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The Modification of Teachers' Attitudes
Towards Teacher Directed Authentic and
Stereotypic Child Art

Frieda Miller

A Thesis

in

The Department

of

Art Education and Art Therapy

Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montréal, Québec, Canada

August 1984

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ABSTRACT

The Modification of Teachers' Attitudes Towards Teacher Directed Authentic and Stereotypic Child Art

Frieda Miller

Teachers' use of convergent, stereotypic art lessons involving stencils to be coloured, pre-cut shapes to be assembled or prototypes to be replicated have often been cited by experts as antithetical to ideal art objectives. This study attempts to decrease teachers' preference for teacher directed stereotypic child art as well as increase their preference for authentic child art. The strategy consisted of two slide and discussion sessions in which information about child art development and authentic and stereotypic child art was presented to a sample of teachers. Following this, the teachers were required to adopt a counterattitudinal stance favouring authentic child art and arguing against the stereotypic. The success of this procedure was measured by pre and post tests, administered to both the control and treatment groups. The tests measured teachers' preferences (Affect), understanding (Cognition) and Behaviour with regard to authentic and stereotypic child art. The results indicate that this strategy caused a significant improvement in treatment teachers' initial preference for teacher directed stereotypic child art. The strategy was not successful in changing teachers' Cognition or Behaviour.

ACKNOWLEDGEMENTS

I wish to thank my thesis advisor Leah Sherman for her patient support and guidance. In addition, I would also like to thank Stan Horner and Elizabeth Sacca for their invaluable advice and assistance.

Finally, I wish to dedicate this to Benjamin Jesse who notably was of no help at all. His main objective throughout was to subvert, distract and above all to gain access to the typewriter and crayon on the proofs. And to Danny, who has had to be a single parent through much of this and without whose caring and considered opinion this truly would not have been possible.

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FORWARD

The concerns of this thesis arose out of my experience as an Art Resource Teacher. Part of my duties required that I provide the classroom teachers of twelve Elementary schools with assistance in planning art lessons. Although some of this assistance took the form of media workshops, by and large it meant regular monthly visits to the teacher's classrooms. It was never the objective of the program to replace the teacher in the classroom and thus become the art specialist. Rather, the intention was to provide a service to teachers which might enable them to develop some expertise in the teaching of art. Ultimately the goal was to make them more confident and autonomous as art teachers.

The teachers, for the most part, were untrained in the teaching of art. Fewer than half of them had ever taken any kind of art or art education course. Those that had, had typically taken one art methods course during their teacher training about fifteen years prior. Teachers were often quick to admit this lack of training. Consequently they were generally unthreatened and in fact often openly relieved by my presence.

During this time there was no officially prescribed curriculum being followed. Teachers were operating without the benefit of any teacher's manual or guide that they could follow. Typically, lessons were derived from a myriad of sources, including homemaker type magazines. The curriculum required that there be a weekly forty-five minute art lesson. Despite this, art lessons tended to be erratic in frequency and often clustered in frenzied peaks of activity around major holidays and seasonal events.

There were two commonly used approaches to presenting art lessons. The more divergent of the two was the depiction of a given theme, using fairly limited materials such as wax or pencil crayons. This was often done in conjunction with other parts of the curriculum such as social studies or religion. The other favoured approach was more convergent, involving greater teacher intervention. Beginning with a preconceived final product in mind, teachers would transmit detailed instructions on how to replicate that product. Frequently this would involve the use of stencils or pre-cut shapes.

It was this more directive approach which concerned me the most. It seemed to reflect a need among teachers to control childrens' art making, using carefully defined rules or prototypes. To my consternation I found that my attempts at presenting alternate, more divergent lessons were often rigorously interpreted by teachers as inviolable canons. It was as though some teachers were trying to distill fixed rules from my presentation, that they might later conjure up to reproduce similar

results. More than once was I witness to a teacher either reproaching a child or crumpling up a drawing for having misinterpreted what the teacher regarded as my incontestable instructions or rules.

I began to suspect that teachers' reliance on formulas was indicative of a serious lack of understanding about childrens' art making. In one grade one class where everyone had been asked to draw their family, one little boy had drawn five figures though there were only four members in his family. The class teacher actually 'corrected' his work by crossing out one of the figures. The schematic nature of the child's drawing was such that the fifth figure, his teddy bear, was almost indistinguishable from the other family members. Admittably this may have just been an extreme example of insensitivity on the teacher's part, nevertheless, it was not uncommon for teachers to misread authentic child art.

By contrast, teachers had few difficulties with stereotypic work. They took delight in childrens' work derived from adult images that they themselves had initiated and controlled. Teachers showed a similar appreciation for posters and illustrations, bought at teachers' stores, clipped from magazines and carefully guarded from year to year. These sentimental and terribly "cute" decorations came replete with smiling suns, dimpled and wide-eyed tots, impish elves as well as the latest offerings of Madison Avenue, be it Smurfs or Care Bears. Their proliferation and prominence often displaced childrens' art work in the classroom. Clearly, the childrens' stencils and identical prototypes used

by teachers aspired to the aesthetic ideals of these competing adult images.

On occasion, my attempts to encourage an appreciation of authentic child art was rewarded. Rarely, however, did this seem to affect teachers' tenaciously held liking for the stereotypic. Teachers seemed oblivious to any discrepancy between the two approaches. The more authoritarian and close-ended methods were frequently justified to me on the basis of motor control, neatness, or fun for the children. Consequently, the expression of my personal attitudes towards the stereotypic succeeded only in making teachers feel as though they had been caught with their hands in the cookie jar. Sometimes teachers made a show of hiding these works from me. All the while, the tide of stencils and the like seemed unabated by my efforts.

In view of my experience, a more direct, concerted approach to teacher training seemed warranted. I was determined to find or develop a method of modifying teachers' existing attitudes towards childrens' art work, both authentic and stereotypic.

INTRODUCTION

Most of the art that elementary children receive is at the hands of their regular classroom teachers. The coloring exercises, the ditto sheets, the tricky projects are still being used. (Brittain, 1976, 29(2) p. 8)

Brittain's observation is fairly typical in its concern with the results of entrusting art education to the non-art specialist. As financial restraints have reduced the availability of resident art specialists (Engel, 1976) or even of itinerant art consultants, the role of the classroom teacher has become ever more critical to the teaching of art in the schools.

Typically, classroom teachers have had little or no training in studio art or art education (Knee, 1970; Mittler, 1974). As a result, they come to the job of teaching art, with acquired attitudes towards child art, which are more a reflection of their personal tastes and preferences than of any informed opinion. Without training in child art development, the classroom teacher is more likely to judge child art against adult art standards (Lowerfeld & Brittain, 1975; Read, 1966, p. 260). Consequently, teachers prefer realistic pictorialism and judge the number and proportion of body parts when evaluating childrens' works (Zurmehlen, 1977). Kellogg (1970, pp. 151-2) says that this realism is preferred over works exhibiting distortions and greater "aesthetic licence".

Because classroom teachers are concerned with the appearance of the final product, they are less concerned with the child's artistic process (Lowenfeld & Brittain, 1975). As a result, the "authentic art of young children usually bores adults" (Kellogg, 1973, p. 9) and stereotypic work, the result of "anti-creativity programs" (Brittain, 1979) is preferred by teachers.

The literature suggests that such attitudes, when translated into classroom practice, can adversely influence children's art development. For instance, "anti-creativity programs" or convergent lesson plans which demand a uniformity of process and product, create an excessive reliance on external motivation and direction. It has been suggested that such reliance will cause children to be dissatisfied with their own, authentic image making (Lowenfeld & Brittain, 1975, p. 33). In addition, this will cause children to "learn to please teachers by using certain symbol combinations in art which promote adult concepts of realistic pictorialism" (Kellogg, 1970, p. 151). Furthermore, Lowenfeld & Brittain suggest that this discrepancy between adult aesthetics and child art will prevent children from "using art as a true means of self-expression" (1975, p. 8).

In short, teachers' attitudes and resultant classroom practices are thought to interfere with children's authentic art making and to be damaging to their self-expression and self-confidence.

The significance of teachers' negative attitudes towards authentic child art and their positive attitudes towards the stereotypic should not be underestimated by art educators. Not only will teachers resist changes to these attitudes, but they will actively seek to reinforce them. Therefore, it is incumbent upon art educators to become aware of these attitudes and then consider the ways in which such attitudes may be acquired, reinforced, and altered.

The purpose of this study is to attempt to modify teachers' attitudes towards authentic and stereotypic child art, as executed under their instruction.

LITERATURE REVIEW

Art Attitudes:

Stated most simply, attitude can be expressed as a readiness or disposition towards a referent (Schmidt, 1973, p. 12). More specifically, Morris and Stuckhardt provide us with a definition of art attitude as "a learned and relatively enduring evaluative system of affective pre-dispositions held toward art referents" (1977, pp. 21-2). Morris and Stuckhardt identify six major characteristics of art attitudes: a) Attitudes are affective evaluative concepts, which give rise to motivational behavior; b) Attitudes are learned; c) Attitudes have specific social referents; d) Attitudes are relatively stable and enduring; e) Attitudes vary in quality and intensity; f) Attitudes are interrelated.

Affective evaluative concepts simply refer to the degree of preference or non-preference for a referent. In addition, attitudes are described as learned and enduring but not immutable.

