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Art as a School Subject:  
Some Junior High School Student Attitudes

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in  
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of  
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c Wanda Lowensteyn 1990

## Abstract

### Art as a School Subject: Some Junior High School Student Attitudes

Wanda Lowensteyn

This thesis, having grown out of the researcher's own teaching experience, is concerned with the examination of adolescent attitudes toward art in the school in relation to curriculum development in art education at the junior high school level. It commences with an overview of adolescent development, as well as the definitions, development and measurement of "attitude". This is followed by a look at the attitudes toward art education of junior high school students of various schools, and focuses on one school for an indepth study.

In dealing with this thesis' main concern and the question of relevance or significance of art education to the students, three primary issues are addressed:

- 1) What are some junior high school student beliefs about art and art education, and for what reasons?
- 2) What do junior high school students believe they can learn from art?
- 3) What do they think is important to learn in general to

round out their education?

After an account and analysis of research findings, some speculations and suggestions are made in a personal context concerning implications for teaching and curriculum development in art education.

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## INTRODUCTION

Why include art in school curriculum? Does art education function to fulfill the needs of students in contemporary society?

Every art teacher should occasionally ask him or herself these two questions in order to maintain a connection between the general school curriculum, the art curriculum and the students' needs.

In order to set up an art curriculum in high school that will be meaningful to the students, Chalmers (1981) claims that it is important to know what they value as art and for what reasons. It is equally important to determine what the students believe they can learn from art.

McFee (1970) also states that teachers need to understand both the function of art and the ranges of children's differences in art attitudes in order that content and the teaching method are synthesized in classroom practice. Teachers need to understand how art functions in people's lives in order to help make it of value in the lives of their students. Also, teachers' attempts to motivate and the students' potential to be motivated must meet on some kind of common ground for creative

solutions to take place (McFee 1980). McFee's rationale is that attitude and value analysis would supply the necessary information about the students. Thus, provision could be made for making art experiences successful, valuable, and related to that which for them has meaning.

Lanier (1964) agrees that one must obtain all the data that can be gathered on those for whom the curriculum is being organized. He believes that specific objectives, or the "precise art learnings to be planned for", cannot be described without reference to the nature of the group taught. This point of view is supported by others such as Monroe (1968) and Kaufman (1960). Monroe claims that the methods of teaching art depend on the purpose for which the subject is introduced into the curriculum, and Kaufman believes that we should also look at the "significant worth of art in the active outside world" as well as at its "value to the child in the classroom".

The main concern of this thesis is to examine adolescent attitudes toward art in the school in relation to curriculum development for art education at the junior high school level. This concern grew primarily out of my own student-teaching experience. This was when I first became aware that many students did not realize the value of what they learned in art class. They did not seem to have a clear understanding of its practical application to their lives



at that moment. In my opinion, it seems a rational assumption that to be a successful art teacher one should understand and to some degree use the students' means of communication and values in the development of the appreciation and comprehension of all facets of the arts and the art culture in which they live.

Bourbeau-Poirier (1978) agrees that "before teaching art to students and proposing any new educational programs one has to know how the students feel about art and what artistic values and attitudes they have developed (p. 193). She believes that this would help to prepare teachers for the teaching of school art programs. For the same reasons as myself, Bourbeau-Poirier was interested in the artistic dispositions of adolescents. It is at this time that children start formulating their own values and philosophies of life. They are also more often than not quite forthright in the expression of these ideas. This makes it possible to look closely at consistencies and variations in adolescent attitudes toward art and school.

This thesis will commence with an outline of adolescent development, followed by an overview of how "attitude" is defined, developed and measured. It will then look at the attitudes toward art education of junior high school students of various schools, and focus on one school for a more indepth study.

In dealing with this thesis' main concern and the issue of relevance or significance of art education to the students, three questions will be posed:

- 1) What are some junior high school student beliefs about art and art education, and for what reasons?
- 2) What do junior high school students believe they can learn from art?
- 3) What do they think is important to learn in general to round out their education?

After an account and analysis of the research findings, and keeping in mind the probability of limited art experience and knowledge of junior high school students, some speculations and suggestions will be made concerning implications for teaching and curriculum development in art education.

In order to cut down on the overwhelming material that the above topic could yield, there will be two major limitations to this thesis study.

First of all, only junior high school students (Secondary I and II, or ages 12 - 14) will be studied. This particular level is chosen because art as a school subject is compulsory in Secondary I, and to some degree in Secondary II of most high schools in the province of Quebec. It is also an emotional, physical and cognitive period of transition for the students.

Secondly, ethnic background, social class, family, school environment, teachers, etc. are all variables in the development of student attitudes and values. For this reason, it was necessary to limit the study to students of only one school. These students were closely studied, allowing for a more indepth analysis of one particular community. Questionnaires and observations were conducted in various other high schools in the Montreal area to round out the research.

With the two limitations mentioned it is important to realize that this thesis will not pretend to come up with any conclusions or hypotheses pertaining to the general high school population. It should, however, be easy to adapt the research findings to many high school situations and, therefore, the results will be significant as a sample study. I believe that this thesis will provide some insights, for teachers and student-teachers, into adolescent behaviour and attitude of contemporary society, as well as serve as a prepratory study and ideas stimulant for the teaching of art in the school.

## ADOLESCENCE

At about the age of twelve, the adolescent not only goes through a transformation in thinking, behaviour and physical development, but he/she also enters the new school environment of high school.

Adolescence is a period of rapid, but irregular physical growth. It is a time of sexual development. Consequently, adolescent youths are particularly conscious of their bodies and aspects of boy-girl relationships. Adjectives often used to describe the early adolescent include awkward, noisy, restless, giggly, argumentative, insecure and self-conscious.

Adolescence is a period of cognitive development where the individual enters into what Piaget calls the "formal-operations" stage. New patterns of abstract thinking start to develop. Though many students are still at the "concrete-operations" stage, most junior high school students have begun to employ what Piaget refers to as a "hypothetico-deductive" mode of reasoning. Instead of considering only concrete factors, they now consider several possible non-concrete factors. They are able to think in terms of potential and alternatives, and begin to deal with abstract relationships.

Mental development includes the acquisition of

skills, attitudes and interests. Adolescents' interests tend to be somewhat more egoistic, introspective, serious, social, and less active than was the case when they were younger. Their interests often focus on particular areas such as television, music and hobbies.

Adolescence, as a period of social and behavioural development, sees teenagers often develop an air of pseudo-sophistication that sometimes covers up worries, doubts, and feelings of insecurity. They need reassurance of personal worth and therefore tend to seek much attention, recognition and acceptance. This often causes "rebellious" behaviour if recognition hasn't been attained through socially approved behaviour.

Entering into a new school environment, means a change in social situation for the adolescent. They are faced with new social pressures. One of these is the need to be accepted by a peer group while at the same time trying to develop a sense of individual identity. This conflict often results in much experimenting and yielding to peer pressure. Adolescence is a period during which the individual is trying to discover what role he/she is to play in the adult world. The attitudes, characteristics and behaviours established during this time relate to those in years ahead.

In the area of artistic development, Lanier (1964)

maintains that certain minimum empirical observations can safely describe the motivations, abilities, and behaviour in art of the adolescent. He claims that along with the rapid development in intellectual and manipulative ability, the adolescent greatly increases his/her aesthetic sensitivity during this period.

Adolescents, however, tend to have a rigorous critical attitude which Lanier claims restricts their productive behaviour, particularly at the beginning of puberty, the junior high school level. "I can't even draw a straight line!" is a student comment often heard at this time.

Lanier says that this critical attitude is most frequently directed toward representational skill in the areas of drawing and painting, and that among more visually sophisticated students it may operate in the realm of design or visual organization.

## ATTITUDE - DEFINITION

The word "attitude" is used in many different ways, and often with no clear definition in everyday language. Although there does not seem to be consensus among social scientists regarding the definition of attitude, there is a general agreement that affect for or against is a critical component of the attitude concept. According to Remmers (1972), "attitudes represent states of mind, favorable or unfavorable, toward anything and everything - work, friends, religion, racial groups, life and death" (p.5). In 1928, Thurstone defined attitude as "the sum total of a man's inclinations and feelings, prejudices and bias, preconceived notions, ideas, fears, threats and convictions about any specified topic" (Meuller 1986, p.3). In 1946 he referred to attitude as "the intensity of positive or negative affect for or against a psychological object" (Meuller 1986, p.3).

Attitudes are not innate. Allport (1935), among others, believes that attitudes are learned and organized through experience. Allport calls attitude a "mental and neutral state of readiness ... exerting a directive or dynamic influence upon the individual's response to all objects and situations with which it is related" (Bourbeau-Poirier 1978, p.45). Attitudes, however, are not merely

states of preparedness waiting to be activated by an appropriate object. They have motivational qualities and can direct a person toward or away from things. They influence the individual's receptiveness to learning. The youth who dislikes a school subject, for example, is a product of experience, but attitude enters into subsequent experiences as a directive factor. Attitudes have been considered to range from momentary mental states to more inclusive dispositions such as life philosophies.

When asked about their "attitude", people respond with opinions, beliefs, feelings, statements of fact and statements about their behaviour (preferences and intentions). They make cognitive, affective and behavioural responses. Apparently all these psychological concepts are part of the attitude domain and are associated with attitude in one way or another.

Triandis (1971) used the following definitions to describe the three components of attitude.

(a) Cognitive: Refers to how an "attitude object" (the thing toward which the attitude is directed) is perceived. The beliefs, information or stereotypes held by the individual about the attitude object, are described by the person's categorizing of the objects and the relationships between these categories. The categories are derived at from consistencies in responses to selectively different stimuli. For example, cats and



teddy-bears, though one is an animal and the other is a toy, could both fit into the category of soft and cuddly things.

(b) Affective: Once the category is formed, it is possible for it to become associated with pleasant or unpleasant emotions. If a person "feels good" or "feels bad" when he/she thinks about the category, he/she has a positive or negative affect toward the member of this category. Both measures of direction and intensity play a role here.

(c) Behavioural: This component refers to the predisposition to action or "action tendency". Behaviourally, an attitude is a hypothetical construct which is presumed to produce motives. This includes the readiness to behave in a particular way associated with an attitude, but does not cover the actual behaviour itself. The primary reason for making this distinction is that behaviour, which may be related to an attitude, can have other determinants such as external social and physical conditions. A person's behavioural intention can be broken down into affective and normative categories. Affective behaviour is that which involves emotions. Normative behaviour involves ideas about what is correct behaviour toward a given attitude object and correct behaviour for a member of a particular group - family, school, social class, and so forth. There is also another

major dimension to the behaviour component which is the "seeking versus avoiding contact" with the attitude object. Triandis describes the entire system as a "typology of behaviours that go toward, against or away from the attitude object".

