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MUSEUM TOURS FOR CHILDREN: THE

SUSAN SOLLINS METHOD

Louise Cooper-Robinson

A Thesis  
in  
the Faculty  
of  
Fine Arts

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ABSTRACT

MUSEUM TOURS FOR CHILDREN: THE  
SUSAN SOLLINS METHOD

Louise Cooper-Robinson

This study investigates the Susan Sollins improvisational approach for guided museum tours in order to assess its effectiveness and viability.

A summary of some of the early and contemporary guided tour methods and the role of the museum guide illustrates the development of museum tours for children in North American museums. The Sollins tour method, which uses theater techniques to encourage children to imaginatively and physically act out their responses to works of art, is described along with the influences of Viola Spolin's improvisational theater techniques. A survey of fifty-seven Canadian and American museums indicates that currently over half of them have accepted and adapted this method in their tour programs.

Six improvisational tours were tried at the Montreal Museum of Fine arts and were well received. The responses of twelve children, two from each tour, were recorded by written observation during the tours and the children's evaluative comments were documented by tape recorder following the tour.

An analysis of the observations made in this study appears to give some evidence that both the behavioral and

nonbehavioral improvisation activities were effective in meeting specified objectives.

Based on the evaluation of the tour project, it is concluded that the children, ages nine and ten years old, responded very naturally and eagerly to the improvisational techniques and that this method is an effective means of providing children with both an educational and pleasurable experience.

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TABLE OF CONTENTS

INTRODUCTION. . . . . 1

Chapter

I. APPROACHES TO MUSEUM EDUCATION. . . . . 3

    A. The Guided Tour . . . . . 3

    B. The Museum Guide . . . . . 11

    C. Other Approaches . . . . . 13

II. IMPROVISATIONAL TOURS: THE SUSAN SOLLINS METHOD . . . 15

    A. The Viola Spolins Theater Games . . . . . 15

    B. The Susan Sollins Method . . . . . 18

    C. Use of the Sollins Tour Method in  
        Canadian and American Museums . . . . . 21

III. INTRODUCTION TO THE SUSAN SOLLINS METHOD AT THE  
      MONTREAL MUSEUM OF FINE ARTS. . . . . 26

    A. The Tours . . . . . 27

        1. Content . . . . . 27

        2. Description . . . . . 31

        3. Evaluation . . . . . 32

    B. The Observation Method . . . . . 35

        1. Training of the Observers . . . . . 35

        2. Observers' Reactions to the Tours . . . . . 37

        3. Evaluation of the Observations . . . . . 37

    C. Analysis of the Children's Responses . . . . . 39

        1. Analysis of the Responses to the  
            Tours and Evaluation of the  
            Activities . . . . . 39

            (a) The warm-ups . . . . . 41

            (b) The games . . . . . 48

            (c) Summary . . . . . 87

        2. Children's Evaluative Remarks  
            Following the Tour . . . . . 90

SUMMARY AND CONCLUSIONS. . . . . 94

BIBLIOGRAPHY. . . . . 98

Appendix

I.	SUMMARY OF THE OBJECTIVES AND THE ACTIVITIES OF A SOLLINS TOUR. . . . .	1
II.	SURVEY OF THE CURRENT USE OF THE SOLLINS TOUR METHOD IN CANADIAN AND AMERICAN MUSEUMS. . . . .	8
III.	DESCRIPTION OF M.M.F.A. TOUR . . . . .	18
	A. OBSERVATIONS OF THE WARM-UP ACTIVITIES . . . . .	28
	B. OBSERVATIONS OF THE GAME ACTIVITIES . . . . .	50
	C. CHILDREN'S EVALUATIVE REMARKS FOLLOWING THE TOUR . . . . .	78


LIST OF PLATES

Plate	page
1. <u>Odile</u> by Jean Dallaire. . . . .	49
2. <u>Le Cirque</u> by Jean-Paul Riopelle . . . . .	53
3. <u>Composition</u> by Robert Roussil . . . . .	55
4. <u>Envol</u> by Marcel Braitstein. . . . .	58
5. <u>Portrait of Mrs. Charles-Hilaire Têtu and of Her Son Eugène</u> by Théophile Hamel . . . . .	63
6. <u>Portrait of Mr. Charles-Hilaire Têtu</u> by Théophile Hamel. . . . .	64
7. <u>A Young Man of the Allsop Family</u> by Canadian School . . . . .	65
8. <u>Madame Anaclet Boucher</u> by Jean Baptiste Roy-Audy . . . . .	66
9. <u>Portrait of Mme. Ranvoyze</u> by Jean Baptiste Roy-Audy . . . . .	67
10. <u>Portrait of Mme. Lemaitre-Auger</u> by Jean Baptiste Roy-Audy. . . . .	68
11. <u>Portrait of Louis-Léandre Lemaitre</u> by Jean Baptiste Roy-Audy. . . . .	69
12. <u>Madame de Sabrevois de Bleury</u> by François Matepart de Beaucourt. . . . .	70
13. <u>Jean-Clement de Sabrevois de Bleury</u> by François Matepart de Beaucourt. . . . .	71
14. <u>Portrait de Louis de Lagrave</u> by Antoine-Sebastien Plamondon . . . . .	72
15. <u>Portrait de Madame Louis de Lagrave</u> by Antoine-Sebastien Plamondon . . . . .	73
16. <u>Mah-Min</u> by Paul Kane . . . . .	74
17. <u>A Coming Storm in the Adirondacks</u> by Homer Ransford Watson . . . . .	77



Plate	page
18. <u>The Harvest Field</u> by Wyatt Eaton. . . . .	80
19. <u>Landscape</u> by Marc-Aurèle Roy Suzor-Côté . . . . .	82
20. <u>River Bank</u> by James MacDonald Barnsley. . . . .	84
21. <u>Still Life</u> by Paul-Emile Borduas. . . . .	86

6



## INTRODUCTION

Children's guided tours in art museums utilize methods ranging from traditional lectures in the history of art to more experimental participatory activities and games. The Susan Sollins improvisational tour has earned the reputation of being one method that provides a stimulating and rewarding visual experience for children.

After becoming familiar with the existing structure and programs of the Montreal Museum of Fine Arts education department, the author decided that improvisational techniques might prove a valuable tool in some of the museum's elementary level guided tour programs.

An investigation of the improvisational method was embarked upon and an adaptation of the Susan Sollins method was carried out at the Montreal Museum of Fine Arts, the outcome of which, it was hoped, would indicate the feasibility of such an approach at the museum:

Chapter I presents a summary of both early and contemporary guided tour programs, a description of the past and present role of museum guides, and a brief exposition of other approaches, all information relating to North American museums.

The Susan Sollins improvisational method is discussed in Chapter II and includes the influences of Viola

Spolins' theater games, the development of her method at the National Collection of Fine Arts in Washington, D.C., and an investigation of how other North American museums have adopted such tour techniques.

In Chapter III, the improvisational tours used in the Montreal Museum of Fine Arts are presented as are the sample responses of twelve children, recorded by written observation during the tours, and the evaluative comments of the children, documented by tape recorder following the tours. The observation method is investigated and the observations are then analyzed and used to assess the overall effectiveness of improvisational activities in meeting specified objectives.

Finally, the summary and conclusions are presented.

## CHAPTER I

### APPROACHES TO MUSEUM EDUCATION

Art museums collect and exhibit various kinds of works of art which are noteworthy both for their aesthetic qualities and historical significance. These collections serve as resource centres and have the potential to encourage the visual awareness of children. Authentic art objects, with their many facets, can be focal points for personal reaction, investigation, and creative activity.

There is no single museum education approach for children at the elementary level, as art museums vary in size, location, and collection, and different methods are adapted to suit each community. One common program of many North American museums is the guided tour. This chapter investigates some of the early and contemporary uses of this method, the role of the museum guide, and briefly describes some of the other museum education approaches for children.

#### A. The Guided Tour

The guided tour is one method utilized by museums to organize visits by school groups. The first organized attempts to introduce school children to American art museums can be traced back to 1895 when the Boston Museum

of Fine Arts sent public schools free tickets allowing three pupils and one teacher to visit the museum. A few years later, the Metropolitan Museum of Art used the same system, only this time inviting one teacher and six children.<sup>1</sup>

Some early school programs began at the Syracuse Museum of Art and the Carnegie Institute of Art in Pittsburg in 1901, and in 1903 at the Toledo Museum of Art. By the 1920's, many museums offered tours for public school classes, some examples being the John Herron Art Institute of Indianapolis, the Art Institute of Chicago, the Portland Art Association, the Cleveland Art Museum, the Rhode Island School of Design, and the Toledo Museum of Art. By the 1930's this last museum had become renowned for its outstanding program which related museum objects to subjects studied at school.<sup>2</sup>

An extensive experiment was set up at the Cleveland Museum of Art in 1929 in order to evaluate the effect different kinds of museum tours had upon children at the elementary grade level. The four main conclusions of this experiment still seem pertinent to museums today. Firstly, only limited amounts of information should be presented in a single visit; secondly, children's enthusiasm does not always indicate accomplishment; thirdly, children should

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<sup>1</sup>G. F. Ramsey, Educational Work in Museums of the United States (New York: The H. W. Wilson Co., 1938), p. 80.

<sup>2</sup>Ibid., p. 82.

be prepared at school before the museum visit; and fourthly, there should be more investigation on the part of the student and less instruction by the guide.<sup>3</sup>

One tour method frequently used in the 1930's was the preparation and observation method. The guide introduced the museum tour either with art objects or with slides and films, after which children investigated the museum objects in the galleries.<sup>4</sup> During the observation period, other activities were also introduced. These included observation games, which focussed children's attention on art objects and challenged them to explore exhibits; and sketching exercises, which were used to develop an appreciation of the works of art.

Currently, two types of tour formats are employed in North American art museums. They consist of the dialogue/inquiry method and the participation method, the two, at times, appearing combined in a single tour. In the dialogue/inquiry method, the guide engages children in a dialogue whereby she draws out their responses through careful questioning;<sup>5</sup> whereas in the participation method

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<sup>3</sup> Marguerite Bloomberg, An Experiment in Museum Instruction, no. 8 (Washington: The American Association of Museums, 1929), p. 26. (New series)

<sup>4</sup> Laurence Coleman, The Museum in America, vol. 2 (Washington: The American Association of Museums, 1939) p. 354.

<sup>5</sup> The following museums indicated in personal communications that they use the dialogue/inquiry approach for school tours: Art Gallery of Greater Victoria, El Paso Museum of Art, Isabella Stewart Gardner Museum, Los Angeles

the guide incorporates a variety of viewing activities such as sensory games, body imitations, and dramatic recreations to focus the children's attention and to elicit their ideas and discoveries.<sup>6</sup>

A description of some of the participatory activities currently used in North American museums follows.

Treasure hunts and questionnaires are frequently used techniques. In these, children seek answers to questions presented in written treasure hunts or questionnaires which are often designed in a graphic form meant to be attractive and appealing. Sometimes a reward is given, but usually the activity itself is satisfying.

For example, at the University of Kansas Museum of Art (Lawrence), children are given a postcard depicting a sculpture in cast acrylic--Tigibus by Bruce Beastly, and a questionnaire:

Before you find this sculpture, can you imagine how large it is? Of what material is it made? Now, find this piece of sculpture. How does the reproduction differ in colour? Is it the size you expected?  
.....

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County Museum of Art, Museum of Art--Carnegie Institute, National Portrait Gallery, Vancouver Art Gallery, Yale University Art Gallery.

<sup>6</sup>The following museums indicated, in personal communications, that they use participatory experiences in their programs: Art Gallery of Ontario, Delaware Art Museum, Philadelphia Museum of Art, Museum of Contemporary Art (Chicago), and San Francisco Museum of Art. The improvisational tours used at the National Collection of Fine Arts in Washington fit into this category as well.

}  
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This material seems to let you look into it and through it. Did you expect this from looking at the reproduction? Look again and compare. Walk around the sculpture. Which side is the front? How did you decide? Would you have chosen the same view to photograph it?

The following is part of a treasure hunt carried out at the Albright-Knox Art Gallery (Buffalo):

Find the painting this poem describes:

'There was a young man from Viebsk, (city in Russia)  
Who was always smiling his best,  
While he fed his horse,  
Other people danced, of course,  
And the sky was \_\_\_\_\_ with the rest.'

(Choose one: empty, whistling, or unhappy.)<sup>8</sup>

Another popular technique is experimentation with art materials. Children learn how art objects are made and what materials are used. They become involved with art materials either by observing demonstrations or by physically exploring them in workshops. This also includes drawing activities which capture the child's attention and require concentration. The simple use of a sketch pad and pencil provides the means to record visual experiences. Some museums set aside special areas where children are free to experiment.

The following descriptions of studio visits were used at the Art Gallery of Ontario (Toronto) and the

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<sup>7</sup>Personal communication, University of Kansas.

<sup>8</sup>Personal communication, Albright-Knox Art Gallery.



Philadelphia Museum of Art, respectively:

See a producing artist at work. Learn about the equipment, materials and methods the artist uses. Discuss examples of artists' finished works. Try your hand in using some of the materials and equipment.<sup>9</sup>

In a studio atmosphere, students watch an artist at work and listen to his explanations. The programme includes slides and music as background correlated material and time permitting a short trip to the museum's galleries.<sup>10</sup>

Frequently museums make objects available for children to touch and handle. When original materials cannot be used owing to their rarity or fragility, objects from the reserve collection are put at the disposal of the museum's educational department for school visits. Some examples of such replacement objects might be: second rate or slightly damaged artifacts, copies of originals, or samples of materials (e.g., bone, metal, stone) used for sculpture.

At the Junior Museum of the Metropolitan Museum of Art (New York), children try on helmets, gauntlets, and chain mail, which are passed around the group.<sup>11</sup>

The techniques of drama such as role-playing and improvisation are also frequently used to relate to museum

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<sup>9</sup> Personal communication, Art Gallery of Ontario.

<sup>10</sup> Personal communication, Philadelphia Museum of Art.)

<sup>11</sup> Personal communication, Metropolitan Museum of Art.

objects and bring life to museum materials. Props and costumes are sometimes used. An excerpt from a "Body Language" tour held at the Art Gallery of Ontario (Toronto) follows:

Learn how to communicate with your hands and body--mime--poses--surprises. In the gallery look at paintings of people and see how they speak without words.<sup>12</sup>

The most common themes of museum tours seem to be the introductory tour to the museum and tours of special or temporary exhibits. Other themes include tours which investigate one theme or method over a wide range of periods (e.g., costumes through the ages), those which explore one time period or culture with its many aspects (e.g., eskimo art), and tours which are designed for special class projects and in which the museum collection is looked at from the viewpoint of the project (e.g., an historical viewpoint).

The lack of research in, and evaluation of, tour techniques spurred Debbie Franklin of the Texas Art Museum to conduct an experiment in 1976. Funded by the National Endowment of the Arts, she set out to discover more appropriate and effective techniques to be applied in school visits to museums.<sup>13</sup>

<sup>12</sup>Personal communication, Art Gallery of Ontario.

<sup>13</sup>Deborah Franklin, Educational Alternatives in ME-YOU-ZEUMS, final report, grant #R60-20-181 (National Endowment for the Arts, 1976), p. 253.

Three types of tours were assessed by a multi-dimensional evaluation system which involved students, teachers, principals, docents, museum staff, and objective evaluators. The three categories studied were the docent tours which used the question and answer technique; the participation tours which used both physical and imaginary participation activities; and the game or self-motivating tours which utilized written booklets and pamphlets instructing children how to conduct their own tours.

Susan Mayer, the Assistant Project Director, reported that both the docent and participation tours were effective methods, but that their appropriateness related to different purposes. The question and answer methods proved more appropriate in helping children appreciate and learn about the historical and cultural significance of museum objects, whereas the participation activities directly involving children with art works themselves proved more effective at eliciting aesthetic considerations of museum objects.<sup>14</sup>

The self-motivating games were most popular with the children themselves and Mayer concluded that such games played a valid educational role as they challenged children to find their own answers and to conduct their own tours.<sup>15</sup> She suggested that the use of games, by themselves and in

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<sup>14</sup>Franklin, ME-YOU-ZEUMS, p. 216.

<sup>15</sup>Ibid., p. 210.

combination with other tours, be increased in museums.

It became evident from this project that museums should select tour methods carefully and organize various sorts of tours to suit the type of exhibit, at the same time taking into consideration the age level and character of the participants, as well as the purpose of the visit.

#### B. The Museum Guide

The role of the museum guide is to act as an intermediary between the school children and the museum collection. Museum guides are often called "docents" and the use of this term dates back to 1907 when the Boston Museum of Art, and 1908 when the Metropolitan Museum of Art appointed museum docents. Up until that time museum instruction was nonexistent.<sup>16</sup>

The term docent was originally used to describe students attending German universities who divided their time between studying and teaching other students. The staff at the Boston Museum of Fine Arts adopted the word as it most appropriately described the new role of museum guides.<sup>17</sup>

The docent service at the Boston Museum of Art was distinguished from the traditional lecture in art and was

<sup>16</sup>Ramsey, Educational Work in Museums, p. 80.

<sup>17</sup>Paul M. Rea, ed., "Guides or Docents in Museums," (a discussion), Proceedings of the American Association of Museums 7 (1913): p. 65.

organized to provide the museum visitor with art information in an informal and friendly way, using concrete rather than abstract approaches.

A docent does not seek to trace causes nor to expound laws, but to foster the intelligent enjoyment of individual objects. His effort is to help the visitor see certain pictures, statues, and like things in the spirit in which they were made. His function is not to inform others-how or why art came to be, but to acquaint them with a few examples of what it is.<sup>18</sup>

Recently there has been an effort made at discovering new ways of utilizing museums as active learning environments.<sup>19</sup> Docents are now responsible for providing a visual learning experience which is hoped will inspire and excite each group of children to purposefully examine museum objects.

Since interesting information is totally meaningless unless it relates to the child's level of understanding, many museums are incorporating some aspects of teacher training and knowledge about the stages of child development into their traditional art-historical-oriented docent training programs. One example of how this has been accomplished is demonstrated by the manual Watermelon, which was developed by the New Orleans Museum of Art.<sup>20</sup>

<sup>18</sup>B. I. Gilman, "Docent Service: its Sphere, Character and Need," Museums Journal 13, no. 1 (July 1913): p. 5.

<sup>19</sup>René Marcoussé, Using Objects (Toronto: Van Nostrand Reinhold Co., 1974); p. 26.

<sup>20</sup>Bonnie Pitnam, Watermelon, Wisner Wing Training Notebook (New Orleans Museum of Art: Fall 1975), p. 2.

Watermelon is an idea workbook which aims at helping guides use sensory experiences as effective tour techniques. A major part of this handbook presents questions which are geared at increasing the docents' sensitivity to the children they work with and their learning experiences.

### C. Other Approaches

Guided tours are just one approach used by the education department to introduce children to art museums.

Some institutes have junior museums; a part of the museum or a separate building especially designed for children and usually including exhibition areas, studio or workshop spaces, an auditorium, and picnic grounds. Alternatively, special temporary exhibits in the main museum are often mounted displaying objects specially geared for children.

Many museums offer art courses which are given in a specific room or art studio where children can explore and experiment with a variety of materials. Other special programs such as film series, interest clubs, concerts, and carnivals organized for the weekend or after school are also frequently offered.

Most museums make short-term loans of specific museum exhibits or slide and kit materials to schools and community centres.

Many museums publish books and pamphlets to help children learn about and appreciate the museum collection.

