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THE DEVELOPMENT OF A RESEARCH METHOD IN ART EDUCATION AND ITS APPLICATION TO CLASSROOM USE

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ABSTRACT

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The specific needs of research in art education do not appear to be met by current methodologies, many of which are drawn from other disciplines. This thesis proposes (and describes the application of) a research method which is based on the aesthetic response: the subject's immediate and unique experience of an art object or event. Application of a non-predictive technique is seen as one means of establishing a useful base for the exploration of fundamental problems concerning the nature of reactions to art works. The proposed method utilizes verbalization; subjects are encouraged to shape their responses in terms of their immediate reaction on viewing. The research techniques can be applied by a classroom teacher without special training, and the findings are pertinent to the methodology of teaching and to curriculum development. No hypotheses are stated in advance, but the data is reviewed in order to suggest basic concepts which can be studied further.

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CHAPTER ONE

Introduction and Background

Research in art education is in the process of change stemming from a growing awareness that traditional methods of research (usually adapted from the social sciences) are not well suited to the field. Such methods typically employ prediction, control, and generalization of findings drawn from observation of large groups of subjects; in contrast, the nature of the aesthetic experience demands new directions in methodology, stressing the uniqueness of the individual and the personal response to an artistic object or event.

In looking at research, and in working on several projects in aesthetic and educational areas, I concluded that a need exists for improved methods of obtaining information. While developing a test for aesthetic preference, I reviewed studies which produced accurate findings in aesthetic preference and judgment and the changes which occur when controlled variables are introduced. But I also observed that no means were provided to determine why the subjects made the choices they did, or to determine what the results revealed about the basic underlying factors which affect responses to art.

These observations led to a study of the aesthetic experience, involving a detailed examination of what happens when individuals view art objects or events. It became clear that making a definitive statement on the nature of art is a formidable task; it becomes even more overwhelming if the field of study is extended to embrace the full complexity and variety of aesthetic experiences and art objects. What is art? What is beauty? How is intrinsic beauty recognized? Such questions have defied resolution.

One means of pursuing enquiry involves the concentration on the effect of art or beauty. The questions to be asked in this study of aesthetics are not about art or beauty but about their relation to the viewer. Investigation focuses on what happens when we look at art, and why the aesthetic response varies from individual to individual and from object to object.

Such questions have been neglected in most of the research to date. The aesthetic experience is characterized by its essential unity, uniqueness, and immediacy. Researchers, relying mainly on methodologies from other disciplines, tend to fragment the study of art in order to facilitate its study. This approach negates the essential quality of the art experience: its unity.

A basic problem is reflected here, and its consequences pervade art education. Researchers have concentrated on fragmented aspects without undertaking some of the groundwork necessary before they can proceed usefully to the study of more extrinsic considerations such as curriculum development, and the methodology of teaching. Once progress has been made in answering basic questions, the findings can be applied to research within more specific areas.

Some tentative steps have been taken in this direction but major explorations of new methods of research have been directed to the creative aspects of art; the work of Beittel (1973) is one example. There is a need to extend this positive development to embrace the area of aesthetic response. One way to begin such a study would be to investigate direct reactions of individual subjects to art works. Verbalizing about art objects is only one manifestation of reacting to them, but verbal responses are one way (and perhaps the only means we have readily available) to investigate how people respond to art.

Indeed, certain aspects of art education programs could also be based on the aesthetic response. For example, the typical production-appreciation course should be augmented by discussion-oriented activities in which the critical and historical aspects of art are utilized.

to encourage awareness of the individual nature of response to art. Traditional art appreciation courses usually result in the work of art being given a single 'correct' interpretation, or factual data is 'taught about' the art work. Programs based on the aesthetic response, on the other hand, would allow for a variety of responses that were useful to both the student and teacher in establishing factors that might be otherwise ignored. Reacting to and verbalizing about art products and other visual phenomena - and performing these activities in a subjective, sensitive and informed way - should be an integral part of art curricula.

The purpose of this thesis is to develop a research method which employs verbalization about art objects as a means of studying aesthetic response, and to apply the method to art education. The method will be descriptive; conclusions will be based on observations rather than statistical analysis of data; although the latter method is not precluded. No hypotheses will be formulated in advance, but some will be ventured (in Chapter IX) after an examination of the data from this exploratory study. The method will be applied to the study of unique art experiences; techniques will be appropriate for use by classroom teachers without traditional research training.

Applications will be suggested to the methodology of teaching and to curriculum development.

CHAPTER TWO

Review of Literature

A review of the literature pertinent to this problem requires the examination of three distinguishable topics:

(1) comments from art educators and art education researchers about the present state of research, including their expectations and suggestions;

(2) research which appears to meet at least some of the suggested criteria for good art education, with an assessment of its effectiveness;

(3) the philosophical problems implicit to research methods which rely on verbalization about art.

An examination of these areas establishes a theoretical base for the development of a research method appropriate to the study of art, and applicable to the field of education.

(1) Comments On Research In Art Education

Many art educators - Kaufman, Lanier, Davis, Feldman, Efland, Marantz, Lansing, and Beittel, among others - express dissatisfaction with much of the research proliferating in professional journals. This section of the review of literature deals with their comments on the state of research in art education, their identification

of various problems, and the methods which they recommend as possible solutions.

The needs of research and the nature of aesthetic experience are sufficiently in conflict to produce widely divergent opinions as to how information about art should be obtained. Sensitive inquiry into art seeks to determine the individual and unitary features of particular experiences; the essential response to art is intuitive and depends on unique situations. Research, especially the most common type which relies on experimental or scientific methodology, deals in generalizations, abstract postulations, verifiable information, prediction and control. The disparity between art and research becomes a contentious issue in attempting adequate research into art processes and experiences.

Irving Kaufman (1959), in "Some Reflections on Research in Art Education", discusses this disparity between art and research.

> If art is recognized as an open ended condition, as an emotional quality that is the distillation of the passions and spiritual aspirations of man, then how can this be reconciled with an approach that insists upon the narrowing of conditions, making of the creative process a closed affair that has delineated characteristics that may be referred to and utilized as a stimuli to bring about a desired goal? (p. 14)

The essence of this research is self-defeating if it is

used to separate and isolate segments of the creative process or artistic experience in an attempt to examine them more easily.

Lanier (1963), in "Schismogeneses in Contemporary Art Education", discusses the essential unity of artistic experience. He concurs with Dewey in defining an experience as a response to a stimulus. (In art, this may be provided by a poem, a painting, or some other construct.) The response involves aesthetic quality in that it is a complete totality. There is no fragmentation into (for example) intellectual, emotional, and practical components. These aspects are interpreted in a consummation which is the experience (pp. 15-16).

One possible explanation for the rift created between art and research can be found by examining the historical background of art education research. Before the 1950s, much of the research was done by people in such related areas as psychology or sociology. Later, researchers in the visual arts received their preparation from individuals in these fields. As a result, researchers often attempted to adjust problems to fit methodologies rather than first identifying problems and then adapting or creating a methodology particularly suited to the specific problem (Davis, 1971).

The main trends or patterns of art education research,

as outlined by D.J. Davis (1971) in "Research in Art Education: An Overview", have tended to be heavily oriented towards psychology and sociology; in spite of a substantial increase in the volume of studies in recent years, the investigations are scattered and unrelated.

Kaufman discusses this problem in several articles.

> It [research] is, by its very nature, a manner of categorizing and fragmenting experience, while art is, in its successful attempts, a synthesis of experience demonstrating a unity easily recognizable. (1959, p. 15)

Kaufman (1963) states, "We should regard art education organically, and its best image is as an art, not as a science or a utilitarian tool." (p. 19)

> The greater danger lies in the attempt to force art education into a disciplinary mold. Much of the relevant theory over the past three decades has attempted to do just that, not always unintentionally. Art education has borrowed from many sources: psychology, sociology, anthropology, political science and for all I know, as I've said somewhere else, voodoo and phrenology. The fractured, half-swallowed and frequently errant bits of information gathered from disparate sources are then thinly rationalized into a patchwork system that absents and compounds the art process. (1963, p. 18)

> There is too much in the way of data collecting, collating and categorizing, too much of insinuation and intrusion of mechanical calculating, coldly exposing man's sentience and passion, leaving them at the mercy of a less than human measurement. (1963, p. 18)

Edmund Feldman (1959) also sees that the problem of research in art education lies in the dichotomy which exists between art education research and other kinds of experimental research. Art education research needs "a procedure which is responsive to the individual's acute sense of contingency in aesthetic situations", a means of incorporating "the unique qualities and events within artistic situations into its scientific endeavour." (p. 25)

Arthur Efland (1964) states that research in art education is limited by data that is not always applicable to classroom situations, by the rigid controls necessary in manipulating variables, and by a lack of conclusive studies. He is aware that the problems are created by the art-science dichotomy. He believes that research is not the only means of finding solutions to our professional problems. There is a need to establish theory before conducting research. "Theory and research are inter-related and must proceed together to increase our knowledge." (p. 12)

This brings us to a second problem in art education research - the need to establish basic principles on which to base our investigation. Some groundwork must be done before experimental research can be carried out. Many art educators are insisting that this be done before

we go any further. The researcher's own point of view is a necessary perspective from which he can establish these principles. Feldman (1959) claims that all plans, motives and goals for the teaching of art are grounded in aesthetics; the objective of research is to discover the aesthetic base which affects the teaching or learning taking place. Art researchers must approach problems based on their own artistic concerns, not on behavioural or other psychological objectives. Art education research must always have some bias since it must risk a relative judgment on excellence and quality. "In a vigorous research climate, the multiplication of biases will minimize the danger that artistic behavior can be controlled." (p. 21)

Kenneth Marantz (1964) also believes that art education research must be based on the establishment of aesthetic principles. "Thus to answer the question of what the structure of art education should be, we must first discover the nature of the art experience." (p. 21) He also agrees that a philosophical basis seems to be missing from art education research.

Kenneth Lansing (1962) states:

> . . . if we are to engage in research it is important that points of view be clarified to an extent that enables us to know our own biases and take them into account when they affect our work. This

> means that research efforts should include clearly and carefully worded assumptions about such things as the nature of art, creativity, art appreciation or any other pertinent aspect. (p. 4)

Judgments are always relative, but we must be aware of the basis on which our judgments are made and the elements to which our decisions are relative. It is important to state assumptions and basic principles as this forces the researcher to objectify feelings and clarify thoughts. Through research, the validity of the assumptions can be verified.

Donald Arnstine (1965) in his "Role of Definitions in Art Education" makes a strong case for the need to establish principles on which to base research in art education. Before the researcher can formulate questions really worth asking, he must first clarify his own thinking.

> First he must be clear about what he thinks art education is supposed to accomplish. And, second, what is even more fundamental, he must have a very clear idea of what he means by the notions of art, art-making, and art appreciation, or aesthetic experience. (p. 17)

Vincent Lanier (1974) claims that theory in all major areas of research in art education must be established before we can make relevant contributions through research. A confusion of priorities occurs when we segment the artistic unity by diligently investigating one small

aspect of the field. Instead, we should be researching human response to art. He states, "For the aphorism of science that it is better to be wrong than vague, post-behavioralism would substitute a new dictum, that it is better to be vague than non-relevantly precise." (p. 29)

Lanier (1963) feels that through analysis of the human experience in art we can discover a general theory of art education, one that is badly needed.

> The most critical or virtually unnoted problems of art education research is that the theoretical framework of our studies are largely either improperly conceived or inadequately ordered as to priority. Until these two aspects of the problem are appropriately dealt with, art education research is and will be, for the most part, unnecessarily wasteful and inadequate for our educational needs, no matter how precise its procedure, or elegant its design. (1963, p. 30)

We must bring together a range of ideas into a clearly articulated whole and use the framework of the visual aesthetic experience as a starting point. "If any aspect of art education is a critical and vital area for research, it is this one - the nature of the aesthetic experience." (p. 16)

Over and over again, and from many sources, the message is clearly stated: we must abandon, at least for a while, the fragmented experimental studies which

are antithetical to the art process in favour of establishing some basic principles about the art experience. The essential unity of the artistic experience is not appropriately served by the experimental methodologies; when we have done some of the basic groundwork in art education, perhaps we can return to more structured studies which may or may not verify the assumptions we have specified.

Wallace Stegner (1958) summarized these points:

> What anyone who speaks for art must be prepared to assert is the validity of non-scientific experience and the seriousness of non-verifiable insight.. Art gives up any claim to verifiability, gives up limited and controlled truth, in exchange for its truth-in-context, truth by confrontation and recognition. (pp. 10-11)

A further reason why some present research is not satisfactory may be that studies employing highly complex statistical methodologies are not appropriate to the teacher at the classroom level. Most research of this type generates findings relevant to population or samples rather than to individuals. Yet the art teacher is concerned not only with groups but with the concrete reality of a particular student in a particular situation. It is at the classroom level that the usefulness of all research findings is ultimately determined. If research is to be relevant, more classroom teachers need to be able to understand the studies and apply the findings.

The concepts with which research can begin need not be obscure. Anyone involved in the arts holds certain possibly unconscious assumptions about art. Just as people hold ethical views which they have never examined, but which nevertheless affect their behavior, so unconscious assumptions of an aesthetic nature affect the response to art and the teaching of art; they may be assumptions about the nature of beauty, critical standards, originality or other matters. It is these assumptions that should form the basis for art education research, but they tend to be ignored in favour of more easily defined problems - perhaps because those problems are easier to solve using existing methodologies. If necessary, research methods need to be adapted or new methods developed in order to solve these more general, less restricted, but more relevant types of problems.

It is important to investigate concepts that are close to our everyday experience and to employ simpler methodologies in research. Many methodologies do not require special skills by specially trained researchers but still have the capacity to uncover relevant and necessary information about some of the basic problems or concepts affecting art education: the nature of aesthetic experience, creative thinking, artistic process and the like. Methods like formative or process methods or

participant-observer studies might be more suitable for some research investigations because they emphasize processes or means of achieving ends, rather than outcome or terminal performance.

It is often suggested as well that more research should be done by classroom teachers for their own purposes or as part of research teams. The questions that need to be asked in this situation concern what the student is doing, how he is doing it, and why he is doing it. Teachers should use research techniques in order to discover what they are doing, how they are doing it, and how they can do it better. With this kind of inquiry going on in the classroom, meaningful research problems can be formulated, valid conclusions drawn, and practical applications found.

The weight of critical comment suggests that future developments in art education research should proceed in the following directions:

(a) art education research requires an approach which takes into consideration the unified, subjective immediacy of the artistic experience rather than one which segments the essential unity of art to facilitate its study;

(b) before a detailed study of art education can proceed, a philosophical base needs to be established and certain basic principles need to be formulated so that consideration of more extrinsic matters such as methodology and curriculum development can proceed from these findings;

(c) new research methodologies need to be developed which are simple enough to be employed at the classroom level in order that they may serve broader functions and be more applicable to practical situations.

Once we accept the need for art education research to move in these directions, it is possible to adapt or develop appropriate methodologies.

(2) Review of Other Studies

In order to adapt or develop a research method, it is necessary to examine and evaluate studies which appear to be appropriate to the aims that have just been expressed. Some of the studies to be described fulfil one or more of these aims, and others use methodologies which are appropriate to these aims and may be incorporated into the development of a research method. Research methods to be reviewed here include verbalization and interview techniques, content analysis, and participant-observer methodologies.

One of the foremost researchers in art education today is Kenneth Beittel; this section begins with a review of his philosophy of art education research and a detailed description of one alternate method that he proposes for research in art education.

Beittel (1973) expresses dissatisfaction with certain types of research being conducted in art education and suggests alternatives. He feels that experimental types of research which rely on psychology, philosophy or other disciplines for models and methods are inadequate; the alternatives he presents are more qualitative, experimental and phenomenological. He contends that much of art education and its research has been deflected to trivial or surface considerations and fails to live up to the promise of giving greater insight into the art process itself. His intent is to promote inquiry into art by reuniting the subjective and objective components.

Beittel is not criticizing so-called scientific, behavioral or empirical methods per se, nor does he find fault with computers or system analysis used in research. What he does criticize, however, is the milieu which pushes only these, which believes that all the facts worthy of study fall within its boundaries. This milieu is dogmatic and dangerous. He feels that art education requires an approach which deals with the experience of

art and penetrates closer to the unique, lived event. Rather than searching through existing methodology and attempting to apply these techniques to the field, we must resort to more descriptive and observational studies and then proceed from there to more controlled mathematical and experimental methods. We do not know enough about the artistic experience or the aesthetic situation to have clear-cut ideas about what we should be examining in more detail.

Inquiry into art attempts to come to grips with what is unitary and individual. Sensitivity in inquiry into art depends on closeness to the expressive or aesthetic situation or group of situations which it seeks to describe. The clues to knowledge of expression or appreciation are interhuman intuitions, patterns and influences, none of which is degradable by the reductionist methods employed to investigate the general through abstract universals and formal operations. Beittel invites unique accounts and allows the viewpoint of the researcher to define his own relation to the events he is trying to understand, even though this would be called 'contamination' in some behavioral studies. There are assumptions and presuppositions underlying one's search even before it is begun. The fact of perspective can be useful to the researcher though he must take the perspective itself into account.

Beittel compares the approach of an anthropologist in studying a foreign culture (p. 119), who would not approach a native with questions about abstract general rules. The preferable approach would be to observe a real occurrence in the life of the native, which becomes the stimulus for opinions and information concerning the abstract concept the anthropologist is proving. By this means, over a number of occasions, information on a certain issue is rounded out. It then can often be seen that such information is part of some more comprehensive abstraction.

Beittel's purpose is to maintain and foster meaningful dialogue on art education through a blend of understanding, knowledge, and unique expressive situations.

An examination of a research methodology as elaborated in Alternatives to Research in Art Education (Beittel, 1973) will reveal how he achieves these objectives. This method creates a situation in which the artist's stream of consciousness is revealed in association with a unique expressive situation (p. 17).

An individual subject (undergraduate student not majoring in art) works in a private studio and drawing laboratory. He is allowed to make any drawing he pleases and time lapse photographs are taken of his work.