To help clarify how the three attitude components fit together, Rosenberg and Hovland (1960) schematized the situation thus:

Fig. 1

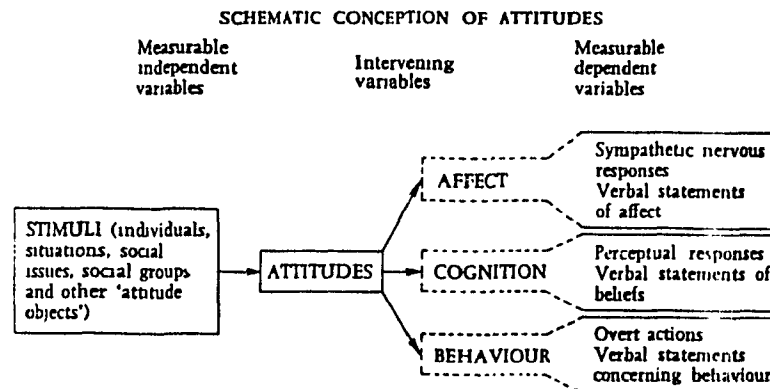


Fig. 1 - Triandis, Harry C.; Attitudes and Attitude Change;  
John Wiley & Sons Inc., New York, 1971 (p.3)

## ATTITUDE - DEVELOPMENT

The most important aspect of generalized attitude development lies in the varied and encompassing social pressures and information to which the individual is subjected. The value and belief orientation of parents and peers, of the mass media and cultural inheritance are a primary factor in the shaping of the individual's attitude. Allport (1954), for example, states that although the majority of the initial attitudes held by a person are acquired through interaction with his/her family and friends, the fact that other people are the source of information for so many of our attitudes is an extremely important aspect of attitude formation. One example of social pressure that Allport sites is how the attitude of the members of the group we belong to, or aspire to belong to, become guides or directors for the development of our attitudes.

Most writers on the subject of attitude development agree that attitudes are learned. Doob (1947) claims that the learning, retention, and decline of an attitude is no different from the learning of a skill. Social learning theorists, in general, emphasize the importance of two key concepts in attitude formation: reinforcement and imitation. Children tend to imitate the attitudinal

statements of their parents, of their peers, of television, etc.. If an attitudinal statement from one of these sources is valued or accepted by the parents, then it is likely to be reinforced with approval and attention. Attitudinal statements which are met with approval are prone to repetition.

Attitudes will also be modified through learning, in accordance with the individual's own goal and drives. According to Remmers (1972), one initially acquires attitudes like those of one's parents, friends, and other primary groups of which one is a member. Remmers refers to these as "permanent face-to-face" groups. As the individual grows older, secondary groups with which he/she associates will invoke certain attitudes. These groups are referred to as "non face-to-face" or "temporary face-to-face" groups. The individual seeks out these secondary groups in accordance with his/her goals in life. The closer, however, the relationship between the individual and the group the stronger will be the influence on attitude formation. It should also be kept in mind here that early learning experiences tend to be very strong determinants of later attitude development. The individual seeks out secondary groups according to previously learned attitudes.

Having established that attitudes are learned, further survey reveals that apart from explicit and implicit

learning from others, there are at least two other sources of attitudes: direct experience with the objects and situations and personality development. According to Allport (1951) there are four different ways in which attitudes will develop from experience with objects and situations: (1) integration, (2) differentiation, (3) shock, and (4) adoption.

Integration refers to how the accumulation of a large number of experiences over a long period of time will influence the attitude development in a given direction. The individual integrates all these experiences into the formation of an attitude.

When a specific attitude splits off of a more general one then attitude development by differentiation has occurred. An example would be an individual who has an unfavorable attitude toward painting because he/she does not find art significant.

Attitude development by shock is the result of a violent, painful or unusual experience. A child's attitude toward dogs may be quickly and forcefully molded by the experience of having been bitten by one.

Formation of attitudes through adoption has been referred to earlier as development through imitation. The individual follows the example of parents, friends, teachers, media, etc. and adopts their attitudes.

According to Newcomb (1943) personality and physical

aspects of the individual play an important role in attitude development. Under the heading of "individual characteristics" he includes: sex, age, intelligence, and non-intellectual characteristics such as muscle coordination, suggestibility, persistence, susceptibility to majority influences, ability to break long-established habits, speed of reaction time, tendency to sacrifice accuracy to speed, ability to think in unusual terms, neurotic tendency, submissive tendency, and other personality variables.

Sociologists focus on environment, society and culture as a source of attitude. They tend to emphasize more the role of socialization process and the importance of the environmental context in attitude formation. Remmers (1954) claims that the formation of attitude should also be considered the function of the following sociological aspects: (1) the degree to which attitude objects or attitudes themselves are organized into sets of related clusters by the society in which the individual lives; (2) the degree to which an individual has absorbed the structure or organization of the society in which he/she lives, which in turn is the function of his/her age, maturity and sensitivity to social forces.

Research which emphasizes socialization and maturational factors, particularly cognitive ones, in attitude development also points out the importance of

individual differences in both the rate and content of attitude formation. What this would imply, for example, is that although schools are usually organized by chronological age level, there could be great variations expected in the cognitive maturity in students of the same age.

## ATTITUDES - ART EDUCATION

The term "attitude" is finding its way more frequently into art education literature. There seems to be an increasing awareness that the concept of attitude can play more than just a casual role in art education theory, teaching methodology and research.

The fact that attitudes are learned has obvious implications in the area of art education. Attitudes toward art are teachable and can be changed through educational direction. As direct contact is one of the most effective ways to learn attitudes, direct exposure and involvement with art would have the most influence on attitudes toward art. As with the formation of all attitudes, art attitudes are the result of processing art information and experience. Education plays an important role here since for many children their art experience is directly linked to school. Borbeau-Poirier (1978) makes a point of adding that historical, artistic and social factors have their impact in shaping the context in which art education occurs, which in turn affects the art attitudes learned. As well, one must consider the conditions existing prior to the art teaching and learning which will also affect the outcome of art attitudes. Students come to the art class



with previously acquired attitudes toward art. This is particularly significant at the junior high school level. According to Morris and Stuckhardt (1977), not only will students resist changes to these held attitudes, but they will actually seek to reinforce them. Art educators should, therefore, make an effort to recognize the attitudes their students already hold if they wish to encourage development of positive attitudes toward art education.

Brooymans (1987) claims that the following factors most influence student art attitudes as well as their art preferences:

- familiarity with works of art, youth culture, mass media, geographical location.
- family background and personal characteristics (sex, socio-economic status, ethnic origin, family interests, personality, education, religion).
- student's school art experiences (past art classes, teacher preferences and judgements both past and present, present school art classes).
- characteristics of the art object and medium (subject matter, colour, design, spacial organization, style, physical qualities of the medium).

While art education is by no means the only source of art attitudes, it is a very important developer. Given the importance of attitude in relation to school learning,

the development of artistic values and attitudes should not be overlooked as a primary aim for art education.

## RESEARCH BACKGROUND

The question of student attitudes toward art education first came to mind when I was doing my practicum as an art teacher in a high school. While observing the students working on an assignment that I had given them, I noticed how some were working enthusiastically and others were spending more time chatting with their friends. As a student teacher one tends to immediately find fault with the lesson plan. The regular art teacher of this class, however, assured me that there were always students in the class who had a lukewarm attitude toward the learning of art, even though they would rather be in art class than in the class of a subject they found more important.

In my first year as a full time high school art teacher I started questioning students directly about their attitude toward art education. Almost all of the students told me that they liked art class, but only just over half found it a useful subject to be learning in school. Those students who felt that art was useful to their education claimed that the skills they learned in art class helped in making drawings and models for projects in other subjects. Art class also exercised their imagination and eye-hand coordination as well as taught

them some history. Those students who felt that art was not useful to them were primarily the ones who had decided they were not going to become artists and therefore did not need to know anything about art. These students did, however, admit to appreciating art class for its enjoyment value.

The responses I received from the students led me to wonder about what a positive or negative attitude toward art education is based on. Does it come from a student's like, dislike or enjoyment of particular art activities? Does it stem from the significance of art in future career interests? To what degree does what the student believe is important to learn play a role? To what degree is the amount and quality of previous art experience relevant? Is ability in art activities an influencing factor? And do attitudes toward art education vary from school to school? This abundance of questions convinced me that it would be worthwhile to study the topic further.

In my research I found that very little had been done in the direct area of student art attitudes and even less about student attitudes toward art education. I found this surprising as it was my belief that the study of student attitudes toward a particular school subject would be very useful in the curriculum development of that subject. I had, in fact, come across this same belief with increasing frequency in art education literature.

I could not, however, find much in the way of detailed studies. The one study I did come across at the time that dealt specifically with art education attitudes of students was a doctoral dissertation done by Louise Borbeau-Poirier (1978). Borbeau-Poirier's research also deals with junior high school students and their attitude toward art education. Her concerns, however, seemed to be more in the area of student's attitudes in relation to educational goals set by art teachers and the school structure of the Quebec City region.

After a review of literature, the next step in background research was to question students in various junior high school art classes. I decided to do an informal survey of a few different schools, partly to get my feet wet and partly to find which questions and issues to focus on. The four schools chosen for this particular study were picked because they varied in size, location, type (orientation of curriculum), art program and availability.

1) C.C.H.S. - a small suburban high school (approx. 500 students). Population predominantly Anglo-Saxon. Academically oriented curriculum.

2) L.I.H.S. - also a small suburban high school, but with a mixed ethnic population. Academically oriented curriculum.

3) W.L.H.S. - medium size inner-city junior high

high school (approx. 800 students). Mixed ethnic population, but approximately 80% Greek. Strong arts program, including a gifted secondary II art class.

4) F.A.C.E. - small, bilingual inner-city combination elementary and high school. Strongly art oriented curriculum.

A summary of the results from questioning secondary I and II students from these school are as follows (detailed results can be found in Appendix A):

- No significant differences between grades, but some differences between types of schools.
- Almost all students said that they enjoy art because it is "relaxing, fun and interesting". Many students answered that it was also because they liked to draw or paint. A number of students from the schools with strong art programs gave "opportunity for creativity and expression" as a reason for enjoying art class.
- Most students felt that doing art work often gave them satisfaction. They answered that they were usually proud of their work, felt a sense of accomplishment, relaxed, and had fun. Several students specified that art gave them satisfaction only if they did well. Those students who gave negative answers said that they did not like art or found it boring.
- Just over a third of the students claimed that they did not take art class as seriously as other subjects. Most

considered art to be a "free period", "not important", and "not as hard" compared to other subjects. One third of the students said they did take art class as seriously as other subjects because "all subjects should be taken seriously", "art is just as important in a different way", and they "get a grade". The rest of the students answered that they sometimes took art seriously depending on the activity and their mood.

- All students from F.A.C.E. (an arts oriented school) answered that art was a useful subject in school. Most said that this was because it "develops imagination and allows you to express feelings". The majority of students from the other schools also gave positive answers, but many claimed that art was useful only if you were going to become an artist. Those students who gave negative responses had the same reason. Art was not a useful subject to them because they were not planning to be artists. Only a few students felt that art class was useful in developing skills.
- When asked a more direct question about the contributions art class made to their education, more students answered that it developed skills. The most common answer for all schools was that art helped "develop imagination, expression, creativity, noticing and general knowledge about art". A group of secondary I boys from C.C.H.S. (an academically oriented school) felt that art class

made no educational contributions at all.

