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Documenting Two Aspects used to
Identify the Artistically Gifted
Child in a Gifted Program
at the Upper Elementary Level

Judy Kawalek-Freedman

A Thesis

in

The Department

of

Art Education and Art Therapy

Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in
Art Education at
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ABSTRACT

Documenting Two Aspects used to
Identify the Artistically Gifted
Child in a Gifted Program of the
Upper Elementary Level

Judy Freedman

The need for differentiated curricula for gifted children has created a dilemma for art educators. The first problem is: "what criteria should be used to identify the artistically gifted child?" I propose that the aspect of interest in art is as important as the aspect of innate talent and superior ability in the making of art objects, when identifying the artistically gifted child in grades four, five and six.

Both aspects are documented while determining the children's level of interest in art and by allowing the children to participate in two art activities.

Dedication

To my family and friends for
their continuous support and
encouragement and to the
many students; past, present, and
future who have enriched my life.

J.K.F.

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Chapter I

THE STUDY

Question

In the past several decades educators have become aware that gifted children need curricula that are differentiated from the standard school curricula. In terms of art education this raises three problems. The first of these is: "what criteria and procedures could be used to identify an artistically gifted child?". Secondly: "once these children have been identified, what art curriculum can be developed that meets their particular needs?" Finally: "what criteria and methods could be used to evaluate both the art program and the student's progress in art?".

It is my intention to attempt to answer the first question, focusing on the upper elementary school population.

It is my hypothesis that a strong interest and predisposition towards art is as important a factor in identifying artistic giftedness as innate ability or talent in the making of art objects.

Background and Rationale

Gifted programs have been mandated and established in most States of the United States for a decade or more; and as recently as 1985 in the Province of Ontario. I have been involved in the implementation of a gifted program in Montréal. Interest in the gifted is still increasing in many areas of Education.

The Ministère de l'Éducation du Québec has conducted surveys, sponsored conferences and published a position paper on Gifted Education (1985); in it the minister advocates gifted education, yet refuses to legislate programs or regulate funding for gifted education.

The majority of gifted programs do not address themselves to the needs of the artistically gifted child, but rather to the needs of the intellectually gifted child. Giftedness refers to both "general intellectual ability and specific ability in art, music, mechanics, or leadership" (Reichert, 1971, p.138).

The identification process is critical in gifted programs. If the program uses I.Q. and achievement test scores as the main component in the identification process, the "giftedness" identified will be specific to intellectual ability or talent. Talent is a "particular ability which a person possesses as, for example, musical talent, or talent for mathematics" (Monroe, 1939, p.497).

The research done in the field of art education and gifted education is incomplete as to the identification of artistic giftedness. Art educators (Meier, Eisner, Rouse) have not reached agreement on an acceptable definition for artistic ability. "Artistic talent can mean a range of abilities, any one of which might be called unusual, depending upon the aspect of artistic behavior considered important by members of one or another school of art" (McFee, 1971, p.316).

Educators in gifted education such as Torrance and Renzulli have put forward definitions for creative ability which is one aspect of all types of giftedness (intellectual, mathematic, artistic, etc.) but is not specific to artistic ability.

I am proposing a practical screening process to identify artistic giftedness (within a gifted population). The identification process combines the level of the child's interest in art with the qualitative superiority of the art made. In addition, the child's performance during the art activities will be considered. There are two major components to the process. Firstly, the child's interest or predisposition towards art will be assessed and noted. Secondly, in order to look at artistic ability there ~~must~~ be opportunities for the child to participate in art activities. Passow (1981, p.9), says "identification of the gifted and talented is related not only to systematic observation data, but to the creation of the right kinds of educational opportunities which facilitate self-identification - -

identification by performance and product which results in manifestation of gifted or talented behaviors."

I intend to devise art activities which will allow the children to demonstrate their ability through performance in an art activity and through the art product they make. These art products will be rated by three experts to see if there is above average artistic ability. Clark and Zimmerman (1983) point out that "specific characteristics can be observed in the art work of all children, but only qualitative differences in these characteristics differentiate between the art work of talented, average, and less able children."

In addition, the child's performance during the art activity will be noted. Parke and Brynes (1984) state that potential for "excellence" is an important concern in assessing giftedness. This potential can be observed during the art activities and may have a bearing on identification into a program for artistically gifted children. Superior performance is defined as the following qualitative behaviors: superior sensitivity in approaching subject, materials, or task; as well as uniqueness, and exhibiting strong learning potential in the visual arts. Each student is rated as compared to all the students in the sample population who participated in the art activity. It is my belief that educators must provide opportunities and environments for these children to "show" us that they are artistically gifted, and it is our duty to provide curriculum to help develop these abilities.

This research is an attempt to identify those grade 4, 5 and 6 students, previously identified as gifted, who have above average or superior artistic ability and a strong interest or predisposition towards art or art related careers.

Review of Literature

The United States has been one of the countries at the forefront of research and development in gifted education. In 1972, Sidney Marland, then in the office of the U.S. Commissioner of Education, presented his report to Congress; it outlined definitions, and made recommendations for the provisions necessary in the education of the gifted and talented child.

Included in Marland's report, as one of five categories of giftedness, is superior abilities in the visual and performing arts. He does not however offer an operational definition of what constitutes these superior abilities. This lack of an operational definition is one of several factors which contributes to the lack of gifted programs for the artistically gifted child. In fact, this population has been identified as being "Disadvantaged by Kind of Giftedness" by Suzanne Richert in a report of a national update of identification practices of gifted children in the United States (Richert, 1985).

Gifted programs use a combination of criteria when identifying candidates, sometimes including the following: standardized achievement and intelligence tests, checklists for teachers, parents, peers, and the candidates themselves. "A New York survey found that 76% of all schools used four or more criteria while less than 2% depended on a single criterion. An Intelligence Test score is found in most combinations" (California State Department of Education, 1979, p.85).

The use of I.Q. tests to identify children capable of high performance in tests of general intellectual or specific abilities give an advantage to children who are verbally proficient. It has been shown that I.Q. scores "reflect almost wholly an ability to comprehend vocabulary and to manipulate language meaning" (California State Department of Education, 1979, p.19).

Traditional I.Q. scores were not intended to reflect visual or artistic ability but rather "mental ability and the skill required to find solutions to a selected series of problem situations" (Smith, Krouse, and Atkinson, 1961, p.465).

Richert (1985) states that:

- Moreover, despite a great deal of evidence that academic performance is not highly predictive of adult giftedness, most identification procedures are limited to measures of academic achievement: a) achievement tests,
- b) I.Q. tests (many of whose subtests are admittedly

achievement tests), c) grades, and d) teacher recommendations (which do not differ markedly from grades given by those same teachers). (p.70).

Educators of the gifted have recognized this deficiency and have attempted to remedy the problem by developing tests and measures for creativity. Paul Torrance has worked in the area of creativity for over forty years and has developed tests to measure creativity, while Joe Renzulli collaborated with others to develop the Renzulli-Hartman Scales of Rating Behavioral Characteristics (Creativity Characteristics).

Both methods have served to add greater dimension in identification of the intellectually gifted child. They do not measure artistic ability or performance. Currently available tests for measuring creativity are not intended to measure artistic ability or performance but rather to measure creative talent, an important and fundamental element of gifted behavior in all areas of study (Torrance, 1984).

A prominent theory during the 1940's was J.P. Guilford's Structure on Intellect. His model is used extensively in gifted programs. Guilford's model deals with the identification of multiple ability intelligence including creativity. It does not focus on or specifically address either visual thinking or abilities related to artistic performance (Guilford, 1967).

Torrance and Hendrickson in the 1960's developed what is probably one of the most widely used tests for creativity (Torrance, 1963).

Creativity tests such as the aforementioned attempt to measure the ability of a student to think of a large number of ideas in connection with new and unusual situations. They test the student's creative problem solving ability and imagination.

Drawings are rated for Originality, Complexity, Productivity and Elaboration. They did not address issues of aesthetic value or artistic ability. Creativity was seen merely as a novel response to a problem. The greater the number of responses on the answer sheet, the higher the score, indicating a higher level of creativity (Sketch some object that no one else in the class will think of, "and include as many different ideas as you can").

Klein, (1967) referred to these types of creativity tests as being a "Process" approach to creativity. They measure the student's ability to generate ideas and do not assess the quality of the responses. Klein states that a second approach to measuring creativity deals with the "Person" approach in which background data is collected and analysed for creative potential. Inventories of personality, interest and attitudes, are accumulated and correlated with characteristics related to creativity, as established by the test developer. He believes that this type of testing, as a single criteria for creativity, is not sufficient. "Creativity is complex. . .the assessment process must include a number of instruments. . ." Parke and Byrnes (1984, p.217).

The third technique Klein describes, deals with what the individual has created, or the "Product" approach. Art educators have done considerable research into the use of this approach to define creativity or artistic ability.

Research in the area of artistically gifted students can be traced back to the early 1900's. Several studies were undertaken to determine student's drawing abilities: Meumann, in 1912, Ayer, in 1916, Manuel, in ~~1919~~, and Hollingsworth, in 1923 (Clark and Zimmerman, 1983). Munro began studying students artistic ability in 1933 at the Cleveland Museum of Art by administering The Seven Drawing Test to over 1,300 students. There was considerable interest in the artistically gifted at this time. For example, Meier developed tests for measures of artistic ability (Meier, 1966, originally 1939). Meier identified six factors which he felt contributed to artistic ability. They are 1) "craftsman" ability or manual skill, 2) energy output, 3) general and aesthetic intelligence, 4) perceptual facility, 5) creative imagination and, 6) aesthetic judgement. Later research has shown that Meier's tests do not test and measure, with validity, those items that it was intended to measure. Burros (1978) states that the tests are culture bound as well as being useless with children under twelve years of age. Youngblood (1979) also criticizes the validity of Meier's selection of criteria used for measurement of artistic ability. In addition, Clark and Zimmerman (1983) point out that most other existing standardized art tests developed during this period have been proven not to be reliable or valid in predicting artistic talent.

Kincaid used Guilford's factors of Flexibility, Fluency, Elaboration, Redefinition, and Originality in his research and found that there is no consideration of an individual's ability to produce what he describes as aesthetic pictures (Kincaid, 1961). Brittain and Beittel (1961) concluded that establishing criteria for artistic creativity is necessary. They also concluded that the criteria for artistic creativity go far beyond such factors as flexibility and fluency.

Eisner (1962) developed a typology of creative behaviors which consists of: Boundary Pushing, Inventory, Boundary Breaking, and Aesthetic Organizing: which may apply to both form or subject. He concluded that further development of the typology was necessary and that modifications were required.

Lewis and Mussen (1969) validated the scales of characteristics for creative behaviors in the visual arts developed by Rouse. Rouse's scale is intended to describe art products and not to evaluate creativity per se. Rouse's scale consists of art product characteristics such as balance, rhythm, and spacial organization, rated on the basis of the degree of primitiveness or sophistication of the handling. The scale does however, include scoring on "originality" and "complexity", both of which are common characteristics found in most tests of creativity.

Passow (1981) points out that Getzels and Csikszentmihalyi hypothesized, after their long term study of art college graduates, that problem finding as opposed to problem solving is a crucial component of creativity. Getzels and Csikszentmihalyi (1976, p.24) also make the point that there does not exist a generally accepted theoretical scheme which is applicable to artistic performance. This lack of a generally accepted scheme which could be applied to artistic performance has contributed to the necessity of evaluating performance through art products and has yet to be resolved.

One of the major drawbacks to standards of measurement in art products is that they rely on the "expert" judgement of art professionals. This type of jury process also requires a high degree of consensus among the judges.

Stalker (1981) states that the evaluation of student art products and performance has occurred in two areas. The first area is knowing "how to do" which relates to aesthetic judgement and the second is knowing "what to do" which relates to innovation and creativity. She says that it is necessary to evaluate both these factors in assessing the gifted in art as well as motivational factors which she calls "why do".