Zimbardo defines attitude as the "mental readiness or implicit pre-dispositions that exert some general consistent influence on a fairly large class of evaluative responses" (1977, p. 20). Zimbardo also cites Affect, Cognition, and Behaviour as the major components of attitude. These components recall a) and b) of Morris Stuckhardt's definition. Similarly, Eisner measures a) voluntary activity in art (Behavior), b)

satisfaction and c) self-estimate in art (Affect) and d) knowledge about art and artists (Cognition) in the Eisner Art Attitude Inventory.

Attitudes themselves are not always directly observable making the assessment of a subject's attitude or attitude change somewhat problematic. It is for this reason that studies rely on measuring those characteristics of attitude which are more readily observable and quantifiable. Therefore, this study will define characteristics of attitude as: a) Affect as a subject's preference or liking for a referent, b) Cognition as the subject's knowledge or factual understanding about the referent, and c) Behaviour as the subject's overt actions towards the referent. Attitude itself will then be derived from a compilation of these three measures.

Attitude Change

Art educators have long been concerned with classroom teachers' negative attitudes towards authentic child art and their positive attitudes towards stereotypic child art. Art educators have been known to decry the "holiday art" lesson plans and to advocate a change in classroom teachers' attitudes. A search of the literature, however, does not reveal any study which has attempted to modify teachers' negative attitudes towards authentic child art or their positive attitudes towards the stereotypic. A few related studies which have some bearing on this study were found.

Typically, such studies attempt to expand or modify the art preferences of either students or teachers towards adult art. Gilliatt (1980) sought an effective approach to expanding students' art preferences, which could be easily understood and implemented by elementary classroom teachers. Others like Madeja (1972), Pepper (1949) and Rouse (1974) have also been concerned with the preferences of students.

Of particular interest to this research is Day's (1976) study which found that students initially judged stereotypic Kitch art to be of higher quality than Impressionism, Abstract Expressionism or Op Art. Using an instructional strategy of imparting information through slide lectures and discussions, students' attitudes towards the three authentic styles were effectively modified. However, there was only a slight modification of students' attitudes towards Kitch art. One concludes that unless there is a direct attempt to change students' preferences for Kitch, these preferences will endure, despite the change in attitude towards the authentic art styles.

In addition, there have been art educators like Barkan (1962), Kaelin (1970) and Smith (1966) who have emphasized the importance of expanding classroom teachers' preferences towards adult art. In a slightly different vein, Grossman (1971) explored the relationship between teachers' attitudes about their own artistic abilities and the type of art activities they presented in their classrooms. Teachers with

positive art attitudes were found to devote more time to art activities. However, these art activities were just as likely to be stereotypic as those presented by teachers with negative art attitudes. Again, liking art does not preclude liking stereotypes. No attempt was made by the Grossman study to actually modify these attitudes.

The literature largely describes attitudes of students and teachers without much attempt at attitude change. Also, the referents used are invariably adult art, be it authentic or stereotypic adult art. Teachers' attitudes towards child art have been noted (see Korzenik, 1981) but not explored by the literature.

Various approaches to attitude change were studied for their potential in modifying classroom teachers' attitudes towards authentic and stereotypic child art. The five most commonly used approaches were found to be a) mere exposure or habituation, b) studio activity, c) art criticism methodology d) information and e) counter-attitudinal advocacy. For the most part, these approaches were used to change students' or teachers' Affect, by expanding their preferences for adult art. Some attention was paid to the subjects' Cognition or understanding of art using the art criticism or counter-attitudinal advocacy methodologies. Rarely was Behavioural change found to be an objective.

Exposure

Mere exposure is described as making a stimulus accessible to an individual's perception (Zajonc, 1968). Researchers like Barkan (1966), Munro (1930) and Stolntz (1960) have stressed the importance of sustained contact with works of art. Others like Beittel (1956), Eisner (1966) and Stuckhardt (1976) have obtained evidence for the profound effect that direct experience of art has upon the attitudes of art students. This direct experience or exposure is very similar to Pepper's (1949) concept of habituation. Pepper suggested that students could learn to like a work of art through habituation, or experiencing the work in the students' environment over a period of time. Gilliat (1980) also found Pepper's habituation approach to be effective in expanding student preferences. Hollingsworth (1983), however, did not find habituation to be as effective as either art criticism or a combination of approaches.

Studio Activity

Proponents of studio activity (Barkan & Chapman, 1967; Lansing, 1968; Wachowiak & Ramsay, 1971; and Lowenfeld 1975) suggest that students' art preferences may be expanded by exploring various art styles in their studio art activities. However, Eisner (1966) did not support this contention that experience with art media and processes affects art attitudes. Similarly, in testing both depth and breadth methods of studio instruction, Davis (1969) also did not find any

statistically significant change in students' art attitudes, as measured by the Eisner Art Attitude Inventory.

Art Criticism

One of the more widely used art criticism approaches is Feldman's (1967, p. 469) methodology which consists of four stages. Art works are a) described, b) analysed, c) interpreted, and d) judged. Feldman suggested that a viewer, trained in this art criticism methodology would gain information useful to understanding (Cognition) and feel pleasure (Affect) for the works of art.

Mittler (1976a) later incorporated Bruner's four stages into Feldman's methodology. Bruner (1958) described the four stages of art criticism as a) primitive categorization, b) cue search, c) confirmation check, and d) confirmation completion. Using both sources, Mittler undertook two studies which attempted to modify college students' attitudes towards art. He used the Feldman-Bruner methodologies in combination with counterattitudinal advocacy. Only the first study (1972) supported his hypothesis that art criticism can affect a positive attitude change toward art. A later study (Mittler, 1974 & 1976a) did not support this finding.

Subsequently, Gilliat (1980) found the combined Feldman-Mittler approach somewhat useful in expanding the art preferences of elementary students. However, Gilliat's success was only statistically significant when the Feldman-Mittler approach was used in conjunction with habituation.

Only Hollingsworth (1983) found art criticism to be more effective when used alone than when used in combination with some other approach such as Gilliat's habituation or Mittler's advocacy methods.

Information

There has been some conjecture that giving a subject more information about the referent would contribute to an attitude change. Of the four most commonly used approaches, the imparting of information seems to most closely resemble the art criticism mode. The experimenter often describes, analyses, interprets, and judges the referent on behalf of the subject. The subject is not necessarily made aware of the methodology employed, rather it is just presented to them as information in a lecture form.

There have not been many studies which have explored the relationship between information and attitude change. Eisner (1966, p. 46) found there was a positive, albeit slight, relationship between a person's attitude toward art and his/her information about art. Day

(1976) demonstrated more conclusive results. Information about art styles, transmitted through slide lectures, was found to modify students' attitudes towards those styles.

Counterattitudinal Advocacy

Written advocacy as described by Hollingsworth (1983), or counterattitudinal role playing, as used by Mittler (1972 & 1976a), derives largely from the dissonance theory of attitude change (Festinger, 1957).

According to dissonance theory, if an individual argues for a point of view inconsistent with his beliefs, dissonance is created. The individual can theoretically reduce the dissonance by changing his beliefs so as to be more consistent with his behaviour. Thus dissonance theory predicts that counterattitudinal role-playing will result in consistency-producing attitude change (Insko, 1967, p. 219).

Stated otherwise, people cannot tolerate discrepancies between their's and other's attitudes. These discrepancies cause an uncomfortable tension that people seek to reduce or eliminate. One way of reducing the tension would be to change the attitude. Research which tries to effect attitude change by establishing such discrepancies or inconsistencies is called consistency research, also known as balance, congruity, and dissonance research.

Some of the conditions likely to induce inconsistency are: 1) making a decision contrary to one's existing attitudes, 2) being exposed to contrary information, and 3) behaving in a manner contrary to one's existing attitude. An example of the latter is counterattitudinal role-playing.

Mittler investigated the effects of counterattitudinal role-playing on the art attitudes of students. (For a critique of Mittler's research design, see Jones, 1975.) Mittler's students were asked to respond favourably to works of art which they had previously regarded negatively. This approach was found to be more effective than the conventional strategy of information imparted through lectures and discussions. Mittler's findings indicate that pure information is insufficient in effecting an attitude change.

Hollingsworth (1983) on the other hand, found the counterattitudinal advocacy strategy to be the least effective in modifying students' positive Affect towards selected art works. However, the young age of Hollingsworth's subjects may have prejudiced the lack of success with the advocacy strategy. Notably though, Affect for specific paintings increased. This suggests that the advocacy method might be useful with the specific referent, but not necessarily generalized.

Spontaneous Child Art

Rarely do educators have the privilege of seeing the truly spontaneous art production of the children they teach. Spontaneous art is by definition both child-initiated and child-directed, with no direct adult influences. Done outside our sphere of influence, at the kitchen table or perhaps surreptitiously under math workbooks, such art making is often likened to play activity (Kellogg, 1970, p. 63; Wilson, 1974, p. 3). Described by Wilson as "tatty little drawings done in ball point on lined paper" (1974, p. 3) they tend to lack the polished finish of school art.

The word 'spontaneous' itself is usually ascribed a positive value as though, somehow, the word also meant 'authentic' and 'creative'. As a result, spontaneous art tends to be idealized. And yet, it is not inconceivable that a child would spontaneously choose to work stereotypically. The indirect influences of peers, adults, or the culture at large are always available to the child even without the direct influence of educators and parents.

One cannot assume then, that all spontaneous child art is inherently more valuable than teacher directed art. Suffice it to say that spontaneous and teacher directed art differ in appearance and in the way in which they are initiated.

Child art is a spontaneous, unsupervised form of graphic expression usually done outside of school by children for their own satisfaction or in response to a need felt in an environment other than the school (Efland, 1976, p. 37).

Unlike school art, spontaneous child art affords us a more unfettered glimpse into the private workings of a child's mind. Like teacher directed school art, spontaneous child art can be either authentic or stereotypic.