The children's programs, and in particular guided tours, usually constitute the child's first exposure to the art museum and serve to help children expand their appreciation of the works of art as well as learn about the museum and the resources they offer.

## CHAPTER II

### IMPROVISATIONAL TOURS: THE SUSAN SOLLINS METHOD

One of the newer methods used in children's guided tours is the improvisational approach to art objectives initiated in 1968 at the National Collection of Fine Arts (N.C.F.A.) in Washington by Susan Sollins.<sup>1</sup> As a staff member in charge of creating educational programs for the museum, she felt that an alternate method to the traditional didactic approach to children's tours was needed. Sollins adapted the improvisational theater game techniques of Viola Spolins in an attempt to create a more revitalized learning experience for school groups visiting the museum.

This chapter includes the influence of Viola Spolins' theater games, the adaptation of improvisational techniques to guided tours in museums, and the current use of this method in North American art museums.

#### A. The Viola Spolins Theater Games

Viola Spolins' career, both as an actress and a director, always revolved around participation in

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<sup>1</sup>Susan Sollins, "Games Children Play: In Museums," Art Journal 31, no. 3 (Spring 1972): p. 274.



improvisational theater. The theory and practical application of her theater games were compiled in her book, Improvisation for the Theater<sup>2</sup> which was written with the professional, lay actor, and child in mind.

Improvisational theater involves improvisation or spontaneous acting which extends beyond mere ad-libbing and unrehearsed dialogue. It implies sensitivity, total involvement, and response to the surrounding environment.

Spolins described improvisation as:

. . . setting out to solve a problem with no preconceptions as to how you will do it . . . it is not the scene, it is the way to the scene . . . the ability to allow the acting problem to evolve the scene.<sup>3</sup>

After many years of experimentation, Spolins found that the game structure provided a very natural and effective means of teaching drama to both children and adults. Her games included many concepts similar and fundamental to improvisational acting and they encouraged group members to realize that they must work with one another. Only through group participation and decision would the material for improvisational scenes and plays evolve. Spolins explained that:

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<sup>2</sup>Viola Spolins, Improvisation for the Theater (Evanston, Ill.: Northwestern University Press, 1963).

<sup>3</sup>Ibid., pp. 383-84.

Games develop personal techniques and skills necessary for the game itself through playing. Skills are developed at the very moment a person is having all the fun and excitement playing a game has to offer--this is the exact time he is truly open to receive them.<sup>4</sup>

Inherent in theater games such as those used by Viola Spolins, is the use of imagination as most of the activity revolves around sensory experience. Theater games also require constant participation by students, either as actors creating the scene or as the audience assessing the results. This evaluation plays an integral role in enhancing the students' objective or critical insights of themselves and others.

The role of the teacher/director becomes a complex one as he or she must be capable of not only appreciating, but also encouraging the personal freedom and self-expression to be found in the students' spontaneous behaviour. The end results matter little as it is the process of participation and experience that is most important. In this context, teachers/directors are considered non-authoritarian figures who, instead of enforcing their own personal preferences, must allow the students to discover their own personal ways of communicating their ideas.

As will be shown later, techniques similar to those of Viola Spolins' theater games, i.e., the use of games as a teaching vehicle, the use of imaginative sensory

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<sup>4</sup>Spolins, Improvisation for the Theater, p. 4.

activities, and group participation and interaction, are equally beneficial in helping increase children's appreciation of art objects.

#### B. The Susan Sollins Method

Susan Sollins first began to experiment with the improvisational tour method in 1968 when the National Collection of Fine Arts opened its new premises. The early morning, when public visitors were infrequent, provided an ideal opportunity to explore the flexibility of improvisational theater games in the museum.

The games were adapted to the museum setting with a view to encouraging and stimulating children to better appreciate visual qualities of art objects. The improvisational tours corresponded directly to school schedules and lasted between forty-five and sixty minutes per tour. As many improvisational games as time would allow were incorporated into the programs, thus tours varied from group to group according to special interest and teachers' requests. (An example of a typical Sollins tour is summarized in Appendix I and is further discussed in Chapter III.A.1.).

Improvisational activities were employed in two different ways. The warm-up exercises, which began the tours, were used to stimulate children individually, to make them aware of their senses, as well as to introduce the type of tour they were about to experience. Sensory

exercises relating to the fundamentals of art were included. The games, which followed the warm-up exercises, also involved sensory activities but related specifically to museum objects. They were open-ended and lasted as long as the children showed interest allowing for further exploration, personal selection, and self-expression. Sometimes warm-ups were organized to correspond with and heighten the concepts later dealt with in the games, e.g., if the exercise dealt with imaginary explorations based on a selected favourite colour, then the game might ask: "Can you find your chosen colour in this painting?"

Sollins found that the theater games provided a way of helping children identify physically and emotionally with art objects rather than merely view them as inanimate objects to be studied. She described this process as follows:

Through games, the children become extraordinarily involved with a work of art.. They imitate and identify with the colours, shapes, objects and spaces which are part of a work of art. They act on the relationships, formal or literary, of a painting or sculpture, thereby analyzing it.

The theatre technique permits a child to experience a work of art visually, physically, emotionally, and intellectually. Through this experience there is a deep involvement with the work of art. In a sense, such an involvement allows children to 'climb inside' the painting or sculpture. They know it deeply. Such an experience of art, so very personal with no right or wrong can make art a part of a child's total experience rather than an extraneous event.<sup>5</sup>

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<sup>5</sup>Sollins, "Games Children Play," p. 274.

This method also provided museum guides with the means to encourage and stimulate the visual awareness of children without being overly didactic. Children's activities and game experiences replaced the traditional lecture method, which oftentimes consisted of long verbal explanations by guides and imposed adult points of view on the children. Frequently it was the children's interests and curiosities that directed the guide when choosing a particular object around which the game would revolve, and if the need arose, she spontaneously invented more suitable games.

Didactic information was used only when specifically requested by students. Sollins believed that historical and aesthetic information became interesting to children only once they had first discussed, investigated, and enjoyed the visual qualities and formal elements of art objects.

The effectiveness of such an improvisational tour was evaluated in a study carried out at the N.C.F.A. in 1970. Judith Sobol, the initiator of the study, pointed out that even though the children were totally engaged in an enjoyable activity, their appreciation of the art object was enhanced by such sensory experiences. Based on her findings, Sobol concluded:

Improvisational tours were aiding significant numbers of children to empathize with art and to trust their own perceptions.

.....

Improvisational tours seem to induce a child to love to look at art, to be excited when he enters a museum, and to empathize and relate to art in statistically significant greater numbers than do children who take lecture tours.<sup>6</sup>

Susan Sollins thus found that the theater games were readily adaptable to the museum setting and served to heighten children's physical and mental awareness of works of art. These games could provide the basis for a new type of children's guided tour, and could be applied to any art collection.

C. Use of the Sollins Tour Method in Canadian and American Museums

The improvisational tour program was initially used as a general introduction tour to the collection at the N.C.F.C. Since its introduction, the education department, staff, and docents of the museum have experimented with a greater selection of Viola Spolins' theater games. Currently, improvisational tours are offered from the kindergarten to grade eight levels and teachers may request specific tours based on themes or media relating to their curriculum. Improvisational tours are also used for special exhibits and can be based on the elements of art. Their flexibility allows them to be thematically or historically

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<sup>6</sup> Judith Sobol, "A Comparison of Two Methods for Creating Empathy with Art in Grade School Children" (Masters dissertation, The George Washington University, 1970), pp. 65-66.

oriented such as special thematic improvisational tours relating to American lifestyles.<sup>7</sup>

Many Canadian museums began use of this method in their guided tour programs as a result of a conference entitled "Education in the Art Galleries," held on October 15, 1975, at the Winnipeg Art Gallery. Fifty museum educators took part in this workshop program with Susan Sollins.

The workshop included a twenty minute introductory film called "Ripples" which was produced by the Smithsonian Institute and illustrated the warm-up exercises of a group of children at the N.C.F.A. Susan Sollins demonstrated the improvisational exercises and games to conference participants, and by the end of the day, group members felt sufficiently confident to invent their own games and to try them with the rest of the group. One enthusiastic participant reported that the workshop experience was an enormous success as each member personally experienced the impact of these techniques.<sup>8</sup>

In order to discover how specific Canadian and American museums accepted and adapted the Susan Sollins improvisational tour method, a survey was made of fifty-seven museums from March to July, 1977. The survey was

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<sup>7</sup>M. Gordon, Assistant Curator of Elementary Education, N.C.F.A., personal communication, August 4, 1977.

<sup>8</sup>Mary Evans, "Susan Sollins: Improvisational Tours for Art Galleries," Gazette 9, no. 4 (Fall 1976): p. 43.

conducted by sending inquiries to twelve Canadian and forty-five American art museums. The selected museums ranged from major cosmopolitan museums to smaller university galleries, each of which was requested to explain how they had viewed, implemented, or adapted the Susan Sollins approach. They were also asked to include information regarding the training of docents and responses of children.

Of the forty-one responding museums (nine from Canada and thirty-two from the U.S.A.), more than half indicated present use of the method:

- 23 museums have adapted the Susan Sollins method;
- 7 used other participatory approaches;
- 8 used the dialogue/inquiry method;
- 1 was undergoing a reappraisal of their tour program;
- 1 did not have a tour program;
- 1 did not use the Susan Sollins method and did not specify the method they used.

Only seven museums included any reference to responses elicited from children during their improvisational tours.<sup>9</sup> Although the museums' comments were generally brief and non-specific in this area, each noted that

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<sup>9</sup>The Albright-Knox Art Gallery, Buffalo; Detroit Institute of Arts, Detroit; Edmonton Art Gallery, Edmonton; Junior Arts Center, Los Angeles; Municipal Art Gallery, Los Angeles; Seattle Art Museum, Seattle; and the Walker Art Center, Minneapolis included this information.



children reacted favourably to the improvisational method, displaying an enthusiastic and stimulated attitude.

All questionnaire responses pertained to only one aspect of the museums' school activities and were not intended to describe complete educational programs offered. The responses themselves are described in Appendix II, grouped under "Survey of the Current Use of the Sollins Tour Method in Canadian and American Museums." Each response is divided into a maximum of three categories and a category is included only if the correspondence contained that particular information:

1. Tours: The organization and use of improvisational tours are described.
2. Training: The docent training program relating to improvisational techniques as well as the docents' responses to this method are described.
3. Comments: Other relevant information is mentioned.

Response to the survey indicated that many museums are presently using or implementing the Susan Sollins improvisational tour method, and of those, a majority have organized seminars or workshops utilizing improvisational tour methods which were given either by Susan Sollins, the staff of the National Collection

of Fine Arts, local professional theater consultants, or staff experts (e.g., Judith Sobel at the Minneapolis Institute of Art, Nancy Walsh at the Municipal Art Gallery, and Bonnie Baskin at the University Art Museum, University of California).

It is thus evident that since their initial introduction in the late 1960's, the Susan Sollins improvisational tour techniques have been favourably received and have gained wide usage in museums across North America.

### CHAPTER III

#### INTRODUCTION TO THE SUSAN SOLLINS METHOD AT THE MONTREAL MUSEUM OF FINE ARTS

An attempt was made to adapt improvisational tours to the M.M.F.A. in order to observe and assess their viability.

The M.M.F.A. is a major museum in which parts of the collection, such as the Mediaeval and the Renaissance galleries, are displayed in an open-area environment; and other parts, such as the Canadian and Inuit galleries, are exhibited in gallery rooms. There are no special physical facilities for children such as orientation rooms or picnic areas.

Guided tours offered for the elementary school level consist of introductory tours of the museum collection as well as tours of temporary exhibits. Each docent chooses her own method of presentation; most use the dialogue/inquiry approach.

The aims of this project were to try out the improvisational method, to document the children's responses made during and after the tour, and to ascertain the effectiveness of the improvisational activities with respect to their objectives.

This was accomplished by organizing six improvisational tour groups each composed of six to eight, nine and ten year olds. The responses of twelve children, two from each tour,

were recorded by written observations and the evaluative comments of all the children were documented by means of a tape recorder. The effectiveness of the improvisational activities was then evaluated by analyzing the children's responses according to whether or not the objectives were met.

Part A discusses and evaluates the organization of the tour, Part B investigates the observational method and its limitations, and Part C evaluates the improvisational tour by first analyzing the children's responses to determine if indeed they give evidence that the activity supports its objective, and secondly, by summarizing the children's preferences of the tour activities.

#### A. The Tours

The improvisational tours were adapted to the galleries of Canadian Art. These galleries, comprising six separate rooms and containing a wide variety of works of art ranging from 18th century portraits to contemporary abstracts, provided a suitable place to experiment with the method.

The following describes the content and organization of the tours and considers some of the practical aspects in attempting to adapt this method.

##### 1. Content

Improvisational tours, in theory, should vary from group to group depending on the interest of both the children

and the teachers. However, since this was the first time such a method was utilized at the M.M.F.A., it seemed preferable to experiment with improvisational techniques that had already been adapted to museum objects. Thus, the improvisational format used in this project followed closely Susan Sollins' description of a typical tour at the N.C.F.A. in Washington, D.C. The Sollins tour, on which the project tour was based, is summarized in Appendix I, and includes a description of specific art objects used where such information is included in her article.<sup>1</sup>

The M.M.F.A. tour is presented in Appendix III and includes descriptions of museum objects, the tour objectives, and activities. The bracketed numbers appearing before some of the tour activities indicate the number of subactivities that are included in the tour activity. Bracketed upper case letters placed after the project tour objectives correspond to the appropriate sections of the Sollins' tour objectives (Appendix I), and thus indicate their origin.

Since the project tour used different art objects, many adaptations of the original Sollins tour had to be made. Because of time restrictions, seven out of eight warm-ups and seven out of eleven games were used. Warm-up F (statue exercise), Game E.1. (identifying with Indian portraits), Game F (reacting to mountain lion sculpture), and Game G (recreating a picture of Jonah) were eliminated as they seemed least suitable for use with available art objects.

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<sup>1</sup>Sollins, "Games Children Play," pp. 271-75.

Of the nineteen warm-ups and games adopted for this project, only eleven to fourteen were used in any one tour. In addition, the sub-activities were varied from tour to tour. Table 1 shows which exercises and games were used in each tour project.

TABLE 1  
EXERCISES AND GAMES USED

Tour	Warm-ups	Games
I.	A, B, C, D, E, G	B, C, F, G, K
II.	A, B, C, D, E, F, G	A, C, D, F, G, J
III.	A, B, C, D, E, F, G	A, D, E, F, G, H, I
IV.	A, B, C, D, E, F, G	A, C, D, F, G, J, L
V.	A, B, C, D, E, F, G	A, C, D, F, G, I
VI.	A, B, C, D, E, F, G	A, C, D, F, G, J, L

Following are some examples of warm-ups and games.

Warm-up C.

Objective:- To explore colour as well as to prepare for coloured shape game (D)..

Activity:- To choose one colour, close eyes and follow the guide's imaginary directions using their selected imaginary colour, its sound

and its shape--to share their colour and its sound with the rest of the group.

Warm-up E.

Objective:-

To explore the interrelationship of forms and the three-dimensional character of sculpture (H).

Activity:-

To suggest themes and materials for a group shape then to create a group shape by first investigating the existing group shape and then physically creating their own shape which interlocks with the group form.

Game A.

Objective:-

- (1) To explore coloured shape (B).
- (2) To explore interpretations of an abstract painting (H).

Object:-

Jean Dallyaire, Odile, 1957, oil on masonite, (122 x 122 cm.).

Activity:-

- (1) Tours II, III, IV, V, VI--to find colours from Warm-up C or another favourite colour, concentrate on the colour's shape and explore the coloured shape from outside and inside its shape as well as to explore how the same colour and the same shape is

used throughout the painting. Tours III, IV, VI--to describe the shape and/or sound of their coloured shape.

(2) Tours II, VI--to describe what the painting means to them.

#### Game D.

Objective:- To explore concepts of form (A).

Object:- Marcel Braitstein, Envol, 1961, welded steel, (69.8 x 83.8 cm.).

Activity:- Tours II, III, IV, VI--to explore the sculpture from all sides before selecting one part and physically imitating how it would move while giving off its sound-- to share their shape's movement and sounds with the rest of the group.

#### 2. Description

Six one-hour improvisational tours, each involving six to eight children, were given at the M.M.F.A. on April 5 to 14, 1977. St. George's School of Montreal, a private institution, arranged to have mixed groups of nine and ten year-olds participate in these tours. Forty-four children in all were involved and visits took place on Tuesday, Wednesday, and Thursday afternoons (between 1:00 and 2:00 pm.).



Fifteen to twenty minutes were used for the exercises and forty to forty-five minutes were used for the gallery games. The warm-up exercises were held in the carpeted area in front of the auditorium as no other programs were scheduled there; the gallery games took place in the Canadian section of the museum, located near the warm-up area.

The author accompanied each group to and from the museum via public transportation and also acted as the museum guide. She had previously used improvisational techniques to relate elements of art with elementary art classes.

At the end of each tour, a ten to fifteen minute group discussion was held in order to tape record some immediate responses from the children. Each group was asked how they had enjoyed their visit to the museum and which activities they had preferred.

Appendix III.C. documents the comments recorded at the group discussions after each tour. Thirty-six children are quoted; eight children who participated in Tour I are not included as the tape recorder was not functioning.

### 3. Evaluation

Although the tours generally progressed smoothly, they were not without some problems. The warm-up area was found to be a dark, confining area which did not provide the kind of space required for such activities, and because of its location, passers-by proved to be distracting.

The guide found that some warm-ups could have been improved upon; for example, when children were asked to select ideas in order to make a group sculpture in Warm-up E, the ideas they chose often were unsuitable for the purpose. Eliminating this format (e.g., the guide could have selected a suitable sculptural form) would have solved the problem. In the same activity, because many children wanted to see their creations, the activity could have been improved by dividing the group in half and having each group create their forms while the others watched. Finally, in the activity of 'touching with your eyes' in Warm-up F:2., the guide felt it would have been more appropriate to have available samples of sculptural materials such as bone, wood, and marble for the children to handle. These materials would have had a direct relationship to the sculptural textures later explored in the gallery.

Even though the warm-ups seemed to be eagerly received by the children, the guide felt that the majority were unnecessary as they did not relate to the museum objects and took up more time than they were worth. Aside from the inadequate space available for experimentation, the guide felt that the time spent working with warm-ups could have been better expended on games as they directed the children's attention to the art objects. The guide felt that warm-ups were relevant only when they bore a direct relationship to the games, such as when the children used their own previously explored colour from Warm-up C

later in Game A.

The Galleries of Canadian Art proved a practical place to experiment with games as there was enough space for the children to move around easily in a group. In the games involving imitation of shapes, e.g., C, D, E, children could easily become physically part of the sculpture without causing any problems. One minor complication during the tour was the occasional background music and noise, which made concentration difficult.

All of the selected museum objects seemed suitable for the games except the Riopelle painting used in Game B. The guide had originally selected a more appropriate colourful Guy Montpetit abstract canvas for this game, but on the day of the tour, there was a change in the collection and the Riopelle painting was substituted. As it turned out, this choice proved unsuitable for a game which concentrated on coloured shapes because of the painting's complex and repetitious composition.

The only inconvenience caused by the tour occurred during one of the activities which explored shapes, Game E. The activity became difficult when the guide, attempting to direct the children who were scattered around the sculpture gallery, had to talk very loudly in order to be heard, and caused some distraction to other museum visitors. However, this problem did not recur in the activity of exploring portraits in Game G.1. where children were individually situated in front of the portraits because the

gallery room was much smaller.