The sessions take place weekly, one to two hours each. At the beginning of each session, the photographs of previous work are projected to stimulate recall, explore evaluation, and give an opportunity for pertinent reflections.

No evaluation, direction, or instruction is given by the researcher. Observers make notes recording observations: current drawing behavior, laboratory conditions, how the feedback proceeded, and other relevant features. The assistant and the researcher are free to ask non-leading questions to ascertain what is taking place. The student knows he is to be self-taught and self-directed in the drawing lab, so he can bring in or ask for anything important to his work, and he knows that he will be questioned concerning his drawing processes and the relationship of one drawing to another. The art products are labelled and the records processed. The inquiry and recall taking place are recorded and converted to typescript.

The artist in this situation is involved in a unique expressive situation. He is revealing his stream of consciousness with the participant-observer asking questions to gain access to the external events and guidance system at work. Typical questions are:

(a) Did you have the whole idea of the landscape in mind? (p. 29)

(b) Did you know what was wrong there? (p. 32)

Using the data collected in this way - the visual data, the video-tapes, the sequential photographs, the observers' notes, the transcribed tapes - Beittel then attempts to analyze and interpret the data to determine exactly what process the subject went through from beginning to end: which concepts he mastered and how he mastered them. The concepts are analyzed and stated simply and directly; for example, from the case described in detail in his book, these concepts were expressed by the subject and then stated by the researcher:

(1) the artist's confidence in himself and his own feelings guides his expression;

(2) departure from realism in itself can be expressive;

(3) a pervasive mood organized and guided the drawing process; and

(4) under a pervasive mood and open mind, new methods will emerge in process. (p. 63)

Beittel describes his process as follows:

assumption - designation and description - appropriate data - establishment of explicit set of rules for interpretation - abstraction according to guiding set or ground rules, with evidence supporting the abstract properties - simplification of abstracted properties into still more abstract form - analysis of comparisons, sequences, reflections against a time-line - development of superordinate concepts and the like - summation and interpretation - critique of the process. (p. 67)

The hypothesis is not formulated in advance with a methodology later adapted to verify or disprove it, as in experimental studies. Instead, a situation is created in which a unique expressive experience is enacted and, through a participant-observer, data is obtained about that experience. Then the data is analyzed and conclusions are drawn about that particular experience.

The researcher has great responsibility in research of this type and must come to the work well prepared. By training, through studies, through theory, he brings problems with him from areas of study which interest him. These perceived goals must be constantly revised and willingly changed as experience and evidence dictate. "Preconceived ideas are pernicious in any scientific work, but foreshadowed problems are the main endowment of a scientific thinker." (p. 119)

Secondly, the researcher must have his eye on the totality of the phenomena confronting him. Thus, coming with foreshadowed problems and being more attentive to one aspect of the problem than any other, he must not artificially restrict his attention. He must pay attention to the commonplace as well as the dramatic, and be content if nothing at all seems to be happening. He cannot restrict his attention in spite of his special interests, for the whole and part are presupposed by

each other. He must find what laws, regulations or patterns there may be by experiencing them in operation, for they have no a priori formulation. They exist in the lives of the persons studied, but not in a conscious sense, so the subjects cannot be questioned outright about them. It is better to proceed from concrete occurrences within the lives and works of artists to a method preserving their perceptual viewpoint. Beittel (1973) states:

> We are creatures who deal symbolically with our own experiencing. The existence of art as a dynamic process guided by an object finding his path in the expressive real world is the ground concept we must accept. Else there is no art and we study something else. The artist is not a rock, but a man creating meaning. (p. 67)

So far, this description has dealt only with the individual creating art. Beittel prefers to start here before moving to the more complex formal art-education setting. The alternatives are organized to begin with the microuniverse of the single artist as the subject of inquiry and proceed to the macrouniverse of the complex formal art education setting with its usual complement of teachers, students, special school environment, curriculum, institutional organization and community forces. We must understand the microuniverse before we can begin to examine the macrouniverse - too much of art education research is concerned with the aspects of the

macrouniverse when no firm base of understanding has been established at the level of the individual.

A conflict arises in relating what can be learned about the individual to generalizations about the group. It is a conflict between inadequacy of scope in which one admits to too little (the individual approach) and the inadequacy of precision in which one admits to too much (the group approach). However, Beittel contends that the concepts are first discovered in action in a series of drawings by an individual artist, largely apart from a group context; once these strands have been identified, they can be followed into (and perhaps out of) the group situation.

Beittel argues for a kind of pluralism of approach. He concludes that there is a diversity of world views which are undogmatic, autonomous and cognitively adequate, and he argues in favour of this diversity even while working to correct imbalances and to underline the strong conviction he feels for the methods he uses.

Quite different from Beittel's approach, but also significant in the development of art education research, is Harvard Project Zero, begun in 1967 at the Harvard Graduate School of Education. This project has sought to clarify the skills and abilities, the perceptual and cognitive processes, underlying the comprehension and

production of art. Its techniques range from the initial clearing away of prevalent misconceptions and the clarification of concepts to psychological experimentation and the study of clinical work on the brain. It includes actual field work in educational institutions and the arts. The researchers involved in the project are aware that there is very little general and communicable 'hard knowledge' about aesthetic endeavour, but they are committed to discovering some of the missing information about the nature of art, varieties and interaction of human abilities, the nature of the tasks involved in various arts, and the means for inculcating or fostering the abilities required to perform such tasks (Howard, 1971).

The work done for Harvard Project Zero is based on the semiotic view of art and the ideas of the noted epistomologist, Nelson Goodman (1968). As an alternative to Langer's claim that art has meaning and that the meaning reflects its relation to feeling (that one attains to a knowledge of feeling because its form finds an analogue in a work of art), Goodman's major theme is that aesthetic experience <u>is</u> cognitive experience - distinguished by the dominance of certain symbolic characteristics and judged by standards of cognitive efficacy. He clearly makes a cognitive claim for art and proceeds to show how cognitive functioning in art is to be explained.

Aesthetic experience, according to Goodman, involves making delicate discriminations and discovering subtle relationships; identifying symbol systems and determining what these characters denote and exemplify; and interpreting works and "reorganizing the world in terms of works and works in terms of the world" (Goodman, 1968, p. 241). In Languages of Art (1968) he develops a taxonomy of 'symbol systems' in the arts and sciences - accommodating musical scores, paintings, speech, print, graphics, diagrams, and more - and he suggests that different types of symbol systems might demand different symbol-processing skills.

Although the methodology employed in the project is so varied that it encompasses all types - experimental and psychological as well as some of the 'alternate' methods - it is significant in that it attempts to study some of the basic underlying assumptions which affect the art process and artistic response. The most impressive feature of the Harvard project is its willingness to ask some basic questions - questions which are rarely confronted - about the nature of aesthetic endeavour.

The work of Brent G. Wilson (1966a, 1966b, 1970, 1972, 1974) is significant in the study of verbalization about art objects. He believes that language - verbal descriptions - is the behavior which seems to approximate

most clearly the aesthetic experience. He conducted a series of studies which examined the nature of aesthetic experience by asking individuals to describe their experiences with works of art - what they saw in them, what they knew about them, how good they judged them to be, and what personal feelings were aroused by the works. Responses were elicited through interviews, using set questions. The statements were analyzed (content-analysis) according to individual sentences. Each sentence was categorized and assigned a value according to criteria established in the context of a single test. For example, Wilson (1966b) developed a test to measure aspective perception of paintings. Collecting verbal responses to paintings, he categorized them according to a taxonomy of twenty-eight categories to account for possibly perceived qualities and aspects of paintings and the different modes of response that subjects might use. (The test material consisted of slides of thirty-four well-known twentieth century paintings.)

Wilson uses his research method to test specific problems related to art education: whether or not students' perception to paintings can be altered (1966a); the effect of art training on aesthetic judgment in high school students (1972); and the nature of teachers' preparation for the teaching of art history and criticism (1970).

In "One View of the Past and Future of Research in Aesthetic Education", Wilson shows (1974) how these previous studies have altered and broadened a conception of the context for inquiry into art education. He concluded that his previous studies had set out to discover far too little and that attention to categorization of language was too narrow a focus. From the study of in-school language behavior relating to aesthetic experiences, he shifted to the study of broad anthropological concepts.

Wilson's earlier work is significant in that it deals with aesthetic responses and strives for an overview of some basic problems. However, his rigid use of taxonomies and point scores, though they were always precise and accurate in design, was perhaps too restrictive in that certain statements which did not really fit into one category or another had to be categorized anyway. He was also more concerned in his method with specific findings about a certain concept than with the production of further insight into the aesthetic experience. Perhaps it was this rigidity and his self-imposed restrictions which led him to be discouraged by his research methodology.

This method of categorization employed content-analysis techniques which usually accompany tests

employing verbalization. Most tests using verbalization tend to categorize the statements by one means or another. Two studies provide illustrations of the potential use of content-analysis methods.

"Changes in Meaning That Follow Phenomenological Analysis" by Hugh W. Stumbo (1970) is a study in which the aesthetic response is studied to determine if students can increase the significance and meaning of their aesthetic experiences. The content-analysis is not only a means of analyzing data, but offers students an opportunity to analyze their own experiences so that the implicit meaning can be brought to conscious awareness.

Eisner (1969) employed content-analysis in the Kettering Project, developed in order to determine goals on which a proposed curriculum could be based. These ideas could then be translated into instructional materials and activities. Although his study does not apply directly to the aesthetic response, the method applied is an interesting one and relevant to studies which employ verbalization.

The work of Barry F. Moore (1973) in "Description of Children's Verbal Responses to Work of Art in Selected Grades One Through Twelve" suggests avenues for research development in verbalizing about art objects.

Moore feels the 'appreciation' aspect of art

education has been neglected in favour of the production aspects. He sees the need to know how people respond to works of art before educators can decide how to intensify the responses people make to a work of art or to their visual environment generally.

He contrasts and evaluates two methods of investigation: that of artistic preference and that of verbal response to works of art. He criticizes preference tests for their failure to give information about why the subject preferred what he did. The problem with most verbal response tests is that the subjects are usually asked to respond only to the object they like. There is no way of knowing what causes people to dislike certain objects. In addition, the methods of soliciting subjects' responses to different aspects of the art work influences these responses. In using interview techniques, it is too easy to influence the subject's responses. If, for example, the researcher asks the subject if he likes the colour, the response is conditioned; there is an increased chance that the subject will respond to colour.

Moore (1973) conducts a study which employs the verbalization technique. The study was an attempt to describe verbal responses children made to selected works of art before they received formal instruction in art.

He used interview techniques and classified the comments made by the subjects. But he points out in his discussion that the questions used to solicit the response influenced greatly the types of comments the subjects made. He recommends further research which would see what changes occur in verbal responses when the questions were changed. The conclusion appears to be that questioning should be avoided in a verbal response test and responses should be elicited by other means.

Gardner, Winner and Kirchner (1975) employ interview techniques in a slightly different manner. The researchers, associated with Harvard Project Zero, believe that the study of children's conception of aesthetics is equally crucial to the development of theory about aesthetic appreciation and about the making of art. The teacher must be cognizant of the kinds of ideas that young artists bring to bear on art lessons. By examining the child's personal experience with art works, one has an opportunity to help broaden or revise these experiences.

The method involved an interview technique using a work of visual art, a poem, or music and covering a broad range of topics. These topics had been planned in advance, but the actual ordering of questioning was determined by students' responses to each question.

An open-ended approach was used rather than a closed series of questions because the concern was with the reasons which underly certain factual responses. Questions were phrased in a neutral way to avoid 'leading' the subject.

Although this method does employ questioning techniques, it attempts to overcome the problem of leading the student by making the questioning open-ended. It is a technique particularly appropriate to testing younger children who could not be expected to respond significantly to any less directive techniques.

Another research method, the participant-observer technique, has recently come to the forefront of art education and has created lively controversy. P. Pohland (1972) describes this method as the multi-purpose method; multi-person, multi-situation, multi-variable. The methodology characteristically embraces not one technique but a combination of them. It involves on-the-spot records and an introspective approach to extended summary observation and interpretation. The observer does not enter the field with a specific set of hypotheses and a fixed design. His training, experiences, theoretical perspectives and research interests are part of his equipment. Although there may be 'foreshadowed problems' these are not necessarily

'preconceived ideas'. The initial phases of field work are characterized by general observations, but only after the research has been in progress for some time do the particular categories emerge. Only then does the research assume a specific focused character, and the final choice of categories may well bear little resemblance to those initially thought important. Pohland (1972) states:

> Researchers in education, from art to zoology have, I think, been so enamoured of the naturalistic tradition, so overwhelmed by the sophistication and power of mathematical models, and so misled by a singular conception of what constitutes "the scientific method" that they have rarely questioned whether or not the methodologies appropriate in the natural sciences are equally appropriate for the social sciences. One of the consequences of not questioning is to permit methodologies to become masters rather than servants. Research becomes defined as that which a particular methodology will permit. Perhaps this accounts for our failure to grapple with some basic issues and expend our energies on trivia . . . Slavish adherence to methodology denies the birthright of man and scientist. (pp. 13-14)

The preceding studies incorporate some of the aims and limitations which must be considered in developing a research technique. The following is a summary of some of the pertinent findings in the literature reviewed in this section.

(a) Verbal responses can be a useful means of determining information about the aesthetic experience.

(b) Rigid systems of categorization and taxonomies place certain limits on what studies can determine. A degree of flexibility must be incorporated into systems of this type.

(c) Any interview technique must be open-ended and researchers must avoid leading questions.

(d) It is not necessary to formulate hypotheses and a fixed design in advance in order to study a problem.

An attempt will be made to incorporate these findings in developing a research method for the study of the aesthetic response.

(3) Verbalization

Since the research method to be developed employs verbalization, and several studies based on verbalization have been reviewed, it is important at this point to study the merits of verbalization as a means of determining information about the aesthetic response.

We are attempting to elicit overt responses about a human phenomenon that is internal. It is generally agreed that there are internal responses to art works which are not necessarily revealed in the subject's overt verbal responses.

The complexity of this problem has been examined from a philosophical standpoint by Susanne Langer (1962, 1967), Michael Polanyi (1966), and others. A review of their writings may lead to a clearer understanding of the problems of verbalization, knowledge, and communication of that knowledge.

According to Susanne Langer (1967), man is unable to convey full response to aesthetic experiences through verbal, discursive means. She sees artistic expression as a type of symbolic expression which is non-discursive. Because of the unity of a visual form - the organic fusion of all the aspects that make up the visual experience and the complex relations between the parts which are too subtle for speech - the immediacy of aesthetic experiences is such that they cannot be projected into discursive form. The vital emotional experience symbolized by the work of art is the kind for which verbal discourse is particularly unsuited. The discursive symbol is not the only bearer of an idea; verbal thought is not the only intellectual activity and conception is possible without language. Some matters can be conceived only through non-discursive means, and artistic expression is one of them (pp. 59-104). Artistic expression is an immediacy, and all immediacies are unspeakable (Langer, 1962, p. 77).

Duke Madenfort (1974) states that "the unspeakable is expressed through the most highly developed form of the immediately sensuous, namely, the arts." (p. 14) His article draws on the views of Kant, Kierkegaard, Bergson, Dewey and Langer, to show that the aesthetic experience is intuitive and immediate. Immediate phenomena appear as moments of life. There is a direct vision of the mind without the interposition of language. Experiencing is an active reaching-out into the world of objects and events in order to retain a state of unity with them. Abstract descriptions and explanations fail to convey the real meaning of our deepest experiences and relationships.

Another problem that arises in research into the aesthetic response is associated with the larger question of 'knowledge' and communication of that knowledge. Is art a form of knowledge and is it possible to verbalize what we 'know' from art objects?

Benedito Croce (1960) argues that knowledge has two forms; it is either intuitive knowledge or logical knowledge. He claims that art is the former (p. 212). Eisner (1963) claims that art is a form of knowledge, but it encompasses more than scientific knowledge because the problem of knowledge can be considered as encompassing other areas of human experience (pp. 4-10).

Michael Polanyi's (1966) theory of personal knowledge is that we know more than we can tell. In The Tacit Dimension, he contends that our perception and our knowledge occur on two levels, one conscious and the other tacit. He cites the example of our recognition of the face of an acquaintance. We recognize the person by the totality of his physiognomy, but underlying that recognition is a tacit perception of the details of his face - details which we may be unable to describe when asked. He sees all phenomena as unities of particulars into wholes, with the wholes further available to be unified with other particulars or wholes into another structure, and so on until the unifying process encompasses the totality of the phenomenon in all its functions and manifestations. "When we comprehend a particular set of items or parts of a whole, the focus of our attention is shifted from the hitherto uncomprehended particular to the understanding of their joint meaning" (p. 24). The unity which we strive to comprehend, however, pre-exists as tacit knowledge.

Skills involve a large element of tacit knowing. The point of tacit knowing is that what is learned is not articulated in a formal way; the point of calling it 'knowledge' rests in the claim that nevertheless it can be taught and learned. The method consists of guided

practice; there can be no substitute for experimental trials. Art appreciation belongs to a particular set of skills. It is a skill of seeing and noticing certain kinds of qualities in things and adopting a certain attitude.

Harry Broudy (1971) has demonstrated the application of Polanyi's ideas to aesthetic perception, and the relationship of Polanyi's description of the extension of ourselves (which he calls 'indwelling') to aesthetic empathy (pp. 77-106).

Many writers, like Polanyi, argue for the essential unity of the aesthetic experience. Dewey (1958) believes that aesthetic experience is an indissoluble unity (pp. 36-37). During the interaction of the subject and object in the aesthetic experience, the environment is apprehended in all of its sensuous immediacy. Sensuous qualities pervade experience. Colours, sounds, odours and so on are qualities of interactions in which our organism and its environment participate. They are not isolated from each other or from the subject which perceives them; because of their organic connections, they tend to spread and fuse with one another (p. 119). Similarly, the subject is not aware of the perceived object's emotional, intellectual and practical characteristics as being mutually distinctive.