- The question concerning what could make art class more useful to students prompted many "I don't know" answers. Several mentioned that nothing would make it more useful. Among the few positive answers were: "more student choices of activities, more and better facilities and supplies, longer art classes". The gifted secondary II class of W.L.H.S. gave all positive and practical answers.
- Art class was never listed among the most important subjects. All schools listed math, English and French. These answers echoed answers to the question of what they thought their parents considered most important.
- Art was included a few times (many sec. I boys from C.C.H.S.) as a least important subject. Music, moral and religious education and home economics (in that order) lead the list for all schools, including F.A.C.E. which has a strong music program.
- Approximately 15% of students said they would consider doing arts related studies after high school graduation. Approximately 23%, however, said that they would consider pursuing a career in the arts. The majority, which answered "not interested", gave "lacking in artistic ability" as their main reason.
- Many students, from all schools, were uncertain about why art exists in our society. For the rest, there were a variety of reasons: aesthetics, expression, history,



hobby, design.

- By far the majority of students believed that some people are born better artists than others. The girls of the gifted art class at W.L.H.S., however, tended to disagree with this point of view, stating that one can learn artistic skills. Most boys of the same class stated that there are those people who are born with better artistic ability, but specified that this was due to better "hand control" and not natural talent.
- The general rating for art as a subject was favorable to very favorable in all schools.

It was uplifting that the results of the preliminary study showed a generally favorable attitude toward art classes. The results, however, also indicated that quite a number of students were uncertain about the value of art in their overall education. The responses seemed to denote that students did not find art of any great significance in their present or future lives, even though they enjoyed it as a subject.

The survey of the four schools succeeded in partly answering my initial questions. Students who said they liked art class gave enjoyment and interest in a particular art activity as their main reason. Their like and dislike of an activity often, but not always, depended on how good they were at it. For some it depended on how messy the activity was. Student beliefs about what they found

important to learn did seem to play a large role in their attitude toward art as an educational tool. As I mentioned earlier, many students were not sure about the usefulness of art beyond teaching them to be artists. Since the large majority of students did not consider a career as an artist, this would suggest a less positive attitude toward the educational value of art than toward art activities in general. It is this specific issue concerning the significance or relevance of art education to students that I have decided to pursue further in this thesis. What do the attitudes of junior high school students toward art education tell us about the relevance of this subject in their lives? What can we do to make it more significant?

The varied ethnic backgrounds, social classes and school environments of the four schools did not seem to make a major difference in the findings. For this reason and the practical purpose of not having too much research material to plow through, I have chosen to limit the variables and study only one school. This will allow for a more indepth analysis of a specific community. Findings from the preliminary study will be refered to, however, whenever relevant.

## ATTITUDE - MEASUREMENT

Following the informal survey of the four schools, I looked at various measurement techniques for the most accurate means of evaluating attitudes, to use in the main study.

The main study of this thesis finally used a combination of attitude measurement techniques. This chapter will outline some of the methods popularly used so that the reader may have a clearer understanding of how results of the main study were organized out of all the information received. The specific research procedure, however, will be dealt with in the following chapter.

Techniques for measuring attitudes can be classified into two general categories: direct measures and indirect measures. Research on the attitudes of adults and adolescents relies primarily on direct measures. They require the individual to do a self-report of feelings toward specified attitude objects. The most commonly used measurement scales (Thurstone, Likert, Guttman and semantic differential) assess both the intensity of the attitude and the attitudinal direction (positive or negative feelings). The person being tested is asked to rate their attitude toward a given object, person or idea

on a five or seven point scale ranging from strongly negative to strongly positive. Direct measurement techniques also require a willingness and ability to respond accurately to inquiries about his/her attitude.

Indirect measures can be used when attempting to measure a person's attitude without his or her knowing precisely what information is sought. Examples of indirect measures of attitude are projective tests, various behavioural indicators of attitude, and physiological indicators such as changes in galvanic skin responses and pupillary responses. This thesis deals with voluntary participation in attitude measurement, thus only direct measures will be looked at more closely in this chapter.

As mentioned earlier, the most frequently used scales are Thurstone scales, Likert scales, Guttman scales and semantic differential scales. Although other scaling techniques have been developed since 1952, these four still seem to be the most popular. The semantic differential scale simply consists of a set of bipolar, evaluative adjectives (ie. good - bad, nice - awful, relaxed - tense). The individual is asked to respond to an attitudinal statement by choosing either the given positive or negative adjective. The Thurstone, Likert, and Guttman scales, on the other hand, use a point scale for responses to attitudinal statements.

The most used Thurstone scaling technique is the

method of "equal-appearing intervals". This method, as with all Thurstone methods, employs subjects who act as judges of the relative favorableness of attitude statements. The statements or "propositions" are kept simple and as unambiguous as possible. They should express some kind of opinion, rather than a matter of fact, about the attitude object in question. As well, the statement should cover the entire continuum of attitude toward the object under study, from extremely favorable to extremely unfavorable. The evaluation made by the "judges" is treated statistically to obtain "scale values" for the attitude statements. Then the already scaled statements are presented to the subjects whose attitudes are to be assessed.

The Likert scaling technique is referred to as the method of "summated ratings". It is similar to the Thurstone methods in that it involves the collection of a large number of statements relating to the attitude object. They may be related directly or indirectly to the attitude object being studied. This depends on the investigator's opinion. Again, the statements should be simple and unambiguous. The individuals being evaluated are presented with the statements in a questionnaire format with multiple response categories of "strongly agree, agree, undecided, disagree, strongly disagree". Not only "agree" responses should represent a favorable

attitude. At least half of the favorable attitude responses should be on the "disagree" end of the scale. The questionnaire can be scored by assigning a numerical weight of 1,2,3,4,and 5 to each of the five response categories. The lowest weight would go to one end of the attitude continuum and the highest to the opposite end. The main study of this thesis will, in part, employ the Likert attitude measurement technique.

The above mentioned methods of attitude measurement have all been outlined as being applied in a written format. It is, however, possible to assess attitude via an interview, being that interviews are, basically, orally administered questionnaires. Using interviewing as a method is perhaps more difficult for scoring, but on the other hand, more extensive responses can be elicited. Another benefit of interviewing as an approach to data collecting is that people tend to be more willing to share their opinions verbally than in written form. The interviewer can also clarify ambiguous questions and interject with additional questions where elaboration or clarification of a response is required. Physical gestures such as facial expressions, tone of voice, hesitation in responding and fidgeting can all provide further insight into nuances in attitude.

Interviews can be either structured or unstructured. In the structured interview, the interviewer's questioning

follows a carefully prepared schedule or questionnaire. The questions are carefully worded and follow a fixed sequence so that the answers can be recorded on a coding scheme. In an unstructured interview the order and wording of questions can be adjusted to encourage spontaneous conversation regarding the attitude object. Unstructured interviews tend to be more time consuming than structured ones, but could yield deeper and broader information.

By using a variety of methods, one can make sounder inferences. Many researchers suggest the use of a "multi-indicator" approach to the measurement of attitude. There are characteristic errors inherent in every measurement technique that causes a certain amount of variance (ie. halo effect, generosity error with rating scales, inconsistencies, arbitrariness or bias in interpretation of data, etc.). The study done for this thesis will, therefore use both the written questionnaire format as well as the structured interview format with some group discussion permitted.

## METHOD OF RESEARCH

As already suggested in the previous chapter, the most common method of attitude measurement is the use of questionnaires and the scaling of answers received. The main study of this thesis was conducted by way of questionnaire in written form and also in oral form as a group interview or review. The written questionnaire will be referred to as Questionnaire I and the interviews or discussions will be referred to as the Oral Review.

The Questionnaire (Appendix B) is made up of three sections. Each section addresses the following primary issues respectively: (1) What are some junior high school students beliefs about art and art education, and for what reasons? (2) What do junior high school students believe they can learn from art? (3) What do they think is important to learn in general to round out their education?

Section I of the Questionnaire includes fourteen questions which allow for a yes or no answer and some elaboration. Questions 1,2,3, and 13 relate to primary issue number one. Questions 4,5,6, and 14 relate to primary issue number two. And questions 7,8,9,10,11, and 12 relate to primary issue number three. Although detailed answers to the questions of section I are difficult to tabulate, it is necessary that they be included to lend



depth. The main concern of this thesis about the relevance or significance of art education to students cannot be successfully dealt with using only Likert or Thurstone type scaling techniques. Given that the three attitude components (affect, cognition and behaviour) are not always highly correlated, it is unlikely that a measurement technique designed to yield a single score will reflect these different components very precisely. According to Fishbein (1967) it is usually only the affective component which is evaluated by the scaling-type measurement techniques. By allowing students to elaborate on their answers, Section I of the Questionnaire, as well as the Oral Review, tries to overcome the problem of receiving the same affective responses to a question for totally opposite reasons. For example, two students who both answer that they dislike painting. One dislikes the activity because he/she is not good at it, the other because he/she believes it has no practical value. A third student may dislike it because it is a messy activity.

Section III of the Questionnaire does use an adaptation of the Likert format with multiple response categories. The twelve questions of Section III all relate to Issue no. I.

Section II is constructed using a combination of Section I and Section III styles. Questions 3,4, and 5 of Section II refer to Issue no. I. Questions 1 and 2 of Section II refer to Issue no. II.

The purpose of using three different measuring styles is two-fold. Firstly it allows for cross-examining and verifying of answers as well as locating inconsistencies. Secondly, more indepth data can hopefully be obtained using variety in answer style possibilities. The order in which the measurement styles follow each other permits the subjects to give more detailed answers at the beginning of the questionnaire while they are still fresh and willing to think through their responses. The last section is less taxing in that it already provides the subjects with a choice of responses.

The Oral Review is included primarily for the purpose of cross-checking. It is often recommended that a sample population of a research study group be re-evaluated or reinterviewed as a measurment of accuracy. This may be done as a repeat of the evaluation under the same essential conditions or as a repeat under improved conditions. For the purpose of this thesis study, the Oral Review as an interview/discussion is considered to be an alternative condition. Two randomly picked groups of six students (three female, three male) from each grade were initially the same as those included in the Questionnaire to facilitate comparisons. As with the Questionnaire some of the questions are repeated in the same or slightly different wording in various places in the interview for reliability of responses. Also, the interviews were tape

recorded to ensure accuracy.

Secondary I and II classes were interviewed, given the written questionnaire and observed during their regular art class time. Results of the questionnaires are thus tabulated separately in order to judge whether or not there is a difference between the ages in their answers. As the art classes are made up of either all girls or all boys, they received the Questionnaire on separate occasions, but did the Oral Review together. The questionnaire results will indicate if there is a difference between the sexes in their responses to the questionnaire, but it is not the purpose of this thesis to focus on this aspect of the results.

It should also be mentioned that the Questionnaire was answered anonymously to promote total honesty in answers. This was particularly important given the relationship of the researcher as a temporary art teacher to these students. Students were also encouraged to be as open as possible and were informed as to the purpose of the questionnaire and interviews.