Authentic Child Art

Authentic child art is thought of as that which is the child's 'own work' and somehow unique to that child, in a way that is associated with Feldman's belief in the 'unique object'. Authenticity is probably what is sought when teachers exhort their students to do their 'own work'.

"Do your own work." cannot possibly refer to something "new," "different," or "original." It cannot possibly imply something totally removed from prevailing ideas. Yet because the word "work" specifically refers to "art work," "own" surely could not refer to something wholly commonplace or stereotypic. At best, "own," when used in that particular context, suggests a "personalized" response reflecting at least some manipulation of available or given information. (Asch, 1974, p. 19)

This last phrase provides us with a useful description of authentic child art: an art that is not necessarily wholly without influences and yet not so constrained as to be stereotypic.

One must be careful not to confuse children's authentic symbols, or schemata with stereotypes.

The difference between the repeated use of schema and the use of stereotyped repetitions is that a schema is flexible and undergoes many deviations and changes, while stereotyped repetitions always remain the same. (Lowenfeld & Brittain, 1975, p. 185)

For instance, the perennial schema of a house with its triangle roof, its two windows, each divided into four panes, carefully flanking a door, is often regarded as stereotypic. A schema is stereotypic only when it never deviates from one drawing to the next. "The key in recognizing visual stereotypes lies in repetition. The repeated use or reliance upon art concept." (Vitoria, 1973, p. 11) whereas schemata do vary or evolve with the changing needs of a series of visual tasks.

Authentic then becomes a descriptor that can be applied to both spontaneous and teacher directed art. Authentic school art for instance, would have to be varied and personalized in contrast to the uniformity of stereotypic school art.

That which Kellogg called "authentic child art" stems from children's self-identification with their work. Thus to be authentic, the art must be responsive, reflecting the child's "concepts, feelings and perceptions of the environment" (Lowenfeld & Brittain, 1975, p. 180). In addition, authentic child art is seen as an opportunity for emotional growth.

A child who is emotionally free and uninhibited in creative expression feels secure and confident in attacking any problem that derives from his experiences. He closely identifies with his drawings and is free to explore and experiment with a variety of materials. His art is in a constant state of change and he is neither afraid of making mistakes nor worrying about the grade he might receive on this particular project. For him the art experience is truly his and the intensity of his involvement provides for real emotional growth (Lowenfeld & Brittain, 1975, pp. 34-4)

Authentic child art is thought of by Lowenfeld & Brittain as inherently valuable and contributing to children's psychological well-being.

Authentic works also contribute to children's artistic development and as such, provide us with insights into the child and the art making process. Unlike stereotypic works, an authentic work reveals the identity of the child who made it. A distinct personal style is revealed by such things as the body schemata used, the size and placement of elements and the nature of the narrative being depicted. The personal style of an authentic work tells us about the child's developmental level, interests, and powers of observation and imagination.

Stereotypic Child Art

For purposes of this paper, only the most narrow definition of stereotypic will be considered, leaving aside the more contentious issues of copying. Stereotypic art is generally taken to mean that which is fixed in all details and repeated without change (Lowenfeld & Brittain,

1975, p. 185; Vitoria, 1973, p. 11). That is, an image is replicated as exactly as possible, with monotonous regularity. However, some child art falls under this definition because it seems to follow a central formula. Child art is often called stereotypic because of the repeated use of schemata or symbols. Such stereotypy is not necessarily identical or unvariable (Freeman, 1980).

More central to the concerns of this study is another type of stereotypic child art. Here the means of reproduction are mechanical, relying heavily on tracing or following the pre-established outlines of stencils and colouring books. In such cases there would be no attempts to transform the existing image in any personalized way. Often, though not necessarily, such work is initiated and directed by adults.

Some educators argue that even the child initiated stereotypic art would have been invariably influenced, either directly or indirectly by adults. Kellogg (1970, p. 151), claims that child initiated stereotypic art stems from an acquired need to please teachers and parents. Vitoria (1973, p. 10) also adds peers and the culture at large to the list of indirect influences on children's stereotypic art work. It is not unlikely that child initiated stereotypic work would differ from teacher directed stereotypes in appearance and intent. Also, the meaning and value that children and teachers would ascribe to the stereotypes might prove to be different.

Given these possible differences, this study will concern itself exclusively with teacher initiated and directed stereotypic child art. Such stereotypic school art will be characterized by the inflexibility of the process and the uniformity of the final products, with little room left for children's personal manipulation and transformation of materials and ideas. Specifically, this will entail the use of such preset and mechanical means as stencils and pre-cut shapes.

Teacher Directed School Art

This paper is exclusively concerned with school art as opposed to spontaneous child art because teachers' experience tends to be limited to school art and only school art is within a teacher's jurisdiction to influence. Teacher directed school art is a broad category, which encompasses both authentic school art and stereotypic school art. Though decidedly different from each other, these two aspects of school art do have some characteristics in common.

All school art products, both authentic and stereotypic, seem to look different from spontaneous childrens' work. Besides being more polished and orderly, the range of materials and themes are different.

Most of us are familiar with the products, themes and media given play in the school art style. The products range from tempera paintings on newsprint applied with large brushes to string paintings; string printing; dried-pea-mosaics; tissue collages; fish-mobiles; and masks of every size, shape and description. Themes range from topics like "Playing in the School Yard", "Picking Apples", and "I am at the Dentist". Halloween, Thanksgiving, Christmas and Valentine's Day are observed with products in the form of cultural symbols. (Efland, 1976, p. 38)

The materials used in school art appear to be more varied than what would normally be at the disposal of a child working independently. On the other hand, the themes given play in school art appear to be limited compared to those springing from the unfettered imagination of spontaneous child art.

In addition, teacher directed school art is, by definition, compulsory, rule governed and somewhat more orderly than spontaneous child art. It is also teacher initiated and teacher directed. Translated into practice, this means that it is the teacher who assigns materials, techniques and themes and who determines the time allotment.

The teacher's direction and instruction are what Efland refers to as the "rules of the game". Efland does not consider the imposition of such rules or instruction to be necessarily detrimental to childrens' art making. This is in direct contrast with Lowenfeld's position, which maintained that a teacher need only react to the expressed needs of the child, and should not actively initiate instruction. This view, prevalently held, prior to the nineteen sixties, was that of the supportive teacher, who provided materials and encouragement, but not instruction. With the recent resurgence of interest in the effects of instruction on artistic learning has come support for Efland's position. Eisner, for instance, wrote that "artistic learning is not an automatic consequence of maturation and that it can be facilitated through instruction" (1968, p. 47). (For further discussion of this topic, see Eisner, 1973-74; Lewis, 1967.) Teacher directed school art, though a product of rules and instruction, cannot be dismissed on that basis alone. One could argue that people make art under all kinds of constraints and that classroom rules are one type of constraint among many.

Teacher Directed Authentic School Art

Recognizing how easily cultural symbols are transformed by some teachers into cultural stereotypes, there is the temptation to dismiss Efland's list of dried-pea-mosaics and fish-mobiles as verging on stereotypes.

Not all school art however, even that dedicated to the observation of holidays with the accompanying cultural symbols, is necessarily stereotypic. School art can be authentic if it is the child's 'own work' and if it is a "personalized response, reflecting at least some manipulation of available or given information" (Asch, 1974, p. 19).

Teacher directed school art is also authentic when it meets the needs of the child within the school environment. Even though school art does not meet the same needs as spontaneous art, children do seem to find it enjoyable and diversionary. To say that school art is a welcomed change from other school subjects, does not necessarily trivialize its importance, but rather highlights its authentic potential.

Teacher directed authentic school art differs from stereotypic school art in that it is usually the product of divergent, as opposed to convergent, lesson plans. Divergent lessons are flexible and allow for as many solutions to a visual problem as there are students; "even though limits were imposed, the outcomes were quite varied" (Pariser, 1981, p. 86). That is to say, that although limits of time, materials and themes

may be set by the teacher, enough latitude is left to the child, so as to encourage his/her personal style and expression of ideas and interests.

None of this is to say, that authentic school art is so divergent as to be synonymous with spontaneous child art. In the final analysis, authentic school art must in some way reflect the constraints levied upon it by the school environment and "the rules of the game".

The school environment, itself, is often highly authoritarian, exerting pressures of conformity and uniformity on children, despite professed goals of individualization. The contradiction between the espoused ideals and the authoritarian nature of the school are reflected in the schizophrenia of the school art style. On one hand, teachers often want school art products to have the look of individualized, humanistic learning, while on the other hand, they want them to conform to various limitations.

Teachers know in advance the look of the products they want and what they don't want. Usually, they do not want pictures with a copied look or comic stereotypes. (Efland, 1976, p. 41)

And yet teachers impose their own restrictions, even if they are not so rigid as to invite stereotyping. Teachers often urge their students to fill the page, use clean colours or use freer brush strokes (Efland, 1976, p. 41). In a recent description of his own work with students, Pariser asked his students to use black tempera paint outlines first, followed by bright colours, in order to "increase the likelihood of getting

bold and colourful paintings" (Pariser, 1981, p. 86). None of the examples cited, present particularly onerous constraints. On the contrary, art educators often set limitations, not to ensure uniformity, but to set design problems. It may be that the limitations, that constitute an authentic school art style, are an adaptive device by which teachers can steer a middle course between "the ethos of art and ethos of the school" (Pariser, 1981, p. 88).