Because of this essential unity of the aesthetic experience, it is difficult to analyze responses to art. Separating individual factors does not reveal the truth about the integration of the factors, yet the integration is an integral part of the experience.

Proponents of this point of view would claim that talking about art destroys the experience of art because the analytical process of definition destroys the wholeness of the aesthetic experience. Analysis probably does destroy something in the experience; the experience of a whole work of art is characterized by a total effect, described by such terms as disinterested, emotive, or insightful. This total effect makes analysis irrelevant; on the other hand, the analysis of parts or the verbalization about the work of art is an analytical process introducing relationships and thus disregarding whatever unified experience is dominant in an aesthetic experience. What is destroyed in analysis is not the object of analysis - the object of analysis is both the parts and their interrelationship in contributing to the whole.

The language used to verbalize about art, as in the case of the critic, is not intended as a surrogate for the work, but as a set of points which illuminate aspects of the work that are likely to be missed. Verbalization kills art when the talk is incompetent or

inappropriate, but not because it is talk. Verbalization about art may help us to discover what happens when we view art or it may provide the systems for appreciating the work of art. The choice is not between art experience and a system for its description or categorization. Rather than having one preclude the other, each may serve to enhance the experience itself.

There are other valid reasons why verbal responses are important means of studying reactions to aesthetic objects.

An enormous amount of verbal behavior - in the form of writing, listening to verbal information, reading and talking - is vital to learning in the visual arts. As art behavior exists in relationship with conditions which surround it, and as verbal language is an important condition existing in the environment during situations which involve responses to art or learning systems in art, the role of verbal language behavior in affecting responses to visual art becomes an important issue.

An examination of the area of psycholinguistics provides some relevant information on the value of studying verbal responses in order to gain insight into the artistic process. Eliot Eisner (1965), David Ecker (1973), and Shirley Bolton (1973), among others, make strong claims for the inclusion of study of this area

in the field of art education research. Eisner (1965) discusses the effects of discursive language on the perceptual process in art and the ways in which linguistic systems structure human experience. (For example, children possessing certain linguistic concepts are able to perform perceptual tasks that children without such concepts are unable to perform.) He hypothesizes that knowledge of terms such as value, intensity, texture, may enable students to see visual works of art more completely (pp. 58-62). How and to what degree does discursive language influence what is looked for and what is seen? Do verbal skills enhance the subject's ability to perceive art aesthetically?

David Ecker (1973) sees parallels in recent developments in psycholinguistics between the scope of the child's linguistic ability and the phenomena that art educators associate with a child's artistic creativity. Noam Chomsky (1957) doubts that children learn their native language by imitation; he believes that underlying structures enable children to speak in sentences according to grammatical rules they cannot state. This leads Ecker to suggest that identifying these underlying structures may reveal that children's talk about art is a major avenue towards understanding their innate creativity. Art educators can only speculate at present

on the possible connection between the development of aesthetic form and the development of linguistic form, but it is one promising direction in which art education research should move.

Shirley Bolton (1973) believes that an oral language has a massive influence on critical and conceptual learning. She contends that a useful analysis of the visual world is performed through the experiences of verbally analyzing art as well as through making it. Visual thinking (the ability to perceive an object or quality and to express one's own perception of it with sufficient vividness to project the same image into the mind of someone else) and communicative response (the act of making known, to the best of one's ability, the content of one's comprehension, either visually or verbally) are two necessary conditions to aesthetic learning (pp. 14-15). Bolton (1970) investigated the relationship between visual perception and oral language learning. Her study, "A Study of Perceptual Growth When Using Contrasted Strategies in Teaching Art to Rural Deprived Children" supported the assumption that linguistic evidence can be used to reveal properties of human perception and cognitive growth. The aesthetic experience itself seems to consist primarily of instances of perception, and the aesthetic appreciation or comprehension

of perceived data and the organization of this data in the mind constitutes visual thinking. A request that the perceiver recreate what he does see in one communicable form or another constitutes a conscious and deliberate use of gathered information. In view of this position, linguistic development must be recognized as an effective link to perceptual development. The frequent use of language enables the learner to use words as tools for thought.

Jim L. Cromer (1973) found that learning in the visual arts was affected by verbal language behavior; verbal language conditions functioned as a determinant and prerequisite of performance in the visual arts. The particular area of art criticism, with its heavy reliance on verbal language, is an important area of study of the influence of abstract verbal performance. He suggests that further research be done on how verbal symbol systems interact with visual symbol systems.

Although most art researchers are aware that verbal expressions about art objects must reveal a great deal about non-verbal forms of behavior, they rarely know exactly what, why and how. The study of psycholinguistics is one route to that understanding. Verbalization about art works cannot be denigrated as a method of research in art education.

In order to develop methods of research which are appropriate to the needs and aims of art education, it has been necessary to develop or adapt approaches which take into consideration the inherent qualities of the art experience and to collect data in a manner which is conscious of the unique, individual, and unitary qualities of art experience. The data must be handled in a manner which does not analyze, reduce and segment it beyond the point where it becomes useless to the purpose for which it has been collected.

It is necessary first to establish some principles and identify some basic questions about what is necessary or appropriate to research in art education, and then to find appropriate means to proceed. Studies which have been developed for this purpose often employ techniques such as participant-observation or verbalization. Although many limitations are posed by this type of technique, there is increasing evidence that it can be effective in determining types of information not easily accessible through more traditional research methodology. The area of psycholinguistics has produced evidence of a link between linguistic and perceptual development, verifying that verbalization is an appropriate

means to determine information in art education.

The accumulation of all these findings can be utilized in the development of a research method appropriate to the specific needs of art education.

CHAPTER THREE

Statement Of The Problem

Art is a synthesis of experience, demonstrating a unity that is easily recognized. Experimental research is by nature fragmentary; it is a manner of categorizing the components of experience.

If research in art education is to take into account the essential unity of art, there must be a switch in emphasis from studies which have their grounding in other disciplines (and hence may employ restrictive experimental techniques) to those which attempt to establish some philosophical base to fundamental problems through more open, flexible techniques. Secondary issues such as curriculum development and educational methodology must be set aside while the focus is on primary issues, such as the nature of human response to art. Once the basic groundwork has been done, it is possible to concentrate on related issues, or to undertake further experimental research to verify the findings.

Research needs to focus on two particular aspects in art education:

(a) the identification or determination of appropriate and relevant problems; and

(b) the design or adaptation of appropriate methodologies to solve those problems.

There is also a need to shift the focus, at least temporarily, from the study of the creative process (or problems related to the production of art) towards the study of the aesthetic response. Research in art education based on the experience of art can deal with a broad range of problems if it inquires into the conditions that enable learners to acquire new attitudes and knowledge about art and the artistic experience. Research in aesthetic response should stay as close as possible to the immediate, individual, unique experience of specific art objects.

The aesthetic experience can best be researched by conducting studies to collect data which is as spontaneous and as close to the immediate experience of the art object as possible. Although talking about an art work is not the same as experiencing it, verbalization is one of the few means available to discover relevant truths about aesthetic response. Employing interview techniques has the danger that the interviewer's selection and wording of questions may 'lead' the response; methods such as content-analysis can rely too heavily on categorization.

It is possible to conduct studies in which the hypothesis is not formulated in advance. The advantage

of this is that the data may provide new or different problems which have the potential of revealing underlying truths.

If research in art education is to be relevant and practical, more methods need to be developed which can be applied in the classroom situation by classroom teachers without special research training. Many teachers are isolated from the mainstream of educational thought in art education because of the operational complexity of much of the research being conducted at present.

The purpose of this study is to design a research method to study aesthetic response, taking into account the essential unity of the unique expressive situation. It will employ verbal responses based on encounters with individual art objects. The subject will shape his own response based on the reaction to the immediate situation, with no hypothesis made explicit in advance. Instructions to the subject will be general enough to encourage spontaneous reactions which reflect, as closely as possible, what happens in the actual experience. The method will be simple enough to be conducted in the classroom situation, and thus will enable more research to be carried out in that context. Data will be reviewed to determine differences in the responses of the individuals to the particular art works in order to identify concepts

for further study. It is hoped that findings will have applications to teaching methodology and curriculum development.

CHAPTER FOUR

Research Design

Type Of Research: Descriptive

Method

(It is important to note that this is an exemplary study. Subjects and objects could be chosen at random, but they were selected here in order to make the study relevant to a specific area - secondary art education - and to assure a degree of diversity in the data. Depending on the purpose for which the methodology is to be applied, subjects and art objects could be selected with greater or lesser degrees of control.)

Subjects: 5 secondary students (art-trained);
5 secondary students (non-art-trained)

Subjects were restricted to secondary school students, half of them art-trained and half non-art-trained in order to make this study relevant to the high school art classroom situation. An equal number of male and female subjects were tested. All subjects have similar socio-economic backgrounds (upper middle class), and all are approximately the same age. All art-trained subjects have had similar art-training; they were taught by the researcher for a minimum of two years in secondary school.

Procedure: Subjects were shown three slides of art objects, and one actual art object. They were asked to respond verbally to the four examples. Art objects were selected which provided a diversity of visual material, with variety in subject-matter, formal qualities, media and style. To provide an alternative to the more 'typical' two or three dimensional art objects, a utilitarian object (a Bauhaus chair) was included. To provide a more immediate experience with a work of art, a real painting was included with the three slides. Most of the subjects had probably not seen the art objects before, but a few of the art-trained students had been exposed to the slide of the Bauhaus chair briefly in class during the year. Subjects were tested at the end of the school year. Subjects were not aware of the purpose of the test.

Slides: (1) Painting - The Hunters In The Snow - (January)
- P. Bruegel

(2) Sculpture - Man-Cactus No. 2
- J. Gonzales

(3) Chair - G. Rietveld

Art Object: (4) Painting - Orange Horizon
- G. Tahedl.

Prints of the above are provided in Appendix C.

Testing: Subjects were tested individually, seated in a private area with a tape recorder and slide projector. They were shown the instruction sheet and given time to read it carefully. The instructions were printed as follows:

> You will be shown a slide or an art object for a period of two minutes. During the time allotted, make as many statements as possible about the object, saying whatever comes to mind when you look at it. There can be no right or wrong statements.

No additional information or instructions were given, except that the subjects were informed that they did not have to speak constantly, there could be pauses on the tape. Subjects were timed to allow exactly two minutes to respond to each art work. The researcher was not present during the testing, except to change slides and present the painting. Additional information on the subject's background was provided by a simple questionnaire. (See Appendix A.)

Analysis Of The Data

The recorded data (taped) was transcribed into typescript. Every word, expression, and pause was included and the two-minute statements were divided into individual phrases, each one dealing with only one aspect of observation about the art object.

Each phrase was numbered to identify the subject, art object and statement. For example, subject 5, slide 2, statement 9.

To analyze the data, two sets of summaries were made.

(a) The total group response to each example was summarized to examine the parameters of the responses to each example, and to focus on the similarities and variations of responses to different art objects.

(b) The individual subject's responses to all the examples were summarized to determine each subject's range, style and emphasis, in response to the group of examples; and to compare and contrast the responses of the ten subjects. Since no hypotheses were formed in advance, the purpose of this preliminary step was to find trends or concepts in the responses which could be the basis for further study.

Once each concept or hypothesis or general statement has been tentatively formulated, the method can be applied again using subjects and objects appropriate to the particular concept to be investigated. The second step is not taken in this study, but suggestions are made as to how this could be done, and a specific example is

provided in the pilot study, "Subject Matter And Form In Viewing Paintings". (See Appendix B.) The use of statistical analysis to determine the validity of results may be appropriate if the problem studied is specific enough. In most cases, conclusions could be drawn by the researcher based on observations of the data.

There are two steps in the analysis of the data. The preliminary step is to apply the research method to identify relevant problems; the second step is to apply the research method under more rigorously controlled conditions to reach conclusions about those problems.

In this exemplary study, conducted to explore and illustrate a research method, information gained is inconclusive. The small sample of ten subjects employed here is appropriate to this exploratory purpose and would also be suited to classroom use by the teacher. However, to reach conclusions, further tests would have to be conducted.

CHAPTER FIVE

Data

Art-Trained

Subject One

Slide One.

1) alright, this is a picture of a, it's a village scene, um

2) people are skating, they're skating on a pond or something

3) and um . . . there's good balance of colours, the sky balances with the skating rink or the water or whatever it is

4) it's not water because it's ice,

5) there's, um, quite good proportions,

6) there's ah, the white snow, balances with the snow, it's like,

7) you look at it like diagonally,

8) the white snow and the sky like in the right hand corner kind of balance out

9) there is good use of colour, a lot of white, the

10) the black trees stand out and they stand out

11) there's also like complements, used,

12) like the roof of the house to the far left is orange or red, and then the skating rink or pond is a . . . is green

13) it's done in . . . like the painter painted what he sees first like the largest, like the a man, the men with the dogs was painted largest cause that's what he's closest to and as

14) we move further away, everything becomes tiny so that almost at the end of the picture

15) it's hard to distinguish almost anything . . . um . . .

16) what else is there?

17) there's there's good use of shadow

18) there's some shadows there like along the trees in the front over the . . . just the first hill kind of thing

19) good use of shadow

Slide Two.

1) okay, this um, probably, this is obviously made of iron

2) it's a sculpture

3) when I look at it it kind of represents two men . . .

4) one is face up and one is face down . . . um . . .

5) um . . . I like it because . . . uh . . . whatever he started with . . .

6) like you can't really tell what shape he started with

7) I don't know, I guess it was like a rectangle or something, you know, standing up,

8) but you still don't see any square lines and you don't see the original form . . .

9) also you know these straight lines it goes on like

10) lots of curvy lines to ah, like to balance it out . . . not to balance it out but . . . oh . . .

11) and on the bottom there, he puts um, I don't know, some little thing there on the bottom on the left hand side

12) there's a little ball, not a ball but a little shape . . . .

13) and it helps to balance out because on the top there, not on the top, but like around half way through the

14) right-hand side there's like a little comb thing,

15) with positive and negative shapes

16) cause then you see the attention in there

17) I don't know, I like it

18) also I like it the ways it's done because you can see the shadow of the sculpture on the wall.

Slide Three.

1) This is by, this was um . ... done in a certain period and I

2) I can't remember when it was done but but it was a certain style

3) like they did chairs, like how people should sit, kind, of like, not

4) they did chairs like in the shape of a person

5) it's very modern and there's like a lot of chairs, benches, everything after this style

6) good use of colour,

7) primary colours, black, blue, red, um . . .

8) even though the chair looks hard

9) and there's such, everything is so weird,

10) it's like it,

11) still looks like it's really comfortable because it kind of looks like the person just kinda flows into it

12) like you know your back, it looks like a good incline position for your back, and your bottom . . . and your legs are inclined

13) your arms can be straight,

14) and I think it looks pretty comfortable,

15) um, and he also does, I can't remember who it is,

16) but he started to do all ~~that~~, all those chairs, a lot of, it's all architecture,

17) he did chairs, he did chairs . . . and uh benches and he did . . .

18) I forgot the architect

19) I don't think he did much painting, but . . . hardly any at all, but I remember he did all this architecture stuff

20) um . . . lines are all straight, hard edge, with a no, no linear . . . lines,

21) but you can always like, he does it with the black lines

22) like you can see shapes through other shapes because everything,

23) like you can see a red triangle if you look at the . . . look at it right away . . .

Example Four.

1) Oh, that's nice . . . I like that . . .

2) so smooth . . . like the painting and the lines . . .

3) everything's so . . . like harmonious . . . , it just kind of flows . . .

4) very nice . . .

5) also . . . maybe the orange is a bit harsh, like there's a lot of orange

6) but I guess the purple kind of balances that out

7) then there's also the real strip of orange on the top

8) so I guess that works . . .

9) and you know if . . . if the colour was done any other way, it probably would have been too much white on the bottom of it

10) but the colour is introduced . . . there is like some blues, and gr . . . light greens and yellows . . .

11) I guess the colour is so harsh and

12) it's not . . . it's not in the middle of the painting, it's like, a little bit upward . . . that it can, that it can be so light on the bottom . . . uh . . .

13) it's really pretty . . .

14) I really like that . . . really nice . . .

15) the sky is nice . . . the sky has some, the touches of the colours in the sky are also um . . . also in the bottom, but they're just

16) they're just . . . very subdued . . . on the bottom . . .

17) the colours are still the same . . . like there's a light lime green and the light blues, and a very very light white

18) just near that, small small strip of orange, ah,

19) trying to think, another thing . . .

20) it's so smooth

21) it's like a winter's day or something it just looks,

22) it's so barren, so pretty . . .

23) also it looks good, kind a like there's depth to it, I can't and

24) and it looks like the white, most of the white part is like the ground, snow or something . . . and the rest is far off, like the sky.

Art-Trained

Subject Two

Slide One.

1) Okay, this painting is ah . . . quite realistic

2) and it . . . it appeals to the visual sense

3) um . . . it looks like probably a Quebec artist that did this because of the subject matter

4) and there's quite a bit of perspective in respect to the mountains and the hills and um . . .

5) everything is in proportion and it creates depth that way . . . um . . .

6) this subject is quite a common subject, it's one that you would see, probably everyday,

7) and in that respect it is also realistic,

8) but also with the use of brushstrokes, you can't really see the brushstrokes,

9) but . . . it's more of a hard type of thing it's not . . . it's not presented from with a tactile quality

10) it's more presented from the visual quality . . . um . . .

11) the colours are mostly related

12) they've got some complementary colours together so that they look brighter

13) yet there's kind of a . . . a green tinge to the sky

14) and the colours are alike all over like the green in the sky and the water.

Slide Two.

1) Oh, this is a sculpture;

2) it looks like its made out of some kind of metal and . . .

3) it's abstract . . . it doesn't . . . it deals with form

4) and it's got some tactile quality because of the little spikes sticking out of the side . . .

5) um . . . it's got form and depth because it's three dimensional

6) the artist has succeeded with the three dimensional effect

7) and um . . . it's a little . . . it doesn't look like it should be too big, because it's quite, it's not very delicate but it doesn't have the air around it that it should be big . . . it should be, it looks like it should be fairly small, um . . .