## RESEARCH SETTING

The high school of this study is a small, private Jewish day school (Secondary I - V) located in Greater Montreal. Enrollment in 1989-90 was 316 students. The boy-girl ratio of that year was 53:47 and the maximum class size was 28 students. The length of a school day is 8:20 am to 3:35 pm. Students at the Secondary II through Secondary V levels remain in school until 4:20 pm for "late day" classes twice per week. The length of a school week is six days. Courses are scheduled according to this six day cycle. The length of a course is forty-five minutes, with the exception of fridays during the winter time when classes are thirty-five minutes long. There are two study streams at this high school: Hebrew Studies and General Studies. The amount of course hours between the two is 40:60%, and the teaching staff ratio is 12:20. The Hebrew Studies program for Secondary I and II includes: Hebrew language and literature, Torah, Prophets, Talmud, moral and religious instruction (MRI), and Jewish history. The General Studies program for Secondary I and II includes: French, English, mathematics, ecology, physical science, géographie, histoire, physical education, art, family life education and computer science. Co-curricular and extra curricular activities at the

Secondary I and II levels include: all Jewish holiday customs and traditions, drama, choir, academic competitions science and art fair, public-speaking competition, fashion show, winter carnival and various clubs.

Students at this high school are all Jewish, but not orthodox (Hassidic), and therefore more homogeneous than most public schools. Ethnic background is predominantly Canadian with some Morrocan and Israeli. The students tend to come from middle to upper middle class families. Most live in the Greater Montreal area of Ville St. Laurent and the West Island (primarily Dollard des Ormeaux) and the Laval area of Chomedey. These are all suburbs of Montreal. Students, for the most part, travel to school via car pools driven by their parents. Given that the subjects used for this thesis study are a select group, it must be pointed out that they should not be seen as an absolute sample of the general junior high school population. They are, however, a sample of the Jewish junior high school population. All Secondary I and II students in the academic year of 1987-88 were included in the study.

Students in Secondary I and II receive art instruction once per six day cycle. Art is not offered at the senior levels. Taking into account holidays and classes cancelled due to school activities, students at this high school have an average of twenty art classes per year. Art classes are usually scheduled to correspond with physical

education classes. As a result, the art classes are comprised of either all girls or all boys. The average art class size is eleven students (not more than eighteen). The art room is located in a new school wing constructed in 1987. The facility is spacious, has large windows, adequate **storage** space and work surfaces, and is comfortable to work in.

## RESEARCH RESULTS

The research results have been organized as they pertain to each of the three primary issues. The findings of Questionnaire I will be outlined and discussed along with supporting information from the Oral Review.

### Number of students answering the Questionnaire

Secondary I classes: 16 females / 11 males

Secondary II classes: 17 females / 13 males

### Results regarding Primary Issue I

What are some junior high school student beliefs about art and art education?

### Questions and results

From Section I of the Questionnaire

1) Do you like the subject of art? Explain why.

	percentage of each group responding			
	Sec. I		Sec. II	
	F	M	F	M
Yes	100	100	88	69
Enjoyment	94	64	41	41
Educational	81	27	12	6
Creative	38	18	41	38
Get away from learning			18	

Almost all students like the subject of art. The majority explained that their reason for liking art was because they found it fun, interesting and relaxing. The opportunity to be creative, to use their imagination and express themselves was also a common answer. The educational value of art class, however, was seldom (with the exception of Secondary I girls) included in answers to this question. Most students did not consider what they learn in art class to be the motivating factor behind their like or dislike of the subject.

2) What are some things that you like to do in art class? Explain.



percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Draw	50	27	65	23
Paint	31	10	53	60
3D work	45	27	29	
Printing		10	6	
Practical arts	13	10	18	23
Collage	13			
Crafts			24	

The art experiences of these students is limited since most have received very little art at the elementary school level. The answer to the question of what they like to do in art class, therefore, seems to be based primarily on the art activities they had recently taken part in, and those activities they have had the most opportunity to experience. Drawing and painting were by far the most common answers. As these are the art activities with which the students are most familiar, they are most likely to come to mind first.

Johnson (1982) found in her studies that student statements often indicated that art is composed of art forms which were regarded in nineteenth century Europe as the fine arts. Painting, drawing and sculpture were the art forms which the children noted most frequently.

Other art forms were rarely mentioned. According to Johnson, the social knowledge that children appear to have about art forms is based upon the traditions of the art academy. In my opinion it is likely that the art teachers themselves have had more experience with these media and teach what they know best. And that drawing and painting are still the most cost effective activities.

Projects that students had worked on around the time of the questionnaire were also included in many of the responses. These activities were three dimensional work such as clay sculpture and plaster bandage mask making, linoleum printing, and "practical arts" such as cartooning, fashion designing, photography and stationery design. The mention of crafts by Secondary II boys is probably due to summer camp experience because no crafts had been taught in their high school art class.

It is interesting to note that this group of students did not mention socializing as one of the things they liked to do in art class. There were at least a few students from each of the other four schools of the background research that did.

3) What are some things that you don't like to do in art class?

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Draw	25		47	38
Paint	6		29	23
Nothing	56	18	18	
Plaster masks	6	45		
Pastels			18	

Once again, drawing and painting were common answers. Many students, however, felt that there was nothing about art class that they did not like. For a group of Secondary I boys, making plaster bandage masks on their faces was not a pleasant sensory experience. From the interviews of the Oral Review, there were also answers that students did not like tests and research papers in art class because "this is supposed to be a subject for using your imagination and expression, not memorizing".

13) What are some reasons that you think art exists in our society?

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Did not know	63	45	41	

con't

	Sec. I		Sec. II	
	F	M	F	M
Aesthetics	19	36	29	38
Careers	13	10	6	8
Expression			6	15
Creativity	6		6	8
Advertising		10		15
History		10		

This was obviously a difficult question for the students. Even after the question was clarified, about half of the students answered, in the Questionnaire, that they did not know why art exists in our society. Most of the rest of the students felt that art exists for aesthetic reasons, to beautify our environment. There were many more answers of uncertainty from this school than from the other four schools surveyed. The reason for this is not clear. Perhaps students of the other schools have had more art experience. Perhaps the topic of art and society has been more concretely discussed in those schools.

The Oral Review yielded a variety of answers, such as art being a natural phenomena because it is all around us in nature. It was also suggested that art exists for the purpose of escapism, "to help us get away from the

ugly things in our world". Most of the students answered that art exists for aesthetic reasons. There were very few answers of uncertainty as the students were in a situation where they could discuss their answers and perhaps borrow the ideas of their peers.

From Section II of the Questionnaire

3) Do you think that some people are born better artists than others?

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Yes	81	64	59	69
No	19	36	29	8
Sometimes			12	15
Don't know				8

, two thirds of the students answered that people are born with talent for art. Most felt that being good at drawing, for example, is a natural ability which is inherited, or that some people are simply born with better imaginations or an "artistic eye". The students that answered "no" to the question believed that being good at art depends on one's upbringing

and exposure to art, one's love for art and how much one practices art techniques.

The interviews unleashed some debate over this question, because students were able to interact. Several students felt that ability in art can be learned and practiced, and in the course of discussion they were able to sway many of the others to their point of view. This occurred in three of the four interviews. One of the Secondary I groups maintained differing opinions.

Bourbeau-Poirier (1978) makes an interesting comment relating to this question. She states that at the approximate age of thirteen, adolescents define art as a matter of skill. Most adolescents, at this point, have the experience and knowledge to see that simply having paint and brushes is not enough. An artist also needs a combination of talent, imagination and dexterity. The many responses from the students that stated that people are born better artists may, therefore, stem from the fact that most of the students of this study have had little art training before high school. Lack of experience and faith in their own artistic ability may lead them to believe that one must be born with artistic talent and , therefore, cannot learn much in the way of art skills. Learning about art would not yet be significant at this age level, according to Bourbeau-Poirier's theory.

4) Does doing art give you satisfaction?

	percentage of each group responding			
	Sec. I		Sec. II	
	F	M	F	M
Yes	75	64	29	31
No		27	18	31
Sometimes	13	9	41	8
Don't know	6		12	8

Most students answered that they get satisfaction from art when they have made "something nice" or when their art piece "works out well". Their satisfaction, they said, came from a feeling of achievement and pride. The students that answered that they sometimes get satisfaction from doing art gave the same answers but added that their level of satisfaction often depended on the art activity and how much they liked it. About 20% of all the students answered that they did not get any satisfaction from doing art, or did not know if they did. In both the Questionnaire and Oral Review, students expressed that the doing of art was the satisfying element. This would support Boubeau-Poirier's theory about young adolescents defining art in terms of skill.

In the Oral Review, many of the students said that their satisfaction came from the enjoyment and

relaxation of the art activity. According to Bourbeau-Poirier (1978) art class allows three out of five students to experience, through making art, spontaneity and relaxation, and therefore, emotional satisfaction. She claims that in their art period, "students can abandon the more serious aspects of school life such as time, schedules, rational, competition, anger, authority, and standards imposed by others". My study does not agree with this entire statement. Many of the students did mention that they appreciate the relaxation aspect of art class, but it is a misconception to think that art class does not include many factors of everyday school life. Art class in particular has its fair share of time problems, competition, anger and standards imposed by others. The students of my study, for example, only receive twenty art classes of 45 minutes each per year. This does not provide them with the opportunity to do long-term projects and often does not allow for sufficient time to complete the shorter ones. As far as the competitive element is concerned, students often compete for the highest grades. This is particularly true of the student in this school who are, for the most part, very success-oriented. Although competition between students in art class is less evident than in other subjects, it is still present. The problem of anger seems to show up most often when accidents occur (ie. spilling paint on another



student's work), or when a student is frustrated with his/her art work. The standards imposed by others is most certainly a factor in the art class, both in teacher and student expectations. The evaluation of art is often very subjective. The teacher grades the students' works according to his/her standards. Students, in turn, judge the quality of their work according to what they have learned is "good" or "bad" in art.

5) Do you take art class as seriously as your other school subjects?

	percentage of each group responding			
	Sec. I		Sec. II	
	F	M	F	M
Yes	25	18	24	23
No	50	55	35	54
Sometimes	19	27	24	8
Don't know			12	

Half of the students answered that they do not take art as seriously as their other subjects. Their primary reason was that they felt it was not as important a subject. They also felt that they did not really need art in the future and it could not be taken too seriously if no formal mark was given and they could

talk with their friends in class. Of the rest of the students, there was a split between taking art as seriously as other subjects all the time or only sometimes. Those students who gave a positive answer felt that one should try to accomplish in all school subjects, therefore, art is just as important, and afterall, it is worth four credits. Students that gave "sometimes" as their answer unfortunately did not elaborate.

It is not surprising that so many students answered that they do not treat art as seriously, as we live in a society in which our tradition says that the arts are to be carried on after the serious work has been done. Arts are generally viewed as play in a work-oriented world, a release from that which is serious. The students' conceptions portray the world view dominant within our society.

According to Morris (1977), attitudes have specific social referents. Morris uses Brown's (1958) definition of attitude referents as being "any unit, category, class, or set of concrete (physical) objects or abstract phenomena including concepts, issues, event or behaviour" (p. 10). Morris claims that attitude referents are constructed to be social, because they reflect the social context in which attitudes toward them

are acquired. Newcomb (1965) takes this further by saying that attitudes are, therefore, "constructs in which a certain type of relationship exists between an individual and a specific social-cultural referent".

From Section III of the Questionnaire

- 1) Learning about art is not a very important part of school education.

Strong Agree	Agree	Uncertain	Disagree	Strong Disagree
18%	9%	26%	37%	11%

- 2) Learning about art can contribute to your total education.