Stalker (1981) points out that the present system of portfolio evaluation of the Advanced Placement Program (Charles Dorn, 1976) is both costly and inefficient as well as having problems of validity and

reliability. Similarly, teacher identification relies on judgement by the teacher which cannot be externally checked or verified by other persons.

Stalker puts forth a model to test what she contends are the three factors necessary for artistic success. Based on her testing, she listed in descending order of importance 1) Executive Drawing Skill, 2) Cognitive Complexity, and 3) Perseverance as reflected by a high level of motivation.

Youngblood (1979) pointed out that although the findings in his study show that art students exhibited superior results in nonverbal performance, there also seemed to be evidence that a predisposition towards art or art careers was a strong indicator of career success. He hypothesized that perhaps a "natural inclination or the predisposition which leads one to select a career is more important than skill and training as a predictor of success" (p.61).

Youngblood (1979) continues to point out that although there is tacit agreement among artists that this predisposition to become an artist contributed to their success, research in art education has focussed on the value of innate ability, talent and creativity. This predisposition is what Stalker referred to as the "how to" and "what to" of art.

Clark and Zimmerman (1984) propose a new definition of artistic talent, based on a curriculum content model they developed previously, which can be "superimposed over a normal distribution". They define

artistic talent as a "normally distributed concept". Their curriculum model includes seven stages from naive to sophisticated. They conclude that more research and testing of their hypothesis and model are required and state that:

Researchers need to identify and study large numbers of subjects to learn more about those who have superior abilities in the visual arts, as well as learning more about that which constitutes average and below average abilities. (p.216).

This definition of artistic talent is strongly rooted in the notions of I.Q. scores and general population distributions.

There is a common factor in Stalker's and Youngblood's studies which I find interesting. Both point out that motivation and interest, what Stalker calls the "why do" and Youngblood calls a "predisposition towards art" are important factors in artistic success or performance. Laycock (1979, originally 1922, p.51) said of talented children that "the combination of talent and drive produces remarkable progress." These notions of "why do", "predisposition towards art" and "talent and drive" are key points in this study.

Justifications

There is strong agreement among educators that more than one criteria be used in identification of giftedness. Paul Torrance concluded, after more than forty years of research in creativity, that

there should be "five policies and procedures regarding identification of the gifted and talented" (Torrance, 1984, p.155). Gourley (1984) describes four gifted programs which use "self-selection" of candidates as an alternative approach to supplement more traditional procedures of identification.

In proposing a system of identification of artistically gifted children at the upper elementary level I deem both the child's "interest" in art or an art related career and the child's "ability" in creating art products of equal importance and it is my hypothesis that the information obtained from the study will substantiate this notion. I propose that the children will in effect "identify" themselves through their "interest" and their participation in art activities.

It is my belief that the most logical way of assessing the artistic ability of children is to allow them to exhibit the ability they have. This can best be done by creating situations for the children in which they can create art products.

It is my intention to organize a set of activities which will allow children the opportunity to exhibit ability and talent consistent with characteristics of the artistically gifted child. The criteria for these characteristics are two-fold: firstly, those children who show strong interest or predisposition to art or an art related career, and secondly, those children whose art products are assessed as demonstrating superior ability, in qualitative differences, from the entire body of collected works after being judged by a panel of art experts.

I will attempt to identify students with artistic ability from a population of gifted students, in upper elementary school, through their interest in art, performance in art, and the art products they make. The students will identify themselves through their interest in participating in art activities and by the superior quality of the works they make.

There is limited research available in the area of visual or nonverbal ability related to artistic performance. Both Stalker's study (1981) and Youngblood's study (1979) address this problem; however, they deal with college level art students. Neither indicates whether their findings could be related to similar testing with younger students.

Other researchers in art education (Meier, Eisner, Rouse) have put forward their ideas as to what criteria should be used to define characteristics of artistic performance or ability; yet no consensus among art educators has been reached.

Clark and Zimmerman are working in the area of defining artistic talent and in developing curriculum for the artistically gifted. Their research is in its initial phase and much remains to be done. There exists a need for a practical and effective method of identifying young children who are artistically gifted so that appropriate curriculum and instruction can be developed to meet their needs.

Chapter II

Research Method

The study will be conducted in three stages; firstly, the degree of interest, of the gifted population, in art or an art related career will be determined by means of small group discussions and interviews, and individual interest surveys. The researcher has chosen the Renzulli Interest-A-Lyzer as the instrument to be used in assessing the student's interest in art or an art related career. This survey is readily available in any gifted program and is routinely administered to students. It is suggested, by Renzulli, that the survey be discussed with younger students to assist their understanding of the topics and to enable the students to respond in a meaningful way (Renzulli, 1977, p.46-47). Renzulli also suggests that the Interest-A-Lyzer is a starting point for discovering a child's area of interest, discussion with the child is a necessity.

In the second stage the sample population will participate in art activities. The products they make will be collected and judged. An analysis will be made of individual students as to how they performed during the art activity as compared to the whole group in the participating population.

There does not exist a generally accepted theoretical scheme which can be applied to artistic ability (Getzels and Csikszentmihalyi,

1976), and as previously stated, artistic talent can mean a range of abilities (McFee King, 1977). The criteria to be used in the judging will be broad in scope. It will be a wholistic approach which will focus on qualitative aspects in the body of works produced. The third stage will be to compare those students who demonstrated superior artistic ability through the art works they produced with those students who showed a strong interest or predisposition towards art or an art related career. I hypothesize that those students who showed a strong interest in art or an art related career will also demonstrate superior artistic ability. I will not be the instructor during the art activities; however, I will function in a primary role during the other two stages of the study.

Slides will be taken as documentation during the art activities. In addition, audio-tape recordings will document the art activities as well as the judging. Excerpts of the instruction and the student's interactions during the art activities will be included in the discussions to follow, as well as transcripts of the entire judging procedure in order to provide qualitative richness for the reader. The approach to the judging in Stage 2 will be a wholistic one in which the three judges will reach consensus on both the specific criteria to be used (after several models have been presented) and on the assigned ratings of the art works produced by the students in the sample population.

This approach to assessing the children's artistic ability addresses itself to three areas; firstly and secondly, the more traditional aspects of the "how to do" or technical ability and the "what to do" or creative ability. Both are reflected in the rating of the art works as well as in the observational notes of the students during the art activities (their performance). Thirdly, the "why do" which is related to motivational and interest factors and which will be assessed through the interviews and the interest survey.

Sample Population

The sample population consists of 81 students in grades three (one student), four, five and six.

The students are attending 12 different schools located throughout Montreal in the Commission des Écoles Catholiques de Montréal -- English Sector. They are of mixed ages, social economic status and sex. Participation in the art activities is on a voluntary basis and is one of the factors used in the analysis of the students level of interest.

The students are already identified as being gifted. The identification procedures used are for the most part teacher nomination with, I suggest a bias towards the selection of academically superior

students. The Identification Matrix consists of the following:

- 1) Metropolitan Achievement Reading
- 2) Learning Characteristics (Renzulli-Hartman Scales)
- 3) Motivation Characteristics (Renzulli-Hartman Scales)
- 4) Creativity Characteristics (Renzulli-Hartman Scales)
- 5) Leadership Characteristics (Renzulli-Hartman Scales)
- 6) Teacher Recommendation

Although one of the behavioral characteristics considered is creativity, it does not refer specifically to artistic ability but rather to creative ability. Creative ability is an aspect of artistic, intellectual, or scientific ability, etc. and not exclusively artistic ability. It is unacceptable as the sole characteristic to measure artistic ability or interest.

Chapter III

ESTABLISHING GROUPS BY INTEREST LEVELS

Stage 1

The first stage required interviewing all the students in small groups and noting the level of interest they purport to have in art or art related careers. I define an art related career as one in which the student is involved with art but may not be an artist in the pure sense, e.g. set designer. As the students have limited exposure with art and art instruction I decided to allow wider scope in assessing interest levels and in looking at "areas" of interest (what I call art related careers) in which the students might wish to be involved.

In addition to interviewing the students, information regarding their interests was obtained from a prepared checklist. This checklist called the Interest-A-Lyzer was prepared by Renzulli and is taken from his Enrichment Triad Model (Renzulli, 1977). ". . . the interest inventory can confirm claimed interests of the pupil and verify the absence of different interest types or groups" (Smith et al, 1961, p.433).

After comparing students using the information based on the small group interviews as well as the individual interest surveys, the students were categorized into four groups. Group 1 was designated as those students who have a High Interest in art or art related careers. Group 2 was designated as those students who have a Moderately High Interest in art or art related careers. Group 3 was designated as those students who have an Average Interest in art or art related careers, and Group 4 was designated as those students who have Low or No Interest in art or art related careers.

I had originally intended to divide the students into three groups of high, average, and low interest levels. The average interest group constituted the bulk of the students and it was apparent that some of the students in this group had considerably higher interest in art, yet, not high enough to warrant them being placed into the High Interest Group (1). Therefore, another group was formed to accommodate these students of Moderately High Interest in art or an art related career.

The criteria used in establishing the level of interest from the Interest-A-Lyzer was the following: the questions considered were numbers one, seven, eight, eleven and twelve. To be designated as belonging to the High Interest Group (1), students were to have their interest in art appear in all five questions at least once. For example, in question one the student would have to choose design

costumes, make costumes, design scenery, build and paint scenery, or design advertisements as one of his/her three choices. In question seven the art museum had to be one of the three choices. In question eight, art materials (paper, pencil, paints etc.) was required.

In questions eleven and twelve, the interest in art could be interpreted in a dual fashion; for example, in question eleven, item fifteen, the student's response is that she/he has often "painted or sketched interesting people, objects, or landscapes." This can be seen as a strong interest in art. Similarly, if the student's response to the same item was "never", yet in question twelve the student responded that this item would be one of the five most interesting activities to try, the student was said to have a strong interest in that activity.

Out of the total population of 81 students, six chose at least one item in all five of the questions considered, indicating a high interest in art, and were designated as Group 1 (High Interest Level). In addition, the six students in this group also indicated a strong interest in art during the small group interviews. Some of their comments are listed below.

QUESTION: Do you like art?

"I love art, it's the best."

"Art is my favourite subject."

"I wish we could have art class everyday. I like to make things."

"I'd like to learn how to draw better you know, make people who look more real."

Only ten students out of the total population (Group 4) have a low level or no interest in art. They chose only one or less items in all five of the questions assessed in the interest survey as well as indicating very little interest in art during the small group interviews. Some of the comments they made are listed below.

QUESTION: Do you like art?

"No Miss, I don't like art. I prefer science or math."

"Art's okay, I guess."

"I hate art, I always get dirty, then my mother yells at me."

"Sort of."

The Moderately High Interest Group (Group 2) consisted of 32 students. Their interest in art was considerably higher than the students in Average Interest (Group 3). However, they did not meet the necessary criteria to be placed in the High Interest Level (Group 1); that is to say that they responded positively (showing an interest in art) to three or more of the five questions on the survey. In addition, if they responded positively to only three of the five questions they were designated as being in Group 2 only if they showed

both a strong interest in art during the small group interviews and also, if they chose to participate in either of the two art activities.

Any cases which were questionable were designated as average interest (Group 3). This applied to seven of the 32 students in Group 2. Those students who responded positively to 4 questions on the survey and who showed high or average interest in art during the interviews were also designated as Moderately High Interest (Group 2).

The remainder of the students (33) were designated as Average Interest Level (Group 3). They responded to no more than three and no less than two of the five questions in the survey as well as having a positive interest toward art during the interviews.

The small group interviews added an extra dimension to the interest surveys and were helpful in establishing the Groups. They would not have been useful as the sole criteria for establishing the Groups. The information obtained from the interviews was too generalized and vague. The majority of the students had a positive attitude towards art. Out of the total population of 81 only 10 students were negative towards art.