In general, the improvisational games were very effective in directing the children's concentration to the formal properties of the museum objects.

#### B. The Observation Method

The purpose of the observation method was to document the behavioural responses of twelve of the children, two from each tour.

There were two observers who each recorded the responses of one child during each of the six tours, so that there were twelve observations in all. The author selected the children on a random basis.

The observations, grouped and organized by activity, are presented in Appendix IIIA and B. Observer A was responsible for the subjects 1 (girl), 3 (boy), 5 (boy), 7 (girl), 9 (boy), and 11 (girl) and Observer B was responsible for subjects 2 (boy), 4 (girl), 6 (girl), 8 (boy), 10 (girl), and 12 (boy). The guide's comments appear in single quotes ('), and the children's comments are in double quotes (").

#### 1. Training of the Observers

Two volunteers, participants in the first year guide program, acted as the observers. Neither had previous experience in observing.

Training of the observers took place during April 28 to 30, 1977. Observational methods were discussed and the participants were instructed to observe one child during a guided tour and record how he or she responded. Three criteria were used as guidelines. The first was the use of precise descriptive language in portraying the children's behaviour. The second was the effort to relate isolated actions to the entire context of what was happening in the group. Toward this end, it was suggested that the guide's verbal instructions be related to the child's corresponding activity. The third was the observers' avoidance of subjective judgements while recording.

The observational techniques were practised beforehand with three groups of children touring the "Gold for the Gods," an exhibit of Peruvian artifacts. The observers recorded the behaviour of two or three different children each during a fifteen to twenty minute time span.

In order to familiarize themselves with the improvisational tour, docents were issued a copy of the article "Games Children Play: In Museums" by Susan Sollins and during the training week they also participated in the exercises and games outlined in Appendix III.

Following the three practice tours and the first improvisational tour, the two observers and the author met to examine and discuss the observations. After several observations had been read, the observers became more aware of the main purposes of the tours. It was then recommended

that immediately following the next tours, the observers read their observations to each other and in this way joint improvements could be made.

## 2. Observers' Reactions to the Tours

During the training periods, both observers remarked that the observational technique focussed their attention on a particular child of the guided tour group and influenced their own preparation for tours. They realized that they often became preoccupied with learning the historical background of an exhibit and subsequently not enough attention was paid to their efforts of communication. It seems that the observation method can serve as a valuable tool allowing new guides to become more aware of children's behaviour and interests and to increase the rapport docents have with children during the guided tour.

## 3. Evaluation of the Observations

No significant distinctions emerged through the observations of Observers A and B except that B did not include Warm-up A, Tour II--Subject 6, Warm-up A, Tour IV--Subject 8, Warm-up B, Tour IV--Subject 8, and Game F, Tour VI--Subject 12.

The main purpose of the observations was to describe the behavioural, including verbal, responses elicited from twelve children to the guide's instructions. However, this objective was not always fulfilled, resulting in the

following problems.

Sometimes the observers included only the guide's quotes or instructions in the observations and neglected to make reference to how the child was responding. For example, in Warm-up C, Tour II--Subject 3, the observation states, throws coloured shape in the air, and in Game C, Tour II--Subject 4 becomes part of the sculpture. These statements followed directly from the guide's instructions and did not impart any new knowledge of how the child was responding.

In many observations, the children's responses did not relate to the guide's instructions and the purpose of an action often remained unclear. For example, in Game D, Tour II--Subject 4 huddles down, hugs knees. This response probably related to the guide's instructions to imitate a sculptural form, but there was insufficient information to know this for sure. This problem also applied to numerous examples of children gazing at or focussing attention on a painting or sculpture. Since these types of responses were presented in such a disconnected fashion, it was sometimes difficult to ascertain to what they related.

It was easier to understand the children's responses when they were directly correlated to the guide's instructions, e.g., in Warm-up C, Tour III--Subject 5, hands move slightly, cupping--then throws it in the air.

Another problem arose with the use of vague comments and subjective judgments in the observations in which

evaluative judgments, rather than descriptions of how the child was actually responding, were used. Some examples of this problem are found in Game C, Tour VI--Subject 11 makes rather good shape with body, and in Warm-up B, Tour IV--Subject 7 acts out colours quite well.

On the other hand, the attempt to use descriptive language throughout the observations to describe isolated actions was successful, for example, in Game G, Tour I--Subject 2, stiffly, he walks to another neighbour, and in Game G, Tour II--Subject 4 walks into portrait room in measured steps looking for portrait.

With more sophisticated observation techniques, additional insights would no doubt have been gained.

### C. Analysis of the Children's Responses

In Part 1, the observations which reflect the objectives are analyzed in order to evaluate the effectiveness of the improvisational activities and, in Part 2 the evaluative remarks given after the tour are documented and evaluated in order to indicate their general preferences of the tour activities.

#### 1. Analysis of the Responses to the Tours and Evaluation of the Activities

The observations were used in an attempt to evaluate the effectiveness of the activity in supporting the objective. This was done by first identifying only the physical and verbal responses that related to the activities'



objectives. The underlined sections in Appendix IIIA and B indicate the behavioural, including verbal responses which reflect corresponding objectives. When there are two objectives in one game, the bracketed number before the identified statements indicates the intended objective.

The identified observations are then analyzed to see whether or not the activity was effective in supporting the objective.

There were two basic limitations discovered in all the analyses. The first was the limitation in the recording of observations which was previously discussed in Evaluation of the Observations, and which restricted the quantity of physical and verbal responses in the identified observations. The second was found in the observation method itself which only illustrated the behavioural and verbal responses and could not attempt to reveal what was taking place in the children's minds.

This section is divided into three parts, a) the warm-ups, b) the games, and c) summary. Each activity in parts a) and b) is divided into the four objective and four activities, which were taken from Appendix III. In part b) the games, a description of the museum object or objects and photo(s) around which the game activity revolved is presented.

The analysis includes an evaluation of the identified observations from Appendix IIIA and B, to determine whether or not they give evidence that the activities

support the objectives. The guide's personal observations are also included to provide some additional insight into the children's responses.

a) The warm-ups

In the following analysis of the seven warm-up exercises, all the warm-ups were used in the six tours with the exception of Warm-up F in Tour I.

Warm-up A.

Objective:- To have children loosen up physically (A).

Activity:- To shake out bodies.

Analysis:- There were many identified observations and all the subjects exhibited physical movement either by dancing and/or shaking out their bodies such as illustrated in Tour I--Subject 2:

--dances and dramatically falls down as if in a western movie--hops up--nose wrinkles and he stretches--body moves in dancing rhythms--tosses his head in a rock fashion--keeps dancing--

and in Tour V--Subject 9:

--wiggles about, tossing body and head around.

These responses did reflect the objective to loosen up physically and appeared to give strong evidence that this activity was a good way to carry out the objective.

The guide noted that most of the children took immediate interest in this activity and were most eager to let loose and shake out their bodies.

Warm-up B.

Objective:- To explore colour (B).

Activity:- To physically respond to colours that the guide calls out.

Analysis:- There were numerous observations identified for this activity and all of the children physically responded differently to each colour as illustrated in Tour I--Subject 2:

--shakes body to colour red-yellow, snaps fingers, rocks and gyrates--green, totally silent--purple, legs gyrate, closes eyes--white, a mock fake death--

Tour III--Subject 6:

--red, spastic with delight--blue, arms flat on sides of body--yellow, hides face with hands, grimaces--orange, stiffens, falls forward as if shot through the heart--purple, falls back laughing on backside--green, stoops over as if picking pebbles from ground.

These responses, which described how children's responses varied from colour to colour, reflected the objective to explore colour. Based on these responses, the evidence seemed to suggest that this activity was successful in supporting the objective.

The guide's findings were that, for the most part, the children's physical responses changed with each colour and frequently children reacted with very dramatic and exaggerated gestures.

Warm-up C.

Objective:- To explore colour as well as to prepare for coloured shape game (D).

Activity:- To choose one colour, close eyes and follow the guide's imaginary directions using their selected imaginary colour, its sound and its shape--to share their colour and its sound with the rest of the group.

Analysis:- This activity did not use physical participation and primarily involved the use of imaginary experiences. There were, however, several identified observations which revealed that most of the children responded to this activity in some physical way as well as verbally. Some examples are found in Tour VI--Subject 11 which illustrates a child physically responding to the guide's instructions:

--pulls shape over self like blanket with hands, lies down, holds blanket up over head, hands clenched shut as if holding blanket--

and Tour II--Subject 4, which illustrates a child sharing her experiences by describing its sound:

--her chosen colour is "white, sch-sch-sch . . .  
it's quiet, a soft sound"--

These identified observations revealed that all the children participated in this exercise. Such responses seemed to verify the effectiveness of this activity in supporting the objective.

The guide's observations supported the affirmative findings and she noted that children were particularly quiet and attentive and seemed to be intensely involved in this activity.

#### Warm-up D.

Objective:- To physically explore shape.(C):

Activity:- To make shapes with their bodies.

Analysis:- There were numerous identified observations which revealed that the majority of children physically explored their individual shapes as illustrated in Tour II--Subject 4:

--feet together--knees bend on a diagonal--twists at waist, head bowed over, arms hang down.

Tour V--Subject 9:

Swings and twists body to make a shape--

Such responses reflected the objective and seemed to provide evidence that the objective to explore shape was met in this activity.

The guide observed that practically all the children made shapes with their bodies uninhibitedly.

Warm-up E.

Objective:- To explore the interrelationships of forms and the three-dimensional character of sculpture (H).

Activity:- To suggest themes and materials for a group shape then to create a group shape by first investigating the existing group shape and then physically creating their own shape which interlocks with the group form.

Analysis:- The objectives to explore the interrelationships of form and the three-dimensional character of sculpture were reflected in many of the identified observations. Each child observed physically created their own shapes. Two examples are found in Tour II--

Subject 4:

--stands perpendicular to moving group shape--hands clenched, moves rhythmically--stiffly beating hands and arms away and back to chest--head moves in same rhythm.

Tour VI--Subject 12:

"I'm the rope for him"--holds other child's hands and leans forward, arms back behind him--

Based on these responses, it can be concluded that this activity appears to satisfy the objectives.

The guide noted that some children asked to see their group form and that this activity did not provide an opportunity for children to view their own creations. The guide also found that the children's suggestions for themes (such as in Tour II--Subject 3-- "a pyramid") often produced enthusiasm on the part of the children, but proved difficult for the guide as the ideas were unsuitable for making a group sculpture.

Warm-up F.

Objective:- To explore textures (G).

Activity:- To explore and compare textures of their clothing and bodies with their fingers-- to imagine what the texture of nearby objects would feel like by using only their eyes.

Analysis:- There were several identified responses which reflected the objective. They revealed that most children did find and compare their own textures such as

in Tour II--Subject 3; Tour VI--Subject 12:

Locates denim jean and belt--

He touches his nose and hair.

These responses appeared to give a certain amount of evidence that this activity was successful in satisfying the objectives.

The guide observed that children seemed to be more attentive during the former part of this activity than the latter.

Warm-up G.

Objective:- To be observant (E).

Activity:- To imitate their partner by being an imaginary mirror--to change places and become the partner for reflections to imitate.

Analysis:- There are only a few identified observations which reflected the objective. These observations revealed that some of the children imitated their partner as illustrated in Tour II--Subject 3; Tour VI--Subject 11:

--imitating partner--following partner closely--

--follows partner's movements--



These responses seemed to give a moderate amount of evidence that this activity was successful in satisfying the objectives. However, as a result of poor observation methods, not enough information was included in these observations to allow an adequate description of how children were responding individually.

The guide, in contrast, noted that the majority of the children seemed to be concentrating intensely during this activity.

b) The games

The following presents the analysis of the twelve games.

Game A.

Objective:- (1) To explore coloured shape (B).  
(2) To explore interpretations of an abstract painting (H).

Object:- Jean Dallaire, Odile, 1957, oil on masonite, (122 x 122 cm.).

Activity:- (1) Tours II, III, IV, V, VI--to find colours from Warm-up C or another favourite colour, concentrate on the colour's shape and explore the coloured shape from outside and inside its shape as well as to explore how the same colour and the same

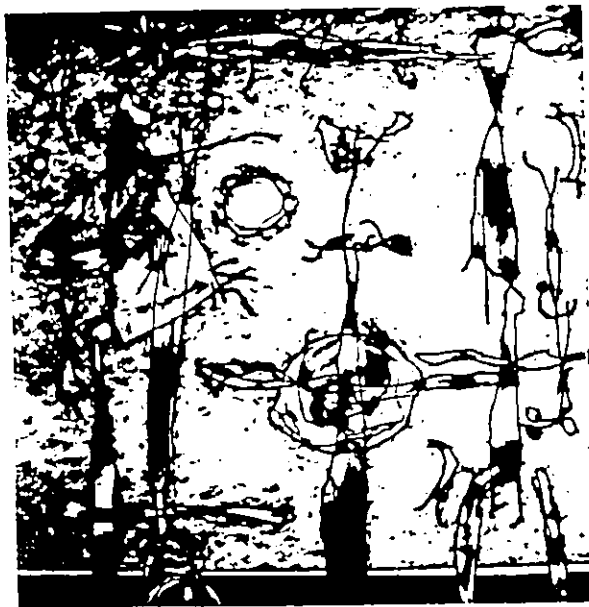


Plate 1: Odile by Jean Dallaire

shape is used throughout the painting.

Tours III, IV, VI--to describe the shape and/or sound of their coloured shape.

(2) Tours II, VI--to describe what the painting means to them.

Analysis:- (1) The first part of this activity did not include physical participation and there were no identified observations that related to this part of the activity.

The guide noted that the children were very enthusiastic when asked to find their chosen colours from Warm-up C in this painting, as well as eager to participate in the rest of the activity.

The second part of this activity related to the first objective, i.e., to explore coloured shape, and attempted to discover what selections the children had made. There were identified observations in all the tours that used this activity. Two examples are Tour IV--Subject 8:

--he points to a blue patch and says sound is a "croak croak"--

Tour VI--Subject 12:

--points to a patch "yellow is my colour . . . a crackling gr., gr., gr., sound"--

The responses which identify specific colours and illustrate the sounds of the colour seemed

to reflect the objectives and gave some evidence that the objectives were met in this activity.

Even though it was difficult to assess whether or not children's sounds really related to their coloured shapes in the painting, the guide observed that most of the children's sound responses seemed to be given in a serious and thoughtful manner.

(2) There were identified observations in Tours II and VI which used this activity and they described the children's interpretations as illustrated in Tour II--Subject 4:

"I like it" she says, "I like the way it's smudged like . . . it's smudged into the colours. It looks neat with all the shapes put together."

Tour VI--Subject 11:

--"looks like a whole bunch of forks and knives stacked on top of each other"--

Such individual interpretations appeared to present a great amount of evidence that this activity was successful in supporting the objective.

The guide's observations supported the above assessment and she noted that children were most eager to share their interpretations with others in the group.

Game B.

- Objective:- To explore coloured shape (B).
- Object:- Jean-Paul Riopelle, Le Cirque, 1955, oil on canvas, (88.8 x 116 cm.).
- Activity:- Tour I--to find colours from warm-up C or another favourite colour, then concentrate and explore its shape--to give off the sounds of their coloured shape as they are directed in concert by the guide who acts as an orchestra leader.
- Analysis:- There was only one identified observation for this activity and thus the impossibility of assessing the effectiveness of this activity in supporting the objective. The reason for such a lack of identified observations was due to the fact that this game was used exclusively in Tour I and the first part of the activity included no behavioural participation.
- The guide noticed that the children did not seem particularly interested in this activity and this was probably due to the unsuitability of the museum object, already discussed in this chapter, under the Evaluation of the Tours.

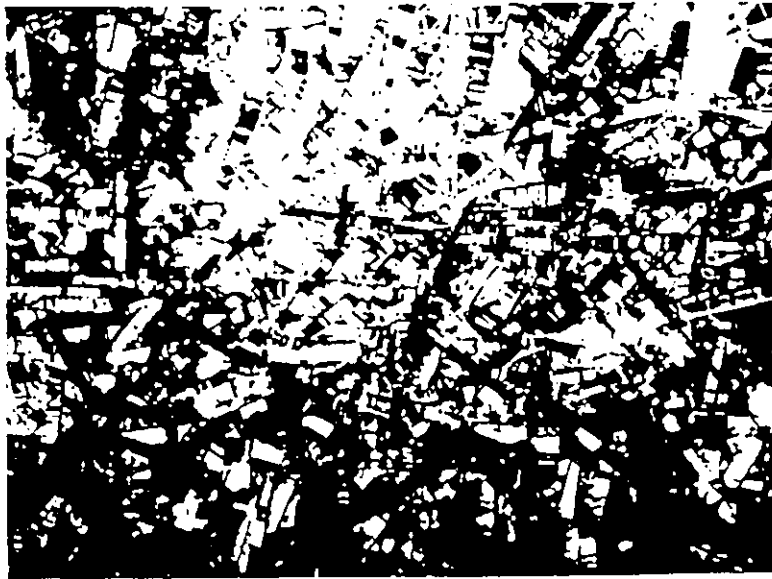


Plate 2: Le Cirque by Jean-Paul Riopelle

Game C.

Objective:- (1) To explore concepts of form (A).  
 (2) To explore interpretations of an abstract sculpture (H).

Object:- Robert Roussil, Composition, 1959, elm  
 (height 215.9 cm. x width at top 41.9 cm.  
 x width including limb 86.4 cm.).

Activity:- (1) Tours I, II, IV, V, VI--to explore sculpture from all sides before selecting one part and physically imitating it:  
 (2) Tours I and II--to describe what sculpture means to the children.

Analysis:- (1) There were several identified observations noted for this activity which related to the first objective. All of the children observed physically imitated the form they selected from the sculpture as illustrated in Tour IV--Subject 7:

--body stiff, leans forward, legs apart, elbows bent, hands raised stiffly.

Tour VI--Subject 12:

Becomes an arched shape, hands over his head--balances on one floor--one leg in the air--hands over head like antennae.

These responses, which reflected the objective to explore shape, appeared to give strong



Plate 3: Composition by Robert Rauschenberg



evidence that this activity was successful in supporting the objective.

The guide's observations supported this assessment and found the children were extremely uninhibited in imitating shapes in the museum setting.

(2) The identified observations from Tours I and II which used this activity described how the children's responses supported the second objective as illustrated in Tour I--Subject 2:

"It's a person running with three arms" he interjects--

Tour II--Subject 4:

She says "it reminds me of some things in order and some not . . . um, it's bobbypins. It looks like a carving fork. From the right side it looks like someone is hiding behind a tree with his head sticking out"--

These interpretations seemed to indicate that this activity was effective in supporting the objectives. The guide noted that the children showed keen enthusiasm in describing their interpretations to the others in the group and that most interpretations were unique.

Game D.

Objective:- To explore concepts of form (A).

Object:- Marcel Braitstein, Envol, 1961, welded steel, (69.8 x 83.8 cm).

Activity:- Tours II, III, IV, VI--to explore the sculpture from all sides before selecting one part and physically imitating how it would move while giving off its sound-- to share their shape's movement and sounds with the rest of the group.

Analysis:- A large volume of identified observations reflected the objective to explore shape. Two examples are in Tour V--Subject 10, as the child physically imitated and made the sound of the shape:

--swings out her hips, swoops forward in a fluid sway--hands clasped above her head like a fly-- she makes a "zzz" sound.

and Tour III--Subject 5, child imitates sound and movement of the shape:

--whistles as his noise--hands help up, bobbing in time to whistle sound.

