tone, texture were all consistently low ie. under

36.36%.

- f) Most children(7) achieved 50% or less when asked to identify instances of perceptible qualities especially applicable to art phenomena ie. distortion, background, perspective. Only 3 achieved a mark of 70%.
- g) When asked to identify abstract qualities in art phenomena ie. tension, balance, rhythm eight children scored 45.45% or less and the remaining two scored 54.54%.
- h) Identification of schools or styles of painting produced a range of scores from 22.22% to 55.55%. However, only two children achieved this upper score, the remaining eight scored 44.44% or less.

It would appear, in general terms, therefore that the children in the Control Group could recognise art tools and materials very well, geometrical shapes of both kinds to a reasonable degree. They were able to recognise art phenomena with a good degree of proficiency. On all of the first four categories a majority of children were achieving scores of 66.66% or more. However, when one looks at the scores on the next four categories the picture is altered somewhat. Their responses in all of these categories showed a majority of children reaching the 50% level only and in one case under 36.36% for all of the group. This latter category was where the children had to identify instances of perceptible qualities such as line, tone and texture in art phenomena.

When considering the group results as a whole the following sets of mean scores pertain for each category:

Table 11. To show the mean scores, expressed as percentages of the Control Group on the A.A.V.T. at the pre-test stage.

Category	1	2	3	4	5	6	7	8
Mean Score	100	82	76.6	77.5	24.5	49	39	41

It appears from these group mean scores that they express more clearly and concisely the wide diversity of response between each different category. There appears to be a distinct division of scores between the first four categories, where the lowest mean score was 76.6%, and the second set of four categories where the highest mean score was 49% with the lowest at 24.5%. I shall consider the importance of this difference in my discussion of all the results in the summary at the end of this chapter.

ii) Pre-test results for the Experimental Group.

The results of the Experimental Group on the A.A.V.T. are shown in Table 12 and then they are expressed as percentages in Table 13.

From these results the following observations can be made about the scores in each category:

- a) Nine children in the group could recognise all of the items in this category with the remaining one

Table 12. To show the pre-test scores of the Experimental Group on the A.A.V.T.

Name	1	2	3	4	5	6	7	8	Total
Sally Powell	6	8	5	13	2	2	0	4	40
Paul Sheffield	7	8	5	10	4	3	6	3	46
Victoria Dickinson	7	10	6	14	3	2	4	3	49
Paul Sidgwick	7	7	6	10	3	5	6	5	49
Lisa Wilson	7	9	5	10	4	5	6	4	50
Peter Kay	7	9	6	15	6	5	5	4	57
Robin Beach	7	8	5	12	4	5	6	4	51
Graham Sullivan	7	8	6	14	2	3	2	0	42
Michelle Spence	7	10	6	15	4	6	4	2	54
Paul Thomas	7	9	5	13	3	3	2	5	47

Table 13. To show the scores of the Experimental Group at the pre-test stage on the A.A.V.T. expressed as percentages.

Name	1	2	3	4	5	6	7	8	Total
Sally Powell	85.7	80	83.33	81.25	18.18	20	0	36.36	50
Paul Sheffield	100	80	83.33	62.5	36.36	30	54.54	33.33	57.5
Victoria Dickinson	100	100	100	87.5	27.27	20	36.36	33.33	61.25
Paul Sidgwick	100	70	100	62.5	27.27	50	54.54	55.55	61.25
Lisa Wilson	100	90	83.33	62.5	36.36	50	54.54	36.36	62.5
Peter Kay	100	90	100	93.75	54.54	50	45.45	36.36	71.25
Robin Beach	100	80	83.33	75	36.36	50	54.54	36.36	63.75
Graham Sullivan	100	80	100	87.5	18.18	30	18.18	0	52.5
Michelle Spence	100	100	100	93.75	36.36	60	36.36	22.22	67.5
Paul Thomas	100	90	83.33	81.25	27.27	30	18.18	55.55	58.75

child failing on one item.

b) All of the children achieved 70% or more correct responses to geometrical shapes.

c) All of the children scored 83.33% or more in this

category with five scoring 100%.

- d) When identifying classes of art phenomena all of the children scored 62.5% or above.
- e) In category five, qualities in art phenomena, one child scored 54.54% but the rest of the group scored 36.36% or below.
- f) The groups' scores in this category on instances of perceptible qualities with special applicability to art phenomena gave a range of results from 20% to 60%. However, only one child scored at this 60% level, the others all scored 50% or below.
- g) When identifying abstract qualities in art phenomena the scores ranged from 54.54% at the upper level to 0% at the lower.
- h) In the final category about schools and styles of painting two children scored 55.55% but the rest scored 36.36% or below with the lowest score being 0%.

It appears that there are some general statements that can be made about these results. First, all the children, with one exception, could recognise art tools and materials. In the second two categories it appears that the children can recognise geometrical properties quite well with the lowest score being 70% and seven scores of 100% were achieved over the two categories. The group was also proficient at recognising art phenomena with the lowest score being 62.5%. In the category about perceptible qualities in art phenomena nine members of the group scored 36.36%

or less with the remaining child achieving a score of 54.54%. It would appear that in this category the children, generally, are less proficient as in some of the earlier categories. A similar pattern is evident in the next category with one child gaining a score of 60%, the rest all under 50%. The category about abstract properties of art phenomena produced a wide range of scores from 0% to 54.54%.

There was a small majority of children (6) scoring 45.45% or less so once again it would seem that the level of proficiency is less than in the earlier categories. In the final category there was a similar wide diversity of scores from 0% to 55.55%. However, only two children achieved this higher score, the majority scoring 36.36%. It would appear from this that there was a lower level of proficiency in this category than earlier ones. The scores seem to fall into two groups again with the highest scores consistently occurring in the first four categories and the lower in the second group of four categories.

When considering the Experimental Groups' results as a whole the following sets of mean scores were recorded for each category.

Table 14. To show the mean scores, expressed as percentages of the Experimental Group on the A.A.V.T. at the pre-test stage.

Category	1	2	3	4	5	6	7	8
Mean score	98.57	86	91.66	78.75	31.81	39	37.27	37.77

Again these mean scores seem to indicate a distinct difference in the groups' results between the items in the first four categories and the last four. In the first four categories the lowest score was 78.75% whereas in the second the highest mean score was 39% with the lowest at 31.81%.

iii) A comparison of the two groups at the pre-test stage.

In an analysis of the two groups' scores I think it is possible to see some similarities between the results for each category.

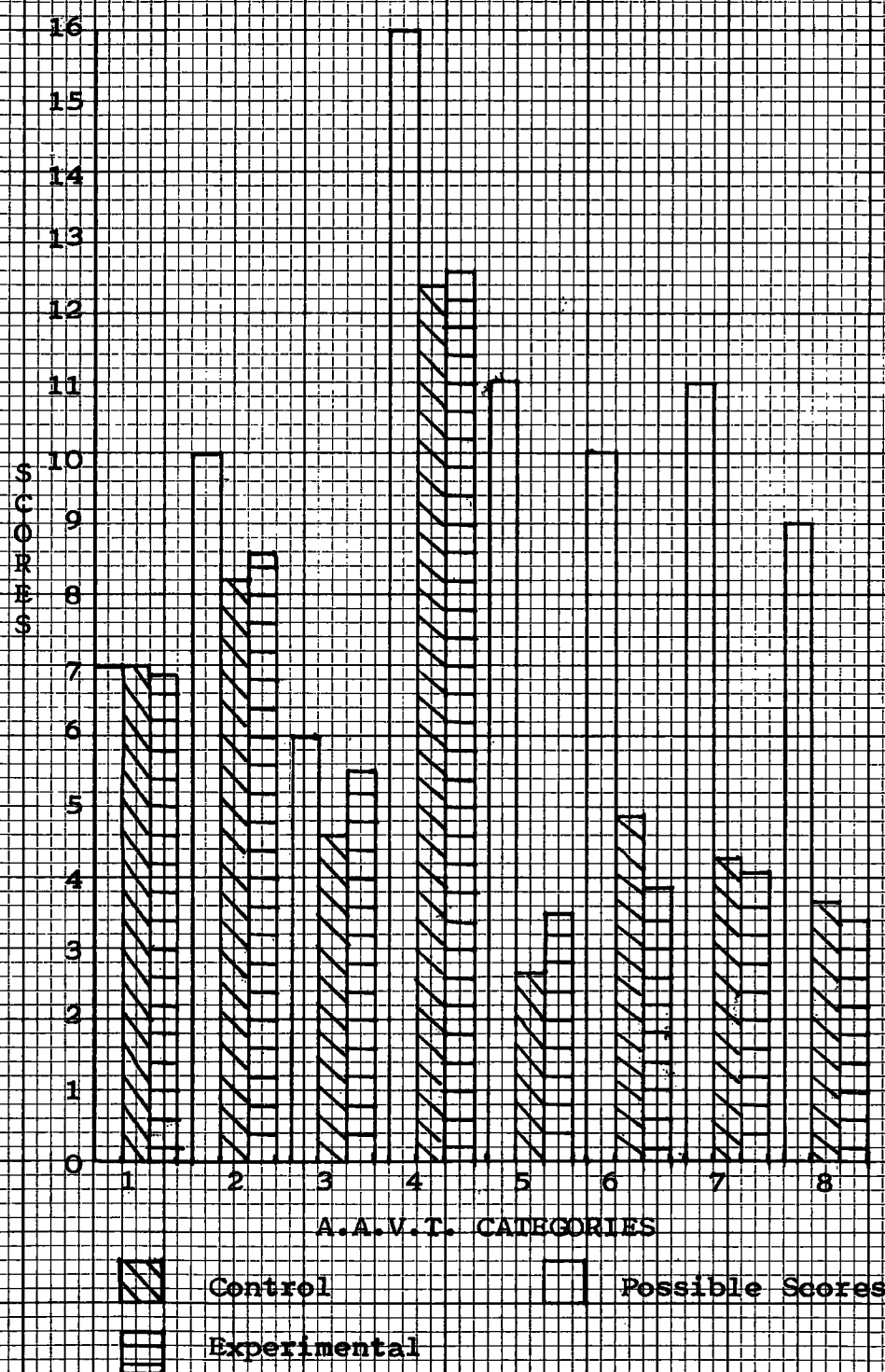
As groups they appear to have very similar results in each individual category. When a mean of the totals is calculated for each group the Control Group recorded a score of 59.75% and the Experimental 60.63% so it would appear from this that they are quite well matched on this test. But a simple mean score can hide the spread of scores within each group. It is interesting that when the standard deviation is calculated for each group they are very similar given the sample size.

Control Group - Mean = 59.75 s.d. = 4.98 v = 24.84

Experimental Group - Mean=60.63 s.d.=5.84 v=34.12.

The one major similarity between the groups can be more clearly seen in Figure 5 where this graphical representation shows how close the mean scores are overall. However, the more important point which this graph shows is the sharp divide between both

Figure 5
Experimental v Control Groups mean scores on the A.A.V.T.
at the pre-test stage.



groups' results on the first four categories as opposed to the second set of categories. I think it is an important difference when one considers the attempt to increase children's critical appreciation by a specially designed series of activities.

In the first four categories the types of objects to be identified and concepts covered are necessarily those peculiar to the work of art in that the geometrical items are, for the most part in other areas of the curriculum. In the other two categories one would hope that a school curriculum would instill in a child by the final year in primary school what a pencil, ruler and scissors are and the same could be said of sculpture, drawing and painting. In category four both sets of results were slightly lower than other categories (with one exception for the Control Group) but they were still above the 70% level. It is the second set of four categories which I would maintain are more relevant to the notion of critical appreciation. To engage with a work of art one of the factors which has been isolated by several writers is the need to develop a specialised critical vocabulary which can be used to help respond to works of art. If one is to communicate about, and respond to, a work of art on anything other than a cerebral level one needs to develop the skill of using such words as line, tone, texture, background, contrast, balance and symmetry. One also needs to acquire some knowledge of styles and schools of painting so an acquisition of words such as

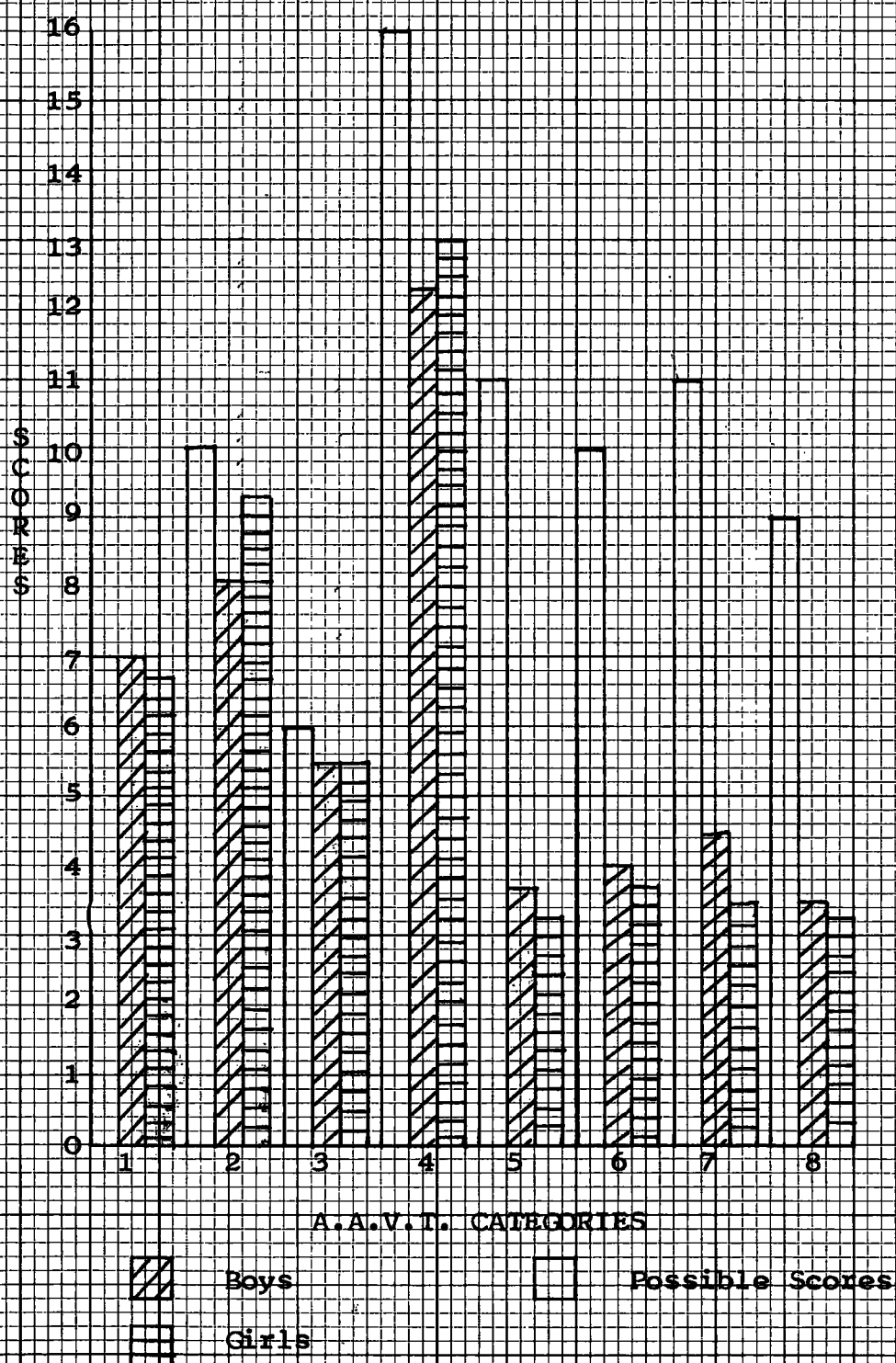
realism, figurative and impressionism is needed if one is to display a deeper understanding of works of art.

It is evident from the mean scores and the graph in Figure 5 that both groups' mean scores in these last four categories were much lower than in the first four and one would anticipate an improvement in the scores of the Experimental Group at the post-test stage if one of the aims of the programme is to be met. I would also anticipate that there would be evidence in the analysis of the interviews at pre- and post test stages of this acquisition and use of a somewhat more specialised vocabulary.

iv) An examination of the results of boys and girls on the A.A.V.T. at the pre-test stage.

I was interested to see if the results of boys and girls were in any way different at the pre-test stage and subsequently if there was any change in the scores at the post-test stage. The graphs in Figures 6 and 7 show a comparison between the results of the boys and girls in the Control and Experimental Groups expressed as mean raw scores. One observation which can be made immediately is that the results generally are very similar. Whilst they do not exactly match each other where there are differences these tend to be differences of only one mark which is accentuated by the graphical representation. In fact the differences appear to be very small indeed and one sex does not seem to have a monopoly of the higher mean scores -

Figure 6
Experimental Group boys and girls mean scores on the
A.A.V.T. at the pre-test stage.