The two items most often selected by the students on the Interest Survey, Questions eleven and twelve were Item 14 (Make a Movie) and Items 5 and 24 (Take Photographs/Develop and Print Photographs). These items were selected as first choices 26 times and as one of the five most interesting things to do 32 times.

Chapter IV

THE ART ACTIVITIES

Stage 2

The second stage of the study required the students to participate in an art activity. Participation is voluntary and not all the students chose to participate. During the course of the art activities detailed observation notes were taken to document the student's actions and interactions with the instructors, students and to the materials and their work. In addition, slides are included of the students during the activities as well as the works they produced. The works were collected and judged. The judging procedure will be discussed in Chapter V.

The first activity involved 41 students who were given six hours of instruction on colour at the Montreal Museum of Fine Arts. The instruction was given by two different instructors on three consecutive days to three groups (mixed Interest Levels) two in the morning (Groups A and B) and one in the afternoon (Group C). Each session was two hours in duration. The instructors work for the Museum's Education Department and are trained art instructors. The students made three paintings using liquid gouache paint on white card (24" x 36"). The

students participated in the activity on a totally voluntary basis.

The two art instructors worked together to formulate the content of the activities. They consulted with each other, at length, at the completion of each day's session and shared ideas during the morning sessions (they worked in the same room with a divider).

The following is a transcript of excerpts from the introductory session (2 hours) given by one of the Museum's instructors. This is intended to give the reader a sense of the quality and type of instruction that took place.

An excerpt from the introductory session by the second instructor working with Group C (afternoon group) follows.

FIRST ACTIVITY: COLOUR

MMFA/DAY 1/INTRODUCTION/INSTRUCTOR #1/GROUP A

INSTRUCTOR Make yourself comfortable, okay? Since I'm going to be working with you for three days what would be nice would be for me to know your names. My name is _____.

The students went around the circle adding one name at a time and repeating the names that preceded. The instructor was the last person in the circle.

I Alright, well you are here for a three day workshop on colour and we are going to look at colour in all sorts of different ways. First of all what we'd like to do is for you to look at the colours you are wearing. Okay, and then once you look at your own colours go to those boxes and find your colours. That's very jazzy. Maybe you could put your dominant colours, the one you have most of, aside. See, these are sort of the two colours I have in my pants and top.

Who has the most colours? Who has the brightest? Who has the quietest colours? The ones that don't flash at all?

Show me your favourite colour.

Wow, Paul has neon colours.

What we're doing is looking at the difference in colour.

Mine are kind of dark and dull. Paul's are what?

S Fashionable colours, neon.

I An artist wouldn't use fashionable colours as a word. He would use another word. He would say that his colours are very intense. My colours are very dull. They have other things mixed with them. They

are not pure colours, okay. How much do you know about colours?

Discussion took place about the colours the students chose.

I Is there any relation between these colours? How do you feel? Does this belong?

Now, the colours you chose to wear are very personal, right? I mean most of you said you picked your own clothes except Emily, who said she. . .?

S Well, I picked the thing but my mother bought it.

I Your mother bought it. Okay, if she came home and brought you something lemon yellow. Would you like that?

S (Nods "no" and shrugs).

You might prefer pink. That's your kind of colour.

Do you wear the same colours in the winter as you do in the summer?

Ss No

I What's the difference?

S In the summer, it's more hotter so you wear flashier colours. In the winter, it's colder.

I Why do you do that? What colours flash?

Discussion continued and examples were shown by the students of summer and winter colours that they would wear.

I Why do you think that you wear lighter colours in the summer? What would happen if you wore dark like a black outfit in the summertime and spring?

S In summer, the sun is hot.

I Yeah, dark colours attract light. They hold the heat in and lighter colours like white, white reflects light completely. So that people who live in very warm parts of the world wear a lot of white. For example, people in Africa wear white clothing or very light coloured clothing because it reflects more of the sun's rays.

Something that you seem to all know about. Have you ever done any experiments?

Ss No.

I No? Well, if you took little squares of colours like these and made a clock and you stuck them out in the snow in the wintertime on a sunny day and you went from a white square through all sorts of colours to a black square and you left them outside in the snow

for an hour, what would happen?

S Well, the snow under the black square would probably be melted.

I That's right. The black square will have sunk into the snow a good inch and the white one would not have moved at all and the other colours will have changed a little bit and different from each other. The darker ones will be more like the black and the pale pale yellow for example, would be more like the white. So that's one reason why we change the kinds of clothes we wear in the different seasons. There is another reason. Can anybody guess? What happened to you, how did you feel when the sun finally arrived and we had no more snow on the ground? Think about it.

S You feel good and lighter colours make you feel happy.

I That's right. Lighter colours make you feel happy. The sun was shining. You wanted to wear colour bright like the sun. In the wintertime, days kinda tend to get dark and gloomy, so we often wear darker colours. Sometimes that's not a good idea though what if you felt really depressed? Would you go out and buy and wear a very dark grey dress? What if you felt really down? Is there an outfit you put on

when you're really miserable?

S I wear black.

I Right. Colours have lots of reasons attached to them.

There's the different kinds of colours. There's the actual property that dark colours keep you warm, like whites keep you cool. But colours also make you feel differently and each of us has a colour that makes us feel up and colours that make us feel down. Think a little bit about that. I know I have an absolutely yucky outfit I put on when I'm the colour blue and I don't have to go anywhere and I can hang around the house and it's sort of grey and a little bit boring. Right? Now think of those two colours, the colour that you like and maybe the colour you don't like very much. Okay.

Okay. We're going to start off first by painting, okay. Don't get up yet. Let me tell you first how we work, okay. Up there you will find paper, water paint brushes and paints and the paints are on the little tray and each tray has three colours and black and white. Now you can use those colours to mix with anything you want. Okay, and I want you to think of doing a picture using mixed colours and the only restriction I'm putting on you is that you

should cover the whole piece of paper and see, how many colours you can mix and how many shapes you can make and cover the whole piece of paper. Alright? So you can get up now and put these back (coloured squares).

The students got up to do the first painting.

I What are some of the realistic things you have to do, just to keep going?

S Clean your brush.

I Clean your brush when what?

S When you use your palette.

I Okay, when you change colours you have to clean your brush and here is a sponge for you to wipe your brushes on or paper towels.

The instructor moved some of the students around to distribute the space more evenly.

I Okay, what else do you have to do when we paint?

S Don't leave your brush in the water.

I Right. Don't leave your brush in the water cause it's not good for the bristles. Okay and here are trays

for you to mix your colours on. There are flat brushes and skinny brushes. When do we use the bigger brushes?

S When we're making a big shape.

I Very good. We use the brush to suit what we're making so if we're making a big fat shape we can use a big fat brush and I'll put extra brushes here in the middle of the floor, okay? So the main thing is that you should cover your whole paper and you should invent as many colours as you can.

And after you've done that I'm going to ask you how you made those colours so try to remember how you made a certain colour.

Okay, away you go. See what you can do.

Students painted. The instructor interacted with all the students while they worked.

I Okay. I'm just going to talk to you for a minute and then on our way downstairs. I'll take you into one of the galleries. While they're (the other group) cleaning up I just felt we could have a quick look at these pictures here, okay?

Um, remember one of the things you talked about. Come closer. . . .

ah, can everybody see? Maybe move-back a little tiny bit. Can you see the two pictures at the same time?

Ss Um hum.

I Okay, what are some of the things that strike you about being really different about the colour, of these two pictures?

S This one is sort of like summer. It has some water and it's different colours mixed. This one is dull.

I Right, so this one seems to be open and lets the air in and the sun and you can hear the waves so it's kind of an outdoors picture and the colours are mostly.

S Light.

I All these greys and blues and look at all these colours. These are colours that were taken out of here (boxes of coloured squares) and matched with the picture.

That one seems closed in and dark and look at the different colours that the artist used. What colours did he use there?

Ss Dull colours. Dark colours.

I Dull colours and mostly?

Ss Red, brown.

I Brown and reddish colours aye.

This one is blue and green so here we have two pictures that are very different. These are blue greys and those are reddy browns. Now there is something else different. Remember when we were talking about colour mixing? What did I tell you about colour mixing? That there were two ways to mix colours, Tina?

S On the paper or on the colour thing.

I On the paper or right in the thing, your easel or your palette.

Now which one did these artists use?

S This one right on the paper, on the canvas.

I On the canvas. Can you, all of you, see little bits of other colours?

S Yeah.

I Look at the pink here the grey, the bluey grey and the black.

See just in that little spot there, how many colours are there? Look at all the colours in here. Okay, he mixed them and you can see how he mixed them right on the canvas.

How about this one? Can you move back, because I'm getting claustrophobic?

Sorry.

STUDENTS MOVE BACK.

I How about this one? From ~~what~~ you can tell, because these are not the originals. Yes?

S I can tell that he used a lot of bases that are really dark.

I That's right, okay. Do you think he mixed them in the canvas like this one?

Ss No.

I No, so he probably mixed the right colour he wanted and then he applied it to the painting right there. So those are two very different ways of working. Which one did you like better? To mix it on the paper or to mix it in the palette? How many for paper?

Ss Responded (Inaudible).

I You liked both.

Ss Responded (Inaudible).

I That's right, well. Is it just anything, does it mean that he's sloppy?

Ss No. . . (Inaudible responses).

I That's right. In other words, if you wanted to actually see all the colours and see them separately, you would do this one; whereas here the colours are already mixed for you to look at. Now that's a very big change in the way you work and tomorrow when you have a little more time, we're going to look at those originals and you will see how artists actually put the paint on the canvas and how different it looks when you see the real work of art. Now you've tried it out yourself today, okay, so you know that it makes kind of a difference.

S Is it true that they use the tube and they just squirt a bit here and there?

I Yes, some artists do that too and we'll see one like that Riopelle, okay.

I also have to tell you that there is a big difference in time. This picture was painted in the Twentieth Century. Okay. It's a Matisse and is probably, I don't have the date on it but it's the early Twentieth Century. This is a Seventeenth Century picture. That means? How many years between these two?

S About 100.

S 200

S 300

I From the Seventeenth Century to the Twentieth Century is?

Ss 300

I Three hundred years. So there is a big big difference in time. Can you think of why?

Ss The clothes.

I Can you tell from the clothes, look at the clothes. The clothes are so different, look at this lady. She's sort of got beads and she kind of looks like she's dressed like people are today.

S The beds are different. They're small.

I Right! Good! The beds are different and small.—

Now my question was, remember what we were talking about, is why do people mix colours on the canvas and why did other people paint so that it's mixed in the pot perhaps, or on the palette? Can you make a guess as to why they would work so differently?

S (Inaudible).

I What is it they want to show? What were you thinking of?

S Like eh he wants to show that maybe the rich people are. . .

I . Alright. In other words, maybe they wanted to show the objects okay. Look at the frame and the chandelier and the piano and the chair and this carpet. He wanted to show the way things really looked. Is this artist really concerned with showing how these boats really worked?

Ss No

I What's he giving you instead?

S An idea

I Just an idea, a little movement, a little stroke. Do we know it's a boat?

Ss Yes.

I But there's a difference "aye" between these two. He's maybe more interested in the colour in the paint than what the looks of things are. Now this picture is here in the Museum. Should we look at it today before we go?

Ss Yes.

I Can you look at this carefully and remember what it looks like because when you see the original it's going to be very different. Okay.

Alright, don't touch anything on our way to the washroom.

Ss There's our picture.

I Let's have a look at this picture right behind you. Now
this is a very very old painting. This is 1520.
Today is 1985, so that is four hundred and sixty
five years ago.

So first, everything in here is original!

S It looks in such good condition.

I How can it be in such good condition? Well, some things
are never lost. That's one thing to remember. This
is an Altarpiece, in other words, that means, it
would have been in a church. Can anyone tell me
quickly what is the story?

S Mary.

I The Virgin Mary, what else?

S Well it seems to be in ancient time.

I Right, what's the story? Anybody recognize the story?