Such responses seemed to give strong evidence that this activity was successful in satisfying the objective.

The guide noted that the sounds used in this activity such as flapping and swishing sounds seemed to bear a direct relationship to movements. The guide also found that the children continued to show enthusiasm

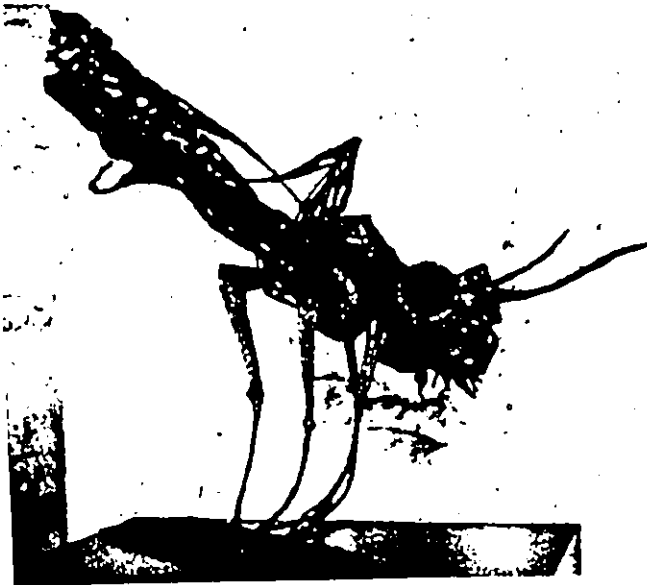


Plate 4: Envol by Marcel Braitstein

in sharing their forms with others in the group even though this was a repetitious act.

Game E.

Objective:- To explore concepts of form (A).

Object:- There were no special works of art for this game. Children selected one sculpture from the gallery of Canadian sculpture.

Activity:- Tour III--to select and explore on sculpture from all sides and then physically imitate one part.

Analysis:- The identified observations illustrated that the children's responses related to the exploration of shape such as in Tour III--Subject 5:

--imitates shape--

and Tour III--Subject 6:

--Hands at knees, arches back, hands reach high in air, head back.

The responses were few in number due to the fact that this activity was only used in Tour III, but they did seem to give some evidence that the objective to explore shape was met in this activity.

The guide found that most of the children who were individually situated in front of the sculpture

in Game E seemed more inhibited than when the whole group was gathered together in front of a sculpture in Games C and D.

Game F.

Objective:- To introduce children to the concepts of the past (C.1.) and to introduce exploration of portrait characters in Game G.

Object:- Works of art were not required for this game.

Activity:- Tours I-VI--to imagine what it would be like to live in another century.

Analysis:- There were only a few responses to this activity and this was due to the fact that this activity involved the use of imagination only. Some of the verbal and physical responses that reflected the objective were:

Tour II--Subject 3:

--ruffles hair with hand, hunches over "I'm one of those ape animals" he says, swinging arms--leans over, arms hanging--

and Tour III--Subject 6:

--"we'd have curls,"--

In these responses, the children, by their reference to various kinds of dress and characters such as

cavemen, pretended that they lived long ago and thus seemed to give some evidence that this activity satisfied the objective.

The guide felt that had her explanation of 'long ago' been more concrete, i.e., suggesting a specific concept of long ago such as the idea of early Canadian settlers, the children might have found it easier to identify with this kind of narrow topic.

#### Game G.

Objective:- To become aware of portraits and people in different eras (C.2.).

Objects:- Théophile Hamel, Portrait of Mrs. Charles-Hilaire Têtu and of her son Eugène, 1841, oil on canvas, (115.1 x 97.2 cm.).

Théophile Hamel, Portrait of Mr. Charles-Hilaire Têtu, 1841, oil on canvas, (80 x 69 cm.).

Canadian School, A Young Man of the Allsop Family, 1820, oil on canvas, (66.1 x 55.3 cm.).

Jean Baptiste Roy-Audy, Madame Anaclet Boucher, no date, oil on canvas (66 x 56.5 cm.).

Jean Baptiste Roy-Audy, Portrait of Mme Ranvoyzé, 1838, oil on canvas, (66.6 x 56.2 cm.).

Jean Baptiste Roy-Audy, Portrait of Mme Lemaitre-Auger, 1838, oil on canvas, (67 x 56.5 cm.).

Jean Baptiste Roy-Audy, Portrait of Louis-Léandre Lemaitre, 1838, oil on canvas, (66 x 55.8 cm.).

François Matepart de Beaucourt, Madame de Sabrevois de Bleury, 1780, oil on canvas, (13.7 x 61 cm.).

François Matepart de Beaucourt, Jean-Clément de Sabrevois de Bleury, 1780, oil on canvas, (73.7 x 61 cm.).

Antoine-Sebastien Plamondon, Portrait de Louis de Lagrave, 1836, oil on canvas, (81.3 x 68.2 cm.).

Antoine-Sebastien Plamondon, Portrait de Madame Louis de Lagrave, 1836, oil on canvas, (86.3 x 73.6 cm.).

Paul Kane, Mah-Min, no date, oil on canvas, (76.2 x 63.2 cm.).



Plate 5: Portrait of Mrs. Charles-Hilaire Tétu  
and of Her Son Eugène by Théophile  
Hamel





Plate 6: Portrait of Mr. Charles-Hilaire Têtu  
by Théophile Hamel



Plate 7: A Young Man of the Allsop Family by  
Canadian School



Plate 8: Madame Anaclet Boucher by Jean  
Baptiste Roy-Audy.



Plate 9: Portrait of Mme. Ranvoyzé by  
Jean Baptiste Roy-Audy.



Plate 10: Portrait of Mme. Lemaitre-Augèr by  
Jean Baptiste Roy-Audy.



Plate 11: Portrait of Louis-Léandre Lemaitre  
by Jean Baptiste Roy-Audy.



Plate 12: Madame de Sabrevois de Bleury by  
François Matepart de Beaucourt.



Plate 13: Jean-Clement de Sabrevois de Bleury by  
François Matepart de Beaucourt.





Plate 14: Portrait de Louis de Lagrange by  
Antoine-Sebastien Plamondon.



Plate 15: Portrait de Madame Louis de Lagravé by  
Antoine-Sébastien Plamondon.



Plate 16: Mah-Min by Paul Kane.

Activity:- Tours I, II, III, IV, V, VI--to become a person from a selected portrait and imagine what it would be like to be that person by exploring their hairdos, facial expressions, clothing, and living environment--to become that person, step out of the picture frame and greet other neighbours in the gallery which has become a shop--to interview portrait characters from the middle of the gallery or from in front of each portrait.

Analysis:- There were several identified responses for each child observed during this activity. They reflected the objective as seen in the following three examples. In Tour VI--Subject 11, the child's physical responses seem to reflect her thoughts:

--makes same facial expression--head tilts up to face the picture--touches hair, mouth, clothing--mimics her lady's voice with a small noise--steps out of picture--hands held out over wide skirt--assumes position of her lady--

In Tour III--Subject 6, child stepped out of a frame as a portrait character:

--steps out of frame physically--still in pose--

In Tour V--Subject 10, the child took on her portrait character:

--answers with fake English accent, "Madame, I do not presume you need to know where I am going because it's none of your business"--she acts haughty and disagreeable--

These responses seemed to be strong evidence that the objectives were met in this activity.

The guide's observations supported the above assessment and noted that even though this activity took the longest time, most of the children remained very quiet and thoughtful when looking at their portraits and seemed to be following the instructions. The guide noted that the children found the 'step out of the frame' part amusing and many of them physically stepped forward as if actually stepping out of their frames. She also noted that in the majority of portrait interviews, when the children were asked to pose in front of the pictures, they referred to the subject as him or her; whereas when the children were interviewed in the center of the gallery, they maintained their character and referred to the portrait person as "I," which was an indication of even greater involvement with this format of the activity.

#### Game H.

Objective:- To explore the naturalistic details in landscape (E.2.).

Object: Homer Ransford Watson, A Coming Storm in the Adirondacks, 1879, oil on canvas, (86.3 x 119.4 cm.).



Plate 17: A Coming Storm in the Adirondacks by  
Homer Ransford Watson.

Activity:- Tour III--to imagine what children would see and sense if they were canoeing down the river.

Analysis:- There were only a few identified observations and this was due to the fact that this activity was only used in Tour III and did not involve use of physical participation. Two examples of children's responses which revealed the objectives were Tour III--Subject 5, the child noticed a bear in the landscape:

--points and says "there's a bear"--

and in Tour III--Subject 6, the child heard the water from the river in this painting:

--"the running of water" she replies.

These responses seemed to give a small amount of evidence that this activity supported the objective.

The guide noted that children generally seemed hesitant to pretend that they were in this painting and this was probably due to the unpleasant subject matter of the art object.

#### Game I.

Objective:- To explore the naturalistic details and people in the landscape (E.2.).

Object:- Wyatt Eaton, The Harvest Field, 1884, oil on canvas, (90.2 x 117.2 cm.).

Activity:- Tour II, III, V--to imagine what they would sense if they were running through the field--to have an imaginary conversation with the peasant woman in the painting.

Analysis:- There were several identified observations which reflected the objective. Two examples which illustrated this were Tour II--Subject 3, the boy describing the feel and the sound of the wheat:

--he says "It just hits when you trampel it"--makes sound of wheat when running through field, "sh sh sh"--

and Tour V--Subject 10, the girl discussing the mood of the peasant woman:

--she says "I don't think she'd be that cheerful. She'd be more thoughtful, . . . she's thinking about something, maybe about her baby"--she adds "yeh, she's driven out of the village, that's what she looks like."

These responses appeared to give a great deal of evidence that this activity was effective in supporting the objective.

The guide noted that most of the children seemed to be concentrating and following the instructions and their answers were given thoughtfully and seriously.





Plate 18: The Harvest Field by Wyatt Eaton.

Game J.

Objective:- To explore the naturalistic details in the landscape (E.2.).

Object:- Marc-Aurèle de Foy Suzor-Côté, Landscape, 1897, oil on canvas, (121.9 x 91.4 cm.).

Activity:- Tours IV and VI--to explore what they see and sense as they search for the lost ball--to explore what they see and sense as they play games with their friends.

Analysis: Only a few identified observations were offered for this activity which reflected the objectives. The children did explore the naturalistic details in the following illustrations:

Tour IV--Subject 7:

--"tree feels rough, the bark is falling off"--  
"rock feels wet" she comments to self--follows with eyes as guide leads the children up the hill.

Tour VI--Subject 12:

--he hears birds singing "grak, grak, grak"--  
says that the underbrush would feel "real prickly"--  
"I'd go up here--through brushes . . . I'd go up here and then go there"--"really hard and I would look behind the tree."

One of the reasons why there were only a few identified observations might have been a result of the hide and seek game used in Tour VI. It turned out



Plate 19: Landscape by Marc-Aurèle de Foy Suzor-  
Côté.

to be too unstructured and half of the children were not encouraged to explore the landscape. However, the children's responses in the few identified observations did seem to give some evidence that the objectives were met in this activity.

The guide also observed that the searching for the ball activity in Tour IV focussed all children's attention on the painting while the hide and seek activity in Tour VI did not.

#### Game K.

Objective:- To explore the naturalistic details in the landscape (E.2.).

Object:- James MacDonald Barnsley, River Bank, France, 1886, oil on canvas, (53 x 78.7 cm.).

Activity:- ~~Tour I~~ to imagine what it would feel like to bicycle down the path and to imagine what they would sense and smell as they relax by the river.

Analysis:- The identified observations for this activity revealed that the children focused their attention on the details in this painting, such as in Tour I-- Subject 1, the girl described the tree:

--peering at tree "it's quite an old tree . . . probably rough"--



Plate 20: River Bank, France by James MacDonald  
Barnslay.

In Tour I--Subject 2, the boy noticed the murkiness of the water:

--"it's too muddy"--

Such responses seemed to give a certain amount of evidence that the objectives were met in this activity.

The guide noted that in some cases the children showed their involvement by actually taking off their shoes before going in the water and made a great amount of motorcycle noise as they were travelling down the path.

#### Game L.

Objective:- To explore shape, colour and sensual qualities of fruit in still life (D).

Object:- Paul-Emile Borduas, Still Life, 1941, oil on canvas, (32.5 x 38.5 cm.).

Activity:- Tours I and VI--to select one fruit and to become aware of its shape and colour as well as to be aware of the sensual qualities of the chosen fruit by feeling, smelling, and tasting it.

Analysis:- There were many identified observations recorded for this activity and they illustrate how



Plate 21: Still Life by Paul-Emile Borduas.

children's physical movements seemed to correspond with their thoughts, for example:

Tour IV--Subject 7:

--moves fingers and hand to 'imagine what it feels like'--'smell of fruit,' hands go to cover nose-- then to mouth 'to taste fruit'--

Tour IV--Subject 8:

--he says fruit feels "old"--takes up fruit to smell and then chews it--

Such responses which reflected the objective seemed to offer some evidence that this activity supports the objectives.

The guide observed that the children were amused by this game and eagerly participated in the game's instructions.

c) Summary

Since many of the improvisational activities did not use physical participation solely, but involved experiences relating to visual awareness and imagination as well, this method of observation was found to be limited in that it only documented the children's behavioural responses and it could not attempt to reveal what was going on in their minds.

Other limitations involved problems the observers experienced while recording the children's responses. They



reported the guide's instructions without giving the corresponding response of the child, and the child's response without giving the guide's corresponding instructions; they utilized vague statements and value judgements when describing some of the children's responses.

In order to eliminate this problem, the observation method could have been improved by providing the observers with a prepared sheet noting the guide's instructions to the children on one side of the page and space to write their responses in on the other.

This format would have eliminated the need for the observers to write the guide's comments and would have also allowed them to concentrate more fully on the responses of their subjects. In addition, no responses unrelated to specific instructions would have been recorded and a more convenient way of comparing responses to specific activities would have resulted.

As well, more emphasis should have been placed on instructing the observers how to best record physical responses only and to eliminate vague and subjective comments.

However, despite the above limitations, the observations did provide some positive information. Based on the preceding analyses of warm-ups and games which stressed physical participation, many of the children's physical and verbal responses reflected the activities' objectives and seemed to give evidence that the activities were

successful in fulfilling the objectives. These included the following activities: Warm-ups which involved loosening up--Warm-up A; exploration of colour--Warm-up B; exploration of shape--Warm-up D, E; exploration of texture--Warm-up F; observation--Warm-up G; and the games which involved exploration of colour--Game A.2 and L; exploration of shape--Game C.1 and 2, D, E; and exploration of portrait characters--Game G.

In the other activities which involved only some behavioural participation (except Game B), there were also several physical and verbal responses which appeared to provide a certain amount of evidence to indicate that these activities were effective in supporting the objective. These activities included exploration of colour--Warm-up C, Game A.1.; and exploration of detail--Games H, I, J, and K. Even in Game F, the exploration of concepts of the past, where the only activity involved the use of the imagination, there were some physical and verbal responses which seemed to suggest that this activity satisfied the objective.

The guide's observations, which supported the written observations, revealed that children appeared to participate equally well in both behaviourally and non-behaviourally oriented activities.

2. Children's Evaluative Remarks  
Following the Tour

Children were asked to comment on both their most and least preferred tour activities. Appendix IIIC includes all of the thirty-six evaluative remarks. Since the children from Tour I could not be included due to the malfunctioning tape recorder, the following examples describe only the comments of the ten children observed in Tours II to VI:

Tour II--Subject 3:

It really made you use your imagination . . . like imagining things that might be different. I like the one where you add on the moving parts . . . some got a little boring but then I got interested in them again. I liked all of them.

Tour II--Subject 4:

It was fun. I like the one . . . especially . . . with all the shapes and colours smudged into it and stuff. The one I didn't care for that much was the people. I didn't like that one.

Tour III--Subject 5:

I liked the mirror and the portrait. It was kinda fun pretending to be Napoleon.

Tour III--Subject 6:

Well, the one I like the most was when we imitated the picture. I liked the rest all the same.

Tour IV--Subject 7:

I liked everything. It was fun making the forest and the picture of the fruit . . . where you imagined how it felt and I liked the way when you asked us how it felt. It seemed sort of weird to imagine something in your hand. You really . . .

like some people say put on your thinking caps  
 . . . really uses lots of imagination.

Tour IV--Subject 8:

I thought they were really fun. Well, there's a lot of imagination involved. I thought it was quite interesting. I enjoyed when we had to act like the person in the painting. I thought that was real fun.

Tour V--Subject 9:

I liked the . . . when we made the sculpture and when we looked into the portraits.

Tour V--Subject 10:

I liked acting out the portraits and I liked the forest thing we did here about the colours but I didn't like the shade thing.

Tour VI--Subject 11:

I liked it when we had to be the person in the picture . . . cause you had to be the other person and other people asked you questions. I also liked when we were here all together making the clay.

Tour VI--Subject 12:

I liked the one where we looked at the picture and we thought of it and picked our colour and look at our shape . . . also the pictures where we had to impersonate one of the people. I liked everything but not as much as those two.

The above comments are representative of the others' comments in appendix IIIC and reveal that children generally had more positive than negative things to say about their tour experience. These remarks also indicate that the tours provided them with an enjoyable and memorable experience.

In some cases, the children's comments should have been further clarified to indicate whether the child was referring to an exercise or a game. For example in Tour II, the sixth child commented "and, I like the colours . . . about being the colour and all that. . ." This could refer to both Warm-up C and Game A.

The portrait game (Game G) was mentioned most often as being the favourite. Twenty-two of the thirty-six children liked it and two did not. Game G took about ten minutes and its popularity might have been due to the fact that the guide gave more detailed directives for it than for any other game or, simply, that the children were intrigued with the idea of pretending to be another human being.

Other activities that seemed popular were: making a group sculpture (Warm-up E), imitating and reflecting images (Warm-up G), and exploring colours (Warm-up C and Game A).

A review of the children's comments reveals that no one activity was especially disliked. It is evident that children adapted to the improvisational activities naturally and exhibited eager interest in what they saw.

The evaluations of the children's responses revealed that the improvisational tour is an effective means of involving children with the visual qualities in the works of art and provides many additional opportunities for positive and creative response. From their responses to

the specifics of the art objects, it appeared that the children's art awareness was heightened. The children's evaluative comments indicated that, at the same time, the tours provided them with an enjoyable and memorable experience.

## SUMMARY AND CONCLUSIONS

The Susan Sollins improvisational method, which uses improvisational theater games to encourage children to imaginatively and physically identify and act out their responses to works of art, has been adapted to suit individual museums varying in size, location, collection, etc. The method is quite flexible and there is no single way in which it is carried out.

From a survey of fifty-seven museums in North America, it was found that the Susan Sollins improvisational method has been adapted by approximately half of them. They consider it a valuable technique for their children's guided tour programs and some museums have found it to be equally valuable when working with adults. Most of these museums have organized instructional workshops for museum guides on improvisational techniques.

The improvisational project carried out at the M.M.F.A. was well received by the nine and ten year old participants. The documentation of the responses of the children who were observed illustrates that they responded very naturally and eagerly to this technique. These observations indicate that improvisational tours do provide many opportunities for children to become physically and mentally involved with museum objects. Children did respond

in their own way and many opportunities were available for individual exploration and self-expression. In this way, their impressions of the art objects seemed to be personal.

The observation method reflected the physical and verbal responses of the children but could not, of course, reveal their thoughts. Based on the analysis of the observations of children's physical and verbal responses to each activity, there seemed to be some evidence that in all but one improvisational activity, the objectives were met and, as such, improvisational activities seemed to be an effective way of achieving the objectives for children to explore the elements of art. It was also indicated that, based on their responses to the specifics of museum objects, the children's awareness of art was heightened during the tour experience.