8) this doesn't appeal to the tactile, again,

9) it appeals more to the visual, because it hardly has any texture at all except for a few parts . . .

10) actually it's . . . um . . . it's probably balanced in the texture, tactile quality and the visual,

11) because a lot of it is just there for the visual sense, but also a lot of it is there for the tactile quality

12) um . . . this is a probably a modern, this is a modern sculpture.

Slide Three.

1) This chair is one of newer designs, the . . . the . . . one of the more . . . contemporary designs . . . because of the . . . the way it's built

2) it's not built for comfort, like for a chair, it's not built for that

3) it's more built for it, it's modern furniture and it's built for mostly probably for the decorative effect . . .

4) and it's not, it's not what you would have for a regular chair

5) it's not comfortable or anything, you can't sit in it . . . um . . .

6) I would say that it's probably quite a few his things were influenced by this chair, by this type of style . . .

7) most of the modern furniture today . . .

8) this relies on the linear qualities . . .

9) there's no curves in it, no,

10) it's harsh because of the straight lines, there are no curves at all and it's built at angles, sharp angles . . . um . . .

11) the colours that are used also appeal to the visual sense

12) if they did, if they didn't put a blue seat and a red back, it would probably be, not be so interesting to look at, probably quite boring in fact

13) and then this chair is made just for its artistic quality.

Example Four.

1) This painting appeals to the visual sense . . . very nicely . . .

2) the use of colour is quite nice . . .

3) he uses them juxtaposed together, like the orange and the purple make each other more vibrant

4) and the same with the way he uses the green in the snow, I think it is, or the ground, the foreground

5) but it brings out the quality

6) this does not appeal to the tactile touch . . . it appeals to the sight

7) it's . . . it's balanced . . . uh . . . the . . . the colours appear to look over the whole painting

8) and the green in the foreground helps to attract the attention in the foreground

9) cause one gets quite involved with the colour in the foreground, the purples and the oranges and the greens, somehow the artist had to put some interest in the foreground,

10) this is done quite straight, it's not really haphazard

11) it borders on the realistic and the abstract, it's between the two, probably more abstract . . .

12) um . . . the colours he uses are repeated throughout the painting, like he's got the green in the sky and the green in the bottom of the foreground and the blues all over the painting

13) um . . . he uses light and dark . . . different shades.

Art-Trained

Subject Three

Slide One.

1) The impression that I get of this painting seems very cold out in the snow in the blues he uses

2) a lot of browns, rust colours, the dogs are rust . . . ah . . .

3) from the man, the way they're slouching, going after something . . . a killing of some sort

4) the dogs are hounds of killing also . . .

5) there's a skating in the far background, it shows like an enjoyment of some sort . . .

6) like there's a contrast between the two

7) between the people skating around, frolicking, having fun and the difference between the men who are the brown colours and the dogs, like killings . . .

8) in the far corner there seems to be a fire with people around it

9) either a bonfire or something catching fire onto the building

10) the dark background in the corner near the house of either trees or smoke

11) the colour of the skating rink is again used in the background of the sky

12) different browns are continued of the smoky colours throughout

13) the snow in the background, it's not all pure white, it's, you know, spread out more of the colours used in the browns . . .

Slide Two.

1) Hmm . . . this is a weird sculpture

2) it's long and it's thin

3) um . . . from the points sticking out of the side of it

4) there seems to be a lot going on in the certain sculpture

5) the top part of it is very - cut out parts - are again used from the point . . . okay . . . if you cut out the parts from the side of the sculpture where there seems to be strips and he uses them on the side where it's cut off

6) and on the side, again there's the stripes

7) pieces deformed

8) it seems off-balance, it seems to be sort of heavy on the top

9) the top point sort of looks like a cross,

10) hmm . . . it's coarse.

Slide Three.

1) Looks like a very modern chair . . .

2) sort of like a replica of something we've seen . . .

3) the blue wood for the back . . . used for the back and for the seat and the red . . .

4) looks like a piece of wood painted

5) nothing that you would sit on since it's very hard to sit on, very uncomfortable . . .

6) holes are used . . . very constructive

7) coarse corners . . . very like, straight ups and the straight across

8) very hard, it's not pillowy, nothing, you know, soft . . .

9) looks like a first design of a chair that he made afterwards

10) just like, a thing in his mind

11) blacks, blues and reds, basic colours are used hm . . .

Example Four.

1) Looks like a scene from a desert,

2) or from the light colours used in the foreground

3) it's sort of like a feeling of a sandy colour of sand blended in with greens, very light . . .

4) the blues gives you a touch as if you're looking further off

5) until like the scenery of land when you start standing far in the front of it and looking towards it straight ahead . . .

6) the blues is sort of like a river running through

7) and the straight line crossing the pale greens running into, like you know, straight into the clash of the dark blues

8) sort of as if it ends right there and there's a steep slope going down towards the river and it's a very wide river right

9) and you see further off

10) closer as you're looking from the top and you see downwards the river is spread out by its width and the length

11) and again you see the borderline from the river of the greens which is the shore

12) and the orange is used and it gives you the feeling as if the sun is shining down

13) or it's like a lighter area where the land where the orange part

14) where the green is gives you the feeling of land sort goes down then up where the green is

15) the bright orange and bright blues right in the strip to the left-hand corner gives you the feeling as if,

16) where the pale, where the green and the blue come like, come right against each other gives you a feeling as if the green again goes down as if it's kind of a hill

17) and the blue is like a higher hill coming up

18) so it gives you a feeling as if the blues and the oranges are further.

Art-Trained

Subject Four

Slide One.

1) . . . Uh . . . well, ah . . . the first thing that I notice in the . . . the gentleman with the staff in the snow . . . was that uh . . .

2) was that there's a sort of a positive-negative, not positive-negative

3) but . . . ah . . . dark against the snow . . .

4) and so . . . uh . . . I . . . I . . . immediately thought of Japanese prints

5) which we had studied somewhat during the year

6) it's an interesting painting . . .

7) it's representational

8) but of a certain style

9) it looks a bit like a passage from Bruegel or Brugel

10) the European painter,

11) father and son team . . . I think . . . um . . .

12) ah . . . sort of a dreamy quality to it

13) I . . . I have the feeling of looking onto this, or looking into this world . . .

14) I imagine this is a European scene probably . . .

15) I have no idea where

16) um . . . this is something of course that's very wintery

17) and uh . . . as I said . . . I have the feeling of looking into this painting

18) I did mention the Japanese print feeling in the trees and in the dogs . . .

19) and in the two gentlemen . . . ah . . . against the white snow or the light blue sky as the case may be . . .

20) it all tapers off to a horizon point of course . . . ah . . .

21) showing life right to the end of the painting and

22) people on the rink, the skating rink in the foreground and in the middle of the painting . . .

23) and then of course the indication of dwellings and trees and what not . . . um . . .

24) apparently right back until our sky begins in the centre of the painting

25) it's very colourful . . . it's very pleasant to look at

26) I . . . I've lost the words somewhat

27) I'm sure it's the painter I think, - Bruegel . . .

Slide Two.

1) Ah . . . well . . . this is a more abstract work from the one we've just seen

2) it has a reaching quality of this figure . . . ah . . . perhaps an . . .

3) this was supposed to be an equivalent, sort of an intellectual equivalent to a human form,

4) as this person reaches into the air maybe for self-meaning in life or for a physical purpose . . . ah . . .

5) perhaps this sculpture is to try and sum up man's . . . total . . . a search for identity . . . in himself . . . as he re . . .

6) or woman for that matter . . . as he reaches into the air

7) to try to secure some goal . . . some thought

8) eh . . . he has a nice interplay of positives and negatives in the, I say, head region, in the top of the . . . ah . . . the work

9) little slots in the actual torso or body, and then . . . a . . . supposedly part of the head or whatever the slots that went down is

10) so we have a positive-negative transition

11) and of course in this photograph the . . .

12) the black against the white . . . ah . . . background of the slide and the . . . uh . . .

13) the slots in the body coming out white . . .

14) it's a very a, really very interesting

15) and also in the leg or thigh region of this work . . .

16) and once again I think of it being a . . . perhaps equivalent to a human form . . .

17) we have slots going out . . .

18) the, the master . . . the creator could have had other ideas in mind, but a

19) the first thing I was struck with was a certain regalness of pose,

20) actually, it isn't as . . . hideous as some abstract work is

21) ah . . . it's pleasant to look at . . . ah . . . .

22) I . . . I . . . sort of get a ballet form or perhaps even a baseball player form,

23) baseball, of course, is somewhat similar to ballet in many physical . . .

Slide Three.

1) Oh, I remember this well,

2) this was in our very interesting art history studies . . . ah . . .

3) I . . . gee . . . I . . . I . . . endeavor to say a German person . . .

4) perhaps in New York . . . I'm a little vague on this

5) in the 1930's, a . . . a style of art which ah . . .

6) today we look at this chair that I see before me now

7) I might say oh well . . . we see that everywhere . . .

8) fairly modern . . . fairly new . . .

9) but of course in 1930 this was an affront to the classic virtues of furniture . . .

10) you know Rococo or Baroque furniture . . .

11) even humble French Canadian furniture . . .

12) this was ah . . . very, very modern, ah . . .

13) it's style and the line forming and the basic feeling you get from this furniture

14) this, this furniture which was really like an art form, considering, as I said

15) how new it was when it was made in the thirties, or late twenties . . .

16) it's like an art form,

17) it's a . . . the simplicity of line and form and colour in this case

18) the, the . . . ah . . . red back and seat of the chair is red and blue

19) um . . . it's very interesting for the time

20) as we know, the thirties was of course dominated by the depression

21) and by of course the World War I and the rise of Nazi Germany

22) and it's interesting to see what came out of it . . . ah . . .

23) the thought perhaps of an idealistic future or

24) things better to come after this terrible age . . .

25) could be this simple design and form as was constructed by . . . in . . . this chair

26) it was matched, I believe, with other kinds of furniture and architectural designs of the time

27) indeed, I think there's a house in Mount Royal with a similar sort of style,

28) porthole windows, no less . . .

29) kind of hideous to us now,

30) but in the 1930's it was quite an exciting endeavour, to try to do.

Example Four.

1) . . . Oh well . . . this is a surprise . . . um . . .

2) well, it seems to be a painting . . . you notice immediately,

3) in three sections,

4) there's the base, first of all, I'll say it's of course

5) a winter scene, I would assume, a winter scene

6) the three sections are, of course the base . . . which is snow

7) and the middle which comprises the land,

8) a purple and orange landscape . . .

9) and of course the sky

10) it's really sort of pleasant, in a way . . . ah . . .

11) there's a lot of nice shading,

12) pale bluish effect of course creating shade in the picture and the snow

13) and the different colours

14) it's an interesting approach

15) I'd question the artist as a draftsman, proficient in the world of art

16) but um . . . he seems to, or she has, seems to get around the problem

17) quite well by having this sort of a shadowed effect of stripes across the canvas

18) representing to an extent . . . um . . . looking over the land in which we see the sky and the land and of course

19) the snow in the foreground right before me here . . .

20) nice shading, though,

21) it's a pleasant painting . . . it's not unpleasant . . .

22) I do question the draftsmanship,

23) but ah . . . it is pleasant

24) ah yes, and the sky has a touch of green in it, of course,

25) which is nicely done,

26) the touch of green is not actually defined, you can't actually see, you know, of course,

27) a green stroke of line, but the green mingles in there and

28) uh . . . would represent some quality to the sky,

29) the more I look at it the more pleasing it is,

30) ah . . . some quality to the sky,

31) some definition to the atmosphere giving it body and depth.

Art-Trained

Subject Five

Slide One.

1) In this painting, I find it's very, it seems to be tranquil

2) even though they're hunting

3) the colours are very subdued and it's made in a very . . .

4) the surface is very flat

5) so that, it's . . . it's very quiet

6) and it doesn't seem to be very rough and strong

7) I think the artist was trying to get across just a very nice um . . . cold winter day,

8) and just show the enjoyable parts of it

9) there is not many . . . um . . . different colours in the snow

10) it stays the same white

11) and this keeps a very clean fresh feeling to the painting,

12) whereas if you put in darker colours it would give it a more dramatic effect

13) I like the painting I think it's really fresh

14) it's . . . ah . . . it's just nice, and makes you feel good when you see it

15) it's not, it's not, even though there's a lot in it,

16) it doesn't seem to be too complicated because of how it's painted flat,

17) and how in the background everything becomes more subdued and it seems more vague

18) there's a very, um . . . very big depth in the painting because as you go farther everything becomes much more vague, you could,

19) you know that there's houses in the background but you can't actually see them . . .

20) in the front you can see . . . um . . . quite a bit of detail in the dogs and in the people . . .

21) even though it's all black you still, you get the feeling that it's very close to you

22) in the background you see the mountains how . . . even though they're vague they still have the . . .

Slide Two.

1) Um . . . this sculpture to me represents a person reaching out

2) everything is very simple

3) but it still could have a lot of meaning because of how the shapes . . . um . . . go towards the sky . . .

4) line is very important in this

5) the whole, the whole sculpture is really developed into lines

6) even though some are very large and some are very small . . .

7) um . . . it was used by metal, metal, it was made by metal

8) it seems to be trying to show opposites

9) because the face and the outside in the volumes have the opposite in the lines . . .

10) the texture of the surface seems to be rough,

11) and it's, it's not a very calm, calm subject

12) it seems to be, not violence, but . . . reaching out and trying to reach something

13) as though it needs to do something

14) the sculptor was interested in shapes, he tried, in between the positive shapes he made negative shapes so that you have

15) the . . . um . . . you can see negative shapes and smaller shapes and larger shapes and larger shapes

16) made out of the . . . made out of the . . . um . . . metal

Slide Three.

1) I find that this chair, I don't like it, it seems too hard

2) the lines are too, they're just too straight

3) it looks like very uncomfortable

4) the colours I also, I find they're too strong for a chair

5) and the lines, if they were softer, more curved, they . . . it would look more inviting

6) this is not, it's not nice . . . um . . .

7) I think that the person who made it tried to get like an art form out of it

8) not only out of use, because of the way he tried to get in shapes, and

9) you can see rectangular shapes, you know . . . and um . . .

10) how the boards are completely flat and

11) are painted different colours . . .

12) the chair to me seems like, it's almost like . . . um . . . a punishment sort of thing,

13) it doesn't seem as though it would be something a person would want to go into . . .

14) I think it was interesting though, the way he put together the pieces of wood, because it's not . . .

15) he left the edges loose, he didn't try to make them clean

16) and the colours show, you could see the colours from the wood,

17) different colours inside and how it was painted outside

18) the boards look as though there are pieces of metal

19) painted blue and red . . .

20) they don't seem to be . . . um . . . they don't seem to be wood like the frame

21) it looks as though this was made around the sixties

22) because it's the type of thing that, almost like Pop Art, because it's something different.

Example Four.

1) I like this painting 'cause it's very tranquil

2) the colours are very soft, they seem . . . it's

3) there's a lot of depth towards it . . .

4) because it's so plain . . . there's no detail

5) so everything . . . you just . . . you can see it going into the horizon . . . it doesn't end

6) I like the way the colours in the sky and snow they seem to correspond,

7) and in the middle it becomes brighter and more intense colours

8) so it's almost as though you yourself are going into that centre area . . .

9) and then afterwards you're just leaving it slowly . . .

10) I also like the way it . . . complementary colours . . . the orange and the purple

11) somehow in all this, very tranquilness, you get a hard area,

12) it's almost like a, an opposite to the rest . . . to the snow which seems so calm, and to the sky which also seems so calm . . .

13) it gives me the feeling that it's snowing and water and sky

14) then it's just in a very deserted place or . . .

15) or as though it's a beach, that's just going on into the ocean . . .

16) I find it interesting the way they change the blues

17) so it's not, a complete change, a drastic change, it's just slowly, because of the blue near the snow where the yellow part at the front of the painting at the . . . is slowly going into it,

18) so that everything seems to be blending,

19) even though there is a sharp contrast between the three blues, the two blues and then into the purple

20) and also the way, once you had seen the sky

21) the way the orange becomes sharper . . .

Non-Art-Trained

Subject Six

Slide One.

1) Reminds me of . . . ah . . . winter in Montreal

2) it reminds me of seeing the snow when I play hockey . . .

3) reminds me of Lake Placid in New York . . .

4) reminds me of Maine, a small town, . . .

5) it reminds me of, the hunters remind me of Eskimos, . . .

6) they look like hunters, I can't tell . . . um . . .

7) it just reminds me of a small town . . . that's about it.

Slide Two.

1) Reminds me of an Indian work . . . a totem pole . . .

2) it also . . . uh . . . the bottom part of the wood reminds me of a cactus in out West, you know . . .

3) the bird, on the object's stand is a . . . reminds me of an eagle

4) and makes me think of out West . . .

5) Indians holding an eagle, and the cactus . . .

6) and it reminds me of the work that I always see at Expo

7) just metal on metal. .

Slide Three.

1) Well, this picture looks like a chair . . .

2) like a modern chair, 'cause it's not too . . . like the other ones . . .

3) it doesn't look that much like a chair when I look at it now

4) because it looks like it has two sawed boards,

5) one, fastened onto the bottom, and the other one, which is going towards the top

6) and the . . . ah . . . handles look . . . are like . . . little pieces of wood . . . just sticks . . . sticking together

7) and the rest of it are just little pieces of wood just stuck in . . .

8) when you really look at it . . . it doesn't look like a chair . . .

Example Four.

1) It reminds me of the desert

2) and . . . uh . . . it also reminds me of the sea . . .

3) the blue, light blue, waviness . . .

4) reminds me of the snow because of the lightness . . .

5) and it reminds me of a sunset . . .

6) the sun's rays hitting . . . over the desert or whatever . . .

7) but at first glance it's . . . ah . . . it reminds me of the desert . . .

8) the green reminds me of . . . ah . . . just grass

9) and it reminds me of vastness, emptiness . . .

10) like a prairie . . . or loneliness.

Non-Art-Trained

Subject Seven

Slide One.

1) It's a winter scene which shows . . . um . . .