S Jesus is born.

I Right, Franco said it, when Jesus was born. Here's the
Angel telling Mary she's going to have the baby
that's going to be Jesus. Here in the middle
picture we have, can you see infant Jesus?

S The baby.

I The baby in the floor right. The Angels? The Angels up
in the sky. Who are these fellows with the, it
looks like a bagpipe.

S The shepherds.

I The shepherds, okay. And what is happening in the third panel?

S They're going to Nazareth?

S To Bethlehem?

I They're fleeing away with the baby to Egypt. Remember King Harrod was going to kill all the newborn boys that had been born at this time because he was afraid. So that's the flight into Egypt. So this we know is a religious picture, it would have been in a church and probably that's why it was never lost. But over the centuries, people stopped going to Church as much so Churches sold some of the treasures. Maybe they wanted a new picture.

Now, what have we been talking about today? Basically?

S Colour.

I Colour, Right! Now I have those big pockets in my pants and I've got you all these little colour things.

Name me a colour. Do you see a colour in my swatch here that is in the picture? Pull it out.

Stand back because other people can't see. Just make a bigger circle. Back. Back. Okay.

Terrific.

See those people behind you.

Alright, don't crowd in so everybody can see.

Nancy, do you see a colour in the picture?

Okay, Just one; let everybody have a chance.

Process continues.

Okay, everybody got a colour? Now hold it up.

Back guys, push back a bit. Each of you hold up your colour, one at a time to show us where it is in the picture.

Good!

Did you notice what I got stuck with?

Ss All the bright colours.

I Why?

Ss Because it's not bright.

I These colours aren't in the picture right? Okay, while you're looking. . . um. How about you Nancy?

Process continues.

Now, again I'm going to have to emphasize when we go through the gallery, we have to be real careful not to get close to pictures. This one has got a plastic in front of it, so it's not too bad, but other things don't so be really careful and stand back.

Group Moves to Another Painting.

- I Paul, you're dying to tell us you had your idea first.
- S Miss, in the other one there's a lot of dark parts, corners, and that, in the area there's not, you can see things.
- I Right, in this picture you can see what this is all about.
- How many people are in this picture?
- Ss Two, Three.
- I Could you name them?
- Ss Three, in the bed.
- I There's a man in the bed. There is a maid cleaning and there's a lady playing the harpsicord. There were no pianos yet. Anthony, what else do you see?
- S There's a dog.

I He's not a person. He is alive, you're right. (Laughs).

Now, what about the colours. That's the main thing we want to get a look at, Franco?

S The other ones are darker. This one is more brighter.

I Yeah, you know in the other one could you tell how many shades of red, there were? There was just red, wasn't there? And dark, but look, look at the red look at all the different shades in the curtains. Where the sun falls, on the curtains, look at the pattern in the wallpaper and the piano thing. Look at her dress. Now there is a lot of red but it's not red like in the picture we saw upstairs. What is the other main colour, that you can see?

S Black, blue, mauve.

I Black? Mauve? A greyish colour. . . aye, sort of. Not quite. But look at how many greys there are, not true blacks, aye. They are kinds of greys. They have a little green in them, a little bit of black so that grey is a colour that has many many colours in it.

Now, I think you're all getting awfully hungry. Right?

Is there any other questions you'd like to ask about this picture?

Okay, tomorrow, we'll spend more time in the gallery, okay, and when we do a painting exercise it will be a bit faster and a little shorter. But you did very good work today. I'm going to go upstairs and put up your pictures and have a really nice lunch!

M.M.F.A./DAY 2/INSTRUCTOR #2/GROUP C

I Okay, let's finish up now..

I'd like everybody to take a real look, scan around the room, just take a look at the colours everybody has chosen as the colours that they're wearing. And what do you see? Not what people are wearing but the colours from the boxes.

Would these be the kinds of colours that you'd have worn let's say three months ago?

Ss Ah, no! No. Maybe this one.

I They weren't in style?

S No, that was winter before and these are all summer colours..

I Okay. That's right. That's very important. These are, a lot of these are more summer colours. Okay, what are more summer colours?

Ss Like yellows, light blues and things like light colours.

I Light colours, okay!

S Whites.

I White, okay. Now we were mentioning yellows, oranges,
pinks.

What kinds of colours are those? We wear those
sometimes in the summer.

S Yeah. Neon colours.

I Neon colours? Okay, those there are fluorescent colours,
like this kind of colour and this colour. This is
not really fluorescent, right. That is more, why is
that not fluorescent?

S Cause, it's more dull, less flashy.

I Okay, and how do you make a colour dull like that?

S When you use less colour a light pink.

I What colours would you mix to get pink?

S Red and white.

I Right! Something with white would make it not as bright,
okay.

It makes it, what is that? It dulls it, okay? But
it becomes a tint okay. What happens if we add
black to something?

Ss It becomes dead.

I Dull, it becomes more dull. It becomes darker. What is that called, it's a certain name? Add white, it's called a _____. What did I just say?

S Tint.

I A tint's right. When you add black to a colour, what's that called? Anyone know. Okay. What happens when we see our shadow? Okay, there's a shadow. What is that?

Let's say sometimes we're during the summertime when we want to be a bit cool and the sun is coming down and it's so hot so we want to go underneath the tree. What are we doing? We're going in the. . .

Ss shade.

S "Shade" means black!

I That's right. We shade with black. Okay, right, so white when we add white it's a. . .

Ss Tint.

I And we add black, it's a. . .

S Shade.

I Getting back to the colours. A lot of people, when it's summertime, right, what is it?

S Hot.

I Hot out; right, and the colours are brighter usually.

When we start wearing the reds and the yellows and the oranges, what kinds of colours are those? Like if you think of a fire, okay? Think of a fire and you think of reds and yellows and oranges, okay. What else is there?

Ss (Inaudible).

I Warm. That's it. They make. They're warm, right when you look at a fire it's warm. Look at the sun, the sun shining down in summertime it's warm, right? So the colours. What are the colours that you see in a fire?

Ss Yellow, orange and red.

I So those are considered. What kinds of colours are those considered?

Ss Warm.

I Warm colours. And what kinds of colours are cool colours?

Ss Blue, white, green.

I White, green, blue, those are considered cool colours.

And all we have to think of is a warm day and a cool day. Right there. You see those colours up there.

And then with your piece of paper towel, you clean your brush up like that. And then you dip into your next colour and then you mix them on your palette like that. Okay. And you really sort of mix them around. So that's how you mix.

And I'd like you to try mixing as many different colours as you would like. The only rule is that you fill up your whole page with colour. Don't let any white show and the second thing is. The most important thing is just explore. I want you to explore. I want you to find as many many different colours as you can. And don't worry about your subject matter.

What do I mean about subject matter?

S (Inaudible).

I Pardon. Yeah, don't worry about your design. Don't think about design now. Think about colour. So that you can just have a lot of fun just mixing colours and the most important thing is just to have fun and mix as many colours as you can find.

Use black, white, red, blue, yellow. I want to see you use every colour.

Have fun and remember to fill up your whole page.

(The students worked and the teacher interacted with them individually).

The sessions ran very smoothly and the students completed one painting each 2 hour session in addition to learning about colour theory and visiting the galleries.

The instructors commented that the students were "wonderful" to work with, bright and co-operative; and they were amazed at the level of concentration and intensity which all the students displayed.

SECOND ACTIVITY: PUPPETRY

The second art activity involved 44 students who were given twelve hours of instruction on puppetry. The children spent three days at a designated locale with three professional puppeteers (Picaridi Marionette Theatre) who instructed them in the making of puppets as well as the making of stage settings, and the writings of plays to be performed. Similarly, the students involved in this activity participated on a voluntary basis. Also, some of the students participated in both art activities.

The following is an excerpt of one of the three puppeteers in the introductory session.

DAY 1 PUPPET WORKSHOP INSTRUCTOR #1

INTRODUCTORY SESSION

I The rest of the kids aren't here yet, but we better get started anyway. How many are we? My name is _____. Can you just say your names. One after the other. So you can remember.

Ss (They went through their names.)

I Okay, Let's start with a warm-up exercise for those of you who haven't been moving around a lot. So can you just stand up for a second.

Okay, today we're going to do a few things that have to do with acting first. Then we'll get on to making the puppets after cause making a puppet is only half of the puppet show. Making the props and the puppets and scenery and stuff that's only part of the way there. The rest of the thing is acting. It's the same as any kind of acting. How many of you have taken drama? Have you taken any drama at all?

Ss Plays at school.

I Acting is with what?

S Expression and voice.

I Expression and voice, okay. And what, with puppets expression means, because a puppet doesn't have a face a puppet can't frown, a puppet can't smile. It can, but it can't change its face. Some puppets can, sock puppets, can change its face. But ah most puppets have a fixed face, so, so expression means using their body. So basically, it means there are two sides to theatrics, voice and there's movement. And so, so let's start with the movement. Okay. Part of acting is being ready for anything but so stand on one, foot. Like this. Okay, hop up and down. Okay.

Keep hopping.

Students laughing (comments inaudible).

I Okay, move like you're dancing. You're out of control. Your body is going crazy. You're out of control. You can't control your legs. Alright. Now have more control. Turn yourself into a pillar. Okay sshh. Stand real quietly. Slowly start to rock back and forth.

S Laughs.

I You're very stiff. No laughing. You have to be very stiff.

Okay. More, more, more. Fall down!

Students fall and laugh.

I (Laughs). You have to make fast transitions. You have to be able to go from one type of thing to being another type of thing. (Claps hands). That's it, like that. Okay! That's probably enough warm-up. Let's see now. . .um. Now we're going to try a few . . .um.

S Push-ups.

I A few what?

S Push-ups.

I Push-ups? Well, maybe not today. You can do that okay.

Now lie down. So just get into a line. Okay, now

ah, how are we going to work it? Oh ya; okay.

I'll pick and I'll whisper in someone's ear what they are okay and then the rest of you will have to. . .

Ss Guess.

I Guess what the person is.

S Does everybody get a chance?

I Everyone gonna get a chance. Everyone doesn't have to have a chance. It's acting. You have to do it with movements. You can't use your voice. You have to exaggerate, make it bigger so it's really obvious what you are. Okay.

I'll write it on a card.

Activity begins.

I Now, no noises.

Ss A lion, a worm, a dog, a cat, a puppy, a kitten, a dog, a cat, a puppy, a kitten.

I Okay, so what's the consensus, you think?

S A dog.

I Okay. You're all right. A lot of people came to the right answer. He was a cat, that's what he was, now. You can learn a lot from a cat. Like I don't want to give you an animal that wasn't hard and the emotions were kinda soft like a cat so you got it and alot of people guessed a cat. But some other people said worm and a lot of people said dog.

Which even as you watched closely if you stick it in your mind how a cat moves. What do cats do? They rub their heads on things. Have you ever seen cats do that? And what else do cats do?

S Curl.

I They curl up. And so you have to think you have to get it into your mind what that thing does. I mean dogs are easy.

Okay. Let's see.

S Why don't you just put them in a box and we'll pick them out which one we'll do.

S Yeah.

S Yeah, but you already did it.

Students talk amongst themselves.

I You can be anything. You don't have to be an animal, you can be an animal person or object so go ahead.

Ss A gardener, yeah, plowing his ah soil.

I Okay, any other suggestions?

Students chatter back and forth among students.

I I'm not sure you understand.

(Whispers to actor).

S You're supposed to be an object.

Ss A wheelbarrow, a wheelbarrow, a rake.

I Okay, think about what he is and you think about what you are and try to get it across to them cause that's the idea of the game.

Okay, do it with sound this time. You're allowed to do sound now.

S (actor) Alright.

S I know a vacuum, a vacuum.

I Very good. That would have been easy with the sound.

Okay, that was a hard one. I'm not sure how I would have expressed that one. Maybe, I could have made a hose or something that sucked up dirt. I don't know. It would have been very hard.