Strong Agree	Agree	Uncertain	Disagree	Strong Disagree
2%	47%	21%	14%	16%

- 3) Learning about art should be reserved for those students who are talented in the arts.

Strong Agree	Agree	Uncertain	Disagree	Strong Disagree
14%	14%	9%	28%	35%

4) Art class provides you with the opportunity to express yourself.

Strong Agree	Agree	Uncertain	Disagree	Strong Disagree
57%	30%	9%	28%	35%

5) Learning about art helps in giving us knowledge about our culture.

Strong Agree	Agree	Uncertain	Disagree	Strong Disagree
14%	23%	32%	23%	9%

6) Learning about art in school is not practical.

Strong Agree	Agree	Uncertain	Disagree	Strong Disagree
4%	14%	14%	33%	37%

7) Learning about art can be helpful in the learning of other subjects outside the area of art.

Strong Agree	Agree	Uncertain	Disagree	Strong Disagree
4%	44%	26%	16%	12%

8) Learning about art increases the tolerance for new and different ideas.

Strong Agree	Agree	Uncertain	Disagree	Strong Disagree
28%	47%	18%	5%	5%

9) Learning about art helps you to notice and look at things.

Strong Agree	Agree	Uncertain	Disagree	Strong Disagree
39%	49%	5%	2%	5%

10) Learning about art is only significant as a recreational activity

Strong Agree	Agree	Uncertain	Disagree	Strong Disagree
11%	16%	26%	39%	9%

11) Creativity developed in art class can be useful in other areas of life.

Strong Agree	Agree	Uncertain	Disagree	Strong Disagree
33%	46%	11%	4%	7%

12) Indicate the number which most closely represents your general attitude toward learning about art.

Very favorable						very unfavorable	
7	6	5	4	3	2	1	
26%	30%	21%	11%	5%	0%	5%	

### Results regarding Primary Issue II

What do junior high school students believe they can learn from art?

### Questions and Results

From Section I of the Questionnaire

4) Do you feel that art is a useful subject in school?  
Describe why.

	percentage of each group responding			
	Sec. I		Sec. II	
	F	M	F	M
Yes	94	91	71	69
To be creative/artistic	56	36	24	15
To relax		27		15

con't

	Sec. I		Sec. II	
	F	M	F	M
Toward arts career	13		6	
For projects	6	9		
No educational value				23
Only if you become artist			24	

A large number of students felt that art is a useful subject in school, despite the many responses of not taking art as seriously as other subjects. Students answered that art is useful in developing creative/artistic abilities and that the students can use this in other subjects as well (ie. drawing for projects). This corresponds to the answers students gave to question three of page 52/3. Students believe that the creativity developed in art class can be used in other areas of life. Several students also mentioned that the relaxation element of art class was useful to them. Art helps them to relax from their "rigorous schedule".

Only a few students answered that art could be useful to future career aspirations such as fashion design, advertising and architecture. On the other hand, as many students claimed that art was not a useful subject because they were not going to be artists and therefore art class

would not help in their future.

Bourbeau-Poirier (1978) also asked a question about usefulness of art to students in her study. She, however, found that more than one third of the junior high school students believe that "the study of art is of little use, except for becoming a professional artist". This corresponds to the answers I received to the question of taking art as seriously as other subjects. Bourbeau-Poirier claims that one possible explanation for this reaction could be the fact that most art educators have received studio training and therefore lead their students toward art production, working toward a final product. She feels that this stresses the role of the professional artist in the making of art. She also adds that our society "still sees the real value of art not in its psychological motivation but in the technical mastery that a work of art, the finished product, demonstrates". If this is so, then students at the junior high school level, with their limited art experience and skill, would tend not to value their work or see its usefulness. Students of my study, though generally not treating art as seriously as other subjects and being somewhat uncertain about its importance in school (see question one on page 52), did seem to find that art class had some usefulness.



5) What are some contributions that you feel art makes to your education?

	percentage of each group responding			
	Sec. I		Sec. II	
	F	M	F	M
To be creative	26	18	29	15
No contribution		36	24	23
Skill development		18	23	15
No answer	31		6	8
To be an artist	13			23
Did not know			35	
Knowledge		18		8
Expression		9	12	
Perception	6		12	
Art history	13			

Once again we have a good number of students who believe that art class has little or nothing to contribute to their education. These students tended to be the same ones who did not see art as a serious school subject. The majority of students, however, did feel that art has some educational value. The most popular answers were that art contributes to the development of creativity, imagination and artistic skills. Learning how to "look at things" and how to express oneself visually, as well as

learning about art history and general information were also mentioned as contributions that art makes to education. Students interviewed added that art "broadens their outlook", allowing them to experience different points of view on art and many other things discussed in class.

6) What are some things that you think would make art class more useful to you?

	percentage of each group responding			
	Sec. I		Sec. II	
	F	M	F	M
Specific projects	19	36	41	54
No answer/did not know	75	27	29	
More classes	6		6	38
Practical arts			18	23
Nothing			18	

Many students indicated that more technically oriented projects, such as photography, diagram drawing and computers would be useful. More or longer art classes was particularly important to one group of students. Several students seemed to confuse what they preferred to do in art class with what they thought would be useful. These students answered that they would "like" to do more

drawing or sculpture or painting. There was also a large number of students who did not answer or did not know what to answer. Once again, given the limited art experience of these students, their answers were not surprising. Smith (1987) claims that people, especially adolescents, are often uncertain about their interests and therefore need to know something about the range of possibilities before they can intelligently decide for themselves. This statement could be applied to the students of this study. The majority of the students who did not have an answer to the question were in Secondary I and have had even less art experience and knowledge than those in Secondary II. The same occurred in the interviews of Questionnaire II where there were more Secondary I than Secondary II students who hesitated or were not sure of what to answer. After the other students had expressed their opinions, however, the students who were at first hesitant followed their peers in agreeing with what they had commented. Answers included that learning to draw cartoons, more art history and longer classes would make art class more useful.

- 14) List a few possible ways in which what you learn in art class can be useful to you, other than in the subject of art.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Did not know	63	27	47	23
For projects	13	27	12	23
Creativity	6	9	24	8
History	6	9		
Expression				8
Presentation skills	6			
Organization			6	
Concentration			6	
General knowledge				8
Social skills				8
Self satisfaction			6	
No answer	6	27	47	23

Responses to this question were very similar to the ones of the previous question. Most students do not know how art fits into the education stream. A few students felt that art could be useful in the drawing of diagrams and maps for other classes, but apart from this and a small number of answers concerning the development of creativity and general skills, students primarily answered that they did not know how art could be used in areas other than art itself. The students responses seem to be echoing society's ambivalence about where art fits into

school as well as life.

From Section II of the Questionnaire

1) Do you think that art classes help you in any other school work?

	percentage of each group responding			
	Sec. I		Sec. II	
	F	M	F	M
Yes	13	18	18	31
No	25	36	6	8
Sometimes	44	36	65	38
Don't know	19	9	12	15

This question is almost the same as the last one, so one would expect the same sort of answers. There were, however, considerably fewer answers of uncertainty this time. Students may have found the structuring of this question easier to respond to.

In general, most students who felt that art was or was sometimes helpful to other school work, answered that it came in handy with drawings and diagrams for projects in other subjects (not an unfamiliar answer at this point). In Secondary II there were some more sophisticated responses, primarily from the girls. Art was helpful in

being able to put one's imagination to work in summoning up ideas and "inspiration". And, art could help in being able to "look beyond reality" and "reading between the lines". For one student, art was helpful in that he had learned to draw mental pictures and could apply this to writing compositions for English class.

"No" answers included such statements as: "art and studies are two different things totally", "you don't need art for other subjects", "except to doodle on books", and "because it doesn't".

2) Do you feel that art classes in school teach you anything about the art that you see outside of school?

	percentage of each group responding			
	Sec. I		Sec. II	
	F	M	F	M
Yes	50	36	18	38
No		27	41	38
Sometimes	25	18	29	
Don't know	25	9	18	23

Positive answers included that art class teaches you how to recognize, understand, and be aware of various art forms and styles. Art class also teaches you about the

technical skills involved in various art forms. Art class is a "sort of beginning, an introduction to the art in the outside world". Art also explains advertisings.

Though there were quite a number of negative responses, only a few were elaborated upon. Some of the student statements indicated that they did not see a connection between school art and professional art. For example, "we learn drawing and painting and I don't see anything like that on the streets" and "in our class we only learn beginning art compared to what I see outside". These responses may suggest that the students have either not received enough art instruction to reach a level of understanding the connection between school art and professional art, or, students have not been taught enough about the relationship between what they do and learn in art class to the art seen outside of school, or, the art taught in class does not relate enough to the type of art students come into contact with.

### Primary Issue III

What do junior high school students think is important to learn in general, to round out their education?

From Section I of the Questionnaire

7) What do you feel is the most important subject in high school?

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
French	56	55	71	15
Math	25	45	71	77
English	38	27	47	

Math, French and English, without exception, were considered the most important subjects by all the schools involved in this thesis. In this particular study, students chose French as an important school subject because they live in an area where French is the spoken language of **the majority**. The mother tongue of most of the students at this high school is English; therefore, they feel that a strong education in the French language is essential to their future should they wish to remain in the province of Quebec. A few students commented that it was simply an asset to be able to speak a few languages.

English was considered important because it is their mother tongue, it is the language of their country, and, as well, it is the international language. Only one student mentioned that reading and writing skills, in particular, were important.



Mathematics was mentioned most frequently as one of the most important school subjects, but the only reason given was that "you need math in every job and in every aspect of life". One student specified that math "teaches us to think".

8) What do you feel is the least important subject in high school?

	percentage of each group responding			
	Sec. I		Sec. II	
	F	M	F	M
Jewish subjects	69	55	71	23
Family life			18	54
Gym	13	18	29	
Art	6	18		15

As mentioned earlier, in the chapter of this thesis describing the type of school these students attend, various Jewish subjects are included in the curriculum. All Secondary I and II students are required to take Talmud, Prophets, Torah, Jewish history and Hebrew language courses. Two Jewish subjects, in particular, were mentioned often as the least important: Talmud and Prophets. The reason students gave was that since Talmudic laws were established 2000 years ago, they really

do not apply to life today. Most students answered that Talmud, Torah and Prophets (the religion courses) simply had little to offer to their future. Jewish history was also mentioned often, but Hebrew language was only specifically referred to by a few students. In the interviews, students made a point of clarifying that it was not that they found the Jewish subjects entirely unimportant, they simply felt that Jewish subjects were only of interest to them as Jews. These subjects did not necessarily relate to today's culture and society or to what they wanted to do with their futures. There was some debate over this, as there were a few students who had strong feelings about knowing about their heritage and maintaining it for the future.

Family life, a sexual education course, was mentioned only by Secondary II students, because it had not been scheduled yet for Secondary I students at the time of year during which the Questionnaires were conducted. Most students felt that the course was boring and did not feel that they had a good teacher.

Gym and art were included occasionally as least important subjects because, "even though they're fun, they just aren't important".