Teacher Directed Stereotypic School Art

One might speculate why classroom teachers initiate and direct stereotypic school art at all, given the school's espoused ideals of individualized and humanistic learning. Conant (1973, p. 155) suggests that stereotypic school art is undertaken as a convenient form of 'busy work'. Other explanations are that the need for classroom 'decoration' supercedes other ideals or that the process of making stereotypic art merely reflects teachers' need for control.

Given that holidays and their accompanying cultural symbols seem to inspire much of the stereotyped work, that passes for art instruction, one might deduce that strong pressure for 'cultural maintenance' (Asch, 1976, p. 18) is brought to bear upon teachers.

Through a "well-designed" curriculum, school and community can see to it that each and every holiday is hailed with a spirit and reverence that would warm the heart of any greeting card manufacturer. (Asch, 1976, p. 18)

Besides this possible pressure, one might also assume that teacher directed stereotypic school art must also be the consequence of teachers' ignorance as to what constitutes worthwhile art instruction. And yet it is not uncommon to find teachers who knowingly favour stereotypic instruction.

Stereotypic instruction is a stringently controlled process on the part of the teacher. "The bad results are always produced by a method which is too conscious and deliberate, by a discipline which is imposed from without, which is the command of a drill sergeant" (Read, 1966, p. 264). The final product is predetermined at onset by the teacher. The emphasis is placed on one final product which all the students must replicate. To ensure the desired uniformity, the process used is a convergent one.

At the heart of stereotyping is convergency, the practice of finding a single solution to a problem, often by a pre-established route. (Vitoria, 1973, p. 12)

The difference between divergent and convergent is similar to Read's dichotomy between imaginative and logical thinking (Madeja, 1967, p. 10). The type of convergency described by Read, however, is not an absolute convergency. It merely leads to logical or conventional solutions with little room for exploration. However, the convergency

used in classroom situations is often so absolute as to allow for only one solution, with no room for exploration. Any deviation from the predetermined final product can only be seen as an error, a result of inattentiveness or sloppiness.

The convergent process, as used by teachers, is typified by two approaches; a) prototypes and b) pre-set outlines or shapes. With prototypes, the teacher typically begins by presenting a completed version of the final product to the class. Each step in the process, necessary to achieve the prototype, is then demonstrated. The students are urged to replicate the prototype as closely as possible. The prototype is itself often stereotypic. This means that children are being asked to faithfully reproduce such trite objects as:

the Thanksgiving turkey made from tongue depressors, the Christmas tree made from fanned Reader's Digest, the paper doily valentine (Vitoria, 1973, p. 10) and a flood of red construction paper hearts trimmed with white paper doilies, green triangle Christmas trees with crisscrossed lines for decoration, black construction paper patterns carefully silhouetting what one would assume to be heads of George Washington and Abraham Lincoln. (Asch, 1976, p. 18).

The list is endless.

The second convergent approach is to present the child with some partially completed form of the final product: such as stencils, colouring books, pre-cut patterns or forms to be traced. Again, the images to be found in these stencils and colouring books are invariably stereotypic in themselves. Not only are they adult drawings, but they are stereotypic

adult drawings of the Easter bunny and the like. Such pre-established outlines or shapes are particularly effective in limiting children's options and ensuring uniformity. Often the last avenues of expression are also closed to the children, by asking that they use particular colours, stay within the lines and so on.

Teacher directed stereotypic school art is everywhere (LeBel, 1983):

school bulletin boards and display cases are the temporary receptacles for a steady stream of tight, stereotyped, and completely uninspired art products, conceived and executed in haste and just as hastily forgotten by the students who made them. (Mittler, 1976b, p. 13)

Such stereotypic products are also forgotten in the very literal sense of being indistinguishable among the thirty other identical works. Stereotypic school art tells us so little about the individual child who made it that often the child himself cannot recognize his own work. Such works reflect only the teacher's directives, nothing of the child.

Not surprisingly, convergent art instruction as just described is met with general disapproval among art educators.

Art instruction that includes these kinds of activities is worse than no art at all. Such predigested activities force youngsters into imitative behavior and inhibit their own creative expression. These activities make no provision for emotional growth because any variation the child makes can only be a mistake; they do not promote skills, because skills develop from one's own expression. Instead, they condition the child to accept adult

concepts as art, art that the child is unable to produce, therefore frustrating his own creative urges. (Lowenfeld & Brittain, 1975, p. 110)

The charges against such teacher directed stereotypes are many. At risk is a) creativity and self-expression, as well as b) skill development, and causing c) reliance on adult concepts as well as d) the loss of self-confidence.

a) Creativity and Self-Expression

Kellogg says that filling in stencils is a dead end and discounts all such work by calling it "holiday art". Jameson reiterates Lowenfeld and Brittain's charge that creativity and self-expression are threatened.

All that can be said for so-called painting books is that they keep children quiet. They provide no channel for communication, no creative spur and the child expresses little or nothing. (Jameson, 1968, p. 97)

Other criticisms against colouring books concern the need to encourage children's own experience, which seems to be constricted by colouring books. Lowenfeld & Brittain call colouring books an escape into pattern and "protection from exposure to the world of experiences" (1975, p. 33) while Bielish warns that they "tend to make children insensitive to their own experience" (p. 9).

b) Skills

One of the chief justifications used by classroom teachers for the continued use of pre-established forms or prototypes, is the claim that it improves hand-eye co-ordination, by teaching cutting and colouring skills. This argument is countered by many educators such as Kellogg, who claims that "The results are neither free art, nor good exercises for co-ordinating hand-eye-brain controls" (1973, p. 9). McFee further contends that observation skills are, in fact, diminished rather than improved by such methods.

When children are given colouring books or are asked to fill in outlines of adult stereotypes, they are in some cases decreasing their use of perceptual information. The interaction of looking, then symbolizing in both words and icons, then looking again, then changing and amplifying the symbols helps increase perceptual and conceptual development and to decrease stereotyping. (McFee, 1970, p. 255)

In short, eye-hand co-ordination or 'looking-symbolizing' skills, are threatened by colouring books and the like.

Parents and teachers are warned not to encourage paint-by-number sets, stencils and colouring books because "The skills developed are mechanical and divorced from thinking" (Visual Art Education, p. 5). The argument here is that not only are such activities ineffective at promoting skills, they are in fact actively detrimental to conceptual processes.

It offers shortcuts to art that turn out to be permanent detours, teaches gimmicks that impede the development of self-involved techniques, and provides meaningless recipes for instant aesthetics. (Conant, p. 151)

The premise being that shortcuts such as these or "visual slang" as Vitoria (1973, p. 10) calls them, present an easy alternative to the more arduous task of developing skill mastery (See Carson, 1981) and inventing new images. Furthermore, it is charged that dependencies are created in children who are fed a steady diet of such mindless activities.

c) Reliance on Adult Concepts

Children's dependencies on such pre-digested activities are thought to be undermining to children's authentic art in that adult concepts shelter children from their own experiences and at the same time, inure them to adult stereotypes. Kellogg writes that stencils and colouring books help fix "certain adult devised formulas for representing objects" (1970, p. 145) in the child's mind. Consequently, children's authentic images are supplanted by adult stereotyped images.

d) Self-Confidence

One could imagine that a child might gain confidence in the completion of such carefully controlled tasks, where the likelihood of achieving the pre-established image has been all but guaranteed. To the

contrary however, art educators (Brittain, 1968) claim that pre-established images and processes cause children to lose confidence in their own abilities to create images. Their own images seem inadequate by comparison.

A worse danger is that he may feel unable to do any drawing or painting unless he has an outline drawing provided for him first. (Jameson, 1968, p. 97)

A sense of inadequacy is fostered, and often expressed by children who plaintively complain that 'they can't draw' (Bielish, p. 7). Even those who succeed in closely replicating the teacher's prototype are not thought to have gained much in self-esteem.

It is difficult for a child to feel a sense of accomplishment after having been led step by step through a series of mindless operations culminating in a product that looks remarkably similar to what everyone else in the class has produced. (Mittler, 1976b, p. 13)

In the final analysis then, modelled forms and pre-established outlines represent an extreme form of teacher directed art. Such stereotypes, the products of inflexible convergency, are almost universally opposed by art educators. The opposition is to the enforced uniformity, which undermines such basic art education objectives of creativity, self-expression and mastery of skills.

Copying

The common definition of copying, as imitation or replication of existing images, comes close to some aspects of stereotyping. Despite this, copying was intentionally omitted from the preceding discussions of stereotypic child art or teacher directed, stereotypic school art. This was largely due to the unresolved nature of the controversy surrounding the issue of copying. This controversy is presented here in order to render it distinct from the issue of stereotypic school art, which is the primary concern of the present study. Unlike copying, stereotypic school art is almost universally opposed by art educators, whereas the debate surrounding copying is much more polarized.

Critics of copying say that copying, like stereotyping, requires the influence of external sources. What is more, these critics argue, any external influence is not internally motivated and is thus thought to be detrimental to artistic learning. The child is believed to possess innate abilities which need no adult intervention (Read, 1966, p. 263).

The formations are not learned from adults. Each generation starts from scratch and each child teaches himself the basics of drawing before age six. (Kellogg, 1970, p. 92)

This reflects Arnheim's (1954, p. 95) position that a child's artistic discrimination is honed by time and maturation and needs no external influences. Cizek believed that external influences would impede the development of "a strong type of art" (Viola, 1936, p. 10). Such influences

are also thought to foster emotional maladjustment (Lowenfeld, 1953, p. 33; Read, 1966, p. 266) as well as frustration (Jameson, 1968, pp. 96-97).