Exercise continues.

I Okay, the next thing is voices. That's so important. The puppets are hidden right. Your hidden and voice is so important in puppets. It's it's practically everything.

You can't use your realistic voice. You can't use your own voice. You have to come up with a voice that sounds like your puppet. You have to come up with a voice that fits the character of your puppet. You know so if you're a pirate "you got to talk like a pirate" (voice changed) and if you're a witch you've got to talk like a witch.

Students experiment with witches voices.

- I Everybody sit down. Okay, we're gonna start with jibberish.
- Does anyone know what jibberish is?
- S Yes.
- S No.
- I Yeah.
- S Language that doesn't make sense.
- I Language that doesn't make sense. Right. It sounds like language but it doesn't make sense anyway. We're all going to do it together. Just talk, everybody at the same time. Turn to the person next to you and talk in language that doesn't make sense. No words, okay. One, two, three go.

Voice exercises continue.

In the afternoon, the students were introduced to different types of puppets and were divided up into groups to work out a story and the characters they would require. During the next two days, they worked on their plays, puppets, props and scenery. The final afternoon was spent in putting on performances. Each one of the three groups chose the best performance within their group and there was one final show in which all three groups were brought together.

All the works from both activities were collected and judged by me, and two other art specialists who teach in the C.E.C.M. The judges' expertise in art education and their credentials are of high standard. They are aware of the developmental stages of children's art. Two have taught art in both elementary and secondary school. The third has taught art only at the secondary level, but has worked as a consultant for the school board and is familiar with the art work of younger children.

Chapter V

THE JUDGING

The judges were given the range of ages of the students and a description of the art activities (previously presented). All the works produced during both art activities were presented at the same time to the panel of judges, for rating. The paintings were displayed in one room while the puppets were displayed in another. The paintings were judged first.

The judges were presented with three different protocols of judging children's art works and an open discussion of the salient points in each and how they related to the task at hand, occurred. In addition, the judges were reminded that when rating the works they should take into consideration the developmental stage of children's art ability at the grade four, five and six levels, as well as to maintain a wholistic view of each work. The protocols presented were general guidelines to help the judges clarify the protocol they would use in the rating procedure.

The first of the three protocols to be presented to the judges was the criteria for describing art products developed by Rouse and modified by Lewis and Mussen (1969, p.47-48). This scale is based on

Rouse's five point scale. In the revised scale the five points remain the same. The points are balance, rhythm, spatial organization (rated on the degree of primitiveness or sophistication) and originality and complexity. Rouse further defined these five points by developing a 20 item scale. Lewis and Mussen revised the 20 item scale (after testing with generalist teachers at the elementary level) and developed a modified 13 item scale which has been verified for reliability. The original 20 item scale and the modified 13 item scale, as well as the original five points were presented to the judges for discussion and consideration.

The second protocol was the criteria developed by Pycock and Wiebe in 1980, and used by Wiebe (1983, p.136) in judging elementary student's art works. These criteria are based on those developed by Anway and MacDonald (1971) for use with judging the art works of kindergarten students. The reliability and validity of these criteria have been previously verified. The criteria scale presented to the judges was the one specifically developed for evaluating the paintings of grade five students in Wiebe's study. The judge's score sheet, as developed by Wiebe, was also included.

The third protocol was the curriculum model of artistic talent as developed by Clark and Zimmerman in 1978 (1984, p.215). The seven stages were described as well as an excerpt from the article, as an example of the stages, was given to the judges.

The judges reached a consensus not to use any single one of these protocols. They decided to make up their own criteria (page 76). Included in this chapter is the entire transcript of the judging procedure. The only restraints placed on the judges was that the ratings must be a wholistic approach to each art work.

The rating procedure functioned as follows: The judges were asked to rate the works on a 5-point scale (in committee). The works were divided into three piles, "excellent", "average" and "poor". The average pile was further divided into piles of "good", "average" and "fair". They were later assigned a score by myself as follows: excellent = 5, good = 4, average = 3, fair = 2, poor = 1. This rating scale is modeled after that of Stalker (1979) which she based on the work of Charles Dorn (1945).

I was unable to find judging protocols which dealt with three-dimensional work. This was pointed out to the judges and they were asked to rate the puppets made by the sample population after they had rated the paintings. Discussion as to what the difference in criteria for rating two-dimensional work and three-dimensional work took place before the judges rated the three-dimensional works.

The judges reached consensus very quickly and both the paintings and the puppets were rated in one morning.

The following is the transcript of the judging process. I am Judge #3.

Researcher (Judge #3) Good Morning Judges.

Judge 1 Good Morning.

J3 Okay, the procedure. To begin with.

J2 Yes

J1 Let me give you a description of the population that we're looking at. Ah, approximately 30-40 students grades 4, 5 and 6. You don't have that, okay.

The students are of course attending different schools in the Sector, our Commission.

They're mixed ages.

J1 What ages?

J3 Nine, ten, eleven some twelve and the students have all been previously identified as gifted. They're all now presently in the gifted program.

They participated in two art activities. Some of the children in both but not necessarily. The first activity which you will look at the works today of ah 30-40 students were given six hours of instruction on colour at the Museum of Fine Arts. The instruction was given by two different instructors on three consecutive mornings. Two hours, two

hours, two hours. The instructors work for the Museum's Education Department and are trained art instructors. The students used gouache and white card.

Um. The second art activity which we will look at afterward would you like a description of that now or shall I wait?

J2 May, I ask you a question about the instruction?

J3 Sure.

J2 What instruction were they given? When you said they were given instruction, what was it?

J3 On colour. Colour theory, concepts of colour.

J2 And the work they had to produce, there were no criteria given to them.

J3 In terms of subject matter? Ah.

J2 Anything, like when you say they're given, I get the impression they were given instruction like this is colour. That this is the colour theory and that is what we expect you to do. Like, what kind of instruction was there?

J3 Specifically on the three different days and
depending on the different instructors,
there was different instruction given.

J2 So they weren't.

J3 One day they were not restricted by use of
palette. They were given the who.

J2 Or subject matter.

J3 No. Except for one day there was a subject
matter given to them. Ah, but I don't think
that's very indicative in terms of the
work. They're mixed right now. Ah, what
you're looking at on the walls is
approximately one third of the work done.
Also mixed. On the tables is another
third. I didn't have any room to put them
all out at this point. What I'm going to
ask you to do, as the judges, what you have
in your folders is three protocols or
systems of judging or looking at children's
art work. They are for discussion. They
are for interest and you can decide whether
you wish to use any of these criteria at
all, or whether you would like to not use
them or recombine them. Whichever you

prefer I can give you a description of each one of them. In addition, the only restrictions that I would like is that the works be viewed wholistically. In terms.

J2 (Snickers).

J1 You mean all together, you mean.

J3 (laughs). A wholistic approach like I don't want you to say the texture is.

J1 Oh!

J3 . . . good in this one.

J2 I see.

J3 . . . and that's why I'm rating this one at such.
A wholistic approach to the work.

J1 Okay.

J3 Of all the qualities involved in the work and also the rating procedure is an excellent, average, poor. After that's done. And looking at the works in terms of the relationships of all the other works don't compare it to a Rembrandt or Van Gogh or any other work or other children's works, you know. Just in relation to the works that you see around you, done at the same time.

These works that you have here. Obviously, I realize you're bringing with you your own past experiences and that's fine.

And we have to have a consensus. In terms of excellent, average, poor.

J1 We have to iron it out.

J3 Yes, Yes, a consensus.

J2 And the ones on the wall are judged separately.

J3 No. It's just a matter of putting them up and I wanted you to know approximately the amount of work there. The other work is left on the table that I had no space to display.

J2 And the ages of the students, are they indicated?

J3 No, they're all mixed.

J2 All mixed. Is that a criteria?

J3 No. Not specifically.

J1 These scales. Rouse scale.

J3 These are just protocols and systems of judging art work that have been previously developed. The reason that they are included is so that you have some sort of point of reference or discussion in order to give us an approach to looking at the.

works. Since we have to come to a consensus, just so that we're all thinking and or looking at the same type of things.

J1 What are the three? One is the Rouse scale.

J3 Okay. The first scale is Appendix C (judge's kit) which is Rouse and a modified version of it Lewis and Mussen. And they are just basically elements in areas which were identified by Rouse for describing or judging art works.

J1 Un hum.

J3 Then later revised by Lewis and Mussen the thirteen revised items, after they did some testing with teachers, they found that they could clear it up by using these terms. If you want to read through it or go over it, these are the actual Lewis and Mussen, page two and three of that appendix are the descriptions of what they gave their teachers when they were using this in a judging procedure. These are all protocols used in judging procedures.

J1 Okay, what are the others?

J3

The second one is Appendix D and E (judge's kit). That's Wiebe. I think you must know Wendy. She developed these in conjunction with Mrs. Pycock or Prof. Pycock at McGill and they were specifically developed for judging paintings of grade five students. These were the criteria and the scoring system that she used and I included her score sheet just to help you get a better understanding of it.

J2

Or, we can just use our own criteria.

J3

Yes. We can develop our own criteria, pick out bits of this or however. This is just for a point of discussion. Appendix F (judge's kit) is perhaps something you're not familiar with, it's very recent and its criteria of artistic behaviours developed by Clark and Zimmerman. And they are the letters indicated from hypothetical naive stage through master level. They developed that for a curriculum and they feel students enter at certain levels in a curriculum.

J1

Um.

- J2 Very good.
- J3 . . . and certain abilities, and that's how they categorize them. There is a sample given for you in terms of what that would mean.
- J2 Umhum.
- J3 . . . a naive state if the grade four teacher etc. etc. You can read that. Also included is a diagram on page two and that's a very tentative approach. They are now making or trying to make a relationship between intelligence, the traditional bell curve system of intelligence.
- J2 Oo hoo.
- J3 . . . and talent or artistic ability.
- J2 One question about this one.
- J3 Sure.
- J2 Clark and Zimmerman. It seems to be based on representational works. By reading their descriptions.
- J3 Yes.
- J2 There is no criteria. A lot of these works I would describe as non representational. Therefore, we couldn't judge some of these works with this criteria.

- J3 This is just a sample but they do maintain that it can be used at all levels.
- J2 Oh!
- J3 This is just an example that they gave. But they maintain that their system of hypothetical to master level that all children in dealings in all levels of art can be placed at one or the other of those levels.
- J1 They're suggesting that there is a correlation between intelligence and talent?
- J3 That suggestion has been made by other people, yes.
- J1 Artistic talent.
- J3 And they feel that the same way that you can distribute intelligence on a scale similarly, artistic ability can also be on a scale.
- J1 Yes, but they're correlated.
- J3 There has been. They don't come out and say that specifically but they say some research does show that there is a relationship between intelligence and talent. Not all highly, people with very high I.Q.'s are.

J1 Right.

J3 . . .artistically talented. . .

J2 Right, so how?

J3 . . .however, there are a lot of intelligent. . .

J2 of artistically talented people that are the
other way around.

J3 Yes. Yes.

J1 Present company included.

J3 (Laughs).

J2 Yes, but at the same time if you argue that then
the opposite is true. That a lot of the
high I.Q. people that are not artistically
talented, pull down the theory.

J3 No, there is some research that also indicates
there is a broad area of talent amongst
people with high I.Q.'s. Not necessarily...

J1 Artistic talent.

J3 . . .Artistic talent but a talent. . .

J2 Right, Right.

J3 . . .in the arts in general, among high I.Q.
people.

J1 I'd like to read this, Clark and Zimmerman
myself actually.

- J2 Um.
- J3 Yes, this is very interesting. It's quite recent research.
- J1 Okay.
- J3 Okay, so are there any other questions or anything else you'd like to discuss on these scales or would you like a few minutes to read them over or are there different criteria?
- J2 Let's have a look at them quickly.
- Um and what are we picking, just any number of works like.
- J3 Okay, basically the works have to be put into 3 piles to begin with, excellent, average, poor. After that is done, the average pile will be looked at again. I started putting, ah put them up and I used as much wall space as possible but it would probably be simpler if we just perhaps went around and looked at them and that last pile which is also to be considered we can just maybe look at them holding them up at the blackboard or something. This is just to give you a bit

of a feel for the works that were done.