9) What do you think your parents consider to be the most and least important subjects in high school?

percentage of each group responding				
	Sec. I		Sec. II	
	F	M	F	M
Most				
French	31	73	53	31
Math	56	55	24	24
English	31	36	12	23
Jewish subjects	19		12	8
Least				
Jewish subjects	25	55	47	23
Gym	19	18	41	
Art	19	18	12	23
Family life				23

The results show that the subjects students believe to be most and least important are the same three (French, English and math) as those they think their parents consider to be most and least important. Jewish subjects are the exception. A number of students answered that their parents value the Jewish subjects as very important, specifically Talmud and Hebrew. The results also indicated that there is some, but not a complete correlation between the percentage of student choices for a given subject and those they list as their parents' choices. For example, the percentage of students from each group that chose French as the most important subject is entirely

different from that assigned to the parents. So, students did not seem to follow their parents' opinions entirely.

10) What would you like to do after high school graduation?

percentage of each group responding				
	Sec. I		Sec. II	
	F	M	F	M
Continue studies	75	55	41	23
Study toward profession	19	36	53	62
Arts related career	13		24	8
Work			12	
Did not know	6		6	

Attitudes develop in relation to our goals in life. Peak (1955) has suggested that the attitude we have toward a particular object depends on the instrumental relation between the object and our goals. We therefore experience positive affect toward things which help us reach our goals and negative or less positive affect toward those things which hinder us. The future career aspirations of the students are, therefore, significant to their attitude toward and interest in art.

From the results of the questionnaire we see that a few students expressed an interest in arts related careers.

They specifically mentioned fashion design, advertising, photography, singing, acting and graphic design. More students, however, expressed an interest in professions such as doctors, lawyers, engineers, dentists, and architects. The majority of students indicated simply that they would continue studies. Education is very important to most, if not all, of these students. They attend a private school with high academic standards. The students tend to be motivated to work hard in order to maintain these standards. In both questionnaires, students indicated that they intend to work toward well paying careers and would need to continue their studies into university in order to achieve these goals.

Although there were understandably a large number of students (they are only at the junior high school level) who were not yet sure of their career choice, there were a considerable number of students who already had definite ideas about their futures.

11) Would you be interested in pursuing a career in the arts? Explain.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
No	50	36	82	85

con't

	Sec. I		Sec. II	
	F	M	F	M
Yes	25	18	29	8
Maybe/not sure	19	18		8
Hobby only	13	27	6	

Most of the students would not chose a career in the arts. Their reasons tended to be sensible ones. Many students stated that they had other career goals in mind, but would continue doing art as a hobby. Others felt that they did not "draw well enough" to consider an art career. Many of the students mentioned that one cannot make enough money as an artist and, therefore, did not want a career in the arts. This particular answer is not surprising. These students come from middle to upper middle class families and would be concerned about maintaining that life style or surpassing it. Triandis (1971) claims that a person's attitude depends on the kind of anchors he/she uses to understand his/her environment. He says that we constantly compare ourselves with others who are in similar positions in the social structure to which we belong. These students would thus be comparing their career choices to those they are familiar with, such as their parents' or friends' parents' careers.

There were, however, some students who mentioned an interest in art careers. As previously mentioned, they were in advertising, fashion design, book illustration, cartooning, interior decorating, and graphic design. It is interesting to note that "fine arts" was not considered among their choices.

12) What type of jobs do your parents have?

percentage of each group responding				
Sec. I		Sec. II		
F	M	F	M	
Father				
Business	69	82	88	100.
Professional	6	13	12	
Mother				
Secretarial	31	27	18	8
Business	25	18	24	23
Professional	19		24	38
Housewife	6	27	12	15
Decorator			6	

This question was originally included in the questionnaire to determine what sort of socio-economic background students came from, as well as to see if student career interests reflected their parents' career

choices.

Results indicated that a large majority of parents have business careers. Only a small number of parents were listed as having professions, such as doctor, lawyer, dentist and engineer. Many mothers work as secretaries or teachers or nurses. This seemed to be common in the other four schools as well. There were no art careers included, except for one mother who was an interior decorator. Some students indicated, however, that they had an aunt or a cousin who was an artist.

As far as correlation between the careers of parents' and students' career interests is concerned, there were considerably more students who were interested in professional careers compared with the careers of their parents. This could be due to the probability that the professions mentioned are held in high regard by the students and their parents and because there is much parental pressure on the students of this high school to achieve well academically.



## RESEARCH ANALYSIS

In general, it seems that students have two attitudes: one attitude toward art as an activity and another toward the educational aspect of art.

Almost all the students showed a very positive attitude toward art as an activity. They answered that they enjoyed art and that it gave them satisfaction. Art received a "favorable" to "very favorable" rating. Even with such an agreeable rating, there was, however, a much lower opinion of art's educational value. Whereas student responses to the questionnaires demonstrated this attitude, their responses also provided possible explanations for these attitudes.

What students believed about art and art education, what they believed they could learn from art, and what they felt was important to their education explained why they hold the attitudes they have. For example, many students were not sure why art exists in our society. If they were already uncertain about its existence, how could they then see art as useful to them as members of this society? Most students also believed that some people are born better artists than others. If adolescents define art in terms of skill, as Bourbeau-Poirier (1978) suggests, then those students who believe that they were not born

with artistic ability would find art of little use.

Johnson (1982) suggests that adolescents perceive art as "product-centered". Student statements from the questionnaires seem to support this. Student responses concerning the satisfaction they receive from doing art was centered around production. Students claimed that their satisfaction came from feelings of achievement and pride in their final product. Students indicated that it was primarily the art activity itself and what their finished art work looked like, and not what they learned from art, that motivated their likes and dislikes.

The fact that most students did not believe that art should be taken as seriously as other subjects can be seen as an indication of how children or adolescents are a product of society. As mentioned earlier, there is an equivocal attitude in our Western culture concerning where the arts fit into school and into everyday life. Johnson (1982) claims that "children acquire and use socially derived structures of meaning for interpreting the meaning of art" (p.66). For the most part, the arts are seen as a frill, something to enjoy during leisure time, after the work has been completed. Considering the role of the arts in our society, if looked at from this point of view, is it fair to expect attitudes to be any better than they are toward art education? Lanier (1964) also points out that the visual arts are seen as a "peripheral discipline"

in our culture. This is still true today. Inside the school, art is one of many subjects, and usually one which is optional for secondary students and often a "free-time" activity at the elementary level. The only point at which art is frequently a required course is at the junior high school level. The image of and attitude toward art that they develop by this time may be that which they take into adulthood.

Student experience with, and exposure to art plays a significant role in the development of their attitudes toward the value of art education. As mentioned in the chapter on attitude development, one important source of attitude development is direct exposure to the attitude object, in this case art. Most students of this study, as well as a large portion of junior high school students in at least the Montreal area, have had little exposure to art and to the educational value of art. Their attitudes reflect this lack of art experience.

Student educational goals were also seen as being relevant to their art attitudes. As Peak (1955) suggests, our attitudes toward an object, in this case art, depends on the relation between the object and our goals. Questionnaire results indicated that many students were not aware or sure of the relationship between what they considered to be an important part of their education, what they could learn from art, and their career goals.

For most students, what they have done in art class does not seem to be relevant to their educational or life goals.

Making art more relevant to the lives of junior high school students may be a matter of educating them to the role that art plays in their everyday lives. The questionnaires indicated that many students were not certain as to why art exists in the first place, and many of their answers showed some inconsistency about the educational value of art. Whereas the majority of students claimed that learning about art is practical (question six on page 54), there was much uncertainty and split between agreeing and disagreeing on the educational contribution of art (question two on page 53).

Observations of the art classes showed students constantly discussing television shows, movies, popular music and music videos, television and magazine ads., and various other media; yet they did not seem to be aware how much of what they see around them everyday can be classified as art, art related, or mass reproduction of art.

One aspect of art education that students seemed most clear on was its creative merit. A large majority of students agreed that the creativity learned in art class can be useful in other areas of life (question eleven on page 55). Students also agreed that learning about art

increases ones tolerance for new and different things and that art class helps one to notice and look at things (question eight and nine on page 55).

## CONCLUSION

How can knowing more about student attitudes toward art education help to make the school art curriculum more relevant to students?

Morris (1977) suggests that in order to develop positive art attitudes and provide the most appropriate experiences and "learning encounters" for achieving this, teachers need to be aware of present student attitudes. One would assume that the more teachers know about their students' beliefs and concerns, the easier it is to teach in a manner that will make the subject relevant to the students.

Johnson (1982) suggests that obtaining students' views could be utilized by the art teacher for assessing the meanings that students are constructing about art and for examining the ideas being presented to the students. For example, in this thesis study, there were many students who felt that art is not important as a school subject because they do not need it in the future. Most of the students were not interested in pursuing a career in the arts and did not see how art class could be important to them in that case. At the same time students did agree that creativity, imagination, expression and

tolerance for new and different things could be developed through art. If these students are aspiring to become professionals such as doctors, lawyers, etc. or to go into business like their parents, perhaps art class could be made more relevant by teaching students how art and what can be learned through art can be used in these professions. Perhaps representatives from the various professions in which the students are interested could be invited to discuss how art can be relevant to these careers (ie. advertising, logo design, business cards, decorating, art buying, etc.). This may help to foster a more positive attitude toward the educational value of art, since members of the groups we aspire to belong to often become guides for the development of our attitudes. I believe that established goals in art education, such as the development of creativity and expression should be connected to the goals and concerns of the students.

As a direct result of the research done for this thesis, I have started a series of lessons for my students which combine interests in future careers with aspects of art which may be involved in these careers, as well as learning art techniques, vocabulary, and appreciation, etc.. Students start by designing a logo and business card for their imaginary company, practice or profession. They continue by putting together a magazine advertisement. The next section of the lessons deals with the mixed media

creation of fabric and wall paper designs and furniture styles for the decoration of their imagined work space. The students finish the series of lessons by choosing two famous art works and explaining how they fit in with the decor of the work space and the imaginary profession of the student. The students responded with great enthusiasm to these lessons, claiming that not only did they enjoy themselves, but they found it worthwhile and practical.

For many students it is their concern about making money that guides their attitude toward art. If they believe that there is not financial gain in knowing about art or participating in art making, then they are likely not to feel that it is an important subject. A considerable number of students have an image in their minds of the struggling fine-artist who can barely make ends meet, and who's art works only become reputable and valuable after death. Being aware of this attitude amongst students, the teacher could discuss and establish art lessons dealing with the various arts, other than the fine-art professional options. For example, the graphic arts, illustration, computer graphics, video art, film making, television, photography, performance art, etc.. Active artists in these areas could be invited into the classroom to help validate art as a worthy profession in the eyes of the students.

Kuhn (1977) also suggests that to utilize and



develop the arts fully in our educational institutions, there needs to be more encouragement toward the interplay between agencies employing artists, community resources and the schools. According to Triandis (1971) attitudes occur within the context of our life-style and all its related social and cultural phenomena. Kuhn (1977) supports this in claiming that "we need to consider the advantages of recognizing the rest of society as part of the formal learning milieu" (p.47). A growing number of art educators believe that all the chief issues as to the nature and value of the arts in contemporary society carries over into art education. It may be said that an individual is the product of his/her time, and that what he/she understands as meaningful is a result of the particular culture in which he/she lives. The art educator has an important role here as an active leader in teaching students to critically perceive their culture and understand how they are influenced by it.