Similar criticisms are levelled against copying. Wieder (1977), for instance, argues that copying interferes with the individuality of children's styles. Others claim that copying is simply not as creative as producing personal images. De King (1981, p. 46) calls copying an easy solution, which recalls Lowenfeld's earlier dictum that it is better to invent than to borrow.

The source of most children's copying is usually adult images. Kellogg (1970, p. 98) and Russel and Waugaman (1952, pp. 10-11) suggest that mere exposure to adult images may lead to stereotyping. If this is the case, then copying adult images must therefore be as equally damaging. Russel and Waugaman's study demonstrated that even a single experience with workbook copying deteriorated children's richness of detail, size and information,

Critics have long feared that children may "copy or imitate or be influenced by tradition" (Viola, 1936, p. 15). The generally accepted solution was usually to be found in Lowenfeld's cryptic prescription "Never let a child copy anything" (Lowenfeld, 1957, p. 15).

Proponents of copying present another side to the controversy. Since the late nineteen fifties, there has been a shift in thinking, represented by Efland, Lanier and McFee among others, which

acknowledged the existence and need for external influences. Children's artistic development was no longer seen as entirely self-motivated and self-contained, but influenced by environment, culture and instruction.

With this shifting emphasis came a renewed interest in copying, unparalleled since the days of Walter Smith; Macklin (1978) advocated a repetitive type of instruction, reminiscent of late nineteenth century methods and much like the Suzuki method for violin instruction. Macklin rehabilitated the idea of having children, in their most formative years, copy 'type forms' such as cylinders, pyramids and cubes, which are said to be the basis of shapes to be found in art and nature. Repeated copying is supposed to enable children to replicate adult forms and thus gain self-confidence.

Marantz (1982) advocates copying, as essential to artistic learning and compares it to the role of imitation in the acquisition of language. Piaget (1951) is cited as having long confirmed that children naturally model from each other and that imitation is important to learning. (For a further discussion of imitation theory see Bandura, 1977.) Wilson (1977, p. 5) and N. Smith (1983) have also suggested that copying is natural to children at an early age and not as critics have said, only externally imposed.

Copying is regarded by Kozlowski and Yakel (1980, pp. 25-26) as well as N. Smith (1983) as a valuable skill that can help in the mastery of graphic forms. Wilson (1977, p. 5) claims that children who copy are

advanced in their ability to "present visual ideas, and depict such things as foreshortening, perspective and action in their drawings". In short, copying is touted as a liberating rather than restricting agent.

Those who defend copying, often do so on the grounds that adult artists have often used copying as part of their own work. Efland (1976), Gombrich (1972, p. 82) and Marantz (1982, p. 7) invoke the names of many such artists. Wilson also believes that artists have always assimilated cultural conventions and schemae as a first step in achieving what Gombrich would call a closer 'matching' of the world around them.

Wilson believes that copying, or convention-acquisition, as he calls it, is of paramount importance to artistic learning. Children, he postulates, begin by first copying other signs, albeit the simple signs of older children. He opposes Wieder's contention that children do in fact invent or re-invent signs, which are then later compared to existing visual conventions or natural observations. (For further details of this debate, see Arnheim, 1978; Ives, 1978; Parisier, 1977; Wieder, 1977; Wieder, 1979.)

Though not all educators would go so far as Wilson has, in suggesting that copying ought to be the principle feature of art education, there is a growing belief that copying should be recognized and as Smith (1983) advocates, channelled rather than suppressed. Even Arnheim, critical of traditional copying methods, qualifies his position by writing that:

there is equal danger in preventing the child from using pictorial work for clarifying his observations of reality and for learning to concentrate and to create order. (Arnheim, 1969, p. 168)

Like Arnheim, Efland concurs that forbidding copying altogether can be repressive to the child. Forbidding copying only serves to limit children's options. This limitation is what Wilson refers to as "an artistic dead-end in the pre-conventional state" (Wilson, 1976a, p. 6). Furthermore, Asch (1974, p. 18) makes the point that it is inconsistent of teachers to ask that children not copy from their own sources and yet expect them to follow demonstrated techniques and procedures.

It is apparent that copying remains the object of much unresolved debate. Critics of copying maintain that it should be suppressed altogether, while advocates suggest that it be made a focal point in art education. Those caught in the middle of the debate, often think that copying ought to be at least acknowledged. They argue the objectives as well as the process of copying cannot be compared to stereotypic school art. Copying, unlike stereotypic art, is thought to be a tool or skill, useful in helping children extend their ideas. But beyond that, there is little consensus as to what type of copying is best, and at what age. For instance, many question whether copying images from popular culture is as valuable as copying from master works. As well, children's ages come into consideration. Even proponents of copying (Wilson, 1977, p. 5) often grant a period of ~~gr~~ to children under the age of eight, when copying seems less appropriate. In addition, there is disagreement about

the extent to which copying should figure in an art curriculum.

All this makes it quite difficult to decide with some certainty, whether or not, or to what degree, works that have been copied ought to be considered stereotypic. For that reason the issue of copying will remain outside the main scope of this paper.

HYPOTHESIS

Certain basic issues emerge from the research literature as just described. The first involves the recurrent and underlying assumption among art educators as to the importance of classroom teachers' attitudes towards child art. However, aside from the long standing work of Kellogg (1970) and the subsequent verification by Zurmuehlen (1977) there has been little investigation into teachers' attitudes towards child art. More at issue is the apparent dearth of any research concerned with the actual transformation or modification of such attitudes thought to be held by classroom teachers.

What does exist is research involving the modification of subjects', generally adults, affect with regard to adult art. It is from such research that the instructional strategy for this paper was derived and adapted to suit the needs particular to teachers looking at child art.

It is the hypothesis of the present research that as a result of the combined instructional strategy of a) information and b) counterattitudinal advocacy, teachers will exhibit a measurable attitude change with regard to teacher directed authentic and stereotypic school art. More specifically, the attitude change will entail: 1) an increased preference for authentic school art, as measured by the pre and post tests, and 2) a decreased preference for stereotypic school art, as measured by the pre and post tests.

METHOD

Selection of the Methodology

Selecting the final combined methodology of a) information and b) counterattitudinal advocacy was partially a process of elimination. The literature of attitude change, as reviewed for this study, described the five most commonly used methodologies; exposure, studio activity, art criticism, information and advocacy, in a bewildering array of combinations. The literature was not conclusive in specifying which particular combination of methodologies would be most effective. Therefore, the process of elimination for this study began with the evaluation of each methodology singly.

The methodology of mere exposure was deemed somewhat redundant given the proliferation of both authentic and stereotypic works already present in the school environments. Moreover, it was judged difficult to control such exposure in a school. In addition the exposure of authentic works would not necessarily address the problem of teachers' affect towards the stereotypic.

The studio activity methodology was judged to be better suited to modifying teachers' affect towards adult art, as opposed to child art. Similarly, the art criticism mode, particularly the stages of interpretation

and judging, were thought to be more appropriate to the discussion of adult art as opposed to child art.

Consequently, the two methodologies settled on as being most appropriate were information and advocacy. The imparting of information was thought to be both simple and expedient to use as well as being important to the cognitive aspects of attitude change. Information would also be vital to the advocacy stance to be assumed by the teachers.

This counterattitudinal advocacy approach was particularly intriguing to this researcher, given Mittler's success with the method. At the very least it was thought that the advocacy approach had not as yet been fully explored by art education, given its prominence in the social sciences.

Subjects

Treatment Group

The subjects in the treatment group consisted of 11 first cycle Elementary classroom teachers selected at random from 8 Montréal schools. The teachers had an average of 18.7 years of teaching experience but had little art training. Aside from one teacher who had majored in Fine Arts as an undergraduate, only 4 of the other teachers had ever taken even one art course. That course was a basic Art for

Classroom Use one taken as part of their initial teacher training many years prior. The remaining 6 teachers had taken no art courses at all.

Control Group

The subjects in the control group consisted of 10 first cycle Elementary classroom teachers selected at random from 7 Montreal schools. The teachers had an average of 16.5 years teaching experience but again had little art training. One teacher, however, had an undergraduate major in Art Education. Another had taken the Art for Classroom Use course as part of her initial training. The remaining 8 teachers had taken no art courses at all.

PROCEDURE

Each teacher in the treatment group met with the researcher during her spare or lunch breaks for a total of five sessions. Each session averaged twenty to thirty minutes. Generally, these meetings were conducted on an individual basis. However, in schools where there was more than one teacher participating, sessions were comprised of small groups of two or three teachers.

The five sessions were arranged in the following sequence: 1) Pre-test, 2) Slides and discussion of child art development, 3) Slides and discussion of authentic and stereotypic child art, 4) Counterattitudinal advocacy and 5) Post-test. There were three week intervals between each of the sessions so that the entire procedure took four months to complete.

Unlike the treatment group, teachers in the control group met only twice with the researcher for the : 1) Pre-test and four months later for the 2) Post-test. The circumstances of these sessions were similar to that of the treatment group. The control group, however, experienced none of the intervening slides, discussions or counterattitudinal advocacy.

Pre-Test

The pre-test was designed to measure teachers' initial attitudes, as expressed through Affect, Cognition and Behavior.

Affect or preference for authentic and stereotypic works was measured by having the teachers sort a slide sequence (Appendix 3) of the childrens' works into the two categories of like and dislike (Appendix 2). Half of the slides represented authentic school art and half were stereotypic school art.

Cognition or teachers' understanding and judgement about child art was measured by having them respond to statements about child art while viewing a slide sequence (Appendix 5). There were ten slides with accompanying statements, which were sorted into the two categories of agree or disagree (Appendix 4). Half the slides were designed to test teachers' understanding of child art development and half required the teachers to distinguish between authentic and stereotypic works.