They are also randomly mixed. They are different groupings. They weren't put up in any specific order.

J2 The way they're put up as opposed to top and bottom. Are you convinced this is the way the artist meant it to be viewed?

J3 If the name was, I put them up according to the way the name was written. Hopefully, the child when they put on the name did it the way they meant to, in terms of top bottom.

J1 Okay.

J2 Okay.

J3 Any order you'd like to start in or any questions?

J2 Start with the ones on the wall. Do you want to read this first?

J1 Um.

J2 Rouse, "Roose", is pretty straight forward.

J2 Yeah, it's ah.

J3 The intention was not to advocate one over the other. They were just for information.

J2 This (Clark & Zimmerman) goes with representational work as it stands now.

J3 .Um hum.

J2 I think I'd like to ah not use these, what do you
think?

J1 Well, these are sort of kind of inherently in
our.

J2 Yes, because we're going for three groups here
and I think we can come up with our own
reasons for choosing the three groups.

J1 Okay.

J3 Okay. Shall we proceed.

J2 Shall we begin.

J1 Sure.

J3 I've got some signs here and I suppose the
easiest thing to do would be to place them
on the table.

J2 Um hum.

J3 So that we can then place the works. The only
pile we'll have to reconsider will be the
average pile.

Perhaps we can just walk around.

J2 Seeing some of these works I read a lot more than
needs to than I did originally but I'm
bringing obviously previous knowledge to it.

J3 But as I say, there has to be a bit of inherent
in any judging procedure is the fact that
you bring with you your prior experience,
and . . .

J2 So it's excellent, average, poor.

J3 Yes. So perhaps it would be simplest to.

J2 Age disregarded.

J3 Yes.

J1 Yes, cause we don't know the age.

J3 It's all that age group.

J2 Yeah.

J1 Okay.

J2 I've got a category for this.

J1 Okay.

J2 Tell me what it is.

J1 Ah, poor.

J2 Right. Do we agree?

J3 Fine. Yeah.

J1 I started the other way.

J2 Okay. I thought if we eliminate then we would,
would.

J1 Yeah, that's okay. No, that's good. No, no it
doesn't matter, that's okay.

J2 Eliminate the obvious, at both ends of the scale.

J1 Okay.

J2 The averages we'll do after.

J3 I think perhaps we should keep in mind that the
main criteria in doing these works and what
the instructors were looking at was colour.

J2 Colour.

J1 Okay.

J3 That might simplify it.

J2 Um hum.

J3 Although other things come into it, once it's
done in this type of format, but it was
colour.

J3 Can we perhaps look at the ones we feel are the
least and best examples and then go from
there.

J1 Um hum.

J3 It's hard when you're up close like this.

J1 It was better back there actually from a
distance.

J2 Why don't we. Judy do you take part in this?

J3 Yes I am. And I shall be the "gopher" and jump
up and down for you guys (Laughs).

J2 (Judge #1) Do you agree that some of them in this
area.

J1 Except, I like this one.

J2 Yeah, I agree, I agree.

J1 I think.

J2 And there's something about the one that's almost
got names in it, almost got letters in it at
the bottom that is.

J1 I would classify this one as excellent.

J2 Right.

J3 Um hum.

J2 I would certainly classify, one, two, three and
four at the top as poor.

J1 The top four?

J2 The top three and one down on the right.

J1 Ah gee, I thought that, hold on. To me that was
more of an average. To me, this is more
poor.

J2 Okay, yes.

J3 Yes.

J2 Yes, with the stereotypical.

J1 And the one next to.

J2 I agree.

J3 Yeah. Okay, so shall I start removing them?

J2 Yes.

J3 Can you hang on to the recorder?

J2 Yes.

J3 And try to pick up pertinent comments. I'll get
up there.

J2 Yeah. That would be much easier.

J3 Okay, these are poor and we're all agreed on
that.

J1 Yes.

J3 Okay. I think there was some comment on this one
and you felt (to J2) it might be.

J2 No, I don't think that's poor.

J1 No, I was hoping we might say that was excellent,
there's experimentation.

J3 Definitely, I agree with that one, two, three,
four average.

J1 I would say they're average considering the use
of colour in both of those.

J2 I'm just wondering how we are going to get into
some of this broad brush stroke, leaving
white areas and the contrast. I'm having a
problem with that.

J1 Well, leave it for now. Okay.

J2 Okay.

J3 This one is out.

J1 This one is so much like Manet's Water Lillies
that I can't look at it any other way.

Oh, how about in contrast this one?

J2 Yeah, I think I definitely say excellent.

J1 And even this one, yeah, yeah.

J1 We have to be careful not just to exclude
muddiness you know.

J2 I like muddiness.

J1 Okay. That's good. Sometimes you know it's
hard. I think that one over there. The
colours are interesting, the image is so so.

J3 The browns are real nice.

J1 The one next to it too.

J3 I like the, I like the . . .

J2 I don't think it's excellent.

J3 No.

J2 And I don't think it's poor.

J3 So that leaves average.

J2 Certainly does.

J1 The one next to it?

J2 Yeah. That's growing on me.

J3 Yes.

J1 Yeah. I wouldn't call it excellent.

J2 It's a high average.

J3 Do keep in mind of course that the average pile will again be further sub-divided, so if you're having trouble now with the averages and you see a high average or a low average that can be handled.

J2 Yeah. Fine. We can classify those two as average.

I think the one on the left is good.

J1 Yeah, sounds fair.

J3 The averages will be rated later as good average and fair so.

J2 Okay, that one, an excellent, top left.

J1 Yeah.

J3 Excellent?

J2 Yes.

J1 Yes.

J2 The two below?

J1 I guess average.

J2 Average.

J1 This one, I'd lean towards, like she said, we can
subdivide later.

J2 Yeah.

J3 Is this centered?

J1 Yes.

J3 Okay, how about those one, two, three, four, five
that we discussed earlier perhaps. . .

J1 Yeah, as average.

J3 . . .as average or poor I think as well, I don't
see.

J1 And these two I think or maybe

J3 I think perhaps that top one would be poor. I
don't see that there's much colour left. It
seemed to get totally washed out in the end.

J1 It got lost in the middle.

J2 (Inaudible).

J3 Probably not, but when it's the child's first
experimentation in colour. . .

J2 Yes. . .

J3 . . .it didn't stop when it should have.

J2 . . .it's got the exact colouring of Door to the
River, 1960.

J1&3 Laugh.

J2 Really!

J3 And those two? As average?

J1 Yes and those two?

J3 Poor?

J2 I wouldn't say it's average. But you know more
about these. Are these reflected images?
Are they upside down trees?

J3 I have no idea. The whole image may be upside
down.

J1 Ah, that's it!

J3 That's it.

J1 Okay, wait we better. Experimentation in colour.

J3 There's very little experimentation.

J2 Yeah.

J1 No, it's..

J2 You know more about this type of art. I would
classify this as low average, verging on
poor.

J3 I agree, poor.

J1 Poor.

J2 All of them, there is something.

J3 The use of colour.

J1 I wouldn't say excellent, would you?

J2 I wouldn't say excellent.

J1 Put it in the average and later we'll see.

J2 Higher average than lower average.

J3 There's some nice colour mixing in there in terms
of the intensity of colours.

J1 Yeah.

J3 The different greens that were used and the beige
and brown tones. They're although they're
not muddied out totally and their seems to
be some attempt at contrasting which is
nice.

J2 You want to classify all of these as average.

J1 I would say so.

J3 Yes.

J2 Fine.

J3 And this one is.

J1 Average.

J2 So it's a high average would be that one.

J3 Well, we'll put it.

J1 Okay, the one on the left, the dark browns
although the actual elements you know.

J2 Yes.

- J3 Perhaps it could ah. If it has any redeeming qualities at all and we can't decide between average and poor, we would perhaps be best. . .
- J1 Oh, it's definitely not poor. I'd put it in average.
- J2 No, I wouldn't, I wouldn't.
- J3 It would be best to classify it as average after which we can.
- J2 I'd say it's a higher level than those three at the top.
- J1 Yeah. Yeah. No, no, I would say it's definitely an average.
- J3 I don't see it as excellent.
- J2 The one on the right, um . . . if we're talking about colour and experimentation, it isn't there.
- J3 No.
- J1 Except for the tones in the skin. You know. . .
- J2 There is some attempt.
- J1 . . . the idea of getting grey tones as opposed to a red cheek . . .
- J2 Yeah.

- J1 . . .you know what I mean. °
- J2 Um hum.
- J1 But the rest is not.
- J3 Two averages? Do we want to pin them or shall we
put them on the board?
- J2 I just want to pin a couple.
- J3 Okay.
- J2 Some deserve pinning.
- J1 It does, it makes it easier. Did we classify
this?
- J3 Yes.
- J1 (Judge #1), poor?
- J2 Ah, Franz Klein would disagree with you
(chuckles).
- J1 Franz Klein thank you, very much.
- J3 There are three others right here that perhaps we
can look at very quickly.
- J1 Yeah.
- J3 I don't personally see much.
- J2 Well, I can agree to these categories,
immediately, without any, any shadow of
doubt.
- J3 Unfortunately, this is

J1 The other way.

J3 . . .stuck. This was not intended to be there.

J1 Oh.

J2 Yes, that does jump.
Does everyone agree with my categorization?

J3 I have no idea. What is your categorization?

J1 What is it?

J2 Well no, look at them.

J1 Okay, Well.

J2 Very, very strongly all three in one category.

J1 You think excellent in all categories.

J1 Yes.

J1 I wasn't sure about this, this. But now that I
see.

J3 The centre one?

J2 Very much so.

J1 The images are obviously very unsophisticated but
the quality of mixing is quite.

J2 The colours are super.

J3 The use of the vibrancy in the

J2 Yes.

J1 Yeah.

J3 That is wonderful.

J1 The tonal control. Yeah, I would go with it.

J3 Do we agree?

J1 Yeah. Some interesting ones in here.

J2 Um.

J1 I like this one. We can put out a couple at a time. So these three.

J2 I wonder if we can up with a theory that child art, ah mimics movements of the past...

J1 (laughs).

J2 Or we can look at it to see trends and movements in the future. In other words, the you know the Pollacks here and the Klinz over there.

I mean...

J1 Well, you know, that's already been suggested you know...

J2 Yes.

J1 After the thirties, there's a lot of double face images in children you know a lot of.

J2 Yes, yeah, after Picasso.

J1 I said after. Did I say before?

J2 You said after, no no did you say after?

J1 I meant after (laughs).

J2 That is interesting.

J1 We can classify these two right away. Excuse me.

J3 Ah?

J1 Poor.

J2 I'd go along with that.

J3 Yes.

J2 Yeah.

J3 And there's a third one as well.

J2 I wasn't too sure about that.

J3 Shall we put it up?

J1 Yea. I'm not too sure. Now colour oo that's
nice.

J2 Un huh. Um huh.

J1 Okay. That yellow doesn't work but it's a hard
thing to explain. You know the different
ah, cause it's just directly out of the.

J2 (Keeps acknowledging agreement).
The one in the middle I've got a different
category for.

J1 The left one.

J3 Excellent!

J2 Yes, yes.

J1 Yeah that one for sure. This one comes close
you know the window is beautiful, the back.

- J2 (Agrees).
- J1 But ah.
- J3 Keep in mind as well we're looking at it as a
wholistic approach.
- J1 Yeah, okay.
- J3 To whatever the image and ah. I think if we're
looking at those four and we're talking
wholistically, the one that would be
excellent would be the one we've already
chosen.
- J1 Yeah absolutely that comes out.
- J2 (Agrees).
- J3 I don't think.
- J2 The one on the right I'm partial to. You're
talking about colour, you're talking about
one form juxtaposed against another one.
- J3 There's some interesting experiments and attempts
in there in terms of the use of colours one
within the other.
- J1 (Agrees).
- J2 Yes, actually I.
- J3 I don't quite think it's excellent though. I
would see it as being in the high average
pile.