The children's favourite activity was found to be the portrait game in which they became the portrait subjects and interacted with each others' imaginary portrait characters.

As an additional benefit, the use of the observational method by the observers, who were also new guides, proved to be a good means of introducing them to the special needs and interests of children during tours thus furthering the process of communication between children and themselves as guides.

The guide found that the games were preferable to the warm-ups. In addition to the fact that the warm-up space was not appropriate, the warm-ups used up time which



might have been better spent looking at the art objects. She found that the only relevant warm-up was exploring one's favourite colour as it bore a direct relationship to a subsequent game.

There were no major obstacles encountered in adapting the tour project to the galleries of Canadian Art. The improvisational tour adapted well to the works of art in the museum collection and there was enough space to carry out the games effectively. No special equipment or materials were required. The use of this technique to enrich the M.M.F.A. school tour program would therefore seem feasible.

As witnessed by the enthusiasm with which the sample tours were received by the children of upper elementary age and because of the opportunities which the tour provided for positive and creative response, it appears that the improvisational tour method can be a beneficial teaching tool. This approach holds the promise of helping children's tours become both a pleasurable and educational experience.

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## PERSONAL COMMUNICATIONS

Canadian

Art Gallery of Greater Victoria, Victoria, British Columbia.

Art Gallery of Ontario, Toronto, Ontario.

Beaverbrook Art Gallery, Fredericton, New Brunswick.

Confederation Art Gallery and Museum, Charlottetown, Prince  
Edward Island.

Dalhousie University Art Gallery, Halifax, Nova Scotia.

Edmonton Art Gallery, Edmonton, Alberta.

Glenbow-Alberta Institute, Calgary, Alberta.

Norman MacKenzie Art Gallery, University of Regina, Regina,  
Saskatchewan.

Vancouver Art Gallery, Vancouver, British Columbia.

American

Albright-Knox Art Gallery, Buffalo, New York.

Art Institute of Chicago, Chicago, Illinois.

Baltimore Museum of Art, Baltimore, Maryland.

Cincinnati Art Museum, Cincinnati, Ohio.

Dallas Museum of Fine Arts, Dallas, Texas.

Delaware Art Museum, Wilmington, Delaware.

Detroit Institute of Arts, Detroit, Michigan.

El Paso Museum of Art, El Paso, Texas.

Gordon, M. Assistant Curator of Elementary Education,  
National Collection of Fine Arts, Washington, D.C.

Isabella Stewart Gardner Museum, Boston, Massachusetts.  
Junior Arts Center, Los Angeles, California.  
Los Angeles County Museum of Art, Los Angeles, California.  
Metropolitan Museum of Art, New York, New York.  
Minneapolis Institute of Arts, Minneapolis, Minnesota.  
Municipal Art Gallery, Los Angeles, California.  
Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania.  
Museum of Contemporary Art, Chicago, Illinois.  
Museum of Fine Arts, Springfield, Massachusetts.  
National Portrait Gallery, Washington, D.C.  
Norton Simon Museum of Art at Pasadena, Pasadena, California.  
Philadelphia Museum of Art, Philadelphia, Pennsylvania.  
Robert Hull Fleming Museum, The University of Vermont,  
    Burlington, Vermont.  
San Francisco Museum of Modern Art, San Francisco, California.  
Santa Barbara Museum of Art, Santa Barbara, California.  
Seattle Art Museum, Seattle, Washington.  
St. Louis Art Museum, St. Louis, Missouri.  
Toledo Museum of Art, Toledo, Ohio.  
University Art Museum, University of California, Berkeley,  
    California.  
University Art Museum, University of Texas, Austin, Texas.  
University of Iowa Museum of Art, Iowa City, Iowa.  
University of Kansas Museum of Art, Lawrence, Kansas.  
Walker Art Center, Minneapolis, Minnesota.  
Yale Art Museum, New Haven, Connecticut.



APPENDICES

APPENDIX I

SUMMARY OF THE OBJECTIVES AND THE ACTIVITIES  
OF A SOLLINS TOUR

Warm-up Exercises

Warm-up A.

Objective:-

To introduce the tour as a time for children to participate both physically and verbally in the tour activities; to have children loosen up physically.

Activity:-

To shake out bodies and to accompany this with sounds.

Warm-up B.

Objective:-

To explore colours.

Activity:-

To physically respond to colours that the guide calls out.

Warm-up C.

Objective:-

To physically explore shapes.

Activity:-

To make shapes with bodies.

Warm-up D.

Objective:- To prepare for colour and shape games.

Activity:- To choose one colour, close eyes, and follow the guide's imaginary directions using the selected colour, its sound, and its shape.

Warm-up E.

Objective:- To be observant.

Activity:- To imitate partner by being an imaginary mirror.

Warm-up F.

Objective:- To physically explore shape.

Activity:- To make shapes with bodies, freeze in one position.

Warm-up G.

Objective:- To explore textures and to "touch" with the eyes.

Activity:- To explore textures of clothing and bodies with fingers, then to imagine the texture of other objects by using only the eyes.

Warm-up H.

Objective:- To explore the inter-relationship of forms and the three-dimensional character of sculpture.

Activity:- To physically create a group shape, the theme and material of which is selected by the group.

GamesGame A.

Objective:- To explore concepts of form, texture, and movement.

Object:- Sculpture which moves in response to air currents by George Rickey.

Activity:- To physically imitate part of the sculpture.

Game B.

Objective:- To explore linear colour.

Object:- Striped painting by Gene Davis.

Activity:- To concentrate on the colour from Warm-up C. To explore the colour's shape in the painting.

Game C.1.

Objective:- To introduce children to the concept of the past..

Object:- None.

Activity:- To imagine what it would be like to live in another century.

Game C.2.

Objective:- To become aware of portraits and people in different eras.

Object:- None.

Activity:- To become a person from a selected portrait and imagine what it would be like to be that person; then, to step out of the frame and walk, talk, and greet one's neighbour as would a person in the portrait.

Game D.

Objective:- To explore shapes and colours as well as to be aware of the sensuous qualities in painting.

Object:- Still life by Severin Roesen.

Activity:-

To recall shapes and colours from Warm-up C. and then to try to identify them in the museum object; then to select one fruit and feel, smell, and taste it.

Game E.1.Objective:-

To become aware of portraits from another era (a different kind of person from Game C.2.).

Objects:-

Catlin Indian portraits.

Activity:-

To select an Indian and become that person.

Game E.2.Objective:-

To explore the naturalistic details in the landscape as well as the illusions of space and depth.

Object:-

The Grand Canyon of the Yellowstone by Thomas Moran.

Activity:-

To discuss possible routes for a scouting party, then to follow the guide's directions for a hike through the landscape.

Game F.Objective:-

To explore a second sculptural form and

material and to relate to a Moran landscape.

Object:-

Still Hunt, a sculpture of a mountain lion on a pedestal. (Game E.1. and E.2.)

Activity:-

To respond to sculpture as the Indian character from Game E.1. and then to become the lion which is searching for Indians in the Moran landscape.

Game G.

Objective:-

To explore the emotional quality of painting.

Object:-

Jonah, by Albert Pynkham Ryder.

Activity:-

To describe the subject matter of the painting, to become a part of the painting, and to act out its shapes, sounds, and movements.

Game H.

Objective:-

To explore interpretations of an abstract painting and to explore its shape, colour, and textures.

Object:-

International Surface No. 1 by Stuart Davis.

Activity:-

To describe what the picture reminds them of--to select and become one shape, giving off its sound and to imagine how that shape feels amongst its neighbours. To make their sounds while the guide, who has become an orchestra leader, conducts them,

Game I..

Objective:-

To make a personal aesthetic decision.

Activity:-

To select a favourite postcard reproduction of a painting in the museum as a present.



## APPENDIX II

SURVEY OF THE CURRENT USE OF THE SOLLINS TOUR METHOD  
IN CANADIAN AND AMERICAN MUSEUMSCanadian Museums

Beaverbrook Art Gallery,  
Fredericton, New Brunswick

Tours: Since there is not sufficient staff to enable the museum to experiment with great numbers of tours, the tour techniques have not been altered in any major way.

Comments: The Assistant Curator has found Susan Sollins' techniques to be most effective for use in all ages.

Confederation Art Gallery and Museum,  
Charlottetown, Prince Edward Island

Training: There are plans to reorganize the docent training program to include a formal training in the Susan Sollins method.

Dalhousie University Art Gallery,  
Halifax, Nova Scotia

Training: A docent programme employing the Susan Sollins method has been developed for schools in Halifax.

Comments: Due to the vast responsibilities of the Assistant Curator, there is a very limited volunteer program.

Edmonton Art Gallery,  
Edmonton, Alberta

Tours: The use of improvisational methods are left up to the individual docents. As a result, some use them more than others.

Comments: The Docent Chairman has found from her own experience that her most successful tours include improvisational techniques.

Glenbow-Alberta Institute,  
Calgary, Alberta

Tours: One half hour theme tours are offered and consist of activity, a film (e.g. Discovering Ideas for Art), and a gallery tour. Improvisational methods are presently being used in the activity section.

Training: All the education staff and docents have been introduced to the Susan Sollins technique.

Norman MacKenzie Art Gallery,  
University of Regina, Regina, Saskatchewan

Training: In June, 1976, actors from the Globe Theatre presented a two and a half day workshop on improvisational techniques. A pamphlet which has been written for docents describes how improvisation techniques can be used. The docents have been very receptive to improvisation techniques.

Comments: A staff member in charge of community programs supports this method and uses it extensively.

American Museums

Albright-Knox Art Gallery,  
Buffalo, New York

Tours: A variety of improvisational games and exercises have been incorporated into gallery tours for children as well as for adults.

Training: A three-day workshop was conducted in May 1976 (another is planned for July 1977) by Artist Teaching Inc. in which the participants explored the techniques of improvising and role playing.

Comments: The education department has been interested in innovative tour techniques for several years. The museum's research library provided a selection of periodicals and texts dealing with

improvisational techniques. These methods have also been used by staff and volunteers who conduct programs in the schools and community centers.

Baltimore Museum of Art,  
Baltimore, Maryland

Tours: Improvisational approaches are used independently by each guide. As a result, some use them more than others.

Training: Susan Sollins directed a workshop at this museum. Another improvisational workshop was given by Bonnie Pitman (New Orleans Museum of Art). There are fifty-four trained guides.

Cincinnati Art Museum,  
Cincinnati, Ohio

Tours: Some docents prefer to use improvisational techniques more than others.

Training: In 1973, Susan Sollins presented a workshop at this museum.

Comments: The Curator of Education is not an advocate of the Susan Sollins method and he found that docents did not eagerly accept the method.

Dallas Museum of Fine Arts,  
Dallas, Texas

Tours: Although many docents have incorporated creative movements and dramatics into their

tours, most of the tours combine the traditional art historical approach with improvisational techniques.

Training: Every year a day long workshop designed to familiarize guides with a variety of approaches is held.

Detroit Institute of Arts,  
Detroit, Michigan

Tours: Improvisational techniques have been used to a limited degree, i.e., all the pre-school tours as well as a few introductory tours use improvisational methods.

Training: Although most docents have been exposed to improvisational tour techniques, many of them rely on the dialogue/inquiry approach when giving their tours. In October 1976, staff from the National Collection of Fine Arts presented a two day workshop on the improvisational tour technique.

Comments: The Assistant Curator of Education foresees the use of improvisational methods in all tours given to young children and students up to the sixth grade level.

Junior Arts Center,  
Los Angeles, California

Tours: The improvisational approach is used for children between two and a half and seventeen years of age.

Training: Nancy Walsh of the Municipal Art Gallery has instituted the improvisational tour at this gallery and has trained the guides.

Minneapolis Institute of Arts,  
Minneapolis, Minnesota

Training: The Education Supervisor trains the guides by demonstration of improvisational games. Improvisational techniques are included as part of a two year training program for docents. Improvisational approaches are reviewed yearly and the guides have produced a working manual on improvisational techniques.

Comments: Judith Sobol, Supervisor of Tours and Interpretive Services, completed her thesis on improvisational tours in 1970 at the National Collection of Fine Arts. She has worked directly with Susan Sollins. During 1967/77, Sobol taught the basic techniques of improvisational methods to docents at the Indianapolis Museum of Art, the Milwaukee Art Center, and the Walker Art Center.

Municipal Art Gallery,  
Los Angeles, California

Tours: School tours, ten to twelve in each group, last one hour and consist of personalized group discussions and art activities which encourage individual exploration, self-expression, and intensive involvement with works exhibited.

Training: Museum interns are specially trained to work as tour guides. There is an initial training period, during which interns are exposed to a wide range of tour techniques. Viola Spolins improvisational methods are an essential part of their program development.

Comments: It was found that people often misinterpret the word 'improvisation' so the tours at this gallery are called special tours for children and the tour is described in handout material and at the outset of a tour.

Museum of Fine Arts,  
Springfield, Massachusetts

Tours: Each docent individually decides her tour approach and many use improvisation techniques.

Training: All docents have had training in improvisation methods in 1975; Susan Sollins presented a workshop at the museum.

Robert Hull Fleming Museum,  
The University of Vermont, Burlington, Vermont

Comments: This museum is in the process of initiating a school tour program and plans to use some of the improvisational techniques developed by Sollins. The volunteer guides and art history students will be trained by staff members.

Santa Barbara Museum of Art,  
Santa Barbara, California

Tours: The improvisational approach is used for most of the children's tours and some of the adult tours.

Training: Improvisation workshops have been conducted by Bonnie Baskin (University Art Museum, Berkeley).

Comments: Even though not all docents feel comfortable with improvisational techniques, the Staff Co-ordinator for Docent Programs says that improvisational methods have influenced every docent's thinking about her tours.

Seattle Art Museum,  
Seattle, Washington

Tours: The decision to use improvisational techniques is left to each docent.

Training: Agnes Hagga from the University of Washington School of Drama has given improvisational workshops to docents.



Toledo Museum of Art,  
Toledo, Ohio

Training: In 1973, the museum began to organize special training workshops in participatory methods (e.g., special workshops on creative movement and theatre games). In 1976, a workshop on improvisational tours was given by the staff from the National Collection of Fine Arts. In addition, various members of the museum's educational staff provide an on-going training session.

Comments: Gradually more and more docents are finding it easier to use creative and improvisational teaching techniques in their tours. The supervisors of the gallery tours prefer the improvisational approach.

University Art Museum,  
University of California, Berkeley, California

Comments: The guides are art majors and art history majors who are encouraged to experiment with their own tour ideas. Even though the tours use some of the Susan Sollins technique, the Curator of Education emphasized that no one technique can be labelled as their main tour approach.

University Art Museum,  
University of Texas, Austin, Texas

Tours: Docents decide whether or not to use improvisational techniques.

University of Kansas Museum of Art,  
Lawrence, Kansas

Tours: The improvisational approach is used for grades one through six in which tours are especially geared for each level.

Comments: The Curator of Education was inspired by the Susan Sollins approach and her own experience with the inquiry methods developed by the Great Books Foundation aided in the refinement of the approach. There are several publications by this museum for children, parents, and teachers which utilize this method.

Walker Art Center,  
Minneapolis, Minnesota

Tours: Improvisational tours are used with groups of young children (pre-school through elementary) as well as some improvisational tours for adults. Each tour guide develops his/her own series of gallery games. Some guides prefer to use a 'pure' improvisational tour while others feel more comfortable with a mixed format, combining improvisational games with more didactic methods.

## APPENDIX III

## DESCRIPTION OF M.M.F.A. TOUR

Warm-up ExercisesWarm-up A.

Objective:- To have children loosen up physically (A).

Activity:- To shake out bodies.

Warm-up B.

Objective:- To explore colour (B).

Activity:- To physically respond to colours that the guide calls out.

Warm-up C.

Objective:- To explore colour as well as to prepare for coloured shape game (D).

Activity:- To choose one colour, close eyes and follow the guide's imaginary directions using their selected imaginary colour, its sound and its shape--to share their colour and its sound with the rest of the group.

Warm-up D.

Objective:- To physically explore shape (C).

Activity:- To make shapes with bodies.

Warm-up E.

Objective:- To explore the interrelationship of forms and the three-dimensional character of sculpture (H).

Activity:- To suggest themes and materials for a group shape then to create a group shape by first investigating the existing group shape and then physically creating their own shape which interlocks with the group form.

Warm-up F.

Objective:- To explore textures. (G).

Activity:- To explore and compare textures of clothing and bodies with fingers--to imagine what the texture of nearby objects would feel like by using only eyes.

Warm-up G.

Objective:- To be observant (E).

Activity:- To imitate partner by being an imaginary mirror--to change places and become the partner for reflections to imitate.

### Games

#### Game A.

Objective:- (1) To explore coloured shape (B).  
(2) To explore interpretations of an abstract painting (H).

Object:- Jean Dallaire, Odile, 1957, oil on masonite, (122 x 122 cm.).

Activity:- (1) Tours II, III, IV, V, VI--to find colours from Warm-up C or another favourite colour, concentrate on the colour's shape and explore the coloured shape from outside and inside its shape as well as to explore how the same colour and the same shape is used throughout the painting. Tours III, IV, VI--to describe the shape and/or sound of their coloured shape.  
(2) Tours II, VI--to describe what the painting means to them.

Game B.

Objective:- To explore coloured shape (B).

Object:- Jean-Paul Riopelle, Le Cirque, 1955, oil on canvas, (88.8 x 116 cm.).

Activity:- Tour I--to find colours from Warm-up C or another favourite colour, then concentrate and explore its shape--to give off the sounds of the coloured shape as the guide acts as an orchestra leader.

Game C.

Objective:- (1) To explore concepts of form (A).  
(2) To explore interpretations of an abstract sculpture (H).

Object:- Robert Roussil, Composition, 1959, elm (height 215.9 cm. x width at top 41.9 cm. x width including limb 86.4 cm:).

Activity:- (1) Tours I, II, IV, V, VI--to explore sculpture from all sides before selecting one part and physically imitating it.  
(2) Tours I and II--to describe what sculpture means to the children.

Game D.

Objective:- To explore concepts of form (A).

Object:- Marcel Braitstein, Envol, 1961, welded steel, (69.8 x 83.8 cm.).

Activity:- Tours II, III, IV, VI--to explore the sculpture from all sides before selecting one part and physically imitating how it would move while giving off its sound-- to share the shape's movement and sounds with the rest of the group.

Game E.

Objective:- To explore concepts of form (A).

Object:- There were no special works of art for this game. Children selected one sculpture from the gallery of Canadian sculpture.

Activity:- Tour III--to select and explore one sculpture from all sides and then physically imitate one part.

Game F.

Objective:- To introduce children to the concept of the past (C.1.) and to introduce exploration of portrait characters in Game G.

Object:- Works of art were not required for this game.

Activity:- Tours I - VI--to imagine what it would be like to live in another century.

Game G.

Objective:- To become aware of portraits and people in different eras (C.2.).

Objects:- Théophile Hamel, Portrait of Mrs. Charles-Hilaire Têtu and of her son Eugène, 1841, oil on canvas, (115.1 x 97.2 cm.).

Théophile Hamel, Portrait of Mr. Charles-Hilaire Têtu, 1841, oil on canvas, (80 x 69 cm.).

Canadian School, A Young Man of the Allsop Family, 1820, oil on canvas, (66.1 x 55.3 cm.).