Adolescents are at a stage in life when the media plays a particularly important role. Students of this study were no different from others of their age in being avid television watchers, popular music listeners, movie goers and teen magazine readers. They often imitate the attitude statements they encounter in mass media. As their peers tend to be influenced by the same media sources, this helps to reinforce these attitudes. Whereas the media is

a powerful attitude shaper, adolescents are entering into a period of cognitive development where most of them no longer necessarily take the things they see, hear or read at face value. They start to use their "hypothetico-deductive" mode of reasoning and look at alternative points of view. This is thus a good age at which to use media as an art education tool.

Bourbeau-Poirier (1978) claims that the most efficient way to awaken students to the world of art is to plunge them into the artistic life of their "milieu", the world of popular music and its personalities, television, movies, video adventure games, advertising, magazines, comics and clothing fashion, to name a few. By understanding more about the artistic aspect of this milieu, the students may acquire more respect for art and its educational merits. It may make art education more relevant. Lanier (1983) also believes that teachers will motivate students more by beginning lessons from the student's level of visual awareness. Ahamad (1984) agrees in that he believes that students are more likely and more motivated to learn about art if the art works selected by the teacher for study are appealing to the student. Though we may insist that our attitudes are our own, at the same time we permit them to be manipulated by what we regard as the "voice of the people". Our commercial society and its popular culture have clearly taken

advantage of this situation. Students may have a clearer idea of the significance and usefulness of art education if they are taught how the mass media "sucks them in" by determining their aesthetic tastes. As some students mentioned in the questionnaire, art education can teach them to look with a critical eye.

These are a few ways in which student attitudes can be incorporated into the art curriculum. I do not mean to imply by these suggestions, however, that the curriculum should be developed solely around student attitudes. My concern is primarily that teachers be aware of their students' attitudes toward art education and where these attitudes stem from (ie. societal or cultural influences, lack of exposure to or experience with art, etc.). Development of creativity and expression and the development of skills may be seen as the important goals in art education, but the degree to which students realize these goals as significant will influence their learning in art class. I have found this to be the case in my own art classes. The students enter Secondary I aware that art involves creativity, expression, and technique. What many do not clearly understand is how this is of practical value. By teaching students how to apply what they learn through art to their goals and interests in their lives, they come to realize the significance and relevance of an arts education. While the students still value art class

for its enjoyment factor, they are now more aware of its educational purpose. As a result, art becomes a more useful subject.

Of course it is all "fine and dandy" to make inquiries into student art education attitudes and come up with several suggestions of how they can be improved or maintained at a positive level, and the more we know about the student attitudes the better the art teacher can work within the system, but the main problem still lies within that educational system. Student art attitudes can be seen to reflect their lack of exposure to art in school. The same problems facing art education in the 1960's are still with us today. Lanier (1964) listed the problems as follows: "the ignorance of school authorities with respect to the essential values of humanistic experience, ineffectual scheduling patterns of inflexible period lengths, insufficient school time in which the art teacher can develop instructional materials, and inappropriate space, equipment, facilities and resource materials" (p.34). The attitudes that the educational decision-makers have toward art education may be difficult to alter drastically in the near future. Art educators themselves, however, can at least make the art classes that are still scheduled for junior high school relevant and useful even under these circumstances.

## APPENDIX A

### BACKGROUND RESEARCH RESULTS

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Schools, grade levels and number of students questioned:

#### Fine Arts Core Education School (F.A.C.E.)

Secondary I class: 11 females / 9 males

Secondary II class: 15 females / 6 males

#### Chambly County High School (C.C.H.S.)

Secondary I class: 15 females / 16 males

#### Lemoyne d'Iberville High School (L.I.H.S.)

Secondary II classes: 20 females / 19 males

#### Western Laval High School (W.L.H.S.)

Secondary I class: 14 females / 11 males

Secondary II class: 10 females / 12 males

Secondary II gifted class: 14 females / 10 males

## Questionnaire Results

### Section I

1) Do you like the subject of art? Explain why.

#### F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Yes	100	100	100	100
Enjoyment	73	22	27	83
Expression	18		33	
Like drawing	36	22		
Educational		33	13	

#### C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Yes	100	69
Enjoyment	60	
Like drawing	27	25

C.C.H.S. con't

Sec. I	
F	M
No	31
Boring	19
Not good at art	13
Don't like teacher	13

L.I.H.S.

percentage of each group responding

Sec. II		
	F	M
Yes	90	89
Enjoyment	55	42
Like drawing/painting	35	11
Expression	15	5
Creativity	15	5
Educational	5	11
No	10	
Not good at art	10	

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Yes	100	73	100	93	100	90
Enjoyment	71	36	40	50	43	
Creativity	29	27	30		29	
Like to draw/paint		36		25		60
Educational	14		20		14	
Expression					29	
Socializing	14					

2) What are some things that you like to do in art class?

Explain.

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Paint	45	22	80	33
Draw	36	36	47	33
3D work		22	40	33
Socialize	9	22	7	50
Popular art	9	11		



C.C.H.S.

percentage of each group responding

Sec. I

	F	M
Draw	60	38
Paint	60	13
Socialize		44
3D work	27	
Written projects	13	
Popular art	7	

L.I.H.S.

percentage of each group responding

Sec. II

	F	M
Painting	80	42
Drawing	25	63
Plaster masks	25	37
3D work	20	11
Socializing	10	5

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Draw	36	55	70	67	50	70
Paint	71	27	50		64	30
3D work	14		10	25	43	30
Sccilaize	29	18	10	17		10
Popular art						10

3) What are some things that you don't like to do in art class?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Individual tastes	55	56	100	100
Nothing	27			
Papier maché		22		
What teacher specifies		22		
Shading in drawing	18			

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Figure drawing	40	
Drawing		25
Work		25
Written projects	13	
Painting		13
Graphics		6

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
Art history	50	47
Cleaning up	10	37
Drawing	20	
Masks	15	
Nothing	5	

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Collage	29	18			21	40
Art history films			30		21	
Cleaning up		36				
Painting	7			33		20
Teacher direction					29	
Teacher explanations	21					
Drawing	7			25		
Ruining drawings with paint or ink			20			

4) Do you feel that art is a useful subject in school?  
Describe why.

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Yes	91	89	100	67
Expression	27	11	27	17
Develop creativity	36	22	20	
Educational	9	33	20	17

F.A.C.E. con't

	Sec. I		Sec. II	
	F	M	F	M
Relaxing		22	13	
For arts career	18	11	13	
As timefiller				17

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Yes	73	44
For arts career	47	
Relaxing	19	
Art appreciation	13	
No		44
Only to be artist		19

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
Yes	70	74

L.I.H.S. con't

	Sec. II	
	F	M
Develop art skills		37
Expression	25	
Develop creativity	15	11
No	30	26
Only to be artist	30	26

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Yes	100	55	90	17	79	80
Develop creativity	14	18			21	
For arts career	29		20			40
Develop art skills			30			
Educational	14	18				
For projects					36	
aesthetics	14					
No		45		83	21	
No need for art educ.		45				

5) What are some contributions that you feel art makes to your education?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
General development and knowledge		33	40	33
Develop art skills	45	22		
Develop creativity			20	
Nothing important				33

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Develop creativity	20	13
Nothing/no educational	7	44
History/geography	20	
Art skills	13	

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
Art skills	40	missing
Expression	20	missing
Art history	15	missing

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Understanding art	14		40		21	
Creativity	21	9	20	8	14	
Art skills			30	17		
For arts career	29	18				30
General knowledge	21					
Receiving credits		27				
No contribution		18		25		20
No answer				25	14	
Did not know				25	17	

6) What are some things that you think would make art class more useful to you?



F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Student activity choice	18	22	7	17
Nothing		22	27	17
Better supplies	36			
More challenging work		22		
More classes			27	
Did not know				33

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
No answer	20	
More painting/drawing	20	
Nothing		19
No work		19
Lid not know	13	
Parties		13
New teacher		13
Graphic arts		6

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
More drawing		26
Better facilities	5	16
More/longer classes		16
Nothing	15	
Student activity choices	15	
No answer	10	
Did not know	10	
Not useful	10	5

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
No answer	36	18	20	17	21	10
More painting/drawing	21				21	
Better facilities	14		10			20
Vocational arts		27				10
Photography			20			
Student activity choise	7					30
Did not know		18	10			

7) What do you feel is the most important subject in high school?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Math	55	56	60	50
English	36	44	47	67
French	27	33	40	
Arts			13	

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Math	67	56
English	33	50
French	53	19

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
Math	50	42
English	40	47

L.I.H.S. con't

	Sec. II	
	F	M
French	40	11
History		21

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Math	79	36	80	67	43	70
English	71	18	60	8	7	20
French	64	64	40	8	50	30
Science			10		7	
Nothing				17		
All subjects					14	
Art			10			
MRE				8		

8) What do you feel is the least important subject in high school?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Music	27	33	20	83
Art	9	11		17
Home economics			27	17
None	27			
Gym	18	11	13	
MRE	9	22		
Geography		33		
History			20	

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
MRE	47	19
Art	20	50
Music	13	6
Gym	27	
Ecology		19

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
Misc	50	53
Drama	20	16
Humanities	10	21
History	10	
Art	5	5

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Music	93	64	10	8		
Gym	7		20	17	21	10
Home economics			40	17	7	60
Art		9	10	25		20
MRE		9			21	
None		18	20			
History					29	10
Did not know				17		
All subjects				17		
French				8		
Science					7	

9) What do you think your parents consider to be the most and least important subjects in high school?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Didi not know	27	33	20	33
No answer	27	33	7	17
All important	27		7	
Most				
English	9	11	7	
Math	9	11	20	17
French	9	11	20	17
Least				
Choir	9			17
Music			13	
Drama			7	17
Art			7	
Home economics			7	

C.C.H.S.

percentage of each group responding

Sec. I

	F	M
Most		
Math	53	25
English	40	25
French	20	25
Least		
Gym	47	13
Art	33	44
Music	20	19
MRE	13	19

L.I.H.S.

percentage of each group responding

Sec. II

	F	M
Most		
Math	20	26
English		26
French	20	5
All subjects	15	
Least		
Music	40	58
Drama	35	32



L.I.H.S. con't

	Sec. II	
	F	M
Gym	25	
Art	5	
Humanities		5

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Most						
Math	36	36	40	25	29	70
French	21	18	30	17	14	30
English	21	9	20	8	7	40
Least						
Gym	21	9	50	33	29	60
Art		36	10	42	36	10
Home economics			20	17	7	30
Music	43	45		17	14	
MRE	7					
History					7	

10) What would you like to do after high school graduation?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Continue studies	45	33	53	67
Arts	45		33	17
Business		11		33
Engineering		22		
Medical	18		7	
Computers		11		
Lawyer	9			
Did not know			33	

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Studies	31	63
Professional career	40	13
Arts career	20	
Sports career		13

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
Studies	60	42
Professional career	20	21
Arts career	15	5
Sports career		33
Police officer	10	
Travel	10	

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Studies	50	27	50	42	50	40
Professional career	14	18	30	8	21	20
Arts career	29	9	20		7	20
Hairdresser	14		20			
Business						10
Electrician	7					
Mechanic				17		
Army/airforce				8	7	10
Accounting				8		
Computers					7	

11) Would you be interested in pursuing a career in the arts? Explain.