- J2 (Agrees).
- J1 Yeah.
- J2 It appeals to me because I've got a certain
colour sense that.
- J1 Bent?
- J2 Goes in that direction.
- J1 It's hard. It's hard to just just. . .
- J3 It's difficult. .
- J1 Especially in the case here it's hard to look at
it wholistically because. . . if not for
that yellow it's just straight out of the
tube or whatever, right?
- J3 Yes.
- J2 If not for that yellow it's a Matisse.
- J1 That's what I'm saying.
- J3 Yes!
- J2 Oh, you're saying that (laughs).
- J1 Yeah that's what I'm saying. So that you know so
that it's ah, you have to give, it's sort of
experimentation.
- J2 Put a goldfish bowl with the, with the. . .
- J3 Also, I guess we should.
- J2 . . . distorted water and you get a Matisse.

J1 ... It's certainly high average if it's not excellent. I mean, it certainly has leanings (pause).

J3 Okay, let's do it reverse then how about the one on the end? Do you, I would see that as. . .

J2 Um?

J3 . . . being average.

J2 I couldn't go beyond that.

J1 No, no, it's certainly a low. I just wasn't sure if it was poor.

J2 So we have one excellent three average?

J3 Ah?

J2 Or are we going beyond the. . .

J1 Um? It's hard maybe, you know.

J3 I could concur with (Judge 1) on a lot of the elements in that middle one that we're looking at but. . .

J2 (Agrees).

J1 It's hard. It comes close to being in the excellent. Should we put it in the high average now or do you want to put it in the excellent?

J2 I wouldn't argue that it shouldn't go in the
excellent.

J1 Okay.

J3 Okay.

J2 Would you?

J3 Good.

J1 I'm sure that when we look at this one and you
look at some of the other averages then
I do see how.

J2 (Agrees). Can we agree on this? (Motions to
appropriate pile).

J1 Yeah.

J3 Poor.

J2 It may, work a little better in the wall.

J1 At a distance, yeah.

J3 Would you like to continue in this format? Shall
I bring all the works up here and then we
can pin up four or five.

J1 It's sort of easier to see, there's no question.

J3 Okay.

J1 That ones (Inaudible).

J3 Yes. When I was putting it up, I did have a . . .

J1 Excellent?

J3 yes.

J1 & 2 (Discuss Works).

J3 It's very interesting but ah and that one yes I
felt those immediately then I wasn't.

J2 You felt vibes. Ah, well you know let's have a
look at them first. Let's look at them on
the wall.

J1 Okay, well let's look at what we've got and then.

J2 Yeah, let's, let's. Um that scary one does do
better on the wall.

J1 & 3 (Agree).

J3 And in terms of colour and experimentation that
the reds and the greens and the the ah, I
I don't know if it was intentional or not
but those squares kind of opening up is
quite interesting.

J1 Ah hah.

J2 He's working in afterimages, look at there
greens. Working in afterimages.

J3 There was discussion and instruction on
afterimages as well.

J2 Let's give it a try.

(Interruption - Tape Ends).

J3 The sunset is definitely average.

J1 Yeah.

J2 Yeah, I wouldn't go higher.

J1 It's nice mixing but it's obviously done in a rote sort of manner.

J3 Yeah, there's not much.

J2 The one with the dog is interesting because we haven't seen too many representational ones in that manner.

J3 And there is some. . .

J1 Pinks and turquoises. . .

J2 Is that Petro Canada?

J3 Ah? Petro Canada, yes. (laughs).

J2 Okay. So it's a (inaudible).

J3 These were done. . .

J1 It's a Nationalist picture.

J3 Um? These were all done in the Museum itself. They were all painted at the Museum.

J2 I thought that they all were.

J3 Well just in case you thought perhaps and the room had no windows, so that's rather interesting. (laughs).

J1 Um, I'm having strong. They're certainly not poor.

J3 No.

J1 Ah?

J3 Very average.

J2 Ah, yes and I couldn't say excellent.

J3 Average?

J1 No. I think I agree.

J2 There is something about the one at the end
there I think, although I couldn't really
describe it as excellent.

J1 No, no I wouldn't. I think the dog works much
better.

J2 Yeah.

J1 Compositionally and colourwise.

J2 The sky is very interesting.

J1 Yeah. But the rest is. . .

J2 That's almost a Chagall sky.

J1 It's very ah, but the rest is.

J3 Is it excellent in relationship to the other
excellents you've seen.

J1 No, no, no.

J2 No, no, clearly not.

J3 There are some others on the wall as well that we
can.

J2 (Receives Phone Message). Fast decisions.
Second and third from the end are excellent
in my opinion.

J1 I'm not sure about the third one.

J3 Second and third? Ah?

J1 Second, maybe?

J2 It's got nice browns.

J1 You like browns?

J2 I like those browns. Now, now this again, is
you, know that the child at this age level
and to me this is just superbly naive.

J3 Well, comparatively the children are all at the
same age level, approximately.

J1 Okay, wait, the last two are poor.

J2 Yes...

J3 Yes.

J2 . . . especially the last one.

J1 Okay, um. . . Well that one I'm not sure. Even
in terms of the organization you know, it
seems to fall apart, to me, at, the bottom
where you like it.

J2 Yeah, there's there's just a unity of colour
those browns to me, tie it together there's
something um.

J3 I think I tend to agree with (Judge #1) that I
would be perhaps a very high average.

J1 It's an average.

J2 Okay, I'll most certainly agree.

J1 That's a high then.

J3 The second one?

J1 Yeah excellent.

J3 Those two average.

J1 Yeah and the one on the end poor.

J2 (Leaves to get phone message).

J3 Shall we continue.

J2 When I come back we can reassess the average
pile. We're not really disagreeing on the
poor.

J1 No.

J3 Yes, okay, so okay. So we're going to continue
without (Judge #2) because we've had
consensus to this point and we'll just do
the average together.

J1 Okay.

J3 In terms of excellent. . .the use of the colours
in that.

J1 The orange?

J3 . . . yeah the oranges and the blues and the
entire composition.

J1 The sort of linears and then the dots, It's
really nice.

J3 There's there's nice use of the greens and the
oranges and purples in the bottom.

J1 Yea, yea. What about this? Is it suggestive or
is that just me that sees boats?

J3 It does, I see that as well. I don't see that
as being excellent though. I'm probably
leaning more to very high average. I think
the the very white background coming
through tends to add to that.

J1 Tends tends to add, yeah.

J3 I get greater difficulty with those one, two,
three, four.

J1 Well, you see it's not only the muddy colour
it's also the composition that it's not,
there is no strength to it. . .

J3 No.

J1 . . . it seems like lines drawn and line.

J3 Other than maybe at the top corner.

J1 Um um?

- J3 Do we see them ah, as poor or average? I I think perhaps those definitely that one in the centre would be poor.
- J1 Okay. And the other two?
- J3 Those that one in the top.
- J1 That's sort of a hard one I think.
- J3 Those. . .
- J1 Especially it seems to have gotten a sort of a a brush ah, texture in there I don't know how? The others haven't, conforms to the shapes so you, know it sort of adds to that interest.
- J3 Okay. Let's take the one that we know is poor.
- J1 Okay. That one and what about that other one that we.
- J3 I think that one is excellent.
- J1 No I'm talking about the other poor, the black box.
- J3 Ah, yes definitely and even the one next to it I think.
- J1 Not poor. You think it's poor?
- J3 Ah.
- J1 I don't think it's poor.

J3 Maybe not, I have to look at it again more
carefully.

Poor? That's okay I'll get it.

Okay, that one is definitely excellent in
my opinion. You agree with that one?

J1 Yah, yah. It does grow on you. It's one of
these ones that is relative to what it was
near you know. I'd like to isolate that
one that we like.

J3 The one at the top?

J1 Yes: (Inaudible).

J3 Yah. I thought that I would have more room but
then when I realized that they would have to
be pulled down and not put up very
carefully because they would have to be
changed. I decided it would be easier.

J1 This is definitely average. This one here.

J3 Yes.

J1 Okay. Ah, I guess that's average too.

J3 This one up here?

J1 Yeah.

J3 Okay. Yes okay.

J1 I think it is sailboats, it's not my imagination.

J3 No, they tend to do look sailboaty, average?

J1 (Agrees). Now that one, I'm not sure? I kinda like it.

J3 This one?

J1 Yeah. I mean maybe not excellent.

J3 Okay, perhaps I'll put it over here. . .

J1 Okay.

J3 . . .or we can take it down and look at it better.

J1 You know it's um. There's a strong compositional. Now you see the two that you've got up there. The one on the far right I would say was average especially compared to the one next to it. Because that, that hasn't got the same sense of composition. It's just a few lines.

J3 Um huh.

J1 Whereas the other, there's that sort of movement a pattern.

J3 In the one on the left?

J1 The far right I would say average. . .

J3 Right.

J1 . . .next to it poor.

- J3 Okay.
- J1 Now. The next two.
- J3 There is some use of interesting contrasts of
colour though in that. I don't know if
I would.
- J1 Yeah, maybe.
- J3 Although there isn't much. . .
- J1 There doesn't seem much thought in the way it was
organized.
- J3 No. (agrees). Okay. Average, average. I
think that was probably a low average I
don't think it's quite poor.
- J1 Okay. Alright I'll settle for that we can
divide it later. This one is not excellent.
It certainly has a strong composition.
- J3 Ah huh.
- J1 The colours aren't bad.
- J3 No, even though they're dark colours they're not
quite muddied out the red has certain
intensities in it that is not bad. . .
- J1 (Agrees).
- J3 . . .I don't think it's excellent though.
- J1 No, okay so, averages then.

J3 These are all average?

J1 They are all average we can give them high or
lows.

J3 They are all very different which sometimes
makes it difficult to eh.

J1 Yeah.

J3 Okay. Moving right along.

J1 I think I did this for (_____). I, remember.
I think she went by consensus too. I
don't, it's a funny thing.

J3 I think given the fact that we're all three art
specialists tends to more consensus.

J1 Okay. Were they looking at works of art?

J3 No. There were works of art in the Museum, but
specifically looking at. They were given at
one point a card with a topic; that they had
to interpret.

J1 Oh.

J3 But that was in maybe one third of the paintings
if that amount.

J1 Oh I see.

J3 So I just didn't want to differentiate between
the. . . oh we do have two up there as well.

J1 Okay, let's see, hum?

J3 There is absolutely no redeeming qualities to the
colour in that, ocean sunrise business. . .

J1 (Agrees) it's a poor.

J3 . . .so my opinion is poor.

J1 You're talking about the palm tree or the
sunrise.

J3 The palm tree.

J1 Okay, yeah.

J3 That's poor.

J1 Yeah, okay.

J3 I see that as poor.

J1 Yea, I mean there's in the sunrise there is some
interest in the colour in the bottom, you
know.

J3 Yes in the mountain part there's some nice
colour.

J1 Colour, but.

J3 It tends to work nicely in terms of that bottom-
half with the contrast, of the orange just
right in that centre area it's got some
nice colour.

J1 Um.

- J3 Ah I'd see the one on the end as excellent.
- J1 I like that. Yeah.
- J3 The use of colour.
- J1 I'll go with that. I like the one at the other
end too um. I'm not sure excellent but.
- J3 I would think average.
- J1 Okay.
- J3 I think the one beside it as well the sunset.
- J1 Average?
- J3 Probably, it's not poor.
- J1 That's right. I guess at least they have the
colour right. Okay and the other two the
balloons and the (inaudible).
- J3 I don't like the imagery in the balloon but
there's some nice use of. . .
- J1 Not much mixing, well there's some mixing.
- J3 . . . colour and there was a beginning in terms of
the background had it all been completed.
- J1 But as a whole?
- J3 I wouldn't be opposed to having that one being
poor.
- J1 Okay. Excellent, poor, poor.
- J1 & 3 Average, average.