Behavior, defined as teachers' 'voluntary activity in art' (Eisner, 1966, p. 44), was measured by the results of art lessons independently initiated and presented by the teachers. Slides (Appendices 10 & 11) were made of a representative number of childrens' works found to be exhibited in the classrooms at the time of the pre-test. These slides were then judged by both the researcher and two other art experts as being either authentic or stereotypic.

Slides and Discussions

During the two slide and discussion sessions (Appendices 15, & 16), the researcher imparted information about child art while attempting to engage the subjects in mutually reflective activity. Teachers were encouraged to reflect on their underlying assumptions and values about child art. Such reflection was directed towards finding implications for action based on what was hoped to be a changing awareness.

The information imparted by the researcher in the first of the two sessions dealt with the developmental stages of child art (Appendix 15). These stages were not presented as an absolute measurement but as an attempt to generalize childrens' art development. Included in the information was some analysis of the formal properties of child art, such as spacial relationships and types of figure schemata.

The information presented in the second session (Appendix 16) compared the expressive qualities of authentic child art with the limitations of stereotypic child art. Some of the characteristics of authentic child art presented were the diversity, narrative importance, degree, of self-identification, as well as the expressive effects of omissions and exaggerations. Teachers were also encouraged to appreciate the spontaneity, inventiveness and even the awkwardness of these works. By contrast, the stereotypic works were presented as inflexible,

repetitive, and uniform. Such works were shown to be less revealing about children's own development, interests or personal styles than they were about teachers directives. Stencils and pre-cut patterns were viewed as a reflection of adult control and aesthetics and not the children's.

Role of the Researcher

The role adopted by this researcher was twofold. In the slide and discussion sessions the Critical Inquiry Orientation (Aoki, 1978) dominated. "Researchers within this orientation are concerned with critical understanding of fundamental interests, values assumptions, and implications for human and social action." (Aoki, 1978, p. 55). In the discussion sessions, teachers' values and attitudes about child art were being challenged in an interactive manner. The subsequent counterattitudinal advocacy was intended to be part of a "process of transformation designed to liberate" (Aoki, 1978, p. 56). Here the emphasis is placed on action and change as opposed to the Situational Interpretative Orientation.

In attempting to measure the results of the interventional strategy of slides, discussions and advocacy, this researcher used pre and post tests which were more Empirical-Analytic in Orientation (Aoki, 1978). Combining these orientations created an interplay between distancing and involvement on the part of this researcher.

Counterattitudinal Advocacy

Teachers were asked to adopt a counterattitudinal advocacy stance (Appendix 14) in the third session. This strategy was intended as a means of directly addressing teachers' negative attitudes towards authentic school art and their positive attitudes towards stereotypic school art.

All teachers who had disliked an authentic work on the pre-test, were asked to argue favourably towards that work. In presenting their arguments teachers could draw upon the information gained during the slide and discussion sessions. Not surprisingly, teachers' advocacy often reflected this researcher's own input. The few teachers that had liked all of the authentic works in the pre-test were also required to assume the advocacy stance toward an authentic work, chosen by the researcher.

In addition, all teachers who had liked a stereotypic work on the pre-test were asked to argue against that work. Those teachers who had disliked all the stereotypic works also performed the task.

Interestingly enough, this researcher's efforts to effect change through the use of the advocacy task was not lost on the subjects. The underlying intent was self-evident to the point where some teachers openly acknowledged the purpose in a co-conspiratorial sort of way. One teacher who had always aggressively defended her stencilled lesson plans said "I'll argue against these stereotypes but it won't stop me from using them in my classroom". This sort of challenge seemed to demonstrate that

the advocacy strategy could either be adopted or rejected by teachers. There was no insidious loss of will on their part.

Post-Test

The post-test was designed to measure teachers' final attitudes, after having undergone the instructional strategy. As in the pre-test, these attitudes were taken to be expressed through affect, cognition and behaviour.

Affect was measured by having the teachers sort a second slide sequence of ten works (Appendix 7), half of which were authentic and half stereotypic, into the two categories of like and dislike (Appendix 6).

Cognition was measured by having teachers sort another slide sequence (Appendix 9) by responding to the accompanying statements with either an agree or disagree (Appendix 8).

Slides (Appendices 12 & 13) were taken of the children's works exhibited in teachers' classrooms at the time of the post-test. Behaviour was then measured by judging these slides as either authentic or stereotypic. this was done by the researcher and two other art experts.

Test Verification

The forty slide sorting tasks, that comprise the Affect and Cognition parts of the Pre and Post-tests, were first presented to three other Art Education experts. They all had Bachelors of Fine Arts and two had Masters degrees in Art Education. They averaged sixteen years art teaching experience and were employed as Art Resource Teachers, two at the Elementary level and one at the Secondary level. A high degree of agreement was found between experts. The two Elementary art experts scored 40/40 and 38/40 respectively, while the Secondary art expert scored 38/40.

RESULTS

The results of the test procedure are summarized in Table 1. In analyzing these results it is necessary to compare the means of the Treatment and Control Groups, pre and post. The basic statistical test employed is the t-test for differences in means. In order to use the t-test, it must first be verified that the variances of the Treatment and Control Groups are equal. This was accomplished using the F-test (Yamane, 1973, p. 802). It was found that no significant differences existed among the variances and that therefore, the t-test (Yamane, p. 664) was appropriate.

For the purpose of analysis the results are divided into two parts. (See Table 2, 3 & 4). Table 2 presents the results which are primarily relevant to the Control Group and Tables 3 and 4 present the results which are primarily relevant to the Treatment Group.

As demonstrated by Table 2, the control seems to have worked. There is no statistical difference between the means of the Treatment and the Control groups in the pre-test, nor was there any difference in the means for the Control Group in the pre and post tests, for both the Affect and Cognition Questions.

This shows that in the pre-tests, the two groups can be considered the same. In addition, the Control Group showed no significant change in the post-test. In fact, the mean declined in the post-test for the Cognition Questions.

Although there is no difference in the means in the post-tests between the Control and the Treatment Groups, the Treatment Group nevertheless exhibited substantial improvement between the pre and post-tests for the Affect Questions. However, there was no evidence to prove that the scores of the Treatment Group improved in any way on the Cognition Test.

The Treatment Group's improvement on the Affect Test is summarized by Tables 3 and 4. The t-statistics for the pre and post-tests (Table 3) clearly show that there are significant differences in the means of the Affect Test, with the level of significance depending on how the sample was defined. For the Complete Sample, there was a t-value of 1.50, which is significant at the .10 level.

Of particular concern to art educators, are those teachers who would typically have high preferences for the stereotypic. As such teachers would be low scorers on the Affect Test, it was deemed worthwhile to study their results on the Affect Test independently. For the sample of Low Scorers there was a t-value of 1.80, which is significant at the .05 level.

In addition, there was one case, in which the respondent's score deteriorated badly between the pre and the post-tests. Since this score was inconsistent with the rest of the results, it was felt that perhaps the respondent had confused the directions. Omission of this observation brings the significance level to $t=1.88$. Finally, the omission of this observation from the Low Scorers' Sample, results in a $t=2.55$.

Because the Affect Test measured two distinct responses; preference for authentic works and preference for stereotypic works, it was thought important to separate the results of these two responses. Table 4 summarizes the results of the division of the Affect Test along authentic and stereotypic lines.

Preferences for authentic works showed little change between the pre and post-tests for both the Control and the Treatment Groups. Though, in fact, the Control declined slightly while the Treatment Group increased their preference for the authentic. Overall, however, one could say that generally there was a high level of preference for authentic works in both the Control and Treatment Groups, pre and post.

As one would expect from Day's (1976) study, a high degree of preference for the authentic would not necessarily preclude a high degree of preference for the stereotypic. True to expectations, the pre-tests for both the Control and the Treatment Group show a high degree of preference for the stereotypic. Preference for the stereotypic declines slightly for the Control in the post-test. By contrast, the Treatment

Group's preference for the stereotypic declined considerably in the post-test. In fact, the degree to which the Treatment Group decreased its preference for the stereotypic, is a result which occurs in no other case.

Given this, it would appear as though the t-test results (Table 3) are in fact capturing a change in attitude with respect to the stereotypic preferences only.

The results of the Behavior tests, pre and post, are summarized in Table 5. The nine possible outcomes were divided into three categories of progress, regression or no change.

For the Control Group, one might think of the post-test outcome as being random, that is, governed by chance alone. In this case, a randomly selected individual would have a $1/3$ chance of being observed to progress, regress, or not change at all. This would suggest that the nine individuals in the Control Group would be found to be equally distributed among the three categories. That is to say, that three would progress, three would regress, and that three would not change. That is more or less what we find.

For the Treatment Group, one would expect that the non-random intervention strategy would result in a systematic reordering in the post-test phase. In fact, it seems to be true that the treatment group is over represented in the no change category and under represented in the regression category. This latter finding suggests that the intervention

strategy has at least been successful in retarding regression. It cannot be said that the Treatment Group actually improved.

Given the limited number of observations, and the subjective nature of the classification, it would be difficult to draw strong conclusions. Nevertheless, it does appear to be the case, that the Treatment Group was superior to the Control in each category. That is, more members of the Treatment Group showed progress and fewer showed regression.

DISCUSSION

The purpose of this study was to investigate the effect of an instructional strategy which combined Information and Counterattitudinal Advocacy on the Affect, Cognition, and Behaviour of classroom teachers. The results of the study demonstrate that this strategy was only significantly successful in changing teachers' Affect, not their Cognition or Behaviour.