2) it it's not abstract

3) because it's not sorta like delicate, the lines are more . . . um . . . are stronger . . . um . . .

4) there's not too much blending and the white ends and then the next colour begins

5) it shows . . . it's very busy with lots of people and

6) you can see the background pretty good um . . .

7) it's colourful, but the colours are mostly like whites and greys and a bit of red.

Slide Two.

1) This is a metallic - looking sculpture . . .

2) it's abstract . . .

3) it looks or it doesn't look like it's something soft . . . um . . .

4) it has a lot of feeling to it like . . .

5) texture . . . it's sort of rough . . . um . . .

6) it's sort of long, and narrow . . .

7) it's sort of a brown or rusty colour sort of like . . .

8) a metallic type . . . of . . . thing

9) you can feel the roughness of it and

10) the different sort of lines

11) and pieces that stick out, it's . . . ah . . .

12) there's a shadow of it . . .

13) it's . . . ah . . . it's three dimensional . . . you can tell . . .

14) . . . it has a rough texture . . .

Slide Three.

1) This is a . . . a chair . . .

2) it looks like it's made out of boards

3) it looks like it's very easy to make . . . um . . .

4) it . . . it's just mainly boards that have been nailed together

5) the base of it looks quite easy to make . . .

6) it's made of wood, maybe metal . . .

7) the base could be metal, but the boards look like they're wood . . .

8) um . . . it's sort of slanted, the seating part of the chair . . .

9) it's sort of red, the back . . .

10) there's an angle between the two parts of the chair

11) and there's a beam behind the back of it to support it and . . .

Example Four.

1) It's very colourful . . .

2) the lines seem to blend in with very . . .

3) sorta subtle . . .

4) um . . . the purples sort of it just blends, everything sorta blends right in, the purples to darker and . . .

5) it's got lines you can see where the colours end at the . . .

6) they're smooth lines . . . they're not harsh

7) it sorta looks like land and the . . . the top part is the sky

8) it's in oranges and warm colours and the purples are cooler

9) and the white sorta looks like a sandy colour, like sand . . . it's gentle . . .

10) it's nice to look at

11) the colour combination is nice . . .

12) the combinations of it seem to blend . . .

13) there is not a great deal of detail, it's very simple . . .

14) you can see in the top part the diff . . .

15) the yellow and the white blended in with the sort of bluish . . .

16) it shows a bit of depth, you can sorta see where it goes in . . .

Non-Art-Trained

Subject Eight

Slide One.

1) Okay, I see a . . . two skating rinks there
2) it's a small town and . . .
3) there are mountains in the background and
4) trees in the foreground . . .
5) looks like hunters, who are coming forward . . .
6) looks like the have spears with . . .
7) oh, about a dozen dogs or so
8) and they're on top of a hill that's in a foreground
9) looking over the two skating rinks
10) in front of the skating rinks are buildings, houses . . .
11) and on the skating rinks are people . . .
12) looks like they're playing hockey on one rink
13) and just skating around on another . . .
14) uh . . . it's a grey day, very showy, in the winter
15) birds . . . couple birds
16) one bird flying and the other bird sitting on the tree . . . um . . .
17) in the background the mountains are very jagged . . .

18) it looks like it could be in sorta mountaineous country probably

19) with a hill in the foreground and the mountains in the background . . .

20) maybe the Rockies or something like this . . .

21) um . . . sort of a grey picture, gives you the idea it's sort of a grey day, sort of thing . . . with . . . ah . . .

22) looks like it could snow anytime, really . . .

23) off in the right hand side there appears to be a fire burning, or something . . . not really sure what it is,

24) looks like a fire, or maybe even a canoe . . . it sort of looks like . . . not really sure . . .

25) people on the hill seem to be men returning from the hunt . . . looks like . . .

26) okay, so what am I supposed to do now?

Slide Two.

1) This is an abstract as far as I can see . . .

2) it's sort of a blackish-grey colour . . . ah . . .

3) it appears to be made out of metal . . .

4) it's tall and slender

5) and at the top, it's where it's skinniest there's a piece of metal comes

6) across, forms sort of like a cross . . .

7) comes down, and off to the left there seems to be a bird, with wings,

8) getting ready to take off, standing on a launching pad . . .

9) it curves around, down to the bottom, where I can see . . . um . . .

10) pieces of metal sort of sticking out at the bottom and

11) off to the left looks like nails sticking out . . .

12) it really doesn't impress me as being much of anything,

13) I can't see anything in it

14) it would mean more to a person who's got an idea what it's supposed to be, I guess . . .

15) I don't really know what it is

16) I can see in the background off to the right of the picture is the shadow of it

17) so the light would appear to be coming up from the left . . .

18) it's on a wooden base . . .

19) little pieces seem to be . . .

Slide Three.

1) This is a picture of a chair . . .

2) it's . . . ah . . . seems to be a movable chair

3) that would move up or down to the shape of a person,

4) to the way he wanted to sit

5) if he wanted to sit lower and sort of, more of a horizontal position he could do that

6) if he wanted to sit upright he could just move the back

7) it seems to me . . . it's made out of . . . it appears to be wood

8) the back of the chair is painted red and the bottom of the chair appears to be a purple, blue, I guess . . .

9) and the wood, the parts of the chair like the arms and legs of the chair are made out of wood

10) pieces of wood going horizontal and vertically . . .

11) it doesn't appear to be a very comfortable chair,

12) the sides of the wood are all cut off

13) and they appear to give a . . . like a cross-cut of the wood would be white,

14) and it's painted, not white . . . actually grey, and it's painted

15) and the sides of the wood are painted black

16) the background is blue

17) and it's rested on the floor.

Example Four.

1) Looks like a desert

2) with a river flowing through it

3) though it could be somebody's back . . .

4) the sky, the sky is sort of a real hazy colour

5) one of these hot, drippy, humid days

6) when you don't want to do anything.

7) and then the orange in the background seems to give the effect of the sun

8) God! is it ever hot . . .

9) and then there's . . . ah . . . the . . . going right through the middle, looks like a river . . .

10) something you just want to go and dive into . . .

11) go for a slight swim there . . . 'be nice . . .

12) it just rolls . . . rolls along

13) the foreground looks like somebody's . . . the whole picture looks like somebody's back . . . you know . . .

14) the curves and muscles there in somebody's back, and then

15) the spine going right down the middle . . .

16) I like the contrast in colours.

17) with, sort of dull colours to nice bright colours, to dull colour again . . .

18) looks really nifty . . .

19) off in the green there . . . off in the left hand corner . . . seems to . . . sort of gives you an idea that the grey dull part is . . .

20) just a bit like death,

21) and then the green light part . . . lively,

22) you're all alive and everything happy and all this sort of thing

23) and then . . . drippy and dreary again sorta . . .

24) life must go on,

25) that's the way life is . . . boring one minute, dull and dreary . . . exciting, bright the next.

Non-Art-Trained

Subject Nine

Slide One.

1) . . . . Um . . . well obviously a scene, most likely,

2) a scene in the early 1900's,

3) looks like it's in Quebec . . .

4) the people are playing . . . skating or playing hockey or something on the river . . .

5) um . . . the picture itself looks quite natural . . .

6) there's no . . . or anything in it.

Slide Two.

1) . . . This sculpture looks like a piece of native work . . . ah . . .

2) it's got good perspective . . . .

3) you can't tell if there's any interpretation to it or not . . .

4) I don't know what it looks like . . .

Slide Three.

1) . . . Obviously very modern art supposed to . . .

2) looks like a representation of a chair . . .

3) uh . . . this is . . . uh . . . doesn't seem to be any clash in the colours . . . um . . .

Example Four.

1) . . . Um . . . possibly . . . it could represent a scene in the desert except for . . .

2) the only thing that clashes with that idea is

3) the mauve through the centre . . . um . . .

4) I like the colour combinations . . .

Non-Art-Trained

Subject Ten

Slide One.

1) It's a picture of winter . . . quite clear . . .

2) it's a feeling of coldness . . .

3) seems to be a feeling of adventure in the picture . . .

4) you get a feeling of nature

5) and people walking around . . .

6) the enjoyment and fulfilment of life portrays through the picture . . .

7) it seems to be quite . . . darkish . . .

8) it seems to be drawn just after a snowstorm . . .

9) everybody's busy in the town.

Slide Two.

1) Looks like a typical sculpture of something you'd see in art museum . . .

2) there usually are many of them . . . in . . . many art museums around that I've seen . . .

3) seems like it would be something that would be seen in a museum of war . . . a war museum somewhere . . .

4) it doesn't seem to give any meaning as to what it is,

5) just abstract . . .

6) it sort of seems as if there's a freedom there . . .

7) it looks like there's a bird about ready to take off . . .

8) off a high building or something . . .

9) looks like something somebody's found from a long time ago . . .

10) replica . . . it reminds me of ancient times . . .

Slide Three.

1) It's a funny looking chair.

2) but it looks like it would be near a swimming pool in the sun

3) or something you'd lounge on . . .

4) something you might see in an old home or something you'd lounge on . . .

5) it looks very delicate . . .

6) something you might see in an old home

7) or something somebody's dreamed up or just made . . .

8) it doesn't seem to have much significance

9) it's something like a lawn chair . . . or just . . .

10) looks faint and hard . . .

11) gives a feeling of hardness or brittleness,

12) looks unusual . . . haven't seen anything sorta like that before . . .

13) it looks like a chair but then again maybe it isn't . . .

14) it's colourful . . .

Example Four.

1) It seems to be very colourful,

2) looks like the horizon . . .

3) looks like someone's mind sweeping by with colours or dreams or visions . . .

4) seems like the white represents blankness and the

5) purple comes in as confusion and then

6) the orange is a mixture of feelings . . .

7) it looks like something that would go on in someone's mind . . .

8) their feelings portrayed in a painting . . .

9) looks like the ocean, the waves and the . . . sort of dreamy . . .

10) could also represent a lake . . .

11) the pureness of birth and the confusion through life

12) and the mere emptiness

13) and the confusion near death . . .

14) also looks like long coils of rope, purple and orange . . .

CHAPTER SIX

Analysis Of The Data

Summaries Of Responses To The Slides And Art Object

Slide One: The Hunters In The Snow - Pieter Bruegel

Most of the statements made about the painting were descriptive comments about the subject matter - the people, the activities, the objects in the painting. There was frequent reference to the realism of the painting and the amount of detail portrayed. There was response to the mood, atmosphere, the climate portrayed in the painting - "tranquil", "subdued", "grey day", "just after a snowstorm". There is some formal analysis of the painting, with colour mentioned most often; contrast, balance, perspective and composition are discussed, but far more statements are made about the subject matter. There are only two references to technique; "the brushstrokes" and "painted flat". One subject likened the style to that of Japanese prints. There were few evaluative statements but in general the painting was deemed to be pleasant; "clean", "clear", "fresh". Some of the subjects related the scene to their own experience, "winter in Montreal", "playing hockey". One subject made an interpretive statement

about the meaning of the painting - "it expresses the enjoyment and fulfillment of life" - and another made reference to a theme of violence: "killing" was expressed through the hunters and the dogs.

Slide Two: Man Cactus No. 2 - Julio Gonzales

It was established by many subjects that the sculpture was "abstract" yet there was an attempt in almost every case to apply subjective content to the abstract forms. Although the subjects did not know the title, Man Cactus No. 2, a few of the subjects derived this meaning from the slide. Other "looks like" statements referred to birds, war, totem pole, Indians, or baseball player. Most of the statements were descriptive of the form of the sculpture, its shape - "long and narrow", "rectangle", "cross". Most of the form statements dealt with texture; there was strong sensual awareness of the tactile quality of the sculpture - "coarse", "rough". Reference to colour was limited to description of the metal material but this was a frequent response. There was very little attempt to describe the feeling portrayed in the sculpture, only two subjects mentioned words like "calm" and "freedom". Some reference was made to personal experience; two subjects referred to other sculptures at Expo and in a war museum. There was almost no attempt

to evaluate; one subject called it "weird". Subjects were aware that they were looking at a photograph, and one made reference to the static shadow.

Slide Three: Bauhaus Chair - Gerrit Rietveld

Subjects found this art object a little more difficult to discuss. There was some uncertainty as to whether it was an art object or a functional piece of furniture; some subjects considered it a "replica" or model. Most of the statements centered on the function of the chair; how and where it could be used, whether or not it was comfortable. There was much discussion on the construction of the chair - the component parts, how it could be put together, the materials used, and construction techniques. There were many descriptions of form; colour was described by most subjects, and line and shape were also important. There was one reference to "Pop Art", and one subject made contextual statements about "World War I", "the rise of Nazi Germany". Most of the evaluative statements were concerned with the function of the chair, its lack of comfort, "harsh", or its lack of conformity to more traditional forms, "unusual", "weird".

Example Four: Orange Horizon - G. Tahedl

This example evoked the most enthusiastic responses. Possibly due to the subject matter but perhaps because

it was an actual art object rather than a slide, subjects were affected by the immediacy of the experience. Subjects made more emotional responses to this example, this was evident in their voices as well as from the content of their responses. There were more positive evaluative statements to this example - it was "nice", "pleasant", "really pretty", and there were more "I really like it" type of responses. By far the largest number of statements were made about colour, both as descriptive and emotional responses. There was a greater awareness of subtle variations in the colour, probably because they were more visible than they were in the slides or because subjects knew they were seeing the true colours, not a distortion of them. There was a great deal of reaction to the sensuous qualities - "smooth", "soft" - and emotional reaction to the feeling portrayed through the painting - "harmonious", "subtle", "tranquil". The meaning was expressed as "vastness", "emptiness", "barren", "loneliness", "deserted"; and one analogy was made to birth, life and death. One subject expressed his reaction to the particular atmosphere portrayed in the painting - "one of those hot, drippy, humid days". The composition was described in terms of colour areas with reference to depth, perspective, background and foreground. The statements about subject matter most

often described a landscape - "desert", "ocean", "prairie", "lake", "snow", also a human back and a rope. There was no discussion of material or techniques other than the "blending" of colours. In general, responses were more poetic to this painting than to the slides - "drippy and dreary", "it just rolls . . . rolls along".

From these summaries, it is possible to identify similarities in subjects' responses to the art objects. Certain tendencies are obvious and these trends can be stated as questions or concepts concerning the nature of human response to art. They can then be further examined by formulating hypotheses, conducting further studies employing the verbal response method, and formulating conclusions based on the findings.

Studies by other researchers using different methodologies, provide interesting and useful references with which to compare findings. As this study is designed solely to provide an example, references are given here for only the first of the eight findings that are identified and briefly discussed below.

The following comments are based on the summaries of the data, and identify eight concepts which could be further studied by applying the verbal response methodology under more rigorously controlled conditions in order to formulate conclusions and make applications.

a) Most of the subjects described subject matter in their responses. There was the enumeration of the individual objects in the painting or sculpture, or the constituent parts. When the subject matter was not clearly visible, respondents tended to apply their own interpretation of what they thought the art object represented. In many cases, these ideas conformed to the title, even though the title had not been known beforehand. For example, the painting, Orange Horizon, was almost always interpreted as a landscape. Man-Cactus No. 2 was often interpreted as a human figure, and "cactus" or "desert" was mentioned by a few of the subjects. (Other suggestions were "totem pole", "bird", "native art", or "Indian", which reveal that common elements were observed.) All of the subjects in this exploratory test were approximately the same age and had similar backgrounds; a broader purpose would be served by testing the verbal responses of subjects of different age groups and different cultural backgrounds to determine if the degree of interest in the subject matter varied. The following areas of study could be explored:

(1) The effect of age variables on interest in or preoccupation with subject matter;

(2) The effect of art-training on views of subject matter;

(3) Variations in reactions where realistic and non-representational (or abstract) subject matter are contrasted.

Investigation of these topics would help to provide information on the effect of subject matter on response to art objects. Several existing studies as indicated below, provide additional information.

References

(1) Brent Wilson found practically no differences between children in 5th to 11th grade levels in their perception of visual art and the language they used in descriptions (1966 b). The language that students used to describe the representational works encountered was literal in character when the work had representational forms in it. When paintings were abstract or non-objective, students tended to use them as projective devices and responded as one might to ink blots. In a second test, Wilson (1966 a) discovered it is possible to improve the skills involved in looking at art and the vocabulary used to describe it.

(2) Studies (Harris, deLissovoy and Enami, 1975) conducted with Japanese and American children on art judgment tests showed that in both groups there is a similar pattern of response to subject matter. At 4th to 7th grade levels there is an increased preference for realism. Grade ten is seen as the level at which interests other than subject matter become apparent.

(3) Helen James (1970) observed that older children were more fluent in their responses, but that factors such as age, intelligence, school achievement, socio-economic and ethnic backgrounds, home environments and community experience were not the only causes for variations in responses. There are different modes of conceptualization about subject matter in art objects even among students who had similarities in these other areas.

(4) Ronald W. Neperud (1970) found that responses to visual arts vary as individuals act from different frames of reference and with different preferences and values. His study raises questions in regard to the ways in which age, education, socio-economic status, sex, values

and other considerations affect responses to art.

b). Many of the subjects' responses included discussions about line, colour, texture and other formal elements. There appeared to be an attempt on the part of many subjects to analyze the object and evaluate the artist's use of certain elements. There was discussion about balance, composition, perspective and contrast. The art-trained subjects tended to do more analysis than the non-art-trained subjects. The questions raised are:

(1) What is the effect of knowledge about analysis, terminology and the elements of form, and of awareness of how the artist manipulates them, on the subject's response to art?

(2) What is the effect of knowledge about materials and techniques on aesthetic response?

To study these types of questions further it would be necessary to examine the differences between the responses of art-trained and non-art-trained subjects to the same objects. The study would use subjects who had a more significant difference in art-training than those used in this preliminary study, or the study could be applied in a pre-test and post-test situation

with appropriate instruction in between.

c) It is apparent from the responses on the test that the greatest number of responses to formal elements are concerned with colour. Though the study of colour and its effect on the viewer has been extensively carried out in the field of psychology, the particular effects of colour on the aesthetic response could be studied. The verbal response method could be used with black and white, as compared to coloured slides or reproductions of the same art objects. This data would provide information about the questions:

(1) What is the effect of colour on aesthetic response and is the aesthetic response altered by varying the colour?