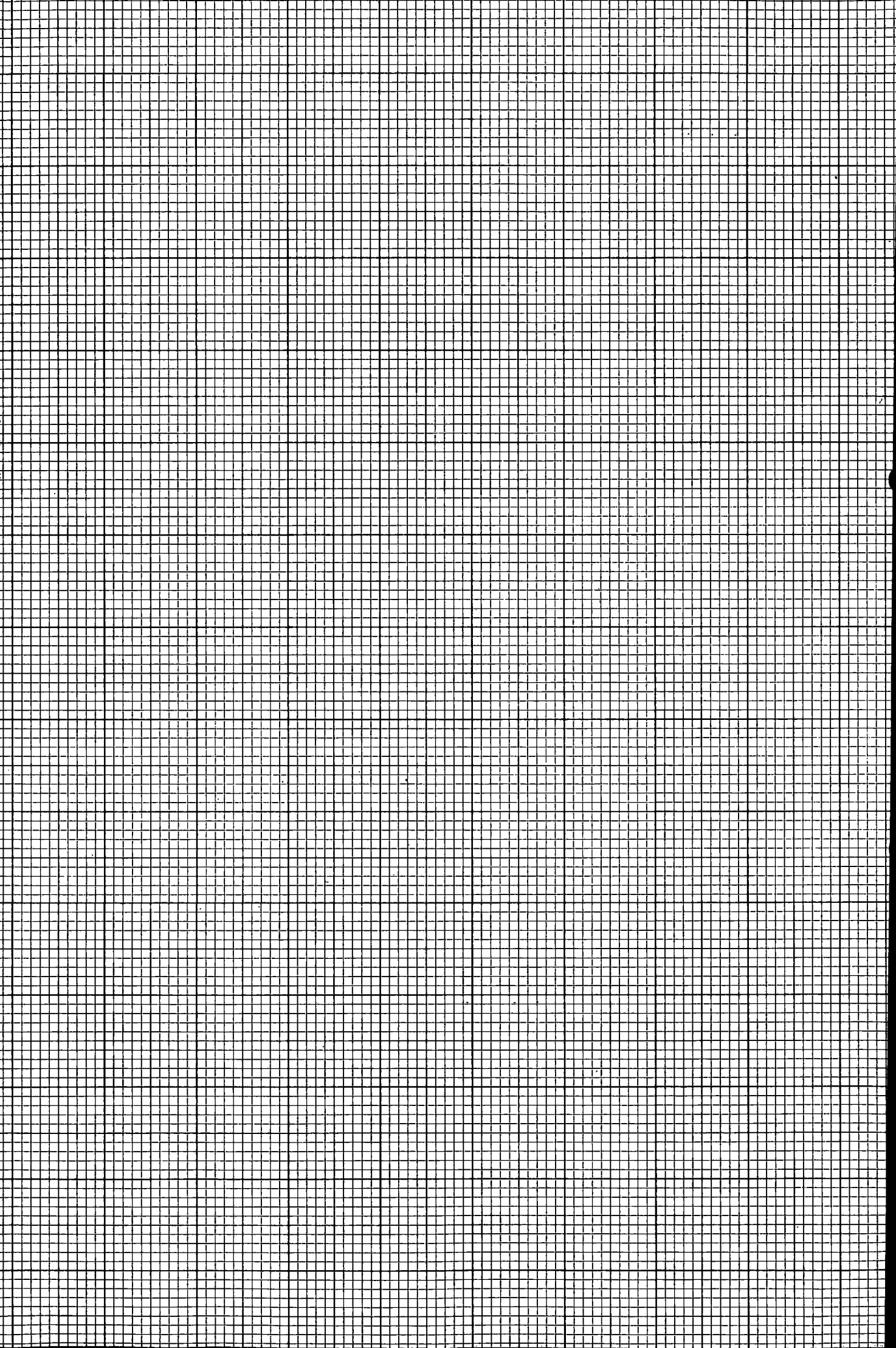
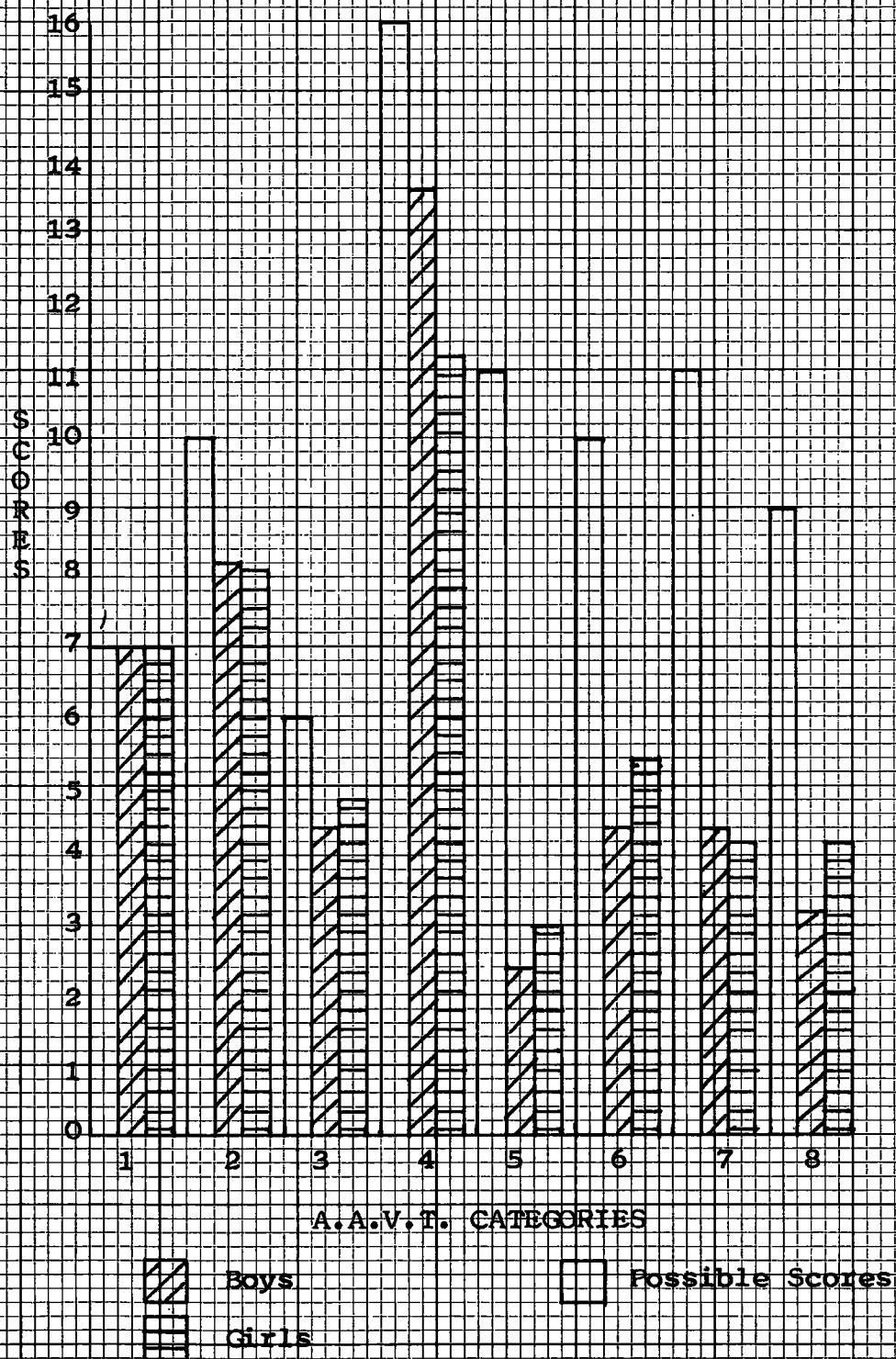
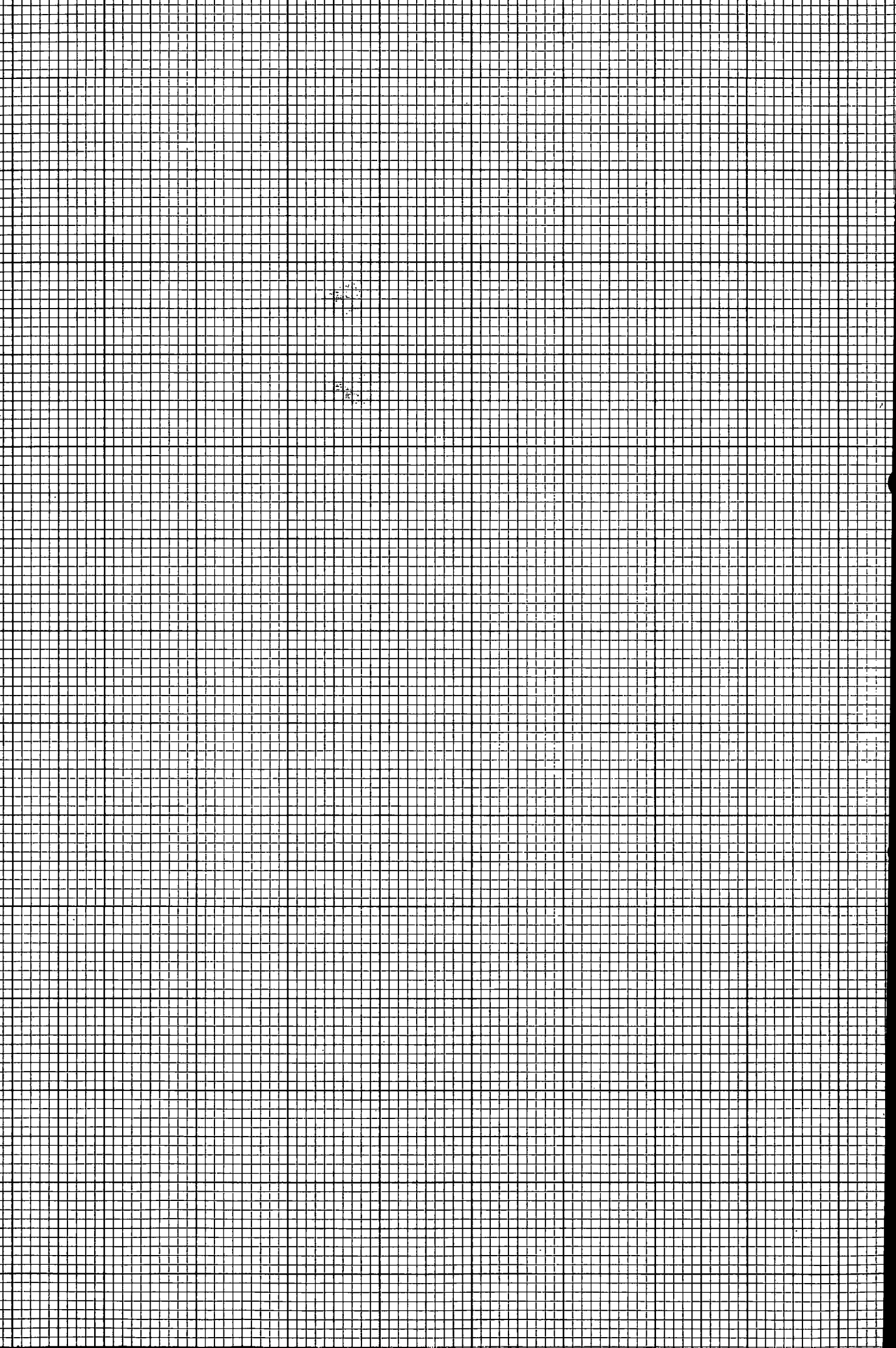


Figure 7
Control Group boys and girls pre-test mean scores on
the A.A.V.T.





they do in fact each come higher in about half of the categories each. One other observation can be made and that is the difference between the first four and last four categories which I have already discussed. This trend for the whole group seems to be reflected in the results for each sex.

v) Post test results for the Control Group.

The following table shows the raw scores for the Control Group at the post test stage.

Table 15. To show the scores at the post test stage of the Control Group on the A.A.V.T.

Name	1	2	3	4	5	6	7	8	Total
Emma Donkin	7	7	3	10	4	2	3	1	37
Kristen Rowe	7	9	4	13	4	6	3	3	49
Darren Beattie	7	9	3	11	1	4	4	3	42
Andrew Rutter	7	10	6	11	3	5	4	2	48
Matthew Sibley	7	8	4	14	5	3	8	5	54
Helen Shippey	7	7	5	14	3	7	6	4	53
Jane Cockerill	7	9	3	13	6	4	4	4	50
Andrea Solomou	7	8	6	13	3	4	5	6	52
Sabina Boyce	7	9	6	11	2	5	6	1	47
Christopher Biggin	7	6	3	14	4	5	2	3	44

As previously these scores have been expressed as percentages in Table 16.

From these results the following results can be made:

- a) All of the children could recognise all of the tools and materials represented in the text.

Table 16. To show the scores at the post test stage of the Control Group on the A.A.V.T. expressed as percentages.

Name	1	2	3	4	5	6	7	8	Total
Emma Donkin	100	70	50	62.5	36.36	20	27.27	11.11	46.25
Kristen Rowe	100	90	66.66	81.25	36.36	60	27.27	33.33	61.25
Darren Beattie	100	90	50	68.75	90.9	40	36.36	33.33	52.5
Andrew Rutter	100	100	100	68.75	27.27	50	36.36	22.22	60
Matthew Sibley	100	80	66.66	87.5	45.45	30	72.72	55.55	67.5
Helen Shippey	100	70	83.33	87.5	27.27	70	54.54	44.44	66.25
Jane Cockerill	100	90	50	81.25	54.54	40	36.36	44.44	62.5
Andrea Solomou	100	80	100	81.25	27.27	40	45.45	66.66	65
Sabina Boyce	100	90	100	68.75	18.18	50	54.54	11.11	58.75
Christopher Biggin	100	60	50	87.5	36.36	50	18.18	33.33	55

- b) Most of the children achieved 70% or more (with only one exception) correct scores when asked to identify shapes of a Euclidean nature.
- c) Six children achieved 66.66% or more on their identification of geometrical qualities of a topological nature with the remaining four gaining 50%.
- d) In identifying classes of art phenomena most of the children achieved 68.75% or more with the remaining child achieving 62.5%.
- e) When asked to identify perceptible qualities in art phenomena most children (8) scored 36.36% or less with the other two scoring 45.45% and 54.54% respectively.
- f) Most children (8) scored 50% or less on their ability to identify perceptible qualities especially

applicable to art phenomena. The remaining two scoring 60% and 70% respectively.

- g) Identification of abstract qualities in art phenomena produced mean scores ranging from 18.18% to 72.72%. Most scores (7) were under 45.45%.
- h) The range of scores on the identification of schools or styles of painting went from 11.11% to 66.66%. However, most scores (8) were 44.44% or less.

Some general observations can be made about these results. First, all the children could recognise all of the materials and tools in the test. Second, on the next three categories the children showed a good degree of proficiency in that most scored 66.66% or more. On the next four categories the scores were somewhat lower with most scoring 50% or less.

The following sets of mean scores were calculated as percentages for each of the categories in the test:

Table 17. To show the mean scores, expressed as percentages, of the Control Group on the A.A.V.T. at the post test stage.

Category	1	2	3	4	5	6	7	8
Mean Score	100	82	71.66	77.53	81.81	45	40.9	35.55

Once again the mean scores for the group in each category show this distinct divide between the first and last four categories. Each of the first four has a mean of at least 71.66% with a high of 100% whilst in the second group the highest mean is 45% and

lowest 31.81%.

vi) Post test results for the Experimental Group.

The post test results for the Experimental Group are shown as raw scores in the following table:

Table 18. To show the scores at the post test stage of the Experimental Group on the A.A.V.T.

Name	1	2	3	4	5	6	7	8	Total
Sally Powell	7	9	5	15	4	7	5	5	57
Paul Sheffield	7	8	4	14	5	5	2	2	47
Victoria Dickinson	7	8	6	15	1	5	6	4	52
Paul Sidgwick	7	8	4	14	2	5	7	6	53
Lisa Wilson	7	7	5	15	7	7	4	4	56
Peter Kay	7	9	6	14	6	7	5	6	60
Robin Beach	7	8	5	15	7	5	4	4	55
Graham Sullivan	7	8	5	16	7	6	4	3	56
Michelle Spence	7	10	6	14	6	7	8	5	63
Paul Thomas	7	9	6	12	4	6	5	4	53

When expressed as percentages these scores are shown in Table 19.

From these scores the following observations can be made about the scores in each category:

- All the children recognise all of the test items about tools and materials.
- Most of the children (9) achieved a score of 80% or more with one child scoring 70% in this category.
- Most children (8) scored 83.33% or more with the remaining two scoring 66.66%. Four of the children scored 100%.

Table 19. To show the scores at the post test stage of the Experimental Group on the A.A.V.T. expressed as percentages.

Name	1	2	3	4	5	6	7	8	Total
Sally Powell	100	90	83.33	93.75	36.36	70	45.45	55.55	71.25
Paul Sheffield	100	80	66.66	87.5	45.45	50	18.18	22.22	58.75
Victoria Dickinson	100	80	100	93.75	9.09	50	54.54	44.44	65
Paul Sidgwick	100	80	66.66	87.5	18.18	50	63.63	66.66	66.25
Lisa Wilson	100	70	83.33	93.75	63.63	70	36.36	44.44	70
Peter Kay	100	90	100	87.5	54.54	70	45.45	66.66	75
Robin Beach	100	80	83.33	93.75	63.63	50	36.36	44.44	68.75
Graham Sullivan	100	80	83.33	100	63.63	60	36.36	33.33	70
Michelle Spence	100	100	100	87.5	54.54	70	72.72	55.55	78.75
Paul Thomas	100	90	100	75	36.36	60	45.45	44.44	66.25

- d) Most children (9) scored 87.5% on this category with one remaining child scoring 75%.
- e) In identifying qualities in art phenomena half of the group scored 54.54% or above, the remaining half were spread between 9.09% and 45.45%.
- f) All the children scored over 50% with a majority (6) scoring 60% or more when asked to identify instances of perceptible qualities with special applicability to art phenomena.
- g) In category seven the scores ranged from 18.18% to 72.72%. A majority (6) scored 45.45% or more, however.
- h) In identifying schools or styles of painting the scores ranged from 58.75% to 78.75%. However, nine scores were above 65%.

There are some general observations that can be

made about the Experimental Groups' post test results. First, all of the children could recognise all of the tools and materials. In the next three categories they were all proficient at recognising particular test items, the lowest score being 66.66%. In the following four categories, however, the spread of scores was more pronounced in each category. In category five scores ranged from 9.09% to 63.63% and in category seven from 18.18% to 72.72%. Also in category five half of the group reached 54.54% or more whilst all the group reached 50% or more in category six. Indeed, six gained 60% or more. In category seven six children scored 45.45% or more and in the last category eight children scored 44.44% or more. The difference between the two groups of categories was still there, however, it is apparent that the discrepancy between the scores is not quite as great as at the pre-test stage.

The following mean scores apply to each category for the Experimental Group as a whole:

Table 20. To show the mean scores in each category, expressed as percentages, of the Experimental Group on the A.A.V.T. at the post test stage.

Category	1	2	3	4	5	6	7	8
Mean Score	100	84	86.66	90	44.54	60	45.45	47.77

Again these mean scores indicate a difference between the first four and last four categories. However, these category differences are now less than that at the

pre-test stage. The lowest score is 84% for any of the first four categories (Pre-test = 78.75%) and the highest mean score for the last four categories is 60% (Pre-test = 31%) with the lowest mean score for the group at 44.54% (Pre-test = 31.81%).

vii) A comparison of the two groups at the post test stage.

From the results at the pre-test stage it appeared that the two groups were quite well matched and that their responses to the items in the test were similar. At the post-test stage, however, this situation is altered to some extent.

If an overall mean score is calculated for each group the following results apply:

Control Group: Mean = 59.5%. s.d. = 6.3. v = 39.75.

Experimental Group: Mean = 69%. s.d. = 5.24. v = 27.49.

Pre-test there were more similarities between the groups than differences, however, at the post test this could be seen to have altered. The group overall mean score pre-test were almost identical - a difference of only 0.88% - whereas at this stage the difference is 9.5%. When the overall scores are compared as in Table 21 the differences in each category can be seen. In Figure 8 these differences are also apparent in the graphical representation of the mean scores in each category. In no category does the Experimental Group score less than the Control whereas the results at the pre-test stage indicated a higher score in half of the categories.

Figure 8
Experimental v Control Groups' mean scores on the A.A.V.T.
at post test stage.