A partial explanation might be that unlike Affect, Cognition and Behaviour were only indirectly addressed by the instructional strategy. Information was imparted in order that teachers could be assured of having the means necessary to assume their Advocacy positions. Similarly, Behavioural change was a hoped for by-product, without having been directly addressed.

A further explanation might lie with the comparative reliability of the three tests. Unlike the Affect Test, the Cognition Post-Test seems to have been more difficult than the Pre-Test, as evidenced by the fact that both the Control and the group of experts did less well on the Post-Test. This increased difficulty may have contributed to the Treatment Group's lack of progress.

The unreliability of the Behaviour Test was due in part to the attempt to measure teachers' behaviour at one moment in time instead of over an extended period of time. In several cases my experience with the subjects led me to believe that my moment in time assessment was an inaccurate reflection of the teachers' ongoing behaviour. Subjectively then, there was reason to believe that the objective scores understated the behavioural progress.

Previous studies (Gilliatt, 1980; Hollingsworth, 1983; Mittler, 1972, 1976) which have adopted a variety of instructional strategies have directed them at only one of the attitude components, Affect. All these studies have differed in the strategies employed and yet they have all shown that Affect can indeed be influenced. Mittler (1972, 1976) found a combination of Criticism and Advocacy to be effective in changing college students' Affect towards art. By contrast, Hollingsworth (1983) found Advocacy or a combination of Advocacy and Criticism to be less effective than Criticism alone on the Affect of Elementary and Junior High students. Gilliatt (1980) found success with an even greater variety of strategies. Habituation alone, habituation in combination with studio art or in combination with art criticism were all found to expand the art preferences (Affect) of Elementary students.

The results of the present study seem to confirm the observation that Affect can be readily influenced. The problem of selecting an appropriate strategy would appear to depend on the age of the subjects. The fact that the present study's results seem to support Mittler's (1972,

1976) Advocacy strategy, which is in contrast to Hollingsworth's (1983) lack of success with the Advocacy strategy, may be largely due to the young age of Hollingsworth's students.

The results of the present study's effectiveness in altering teachers' Affect, but not their Cognition or Behaviour, may simply suggest that the chosen strategy is inappropriate when directed at Cognition or Behaviour. It may be possible that specific strategies must be devised for successful intervention into these areas to occur. It is likely that Cognition and Behaviour require intervention strategies of greater duration and intensity. In addition, it is likely that the Cognition questions required a greater understanding than had been gained during the slide and discussion sessions. Changing a teacher's Behaviour requires a greater expenditure of effort on the teacher's part than either a change in Affect or Cognition. In order to change Behaviour a teacher must relinquish the ease of familiar methods and come to terms with the multidimensional needs of the classroom which often seem to conflict with art objectives. An intervention strategy aimed at Behaviour would likely include a support structure of alternate methods to displace the teacher's familiar ones.

The apparent effectiveness of the present study's interventional strategy in changing teachers' Affect is somewhat misleading. It was the intention of this study that both teachers' dislike for the authentic and their liking for the stereotypic be modified. The results demonstrate that the apparent change in Affect is largely a reflection of a change with

regard to the stereotypic preferences only. It is possible that the instructional strategy itself was unintentionally biased in its emphasis on the stereotypic preference change. Another factor might have been the unexpectedly high degree of initial preference for the authentic as demonstrated by the pre-tests. Such preferences for the authentic may have been established over time simply as a result of direct and continued exposure to such works. Given teachers' high degree of initial preference for the authentic, there was not as much room for improvement on the post-test as there was with regard to their preference for the stereotypic.

CONCLUSION

The present study found the combined instructional strategy of information and counterattitudinal advocacy to be effective in modifying the affects of teachers. This strategy was particularly effective in modifying teachers' preferences for teacher directed, stereotypic school art. These results combined with the results of previous studies in the literature may be interpreted as evidence that Affect is readily changed. One might also hypothesize that such a strategy would be equally effective with teachers in training as it was with experienced teachers, with strongly held attitudes.

At the onset, this study expected that most teachers would exhibit a negative attitude toward authentic child art on the pre-test. This proved not to be the case, possibly suggesting the positive effect of previous exposure. Instead, teachers exhibited a high degree of initial preference for both teacher directed, authentic and stereotypic works. Therefore, the success of this study in modifying teachers' attitudes with regard to the stereotypic is even more significant.

The ability to change teachers' preferences for teacher directed, stereotypic child art has direct and positive repercussions for classroom practices. Authentic art seems capable of surviving despite teachers' lack of direct encouragement. Teachers will often instruct children to draw what they like or illustrate a given theme, thereby giving children,

whether by default or benign neglect, the latitude necessary for authentic production. The greater challenge for classroom practices lies in trying to curtail the preponderance of teacher directed stereotypic work. This study's success in altering teachers' preferences for such production may be seen as a useful contribution to that objective.

Given the present evidence, similar claims cannot be made of the effectiveness of this strategy in modifying teachers' Cognition or Behaviour. This is not surprising given that the major thrust of the study was directed at the Affective response and not at the Cognitive or Behavioural. It would be important for subsequent research to develop alternate strategies aimed at teachers' Cognitive and Behavioural responses, particularly the latter.

This study was designed in a way that presented preferences for teacher directed authentic and stereotypic school art in direct contraposition with each other. For instance, the Affect pre and post-tests allowed for only like or dislike responses. Teachers' abilities to like both the authentic and the stereotypic suggests that a similar discrepancy does not exist in teachers' minds. Future research might find that allowing teachers to rank their preferences and cite reasons for these preferences would prove useful in refining the present instructional strategy.

Some fundamental questions arise from this research which have intriguing possibilities for further study. For instance, it would be

interesting to clarify teachers' preferences for both teacher directed authentic and stereotypic child art in terms of teachers' perceptions of value and aesthetic beauty. In addition, one might question what needs are served by the imposition of mechanically reproduced stereotypes in the classroom. Teachers may perceive such stereotypes as beneficial and amusing for students. Other factors, such as teachers' feelings of inadequacy with regard to teaching art, the demands of other aspects of the curriculum or the need for control may help explain the lure that these activities hold for teachers.*

Children also exhibit an apparent liking and need for mechanically reproduced stereotypes, both those initiated by themselves and those directed by their teachers. Exploring this issue would certainly be intriguing both for its own value and for what explanation it might provide for teachers' valuing of stereotypes. One might also compare teacher directed stereotypes with child initiated stereotypes in terms of their appearance, motives, perceived value and pleasure derived.

Such an understanding about teachers' and childrens' liking and need for mechanically reproduced stereotypes might be useful in helping teachers explore the meaning of stereotypes and how they relate to larger societal questions of conformity and individuality.

In addition to its direct contribution this study, as summarized above, points to other directions which future research might take. In particular, it has become increasingly apparent throughout the course of*

this research, that further exploration as to why teachers and children value stereotypic art might prove useful to any future attitude change strategy.

TABLE 1

Means Comparison for Treatment
and Control, Pre and Post

Test	Treatment		Control	
	Affect	Cognition	Affect	Cognition
PRE Mean	4.82	6.82	5.5	7.7
Variance	7.78	2.87	3.45	1.81
POST Mean	6.82	6.82	5.6	6.8
Variance	10.14	2.51	6.64	2.56

TABLE 2

t-Tests

Pre Test Means Control and Treatment Groups

Affect t=0.62

Cognition t=1.26

Post Test Means Control and Treatment Groups

Affect t=0.91

Cognition t=0

Pre and Post Test Means Control Group

Affect t=0.09

Cognition t=-1.29

t-test was calculated as:

$$\frac{x_1 - x_2}{\sigma \sqrt{\frac{N_1 N_2}{N_1 + N_2}}}$$

(see Yamane, 1973, p. 664)

TABLE 3

t-Tests Pre and Post

Test	Treatment		Control	
	Affect	Cognition	Affect	Cognition
complete sample	1.50**	0	0.09	1.29
low scorers	1.80*	0.72	0.14	0.92
complete sample minus I.O.	1.88*			
low scorers minus I.O.	2.55*			

* significant at 0.05 level, one-tailed test

** significant at 0.10 level, one-tailed test

I.O. Inconsistent Observation

t-Test was calculated as $t = \frac{x_1 - x_2}{\sigma \sqrt{\frac{N_1 N_2}{N_1 + N_2}}}$ (Yamane, 1973, p. 664)

σ = Standard Deviation

TABLE 4

Affect Tests

	Control		Treatment	
	Pre	Post	Pre	Post
Liked Authentic	41	37	36	39
Disliked Authentic	9	13	19	16
Liked Stereotypic	36	31	38	19
Disliked Stereotypic	14	19	17	36

TABLE 5
Behaviour Tests

Progress

	S - A	S - M	M - A
Treatment	2	1	0
Control	1	0	1

Regression

	A - S	A - M	M - S
Treatment	0	1	0
Control	0	1	2

No Change

	A - A	S - S	M - M
Treatment	2	1	2
Control	2	2	0

A=Authentic S=Stereotypic M=Mixed

APPENDIX I

Pre-Test/Teacher Profile

NAME: _____

SCHOOL: _____ GRADE LEVEL TAUGHT: _____

Number of years teaching this grade level: _____

Number of years teaching experience: _____

Number of courses taken in:

Art for classroom teachers _____

Studio art classes _____

Art history _____

APPENDIX II

Pre-Test/Affective Attitudes

Instructions

As you view the slides of children's art please circle the appropriate response. (like/dislike)