(2) What factors in the subject cause variations in the reaction to colours?

d) The sculpture, Man-Cactus No. 2, and the painting, Orange Horizon, evoked the most responses which involved sensual awareness of the art object. This was revealed through the use of certain descriptive words; "tactile", "rough", "coarse", in regard to the sculpture and "smooth", "soft", "hot", "subtle" or "harmonious" colour, "light lime green", in reference to the painting. A work of art is perceived through the senses and these sensuous qualities are so important that the

sensuous experience has at times been equated to the aesthetic experience. This raises certain questions:

(1) What is the difference between the sensory experience and the aesthetic experience of a work of art? Can the two be separated?

(2) How do we apprehend sensuous phenomena?

These questions could be studied further with the verbal response study by selecting objects for their strong sensory appeal - for example, an Eskimo carving or a thick textured weaving.

The objects could be placed so they were accessible to touch. Observations could be made as to whether or not the subject handled the object as well as looking at it. The two groups could be compared as to the differences in their verbal responses to these objects and to others. Subjects who appear to be more aware of sensory qualities could be compared to those less affected by them in order to determine differences. Responses to art objects which evoked sensory responses could be compared to those of similar objects which did not.

e) The painting, Orange Horizon, evoked the strongest emotional reactions. This was revealed in the voices of the subjects as well as through their statements. They made many statements about

the pleasant experience of looking at the painting, and they indicated deep involvement in the experience. One subject described the feeling of entering into the painting. If art expresses emotion, the viewer or listener should be enabled, through the work, to express his own emotions. In relation to the role of emotions in the response to art objects, the following questions can be asked:

(1) What types of emotional reactions are evoked by the art object? How do they relate to sensuous responses?

(2) How do these emotional reactions to the object vary from individual to individual and what factors contribute to this?

f) It is likely that the actual physical presence of the Orange Horizon painting evoked a more positive and enthusiastic reaction from the subjects in this test because it was a real painting instead of a slide. These questions can be asked:

(1) What is the effect of the 'real' object on the subject's response and how does it differ from responses to slides or reproductions?

(2) What is the difference between the response to an art object shown in its actual size and one shown in slide form in which actual

size is not ascertained?

Using two groups of subjects, the verbal response test could be applied to one group using actual art objects and to another group using slides of the same works. Responses of the two groups, when compared, could provide interesting contrasts. This test could be conducted using art objects done in a variety of media: painting, sculpture, graphics, weaving.

g) The Bauhaus chair was accepted by some subjects simply as a functional chair, but by others it was viewed as an 'art object' - a type of sculpture of a chair. This may have been due to the nature of the object, as its bright colours made it appear decorative. Or it may have been due to the context in which it was shown: namely, along with other art objects. However, the reactions to the object are interesting enough for further study of the following questions:

(1) What is the difference between the way subjects view art objects and non-art objects?

(2) What effect does the function of an object have on the subject's ability to view it aesthetically?

(3) Which factors enable subjects to view their environment, both natural and man-made, from an aesthetic point of view?

A test to determine answers to these types of questions could be conducted using functional objects, such as an ordinary kitchen chair, which could not be confused with art objects. What happens when subjects respond to functional objects, or natural objects, would determine if they are viewing them from the same point of view as art objects, or if they have different perceptions of them.

h) Many of the subjects were concerned with factual information about the artist, the dates, the styles and other details about the context in which the art object was produced. Many 'art appreciation' courses emphasize this type of information, but whether or not it contributes to the 'experience' of the object is questionable.

By comparing responses of subjects who have this type of knowledge or background to those of subjects who do not, the following questions could be studied:

(1) Does factual information about the art object enhance or detract from the

subject's appreciation of it?

(2) How are responses affected by instruction of this type, which places the object in its historical and social context? (This could be tested by contrasting pre-test and post-test situations.)

Similarly, other observations could be made and concepts formulated and studied further by means of the research methodology which has been outlined.

(2) Summaries Of The Responses Of Individual Subjects

Subject One. There are approximately equal numbers of statements about subject matter and about form. In both cases, most of the statements are descriptive, but there are also many evaluative statements about the artist's use of the elements ("good use of colour"). There is awareness of composition ("diagonal"), of centre of attention, of balance and perspective. There is much attention to colour, description ("light lime green"), complementaries, colour distribution. There is awareness of value or contrast ("shadow", "light and dark") and shape ("positive and negative"). The subject seemed frustrated at not being able to remember the artist's name in reference to Slide 3. There are strong emotional reactions, in particular

to the last example: "oh that's nice . . . I really like that". There is use of descriptive vocabulary ("harmonious", "subdued"), and the subject understands the terminology used, with one exception: a reference to the chair being "hard edge".

Subject Two. The subject was interested in analyzing the artist's use of the elements of form. There were several evaluative comments about the form ("the use of colour is quite nice"). There was attention to perspective, colour relation and complements, balance, proportion, centre of attention, line, and angles. The subject was interested in the realistic or abstract dimension of art works, and with the "visual" or "tactile" appeal. There was an attempt to identify the artist's style and purpose. The chair was considered a decorative, or "art object" rather than a functional object. There were no emotional reactions or reference to meaning. Information was explicit, but technical and detached from subjective concerns.

Subject Three. Subject Three had difficulty in verbalizing about certain aspects of the art works, the sculpture and Tahedl painting, in particular. There was much discussion of "feeling" and a strong sensual awareness. Much attention is given to colour, and descriptions of colours were more precise than with

other subjects: "rust", "smoky colours", "clash of dark blues". Other sensuous reactions were "the feeling of colours", "coarse", "not pillowy, not soft, you know". There was an attempt to find meaning in the Bruegel painting - the contrast of "killing" (violence) and the "enjoyment" of the people in the painting. Colour arrangement was stressed; shape, balance and line direction was noticed. The chair was not considered a functional object, it was a model or imaginative object. The descriptions were often vaguely expressed, but in general, sensitive and perceptive. The subject used the term "constructive" in reference to the chair.

Subject Four. This subject made a greater number of statements than any of the subjects. The content was described, as was the form, with attention to perspective, colour, composition, line and shape. There were many evaluative statements ("pleasant", "interesting") and evaluation was frequently based on the realism of the object: "it isn't as hideous as some abstract work is". There was a frequent attempt at identification of artists, dates or styles: "Baroque or Rococo", "French Canadian furniture", "Bruegel", "a New York artist". An attempt was made to discuss the chair from a contextual point of view ("World War I") and to

relate to personal experience: "a house in Mount Royal". There were attempts to find meaning: "man's search for identity". In spite of inaccuracies and superfluous verbalization, there was an attempt to deal with the art objects from several points of view.

Subject Five. The responses of this subject indicated the ability to respond to art in a manner usually associated with good art criticism. There is description, the 'feeling' of the work is expressed, the work is explained through analysis and use of terminology. Evaluative statements are supported in reference to the art object: "there is not many different colours in the snow, it stays the same white, keeps a very clean, fresh feeling to the painting . . . I like the painting, it's really fresh". There are descriptive, emotional, analytical and evaluative statements. There is some reference to technique and one attempt at identification: the chair was considered "Pop Art".

Subject Six. Most of the statements are "reminds me" statements in which the subject matter or form is related to something from the subject's personal experience, but not present in the art object itself: "Montreal", "Lake Placid, New York", "Maine", "Eskimo hunters", "Expo". In the final example, the responses

are more emotional reactions and the painting is given meaning by expressions such as "vastness", "emptiness", and "loneliness". This subject's responses are more personal and subjective than any of the others.

Subject Seven. The reactions of this subject are mainly descriptive statements about the content or the formal elements. Line, colour, and texture are mentioned and there is some sensuous response: "rough", "soft", "smooth". There is reference to the artist's use of colour and a few evaluative statements. The vocabulary is clear but simple, and there is little emotional reaction detected.

Subject Eight. This subject made detailed descriptions of the art objects. There was attention to detail in subject ("the birds"), and to the atmosphere in the two paintings: "gray day", "hot drippy, humid days". There is an attempt to apply subjective content to the sculpture ("seems to be a bird, with wings"), and attention is given to the functional, non-artistic aspects of the chair. There was limited response to the formal elements except for colour, but there was a strong emotional reaction to the actual art object. The subject became very involved with this painting, as can be seen in the response, "God, is it ever hot!".

There was good use of descriptive vocabulary and detailed expression of response to various aspects of the painting. The subject discussed meaning, making an analogy to life. There was some reflection of the subject's expectations or attitudes in the statement "it would mean more to a person who's got an idea what it's supposed to be, I guess".

Subject Nine. The reaction made by this subject was very limited in number of statements. Responses were restricted to identification of the content with some reference to use of colour and perspective. There were few evaluative statements. The subject seemed to have difficulty verbalizing about his reactions.

Subject Ten. The comments were mainly descriptive of the subject matter. There is little description of form, and some response to the sensual qualities: "gives us a feeling of hardness or brittleness", "coldness", "darkness". The descriptions reveal that the subject observed the objects closely, but it is obviously more important to the subject to find some meaning in the art object. There is an attempt to make an extrinsic interpretation; for example, "the enjoyment and fulfillment of life", "freedom", "the mere emptiness and confusion near death", are all

based on the art objects but cannot be attributed to obvious phenomena in the painting.

From these summaries certain statements can be selected which tend to reveal significant factors in the aesthetic response of the individuals. These factors are predominant enough to be studied further in greater detail by applying the verbal response method under more specific conditions. Each subject is dealt with individually, and comments by other subjects which reveal the same tendency are included as examples. Statements are identified by three numbers indicating: 1) Subject; 2) Slide; 3) Statement.

Subject One.

Statement From Summary:

1) . . . there are also many evaluative statements about the artist's use of the elements.

Statements by Subject:

1-1-3 there's good balance of colours

1-1-5 there's . . . um . . . quite good proportions

1-1-9 there is good use of colour

1-1-19 good use of shadow

1-3-6 good use of colour

1-4-8 so I guess that works

Statements by Other Subjects:

2-2-6 the artist has succeeded with the three-dimensional effect

2-4-2 the use of colour is quite nice

7-4-11 the colour combination is nice

9-2-2 it's got good perspective

This type of expression, "good use of colour (line, shape, perspective)" is often used in verbalizations about art works. What constitutes 'good' use of colour? What are 'nice' colour combinations? What does it mean when we say 'it works'?

This type of verbal response to art works must be further explored to understand what exactly is intended when vague statements like these are made. What is the basis for evaluation of art works?

Statement From Summary:

2) . . . the subject seemed frustrated at not being able to remember the artist's name.

Statements by Subject:

1-3-2 I can't remember when it was done

1-3-15 I can't remember who it is

1-3-18 I forgot the architect

Other subjects who obviously thought this type of information was important to the art work made the following statements:

4-1-15 it looks a bit like a European scene probably . . . I have no idea where

4-3-3 I . . . gee . . . I . . . I . . . endeavour to say a German person . . .

2-2-3 probably a Quebec artist

Of what importance is cognitive information such as biographical data or dates to the aesthetic appreciation? What effect does teaching this type of information have on the aesthetic response? Does the style or content of the art work promote this type of response? What is the relationship between emotional and cognitive responses, do responses of a factual type occur when there is little emotional involvement in the work?

Statement From Summary:

3) There is good use of descriptive vocabulary.

Statements by Subject:

1-4-3 . . . everything's so . . . like . . . harmonious . . ., it just kind of flows

1-4-16 they're just . . . very subdued . . . on the bottom

1-4-17 the colours are still the same . . . like there's a light lime green and the light blues, and a very very light white

1-4-22 it's so barren, so pretty . . .

What effect do subjects' verbal skills have on their ability to perceive and discuss art? Do students who verbalize well perceive more in the painting, or are they simply better able to discuss what they see? This could be tested by comparing the responses of two groups of subjects with variations in verbal skills to different art works.

Subject Two.

Statements From Summary:

1) Subject Two was interested in analysing the artist's use of the elements of form. There were no emotional reactions or discussion of meaning. Information was accurate, but technical and detached from subjective concerns.

Statements by Subject:

2-1-5 everything is in proportion and it creates depth that way

2-1-8 you can't really see the brushstrokes

2-1-12 they've got some complementary colours together so that they look brighter

2-2-5 it's got form and depth because it's three dimensional

2-3-8 this relies on the linear qualities

2-4-8 and the green in the foreground helps to attract the attention in the foreground

2-4-12 the colours he uses are repeated throughout the painting

There were very few subjective or emotional statements in this subject's response. What contributes to this type of approach? What is the effect of art-training on the student's ability to respond to art objects? This student is a high achiever, and scored very high on the final provincial examination which tests students' 'art appreciation' by objective questions based on art reproductions. An interesting follow-up study could be conducted by using the verbal response method with students who receive high marks on the provincial examination and comparing them to students who receive low marks. Another study could be conducted using subjects who score

high on standardized intelligence tests and those who have low scores.

Subject Three.

Statement From Summary:

1) The descriptions were often vague, but in general sensitive and perceptive.

Statements by Subject:

(Vague statements)

3-2-5 the top part of it is very - cut out parts - are again used from the point . . . okay . . . if you cut out the parts from the side of the sculpture where there seems to be stripes and he uses them on the side where it's cut off

3-4-16 where the pale, where the green and the blue come like, come right against each other gives you a feeling as if the green again goes down as if it's kind of a hill

(Sensitive statements)

3-1-7 between the people skating around, frolicking, having fun and the difference between the men who are the brown colours and the dogs, like killings

3-1-12 different browns are continued of the smoky colours throughout

3-3-8 very hard, it's not pillowy, nothing, you know, soft

3-4-7 and the straight line crossing the pale greens running into, like you know, straight into the clash of the dark blues

An interesting comparison could be made between Subject Two and Subject Three, because of the differences in their approaches. In spite of their similar art training, one is extremely analytical and technical, the other is more vague and yet observant and sensitive. The sensitivity is recalled through the subject's ability to draw comparisons, through the detail of the descriptions and the originality with which they are expressed. If the study were repeated with more subjects who respond in these divergent ways, and an intensive analysis made of their differences - personality, intelligence, art-training and other factors - pertinent evidence may be gained about how sensitive response to art works can be developed. These two types of subjects could be compared in a test involving art production to determine if varieties in verbalization are reflected in art production.

Subject Four.

Statement From Summary:

1) Evaluation was frequently based on the realism of the object.

Statement by Subject:

4-2-20 it isn't as . . . hideous as some abstract work is

4-4-15 I'd question the artist as a draftsman, proficient in world of art

4-4-22 I do question the draftsmanship

This was the only subject who made statements about the preference for realistic over abstract art. Students in secondary school often declare their preference for realism. Further study in this area may lead to discovery of the effect of art-training on this feature. (It is interesting to note that this subject's father is a professional artist who paints realistic street scenes of Montreal.) What is the effect of art attitudes on subjects' responses? This is a question that could be considered here.

Statement From Summary:

2) In spite of inaccuracies and superfluous verbalization, there was an attempt to deal with the art objects from several points of view.

Statement by Subject:

4-1-4 I . . . immediately thought of Japanese prints

4-1-9 it looks a bit like Bruegel or Brugel

4-1-10 the European painter

4-1-11 father and son team . . . I think

4-1-12 ah . . . sort of a dreamy quality to it

4-2-5 perhaps this sculpture is to try and sum up man's . . . total . . . a search for identity . . . in himself

4-2-8 he has nice interplay of a positives and negatives

4-3-9 this was an affront to the classic virtues of furniture

4-3-21 World War I and the rise of Nazi Germany

4-3-22 and it's interesting to see what came out of it

This subject, more than most others, related the object to his own experience and to his knowledge about other art works and other factors which may have influenced the art work. He seems to have varied interests and attempts to integrate all the information. How do these interests affect one's aesthetic response? Since the subject's father is a practising artist, what effects do parental attitudes and other environmental conditions have on the aesthetic response? An interesting test would be to compare responses of the children of artists to the children of non-artists and the responses of parents and children in both groups.

Subject Five.

Statement From Summary:

1) The responses of this subject indicated the ability to respond to art in a manner usually associated with good art criticism.

Statements by Subject:

5-1-9 there is not many . . . um . . . different colours in the snow

5-1-10 it stays the same white

5-1-11 and this keeps a very clean fresh feeling to the painting

5-1-13 I like the painting . . . I think it's really fresh

In this case the statement "I like the painting" was qualified by descriptive and analytical information. The subject reacts to the art objects through descriptive, analytical, evaluative and emotional responses. The result is that the total statement contains all the components of good criticism, and this response is the one which most closely approximates what is usually considered good criticism. What factors were responsible for this response by this subject? What are the qualities of good criticism and how can this be developed?

Subject Six.

Statement From Summary:

Most of the statements are "reminds me" statements in which the subject matter or form is related to something from the subject's personal experience, but not present in the art object itself.

Statements by Subject:

6-1-1 It reminds me of . . . ah . . . winter in Montreal

6-1-3 reminds me of Lake Placid in New York

6-1-4 reminds me of Maine, a small town

6-2-6 it reminds me of the work that I always see at Expo

This type of statement could lead to the study of the question, what effect does familiar subject matter have on aesthetic response to an art work? A test could be conducted using the verbal response method with landscapes, some of local scenes familiar to the subjects and others unfamiliar or unidentifiable as to location. Similarly, art works depicting dance could be administered to dancers and subjects not involved in dance.

Subject Seven.

This subject makes many responses that are contained in the statements of other subjects. The reactions do not exhibit any unusual characteristics. In order to study this subject further, it would be necessary to extend the test and use more or other types of art objects.

Subject Eight.

Statement From Summary:

1) There was a limited response to the formal elements, except for colour, but there was a strong emotional reaction to the actual art object.

Statements by Subject:

8-4-5 one of these hot, drippy, humid days

8-4-8 God! Is it ever hot

8-4-12 it just rolls . . . rolls along

8-4-18 looks really nifty

There are indications that the subject is totally immersed in the experience of the painting, from his voice and expression as well as the content of his statements. The reactions to this painting are quite different from the reactions to the other art objects on slides. This trend was evident in the responses of several other subjects:

1-4-1 Oh, that's nice . . . I like that . . .