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
No	18	67	67	67
Yes	55	22	33	17
Maybe	18			
Did not know		11		

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
No	53	81
Yes	20	13
Maybe	20	

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
No	65	74
Yes	25	21

L.I.H.S. con't

	Sec. II	
	F	M
Maybe	10	
Did not know		5

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
No	71	82	80	75	71	80
Yes	21	18	20	8	29	20

12) What type of jobs do your parents have?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
<u>Father</u>				
Business	27	33		17
Arts	27	11	33	50
Professional	9	33	47	
Blue collar	27			
Did not know		33		

F.A.C.E. con't

	Sec. I		Sec. II	
	F	M	F	M
<u>Mother</u>				
Teacher or nurse	27		33	
Arts	27	11	20	17
Secretary	9	11		17
Student	27			
Business		11	20	
Professional				17
Tutor		11		
Did not know		33		

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
<u>Father</u>		
Business	53	56
Professional	20	19
Laborer or trade	13	6
Arts	13	
<u>Mother</u>		
Housewife	40	6
Nurse or teacher	27	13
Business	7	19

C.C.H.S. con't

	Sec. I	
	F	M
Librarian	13	6
Secretary	7	6
Barmaid		6

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
<u>Father</u>		
Business	35	42
Laborer or trade	15	11
Professional		16
Painter		16
Chef	5	11
Deceased	15	
<u>Mother</u>		
Housewife	15	32
Factory (sewing)	25	21
Business	20	5
Secretary	10	11
Nurse	5	5

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
<u>Father</u>						
Laborer or trade	36	27	50	33	79	30
Business	14	45	40	17	14	60
Professional	7	9	10	8	7	
No job	7					
Retired				8		
Did not know	7					
<u>Mother</u>						
Housewife	21	36	36		21	10
Laborer	36	27	27		26	
Business	7			8	7	20
Secretary				17		10
Nurse				8	14	
Hairdresser		7	9			
Dance teacher	7					
Computer work		9	9			
Arcade				8		
Fashion designer					7	
Babysitter						10

13) What are some reasons that you think art exists in our society?



F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Did not know	45	33	27	33
Expression	18	33	40	17
Creativity	9	11	7	17
For interesting world	27			
Aesthetics	9			
Train senses		11		
Career			13	
Interest in art			7	
For knowledge			7	
Culture				33

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Did not know	33	25
Aesthetics	27	6
History	7	13
Career	7	13
Expression	13	
Hobby		13
Creativity		6

C.C.H.S. con't

Sec. I

F      M

For interesting world      7

L.I.H.S.

percentage of each group responding

Sec. II

F      M

History	30	16
Expression	20	5
Hobby		21
Imagination/creativity	5	11
Designing	15	

W.L.H.S.

percentage of each group responding

Sec. I      Sec. II      Sec. II\*

F      M      F      M      F      M

No answer	36	18	10	25	14	10
Enjoyment	21	36				10
History			20	33	7	20
Creativity	14					20
Expression		18			36	
Aesthetics				17	43	
Colours	14					

W.L.H.S. con't

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Illustration				8		
Hobby						10
Expand horizons						10
Did not know	7		30	8		10

14) List a few possible ways in which what you learn in art class can be useful to you, other than in the subject of art.

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Did not know	36	11	27	100
In future career	18	22	13	
Decoration	9			
Diagrams/maps	9	11	7	
Creativity/imagination			33	
General knowledge	9			
Claming effect		9		
Expression			7	

C.C.H.S.

percentage of each group responding

Sec. I

	F	M
No comment	40	69
Did not know	13	
Designing	20	
In future career		19
Knowledge	13	
History		6

L.I.H.S.

percentage of each group responding

Sec. II

	F	M
Nothing		26
Art appreciation		26
Technical drawing	15	
Colour coordination	15	
In future career	10	
Computer graphics		5
Expression	5	
Imagination		5

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
No answer	29	18		42	29	
Did not know	21	36	30			20
Drawing/painting		18	40	8		
Graffiti	21			25		
Architecture		9	20			10
Design	7				50	20
Creativity		18				
Art appreciation			10			
Advertising				8		
Colour coordination				8		
Precision skills					7	
Criticism skills					7	
Description skills						10
To make money						10
Conversation topic						10

Section 2

- 1) Do you think that art classes help you in any other school work?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Yes	18	33	33	
No	9	22	13	33
Sometimes	45	33	33	33
Don't know	27	11	13	33

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Yes	7	19
No	27	50
Sometimes	53	25
Don't know	13	

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
Yes	40	32
No	15	32
Sometimes	30	21
Don't know	15	16

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Yes	21	27	40	33	21	20
No	7	10	25	25	21	20
Sometimes	50	27	40	17	57	50
Don't know	14			25		10

2) Do you feel that art classes in school teach you  
anything about the art that you see outside of school?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Yes	45	22	60	67
No			7	
Sometimes	27	78	20	17
Don't know	27		20	17

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Yes	33	56

C.C.H.S. con't

	Sec. I	
	F	M
No	27	19
Sometimes	27	13
Don't know	7	6

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
Yes	35	32
No	15	21
Sometimes	20	26
Don't know	30	21

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Yes	43	45	30	8	86	20
No	7	36	10	17		30
Sometimes	36		10	33	7	40
Don't know	14	18	50	42	7	



3) Do you think that some people are born better artists than others?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Yes	55	56	73	33
No	18	22	20	50
Sometimes	18	11	7	
Don't know		11		17

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Yes	80	50
No	13	31
Sometimes	7	
Don't know		13

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
Yes	75	42

L.I.H.S. con't

	Sec. II	
	F	M
No	15	16
Sometimes	5	32
Don't know	5	11

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Yes	50	64	40	25	29	70
No	14	18		25	50	10
Sometimes	29	18	10		14	
Don't know	7		50	33	7	20
No answer				17		

4) Does doing art give you satisfaction?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Yes	36	56	73	33
No		22	7	17
Sometimes	36	11	20	50

F.A.C.E. con't

	Sec. I		Sec. II	
	F	M	F	M
Don't know	27	11		

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Yes	27	31
No	7	38
Sometimes	60	25
Don't know	7	

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
Yes	40	47
No	20	26
Sometimes	30	26
Don't know	10	

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Yes	71	9	60		64	40
No				33		30
Sometimes	21	45	10	33	36	30
Don' know	7	27	30	25		

5) Do you take art class as seriously as your other school courses?

F.A.C.E.

percentage of each group responding

	Sec. I		Sec. II	
	F	M	F	M
Yes	45	22	47	33
No	9	33	7	50
Sometimes	27	44	47	17
Don't know	18			

C.C.H.S.

percentage of each group responding

	Sec. I	
	F	M
Yes	40	19

C.C.H.S. con't

	Sec. I	
	F	M
No	13	50
Sometimes	40	25

L.I.H.S.

percentage of each group responding

	Sec. II	
	F	M
Yes	45	21
No	30	32
Sometimes	25	37

W.L.H.S.

percentage of each group responding

	Sec. I		Sec. II		Sec. II*	
	F	M	F	M	F	M
Yes	50	27	30	8	43	20
No	36	27	50	50	29	60
Sometimes	14	36	20	17	29	10
Don't know		9				10

APPENDIX B

QUESTIONNAIRE

January 1988

SCHOOL: \_\_\_\_\_

GRADE: \_\_\_\_\_

AGE: \_\_\_\_\_

MALE / FEMALE

SECTION 1

- 1) Do you like the subject of art?                      yes                      no  
Explain why: \_\_\_\_\_  
\_\_\_\_\_
- 2) What are some things that you like to do in art class?  
Explain: \_\_\_\_\_  
\_\_\_\_\_
- 3) What are some things that you don't like to do in art  
class? Explain: \_\_\_\_\_  
\_\_\_\_\_
- 4) Do you feel that art is as useful subject in school?  
Yes                      No                      Describe why: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- 5) What are some contributions that you feel art makes to  
your education? \_\_\_\_\_  
\_\_\_\_\_
- 6) What are some things that you think would make art class  
mores useful to you? \_\_\_\_\_  
\_\_\_\_\_
- 7) What do you feel is the most important subject in high  
school? Explain: \_\_\_\_\_  
\_\_\_\_\_
- 8) What do you feel is the least important subject in high  
school? Explain: \_\_\_\_\_

- 
- 9) What do you think your parents consider to be the most and least important subjects in high school?

most: \_\_\_\_\_ least: \_\_\_\_\_

- 10) What would you like to do after high school graduation?

- 
- 11) Would you be interested in pursuing a career in the arts? Explain: \_\_\_\_\_

- 
- 12) What type of jobs do your parents have?

father: \_\_\_\_\_ mother: \_\_\_\_\_

- 13) What are some reasons that you think art exists in our society? \_\_\_\_\_

- 
- 14) List a few possible ways in which what you learn in art class can be useful to you other than in the subject of art. \_\_\_\_\_

---

## SECTION 2

Circle your answer and give a brief explanation.

- 1) Do you think that art classes help you in any other school work?

yes

no

sometimes

don't know



---

---

2) Do you feel that art classes in school teach you  
anything about the art that you see outside of school?

yes                  no                  sometimes                  don't know

---

---

3) Do you think that some people are born better artists  
than others?

yes                  no                  sometimes                  don't know

---

---

4) Does doing art work give you satisfaction?

yes                  no                  sometimes                  don't know

---

---

5) Do you take art class as seriously as your other school  
courses?

yes                  no                  sometimes                  don't know

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SECTION 3

Please circle the answer which represents your opinion  
toward each statement.

- 1) Learning about art is not a very important part of school education.  
Strongly agree / Agree / Uncertain / Disagree / Strongly disagree
- 2) Learning about art can contribute to your total education.  
Strongly agree / Agree / Uncertain / Disagree / Strongly disagree
- 3) Learning about art should be reserved for those students who are talented in the arts.  
Strongly agree / Agree / Uncertain / Disagree / Strongly disagree
- 4) Art class provides you with the opportunity to express yourself.  
Strongly agree / Agree / Uncertain / Disagree / Strongly disagree
- 5) Learning about art helps in giving us knowledge about our culture.  
Strongly agree / Agree / Uncertain / Disagree / Strongly disagree
- 6) Learning about art in school is not practical.  
Strongly agree / Agree / Uncertain / Disagree / Strongly disagree
- 7) Learning about art can be helpful in the learning of other subjects outside the area of art.  
Strongly agree / Agree / Uncertain / Disagree /

Strongly disagree

- 8) Learning about art increases the tolerance for new and different ideas.

Strongly agree / Agree / Uncertain / Disagree /

Strongly disagree

- 9) Learning about art helps you to notice and look at things.

Strongly agree / Agree / Uncertain / Disagree /

Strongly disagree

- 10) Learning about art is only significant as a recreational activity.

Strongly agree / Agree / Uncertain / Disagree /

Strongly disagree

- 11) Creativity developed in art class can be useful in other areas of life.

Strongly agree / Agree / Uncertain / Disagree /

Strongly disagree

- 12) Please circle the number which most closely represents your general attitude toward learning about art.

Very favorable

Very unfavorable

7      6      5      4      3      2      1

- 13) Please add any comments that you feel may be relevant to your opinion concerning art as a subject in school and art in general.

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