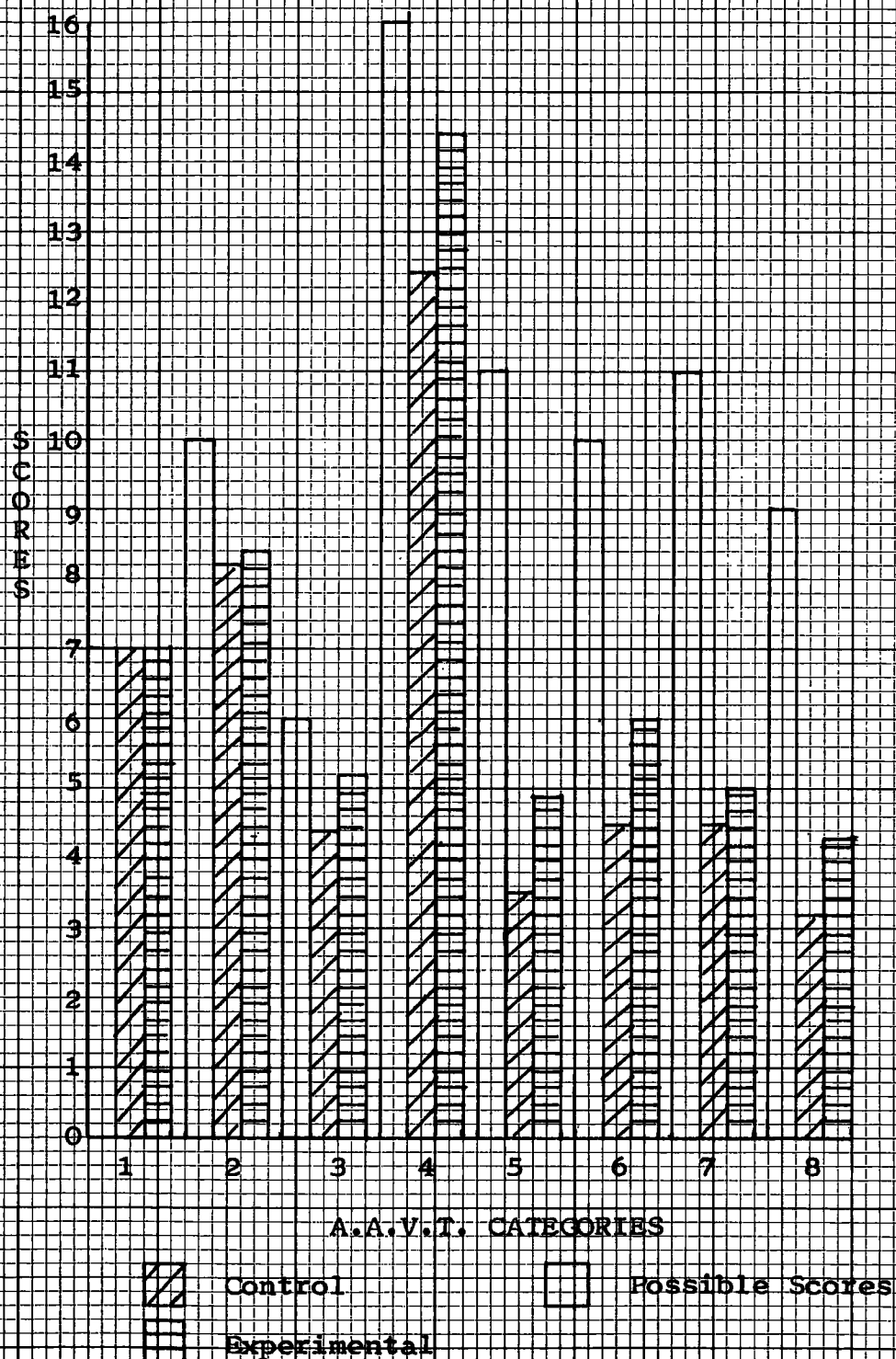


Table 21. To show the Control and Experimental Groups' mean scores in each category on the A.A.V.T. at the post test stage expressed as percentages.

Category	1	2	3	4	5	6	7	8
Control	100	82	71.66	77.5	31.81	45	40.9	35.55
Experimental	100	84	86.66	90	44.54	60	45.45	47.77

indicated a higher score in half of the categories. When compared with the graph in Figure 5 it can be seen that the Control Group gained higher scores in four categories - three of which were in the latter part of the test.

viii) An examination of the results of boys and girls on the A.A.V.T. at the post test stage.

I repeated the exercise which I carried out at the pre-test stage on the post test results and the results are shown in Figures 9 and 10. Looking at the Control Group first, one can see that there is still a good measure of similarity between the results for each sex. On two categories the mean scores are the same whilst on the other six boys came slightly higher in three categories and girls higher in the other three. These differences are only of the order of 0.6 of a mark at the most.

In the case of the Experimental Group there does seem to be a change in the performances of the sexes. In only one category do the groups achieve the same mean score and the boys only score higher in one

Figure 9
Control Group boys v girls mean scores on the A.A.V.T.
at the post test stage.

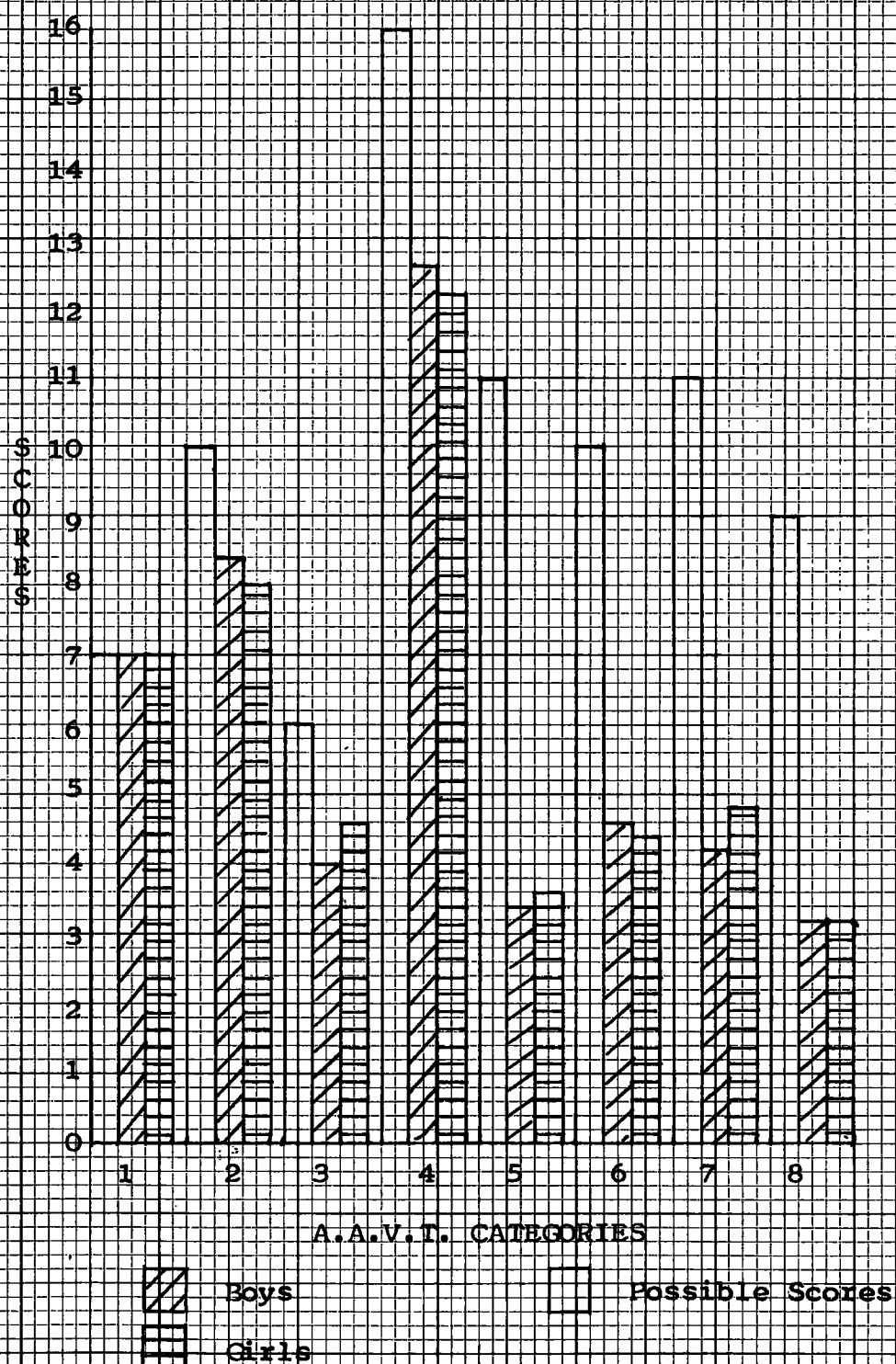
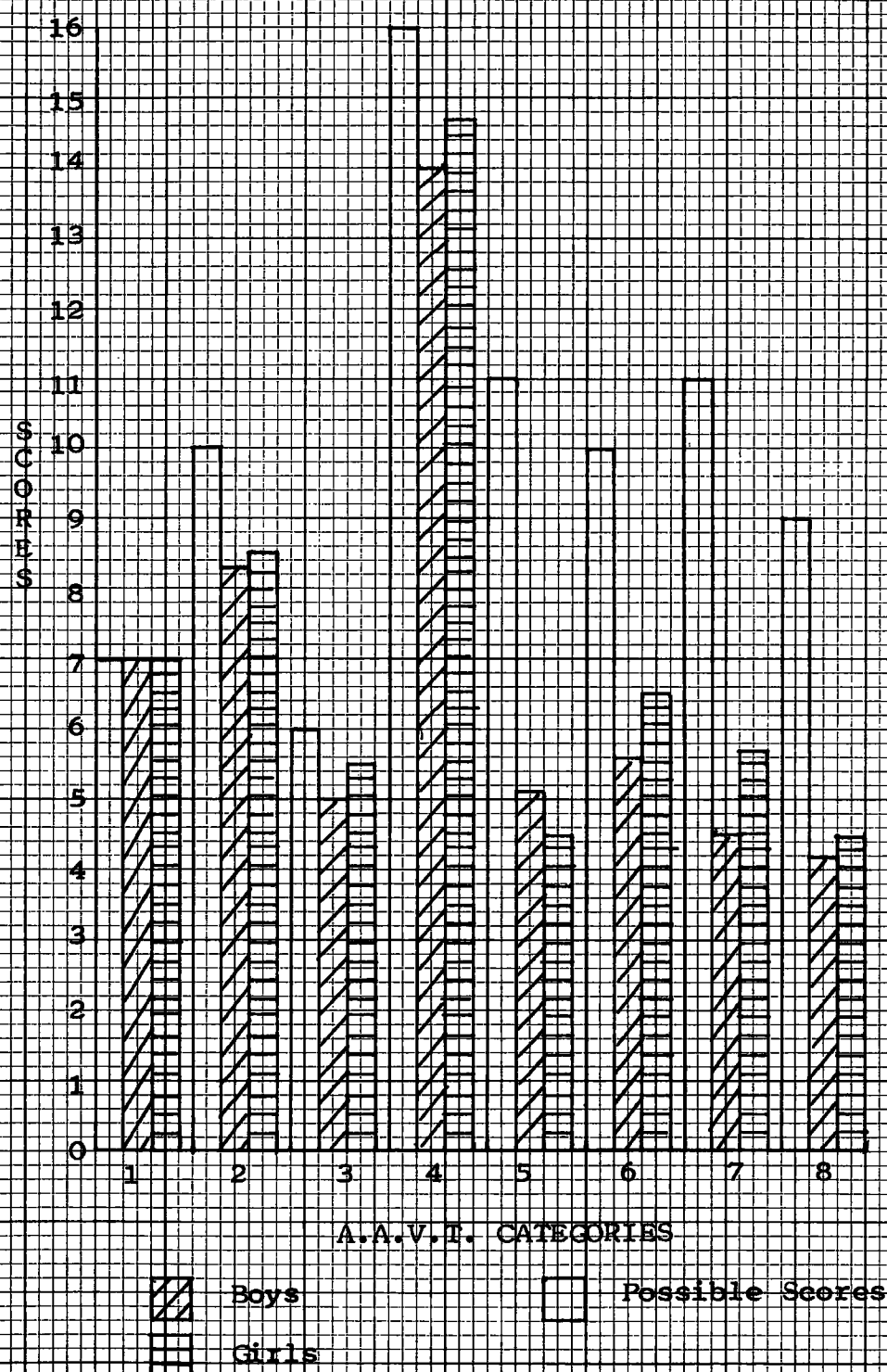


Figure 10
Experimental Group boys v girls mean scores on the
A.A.V.T. at the post test stage.



category. This is a distinct difference from the pre-test stage where the boys scored higher in five of the categories. This result would seem to indicate, and no more than that, that the programme had a more significant influence on the responses of the girls in the Experimental Group than the boys. However, the mean scores of boys and girls both increased at this stage.

ix) Conclusion.

The A.A.V.T. like all tests, is a guide only to childrens' abilities to recognise certain words. I think the value of it within the context of this study is that it does give some sort of measure of childrens' art vocabulary and a measure which can be used at a later stage when analysing the transcripts of the interviews. Knowing and recognising the vocabulary is one thing but the test is if that knowledge can be used in context and in a practical situation.

However, if one looks at the results of the Control and Experimental Groups at pre- and post test stages there are some observations which can be made. Although this is a small sample it is possible to see certain trends applicable to the children involved in this study.

At the pre-test stage the groups seem to be fairly well matched in that mean scores for the groups and in each category are very similar. Even when considering the responses of boys and girls there was

a similar degree of agreement. Each group followed the same programme of work in the normal classroom situation, the only difference being that for two sessions a week for ten weeks the children in the Experimental Group followed the programme which I had designed. It would appear that given this information the results at the post test stage are of some interest.

Looking at the post test results one can see that on each category, except for one, there was a clear difference in mean scores between groups with the Experimental Group scoring higher in each. An interesting point which can be made and one which is particularly relevant to this study is the increase in the Experimental Groups' mean scores in the final four categories. This is important in that, as I have already indicated, it is in these four categories that the type of specialist vocabulary occurs which enriches the responses of subjects to works of art.

If the mean scores are examined for boys and girls there is also a change in responses due, in part, to the experimental programme of activities. The results at the post test stage for the Control Group were very similar in level and configuration to the results at pre-test stage. However, the Experimental Groups' mean scores were increased generally and, in particular, the girls' scores were increased to a point where there was a distinct difference between their scores and those of the boys. It would be inappropriate, not to say impractical, to suggest that particular elements within

the programme were responsible for this improvement.

The programme should be seen as a whole, each element being interdependent, rather than a series of isolated, unrelated activities.

CHAPTER 7

Responding to Works of Art.

In asking the children to respond verbally and in writing, to the four reproductions I presented them with at pre- and post test stages, I was attempting to discover two things: firstly if, in the case of the Experimental Group, the childrens' linguistic responses showed some evidence of an increase in specialist vocabulary; and secondly, whether the general quality of their responses was enhanced by their participation in the programme of activities. I have already reported on the childrens' results on the Allison Art Vocabulary Test but, whilst this gives some indication of their level of specialist vocabulary, what is more important, in terms of critical appreciation, is that they use these words in the right context.

As well as the interview being used to elicit their responses to works of art at the pre-test stage I was also interested to discover to what extent the children had had experiences of works of art at home and school.

An examination of the childrens' written responses to works of art would hopefully give some indication of the preferences for particular types of picture at this age, and show any differences in the preferences of the sexes.

In analysing the transcripts and the written

work I used the Allison Picture Appreciation Test categories (Appendix 4). This gives a score for the frequency with which a subject responds under each of the categories. Each picture was scored separately as was the written response. However, a total of all these scores is given in attempt to compare responses pre- and post test.

Before analysing these results, however, I wish to strike a note of caution to this type of approach to critical appreciation. It seems to me that in this area I am primarily concerned with the quality of the childrens' responses to works of art and the reduction of these responses into statistics does seem to give a rather clinical impression of the childrens' responses. By merely giving a score for a child's response in any of the categories that takes away some of the qualities of the response. How and what a child chooses to write in response to pictures can sometimes indicate how deeply that child has been affected personally by the picture. For this reason I would like to include in the analysis some examples of the childrens' responses from the transcripts as well as discussing the statistical analysis. It would seem to me to give a far clearer, more accurate and richer record of the childrens' responses.

1. Childrens' experiences of works of art.

In the interview schedule there were questions covering four possible areas of the childrens'

experiences of works of art.

A) Visiting exhibitions with parents.

B) Pictures at home.

C) Art books at home.

D) Pictures at home.

I have analysed their responses and tabulated them as follows:

Tables 22 and 23. To show the Control and Experimental Groups' experiences of works of art.

Control Group		
	Yes	No
A	1	9
B	10	0
C	0	10
D	4	6

Experimental Group		
	Yes	No
A	1	9
B	9	1
C	3	7
D	6	4

From these results it appears that most of the children (90%) in both groups have never visited galleries with their parents. Some of the children did say they had been to exhibitions but when pressed these visits had been made with the school and that they had never been with their parents. Even for the children who said they had been with their parents they could remember nothing of the details of the exhibitions.

Most of the children live in homes where there is some form of picture on the walls. One had photographs and another had some original work by students. Generally, however, the images were reproductions of famous paintings or cartoon-type images

produced particularly for children. Many children were unable to give any detailed descriptions of any of the pictures in their homes.

The responses to the question about art books in the home indicated a majority of children in both groups have no experience of such publications outside the school. Again, of those children (3) who said art books were available in the home they could not recall in any great detail what the books were about.

The final question about pictures in school produced a more even distribution of response. Half of the children in the two groups could particularly remember a picture in the school and most could describe it in some detail. One particular picture, Sunflowers by Van Gogh, was mentioned several times by the children.

From these responses to the questions there are some observations which can be made about the childrens' experiences of works of art. First, both groups appear to have had very similar levels of exposure to works of art. Second, their experiences seem to be of a limited nature. Only two children had visited an exhibition at an art gallery with their parents, although some had been with the school. At home their experiences seem to be limited to a few, in some cases only one, reproduction on the walls. With few art books available at home it would seem that the childrens' experiences have been somewhat restricted outside the school. It seems that works of

art, for most of the children, do not appear to be very important priorities at home.

2. Responses to works of art.

A) The Control Group.

i) Pre-test results.

Table 24 shows the scores which the Control Group achieved at the pre-test stage. It can be seen that for each picture, as well as a raw score in each category, I have also expressed these as a percentage to help in comparison. The categories which Allison has outlined are Perceptual (P), Literal (L), Affective (A), and Identification (I) and from these results relating to the total scores, some observations can be made (Table 25). First, it is in the Literal category where every child scored most. It could be expected that this would be the case given that one of the categories in this area asks children to identify or name elements within the picture.

Table 25. To show the total scores of the Control Group in each category on the Picture Appreciation Test at the pre-test stage.