4-4-1 . . . Oh well . . . this is a surprise . . . um . . .

4-4-29 the more I look at it the more pleasing it is

5-4-8 so it's almost as though you yourself are going into that centre area . . .

10-4-9 . . . sort of dreamy . . .

It is possible that the subjects made more emotional statements in the experience of this painting because it was a real art object rather than a slide. But the subject matter, colour, technique or even size of the object, may have been contributing factors. A further study to determine the causes of this kind of involvement in an aesthetic response would utilize other art objects, and the control of variables which may affect the response.

Subject Nine.

Statement From Summary:

1) The subject seemed to have difficulty verbalizing about his reactions.

Unlike the other subjects who made enough statements to use most of the time provided, the most unique characteristic of this subject's response was that there

were far fewer statements made during the two-minute period. This could imply a lack of interest in art or it may be a limitation of the test. This subject may have responded better to interview techniques. In general, it was remarkable to observe the ease of verbalization and willingness to co-operate among the majority of subjects. Was this subject the exception because of poor verbalization skills, personality factors, lack of knowledge or awareness, or negative art attitudes?

Subject Ten.

Statements From Summary:

1) The descriptions reveal that the subject observed the objects closely, but it is obviously more important to the subject to find some meaning in the art objects. There is an attempt to make an extrinsic interpretation . . .

Statements by Subject:

10-1-6 the enjoyment and fulfilment of life portrays through the picture . . .

10-2-4 it doesn't seem to give any meaning as to what it is

10-4-11 the pureness of birth and the confusion through life

10-4-12 and the mere emptiness

10-4-13 and the confusion near death

These statements indicate that the subject is searching for some meaning which is extrinsic to the painting; there is an attempt to apply a meaning which was probably not intended by the artist and which is not necessarily visible in the object. This attitude or expectation may be due to past experience with art criticism where esoteric interpretations abound. This indicates that the subject has been influenced by other verbalizations about art - what effect does the study of art criticism have on subjects' responses to art? This could be tested by comparing results before and (a pre-test and post-test) after studies of art critics or other authorities on art.

This analysis of the statements has been done to show the similarities and differences in the responses of the individuals to all the examples. They lead to observations which can be further studied. They can also form the basis of a comparison between those subjects who have been art-trained and those who have not.

(3) Comments On The Differences Observed Between Art-Trained And Non-Art-Trained Subjects

There are some noticeable differences between the responses of the art-trained subjects and those of the non-art-trained group. The most obvious difference is between the number of statements; the art-trained group makes about twice as many statements as the non-art-trained group. But the content of the statements provides more interesting contrasts. With few exceptions art-trained subjects made more detailed observations of the art work than the non-art-trained subjects. This applies to the subject matter as well as the descriptions of form such as colour, shape, texture. They also made statements which were more analytical than the non-art group. They were more aware of form than non-art-trained subjects, who made more statements relating to content. The non-art-trained subjects seemed more inclined to look for subject matter or meaning in abstract, non-objective works. It was important that the abstract work mean or represent something; "it looks like" or "it reminds me of" was a common type of response from this group.

The art-trained subjects made emotional, evaluative statements while the other group tended to enumerate or describe rather than judge or express emotional responses.

The art-trained subjects discuss certain types of concepts and use terminology not used by the non-art-trained subjects - terms such as perspective, balance, colour distribution, proportion, composition, are much more common in the art-trained subjects' vocabulary. Discussion of how the artist uses certain elements is almost absent from the non-art-trained subjects' statements. Art-trained subjects used specialized vocabulary like "juxtaposed", "positive and negative", "complementary colours", "brushstrokes", "visual and tactile quality". The art-trained subjects resort to identification of artists, styles or movements or the historical context of the work; non-art-trained subjects do not relate this type of information. However, many of the art-trained subjects made inaccurate or erroneous statements based on this knowledge. For example, the Bauhaus chair was made in "the thirties".

There is a difference in the way the two groups viewed the Bauhaus chair. Although all subjects discussed its function, the art-trained group was more conscious of it as an art object. They called it an "art-form", "replica" or "Pop Art"; the non-art-trained group seemed to deal with it as a functional chair with the exception of one subject who stated, "it looks like a chair, but then again, maybe it's not."

Judging by their voices, as well as by their statements, the art-trained subjects were more relaxed in the test situation, more comfortable about verbalizing, less hesitant to speak.

All of these comments tend to be predictable; one could expect that most of these observations would be made about the art-trained group. However, there are other differences which were not necessarily expected. For example, there is far greater variety in the responses of the non-art-trained group. They showed more individuality in the way they chose to respond. The art-trained subjects followed a more rigid pattern of response, mainly based on analysis of the formal qualities. The non-art-trained group was more subjective, and the interpretations or meanings they applied were more varied and interesting than the other group's. The art-trained group's responses were more homogeneous - they tended to approach the task in much the same manner.

There are also some differences in attitude towards art works, and the expectations of what an art work is supposed to be is different in the two groups. The art-trained subjects tend to treat the art object as a visual phenomenon in which the artist is manipulating visual form to create a pleasing object, which may or may not suggest a meaning or represent an extrinsic idea.

The non-art-trained subjects, on the other hand, were very concerned with determining what the object 'meant' or represented. The art-trained group, one could say, is more concerned with perceiving visual data in the art object than in interpreting that data.

From these observations it is possible to formulate a series of questions about the effect of art training on aesthetic response. In order to draw any conclusions, it would be necessary to conduct further studies, selecting more appropriate subjects who reflect a greater range in art training and employing the verbal response test with suitable art objects. One example of how this can be done is provided for in the Appendix.
(See Appendix B.)

Questions

1) Do art-trained subjects make more statements about form than subject matter? Do non-art-trained subjects make more reference to subject matter than form?
2) Is there a difference between the way art-trained and non-art-trained subjects find meaning in art works?
3) Is there a difference between the emotional response of art-trained and non-art-trained subjects?

4) What is the difference between the way in which art-trained and non-art-trained subjects make evaluations of art works?

5) What differences are there between art-trained and non-art-trained subjects' reactions to abstract (as opposed to representational) art works?

6) What is the effect of cognitive knowledge - of analysis, terminology, materials, techniques, art history information, and so on - on the subject's responses to art objects?

7) Are art-trained subjects more likely to or more able to view non-art or natural objects as aesthetic objects?

8) What differences can be observed in the way non-art-trained and art-trained subjects verbalize about the art work? (That is, what contrasting approaches do they use in viewing or discussing the art work?)

9) What is the effect of art-training on art attitudes?

CHAPTER SEVEN

Classroom Applications Of The Research Method

The information provided by a study of this nature reveals at least as much about subjects' art training as it does about their aesthetic response. How the subject responds will be influenced by the type of art training he has received. The program in which he has been 'art trained' may emphasize production, or appreciation, or art history, and the emphasis will have a considerable bearing on his responses. But this is not a criticism of the research method; in fact, it may be a strength rather than a weakness, for it means that the findings can be applied to making improvements in teaching methodology or art programs.

Inherent in this type of study is the fact that it can be used as a practical tool for self-evaluation by the teacher in the classroom. This discovery was an unexpected outcome of the preliminary exploratory study which has been described. Since the art-trained subjects used in the study were students whom I had taught for at least two years, I was able to make certain observations about the art program I was conducting and what the students seemed to be gaining from it.

How the subjects responded to art works had a lot to do with how they are taught to respond, either directly or indirectly, or how they think they should respond. Some of the reasons for the particular way in which this group of subjects responded are clearly extrinsic to the art program, and these will not be dealt with here. The purpose is merely to show how this research method can be relevant and practical to the classroom teacher and the art program through its use as a self-evaluation technique. In my personal situation, in evaluating the data provided by the five art-trained subjects I was able to make the following observations about my own art program:

1) Although the art-trained subjects were more perceptive in describing or noting details in the works of art than the non-art-trained subjects, they tended to concentrate on analysis. Rather than responding in an individual, subjective way to the meaning of the art object, they involved themselves in discussion of how the artist manipulated visual form. The art object is regarded as a visual object, objectively described and evaluated rather than subjectively interpreted.

2) Although the art-trained subjects were better able to discuss the art work in terms of specific terminology or vocabulary, the terminology the subjects employed was often inaccurate or erroneous. There was a tendency to 'throw in' terms to give their statements the guise of having a firm conceptual base, rather than discussing their individual subjective feelings. The result was that the terminology became jargon, used repeatedly but without much understanding or without enhancing their response to the art object. For example, several students used the term 'positive-negative' but revealed a lack of understanding of its application to the work.

3) Historical information, or other related information about the artist or the context of the art work, is also often inaccurate or confused, but the subjects place a great deal of importance on its inclusion in their verbalizations. This is particularly noticeable in reference to the Bauhaus chair, which some of the

students had previously discussed in class. A great effort was made to try to remember the factual information. This probably has its origins in influences from school experiences in other subject areas where factual information is often stressed. However, the tendency reveals an induced attitude towards appreciating art, one which has obviously not been put in its proper perspective.

4) The non-art-trained group reacted more subjectively and more independently than the other group. There was greater variety in their approach to the verbalizations, as well as in their individual interpretations. Students should be encouraged to view art objects from several perspectives and need to be aware that subjective interpretations on many levels are desirable.

It is rather obvious from these observations that there is a need to switch the emphasis in the art program in which these students have been involved. It is apparent that these students are viewing the art object as if it is only an assembly of visual characteristics.

There is a need to de-emphasize this type of approach in favour of that which emphasizes the totality of the art object and therefore the art experience. There is a need to find methods through which students can discover 'meaning' in art rather than focusing on extrinsic information or the learning of analytical or technical skills. How this could be done will not be dealt with here; the purpose of these observations is simply to illustrate that the research methodology has notable potential as a method of teacher self-evaluation. The classroom teacher has few reliable means at present for the evaluation of personal teaching performance, other than the products of the students. The way in which a student responds to art can reveal underlying values or covert attitudes towards art which have been formulated in the art room, through instruction in 'art history' or 'art appreciation'. Such attitudes can also be formed through the production aspects of the art program when the teacher comments on or evaluates students' work.

One of the most interesting applications of the methodology could be made in reference to this point by testing the teacher and the students of that teacher, utilizing the same art objects in both cases. The appearance of strong similarities in the responses

would indicate the influence exerted by teachers in directing the method or manner of responses.

Another application would be to test groups of students taught by different teachers and compare the responses between the various groups. This would indicate how different teachers, with different programs, affect students' responses.

A third application would be to conduct the study as a pre-test and post-test, at the beginning and end of an extended teaching period, to compare how the students' reactions develop or change.

All of this data used together would provide an excellent method of evaluating instruction techniques or programs.

There are further applications to teaching methodology. This research method could be used to determine information about students' reactions to their own productions and the work of other students in the following ways:

1) The test could be applied using samples of the subject's own work, the work of other students, and that of well-known artists, perhaps on a common theme or using a similar approach. The data collected could lead to pertinent

information about the creative process as well as providing useful information about the student's self-evaluation, his intentions and the problem-solving process in his own creative experiences.

2) The reactions to the same art work by different students could provide an interesting basis for class discussion about the aesthetic response. Comparing his own reactions to those of other students would make the student aware of the variety of approaches to interpreting art works, and perhaps give him confidence in his own interpretive and evaluative skills. Playing tapes made in this type of research study would provide an excellent starting point for the discussion. This approach would be useful in increasing aesthetic awareness in that it would make students realize that there is no single approach to interpreting an art work and that finding the meaning of an art work is a subjective process.

These are some suggested ways in which the methodology could be employed by an art teacher in a teaching situation.

The method is seen as being flexible and adaptable enough to provide for a variety of further applications appropriate to special needs and circumstances.

CHAPTER EIGHT

Use Of The Research Method In Curriculum Development

Once it has been established that the proposed research method can usefully be applied to obtaining information related to teaching methodology and that it is appropriate for use at the classroom level, its scope can confidently be expanded to curriculum development.

The bulk of recent research in art education has suggested that art education programs taught in thousands of schools across North America are glaringly inadequate, and that the students who are exposed to them reveal some basic shortcomings. Art educators, it seems, have not been doing what they thought was being done. One over-simplification lies in the common claim that through exposure to art - either through producing art or looking at it - students would develop their aesthetic sense, their ability to perceive art works with a heightened sensitivity. This is not necessarily so, and the realization of the fact leads to a re-evaluation of the goals of art education. In order to achieve this, it is necessary to study whether or not current objectives are being met and to discover the most appropriate means to meet them. This is the ultimate purpose of all art

education research.

The research method developed in this thesis can be a useful tool in achieving these purposes. Investigation of a student's responses to art works brings into play all kinds of information about him in addition to his particular background in art. How he responds can reveal whether or not the art training he received has succeeded in drawing upon his own characteristics to increase his awareness and sensitivity to art objects. The researcher can decide how to enhance or develop that sensitivity by analyzing the particular strengths or weakness of the initial response.

The development of 'aesthetic awareness' is one aim of art education which currently attracts much attention. Most art education programs are now based on the production (or performance) approach, in spite of the fact that research underlines its weaknesses and advocates the addition of other approaches. The value of production-based art programs in developing the student's aesthetic ability in areas other than the production of art has been overestimated; it is time to develop other approaches to augment production.

Appreciation courses consist almost invariably of knowledge 'about' rather than knowledge 'of'. Factual knowledge about art can be valuable in enriching direct

experience, but the student must learn to contemplate directly and respond to the images of feeling in works of art. Many experts are encouraging this direction in art education.

Manual Barkan (1966) states,

> To the detriment of art education, we have anchored curriculum almost entirely on the relation to the artist - art curriculum is faltering because we have not learned to use the aesthetician and critic, nor do we properly use the historians. (p. 243)

According to Broudy (1972), enlightened contemplation of works of art requires more than the knowledge about various art forms that is usually acquired through art appreciation courses, or courses which focus primarily on the development of performance skills and techniques within a particular art form. The role of aesthetic education is rather to enlarge and refine an individual's repertory of feeling, to help students perceive in the way artists perceive. Broudy states that knowledge about an art form deepens and broadens the satisfaction accrued from perception, but since this aesthetic satisfaction assumes the ability to perceive aesthetic images, he strongly advocates a perceptual approach to aesthetic education. The key concept in this approach is the perceptive process; in the arts, this includes the perception of the sensory, formal, and expressive properties of the art form.

Eliot Eisner (1966) in "The Development Of Information And Attitudes At The Secondary And College Levels" states that we should be concerning ourselves with the development of the critical and historical aspects of art in art education rather than concentrating on the development of the productive aspects.

Kenneth Marantz (1964) states:

> The appreciative rather than the productive must be our prime concern. In maturity, the making of art is a result of specialized education and is either a vocational therapy or a professional undertaking. In either case, a small number of people is involved. Appreciation (aesthetic consumption) on the other hand, must be part of general education and therefore it is the responsibility of all. Our aim in art education is to increase the singular human potential we all have called "aesthetic responsiveness" by means of developing skills in understanding what art is. (p. 23)

Vincent Lanier (1974) claims:

> Studies in artistic behavior, whether child or adult, are by definition concerned with the wrong end of the horse. Whether we admit it or not, only a small portion of our total population is now or will be engaged in artistic production . . . while vast numbers are and will be engaged in responding to works of art. (p. 28)

Evan J. Kern (1970) in "A Proper Function For Art Education In The Seventies", contends that

> . . . a proper function for art education in the latter half of the 20th century would be to develop students with the capacity to critically judge and the desire to actively

> seek out significant aesthetic experience, that is, an education which strives to increase each student's capacity for visual experience. (p. 8)

The intention is not to denigrate or eliminate the production aspects in art education programs; the inherent value of the creative experience is significant.

However, production-based programs have not achieved all that art educators assumed they were achieving; the development of aesthetic sensitivity is not an inevitable consequence of art production.

In order to develop aesthetic awareness, it is necessary to deal specifically with the issue. It is important to develop specific methods to achieve this aim more directly and expeditiously. The aesthetic appreciation aspects of the art program are intended to augment the production aspects, rather than replace them.

The use of this research method in aesthetic education and curriculum development has a great deal of potential. Based on the aesthetic response, it deals directly with that aspect of the artistic process which aesthetic education is attempting to develop. It could be used to establish basic precepts about the aesthetic response, and through the study of problems make practical applications of the findings.

Some examples of concepts which could be studied using this method and then applied to curriculum development in art education are expressed in the following questions:

1) What influence do developmental factors have on subjects' aesthetic response? The ineffectiveness of art appreciation courses can often be attributed to the failure to structure courses in accord with the characteristics of students for which they are intended. There is insufficient recognition of the developmental factors which affect responses. The study by Howard Gardner et al (1975), showed that young children did not know some basic information about art: that a painting was different from a photograph, that paintings were not made in factories, and so on. If children do not have this basic understanding they can hardly be expected to respond in a meaningful way to a work of art. P. Machotka (1966) in "Aesthetic Criteria In Childhood: Justification Of Curriculum" discovered that the levels of thinking as defined by Piaget's stages seemed to set

limits on the criteria by which a child of a given age would evaluate a painting, and it is possible that there are optimal times at which certain teaching procedures ought to be applied. Ralph A. Smith (1970) envisages a kind of aesthetic continuum along which at certain points within given phases of mental growth the pupil would be taught to attend to, describe, analyze, interpret and evaluate various aspects of the work of art. Development trends could be determined by testing responses to art work at different stages of development. This information would have practical applications in determining the best curriculum in which to develop aesthetic awareness at different ages or levels of development (p. 28).

2) How do cultural or socio-economic factors affect subjects' responses to art? The ways in which subjects of diverse environments respond to objects have implications for discovery in the aesthetic dimension of experience. Since the art experience is an individual

event and formed by characteristics in the perceiver, the study of these characteristics and how the environment influences them is significant.