Slide

- 1 like/dislike
- 2 like/dislike
- 3 like/dislike
- 4 like/dislike
- 5 like/dislike
- 6 like/dislike^o
- 7 like/dislike
- 8 like/dislike
- 9 like/dislike
- 10 like/dislike

APPENDIX III

Pre-Test Slides/Affective Attitudes

Slide
Number

- 1 Authentic
- 2 Stereotypic
Pre-cut shapes
- 3 Authentic
- 4 Authentic
- 5 Stereotypic
Stencil outline and collage
- 6 Stereotypic
Colouring book outline
- 7 Authentic
- 8 Stereotypic
Stencil outline
- 9 Stereotypic
Stencil outline
- 10 Authentic

APPENDIX IV

Pre-Test/Cognition

Instructions

As you view the slides of children's art you will be asked to agree or disagree with the accompanying statements. Please circle the appropriate response. (agree/disagree)

- 11 Easter eggs are not suitable decorations for a Christmas angel. agree/disagree
- 12 The story behind this work is probably very important to the child who made it. agree/disagree
- 13 This work is typical of an eleven year old. agree/disagree
- 14 Tracing these cartoon characters shows imagination. agree/disagree
- 15 This six year old's lack of understanding about body proportions should be corrected. agree/disagree
- 16 This class mural shows good exploration of materials. agree/disagree
- 17 This work is typical of a six year old. agree/disagree
- 18 Colouring stencils like this is a good idea for Easter because the children love to take this cute bunny home with them. agree/disagree
- 19 This collage called "I am Swimming" by a first grader is very inventive. agree/disagree
- 20 The children who did these three portraits were following explicit guidelines set by their teacher. agree/disagree

APPENDIX V

Pre-Test Slides/Cognition

Slide
Number

- 11 Authentic
Cut paper mosaic
- 12 Authentic
- 13 Authentic
- 14 Traced cartoon figures
- 15 Authentic
- 16 Stereotypic
Cut out stencils
- 17 Authentic
- 18 Stereotypic
Stencil colouring
- 19 Authentic
- 20 Combination
Pre-cut forms, individually completed according to rules of
proportion

APPENDIX VI

Post-Test/Affective Attitudes

Instructions

As you view the slides of children's art please circle the appropriate response. (like/dislike)

Slide

- 21 like/dislike
- 22 like/dislike
- 23 like/dislike
- 24 like/dislike
- 25 like/dislike
- 26 like/dislike
- 27 like/dislike
- 28 like/dislike
- 29 like/dislike
- 30 like/dislike

APPENDIX VII

Post-Test Slides/Affective Attitudes

Slide
Number

- 21 Stereotypic
Cut out stencils
- 22 Authentic
- 23 Stereotypic
Pre-cut forms
- 24 Stereotypic
Stencils, coloured and cut out
- 25 Authentic
- 26 Authentic
- 27 Stereotypic
Pre-cut shapes
- 28 Authentic
- 29 Authentic
- 30 Stereotypic
Pre-cut shapes

APPENDIX VIII

Post-Test/Cognition

Instructions

As you view the slides of children's art you will be asked to agree or disagree with the accompanying statements. Please circle the appropriate response. (agree/disagree)

31. Combining art and language arts in this way can enrich both programs. agree/disagree
32. This work is likely that of a four year old. agree/disagree
33. It should be pointed out to this child that snow is not pink. agree/disagree
34. This autumn tree was probably the child's own spontaneous invention. agree/disagree
35. This work is an attempt to resolve a complex spatial relationship. agree/disagree
36. Class projects such as this can be very useful in developing the technical skills of cutting and colouring. agree/disagree
37. The elongated arm of the figure on the left satisfactorily symbolizes an action. agree/disagree
38. This project discourages individual inventiveness. agree/disagree
39. The difference between the figure schemas and the drawing of the tree shows a basic inability to draw people. agree/disagree
40. This work is typical of a six year old. agree/disagree

APPENDIX IX

Post-Test Slides/Cognition

Slide
Number

- | | |
|----|--|
| 31 | Stereotypic
Coloured stencil |
| 32 | Authentic |
| 33 | Authentic |
| 34 | Stereotypic
Torn outline and sponge daubed leaves |
| 35 | Authentic |
| 36 | Stereotypic
Stencils coloured and cut-out |
| 37 | Authentic |
| 38 | Stereotypic
Prototypes |
| 39 | Authentic |
| 40 | Authentic |

APPENDIX X

Pre-Test Slides
Treatment Group/Behaviour

Slide
Number

41-44	Teacher A
45-46	Teacher B
47-49	Teacher C
50-51	Teacher D
52-53	Teacher E
54-57	Teacher F
58-61	Teacher G
62-65	Teacher H
66-67	Teacher I
68-69	Teacher J
70-73	Teacher K

APPENDIX XI

Pre-Test Slides
Control Group/Behaviour

Slide
Number

74	Teacher L
75-76	Teacher M
77-81	Teacher N
82-83	Teacher O
84-86	Teacher P
87-88	Teacher Q
89-90	Teacher R
91-94	Teacher S
95-98	Teacher T
99	Teacher U

APPENDIX XII

Post-Test Slides
Treatment Group/Behaviour

Slide
Number

100-103	Teacher A
NA	Teacher B
104-105	Teacher C
NA	Teacher D
106-109	Teacher E
110-112	Teacher F
113-116	Teacher G
117-119	Teacher H
120-123	Teacher I
124-125	Teacher J
126-127	Teacher K

(NA = not available)

APPENDIX XIII

Post-Test Slides
Control Group/Behaviour

Slide
Number

128-129	Teacher L
130-132	Teacher M
133-135	Teacher N
136-139	Teacher O
140-143	Teacher P
144-147	Teacher Q
148-149	Teacher R
150-155	Teacher S
NA	Teacher T
156-158	Teacher U

(NA = not available)

APPENDIX XIV

Counterattitudinal Advocacy

Instructions/Authentic

Regardless of whether you like or dislike this work please look at this work and defend it to me. Describe the positive qualities you would look for, their meaning, their merit or their importance.

- developmentally
- authentically
- narrative
- expressiveness
- diversity

Instructions/Stereotypic

Regardless of whether you actually like or dislike this work, pretend that you dislike it and criticize those qualities which make it unrewarding as an art experience.

- reliance on models
- repetition
- inflexibility
- similarity of final products

APPENDIX XV

Slide and Discussion Session
Developmental Stages of Child Art

Slide
Number

- | | |
|-----|---|
| 159 | Random Scribbling
ages 1-2&1/2 |
| 160 | Controlled scribbling
ages 2&1/2-3&1/2 |
| 161 | Late controlled scribbling
repetition |
| 162 | Emergence of forms
circles |
| 163 | Late controlled scribbling
Isolated shapes |
| 164 | Emergence of forms
rectilinear to triangular |
| 165 | Naming of scribbling
rainbow |
| 166 | Early representation
age 4 - head foot symbol |
| 167 | Early representation
environment - house surrounded by fence |
| 168 | Pre-schematic
age 5 - whole formed by parts |
| 169 | Pre-schematic
whole formed from parts |
| 170 | Pre-schematic
size relationship and volume |
| 171 | Pre-schematic
environment |

- 172 Late pre-schematic
environment and size relationship
- 173 Late pre-schematic
richness of details and emergence of baseline (space)
- 174 Schematic
ages 7-9
development of space and referential colours
profiles
- 175 Schematic
simultaneity of view (top and frontal)
- 176 Schematic
fold-over spatial solution
- 177 Schematic
simultaneity of view and fold-over effect
- 178 Schematic
x-ray view and lack of occlusion
- 179 Early realism
age 9-10
proportions
continuous form not the sum of parts
- 180 Early realism
recession in space and occlusion
- 181 Early realism
recession in space and occlusion

APPENDIX XVI

Slide and Discussion Session
Authentic and Stereotypic Child Art

Slide
Number

- 182-188 Authentic development; emergence of baseline over 6 months
Nancy - age 5
- 182 Overall organization
- 183 Baseline and skyline
- 184 Development of middleground
- 185 Integration of sky and middleground
- 186 Middleground anchored to baseline
- 187 Development of volume
- 188 Authentic
Expressive, self-identification
- 189 Authentic
Distortion contributes to expressiveness
- 190 Authentic
Exaggeration of parts
- 191 Authentic
Omission of hands and exaggeration of ears contributes to narrative
- 192 Authentic
Omission of body obscured by rain
- 193 Authentic
Mood expression
- 194 Authentic
Naming "chocolate chips cookie"

- 195 Authentic
Narrative "Little Red Riding Hood"
- 196 Authentic
Narrative "Father carries Michael, in a car, home to their duplex"
- 197 Authentic
Narrative "Robot gardner holding asparagus, which Michael hates"
- 198 Authentic
Reflects interests
- 199-201 Authentic
Diversity in style
- 202-203 Stereotypic
Pre-cut shapes
Identical production
- 204 Stereotypic
Individual development indistinguishable
- 205 Stereotypic
Repetition
- 206-207 Stereotypic
Deviations minimal
- 207-209 Stereotypic
Deviations seen as errors
- 210-213 Authentic
Diversity in kindergarten treatment of houses
- 214-217 Authentic
Diversity in kindergarten depiction of animals
- 218-219 Stereotypic
Colouring book depiction of animals
Adult aesthetic
- 220-222 Stereotypic
Teacher directed prototypes
- 223-224 Stereotypic
Pre-cut shapes negates hand-eye co-ordination
- 225-226 Stereotypic
Holiday prototypes and stencils reduces expression

227-233

Authentic
Diversity of expression with a Christmas theme

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