	Raw	% of total
Perceptual	185	15.99
Literal	836	72.26
Affective	103	8.90
Identification	31	2.68

From Table 25 we can also see that in the Perceptual

Table 24. To show the results of individuals on the Picture Appreciation Test. Pre-test Control Group.

FREQUENCY OF REFERENCE										
As a %										
NAME	PIC	P	L	A	I	To	P	L	A	I
Andrew Rutter	A	3	13	2	1	19	15.79	68.42	10.53	5.26
	B	4	11	2	2	19	21.05	57.89	10.53	10.53
	C	10	13	3	1	27	37.04	48.15	11.11	3.70
	D	14	8	3	2	27	51.85	29.63	11.11	7.41
	Writing	D	7	14	1	1	23	30.43	60.87	4.35
Totals		38	59	11	7	115	33.04	51.3	9.56	6.09
Matthew Sibley	A	6	25	2	0	33	18.18	75.76	6.06	0
	B	2	20	1	1	24	8.33	83.33	4.16	4.16
	C	7	9	1	1	18	38.89	50	5.55	5.55
	D	8	5	2	0	15	53.33	33.33	13.33	0
	Writing	A	6	53	4	4	67	8.95	79.1	5.97
Totals		29	112	10	6	157	18.47	71.34	6.37	3.82
Kristen Rowe	A	3	15	2	0	20	15	75	10	0
	B	0	17	3	0	20	0	85	15	0
	C	3	10	2	0	15	20	66.66	13.33	0
	D	3	5	2	0	10	30	50	20	0
	Writing	A	0	16	0	2	18	0	88.89	0
Totals		9	63	9	2	83	10.84	75.9	10.84	2.41
Darren Beattie	A	3	31	2	0	36	8.33	86.11	5.55	0
	B	0	25	5	0	30	0	83.33	16.66	0
	C	2	10	2	0	14	14.29	71.43	14.29	0
	D	1	16	2	0	19	5.26	84.21	10.53	0
	Writing	A	2	37	1	1	41	4.88	90.24	2.44
Totals		8	119	12	1	140	5.71	85	8.57	0.71
Christopher Biggin	A	7	23	2	3	35	20	65.71	5.71	8.57
	B	2	23	2	2	29	6.9	79.31	6.9	6.9
	C	3	9	1	1	14	21.43	64.29	7.14	7.14
	D	1	8	1	2	12	8.33	66.66	8.33	16.66
	Writing	B	2	36	2	1	41	4.88	87.8	4.88
Totals		15	99	8	9	131	11.45	75.57	6.11	6.87

Table 24 continued.

FREQUENCY OF REFERENCE

NAME	PIC	As a %									
		P	L	A	I	To	P	L	A	I	
Emma Donkin	A	0	8	1	0	9	0	8888	11.11	0	
	B	1	5	1	0	7	14.29	71.43	14.29	0	
	C	1	8	3	0	12	8.33	6666	25	0	
	D	0	6	2	0	8	0	75	25	0	
	Writing	B	0	21	0	2	23	0	91.3	0	8.7
Totals		2	48	7	2	59	3.39	81.35	11.86	3.39	
Andrea Solomou	A	5	19	2	0	26	19.23	73.08	7.69	0	
	B	0	10	1	0	11	0	90.91	9.09	0	
	C	1	6	2	0	9	11.11	66.66	22.22	0	
	D	0	5	2	0	7	0	71.43	28.57	0	
	Writing	B	18	57	0	0	75	24	76	0	0
Totals		24	97	7	0	128	18.75	75.78	5.47	0	
Helen Shippey	A	2	13	3	0	18	11.11	72.22	16.66	0	
	B	1	19	2	1	23	4.35	82.61	8.7	4.35	
	C	3	12	3	0	18	16.66	66.66	16.66	0	
	D	12	4	3	1	20	60	20	15	5	
	Writing	A	8	34	1	0	43	18.6	79.07	2.33	0
Totals		26	82	12	2	122	21.31	67.21	9.84	1.64	
Sabina Boyce	A	2	1	4	0	7	28.57	14.29	57.14	0	
	B	3	3	4	0	10	30	30	40	0	
	C	3	4	3	0	10	30	40	30	0	
	D	2	5	3	0	10	20	50	30	0	
	Writing	B	9	17	3	1	30	30	56.66	10	3.33
Totals		19	30	17	1	67	28.36	44.78	25.37	1.49	
Jane Cockerill	A	1	18	2	0	21	4.76	85.71	9.52	0	
	B	1	17	3	1	22	4.54	77.27	13.63	4.54	
	C	0	7	3	0	10	0	70	30	0	
	D	2	10	2	0	14	14.29	71.43	14.29	0	
	Writing	B	22	75	0	0	97	22.68	77.32	0	0
Totals		26	127	10	1	164	15.85	77.44	6.1	0.61	

Mean = 116.6.

and Affective areas the scores are very similar. These two areas are concerned with sensory qualities (line, colour, etc.) and evaluation (like, don't like). It is in the Affective area that children have the opportunity to express something of their own inner feelings about a work of art. The lowest score was in the Identification category. It is perhaps in this area that prior experiences are important as it is concerned with identifying art form, style and artist. It is not surprising, therefore, that this score is as low as it is when compared to the responses in the first part of the interviews about their experiences.

The quality of the childrens' responses at this pre-test stage can be seen when one looks at these two extracts from transcripts. Both children are describing Cossacks by Wassily Kandinsky.

"It's got like a rainbow here and some squiggles here. This looks like a big house with windows. These sort of look like birds. That's all."

Andrea.

One can see from this extract how the child has relied almost entirely on her interpretation of the various elements in the picture. However, Andrew responded like this:

"Well it's modern art. You can tell with all the different colours and different things in it. There's like a rainbow and there's like two poles in it. The artist used bright colours and then there are two things that look like fishing rods on the right hand side. I think he's put the bright colours on and then to liven it up a bit more than just having light colours on he's put black and darker colours on.

M.A. Why do you think he's done that?

A.R. Because I think it would look a bit plainer without it. He's put something in the middle that looks a bit like a head of some kind of creature over the rainbow. In the right hand bottom corner there's like a hill and from near the bottom of the hill there looks like there's an explosion. I think this one looks quite lively."

It is evident from this that he has had some experience in looking at pictures as he has been meticulous in locating the various elements in the picture, ie. 'that looks like fishing rods on the right hand side.' He has also made an attempt at identifying the style of the picture - 'Well it's modern art', and he associates this style with bright colour and non-representational images.

Following the interview each child was asked to choose one of the pictures and write as much as they could about all aspects of it. As I had anticipated this gave them more time to deliberate and as a result the scores on the written piece were all increased compared to the interview score. An example of this is the verbal and written response to Winter Scene with Skaters Near a Castle, by Hendrick Avercamp. In her interview Helen said:

"There's a lot of people, I think they're supposed to be skating and there's a big house in the background and there's some boats. There's a big tree in the corner and there's a horse pulling a cart and there's a little barn by the corner of it. There's some houses in the distance with snow on the roofs and there's some birds in the trees."

In her written response Helen goes into much more detail:

"The picture looks very wintery. There are a lot of people who look like they're skating. On the left side there is a tree, it is quite twisted and has four birds perched on its branches. In the distance there is a church with thousands of tiny people in front of it. In the very middle of the painting is a big house. It has a person looking out of one of the windows on the left of the house is a boat. On the right is a horse with feathers coming out of its head. It is pulling a cart with some people in it. There is another boat with people in being pulled by a horse. In the background on the right side is a barn it has a door with steps coming down from it. By the side of it is a tree, it looks dead but it is very tall. There is a group of old houses on the right. And in the middle are six people holding hands who look like they are doing a dance. The picture has yet another dead tree in the middle and a man is bent beneath one of its branches. The big house has a chimney with smoke coming out of it. I think this picture is my favourite because I like the setting. And I think it's a nice winter scene."

It is obvious from this that the child has taken much greater care in locating various elements in the picture as well as having more time to highlight some of the smaller details. It is noticeable, however, that, whilst she can describe the details, Helen only makes one attempt at stating a preference for the picture albeit with a reason for her choice. One would anticipate that a heightened critical appreciation of a picture would include more of a synthesis of the details of the image with this personal reaction to it.

I have examined the responses of only one child but it is a representative example of the type of responses generally produced by the children in the Control Group at this pre-test stage.

ii) Post test results.

Once again, at the end of the programme followed by the Experimental Group, the Control Group was interviewed, the transcript being analysed using the Allison categories. The scores in each area were tabulated as follows:

Table 26. To show the total scores of the Control Group in each category on the Picture Appreciation Test at the post test stage.

	Raw	% of total
Perceptual	239	23.97
Literal	628	62.99
Affective	110	11.03
Identification	20	2.01

Total number of references = 997.

If the raw scores in Tables 25 and 26 are compared there are some general observations which can be made. First, the total number of references was reduced by 160 at the post test stage. In the four categories two scores were increased at the post test stage - Perceptual and Affective with a consequent reduction in the scores in the Literal and Identification categories. In the Literal category there was a particularly large reduction from 836 to 628. Some of this was as a consequence of the overall reduction in references but the increase in the Perceptual category (54) would seem to indicate that the children were now stressing sensory qualities rather more than the

individual elements in the picture.

In the other two categories a particularly interesting result was in the Identification category. This was the lowest scoring category by far at both stages but it sustained the proportionately highest reduction from 31 to 20. As I have already argued, the childrens' responses in this area are very much hampered by their lack of previous experiences - certainly at home and during the period of the study they received no formal, teacher directed work in this area. It is therefore not surprising that the scores did not increase in either frequency of reference or as a percentage of the total score.

Overall there was a mean 11.90% reduction in the scores for the group. Looking at individual results (Table 27) three children increased their scores between 11.86% and 41.74%, the other six childrens' scores falling between 12.29% and 39.84%. Of those children who increased their scores Andrew in his response to picture (A) A Winter Scene with Skaters Near a Castle, by Hendrick Avercamp at pre-test and Courtyard of a House in Delft, by de Hoogh at post test showed proportionately the greatest increase (89.47%). Of the Avercamp he said:

"It's a winter scene and there are lots of people playing in the snow and ice. There's people, all the people are hurrying around somewhere. There's boys and girls chasing one another. The artist has used pretty dull colours in some places. There's people getting pulled about by sleigh, by a horse and this picture makes me feel a bit sad with all the dull colours."

Table 27. To show the results of individuals on the Picture Appreciation Test. Post test Control Group.

FREQUENCY OF REFERENCE											
As a %											
NAME	PIC	P	L	A	I	To	P	L	A	I	% ↑ or ↓
Andrew Rutter	A	8	24	3	1	36	22.22	66.66	8.33	2.77	↑ 41.74
	B	8	14	2	1	25	32	56	8	4	
	C	11	23	3	1	38	28.95	60.53	7.89	2.63	
	D	9	29	2	0	40	22.5	72.5	5	0	
	Writing	C	9	10	5	0	24	37.5	41.66	20.83	
	Totals		45	100	15	3	163	2761	61.35	9.2	
Matthew Sibley	A	6	13	2	0	21	28.57	61.9	9.52	0	↓ 35.03
	B	11	8	2	0	21	52.38	38.09	9.52	0	
	C	1	11	2	0	14	7.14	78.57	14.29	0	
	D	7	11	2	0	20	35	55	10	0	
	Writing	C	13	6	3	4	26	50	23.08	11.54	
	Totals		38	49	11	4	102	37.25	48.0	10.78	
Kristen Rowe	A	0	6	4	1	11	0	51.51	36.36	9.09	↓ 16.87
	B	1	8	1	0	10	10	80	10	0	
	C	3	7	2	0	12	25	58.33	16.66	0	
	D	5	7	2	0	14	35.71	50	14.29	0	
	Writing	B	6	15	1	0	22	27.27	68.18	4.54	
	Totals		15	43	10	1	69	21.74	62.32	14.49	
Darren Beattie	A	6	30	2	3	41	14.63	73.17	4.88	7.32	↑ 28.57
	B	6	22	3	0	31	19.35	70.97	9.68	0	
	C	8	13	5	0	26	30.77	50	19.23	0	
	D	9	34	6	0	49	18.37	69.37	12.24	0	
	Writing	C	9	10	2	2	33	27.27	30.3	6.06	
	Totals		38	109	18	5	180	21.11	60.55	10	
Christopher Biggin	A	1	17	2	0	20	5	85	10	0	↓ 32.82
	B	4	9	3	0	16	25	56.25	18.75	0	
	C	3	7	3	0	13	23.08	53.85	23.08	0	
	D	2	10	2	1	15	13.33	66.66	13.33	6.66	
	Writing	B	6	15	1	2	24	25	62.5	4.16	
	Totals		16	58	11	3	88	18.18	65.91	12.5	

Table 27 continued.

FREQUENCY OF REFERENCE										
As a %										
NAME	PIC	P	L	A	I	To	P	L	A	I
Emma Donkin	A	1	5	2	1	9	11.11	55.55	22.22	11.11
	B	0	4	2	0	6	0	66.66	33.33	0
	C	1	6	2	0	9	11.11	66.66	22.22	0
	D	0	13	3	0	16	0	81.25	18.75	0
	Writing	B	3	22	1	26	11.54	84.61	3.85	0
	Totals		5	50	10	66	7.57	75.75	15.15	1.51
Andrea Solomou	A	1	12	1	0	14	7.14	85.71	7.14	0
	B	3	9	2	1	15	20	60	13.33	6.66
	C	2	8	4	0	14	14.29	57.14	28.57	0
	D	2	7	2	0	11	18.18	63.63	18.18	0
	Writing	E	6	13	4	23	26.09	56.52	17.39	0
	Totals		14	49	13	77	18.18	63.63	16.88	1.3
Helen Shippey	A	2	17	2	1	22	9.09	77.27	9.09	4.54
	B	1	14	2	0	17	5.88	82.35	11.76	0
	C	0	15	2	0	17	0	88.23	11.76	0
	D	2	14	3	0	19	10.53	73.68	15.79	0
	Writing	C	7	19	6	32	21.87	59.37	18.75	0
	Totals		12	79	15	107	11.21	73.83	14.02	0.93
Sabina Boyce	A	4	0	4	0	8	50	0	50	0
	B	2	5	2	0	9	22.22	55.55	22.22	0
	C	5	4	1	0	10	50	40	10	0
	D	3	5	2	0	10	30	50	20	0
	Writing	A	10	5	4	19	52.63	26.31	21.05	0
	Totals		24	19	13	56	42.86	33.93	23.21	0
Jane Cockerill	A	3	10	2	1	16	18.75	62.5	12.5	6.25
	B	3	16	4	0	23	13.04	69.56	17.39	0
	C	1	9	2	0	12	8.33	75	16.66	0
	D	1	10	2	0	13	7.69	76.92	15.38	0
	Writing	B	18	27	1	46	39.13	58.7	2.17	0
	Totals		26	72	11	110	23.63	65.45	10	0.9

Mean = 101.8.

At the post test stage he said this of the de Hoogh painting:

"I think this must be a picture that's been done by an artist who's just decided to step outside and draw maybe his backyard or something. To the right of the picture there's a hut with a little girl and a woman standing next to it and on the left there's a brick building with a woman with her back facing you and looks like it's been made in 1614 by the plaque over the archway. It looks quite realistic and the plants at the side are well done even if there's just a little bit of white to be done it's been done and all the bricks on the floor have been laid in the right pattern and then there's a brick wall on the right next to the hut which looks quite realistic like some of the walls nowadays with all the plaster and stuff coming away from it. It's sky is like quite real with the white just fluffed up into like clouds with just a bit of blue and there's shadows of the people look quite good. There's a door open and through the door there's a window and a fence and there's like half a door like you get two halves of a door one the top half of one of them open. There's a bucket and a broom in the bottom right hand corner and some leaves at the top around the wall. That's all really."

It is evident from these two extracts that the areas in which Andrew's score increased most are in the Literal and Perceptual. He shows in the second extract more attention to detail but there also seems to be more self confidence in looking at the picture in that he remarks several times about the realism of various elements within the picture. However, in the other two categories he increased his score by only one in the Affective with the Identification remaining the same. So, whilst Andrew has increased his overall score, in the last two categories he has remained almost the same. This is of interest in that a heightened

appreciation of the picture would seem to indicate, to some extent, that it is in these last two categories that the scores should increase. It is in these that the effect of the picture and references to style, art form and artist are considered.

However, in this group Andrew is the exception. If one looks at the responses of another child, Christopher, to the same picture one can see a more representative type of response. He said of the picture at the pre-test stage:

"Well it's an old fashioned village and it looks like they're skating on ice and there's a big house at the back and sort of like house there and a big tree on the left hand side of the picture. There's horses, horse and a carriage. There's lots of people skating. There's somebody on a boat, somebody pushing a pram, there's children playing. In the distance there's some more people. Looks like a church there. There's lots of trees there and another carriage and some houses in the background and someone looks as if they're tying a shoelace down there by the tree. There looks like a beer bottle there and a broken bridge. That's all."

At the post test stage he said:

"It's about the time 1658. It's got a house, it's got a mother and a little daughter and a woman going through an alleyway. There's an old shack with a bucket and a brush. It's got a sign at the top of the archway of a coat of arms. It's got a few flowers in and it's got an old compressed heap box or bin. It's got some trees at the top of the middle door. That's all."

Christophers' scores in three categories - Perceptual, Literal and Identification all went down at the post test stage whilst the fourth remained the same. One can see that there is less of an attempt to locate the different elements in the picture on both the

surface and depth. What is also of interest is the lack of any reference to the colours used not only in these extracts but also in the other interviews. As in the pre-test interviews there seems to be little attempt at stating a preference for elements within the picture, or the picture as a whole, and synthesise this with the obvious level of observation for details within the picture.

iii) Conclusion.

It appears from the scores for each individual in the group that the frequency of reference to elements within the pictures used was generally reduced at the post test stage. Of the scores which were increased (3) the main ones were in two categories- Affective and Perceptual, 6.8% and 29.19% respectively. However, these scores should be seen as guides only to how the children responded to the pictures and their critical appreciation of them. Generally the quality of their responses, both written and verbal, also reflected the statistical results. It appeared, therefore, that the experiences which the Control Group had over the experimental period had had little, if any, influence on the childrens' critical responses to works of art in any appreciable way. Indeed it could be argued that their experiences had, in this particular case, a negative effect on their responses.

B) The Experimental Group.

i) Pre-test results.

Table 28 shows the scores which individual in the Experimental Group achieved at the pre-test stage. As with the Control Group I have expressed these individual scores as a group result in Table 29 under each of Allison's categories.

Table 29. To show the total scores of the Experimental Group in each category on the Picture Appreciation Test at the pre-test stage.

	Raw	% of total
Perceptual	152	16.08
Literal	624	66.03
Affective	135	14.29
Identification	34	3.60

From this table there are some observations which can be made about this group, and in comparison with the results of the Control Group. First, every child scored most in the Literal category. This result was lower than that of the Control Group by 212 and as a percentage of the total by 6.23%.