Carole Ann Davis (1969) in "A Study Of Controlled Attention To Aesthetic Qualities In Works Of Art, By Ninth-Grade Students Of Differing Socio-Economic Environments", found that there were significant differences in the way suburban and inner-city students related to art works. Students from differing cultural and socio-economic environments should be provided with differing curricula in order that their various differences or adequacies in background can be taken into account.

3) How do students respond to utilitarian objects? It is possible to expand the types of objects used to elicit responses, as suggested by Feldman (1975),

> . . . if you accept the centrality of art criticism, then the realm of art education can be redefined as the study of the visual dimension in social living. We can then study, by

> a variety of methods, the meaning of clothing, furniture, domestic architecture and product design. We can sensitize students to the kind of symbolic manipulation of the public that goes on endlessly in our culture. (p. 55)

Once information of this type has been accumulated, it would be possible to plan an 'aesthetic curriculum'. It could begin by explaining the present visual experience of the students and proceed by analyzing the parameters of the response. It could find its first references in utilitarian objects and move towards the popular arts before dealing with historical or contemporary art objects. The student must understand his cultural restrictions, and his natural ability to search for his own truths and to relate those truths to himself must be developed. To achieve this, the art educator must realize that what is important is not so much the items that are produced in the artists' studios but what happens when one confronts or produces such things.

Other types of information applicable to curriculum development could be determined by applying the verbal response method to the following matters:

1) The relationship of production-based, appreciation-based or aesthetic-perception-based courses on aesthetic response.

Art education training which emphasizes different aspects - the expressive, cognitive or aesthetic - can be compared by determining their effect on subjects' responses. The verbal response method offers a useful approach to the question of how understandings are related to skills - how knowing about art is related to producing art, and whether or not the possession of either ability is a necessary condition for the development of the other. This question is also considered by David Ecker (1970) in "How To Think In Other Categories".

2) The relationship between various media in the arts.

Is there a transfer of sensitivity from one mode to another? Is the person with deep sensitivity to painting likely to be deeply sensitive to music or film, or to nature? Will the development of a person's sensitivity to visual art expression affect his sensitivity to other modes? The study

of this question has implications to the development of curriculum in aesthetic education; there have been many attempts in recent years to study the arts together. The notion was that all the arts are fundamentally the same, the differences among them being unimportant compared with their similarities. The hope was that equating one art with another would lead to a generalized sensitivity to all of them. These attempts have proven to be disappointing. This does not mean that interdisciplinary approaches to aesthetic education are undesirable; it does mean that we have to be more clear about how such approaches can be made to work. The role of this research method in determining this kind of information is obvious. Individuals' responses to various media in the arts (dance, photography, music, sculpture) could be compared to determine what similarities or differences occur.

3) The relationship between (a) responses to (original) art objects and (b) responses to representations of the originals.

It was observed earlier in this thesis

(pp. 111-112) that responses to an actual art object differed in kind from responses to slides of art objects. The results of a study which verifies this would have important implications in museum education or in planning programs which incorporate museum visits (or other means of dealing with actual art objects). We must find more ways of facilitating direct contact with actual art objects in our art programs.

The list of suggested topics for study could be expanded. The simple point to be made is that the study of the aesthetic response is an important means of determining many aspects of the artistic experience which affect curriculum development in art education, particularly aesthetic education.

CHAPTER NINE

Summary And Conclusions

An important question that anyone involved in art education should ask is, "how can a teacher assist his students to expand the significance and meaning of their aesthetic experiences?" This applies to the researcher as well as the teacher, and it relates to the production aspects as well as the appreciative aspects of the art program. In the end, all research in art education should relate back to basic questions such as this one. But how to 'expand' the aesthetic experience, whether this can best be done through appreciation or production, and what methodologies are appropriate for teaching in the arts: all these are secondary questions. The primary questions that the researcher must deal with are those which are often not even considered. Experiments are often conducted without benefit of stated assumptions about the nature of art and the nature of teaching. For example, the very nature of aesthetic experience must be fully investigated before any fruitful decision can be reached concerning how aesthetic experience can be 'expanded'.

Adequate research into art or art education demands

that one deal with the human response to the art work, not simply with the work itself. For adequate research into the aesthetic experience, one must deal first with individual reactions to specific art objects.

One way to examine the aesthetic response is through verbalization about art experiences. If the research situation provides for the spontaneous expression of a verbal response by a subject in an immediate interaction with an art object, the examination of that response should provide accurate information about the experience. But verbalization also creates certain complications - does the subject who verbalizes with facility about an art object have a different experience from one who has difficulty verbalizing, and how can we determine what these differences are?

This is an important consideration in attempting to research the aesthetic response. In addition, the researcher must proceed cautiously in analyzing datas of this type. Terms of reference must be clearly stated in advance, and he must rely on evidence other than verbal records of subjects statements. For this reason, it may be appropriate to expand the research method proposed here to include video-tape recordings of the subject's interaction with the art object. Through this means, non-verbal data could be added to the verbal information about the response.

Determining hypotheses in advance in this type of research could result in the researcher leading the subject in the direction he expects it to go. If the data is first collected and then examined to determine which concepts or aspects of the response are valid bases for further study, this could result in more relevant and possibly more original research topics. The researcher may be led into areas of study not previously considered, and new relationships or observations may be disclosed as a result of an open-ended approach. Once basic concepts have been established it is possible to examine them in greater detail and, if necessary, conduct other tests in which variables are controlled. Once these observations have been made and more intensive studies conducted and conclusions drawn, the resultant information can be applied to areas such as teaching methodology or curriculum development.

The use of the verbal response methodology can in itself become a teaching method. In art education, the development of sensitive response to art objects or visual phenomena has often been neglected, possibly due to the misconception that students could develop this aesthetic sensitivity through the production aspects of the art program alone. The development of what is known as aesthetic education programs is based on the development

of aesthetic awareness through a variety of approaches. This research method has a contribution to make to such eclecticism; in order to judge how to expand the aesthetic experience of students, we must know how it varies from individual to individual and from art object to art object.

In addition, the method can be used by the teacher to evaluate her/his own performance and the effectiveness of her/his program. The methodology developed here is only one example of an approach which is becoming increasingly evident in art education research. There is a growing realization of the need to replace or at least augment the more traditional experimental approaches commonly used in other disciplines. What is needed is a more pluralistic approach. The research method developed here allows for a variety of adaptations in research design in order to accommodate differing objectives. For example, verbal responses could be obtained from viewers in an art gallery where the test situation is less artificial and the subject is responding to actual art objects rather than reproductions. Interview techniques could be utilized in addition to recorded responses, or the time restriction could be eliminated in order to accommodate more extensive remarks.

An attempt has been made to create a research method which is as flexible as possible in order that it may be adapted to the diverse needs of researchers and teachers. In maintaining simplicity and practicality in the methodology, it is appropriate to the classroom situation where it may serve a variety of purposes, from teacher self-evaluation to the creation of new teaching methods and the development of curriculum.

If research in art education is to progress, it is necessary to concentrate on two basic aims - the identification of relevant problems, and the determination or development of suitable methods and instruments for exploring these problems. Many of these problems and methods can grow directly out of the classroom encounter, and consequently affect the practice of educating in the arts.

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APPENDIX A

QUESTIONNAIRE

NUMBER _____

NAME _____

SEX _____

AGE _____

EDUCATION: SECONDARY (GRADE COMPLETED) _____

ART EDUCATION: (NUMBER OF YEARS OR FULL COURSES TAKEN IN ART)

YEARS _____

COURSES _____

HOW MANY TIMES HAVE YOU VISITED AN ART EXHIBITION IN THE LAST YEAR? (APPROXIMATE) _____

FATHER'S OCCUPATION _____

ETHNIC ORIGIN _____

APPENDIX B

SUBJECT MATTER AND FORM IN VIEWING PAINTINGS

Joan Walters

Problem

The study was designed to answer the following questions:

1) Do subjects view paintings primarily by looking for representational or identifiable subject matters, or by responding to the formal qualities of the painting?

2) Are there age differences which determine how paintings are viewed?

3) What is the effect of art education on how subjects view paintings?

Research Design

a) Selection of Subjects:

For the purposes of this study, subjects were selected to represent the variables of age and art training.

Subject 1: Peter; 14 years old, male
no high school art training

Subject 2: Roger; 14 years old, male
one year of art training in high school

Subject 3: Joanne; 16 years old, female
no high school art training

Subject 4: Janet; 16 years old, female
two years art training in high school

Subject 5: Pat; adult, female
no art training

All subjects are from a similar socio-economic background. (The father of Subject 2 is a practising artist.) Both sexes are represented, although sex is not a variable to be studied here.

If a more comprehensive research study were to be conducted, based on this preliminary study, many more subjects from various groups could be studied, expanding the variables to include a wider range of ages, art training, and to control other variables such as intelligence, sex, socio-economic and developmental factors, etc.

b) Testing:

Two slides of different content and style were selected with consideration for subject matter and for the formal elements evident in the paintings.

Slide One: Green Remembrance,
Guiseppe Santomaso

Slide Two: Still Life With Bust And Palette,
Pablo Picasso

Subjects were tested individually, seated in a private area with a tape recorder and projector. They were shown the instruction sheet and given time to read it carefully. They were not aware of the purpose of the test and given no additional information or instructions other than being told that they did not have to speak constantly, they could have pauses on the tape. The subject was instructed to begin and the instructor left the room. After one and a half minutes, the instructor returned and the procedure was repeated for Slide Two.

In a more comprehensive study it would be necessary to increase the number of slides to at least four or five.

Instructions read as follows. You will be shown a slide of an art object for a period of one and a half minutes. During the time allotted make as many statements as possible about the object, saying whatever comes to mind when you look at it. There can be no right or wrong statements.

Results

The recorded data was transcribed into written form (see attached sample page). The one and a half minute statements were divided into segments, or phrases so that each phrase dealt with one distinct aspect of the painting. Pauses were considerably useful in determining where breaks between expressions or ideas occurred. In statements consisting of series, individual components were considered separately. Each statement or segment was rated as (S) Subject Matter or (F) Form. Statements not specifically related either to Subject Matter or Form were rated (O) Other. Statements rated as (S) statements were those which dealt with identifiable physical objects which were represented visually in the painting. For example:

"in the middle of the picture, quite an interesting study of a dog, a chihuahua"

"it resembles an object that holds a wig"

"I can see a table with little wood blocks all around it"

Statements rated as (F) statements were those which dealt with so-called 'elements of form': line, colour, texture, etc. or principles of design such as composition, balance, harmony or aspects of style and technique. For example:

"the painting is very geometric"

"the light background adds to this, makes them stand out even more"

"the yellow-orange surrounded by blue attracts me"

Statements rated as (O) were those which did not conform to either of the above categories: i.e., personal opinions, information about the artist, etc.

Some problems arose in the rating of these statements, for example:

"I like the colour of the red tablecloth"

This statement contains both an (S) statement about the tablecloth and an (F) statement about the colour.

Repeated statements were considered as two statements unless one followed immediately after the other and emphasized or clarified it.

Analysis of Data

Table 1 shows raw scores of study indicating S, F, and O responses for each subject and each slide, also total responses for each subject.

Table 2 shows percentage S statement of the sum of S and F statements for each slide for each subject. Only S and F statements are used as the experiment is based on these two factors.

Raw scores were converted to percentage values because not all subjects gave the same number of responses. The percentage of S and F responses might indicate skewing within age or education groups.

The percentage results will be used in t-tests.

The following statistical analysis would have been performed if a larger number and more evenly distributed group of subjects had been available: i.e., young art-trained and non-art-trained, also older subjects both trained and untrained.

1. Young subjects without art-training must be compared to young subjects with art-training. The mean for each of the two groups is established, also deviation and deviations squared. This data is used in applying the t-test. If there is a statistically significant difference, it indicates that training does affect the use of S or F statements in reaction to paintings.

2. Similarly, the t-test must be applied to the groups varying in age, but not in art-training. If there is a significant difference between age groups with similar levels of training, then age affects observed reactions to paintings in regard to S and F type of statements.

Other factors that might be considered:

A correlation could be sought between Slide One and Slide Two scores. A high correlation would indicate that reactions are not dependant on the slide selected, but that reactions follow a pattern affected by age and/or training. If no positive or little correlation exists between the slides in regard to the responses, then the reactions are influenced by factors associated with the choice of slides.

A third factor could be investigated in a similar way; however, this was not an objective in this study.

Conclusions

Since none of the preceding operations have been carried out due to an insufficient number of subjects, it is possible to draw conclusions which are statistically viable.

In the absence of statistical volume, analysis reveals that, in this study, subjects with art-training made noticeably more statements of all types than non-art-trained subjects.

This method of research seems to be appropriate for the prescribed task in this preliminary study; assuming that the limitations found here were overcome (that the number of subjects were increased, a wider range of groups were used representing variables of age and training, and that more slides were presented) the study would be analytically sound.

Example of Data

Subject 1: Peter

Slide One.

1.	Well, there's not very much of a contrast in the colours	F
2.	and ah . . . it's more of an abstract kind of a painting it looks like a design . . . um . . .	F
3.	it could be done by	O
4.	in the middle there it's got some depth to it	F
5.	as if it were, I don't know, it looks like a forest or something it could be like a forest with trees . . . and ah . . .	S
6.	I don't know, it looks a bit sad . . . you know . . . as if the guy who did it was kind of sad, uh . . .	O
7.	if the brown wasn't there, it would be . . . I think it would be a bit nicer . . .	F
8.	it's just like a design	F
9.	it's got depth to it, like in the middle . . .	F

Totals For Slide One

Subject 1

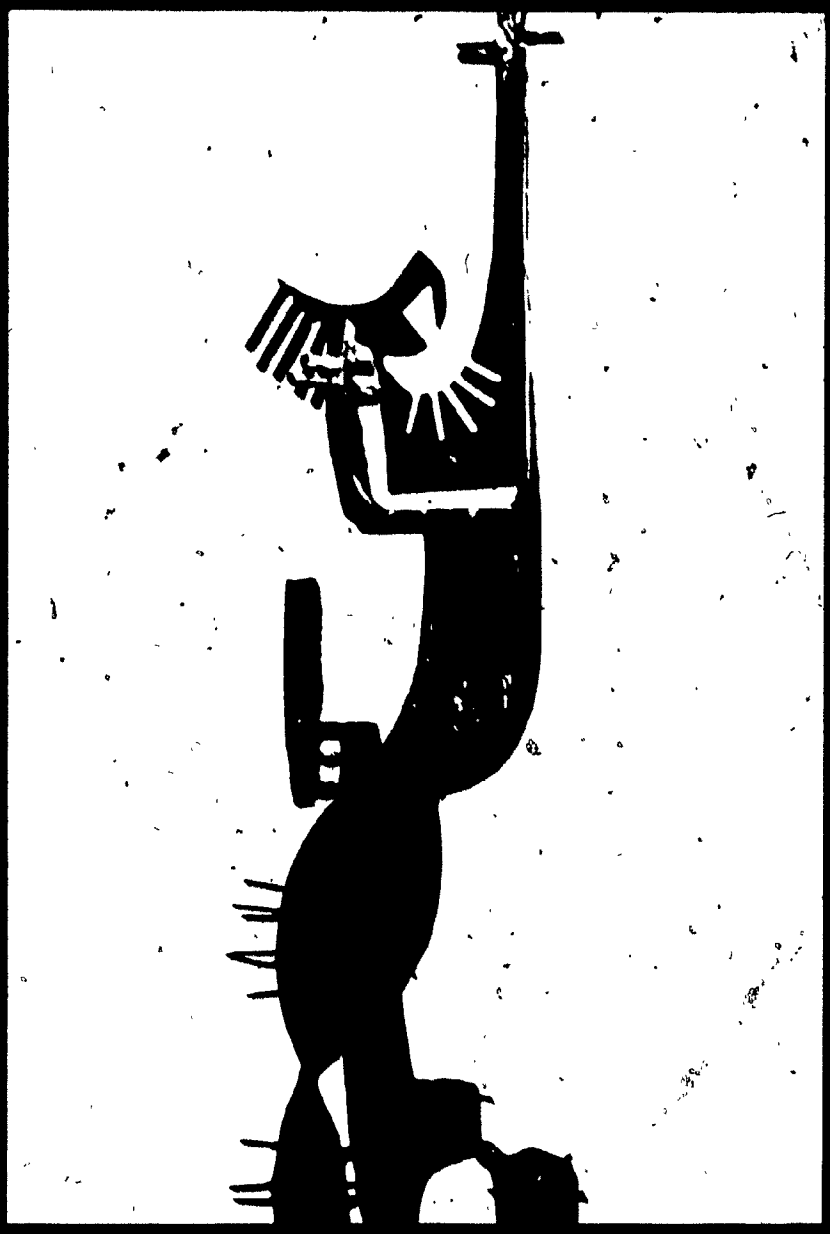
Subject Matter (S)	1
Form (F)	6
Other (O)	2

TABLE ONE

Subject	Slide	S	F	O	Total	Description
	1	1	6	2	9	Male
1	2	8	3	1	12	Age 14
	Total	9	9	3	21	No Art
	1	6	4	7	17	Male
2	2	11	4	8	23	Age 11
	Total	17	8	15	40	1 Year Art
	1	3	3	5	11	Female
3	2	6	4	2	12	Age 16
	Total	9	7	7	23	No Art
	1	1	13	0	14	Female
4	2	7	13	0	20	Age 16
	Total	8	26	0	34	2 Years Art
	1	0	3	3	6	Female
5	2	2	5	3	10	Adult
	Total	2	8	6	16	No Art

TABLE TWO

Subject	Slide	S	F	S + F No.
1	1	14.3 %	85.7 %	7
	2	72.7	27.3	11
	Total	50.0	50.0	18
2	1	60.0 %	40.0 %	10
	2	73.3	26.7	15
	Total	68.0	32.0	25
3	1	50.0 %	50.0 %	6
	2	60.0	40.0	10
	Total	56.2	43.8	16
4	1	7.1 %	92.9 %	14
	2	35.0	65.0	20
	Total	23.5	76.5	34
5	1	0 %	100.0 %	3
	2	28.6	71.4	7
	Total	20.0	80.0	10



SLIDE 2