Jean Baptiste Roy-Audy, Madame Anaclet Boucher, n.d., oil on canvas (66 x 56.5 cm.).

Jean Baptiste Roy-Audy, Portrait of Mme Ranvoyzé, 1838, oil on canvas, (66.6 x 56.2 cm.).



Jean Baptiste Roy-Audy, Portrait of Mme Lemaitre-Auger, 1838, oil on canvas, (67 x 56.5 cm.).

Jean Baptiste Roy-Audy, Portrait of Louis-Léandre Lemaitre, 1838, oil on canvas, (66 x 55.8 cm.).

François Matepart de Beaucourt, Madame de Sabrévois de Bleury, 1780, oil on canvas, (13.7 x 61 cm.).

François Matepart de Beaucourt, Jean-Clément de Sabrevois de Bleury, 1780, oil on canvas, (73.7 x 61 cm.).

Antoine-Sebastien Plamondon, Portrait de Louis de Lagrave, 1836, oil on canvas, (81.3 x 68.2 cm.).

Antoine-Sebastien Plamondon, Portrait de Madame Louis de Lagrave, 1836, oil on canvas, (86.3 x 73.6 cm.).

Paul Kane, Mah-Min, n.d., oil on canvas, (76.2 x 63.2 cm.).

Activity:-

Tours I, II, III, IV, V, VI--to become a person from a selected portrait and imagine what it would be like to be that person.

by exploring their hairdos, facial expressions, clothing, and living environment-- to become that person, step out of the picture frame and greet other neighbours in the gallery which has become a shop--to interview portrait characters from the middle of the gallery or from in front of each portrait.

Game H.

Objective:- To explore the naturalistic details in landscape (E.2.).

Object:- Homer Ransford Watson, A Coming Storm in the Adirondacks, 1879, oil on canvas, (86.3 x 119.4 cm.).

Activity:- Tour III--to imagine what children would see and sense if they were canoeing down the river.

Game I.

Objective:- To explore the naturalistic details and people in the landscape (E.2.).

Object:- Wyatt Eaton, The Harvest Field, 1884, oil on canvas, (90.2 x 117.2 cm.).

Activity:- Tour II, III, V--to imagine what they would sense if they were running through the field--to have an imaginary conversation with the peasant woman in the painting.

Game J.

Objective:- To explore the naturalistic details in the landscape (E.2.).

Object:- Marc-Aurèle de Foy Suzor-Côté, Landscape, 1897, oil on canvas, (121.9 x 91.4 cm.).

Activity:- Tours IV and VI--to explore what they see and sense as they search for the lost ball--to explore what they see and sense as they play games with their friends.

Game K.

Objective:- To explore the naturalistic details in the landscape (E.2.).

Object:- James MacDonald Barnsley, River Bank, France, 1886, oil on canvas, (53 x 78.7 cm.).

Activity:- Tour I--to imagine what it would feel like to bicycle down the path and to imagine what they would sense and smell as they relax by the river.

Game L.

Objective:- To explore shape, colour and sensual qualities of fruit in still life (D).

Object:- Paul-Emile Borduas, Still Life, 1941, oil on canvas, (32.5 x 38.5 cm.).

Activity:- Tours IV and VI--to select one fruit and to become aware of its shape and colour as well as to be aware of the sensual qualities of the chosen fruit by feeling, smelling, and tasting it.

## A. OBSERVATIONS OF THE WARM-UP ACTIVITIES

Exercise A.Tour I--Subject 1

Responding to directions quite eagerly--showing off a little by loud talk and exaggerating movements--quickly following instructions--making jovial comments--watching guide closely but looking around to see response of pals to comments and squirms--reverts from being a bit silly to being silly and exaggerating--body shaking and stretching.

Tour I--Subject 2

Face total grimace, eyes closed--dances and dramatically falls down as if in a western movie--face contorted--hops up--nose wrinkles and he stretches--body moves in dancing rhythms--tosses his head in a rock fashion--keeps dancing, face a continual grimace--giggles to other friend in group as they hold hands.

Tour II--Subject 3

Tall child with pleasant look on face--shakes himself out easily but with some control--follows stretching exercises with good response--half smile on face.

Tour II--Subject 4

Group in a circle, crosslegged sitting on floor--girl is full of rhythm--eyes closed, on tiptoes stretches--open eyes, constantly looking and listening to teacher--still attentive shakes out body in rhythm, then eyes close--arms swing slowly.

Tour III-Subject 5

Rather small, pleased-looking boy--very responsive to warm-up exercises--doing the wiggles and jumps just right and co-operatively.

Tour IV--Subject 7

Girl of medium stature--follows instructions to shake out with care--eyes on guide--doesn't seem too self-conscious.

Tour V--Subject 9

Small boy with a laughing, happy face--full of giggles--during exercises, wiggles about, tossing body and head around.

Tour V--Subject 10

Giggles, shifts gaze to friend as she flops to touch her toes--follows instructions to shake out but keeps fidgeting with shirt and waistband of jeans.

Tour VI--Subject 11

Pleased looking smiling young girl--bright eyes--enthusiastically responds to exercise instructions.

Tour VI--Subject 12

Shakes out his body with enjoyment.

Exercise B.Tour I--Subject 1

Immediate response to 'what does colour red do to you'--  
"makes me stop" she replies, giggling--lots of movement--  
 seems hard to keep still--wiggles exaggerated to dancing  
 and watches classmates for reactions--movement for benefit  
 of friends, though immediately responds to guide's instruc-  
tions.

Tour I--Subject 2

Teacher talks of being a colour--closes eyes as instructed--  
shakes body to colour red-yellow, snaps fingers, rocks and  
gyrates--green, totally silent--purple, legs gyrate, closes  
eyes--white, a mock fake death--waiting for reaction of boy-  
 friend--lies down--giggles--with finger, plucks cheek to  
 make noise.

Tour II--Subject 3

Imagining red, slumps over in relaxed position, looking

about--trying to be blue, leans over, arms swinging--yellow,  
brightens up--orange, gestures with hands, smirky expression--  
white, rigid stiff--trying to be brown, giggles helplessly  
 to friend.

Tour II--Subject 4

Colour red, stands hands in pocket--colour blue, says "ya,  
it's cold," hugs body and turns aside--green, shifts weight  
from one foot to another.

Tour III--Subject 5

Purses lips, hands behind back, feet apart--listening to  
 guide ask children to imagine colour and to react to colours--  
 a little hesitant--gets started on red, blue, yellow--looks  
 pleased and happy and movements seem quite appropriate to  
 colour--light jumps and bright face to yellow--stiff body,  
squinched face to white.

Tour III--Subject 6

Rocks, nearly falls back, mouth open--teacher states colour  
 red, spastic with delight--blue, arms flat on sides of body--  
yellow, hides face with hands, grimaces--orange, stiffens,  
falls forward as if shot through the heart--purple, falls  
back laughing on backside--green, stoops over as if picking  
pebbles from ground.



Tour IV--Subject 7

Guide discusses exercise while children stand about--she is silent, swinging body and arms back and forth--acts out colours quite well--a lot of body swaying--serious dark eyes, watching classmate--listens intently to guide.

Tour V--Subject 9

Listening to guide with impish smile--hands on hips--'how does each colour make you feel?'--colour blue, makes swimming motion with arms--black, hands on back of hips, bends over stiffly and slowly--giggles have stopped.

Tour V--Subject 10

Guide calls yellow, girl immediately flings herself into a cartwheel--green, "makes me think of you" she says looking at a boy in the group--purple, tongue sticks out, becomes self conscious--orange, she skips and giggles--black, flops down.

Tour VI--Subject 11

Reaction to colours mostly with face, only slightly with body--standing erect and either stiff or relaxed--arms down with one hand on stomach.

Tour VI--Subject 12

At reference to colours, starts to bite nails--smiles then hands in pockets--at mention of red, pretends to choke,

hands clasp throat--blue, falls forward and hugs body--  
black, covers face--white, smiles, quite normal instance  
and expression--green, stares ahead--purple, shakes legs--  
 orange, fools with pal--he mentions turquoise and says to  
 friend who runs on the spot "get in shape".

Exercise C.

Tour I--Subject 1

Perky expression--now sitting, concentrating on a colour--  
 makes an irrelevant crack that makes everyone giggle--  
 quietens and obeys instructions--eyes closed now--appears to  
 be trying to imagine what guide is talking about--covers  
 eyes with hands--responds with body to descriptions of  
 'colour growing larger'--body grows larger as object grows  
larger--carried away with movement--opens eyes--guide  
 reminds children to keep eyes shut--responds immediately--  
 seems more intent--calmer and more serious--opens eyes,  
 listens quietly to children's responses about their colours--  
 leans head on hand--legs are folded--chin rests in hand as  
 she listens--her own reply is given seriously and reasonably.

Tour I--Subject 2

Sitting in circle--concentrating on the colour--plays with  
 lips--looks around seated group and giggles--closes eyes,  
 hands to face--clasps head tightly, flops head--folds hands  
 in lap--head bowed--throws colour with arm--colour falls in

hand--accents his movements as if to gather reaction to group--fidgets as he sits cross-legged--guide says 'shape surrounds you'--clasps ear with hand--listens, then giggles--smiles as he awaits--he says "my colour was blue, the sound of an eagle"--"hawk" is the sound he makes.

Tour II--Subject 3

Sitting, listening to teacher--closes eyes to 'imagine a colour'--chin resting on hand--back hunched over--hands over eyes to close them--throws coloured shape in air--follows with head--hand over eyes as 'imagine shape on floor'--looks up as shape grows bigger--prodded by giggling neighbour--half responds but returns to imagining--hands clasped and unclasped, chin resting on them--rocking a little as listening to others--playing with shoe lace--purses lips, waggles tongue "blue is my colour. I don't know the sound but it's like ssssss."

Tour II--Subject 4

Chews lips as she listens and focuses constantly at guide--blinks and eye searches around seated circle--eyes close--bemused expression as she throws chosen colour in air and catches it--'jump over shape' says guide--stretches her back straight from huddled position as colour and its shape envelope her--chews lips as she awakens to reveal her colour and its sound--listens and focuses on each member of group--her chosen colour is "white, sch-sch-sch . . . it's

quiet, a soft sound" she says.

Tour III--Subject 5

'Sit down and close eyes'--sits promptly, cross-legged--relaxes after a moment, head bowed, hands folded, purses lips then face relaxes--seems to be concentrating--'hold shape in hand'--hands move slightly, cupping--then throws it in the air--puts hands over eyes and face--sitting very still as teacher makes shape grow, etc.--sits motionless through all this--'you are the colour'--"gross" he says into his hands, moving head--makes various sounds for colour--hands away from face at the finish--looks pleased.

Tour III--Subject 6

Sits cross-legged in a circle--head flops forward, eyes closed--then both hands cover face, rubs eyes with palms--wiggles and body rocks forward and back--head constantly moves--guide asks for 'sound of colour'--girl smiles and utters "dor dor dor"--teacher asks what was her colour--reply is "navy blue"--'what shape did it make?'--"I'll try my best," girl arches her back and hands clasp ankles.

Tour IV--Subject 7

'Choose a favourite colour'--sits cross-legged with others--silent, leans face on hands, shuts eyes, hunched over--seems like she's trying to concentrate on shape--motions with hands as guide says 'hold in hands'--throws it up in

air--catches it--puts on floor--gestures with arms as it grows--eyes remain closed--placid expression--motions as 'whole room becomes your colour'--amused expression--she may be reacting to giggles across room, though eyes remain closed--'sound' of colour--sits quietly--pleased smile on face as she listens to other's sounds--playing idly with hair strand--her colour was purple, "sounds like a high giggle . . . It was a laugh, but not really like a witch's laugh. . . . like ha ha ha, sort of like that"--seems genuine and enjoying exercise.

Tour IV--Subject 8

Closes eyes, rubs them--sits down legs sprawled in front of him in a relaxed position--guide asks 'how does your colour make you feel?'--he answers dreamily "good"--rocks forward, holds toe--hands reach out to 'grasp colour shape'--he queries, still eyes closed--"Can shape be like a bird?"--he throws shape up in the air then opens eyes--grimace of contentment as he's asked to close eyes--guide questions each child in group as to their colour choice and its sound--he replies "blue . . . er . . . er"--giggles as others in group call out colour and sound.

Tour V--Subject 9

Sits cross-legged, listening to guide--eyes closed concentrating on colour--chin in hands--makes motion with hands--puckers lips--imagines colour growing, etc.--he says his

37  
"colour is purple and has a murmuring sound"--rocks back, grasps knees, self-conscious giggle.

Tour V--Subject 10

Girl sits in semi-circle around guide, her eyes rightly closed--clasps hands tightly, opens eyes and watches shape she has thrown in air and catches it eagerly--closes eyes at next instruction 'shape surrounds you,' fidgets with hands--when asked her chosen colour, she says "green but I can't make the sound"--fingers are taut, then says "tinkle, tinkle, tinkle, like a little bell"--she giggles, sits cross-legged and watches the rest of her group reply.

Tour VI--Subject 11

Sits down promptly as instructed--closes eyes--smiling, lips tight, then mouth relaxes and opens slightly--sits very still, concentrating on colour--lips move in slight smile from time to time--pulls shape over self like blanket with hands, lies down, holds blanket up over head, hands clenched shut as if holding blanket--'you are that colour too'--face unchanged arms come down and lie at side--sits up promptly--"My colour was orange, I didn't have a sound"--slight shrug, small slightly self-conscious laugh.

Tour VI--Subject 12

Sits on heels, straight back, eyes closed, leans forward, head upwards, eyes squinted closed--hand moves to throw

shape in the air--smiles, then closes over it as he catches it--as shape covers him, he hugs it over him, lies down--sits up and opens eyes--says his colour was "yellow," and had "no. sound."

Exercise D.

Tour I--Subject 1

Everyone stands--she remains on floor--listening but squirming--jumps up and begins participating in conversation again--sits on counter away from group but from there makes comments in answer to guide's question--becoming more spirited again--squirming and being overly responsive--a bit silly with friends.

Tour II--Subject 3

Bends over hands on floor--legs apart--responds very cooperatively.

Tour II--Subject 4

Makes shape with body--feet together--knees bend on a diagonal--twists at waist, head bowed over, arms hang down.

Tour III--Subject 5

'Make any shape you want'--leans forward, hand outstretched, standing on one leg.

Tour III--Subject 6

Girl quickly sits down--one leg in the air and one leg flat on floor.

Tour IV--Subject 7

Standing, ready to make shapes.

Tour IV--Subject 8

Feet apart--hands on hips--then stands stiffly to attention like a lead soldier.

Tour V--Subject 9

Swings and twists body to make a shape--hikes trousers up, shifts feet at end.

Tour V--Subject 10

She readjusts her sweater; leans back, arches her back-- jumps up again and strikes a ballet pose which looks like the fifth position.

Tour VI--Subject 11

Makes a shape as instructed--her shape is in a standing position, arms stiffly at side--smiling face--dark eyes looking about at others' shapes.

Tour VI--Subject 12

He makes a shape like a boxer--then lies down.



Exercise E.Tour I--Subject 1

Now waits quietly--watching while friends make 'bronze statue'--when her turn comes, she makes a reasonable shape--smiling happily.

Tour I--Subject 2

Stands up, arms folded on chest, tongue licks mouth--feigns sleeping on pal's shoulder--stands erect, as guide explains to be a sculpture dancing in bronze--goes to end of group line--pulls his friend out of line and flops him to floor--'your bodies are bronze' says teacher--leans against pillar--comes into group form--interlocks feet with friend, arms out, foot forward freezes into bronze sculpture.

Tour II--Subject 3

Hand shoots up to guide's request for sculpture idea--wants to do a pyramid--stands back a little--hands in pocket--hand up again to suggest a pyramid of steel--decision is to become silver sculpture--teacher describes sculpture to be--stands listening--hands behind back, swaying--stands still, feet together--contemplates growing 'moving sculpture'--smiles in amused fashion--takes position--swaying--arms outstretched--fists clenched--lips pursed.

Tour III--Subject 4

Hands in pocket--legs rock from one foot to another--  
 Guide says 'a dancing idea, in silver'--legs jangle, feet  
 flat, secure on ground--focuses on teacher and chews lips--  
 others form moving shape--she says "I don't know"--comes  
 forward and backs away--then comes forward again and stands  
perpendicular to moving group shape--hands clenched, moves  
rhythmically--stiffly beating hands and arms away and back  
to chest--head moves in same rhythm.

Tour III--Subject 5

'Any ideas for sculpture?'--swinging arms happily "we could  
 make an octopus"--'what could we make our sculpture out of?'  
 --"tissue paper" he says, gesturing with arms--standing still,  
 arms folded watching others playing at being sculpture  
 --stands quietly by, smiling as group builds up sculpture--  
 "I've got an idea"--he goes last--stands on head with feet  
resting on sculpture.

Tour III--Subject 6

Group in a circle--girl constantly rotates on the spot--arches  
 back, loses balance, recovers, pulls up knee socks--hands find  
 pockets--rocks from side to side on feet well planted on ground  
 --watches guide as she explains underwater theme and that they  
 are made out of tissue paper--combines a form with friend--  
 laughs as they're told to join group shape--keeps making her

own shape--then stands upright and walks around the combined shape, hands behind her back--giggles as she walks around form--"Oh, I know" she interjects--seems to be pleased with growing form--places feet into form, twists body so back is arched--head lies on slant into form, arms overhead--form looks like an enormous subterranean cavern.

Tour IV--Subject 7

Pauses, contemplating others--biting lip, a bit hesitant--theme for sculpture "could be like forest with monsters and animals"--gestures with hands, swaying with weight on one leg--other foot stretched out a little--'what kind of material could the sculpture be made out of?'--"our bodies" she says giggling--decision is a forest theme made out of wire and papier macher coloured tissue paper--listens with interest, contemplating this idea--takes her place as fourth child--crouches by figures, arms bent around, hands touching head--'shake out' says guide--steps back and quietly shakes body, arms, legs--in control, not excessive.

Tour IV--Subject 8

Guide discusses the group shape which will be a forest, in wire covered with papier macher tissue paper--his hand goes up eagerly as he wants to start the group form--his friend goes first, falls into center of circle, lies flat on stomach--he checks the form just made and drifts into place with grace, as a new vertical--stands with arms open wide

and feet apart--states hopefully "someone can be a bird"--stands up and shakes out.

Tour V--Subject 9

Wrinkles up face to 'any ideas for a sculpture?'--gets into the mood--swinging body and arms, bright smile "how about a spiral?" he says--'what materials?'--hands clasped under chin he replies "plastic"--watching happily as his pal studies the first pose--one hand behind back, grasping arm--head tilted to watch others take their places--takes his place--lying on floor--happy grin--quiet squats as boy steps on his tummy.

Tour V--Subject 10

At the suggestion of guide that a theme be found for the sculpture, girl bites fingernail and hands jammed together--stands self-consciously, then puts hands on hips--at the suggestion that the sculpture be made of bark, she questions pointedly "bark?"--as group grows into sculptural form, she stands back, hands fluttering at her side, saying "looks as if he is going to fall over"--"I think I know one"--runs around group very stiffly to lie on her side on floor, at an angle to central form, her head cradled on arms--when finished, she giggles as she rises and adjusts her shoulder-length hair--compares notes with friend.

Tour VI--Subject 11

Decision about group sculpture--listens quietly, hands folded up to mouth--hands clasped in front--gazes at floor, then at guide--"you mean just be anything?" she says--is asked to take second position--becomes a water skier in front of other child who is the boat--smiles, seems pleased with self--concentrates quite seriously as others take places--watching quietly.