Scores in the Perceptual and Affective categories were again the next highest but were less in the Perceptual by 33 and higher in the Affective by 32. When considering these results as percentages of the total the scores in the Perceptual area for both groups are very similar - 15.99% and 16.08%. However, in the Literal and Affective areas there are small differences.

Table 28. To show the results of individuals on the Picture Appreciation Test. Pre-test Experimental Group.

FREQUENCY OF REFERENCE											
As a %											
NAME	PIC	P	L	A	I	To	P	L	A	I	
Paul Sheffield	A	0	8	7	1	16	0	50	43.75	6.25	
	B	0	5	8	1	14	0	35.71	57.14	7.14	
	C	10	8	3	0	21	47.62	38.09	14.28	0	
	D	6	6	4	1	17	35.29	35.29	23.53	5.88	
	Writing	A	2	10	3	18	11.11	55.55	16.66	16.66	
Totals		18	37	25	6	86	20.93	43.02	29.07	6.98	
Peter Kay	A	0	8	3	0	11	0	72.73	27.27	0	
	B	0	5	3	0	8	0	62.5	37.5	0	
	C	2	11	7	0	20	10	55	35	0	
	D	0	1	3	3	7	0	14.29	42.86	42.86	
	Writing	A	1	19	3	23	4.35	82.61	13.04	0	
Totals		3	44	19	3	69	4.35	63.77	27.54	4.35	
Paul Sidgwick	A	1	13	3	0	17	5.88	76.47	17.65	0	
	B	0	7	5	1	13	0	53.84	38.46	7.69	
	C	2	10	3	0	15	13.33	66.66	20	0	
	D	0	4	2	0	6	0	66.66	33.33	0	
	Writing	B	1	19	1	23	4.35	82.61	13.04	8.7	
Totals		4	53	14	3	74	5.4	71.62	18.91	4.05	
Robin Beach	A	0	12	2	1	15	0	80	13.33	6.66	
	B	3	10	2	1	16	18.75	62.5	12.5	6.25	
	C	3	11	4	0	18	16.66	61.11	22.22	0	
	D	6	10	3	0	19	31.58	52.63	15.79	0	
	Writing	C	10	18	3	32	31.25	56.25	9.37	3.12	
Totals		22	61	14	3	100	22	61	14	3	
Paul Thomas	A	0	12	3	1	16	0	75	18.75	6.25	
	B	0	15	2	0	17	0	88.23	11.76	0	
	C	2	18	3	0	23	8.7	78.26	13.04	0	
	D	1	12	1	1	15	6.66	80	6.66	6.66	
	Writing	B	6	15	0	23	26.09	52.2	0	8.7	
Totals		9	72	9	4	94	9.57	76.6	9.57	4.25	

Table 28 continued.

FREQUENCY OF REFERENCE

As a %

NAME	PIC	P	L	A	I	To	P	L	A	I
Graham Sullivan	A	4	19	2	0	25	16	76	8	0
	B	1	10	2	1	14	7.14	71.43	14.28	7.14
	C	2	10	2	0	14	14.28	71.43	14.28	0
	D	5	4	2	0	11	45.45	36.36	18.18	0
	Writing	B	1	8	1	11	9.09	72.72	9.09	9.09
Totals		13	51	9	2	75	17.33	68	12	2.66
Sally Powell	A	2	10	2	0	14	14.29	71.43	14.29	0
	B	0	9	1	0	10	0	90	10	0
	C	1	5	4	0	10	10	50	40	0
	D	0	6	1	0	7	0	85.71	14.29	0
	Writing	B	0	21	2	24	0	87.5	8.33	14.16
Totals		3	51	10	1	65	4.61	78.46	15.38	1.54
Lisa Wilson	A	1	15	2	1	19	5.26	78.95	10.53	5.26
	B	0	23	3	0	26	0	88.46	11.54	0
	C	1	10	2	0	13	7.69	76.92	15.38	0
	D	1	8	2	0	11	9.09	72.72	18.18	0
	Writing	B	6	33	2	41	14.63	90.49	4.88	0
Totals		9	89	11	1	110	8.18	80.9	10	0.9
Michelle Spence	A	2	19	3	1	25	8	76	12	4
	B	7	18	4	2	31	22.58	58.06	12.9	6.45
	C	10	13	5	0	28	35.71	46.43	17.86	0
	D	9	18	3	0	30	30	60	10	0
	Writing	B	5	17	0	25	20	68	0	12
Totals		33	85	15	6	139	23.74	61.15	10.79	4.32
Victoria Dickinson	A	2	6	2	1	11	18.18	54.54	18.18	9.09
	B	1	10	2	1	14	7.14	71.43	14.29	7.14
	C	4	9	2	0	15	26.66	60	13.33	0
	D	5	7	3	1	16	31.25	43.75	18.75	6.25
	Writing	B	26	49	0	2	77	33.77	67.4	0
Totals		38	81	9	5	133	28.57	60.9	6.77	3.76

Mean = 94.5.

In the Literal area I have already pointed to a difference of 6.23% in favour of the Control Group but this situation was reversed in the Affective area. Here there was a difference of 5.39% in favour of the Experimental Group.

In the Identification category the Experimental Group produced their lowest score and this was very similar to that of the Control Group again reflecting the prior experiences of works of art by the children as shown in the first part of the interviews.

Looking at the total number of references it can be seen that the Control Group scored higher by 212, much of this in the Literal category.

Comparing the two sets of group results it seems that the ratios of each category to one another are generally very similar for each group. Whilst the Affective and Literal categories do show some differences these are fairly small and in the other two categories the group scores were almost identical. It would seem that at this stage the two groups were quite well matched with the Control Group showing a slightly better ability to describe particular elements of the pictures shown.

As with the Control Group I should like to look at the variation in quality of the childrens' responses by examining some extracts from the transcribed interviews. Again these extracts are taken from the childrens' descriptions of Cossacks, by Wassily Kandinsky. Paul Sidgwick said this in his response to

the picture:

"Well this looks like a rainbow and I don't quite know what these are. They look like flowers and that looks like might be birds I think."

Here Paul is interpreting the various marks in the picture. He makes no attempt to refer to the colours or general organisation of the picture or to the relation of elements to each other, i.e. in the background, on the right, etc. Paul's response is fairly representative of the quality of response by most of the group. The image was one which, due to its nature, produced a great deal of interpretation with generally little attempt to refer to organisation or the sensory qualities of the picture. It is interesting to see that in the Affective area children, possibly because they found it difficult to relate to it, found difficulty in expressing preferences for the image. It was similar when they were asked about their feelings about the picture. Again, Paul's response is typical:

"M.A. What sort of feelings does it give you?

P.S. Well it's just as though it's rained because the rainbow's come out and it looks like I don't know.

M.A. Do you like it or not?

P.S. No I don't really like this one.

M.A. Why?

P.S. It doesn't look very real and I don't really understand most of it."

However, as in the Control Group some children perhaps showed that they had a higher level of perception and interpretation when talking about the picture. An example is this by Michelle:

"M.S. Well it's got a rainbow here. You can

tell that's a rainbow and this looks like a railway of some sort. It looks pretty.....it's got nice bright colours in it and it looks as though there's a building in the right hand corner, top. Some kind of building on a blue hill or something. This reminds me of Chinese writing and these remind me of the masts of a ship but you can't see the ship. That looks like a path going passed a railway and that looks like a path going passed a railing and that looks like a hill where the rainbow goes over it. These might be like.....

M.A. Not sure about that?

M.S. No I don't really understand these bits and all this blue.

M.A. The squiggles at the top?

M.S. It's just sort of a bitty picture. Bits from different parts, looks like."

It is evident from this that Michelle can not only isolate and locate various elements, but she can also refer to sensory qualities in her interpretation of each of the marks. She also indicates that she is relating some of these interpretations to personal knowledge as she compares some marks to Chinese writing. She also seems to have some feeling for the composition of the picture as she refers to it as a "sort of a bitty picture." Of course she still spends much of her time interpreting the marks but the fact that she uses these in conjunction with descriptions of colours and their location means that the overall impression is much richer than that of most of the children in this group when talking about this image.

When looking at the childrens' written responses a similar pattern to that of the Control Group emerges with generally a higher frequency of reference to the items in the Allison test. An example of this is the

response Victoria made verbally and in writing to Holyday, by James Tissot. In her verbal response she scored 14 but when writing she scored 77. All of the increase occurred in the Perceptual and Literal areas. She said of the picture:

"Well they're having a picnic and they look quite old fashioned because of the clothes they're wearing. There's a lake and the branches leaning down and there's an old woman having tea and there's knives and forks set out and food. There's pillars round the lake and I like it."

One can see from the transcript that it is entirely a statement of the elements which make up the image. Victoria makes no attempt at any detailed description of these individual elements. She does make a judgement on the picture in that she says she likes it but on what criteria she makes that judgement is not clear as the only evidence we have is what she actually says. However, in that there seems to be nothing more than an itemised list of what is in the picture with no reference to what qualities in it make her like it.

In her written response Victoria shows how much more detail she is able to go into:

"The picture looks interesting and people enjoying themselves the colours are bright in places and it looks quite old fashioned. It looks an autumn day with the leaves bending down. Behind them there is a lake and pillars the reflection of the pillars are showing in the lake and two people at the back of the picture are talking. There is a man leaning on the back of a tree and on the other side there is an old woman drinking what looks like tea or coffee. Further on near the lake there is a woman with a yellow shawl wrapped round her, she has a black and white checked rug over her. She also is drinking tea or coffee she is having a picnic

with all the rest of her friends she has a hat on with feathers in it and her hair is pinned up she is sat on a white and blue pillow and she is eating some cake from the middle of the table next to her is a man and he has a hat on too it is yellow red and brown and he has a moustache he has a cream suit on and he has a red rose in it he has a white scarf round his neck and he has white and brown shoes on. The lady next to him is pouring some tea out for him and she has a blue and white striped dress on she has a hat on and hers has a blue bow in it. Her hair is loose and she also has a shawl on it is tied in a knot with flowers on it. In the background there is a brown cabin where you can have a sit down near the bushes. The picture has bright coloured objects. The cloth has knives and forks on it it also has glasses there is a clock and near the clock there is a plate of purple and green grapes there is a brown tray and it has a silver kettle and it has a silver jug and the sugar lumps go in there. There is meat sliced up and a cake that has had one piece taken out of it. I like the painting very much and I also like the setting out of it."

It is obvious that being given more time has enabled Victoria to not only locate many more elements within the picture but also to go into more detailed descriptions of them. As she comes to a figure she systematically describes each part of them, as with this description of one of the men:

"....is a man and he has a hat on too it is yellow red and brown and he has a moustache he has a cream suit on and he has a red rose in it he has a white scarf round his neck and he has white and brown shoes on."

She also moves systematically from one element to the next as she finishes one description and begins another. In the first few lines she seems to be getting an overall impression of the picture and trying to convey that in writing. It seems that here

we have the only time in her work where we get an indication of those emotional and perceptual responses being synthesised into an appreciation of the image. Finally, at the end of her response she not only refers to the picture as a painting but also refers to its organisation - "... I also like the setting out of it.". So she is here demonstrating that she has perceived that there is some sort of balance in the elements within the picture.

As with the Control Group I have examined only a representative sample of the Experimental Groups' responses. What is evident from both the statistical analysis and the examination of the verbal and written responses is that the two groups responded in very similar ways. Statistically, whilst the Control Group's overall score was higher, the pattern of distribution of scores in each category was very similar in each group. When looking at the quality of verbal and written responses both groups generally displayed a similar sensitivity towards the pictures as well as the ability to describe the various elements which made up the images.

ii) Post test results.

After the Experimental Group had completed the programme of activities they were interviewed once more about their responses to further set of four pictures. These interviews were transcribed and then analysed using the Allison categories. I have tabulated,

as at the pre-test stage, the scores are as follows:

Table 30. To show the total scores of the Experimental Group in each category on the Picture Appreciation Test at the post test stage.

	Raw	% of total
Perceptual	353	24.28
Literal	916	63.00
Affective	142	9.77
Identification	43	2.95

Total number of references = 1454.

By examining the results in Tables 29 and 30 there are some observations which I would like to make. The total number of references increased by 509 or 53.86% at the post test stage. Of the four categories all increased their scores by 132% in the Perceptual, 30.77% in Literal, 5.18% in Affective and 26.47% in Identification categories. However, whilst all of the categories increased their scores the proportion of the total was not quite the same. It can be seen from a comparison of Tables 29 and 30 that it was the Perceptual category which increased its proportion of the total score from 16.08% to 24.28%. All the remaining categories fell from between 4.52% (Affective) and 0.65% (Identification). However, these results seem to be very similar to those at pre-test and for the Control Group at both stages. It is not possible to be very definite about these figures but in all of the results they tended to be in roughly

the same ratio between each of the categories.

What is clear, however, is that there was a definite increase in each score in each category and I should like to examine these rather more closely to perhaps find reasons for these. The largest of the increases was in the Perceptual area with 132%. As one of the aims of the programme of activities was to increase childrens' levels of observation, and use of specialised vocabulary to communicate those observations, it is significant that there should be such an increase in the category covering perceptual skills. It will be remembered that, unlike the Control Group, this group of children had received teaching focussed on looking critically at pictures for at least three hours per week over a ten week period. It would not be unreasonable, therefore, to assume that the teaching had had some positive effect on the childrens' skills in this Perceptual category. A comparison with the Control Group's increase in this category of 29.19% would seem to point to some increase being accepted due to the normal pattern of teaching but I would suggest that such a large increase would seem to point to an extra element within the work done by the children in the Experimental Group over this period.

In the Literal category the scores increased by 30.77%, by no means as large as the increase in the Perceptual category but still an increase which cannot be dismissed. The Control Group had a fall of 24.88% in this same category. However, the programme

of activities had stressed the need to observe closely and note as much of the detail in works of art as possible. It had stressed the need to express these coherently and in as interesting a way as possible. It is therefore interesting to see an increase for the Experimental Group in this category.

Another quite large increase was in the Identification category with 26.47%. This is of interest as it shows that the children were now referring to artist, style and art form more than at the pre-test stage. Again, these are the types of responses which could be anticipated in an informed reaction to a work of art. Compared to the drop of 35.48% in the scores of the Control Group in this category it would seem to suggest that the Experimental Groups' experiences on the programme had had some effect upon their performances.

The smallest increase was in the Affective domain at 5.18%. This is very much in line with the increase of 6.8% by the Control Group. It would appear from this that whilst the scores increased it could not necessarily be due entirely to the programme of activities. So whilst the children in the Experimental Group were evaluating and discussing the emotional response that a picture had on them to a greater degree, it would not appear to be that different to the responses in this area of the Control Group. However, I have already pointed to the problem of fully apprehending a child's appreciation of a work of art

using such a form of analysis. It can only be a guide, and perhaps a very crude guide, to whether a child has been affected to any great degree by the experience - whether the child has in any way been subject to Hargreave's conversive trauma (1) in full or even some way towards it. It would seem that to find out how deeply a child has been affected by a work of art can be seen better by using these scores alongside a consideration of the verbal and written responses. Even then a true impression would not be gained but within the limits of the child's communication skills at this age it is perhaps as much as can be expected.

Before I continue and consider some of the individual responses at this stage I should like to examine the scores of the individuals in the group (Table 31) to see how they have changed following the programme of activities. Of the ten children in the group only one had a reduced score, by 9.02%. All of the others increased their scores by between 8% and 108.51%. Indeed, six children increased their overall scores by 50% or more. So even when we consider these scores outside the global effect of expressing the group scores we can see an increase of a substantial nature.

The one child whose score fell was Victoria whose work I have already looked at, at the pre-test stage. In her post test response she showed the greatest fall in her writing about picture (B), Our English Coasts, by William Holman Hunt. It is

Table 31. To show the results of individuals on the Picture Appreciation Test. Post test Experimental Group.

FREQUENCY OF REFERENCE										
As a %										
NAME	PIC	P	L	A	I	To	P	L	A	I
Paul Sheffield	A	5	16	2	2	25	20	64	8	8
	B	5	16	6	0	27	18.51	59.26	22.22	0
	C	7	10	5	0	22	31.81	45.45	22.72	0
	D	6	25	5	1	37	16.22	67.57	13.51	2.7
	Writing	B	6	16	1	24	25	66.66	4.16	4.16
Totals		29	83	19	4	135	21.48	61.48	14.07	2.96
↑56.98										
Peter Kay	A	4	8	2	1	15	26.66	53.33	13.33	6.66
	B	7	22	2	0	31	22.58	70.97	6.45	0
	C	5	19	3	1	28	17.86	67.86	10.71	3.57
	D	7	20	5	0	32	21.87	62.5	15.63	0
	Writing	C	6	9	3	0	18	33.33	50	16.66
Totals		29	78	15	2	124	23.39	62.9	12.1	1.61
↑79.71										
Paul Sidgwick	A	6	9	2	1	18	33.33	50	11.11	5.55
	B	3	10	2	0	15	20	66.66	13.33	0
	C	2	14	5	0	21	9.52	66.66	23.81	0
	D	3	11	3	0	17	17.64	64.71	17.65	0
	Writing	C	1	18	1	2	4.54	81.81	4.54	9.09
Totals		15	62	13	3	93	16.13	66.66	13.98	3.23
↑25.68										
Robin Beach	A	1	16	1	1	19	5.26	84.21	5.26	5.26
	B	10	13	1	1	25	40	52	4	4
	C	8	10	3	0	21	38.09	47.62	14.29	0
	D	1	19	1	0	21	4.76	90.48	4.76	0
	Writing	C	5	14	1	2	22.72	63.63	4.54	9.09
Totals		25	72	7	4	108	23.15	66.66	6.48	3.7
↑8										
Paul Thomas	A	19	19	2	3	43	44.19	44.19	4.65	6.98
	B	8	20	3	0	31	25.81	64.52	9.68	0
	C	10	18	4	0	32	31.25	56.25	12.5	0
	D	20	42	2	2	66	30.3	63.63	3.03	3.03
	Writing	B	9	13	1	1	37.5	54.16	4.16	4.16
Totals		66	112	12	6	196	33.67	57.14	6.12	3.06
↑108.51										

Table 31 continued.

FREQUENCY OF REFERENCE										
As a %										
NAME	PIC	P	L	A	I	To	P	L	A	I
Graham Sullivan	A	1	19	2	3	25	4	76	8	12
	B	3	11	2	0	16	18.75	18.75	12.5	0
	C	0	13	3	2	18	0	72.2	16.66	11.11
	D	2	14	3	0	19	10.53	73.68	15.79	0
	Writing	A	1	12	1	15	6.66	80	6.66	6.66
Totals		7	69	11	6	93	7.53	74.19	11.83	6.45
Sally Powell	A	3	11	1	1	17	17.65	64.71	5.88	5.88
	B	1	16	2	1	20	5	80	10	5
	C	9	15	4	0	28	32.14	53.57	14.29	0
	D	2	20	2	1	25	8	80	8	4
	Writing	B	11	18	5	1	35	31.43	51.43	4.29
Totals		26	80	14	4	125	20.8	64	11.2	3.2
Lisa Wilson	A	4	28	5	2	39	10.26	71.79	12.82	5.13
	B	10	20	1	1	32	31.25	62.5	3.12	3.12
	C	12	13	4	0	29	41.38	44.83	13.79	0
	D	4	28	3	0	35	11.43	80	8.57	0
	Writing	C	10	23	6	0	39	25.64	58.97	15.38
Totals		40	117	19	3	174	22.99	67.24	10.92	1.72
Michelle Spence	A	10	41	3	4	58	17.24	70.49	5.17	6.9
	B	21	38	6	1	66	31.81	57.57	9.09	1.51
	C	14	36	5	2	57	24.56	63.16	8.77	3.51
	D	19	32	5	0	56	33.93	57.14	8.93	0
	Writing	A	14	28	0	2	44	31.81	63.63	0
Totals		78	175	19	9	281	27.76	62.28	6.76	3.2
Victoria Dickinson	A	5	9	2	1	17	29.41	52.94	11.76	5.88
	B	2	16	4	0	22	9.09	72.72	18.18	0
	C	4	13	3	1	21	19.05	61.9	14.29	4.76
	D	6	9	2	0	17	35.29	52.94	11.76	0
	Writing	B	21	21	2	0	44	47.72	47.72	4.54
Totals		38	68	13	2	121	31.4	56.2	10.74	1.65

Mean = 145.4.

interesting that she once again chose the work of a nineteenth century narrative painter. In her writing about the picture, whilst not as long as her first pre-test writing, it does still show coherently and expressively she describes the picture:

"This picture has a happy feeling. It's nice warm summer's day with the sun beating down on the hillside. There are different tones in the picture, different greens and browns far down the hillside on the right hand side of the picture there is the bright blue sea, light blues and dark blues. The shore is a misty yellow. The main part of the picture are the sheep some are laying on top of others and some are just roaming around looking for plants and trees. Some of the sheep look darker and fleecier than others. The flowers are bright pinks and oranges. The picture has a lot of different textures the fluffy lines on the sheep all the clumps of leaves and branches. The sheep are on quite a high part of the mountain and they are very free to wander. In the middle of the picture there looks to be a road that could be the farmer's house. The sheep look very relaxed all together. There is not a cloud to be seen in the sky, just plain white and a bit of cream. The rocks are grey with the shade of green on them. The fields look to stretch a long way."

From this writing we can see how once again Victoria is meticulous in ensuring she describes each element of the picture carefully before passing on to another. However, there do seem to be some aspects of this description which show a more heightened perception than previously. For example, she writes about "different greens and blues" or ".... bright blue sea, light blues and dark blues". So she is now differentiating tones and hues. Victoria also makes several references to different textures shown in the painting suggesting that she now has some idea of what painted

textures are like. I think it is evident from the quality of this writing that, whilst her score has gone down, that is not a true reflection of Victoria's ability to respond effectively to a work of art.

However, there are some other examples which I would like to consider which are representative of the general average improvement in scores. Lisa increased her score by 58.18% so hers is the median score in the group. At the pre-test stage she said this about Winter Scene with Skaters Near a Castle, by Hendrick Avercamp:

"It looks wet and gloomy. There's quite a lot of buildings and loads of people. There's trees and woods and some houses. A carriage, at least it looks like a carriage. Most of them are going the same way really. There's a lady there begging. It looks as though there's been floods or something like that because the barrels are floating and fences broke and most of the people are well dressed. It's an old fashioned picture. There's a church in the background."

One can see from this that whilst she can name some of the elements in the picture Lisa is somewhat unsure on occasion about what they actually are. She even makes one interpretation of it which is incorrect - that the land is flooded rather than frozen. In her response to A Courtyard of a House in Delft, by de Hoogh, Lisa said:

"It looks quite old. This looks like the mother of the child and somebody. She's just been cleaning, she's got the broom outside. The house is very small, I think it's a house anyway. There's a few steps there and a back alley there. There might be a couple of shops down there. On the brush you've got the textures spikey and the paving stones. On the house there looks like it's only small, the

door's small as well. She looks like she's saying something or the little girl's asking for something because she's carrying a bowl like a pie or something that she's made. There's a woman in the alley there. Looks as though she's, it's her house or shop or something. She's just stood there or going to work through the alley..... There's a lot of light in the alley there in case it gets dark on a night and you have to walk through. That's all really."

Later she says:

"L.W. Because like the bricks, the sort of pattern but all of that over there is cream and then there's red there and there's big spaces and this bit here is all white as if bricks have been painted but it's coming off. It's old fashioned sort of thing.

M.A. Have you got anything else to say?

L.W. On there they haven't got a keyhole but maybe on the inside it's got a latch and you shut it from the inside.

M.A. Anything else?

L.W. The little girl looks as if she's got something wrapped up in her pinny because it's like baggy and she's holding it up like that and her dress is long. She's got little hats and shawls."

At this post test stage Lisa still displays a certain uncertainty about exactly what some of the parts of the picture are. However, this uncertainty of interpretation is more than balanced by her deeper consideration of the qualities in the picture. She now talks about the texture of the brush and paving stones and makes an attempt at naming colours which was not the case at the pre-test stage. Of course much of her response is still concerned with the interpretation of the elements within the picture in terms of her own experience, so the woman and child are immediately

assumed to be mother and daughter, and that the bowl, which the girl is carrying, contains a pie which she has made. This attempt at weaving a story around the elements within the picture is something which came out of several other transcripts. Rod Taylor refers to this deeper engagement with works of art through storytelling especially at the primary school stage. He points to it being:

".....- storytelling can be a most important method whereby they can identify with, and get inside, a work. That the artist can 'reveal us to ourselves' in revealing him or herself is a process which Fry saw as 'an essential part of the aesthetic judgement proper'," (2 & 3).

So it could be that Lisa is now attempting, in comparison to her first response, to engage more deeply with the picture.

Another example of this synthesis of story and factual description is this response by Paul Sheffield to Autumnal Cannibalism, by Salvador Dali:

"Looks like abstract. Looks like a zombie coming out or something. Some arms or something's been eaten. Something's been ate away, a body or something and left bits. Could be some meal coming from outer space or something. The city with all mountains behind it. It looks like a deserted city except for one house. Looks like it's in the desert. Looks like there's a thunderstorm or a sandstorm or something, orange for the clouds. This bit down here looks dead smooth. These bits round the edges could be a pile of rubbish with somebody buried underneath it. Old fruit on it."

Paul has made an attempt here to relate the elements in the picture to some fantastic, imaginary scenario of a space creature coming to Earth. There are still

hints of doubt as he often qualifies a statement by saying 'or something' but there is a general feeling of confidence in approaching the picture - he even identifies it as abstract art.

Having considered some examples of children who achieved a group average improvement in their scores I should now like to look at some examples from children at the top end of the range of scores. I think this is important as it shows quite dramatically how children can be positively influenced in their responses to pictures. In fact these sorts of increase were not unusual in this group as three children achieved an increase of 92% or more in their scores.

Paul Thomas shows, in his response to Winter Scene with Skaters Near a Castle, how he talked about pictures at the pre-test stage:

"Well it looks a bit like a village and all the floor's iced up and they're skating on it. And it's French it's got a flag on it. There's a sleigh on. There's a monkey on there and oh yes there's a tree here. Well actually it's not all iced up, well it is but it's a kind of like river thing, big. There's the boats."

We can see from this how Paul has isolated several different elements within the picture but made no attempt at detailed description of them. However, if we now look at his post test response to A Courtyard of a House in Delft we can see how different his response was:

"Well it looks as though there's a house and there's two women and a girl. One of the women in the right hand side is talking to

the girl. There's a broom in the foreground and a bucket and there's cobblestones and there's bricks up there and the texture's good, some of the shading and colouring. He's used the same brush again. It's got, looks as though on the right hand side look like kind of like shorter and then at the left hand side is the house, a big archway and the sky looks a sunny day and you can't really tell which way the sun's shining because there isn't a lot of shading. The artist took his time, or her and I like the way he or her's painted this. Used lots of textures and thin and thick brushes again. It's a good picture."

Once again Paul has been systematic in identifying the different elements in the picture but there are some notable differences to his pre-test response. First, he takes great care to locate the elements using words like foreground and right. Second, he refers to the painted textures. Lastly, he seems to be identifying with the artist as he talks about the types of brushes he uses. It may be that he is now feeling so confident that he feels able, having been through a practical programme of activities, to comment on technique. However, there is still no real evidence of Paul being able to relate to the picture in an emotional sense and so begin this synthesis of specialised vocabulary / perception and the emotional response which would seem to characterise the deeper appreciation of works of art.

I believe that the following example does show how at least one child has gone some way towards this synthesis. Michelle is talking about Our English Coasts:

"There's a lot of sheep all over it. One looks as though he's fallen down a ditch or

something and they're all - there's two layed down and it looks as if they're all very happy to be where they are and there's a little black one hurrying around. In the corner there are butterflies on pink and white flowers. In the background there's the sea and the hills and grass. It looks realistic, some of it does. The sea doesn't look very realistic because it just looks very lonely and it looks a warm day so there should be lots of people at the beach. I like the atmosphere - it's happy and contented. I like the way the artist's done the tones on the sheep's fur too, sheep's wool to make it sort of curly. On the horizon there's trees and grass on the tops of the hills. There's brambles and thorny bushes around and one of the sheep looks either dead or asleep and the other one's going to sleep next to him. One of the sheep looks as though he's eating the bramble leaves. It looks very rocky but one of the black ones has been jumping over the rocky parts. I like the way he's done the shadows along the grass of the trees and I like the colours he's used and the tones."

As well as being very detailed about each of the elements in the picture Michelle draws these together to discuss the atmosphere which is created in the picture. To her there is a happy and contented feeling about the picture, perhaps created by the subject as she does refer earlier to the sheep who seem to be happy where they are. The general impression given by this interview is that the child is confident and adept at using specialised vocabulary in a coherent, interesting way. It is also interesting to note how many times she refers to the technique of the artist as, for example, she talks about the way he uses tone to create the texture of the sheep's wool.

At the post test stage an interesting result came in the writing which the children did about their

chosen picture. Generally, at the pre-test stage the scores on the writing were increased compared to the interview scores, and in some cases quite markedly. However, at the post test stage the increase generally was less pronounced and indeed more children actually scored less on the writing than on the interview. The reasons for this could perhaps lie in their increased confidence in talking about the pictures or a tighter writing style which perhaps reduced the number of repetitions at the post test stage.

iii) Conclusion.

It appears from both the individual scores and the group mean that there was an increase in the frequency of reference to elements within the pictures. Only one child's score was reduced but her post test score was reduced mainly in the Literal category on her writing. I have already indicated that this may be due to a more economic use of language rather than any lack of ability on her part. In the quality of their responses I think that they reflect these statistical results in that, alongside their acquisition of vocabulary, they were expressing their thoughts and perceptions more clearly and in more detail than at the pre-test stage. It appears, therefore, that the programme of activities may have had a positive effect on the ability of the children to critically respond to works of art.

3. Childrens' Picture Preferences.

To gather some information about the preferences of children for particular types of picture I asked each subject to choose one picture to write about after each interview. They were asked to choose the one they liked most.

The following pictures were used at the pre-test stage:

- A. A Winter Scene with Skaters Near a Castle, by Hendrick Avercamp, 1609.
- B. Holyday, by James Tissot, 1876.
- C. The Starry Night, by Vincent van Gogh, 1889.
- D. Cossacks, by Wassily Kandinsky, 1910-11.

I have tabulated the childrens' choices from both groups as follows:

Table 32. To show expressed picture preferences at the pre-test stage.

	BOYS	GIRLS	TOTAL
A	5	2	7
B	4	7	11
C	1	0	1
D	1	0	1

At the post test stage the following pictures were used:

- A. A Courtyard of a House in Delft, by de Hoogh, 1658.
- B. Our English Coasts, by William Holman Hunt, 1852.
- C. Tropical Storm with a Tiger, by Henri Rousseau, 1891.
- D. Autumnal Cannibalism, by Salvador Dali, 1836.

The childrens' choices at the post test stage are as follows:

Table 33. To show the expressed picture preferences at the post test stage.

	BOYS	GIRLS	TOTAL
A	1	2	3
B	4	4	8
C	6	3	9
D	0	0	0

From the data in Tables 32 and 33 there are some observations which can be made. First, at both stages the less representational, abstract pieces were the least popular. It may be that children find it difficult to relate on a personal level to images such as this. To an extent this is borne out by the results for picture (C) at each stage. Many more children chose this picture at post test than at pre-test and it would seem possible that van Gogh's painting was not as accessible in an emotional sense as Rousseau's tiger prowling through the jungle.

The low score for the van Gogh at the pre-test stage possibly accounts for the higher scores for the first two pictures. More preferred the Tissot than the Avercamp; but both pictures had many elements within them which would seem to appeal to children of this age. Within these pictures there would appear to be the opportunity for children to indulge in storytelling and relating to images which are more within their

experiences, i.e., these are more representational pictures than the others. It would also appear that children at this age are not necessarily attracted by bright, highly coloured images as the preferred pictures are subtle and restrained in their use of colour. From this pre-test stage it would appear that the children are more interested in, and attracted by, the content of the picture than any other criteria.

At the post test stage this seems to be the case again. The first three pictures are more easily identifiable in that they are more representational in style. The most popular are the Holman Hunt and Rousseau and certainly in the case of the first painter there is a very subtle use of colour and the subject matter seemed from the interviews to be very appealing to the children. In the case of the Rousseau there seemed to be a great interest in the tiger's predicament: Where was he going? What was he doing? Was he trying to escape from the storm? There seemed in this case to be a great deal of scope for the children's skill in narration.

CHAPTER 8

Conclusions.

In this final chapter I should like to draw together the various types of data I have already discussed to see what conclusions can be drawn about the responses of the children in relation to the programme of activities. I should also, in light of these conclusions, discuss the implications for classroom practice and teacher education.

Critical appreciation, as I discussed in chapter one does have some elements of vaguery in its definition. Given this the measurement of it, whatever it is, is therefore likely to be imprecise and fraught with difficulties. What I have attempted to do in the collection of the different types of data in this study is to get an overall impression of how children responded. The statistical analyses should be seen as guides therefore to the childrens' responses. It is for this reason that I included so much of the transcribed material in the last chapter as hopefully this would give a deeper impression of the childrens' responses. The intention was to replace some of the quality which statistics, by their very nature, remove. It is, as I have suggested previously, a somewhat clinical way of dealing with rich, stimulating visual imagery and responses to reduce these to mere figures. For instance, at the post test stage several children

displayed a knowledge of ranges of hues and tones and yet these scored the same as a child who only ever referred to green, brown, red etc. However, when dealing with so much transcribed material the Allison Picture Appreciation Test did offer a tool which I could use to put this material in a form which could be more easily handled. It did give some general indication of response and did give some indication of the trends in the responses pre- and post test.

Another aspect to this approach to the development of critical appreciation is the relationship of an acquired specialised vocabulary and the ability to write and talk about images to the actual appreciation of that image. John Bowden (1) points to this in his dissertation:

" It is questionable whether mastery of such a process means that the pupil actually appreciates the work with greater sensitivity, or experiences a profound response to it. In Eisner's model for the Critical Process, the 'Experiential Dimension' would involve intuitive responses that might not necessarily be externalisable in a way that would seem significant to others, but remain important elements in the critical process."

I would agree with what Bowden has to say about certain responses not being externalisable, indeed I have already indicated this in my discussion of the interview material. It is indeed difficult to measure the intensity of a felt response to anything whether that is music, poetry or the view through a window. However, I think that all we can say is that if one compares the types of responses of the two groups at the post test stage those of the Experimental Group do

seem to indicate that there is much more of an engagement with, and more of an emotional response to the pictures with which they were presented. Obviously there are limitations to the ability of children at this age to express themselves as fully as perhaps they would wish. This is apparent even with adults who have experiences and maturity to help in their responses. However, when looking at the transcripts one does get the feeling that, yes the children now have some of the skills, and can isolate different aspects of the pictures, but they do seem to be indications of their personalising of their responses at the post test stage. That is, they are now more confident, because of their acquired skills, to use these aids to express some of their thoughts and ideas, about the pictures. It is true that there are very few instances of profundity in the childrens' expressions of their own thoughts about the pictures. All one can say is that there is an apparent increase in their level of observation and ability to express what they see and so it would seem that having these tools should help them to more fully express themselves when asked to talk or write about a picture. Indeed, as we have already seen the internal response to a picture is very difficult to measure but it would also not seem possible to say that these newly acquired skills and vocabulary does not have some positive effect on these responses also.

It would appear from the data in the Picture Appreciation Test and Allison Art Vocabulary Test that

the programme of activities had a positive effect on the acquisition of specialised language and ability to respond more deeply to works of art. Whether we consider this to be any deeper an appreciation is perhaps still open to debate, but from the evidence which I have presented there seems to be a clear difference in the performance of each group at the post test stage. As the main variable in the children's school work over the test period was the programme of activities aimed at developing their skills to respond to works of art it would appear, therefore, that it was this which had been responsible for this change. It would appear, therefore, that a coherent programme of activities, based mainly on practical activities, would lead to a deeper interaction with and response to works of art.

However, when one considers the other element in the childrens' responses, that of their picture making skills being affected positively by this type of programme the conclusion is rather less clear. From the Picture Making Task results it seems that this programme had not had a positive effect upon the picture making skills of the Experimental Group. There are some comments I should like to make about this result. The programme of activities, whilst predominantly practical in nature, was designed to increase the childrens' critical facilities not their artistic skills. It does not necessarily preclude a child, or any person, from looking and responding to a work of art if their

artistic skills are not particularly well developed. The acquisition of these artistic skills is one which is a very long process, very dependant on sympathetic, perceptive teaching at the crucial early stages. It requires a great deal of constant practice. It is obvious from the time allocated to the various artistic skills within the programme that it was limited and in no way could it be said that over the ten week period the children had had constant practice in any particular skill.

However, if one examines the types of artistic response that the children made during the programme to works of art I think these were creditable. For most of the children during the programme they were continually being confronted with new experiences and sometimes new media and to solve these problems was a very difficult task. For instance, when asked to respond in an artistic way to the van Gogh paintings the children had to cope with a new painting medium - P.V.A. mixed with powder colour. So they were now being asked to forsake the paint brush for the palette knife to create their images. The end products do seem to indicate how well they solved this problem.