Tour VI--Subject 12

As theme is discussed for group sculpture, stands back from general group discussion, hands in pocket, while others talk, shape is decided by one boy who becomes a water skier--he asks eagerly "can I?"--when his turn comes to become part of the form he says with assurance "I'm the rope for him"--holds other child's hands and leans forward, arms back behind him--group form a real happening--prime physical action, i.e., like suspended energy.

Exercise F.Tour II--Subject 3

Locates denim jean and belt--'now touch with your eyes'--says guide--following teacher's finger on piece of furniture--very intent--answering half to self as guide questions about textures--lower lip stuck thoughtfully out.

Tour II--Subject 4

She kneels then crawls forward to look at piece of furniture.

Tour IV--Subject 7

Sitting at back of group--mouth open, gazing at guide as she discovers different textures--finds sole of shoe and sweater--'touch with your eyes'--cranes neck to peer at piece of furniture--mouth open in concentration--rocking back and forth on bottom.

Tour IV--Subject 8

He checks rubber of sneaker sole and corduroy trouser--after having tried to feel textures he looks at piece of furniture.

Tour V--Subject 9

Looks from guide to friend--finds different textures on self--up close to piece of furniture--serious, intent expression--group moves off--stops to tie shoelace.

Tour V--Subject 10

Willingly follows instructions and feels textures of hair and jeans.

Tour VI--Subject 11

Stands very close to piece of furniture--listens carefully

to guide--gazing, head tilted at the chest--an intent, alert manner.

Tour VI--Subject 12

He touches his nose and hair.

Exercise G.

Tour I--Subject 1

Sitting opposite partner--guide says to group, 'cross your legs'--she replies "they're very crossed"--responds quietly to instructions--giggling but reasonable--guide has to keep reminding her to 'go slowly'--first to leave this sitting position--moves to bench--fidgets and giggles while guide talks--stands in line and asks "are we going to play more games?"

Tour I--Subject 2

Face opposite partner--face to face--face still a picture of enjoyment, crosses legs as they sit--face held in hands, arms rest on knees--giggles at friend--tries to simulate a silence--brushes teeth with fingers--tongue forward as he becomes mirror--mimics his opposite--feigns eye pull out--listens to guide, face a smile, plays with his hands--jumps up and stands to be first in line--"that was fun" he says as group walks up to the galleries.

Tour II--Subject 3

Grins broadly at guide as she describes mirror game--  
imitating partner--giggles a little then becomes serious--  
following partner closely--now he is mirror--grinning a  
little as he leads partner through motions with hand and  
arm--jumps up--pulls up trousers--waits quietly aside of  
group while guide checks recorder--walks smartly along in  
line.

Tour II--Subject 4

Finds girl partner eagerly--sits cross-legged--quite  
immobile as a mirror--eyes blink frenetically, then slowly  
imitates movement of admirer--impassive facial expression--  
smiles in delight when its over--she now becomes the admirer  
--amused expression on face--interlocks arms with friend  
and walks eagerly upstairs.

Tour III--Subject 5

Finds partner who is a quiet child--the two sit opposite  
each other and proceed to carry out instructions--he is  
person first, controlled arm movements--then he is reflec-  
tion--smiling, trying hard to follow partner--the two break  
into giggles but get under control again--jumps up at  
finish and follows guide closely.

Tour III--Subject 6

Sits cross-legged, hands folded in prayer on lap facing



partner--re-echoes partner's movement in minute perfection,  
 smiles of pleasure--giggles as they stand up together to  
 move to upper galleries.

Tour IV--Subject 7

She is first the mirror--"oh that's neat" delighted smile  
 lights face--concentrates hard--trying to imitate--then  
 person moves hand up,, palm out flat--changes hand--graceful  
 writhing movements with hand and arm--raises both hands,  
 swings them about--other child follows well--breaks into  
 happy chuckle at one point over difficulty other is having--  
 stands up, hands clasped in front--feet together--listens  
 to instructions.

Tour IV--Subject 8

Glances sideways at tape recorder--a slow giggle grows  
 inside him--as the mirror, he imitates his friend in slow  
motion--he sits cross-legged and looking full face at him--  
he combines a complicated rolling over of hands and arms--  
 mumbles when friend takes over as partner is too demonstra-  
 tive and loud.

Tour V--Subject 9

Takes place--amused expression on face--very intent as he  
follows partner's movements--mouth opens wide with effort of  
 game--breaks into smiles from time to time--quietly stops  
 to change places--hands and arms move about--finger pointed--

then hands outstretched.

Tour V--Subject 10

She must mate with a boy, "no thanks" she says with a deep throated giggle as teacher says she's to look into the boys eyes--they both sit on floor far from each other, then move closer--in slow motion, shrugs shoulders, bursts with a giggle of embarrassment--jumps up with delight when it's finished--hugs her girlfriend and prepares to go upstairs to galleries.

Tour VI--Subject 11

Quickly returns to sitting position and being mirror-- chooses partner--is mirror first--quietly, carefully follows partner's movements--becomes person looking into mirror-- tugs ear, rubs nose--doing more with facial expressions than arms or hands--jumps up brightly--follows group upstairs.

Tour VI--Subject 12

In slow motion he and partner, both glowing with pleasure at a job well done or moments enjoyed, go through hand movements together--"we did it good" he says.

## B. OBSERVATIONS OF THE GAME ACTIVITIES

Game A.Tour II--Subject 3

Sits promptly on bench before picture--looks at painting, head tilted--composed face--leans forward a little, arms stretched and propped on knees--trying to find colour--gaze wanders over to Riopelle, to floor--lips moving as if in silent speech--frowns--eyes back to painting, pursed lips--leans back, head back, eyes on painting--swaying--comes forward again, chin on hand--crosses feet, wriggles feet--comments to friend--plays with hands as he 'looks all over painting'--(2) "To me it's like confusion . . . like there's fish and worms where butterflies and other things should be and butterflies are in the water and it's confusing."

Tour II--Subject 4

She refuses to sit beside boys on bench--finally settled--'choose your colour' says guide--sitting half on top of a friend, half on bench--bends forward--holds onto knee--scratches her eye--looks at canvas--hands folded on lap--feet slide forward and back on highly varnished floor--then again looks ahead at canvas--(2) "I like it" she says, "I like the way it's smudged like . . . it's smudged into the

colours. It looks neat with all the shapes put together."

Tour III--Subject 5

Sits on floor in front of painting 'looking for colour'-- cross-legged, hands cupped under chin, hand playing with mouth as he concentrates--lips working silently--watching picture closely as teacher talks 'look at shape of colour'-- hand plays idly with top button--hunched over, body relaxed, head tilted up at painting--leans back--playing with sock and shoelace--'let's look for the same shape in other colours'--pulls self up--cross-legged and resumes former position to look--'which is your shape?'--(1) he points to his shape--'your sound?'--he hesitates "ummm plonk, plonk . . ."--half laugh, self-conscious--lies back, head against bench, mouth open, hands folded in lap, watching others choose shapes.

Tour III--Subject 6

Kneels on floor before canvas--then leans back on bench and squats on feet--moves and shifts position--as guide talks, she gazes at canvas--yawns and head bobs--stays immobile for one second--holds hands--scratches her face--head rests on bench, legs stretch out in front, still gazes at canvas--hands fling apart and back--pulls up knee socks--(1) rises to show colour, a thin sliver of shape--has no sound to shape.

Tour IV--Subject. 7

Sits on floor, to one side with a little group of girls--  
 cross-legged--cranes neck back and forth to find colour and  
 shape--hands clasped in front of chin--elbows on knees--  
 'look for other shapes in your colour'--head rocks a little,  
 hand rubs side of mouth--plays with hands--goes and (1) picks  
out orange shape--she says it is hard to find its noise with  
 background music.

Tour IV--Subject. 8

Sits on floor, head leans against bench--'choose your colour'  
 instructs guide--his hands are tightly clasped then flop on  
 his outstretched legs--puffs his cheeks as he looks at  
 canvas--guide asks which is his colour and sound--(1) he  
points to a blue patch and says sound is a "croak croak"--  
 in the background there is music that robs the children of  
 any conclusive observation of the proper sound of their  
 colour.

Tour V--Subject 9

Sits cross-legged on floor before picture--elbows on knees,  
 chin cupped in hands--leans forward gazing at picture--  
 finger in mouth as he seems to concentrate on his colour,  
 its shape, etc.

Tour V--Subject 10

Sits on floor in front of bench, cross-legged, staring at

canvas, shivers, hands clasp side of body as she looks for shape and colour--group must move because there is too much noise from other gallery groups.

Tour VI--Subject 11.

Gazes intently up at picture, mouth unconsciously open as she finds her colour, looks for others, shape etc.--bites lower lip, eyes fixed on painting--licks lips, works mouth looking for other similar shapes--"does it have to be the same colour?"--haunches shoulders, head tilted way back--still has eyes searching picture--she swings hair--eyes returning to painting, lips parted--hands resting on lap--works mouth and tongue--(1) she points to an orange shape "my colour has a scratching noise"--makes a reasonable scratching noise--(2) "looks like a whole bunch of forks and knives stacked on top of each other"--returns quickly to sit cross-legged--watches quietly as others tell their observations.

Tour VI--Subject 12

Sits on floor, legs outstretched, hands folded--stares at painting unflinchingly, leans back against bench--expressionless, still staring--stands up in front of canvas, plays with his mouth--(1) points to a patch "yellow is my colour . . . a crackling gr., gr., gr., sound"--(2) "painting reminds me of after a fire . . . a piece of wood . . . burnt"--returns and sits before painting as before--very quiet.

Game B.Tour I--Subject 1

Stands quietly--listens while guide talks about painting--  
first in group to move up close for better look--stands  
there, legs apart, hands in pockets--quite serious now--  
friend moves purposely in front--she gently nudges her  
aside--not responding to invitation to mischief--'concentrate on shape' says guide--her eyes wander to other nearby paintings then attention returns to Riopelle--stands quietly, arms folded behind back--quite still now--eyes intently watching other children make their sounds--eagerly moves on with group to sculpture.

Tour 1--Subject 2

'Become your colour in painting' says guide--stands at side of painting--head bent to find his colour and its shape--studies the painting--hand on hip--face a smile--hands folded on chest--smiles as he gazes at others in group--"grack, grack" makes his sound to add to symphony.

Game C.Tour I--Subject 1

First to respond to 'what is it' with imaginative enthusiastic dialogue--when finished, sits down quietly--contemplates sculpture, appearing to consider others' observations--responds with interest to guide's instructions--quite accurately (1) makes body imitate sculpture--listens quietly while others take their turn--seems to consider each one's response--standing still, rubbing nose contemplatively.

Tour 1--Subject 2

(2) "It's a person running with three arms" he interjects--'choose one part of sculpture you really like' says teacher--stands against wall--pouts and (1) points to one arm of the sculpture "That's mine" he says possessively--bends down--arms fling--one hand on foot, other on back--'which part are you?' asks teacher--"the top part" he says--"Come on let's see it" he rallies to friend who has lost his shape.

Tour II--Subject 3

Stands beside guide, contemplates sculptures and her instructions--walks quietly down stairs--head tilted as (1) he walks about looking at wood sculpture--playing with hands as children describe what it is--stands behind group--adding own comment--sets off to find favourite part of sculpture--



stands about three feet away as instructed--hands behind back--tries to become sculpture--biting lower lip--quite accurately (1) imitates sculpture--pleased expression on face.

Tour II--Subject 4

(2) She says "it reminds me of some things in order and some not . . . um, it's bobbypins. It looks like a carving fork. From the right side it looks like someone is hiding behind a tree with his head sticking out"--(1) she becomes a part of the sculpture--giggles as she rises from a squatting position on floor, smiles.

Tour IV--Subject 7

Stands at back, twisting about for better view of sculpture, hand to face--group moves closer--she circles around, still somewhat at back--keeps quite close to guide--tries to 'become that shape'--(1) body stiff, leans forward, legs apart, elbows bent, hands raised stiffly.

Tour IV--Subject 8

(1) Checks sculpture's texture and its profile from all sides--reads label--to become a part of the sculpture he immediately (1) bends over feet together, his hand above his head like a projection.

Tour V--Subject 9

Observing wood sculpture--reacts quickly to guide's instructions--group walks back to sculpture, lags behind, arm held behind back--shuffles a little as (1) he walks about sculpture looking at it from different angles--at one side, makes a concerted effort to assume shape--smiles in self-amusement.

Tour V--Subject 10

Walks closely alongside friend--(1) looks at all sides of the sculpture--is instructed to form a part of sculpture with body (1) she lies on cold marble floor, head back and back arched--"it's impossible" she says, jumps up and takes on an embryo form, kneels down, head on floor, like a Moslem at Mecca.

Tour VI--Subject 11

(1) Walks about sculpture observing from different angles--hands held in front, arms stiff--head tilts from side to side--makes rather good shape with body--mouth open, face contorted with effort.

Tour VI--Subject 12

(1) Becomes an arched shape, hands over his head--takes on with ease a position of one part of sculpture, with a certain amount of relish (1) balances on one floor--one leg in the air--hands over head like antennae.

Game D.Tour II--Subject 3

Wanders over to grasshopper sculpture with class--hands behind back--stands on one leg--tries to become part of sculpture--hands and arms up like antennae--drops position--back on one leg, hands clasped behind neck as others describe what they are doing--wriggling a little--bottom stuck out--"I was the head and the feelers as she points to head of statue with wave of arm"--"it sounded like sssss"--talks quietly with friend--clutches him gently under chin.

Tour II--Subject 4

Huddles down, hugs knees--rises and looks at shape of sculpture--stands feet apart, watching others--"I was the legs here. I didn't have a sound."--feet together again, swivels body, hands in pocket.

Tour III--Subject 5

Stands, hands on hips to view--leaning forward, lips pursed--walks all about sculpture for view of different angles--makes shape--hesitates--looks at others--then makes arms and hands like antennae--listens closely to others--then when asked, immediately picks part to make noise--whistles as his noise--hands held up, bobbing in time to whistle sound.

Tour III--Subject 6

She looks at sculpture from one side to another--hands in pockets--stands in front of group--sits down, legs apart, hands clasping calf muscles--legs move sideways and back--feet together--flings head back--rolls over on tummy makes a cobra position as in yoga--head and neck thrust back, arms alongside body--says she's "one of the wings."

Tour IV--Subject 7

Goes with group to other sculpture "it's a grasshopper" she says to herself--moves in a little closer, contemplates sculpture--hands in pockets--attempts to be a portion of sculpture--arms out front, movement is hands being clapped together--noise is "flapping sound"--guide asks her which part she is--she points to wings "Well, I can't make a hole in my arms but I can try to do it with my fingers."

Tour IV--Subject 8

Checks out sculpture, holds on to base--folds arms on chest, standing very close to pedestal--seems tired--he becomes the antennae--he says he is "the feeler"--bends over and makes a slow blob sound.

Tour V--Subject 9

Walks across to grasshopper sculpture--a quicker walk--baby finger in mouth--up close, attempts shape--makes

antennae on top of head--small grin, amused eyes--makes bobbing movement, laughs quietly.

Tour V--Subject 10

She checks out sides of sculpture, takes on position very easily--swings out her hips, swoops forward in a fluid sway--hands clasped above her head like a fly--amused, she makes a "zzz" sound.

Tour VI--Subject 11

Walks about to observe different sides of sculpture, hands held behind back--bends backwards, hands on back of thighs, arms stiff as she makes shape of sculpture--grins, bites lower lip, a little giggle--maintains this assumed position as others demonstrate--returns to upright, hands behind back, serious face, quietly watching.

Tour VI--Subject 12

Looks around sculpture as instructed--he places two fingers on forehead like tiny antennae and moves and wriggles back and forth.

Game E.

Tour III--Subject 5

Stands close to teacher, patiently listens to instructions of finding own shape and becomes part of it--pauses at

sculpture of nail on boards--contemplates it, hand in back pocket--finds another--has trouble deciding but finally imitates shape and it is quite accurate.

Tour III--Subject 6

Wanders and gazes up at other sculptures--studies them with her eyes; hands folded in back--tries to form sculpture with body--hands at knees, arches back, hands reach high in air, head back.

Game F.

Tour I--Subject 1

Standing quietly in line listening to 'imagine yourself one hundred years ago'--seems to be taking the idea seriously --walks along like a mincing lady, making hands shape a full skirt--'does anyone know what a portrait is?'--first to respond "a picture of a person?"

Tour I--Subject 2

'100 years ago . . . think about your clothes' says guide--monkeys an ape--acts like a caveman--laughs easily at friend's replies--stands, bends at knees as guide explains what to do when they look into eyes of portrait.

Tour II--Subject 3

'Imagine yourself 100 years ago'--ruffles hair with hand, hunches over "I'm one of those ape animals" he says,

swinging arms--class goes around corner--still leans over,  
arms hanging--pause while teacher talks about portraits in  
next room--tries to crane neck to peer into room--seems  
to ponder what guide is saying, imagining clothes, etc.

Tour II--Subject 4

"Oh" she laughs and smiles--squirms inside her blouse--  
becomes a grand lady--swivels her hips as she takes long  
strides--fiddles with checking room tickets in breast pocket  
of overall as she waits to enter the portrait room.

Tour III--Subject 5

Standing back a little, hanging onto bannister--then moves  
in--grins broadly, seems to be imagining hairdo, ruffles hair  
--peers into room to see portrait--tongue in cheek.

Tour III--Subject 6

Wiggles behind as teacher sets the mood--says "we'd have  
curls,"--looks coquettish.

Tour IV--Subject 7

Stands at back--pleased smile as she contemplates clothes in  
old days--giggles and squiggles a little--"a portrait is a  
picture of a person's head"--hands folded in front of mouth  
--watching guide intently, rocking sideways.

Tour IV--Subject 8

Guide asks 'what's a portrait?'--he answers "it's usually up to here," saws the height with his arm on his chest-- eyes closed as he envisages what's a portrait.

Tour V--Subject 9

Walks past stairs--making ponytail with hair--chuckling quietly--squirming a little, still smiling--swaggering behind guide--gaze wanders a little during discussion before portrait room.

Tour V--Subject 10

Guide gets group to think about 100 years ago--she pinches side of her jeans as if it were a skirt and then curtseyed-- she seems aware of herself, her shape, constantly thinking of her form--she seems physically developed compared to the rest of the girls in the group.

Tour VI--Subject 11

Discusses the idea with a pal--doesn't appear to be trying to dress self.

Game G.Tour I--Subject 1

Walks rather dramatically into portrait room like the olden days--responds to 'concentrate on portrait' and works on a



portrait--then changes to another--watching intently a  
 portrait--"it's the wrong one . . . I can't find the right  
 person"--goes back to first portrait--seems to be gazing  
 hard at picture--hands held unconsciously away from body,  
 arms bent--now she has left portrait--talks with friend--  
walks about mimicing her lady--says her lady's voice is  
 "hard to accent"--a friend comes up to her, being silly--  
"oh don't" she says in a go away voice but with her lady's  
accent.

#### Tour I--Subject 2

Walks easily towards portrait--strides across room--stands  
 in front of portrait of a young man--head turns to one side--  
 moves body on fixed feet--pulls his own shirt collar up as  
he looks ahead at portrait--'the voice'--stands, arms  
 dangling by side--hands on hips--hunches shoulder and re-  
adjusts collar as he stares ahead--head swivels because of  
 itchy turned-up collar--stands facing picture--slight  
 sideways pose as is portrait--steps out of frame--talks to  
 neighbour--stiffly he walks to another neighbour--doesn't  
 shift head, collar still up--"How do you do Madame? My  
name is Mr . . ."--restrained tones in voice--"my person  
would like that" he points to a silver object--slaps his  
 face to become himself again.