In conclusion it would be difficult to isolate particular types of activities within the programme and say that they had a specific influence on the eventual outcome. For instance, to say that the work the children did on Degas had a specific influence on their discussion and perception of colour in a work of

art would be open to question. There were other modules in the programme which, whilst not specifically being concerned with colour nevertheless required a consideration of it in the childrens' responses. What effect these practical artistic activities had on the childrens' verbal and written responses to works of art and vice versa is not very easy to distinguish. All we can say is that given that the children were presented with this particular programme of activities as a whole there seemed to be a positive indication of enhancement in certain areas.

Implications of this study for classroom practice and teacher education.

i) Classroom Practice.

I should like to consider here some possible implications for classroom practice and its consequent demands which would be made on the education of teachers. The size of the sample I have used means that it is not possible to generalise about the results and say that this programme of activities would produce the same results across a range of schools. It does provide some data and conclusions which cannot be ignored and which could indicate some possible strategies in this area for both pedagogy and teacher education, even if only within the context of this particular school. It could be suggested that a larger sample size would only reinforce the results but how much more relevant would that be when applying the findings to other scenarios.

One advantage of a piece of qualitative research such as this as opposed to a quantitative one is that it is possible to look more closely at the individual responses of the subjects and in the final analysis it is that which we as educators must be primarily concerned about.

In this study I have concentrated on the oldest children in the primary school but, when looking in a school context, the nurturing of such skills obviously needs to start at as early an age as possible. This could take as simple a form as possible with teachers engaging in a process of storytelling using a painting as the focus. After all at story time what do teachers do but show the pictures in the book and talk to and discuss with the children in the class? Attempts could be made at this age to engage children in artistic responses to the picture but there may be a need to have the media carefully chosen, taking account of the children's motor control and maturity. At this age it may be necessary to choose carefully the works of art used, paying particular attention to subject matter which will stimulate and extend linguistic skills yet at the same time be capable of being related to by the child.

As children grow older and mature their consequent development in manual control and language should mean a more sophisticated attempt at responding to works of art. Artistically, children should now be able to relate an oral description to their visual

interpretation of a work of art. As the child's repertoire of images and materials increases the more detailed can the responses be. It is necessary when engaging any child in activities with works of art to ensure that they are never bored with the activity. Lack of interest and motivation can be overcome, however, by thinking about how the material is presented i.e., slides, postcards, reproductions, video and how this can be related to the practical activity.

An overly prescriptive diet of activities with children merely copying the works of art could almost be compared to the time-filling art activity such as repeat patterns. I am not suggesting that there is no place for this activity but it must not be seen as the only way of engaging children with works of art. Painting, drawing or modelling 'in the style of' is a way of engaging children with works of art and especially particular artists. It does help in the sense that at a particular stage in their primary school career children do become very conscious of their own inadequacies and become frustrated if their attempts do not match up to the original in their eyes. By giving children experiences of the work of particular artists and then having them choose the subject to interpret in this way would seem to be one answer to this.

Setting up a still life or figures grouped to represent a painting is another way of relating the child's artistic skill to a work of art. Such exercises

also engage the children in activities which develop their own drawing skills as they have to solve problems of proportion, perspective, tone etc in their own work. Not only in this case, but in other artistic activities it is important to consider the media which the children are asked to use to prevent the children feeling frustrated at not being able to represent subjects in the same way as the artist.

Giving children the opportunity to engage as often as possible with original works of art is a vital aspect of this work. It is realistically not very economically feasible for a school to develop an extensive range of original works or artefacts so it is important that they are either brought into school through local authority loan services or take the children out into the galleries. My experiences on this programme indicated how much more enthusiastic and responsive the children were when taken out of the school context and into a gallery. Whilst most of the time the children worked with reproductions of one sort or another it is difficult to grasp the true proportion, colour and texture of a work of art in this way. Therefore, visits to galleries and museums would seem to offer an opportunity for a deeper insight into the work of the artist / craftsman. Visits by or to artists and craftsmen also seem to yield the possibility of immense benefits in being able to see the processes which a practitioner goes through in the production of a finished work.

One very important aspect of engaging with works of art is that children should have the opportunity to write and talk about them. Talking and discussing works of art both between teacher and child and among a group of children is important in developing the necessary critical vocabulary and linguistic skills. As well as these types of language tasks storytelling does help children of primary school age to relate a little more fully to works of art. In this activity they are perhaps more able to include their own experiences in their reactions to a work of art.

It may be that with the traditional primary school reliance on project approaches to learning that looking at works of art could be incorporated into these lessons. This is an important aspect as there may be a temptation on the part of teachers to see critical studies as a separate subject rather than a means of developing particular critical skills which, whilst here they are applied to works of art, could be used in other subject areas.

It is evident from what I have described and proposed that children should be given time to develop their skills. If children are to be given the opportunity to be more contemplative about works of art they need the time to do this as does the contemplation of artistic responses if they are to be done to the satisfaction of the child.

ii) Teacher Education.

From the types of activities, especially those linguistic ones, in this programme, it would seem that the primary schoolteacher possesses all the basic skills necessary to develop work of this nature in their classroom. The basis of all effective teaching is how well a teacher can a) relate to children in a linguistic way and b) enthuse those children about whatever is under examination. However, teachers may feel that they do not possess the knowledge to engage children to any great depth with works of art. It is necessary for them to acquire some knowledge of basic terms but it is equally surprising how much the children can bring to the discussion of works of art so teachers need not feel that a degree in fine art is essential to the development of critical studies.

Teachers need to perceive that although looking at works of art could be compartmentalised into the subject domain of art there are some grounds for believing that it can usefully be included in other subject areas. As much of the interaction which takes place in a class situation between teachers and children is of a linguistic nature most teachers have already many of the basic skills to enthuse children about works of art.

Some teachers when approaching practical artistic activities do so with some trepidation, indeed some shy away entirely, due to their perceived inadequacy as practicing artists. The reasons for this

could be many-fold - unsympathetic, unstimulating teaching at school or inadequate preparation at the initial training stage. However, it is important that they should give the children in their care the opportunity to engage in artistic activities even given their personal inadequacies. It seems that there is scope here for INSET provision to help non-specialist teachers equip themselves with the necessary basic knowledge and skills in this area. It would also seem beneficial to have a short course on critical studies at the initial training stage, perhaps even run independently of the art option, to enable students to see how relevant such studies could be outside the artistic domain.

APPENDIX 1.

An interview schedule used to gather information about
childrens' experiences of works of art.

1. Do you visit exhibitions at the art galleries or craft centre with your parents?
2. Are there any pictures on the walls or are there any art books to look at like these at home? (A selection of books was shown.)
3. If the answer is positive: What are the pictures and books about and what do you think of them?
4. Can you describe a painting in school which you have seen before?
5. If the answer is positive: Why did you remember this painting particularly?

APPENDIX 2.

An interview schedule designed to elicit childrens'
responses to works of art.

I have copies of four pictures here and would like you to tell me something about each of them. Look at each of them for a few minutes.

1. Can you describe the picture?
2. What sort of feelings does the picture give you?
3. Are there any parts that you don't understand?
4. Do you like it or not?
5. Why?
6. Have you got anything else which you would like to say about the picture?

APPENDIX 3.

A list showing the randomised order of presentation of the pictures used at the pre- and post test stages to gather childrens' responses to works of art.

Experimental Group.

	Pre-test	Post test
Paul Thomas	A D B C	D A B C
Robin Beach	D C A B	C D B A
Paul Sidgwick	C B D A	B C D A
Peter Kay	B A D C	A B D C
Paul Sheffield	A B C D	D B A C
Sally Powell	B A C D	C A D B
Graham Sullivan	C D A B	B C A D
Victoria Dickinson	D C B A	A D C B
Michelle Spence	A C D B	D A B C
Lisa Wilson	B D A C	C B A D

Control Group.

	Pre-test	Post test
Andrew Rutter	C B A D	B D A C
Matthew Sibley	D A B C	A C D B
Kristen Rowe	A D C B	D C B A
Darren Beattie	B C A D	C D A B
Christopher Biggin	C A D B	B A C D
Sabina Boyce	D B A C	A B C D
Andrea Solomou	A B D C	B A D C
Helen Shippey	B C D A	C B D A
Jane Cockerill	C D B A	D C A B
Emma Donkin	D A C B	A D B C

APPENDIX 4.

Picture Response Test.

Picture Appreciation Test - Allison (1974).

Categories for Content Analysis of Statements.

Perceptual.

P1 Sensory Qualities.

- 1 a) Dimensions
- 2 b) Shape
- 3 c) Colour
- 4 d) Line
- 5 e) Texture
- 6 f) Chiaroscuro
- 7 g) Technique

P2 Relational Analysis

- 8 a) Location - Surface (with the 2 dimensionality
of a picture - right, left, top, etc.)
- 9 b) Location - Depth (behind, in front of, in the
distance, etc.)
- 10 c) Simple Direction (horizontally, diagonally, etc.)
- 11 d) Complex Direction (twisting away, sweeping,
curving round, etc.)
- 12 P3 Formal Aspect (relating to organisation and
total aspect - harmony, balance,
pattern of arrangement, etc.)

Literal.

- 13 L1 Literal Meaning (identification, naming of
elements, kind, role.)
- 14 L2 Convention / Quasi convention (symbolic - stands
for, etc.)

- 15 L3 Inferred Meaning (relating to philosophy,
religious, national attitude,
etc.)

Affective.

- 16 A1 Affective Evaluation (simple preference - like
it, don't like it, etc.)
- 17 A2 Affective Evaluation (preference with reasons
plus description given - because, as, etc.)
- 18 A3 Affective Description (impact of work on the
or Interpretation viewer - makes me feel
like, etc.)
- A4 Affective Relationship.
- 19 a) Explanation (anecdotal of event depicted,
identified with event outside picture)
- 20 b) Experience (identified with occurrence within
viewer's experience.)
- 21 A5 Modal Description (total effect of picture -
mystical, foreboding,
confusing etc.)

Identification.

- 22 11 Art form (painting, lithograph, drawing, etc.)
- 23 12 Artist (reference to artist, name, etc.)
- 24 13 Style (style, period - modern, old-fashioned,
general or specific.)
- 25 14 Context (references to when or where seen,
established value, etc.)

ALLISON

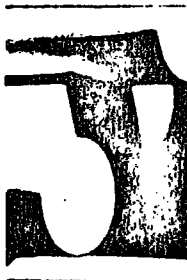
ART VOCABULARY

TEST

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

For example;- picture 'B' means the same as the word FACE so the letter 'B' on the Answer Sheet has a cross put on it.

FACE



A



B



C



D

ANSWER SHEET

face

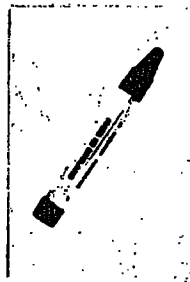
A X C D

STOP HERE

DO NOT OPEN THIS BOOKLET UNTIL INSTRUCTED

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

1. pencil



A



B

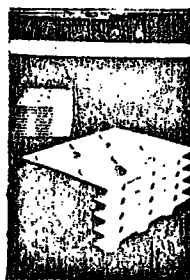


C

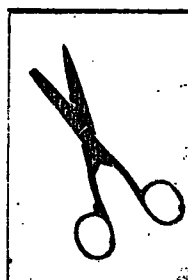


D

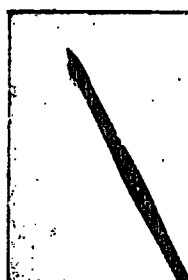
2. compass



A



B



C



D

3. ruler



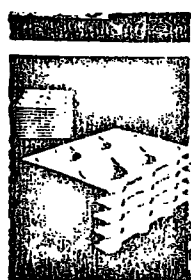
A



B



C



D

4. scissors



A



B



C



D

5. brush



A



B



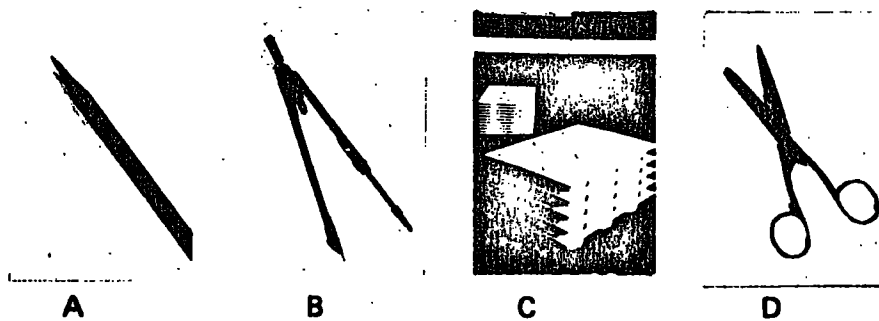
C



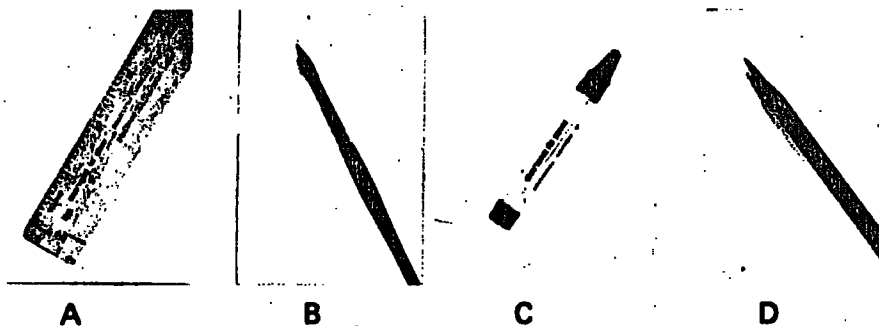
D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

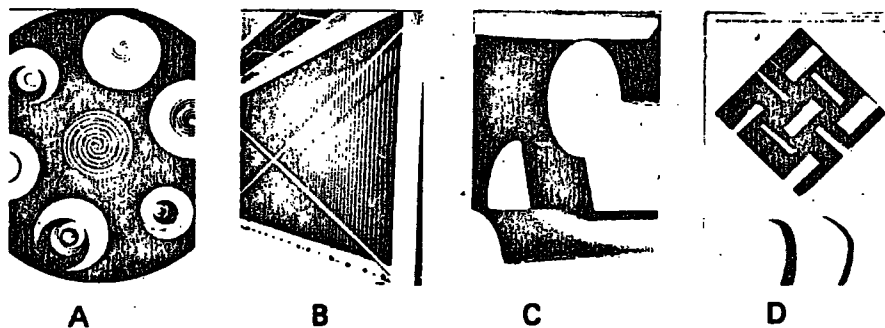
6. palette



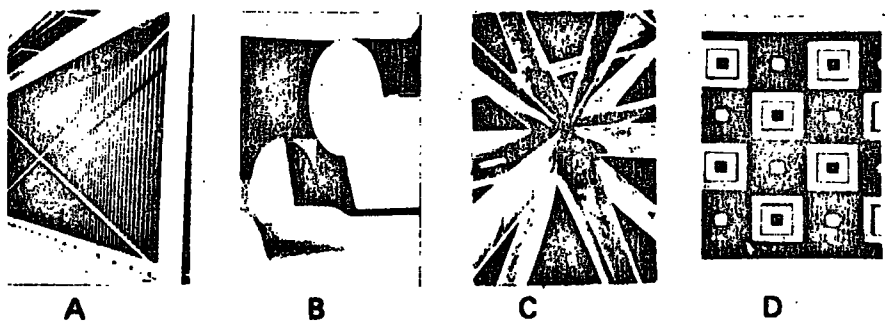
7. crayon



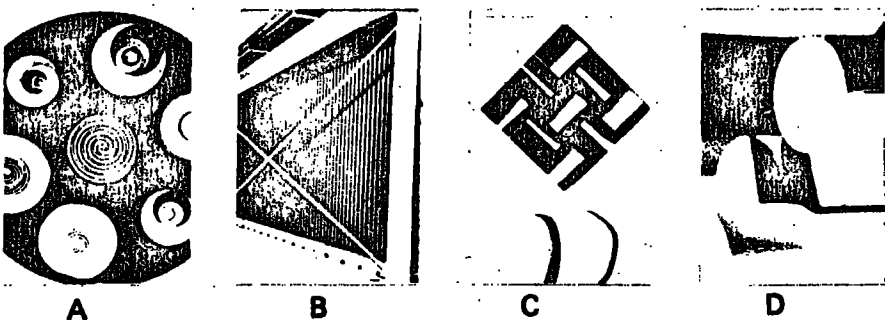
8. circle



9. square



10. triangle

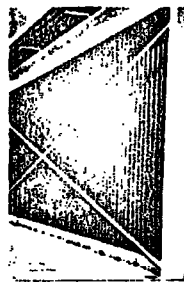


On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

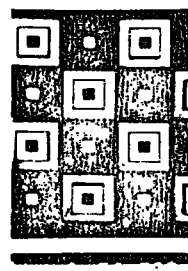
11. diamond



A



B

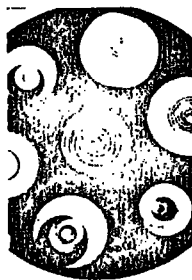


C



D

12. ellipse



A



B



C

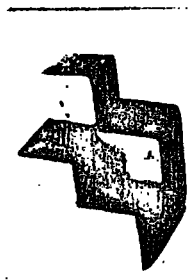


D

13. cylinder



A



B

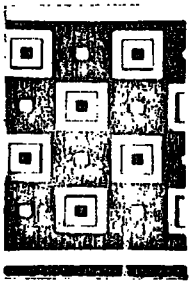


C



D

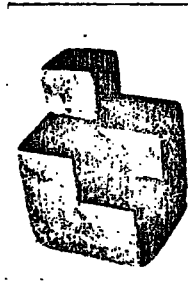
14. pyramid



A



B

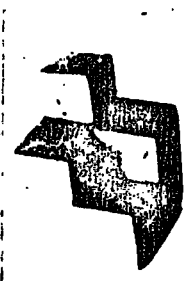


C



D

15. cone



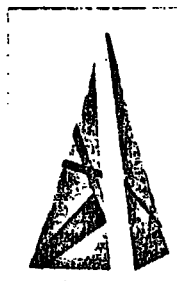
A



B



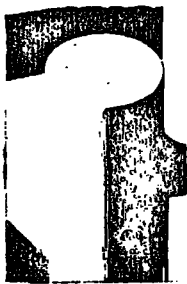
C



D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

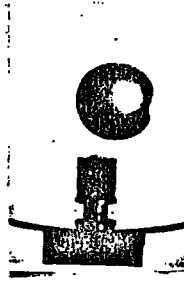
16. sphere



A



B



C

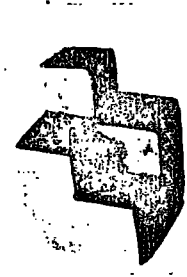


D

17. cube



A



B

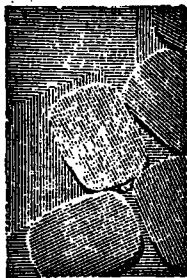


C



D

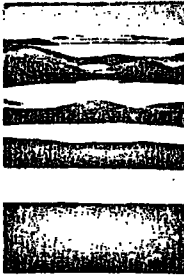
18. horizontal



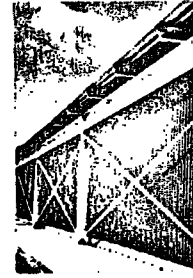
A



B



C



D

19. curve



A



B



C

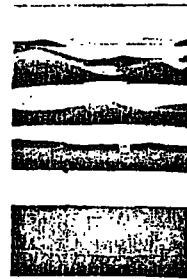


D

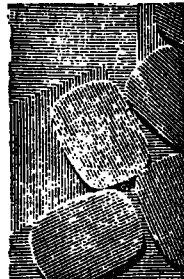
20. diagonal



A



B



C



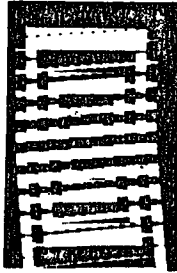
D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

21. vertical



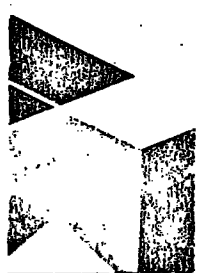
A



B

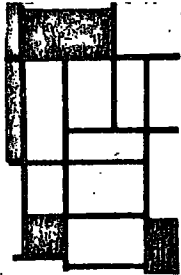


C

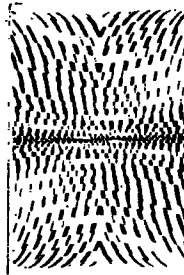


D

22. straight



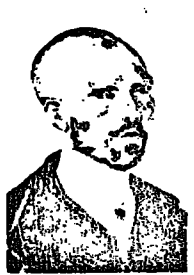
A



B



C



D

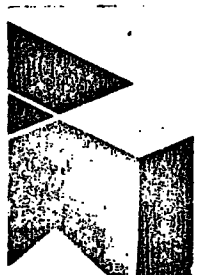
23. angle



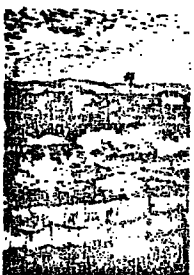
A



B



C



D

24. painting



A



B



C



D

25. pottery



A



B



C



D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

26. sculpture



A



B



C



D

27. sketch



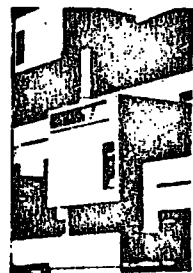
A



B



C



D

28. portrait



A



B



C



D

29. still life



A



B



C



D

30. drawing



A



B



C



D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

31. collage



A



B



C



D

32. mosaic



A



B



C

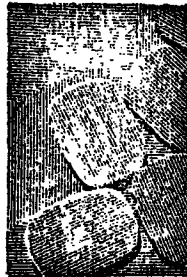


D

33. architecture



A



B

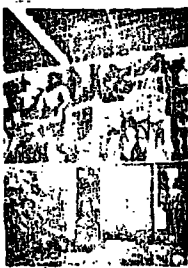


C



D

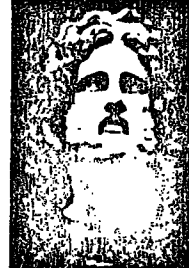
34. mural



A



B



C



D

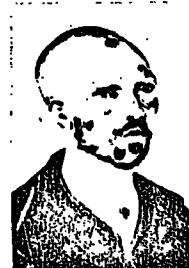
35. kinetic



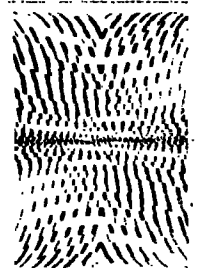
A



B



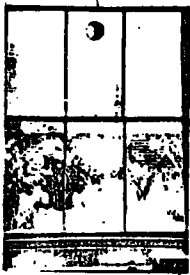
C



D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

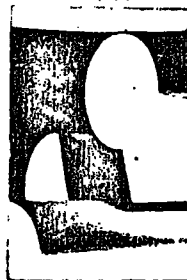
36. mobile



A



B



C



D

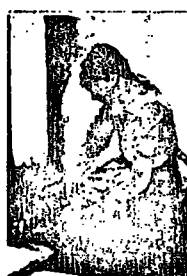
37. figure



A



B



C



D

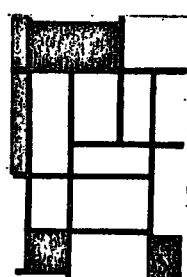
38. abstract



A



B

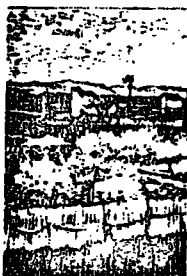


C



D

39. landscape



A



B



C



D

40. line



A



B



C



D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

41. tone



A



B



C



D

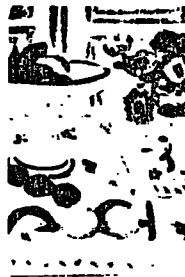
42. texture



A



B

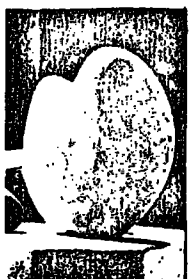


C



D

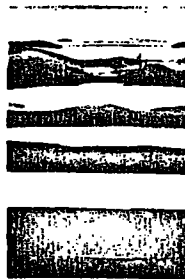
43. volume



A



B



C

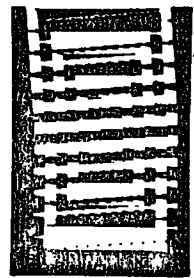


D

44. concave



A



B



C

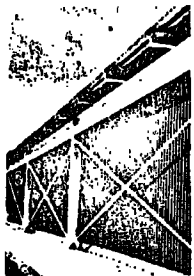


D

45. transparent



A



B



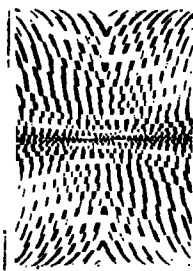
C



D

In the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

46. shape



A



B

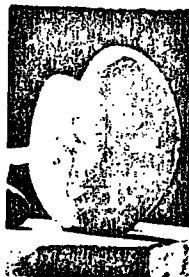


C



D

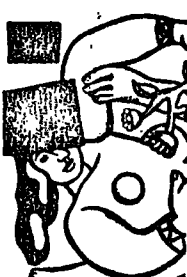
47. convex



A



B



C

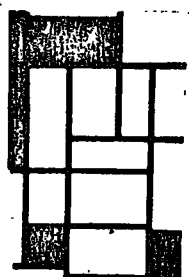


D

48. curvilinear



A



B

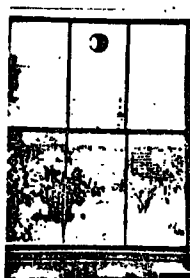


C



D

49. opaque



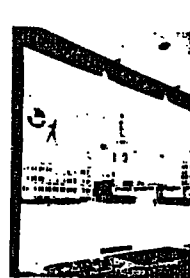
A



B



C



D

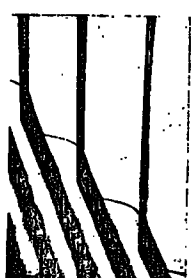
50. translucent



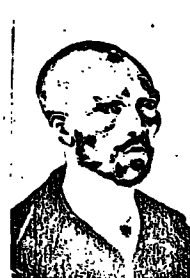
A



B



C



D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

51. distortion



A



B



C



D

52. background



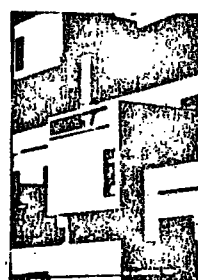
A



B

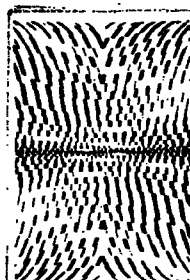


C

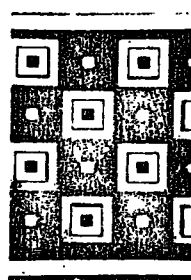


D

53. foreshortening



A



B



C

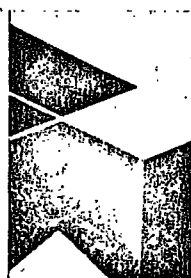


D

54. shading



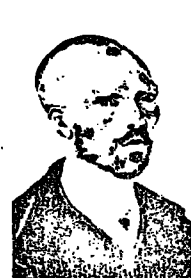
A



B



C

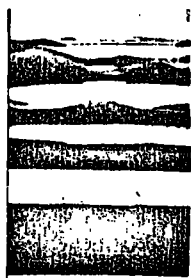


D

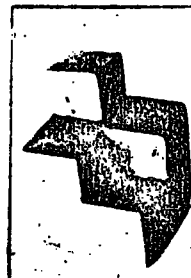
55. elaboration



A



B



C



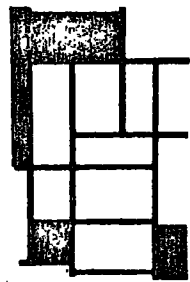
D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

56. foreground



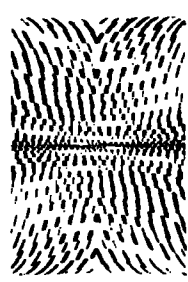
A



B



C



D

57. chiaroscuro



A



B



C



D

58. contrast



A



B



C

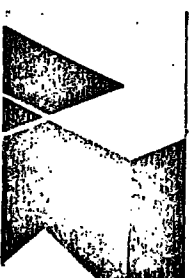


D

59. gradation



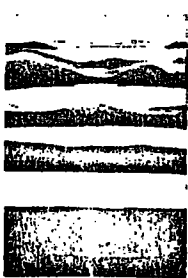
A



B



C

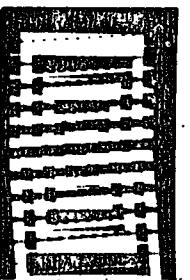


D

60. perspective



A



B



C



D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

61. proximity



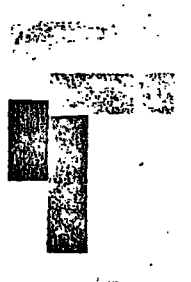
A



B



C



D

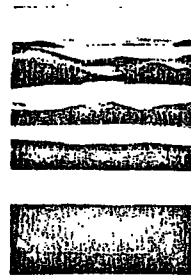
62. tension



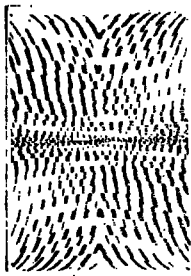
A



B



C



D

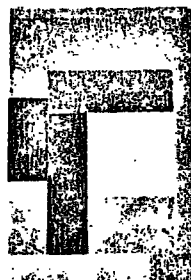
63. balance



A



B

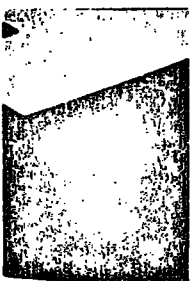


C



D

64. repetition



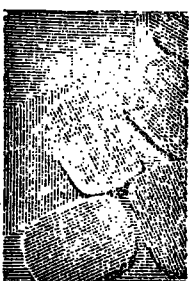
A



B



C

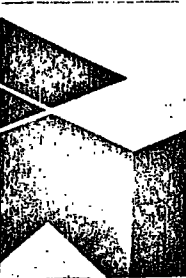


D

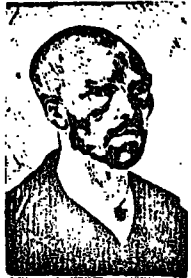
65. symmetry



A



B



C



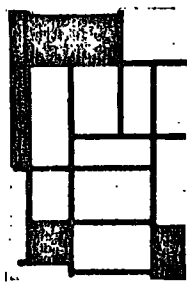
D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

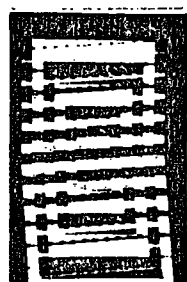
3. rhythm



A



B

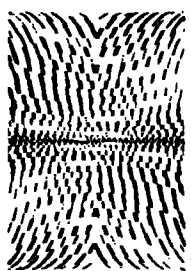


C



D

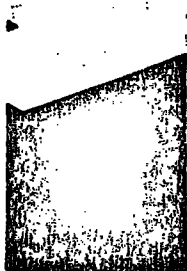
imbalance



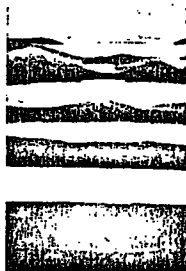
A



B



C



D

harmony



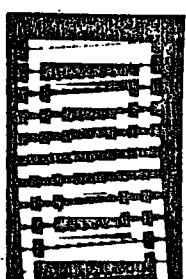
A



B



C



D

scale



A



B

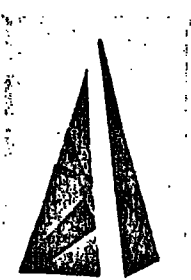


C



D

asymmetry



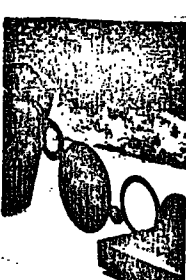
A



B



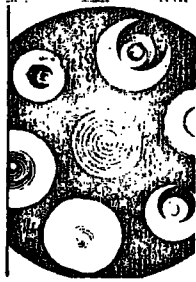
C



D

On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

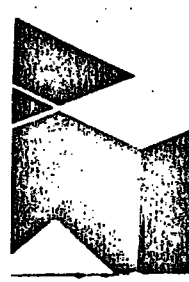
71. form



A



B

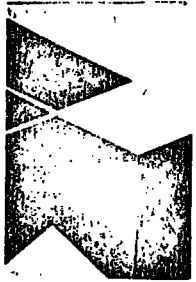


C



D

72. realism



A



B



C



D

73. fauve



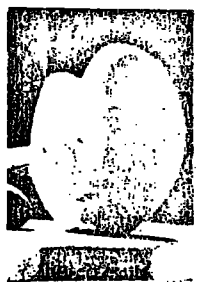
A



B



C



D

74. impressionism



A



B

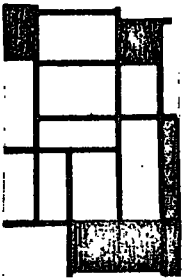


C



D

75. figurative



A



B



C



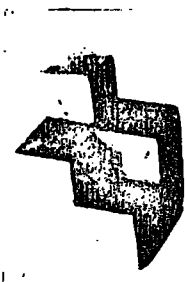
D

the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

76. cubism



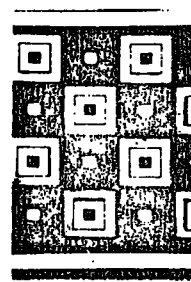
A



B



C



D

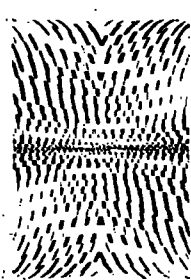
77. surrealism



A



B



C



D

78. expressionism



A



B



C

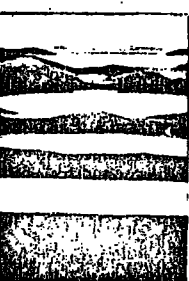


D

79. non-figurative



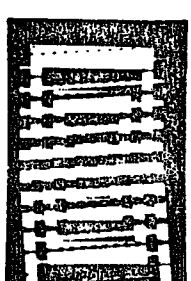
A



B



C



D

80. genre



A



B



C



D

APPENDIX 6.

A description of the school, its organisation and environment.

The Environment.

Kader Primary School is situated in a residential suburb on the southern outskirts of the industrial town of Middlesbrough. All of the housing in the school's catchment area is owner occupied with no local authority housing. It is a well established community with much of the housing being at least twenty years old. The community is served by three small shopping areas, two public houses, both Church of England and Catholic Churches, a Salvation Army Citadel, a Community Centre, a library and a local authority home for the elderly. Within a short distance there are also adequate facilities for a range of sporting pursuits with a sports hall and a swimming pool at a nearby sports centre. The school site also serves as a base for a pre-school play group and a shop, and there is a thriving branch of the Scout Association based there.

There are two other primary schools nearby - one County controlled, the other a Roman Catholic aided school. A comprehensive secondary school is also close by to which most of the children transfer at eleven. Some children, through parental choice, or because they come from outside the catchment area attend other comprehensives but these are all within a short distance of the area.

The local population is quite well settled with a majority of families reliant on local heavy industries including oil, steel and chemicals for their main income. A small number of families are those of professional couples - teachers, solicitors or doctors. Unemployment is generally below the local average but a few are long-term unemployed. A number of families have both parents working.

The School and its Organisation.

The school was built in 1963 as a two-storey primary school with a hall, administration block, dining room and nine classrooms. It was later enlarged to create a separate Infant school of five classrooms, Nursery, hall and administration, the original building catering for Junior age children only. Six temporary class units supplemented the permanent accommodation. In 1980 the schools were amalgamated due to falling rolls to form the existing primary school. At the time of this study there are approximately 350 children on roll with a Nursery unit of 40 part-time children. Twelve class units are served by 12 full time and one part-time teacher.

It must be stressed that the organisation of the school and particular learning strategies are dependent on the numbers of children in a particular year and also the personalities of the teachers available. Organisation can therefore change from year to year but for the particular group of children involved in this study the following outline pertains.

Children in their first three years are taught by their class teacher in mainly integrated day situations. Later they are taught in a vertically grouped situation by two teams of three teachers. The amount of time spent being taught by teachers other than their pastoral teachers varies. In the seven to nine age range about a quarter of the children's time is spent with another teacher whilst in their final two years children find that their time is shared between each of the teachers in the team.

Apart from the Primary six and seven team, the teachers are very much free to develop learning strategies which suit their own personal teaching style but close checks are kept on what is covered to prevent duplication in subsequent years. The many strands of the curriculum are fully integrated where possible, with appropriate structure, where this is necessary to effective learning or development. This structure is provided through a comprehensive set of schemes of work or guidelines available to each teacher and compiled and evaluated through full discussion by the whole staff. A scheme of two-yearly reviews by the school adviser has recently been instituted by the local authority in response to circular No 8/83 from the Department of Education and Science (1).

An important aspect of the school philosophy is that the curriculum should cater for all individual needs including exceptional needs. The curriculum should also provide as much first-hand experience as

possible both within and outside the school. It is this regard for the needs of each individual child linked to the individual teaching styles of each teacher which probably characterise the philosophy of the school. Each of the children in the Experimental and Control groups have spent all of their school careers at Kader, including time in the Nursery, and so each individual has been subjected to the approaches and philosophies outlined above.

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