#### Tour II--Subject 3

Walks eagerly into room--goes straight to his portrait--

attempts to strike same pose as picture--stands correctly and obediently--hands clasped behind neck, gazing at portrait--makes similar facial expression--runs hands through hair as guide instructs them to imagine hair--stands stock still, imagining person--hands held in exact same position-- guide says 'imagine voice'--hands go in pockets, sighs-- turns to guide, 'step out of frame'--walks about room--turns to another gent "bonjour," he says--walks about to find another person he likes on the wall--goes to Indian picture-- doesn't appear to be walking like his portrait man--just ordinarily--guide asks 'What do you do sir?'--"quoi?" tries to speak in French--"J'ai lu une lettre"--'de qui?'--"de mon grandmère"--giggles in response to another remark, then wanders about with friend.

#### Tour II--Subject 4

Walks into portrait room in measured steps looking for portrait--arrives before disagreeable Mme de Sabrevois and takes on portrait's expression--mouth and nose snarl--stands at an angle to portrait--weight on one leg--bending slightly at knees--head moves to the side--face becomes quite expressionless--loses hold of portrait as one boy walks away from his chosen portrait--'step out of the frame' says guide--in a hushed tone she says to other ladies "How did you manage . . ." tone rather haughty--guide asks how she is today and what is she doing?--in a thick English accent she answers "Fine . . . I'm writing a note, a letter to my

husband. He's in the war--guide asks how long they have been separated--"two weeks"--'when is he coming home?'--  
"He may not", she answers in pointed mincing fashion, hushed tone.

Tour III--Subject 5

Finds his portrait--places hands in same position--gazes at portrait--'what does it feel like to be the person in the portrait?'--looking intently "it feels like Napoleon" he says--places both hands in position--seems to be concentrating--makes occasional comment to himself in answer to question 'what is the room like?'--absolutely motionless--rolls eyes at suggestion of stepping out of frame and being in a shop--steps out and parades importantly about--keeps placing hand in shirt like picture--flushed, pleased face as group gathers about guide--'what is your name?' she asks--he replies "Napoleon"--'are you pleased with how the artist portrayed you?'--he replies with a fake English accent, has a severe expression "Yes, the artist did quite a good job, but I could be wearing my better jacket."--stands back as others are questioned--looks about--wanders off back to his portrait--looks at accompanying lady portrait--does a good 'shake out' to become self again--walks brightly into next room.

Tour III--Subject 6

In portrait gallery, wanders from one portrait to another,

has trouble deciding--chooses one--then withdraws and returns in front of Mother and Child portrait--stands very stiffly trying to assume pose--plays with her hair, flops it up and down with hand at nape of neck--wiggles her bottom--rocks on her feet as she studies portrait--touches her shoulders, makes a puffed sleeve with hands in space to discover texture--finds pose--one knee bends, hands envelope a space--other hand in front of voluminous tummy--steps out of frame physically--still in pose--walks in a demure manner--grimaces and looks at silver in cases--quickly skips around guide and stands with group to give comments of being a person in a portrait--girl hops back to read labels, finger points at script--runs back to group--hands in pockets, bends to one side "I'm Lise and I was wondering what the painter was doing"--teacher asks if she's pleased with the results--"Ya"--as she walks towards next gallery, she says she is the little girl in the portrait.

Tour IV--Subject 7

Goes into room--having difficulty choosing her lady--"her hair is funny," she says giggling--"no hands," so she changes again--back to first one, seems happier now--'imagine you have the same hairdo,' hands move to hair--eyes wander to friend next door, then back to picture--hands placed in same position--seems to be trying to concentrate very hard--swaying a little--'what is your person thinking about?'--hand held in same position as in portrait--

otherwise is standing stock still--listens quietly to others' discussion of their people--attempts to assume lady's pose, quite well--guide asks her what she's thinking about as she was standing in the picture--"She's thinking about why this person is imitating her" she giggles and gives a helpless shrug--follows others quite closely--hands in hip pockets--hip stuck out--face quite expressionless.

Tour IV--Subject 8

Darts across room--chooses one portrait quickly--stands in front of one--once anchored he looks about to see others--moves incessantly, turns around--hand goes inside T shirt to imitate the gent's Napoleonic pose--body contorts to match the seated sitter--looks at the label--tries to sit down as is sitter--other arm goes out to embrace space--he is distracted by noisy typing in security room beside portrait gallery--as guide goes from portrait to portrait to hear each child's reaction to their chosen portrait, he checks out other portraits--guide asks him who he is and what he is doing--"I'm Francis Melbrooke de Beauqui. I'm thinking to myself . . . me, Francis stuck with all this paper work" he says giggling. "I own a merchant ship and the merchandise is gold."

Tour V--Subject 9

Finds his portrait, quite quickly--feet apart, arms a little away from body, head tilted up for better look--gazing

intently at his man, trying to assume his expression, etc.--  
feels body with hands at 'what are you wearing?'--'what does  
 it feel like?'--swings around to look behind self--returns  
 quickly to portrait--standing quite still, except to assume  
man's posture or make adjustment--chin and lower lip stuck  
out--steps out of frame and wanders a bit--greet friend,  
 smiling, quiet--they exchange comments, break into giggles  
 briefly--listening to others' stories of their people--  
 standing a little back--wiggling, playing with a lock of  
 hair--finger in mouth--wanders up front for better look--  
 gaze wandering a little to other exhibit--takes place in  
 front of his portrait--guide asks him about his portrait--  
he says "there are a few trees behind me. After the por-  
trait session I'll go to the park and eat my Mars Bar."--  
 quite serious and co-operative.

Tour V--Subject 10

Walks towards a portrait--stands rigidly staring, trying to  
 translate within herself the portrait woman--head becomes  
 haughty as she takes on pose--she swallows, hand clasped in  
 front, stands still and doesn't move--steps out of frame,  
 greets her lady friends in a snobbish manner, walks in  
 measured steps looking at silverware--she seems delighted  
 to be interviewed--answers with fake English accent, "Madame,  
I do not presume you need to know where I am going because  
it's none of your business"--she acts haughty and disagree-  
able--she's caught the injection from the portrait sitter--

walks loosely with group as the rest are interviewed.

Tour VI--Subject 11

Walks brightly into portrait room--finds her lady quickly--  
takes place in front of picture, hands held in front--  
keeps watching teacher as she begins game--giggles at another  
friend--attention back to picture, appears to be trying to  
become her--swings to face guide--trying to make same facial  
expression--back to concentrate quite well on her lady--  
hands are in pockets--stands on one leg, rocking back and  
forth--shoulders hunched as head tilts up to face the  
picture--swaying motion continues--touches hair, mouth,  
clothing as guide asks children to imagine what it would be  
like to have the same hair, expression, etc.--quietly  
grinning, mimics her lady's voice with a small noise--  
steps out of picture, turns to greet friend, giggling--  
hands held out over wide skirt--they look into cases--over to  
discuss first girl's portrait--she stands at back and per-  
forms a wiggling sort of curtsy--then participates with  
interest as they try to help girl find her position--asks  
the girl-lady a question at invitation of guide--stands at  
back, arms folded, hand often plays with lower lip--moves  
in closer to hear the next boy talk--over to next portrait--  
moves in close to others, to be near the next child des-  
cribing self--the next is a boy--she moves about the group  
for a better view--serious, intent expression--breaks into  
smiles at amusing comments--appears to be enjoying self--

she asks a question of one of the boys "why is he in the bushes?"--he is hunting, apparently--she withdraws a little, folds arms, pleased grin--bright perky face--sparkling eyes, assumes position of her lady for the group--another child asks her what is she doing--"going out on a date with my boyfriend"--breaks into amused giggles when told her boyfriend won't be ready because he is having his portrait painted--looks very pretty and pleased--another child asks her what she does when she goes out on a date--"dance"--giggling and happy as last child explains her portrait.

Tour VI--Subject 12

Wanders into portrait room, chooses a Kane Indian portrait--stands back to examine it--then must choose one where he can be eyeball to eyeball with portrait--finds another one--folds arms on chest--stares around to see what rest of group is doing--reads the label--touches and scratches hair as guide asks them to imagine hairdo--touches chest and skin for cloth textures--told to step out and greet his neighbour--walks towards girl next door, then towards two boys, shakes hands mutely and embraces as in European custom--takes on pose before group, pulls his shirt collar up around his neck--a girl asks him how it feels to be fancy--he answers in a French accent "Well, it feels very comfortable"--another child asks what he's doing--"I'm finishing my speech"--are you the Prime Minister of Quebec?--"No"--'who are you?'--"I'm the Prime Minister of Canada"--



at next portrait interview, he takes part willingly in group questions, "How old are you?" he asks, etc.

Game H.

Tour III--Subject 5

Goes up close for good view--points and says "there's a bear"--looks closely as guide talks--responds to questions about sound and feel of picture--water would feel "cold" he answers--interested expression on face, arms clasped behind back.

Tour III--Subject 6

Group in semi-circle before canvas--girl wiggles, arms flung around her constantly moving body--walks back and forth, hands in pockets, rubs her chin--'what do you hear?'--"the running of water" she replies.

Game I.

Tour II--Subject 3

Trying to imagine he's been running--breathing heavily, arms bent, fists closed in runner's position--gazes intently at picture now--imagining running when asked what he'd like to do if he were in the picture--"I'd just run through"--referring to what on legs--he says "It just hits when you trampel it"--makes sound of wheat when running through field, "sh sh sh"--guide asks if it would be fun--"no" he

says--stands at back of group, on one leg--arms folded, hands clasped, head tilted as he considers the lady--hand goes to mouth--appears quite intent--guide says 'lie back on grass'--leans back a little--relaxes.

Tour II--Subject 4

Group stands in semi-circle before canvas--guide asks group 'would you find it fun to be running through this field?'--she rubs her nose "ya"--hands back in pockets--participates in mouthng sounds of running through field--rocks from one side to another--feet apart.

Tour III--Subject 5

Stands to left of picture--murmurs answers to questions--follows preamble about imagining you are in the picture--'what would you ask the lady?'--"I asked her if that was her baby or if she was minding someone else's"--'what did she reply?'--he responds in a fake German accent--stands quietly as others are questioned, hand behind back, grins at some responses--alert and interested in others' replies--swaying and swinng arm.

Tour III--Subject 6

Looks at canvas, moves on the spot, says "it looks cool" as she looks at wheat field--studies lady's face--head to the side--listens to others respond to what they would ask the lady--smiles "Um, I asked her how old the baby was. She

said three years old."

Tour V--Subject 9

Swaggers in with group--arms folded in front--stops right in front, rests on one leg, hand to mouth--not too responsive to sounds--says he hears birds when asked--says it's hard to imitate, hugs self, squirms away, face wreathed in smiles --continues to listen, plays with hands, crosses arms, looks down--guide asks him what he asks the lady--"where she lives and she said she lives in the village . . . she's thinking about her baby"--lots of squirmy movement, but following observations quite closely.

Tour V--Subject 10

Walks stiffly towards the wheatfield painting--fingers together in a fan shape--bites fingernails as teacher asks what it would feel like to run through the wheatfield--chews her lips--asks if she composed a question to ask the lady holding baby--she replies "I couldn't think of a question to ask her"--group discusses mood of the lady--she says "I don't think she'd be that cheerful. She'd be more thoughtful, . . . she's thinking about something, maybe about her baby"--she adds "yeh, she's driven out of the village, that's what she looks like."

Tour IV--Subject 7

'What does air feel like?'--"not too hot not too cold" she replies, gesturing with hands--face intent--listening closely--swaying from side to side, hand on hip--"tree feels rough, the bark is falling off"--gestures in description with hand--hand thrust back into pocket--"rock feels wet" she comments to self--follows closely with eyes as guide leads the children up the hill.

Tour IV--Subject 8

Stands stretching, hands clasped and resting on his head, rubs his head--follows the story of the lost ball.

Tour VI--Subject 11

Walks, skips over to picture--finds place at back of group--stands on one leg, then on the other, arms folded, then in pockets--listening but not participating much--"It's a nice day" she responds to questions--squirring, hands still in pockets--purses lips--contemplating hiding place--comments "boiling" as boy finds her tree--boy asks if she was behind the tree--she giggles and squirms "F was up the tree"--listens quietly, squirming, wobbling feet, hand plays with lower lip--swinging leg--still listening--constantly in motion--squirring, twitching, wriggling as hunt continues.

Tour VI--Subject 12

He stands before it very straight--says that he hears birds singing "grak, grak, grak"--says that the underbrush would feel "real prickly" as he starts to look for imaginary hidden girls--guide asks him where he would search--"I'd go up here--through brushes . . . I'd go up here and then go there"--'what would the tree feel like?'--"really hard and I would look behind the tree."

Game K.Tour 1--Subject 1

Follows with light step--close to guide--pleasant expression as she listens to story about the picture--watches guide and listens quietly, chewing absently on knuckle--gives reasonable reply to guide's question about picture--is contributing quietly and seriously--taking in classmates' comments--responding verbally herself--leans against wall, considering the idea that's being presented--giggles happily at classmate's jokes--considers feel of the tree--peering at tree "it's quite an old tree . . . probably rough"--stands back, satisfied with comment--imagines water, "I need a swim"--tries to imagine tree, grass--as she imagines she says there are "birds and mice scattering in grass"--first to move away upon invitation.

Tour I--Subject 2

Rests arm on shorter pal--'what would it be like to ride a bicycle down this path?'--pretends he is on a motorcycle "totally wet" he says--hands folded on chest; feet apart as he listens to interpretation of group--pretends he's on a motorcycle again--clowns as he throws his cycle against the tree--stares around for a second--shifts from one foot to another--face grimaces as he splashes water on face--he doesn't want to swim as "it's too muddy"--jumps back on motorcycle, loses the group "sorry" he says to guide as he arrives "I sped off."

Game L.Tour IV--Subject 7

Follows quietly to next picture--stands at back--hands in pockets--moves forward to 'choose favourite fruit'--squirms and wriggles a little--eyes fastened on painting--standing on one leg, swaying--moves fingers and hand to 'imagine what it feels like'--'smell of fruit,' hands go to cover nose--then to mouth 'to taste fruit'--continues rocking.

Tour IV--Subject 8

Contemplates still life--his eyes seem to follow outline of a chosen fruit as instructed--he says fruit feels "old"--takes up fruit to smell and then chews it--motions as he replaces it back into the painting.

Tour VI--Subject 11

Walks smartly, big steps, hair bobbing to other painting--  
stands to contemplate still life, hand in front pocket,  
other hand playing with lower lip--'feel the fruit'--follows  
instructions--takes a 'bite' clamps down teeth--smiles  
amused at exercise.

Tour VI--Subject 12

Sits on his feet, amongst group gathered in front of small  
still life of fruit--smells fruit which was just plucked  
from canvas--he says "it's green"--eats it and places it  
back into still life.

## C. CHILDREN'S EVALUATIVE REMARKS

## FOLLOWING THE TOUR

The comments of the two children chosen for observation are described prior to those of the other children.

Tour I

The tape recorded was not functional.

Tour IISubject 3

It really made you use your imagination . . . like imagining things that might be different. I like the one where you add on the moving parts . . . some got a little boring but then I got interested in them again. I liked all of them.

Subject 4

It was fun. I like the one . . . especially . . . with all the shapes and colours smudged into it and stuff. The one I didn't care for that much was the people. I didn't like that one.

Group Comments

It was good . . . yeah . . . and it was fun. It was fun playing those things with the shapes and those merry-go-rounds and everything. My favourite thing was that movable sculpture and the one I really didn't care for was that wooden shape. It was kooky.



They were fun and they were interesting. I liked . . . really . . . everything. I like the one with the person down here . . . and playing all the games.

It was fun . . . like posing and stuff like that. I like them all.

I think it was really good . . . like when we were pretending to be the colours and looking at all the different paintings. I like the one where you add on the different parts . . . and, I like the colours . . . about being the colour and all that but I didn't like pretending you were the person in the portraits.

I like when you pretended you were the person. She looked kind.

### Tour III

#### Subject 5

I liked the mirror and the portrait. It was kinda fun pretending to be Napoleon.

#### Subject 6

Well, the one I like the most was when we imitated the picture. I liked the rest all the same.

#### Group Comments

I liked the portraits. I didn't like the one that we did . . . the second to last one . . . the scary landscape.

The mirror and portraits.

I only liked the mirror one and the exercises down here and you know the one where we chose our own. I liked the grasshopper a little. But the one I liked the

most down here was the mirror and the one I liked the best up there was the one we choose.

I liked all of them.

I liked the exercises we did down here and when we imitated the painting.

I liked the mirror and portrait . . . like when we imitated the people.

#### Tour IV

##### Subject 7

I liked everything. It was fun making the forest and the picture of the fruit . . . where you imagined how it felt and I liked the way when you asked us how it felt. It seemed sort of weird to imagine something in your hand. You really . . . like some people say put on your thinking caps . . . really uses lots of imagination.

##### Subject 8

I thought they were really fun. Well, there's a lot of imagination involved. I thought it was quite interesting. I enjoyed when we had to act like the person in the painting. I thought that was real fun.

##### Group Comments

I thought it was quite fun. I liked it when we had to put ourselves in the painting as people . . . and the colours . . . you know the colour things . . . what shape we think it is and sounds and I liked the forest.

I enjoyed the games that we played . . . first being the animal shapes . . . then the one that we picked our favourite colour and shape.

It was really fun. I liked it when . . . like . . . you had to imagine the portrait and I like the fruit . . . when you had to feel the stuff.

All of it. I like the one when you had to pretend you were the person.

. . . the animals in the forest and upstairs when you put yourself in the painting.

All of them . . . especially imagining colour and shape . . . making the forest . . . and putting yourself into the portrait . . . losing the ball . . . that's happened to me lots of times.

#### Tour V

##### Subject 9

I liked the . . . when we made the sculpture and when we looked into the portraits.

##### Subject 10

I liked acting out the portraits and I liked the forest thing we did here about the colours but I didn't like the shade thing.

##### Group Comments

I liked the one where we looked into the painting. I didn't like the colour one because it was mostly in your head . . . can't really know what the other guy is doing . . . when we looked into that colour painting and you feel the colours touching. I didn't feel . . . didn't like that.

I liked the one where we looked into the portrait and the first one when we thought of a colour and made a big ball.

I liked the part when we tried to act as that person . . . that was fun and when we were back here . . . the mirrors.

I liked when we made the sculpture and I also like the colours we found in that painting.

### Tour VI

#### Subject 11

I liked it when we had to be the person in the picture . . . cause you had to be the other person and other people asked you questions. I also liked when we were here all together making the clay.

#### Subject 12

I liked the one where we looked at the picture and we thought of it and picked our colour and look at our shape . . . also the pictures where we had to impersonate one of the people. I liked everything but not as much as those two.

#### Group Comments

I liked the picture where you had to pick a thing and say what was happening and its noise.

Well, I liked everything but I have two favourites . . . when we were playing the clay stuff . . . statues and also when we were the people upstairs.

My favourite one was when you picked a colour and when you described it. I also like the water-skiing one and I want to do one at school. I like all of them really.

I like when you had to be the other person and people asked you questions and I liked being the clay and I also like when we had to be one part of the statue.

I liked doing the mirror and I like doing the big sculpture of everybody. I liked being the people and going in and playing hide and seek in the picture and I liked the paintings and I liked the sculptures. I like finding the colours.