J1 Okay.

J3 And those two over there do we want to?

J1 Um, average, poor.

J3 Yeah, okay.

J1 Average, poor? Okay.

J3 Yeah. I have a couple of opinions immediately upon pinning.

J1 (Laughs). Right, okay. Should we just take them down? I agree.

J3 You agree? Okay. (laughs).
That's quite interesting the way we can come to a consensus so quickly about some of them.

J1 Wholistically (laughs) Ooo! We've got some more problems around here.

J3 Yes.

J1 I wonder if I could tell which way it goes by the brushstroke.

J3 Perhaps you could just look at the name, if there is a name on the back. That's the way I've been doing the others.

J1 What about this one.

J3 Do you want to put that up in.

J1 No, I don't.

J3 I don't know.

J1 No, okay.

J3 I think I'd like to leave it.

J1 Okay. Okay, ooo interesting. Well let me think.
Excellent? Average? I'm not sure. That
one feels like E.T. eh?

J3 Yes. Yeah that's rather nice.

J1 Quite strong, quite strong.

J3 Although there's a lot of dark muddy colours
they. . .

J1 No, but they they.

J3 . . .work very well and they're different tones
within them and they don't.

J1 And there's ah.

J3 And there's some strong colour as well.

J1 There's a dot, a focal point, a real focal point.

J3 (Agrees). And it's a non yellow sun.

J1 Oh yeah, that's true. It's hard, this ones hard.

J3 I think the one on the end in particular with the
black bordering works very well for me as a
composition.

J1 (Agrees).

J3 As does the colour in, in.

J1 So does the next one too.

J3 Yes.

J1 Excellent, excellent?

J3 Excellent, excellent.

J1 & 3 Average.

J1 I'm not sure?

J3 You could almost go for excellent for that one.
I'm, I'm leaning towards excellent the
the. . .

J1 Yeah. Beautiful colouring. . .the

J3 . . .use of the colours in this.

J1 . . .the very subtle tones and the way shapes
have been sort of molded to fit and then
(inaudible) you know. Excellent, excellent.

J3 Yes, I agree.

J1 Okay. Um. Average.

J3 Yes.

J1 Maybe average, I wouldn't give that a poor.

J3 Average, average.

J1 Yeah.

J3 Well it's a very low average, I don't think it's
quite poor. . .

J1 (Agrees).

J3 . . .there's some sensibility or use of of. . .

J1 Different colours.

J3 . . .yeah, trying to contrast the cools and the
warm colours.

J1 Okay. It's just that the subject matter and the.

J3 Okay? So excellent, excellent, (inaudible).

J1 Okay which way is up?

J3 When in doubt try for the name. It not check the
brushstrokes.

J1 Yeah, Okay. This one is torn.

J3 Yes, a few of them were damaged unfortunately.

J1 Hum.

J3 Poor?

J1 Is that upside-down?

J3 I don't know. I tried it both ways. I was
looking at it both ways. It didn't seem to
work either way. It started out but I
think at some point it was lost.

J1 (Sighs).

J3 The one on the end although it's torn, even if
that wasn't there I would say it was
(inaudible).

J1 Yes. That one for sure. Um.

J3 I also think perhaps that one that does have the
torn bit on it would not have been that
superior without it.

J1 No, no, I can distinguish.

J3 But, then, yeah.

J1 (Inaudible). I'm not sure that I'd put it as
poor. I mean there is an attempt to mix.

J3 Very low average.

J1 Yeah, yeah.

J3 The one next to it is.

J1 I like it.

J3 . . . yeah is nice, but I don't think excellent.
I would say perhaps a very high average.

J1 Yeah, the black outline helps you see. But you
know why not.

J3 I would say average.

J1 Okay.

J3 Poor, average, poor that's the.

J1 Okay and I was wondering whether poor, average.
I'm not sure whether it should be average
or not. Just because there's all that
mixing, though I don't like the, okay, poor.
I'll go.

J3 I'm easy either way, let's put it into the
average and then we can go, we can discard
it after.

J1 Okay. These are harder.

J3 Yeah.

J1 Mostly I'd say all of them were average.

J3 Very average.

J1 Except maybe that blue one. This one the blue
line I'm not.

J3 I don't think it's excellent though. I think
it it maybe didn't stop at one point. Ah,
I think in terms of just this one that is
about to go up next.

J1 I still like it. No wait, let's take down the
ones we know to be average. Yeah right get
rid of the rest of them.

J3 Yeah, okay. Average, average, poor.

J1 (Sighs).

J3 I think the one on the end is excellent.

J1 Yeah, yeah.

J3 Average, average.

J1 Poor?

- J3 There is some interesting brushstroke in that
one.
- J1 Yeah, but.
- J3 It kind of floats nicely but there is very little
experimentation in use of colour.
- J1 Poor.
- J1 & 3 Poor.
- J3 I think those.
- J1 I think so.
- J3 I don't think I would quite put it in
excellent, although it could be. I think
perhaps. . .
- J1 No, because.
- J3 . . . what disturbs me is the bits of paper had
they not been there (inaudible).
- J1 (Inaudible). The organization of it to me.
- J3 It works well.
- J1 Yeah, it works well.
- J3 It works nicely and it's far superior in terms
of the colours are very similar.
- J1 So those two excellent.
- J3 Yeah.
- J1 Poor? Poor?
- J3 (Agrees). Average, average.

J1 I guess.

J3 I don't see that.

J1 I guess not the colours are just not. The
imagery is so poor but the colouring is
(inaudible).

J3 Yeah, it's probably very high average.

J1 Is this the right side up?

J3 Yeah, yeah.

J1 Whow! At least with the dull pile I must admit
that I got a peak at one of his comments on
the back.

J3 I do like the second one. . .

J1 Yeah.

J3 . . . from the end.

J1 Although it's not excellent though.

J3 No. But it. . .

J1 No.

J3 . . . tends to be.

J1 I'd say these are primarily, average.

J3 Very.

J1 The sun?

J3 I almost think that might even be poor.

J1 Ah, maybe average.

J3 But very low average if you want to.

J1

Yeah.

J3

Although I do like, the colours are very dull in that second one there. It's nicely put together in terms of composition and although the colours are dull there's the yellow and the bit of white tends to add some vibrancy.

J1

(Agrees). But still.

J3

Average?

J1

Yeah the whole lot except for the actually.

J3

That one on the end as well could almost be poor.

J1

No, no, there's some exploration of colour.

J3

Um hum.

J1

That works.

J3

Very difficult to assess these when they're all such a . . .

J1

(Agrees).

J3

. . . almost dirty palette.

J1

Well I think that was the intent now the question

- I mean the intent was dull obviously you know ah.

J3

Um huh.

J1

Now which one would be? That sun poor and the rest average?

J3 Yeah.

J1 Okay.

J3 We do have pins.

J1 } Yeah. Now okay. Oh dear. Poor, poor. Even the
colour mixing. Here's not very.

J3 No.

J1 Okay, poor?

J3 Average.

J1 Poor.

J3 Poor.

J1 & 3 Poor.

J1 Poor (Inaudible).

J3 I would hazard that the last one would be
average.

J1 Yeah.

J3 Okay? So poor, poor, poor.

J1 I don't remember. I'll get the averages.

J3 Those pins keep getting higher (laughs).

J1 You can take these.

J3 Yeah.

J1 This is the incomplete one. I can't tell which
way it was worked.

J3 I do know for a fact this one was working this
way.

The ones with no names will hopefully be
matched with the slides.

J1 Oh, as to.

J3 Yeah, as many as possible will be. I have a lot
of slides taken while they were working.

J1 Okay, let's see well it's a nice beginning.

What do we do when it's obviously just a
beginning?

J3 I don't know. We can make a decision. Do we
want to even assess that one or I mean it's
obviously a lovely beginning but it's not
complete.

J1 No well a beautiful beginning.

J3 Yes.

J1 Ah, we can put it in the excellent pile as a
beginning and then. It's the kind of a
thing you can see how it would take a long
time.

J3 Um hum. It could almost even.

J1 There's a sense that it wasn't just going to
evolve that there was going to be another
focal.

J3 (Agrees). It started to get looser.

J1 Yeah.

J3 Particularly in the bottom there.

J1 I like it, okay. Hum, it's interesting. Hum.

J3 It's nice.

J1 I like that one.

J3 On the end? Yes.

J1 It's hard to say where it was going. I would say
it was a strong.

J3 The only problem I have with the ones that are
incomplete are they are incomplete.

J1 I know. I know. Well, if you don't want to
assess them, it's up to you or we can leave
them in the pile we think they would end up
in.

J3 Okay.

J1 . . . and then we can just describe them. - The
next one is excellent.

J3 Yeah. I agree. The one beside it as well looks
quite nice.

J1 Yeah, yeah.

J3 Even though the colours are are darker and
muddier. . .

J1 I'd say it's excellent.

J3 . . . there seems to be a nice brightness to them.

J1 Yeah.

J3 Average, average, average. That white one
might even be? It's better than a poor.

J1 Oh definitely, oh no, I wouldn't classify it
as a poor, no, no. (Inaudible).

J3 No.

J1 No. Okay, excellent, excellent, excellent,
average, average, average.

J3 Excellent. Perfect. It's interesting how they
come out in batches.

J1 It's true eh.

J3 And they were totally random.

J1 It seems like there was a whole average pile and
then a whole poor pile.

J3 Average, average, average.

END OF TAPE

The judging process of the painting was completed within five to ten minutes.

The second art activity did not produce puppets that were of very high quality. Fifty-eight puppets were made in total. The judges agreed that the quality was poor and rated the body of puppets as substandard. The breakdown of ratings is as follows:

Excellent	(5)	5 puppets
Good	(4)	5 puppets
Average	(3)	13 puppets
Fair	(2)	10 puppets
Poor	(1)	25 puppets

The poor quality of the puppets may have occurred for several reasons. Firstly, although the instructors are highly respected artists and puppeteers, they are not "trained" art instructors, and secondly, the nature of working in three-dimensions may have been a factor. Further investigations are required. I could draw very few conclusions from the works produced during this art activity. Most of the conclusions drawn were based on the works produced during the painting activity.

CHAPTER VI

OBSERVATIONS AND FINDINGS

Stage 3

After judging, the student's works which had been rated 3 (average) 4 (good) and 5 (excellent) were sorted according to Interest Level Groups. These frequencies are reported in Tables 1-4 (p.127 - 129).

It is important to observe the gradual shift from the 5, 4, 3 score to the 3, 2, 1 score as the level of interest decreases in the Groups. It is also important to note that there are exceptions to this trend in both Group I (High Level of Interest) and Group 3 (Average Level of Interest).

Performance during the art activities was recorded in anecdotal fashion. Outstanding artistic performance during the art activity has a bearing on identification for enrolling in a program for the artistically gifted for those students whose works were rated 3 (average) by the judges. Outstanding artistic performance is defined, by the researcher, as qualitative, in terms of superior sensitivity in approaching subject, materials, or task; as well as uniqueness, and exhibiting strong learning potential in the visual arts as compared to the other students in the sample population.

There are no art specialists in the schools from which the sample population were drawn. It is the rare student who has had any formal art instruction. This factor must be taken into consideration when identifying those eligible for a gifted program in art. For example, student No. 3 in Table 2 showed high potential during the art activity, this high level of performance during the art activity combined with the average rating of two paintings, and a high level of interest in art, would suggest that this student has potential as a candidate for a gifted program in art. Similarly, student No. 13 in Table 1, showed keen sensitivity and potential during the art activity and is a good candidate for a gifted program in art. The incidental grade three student (No. 1, Table 3) also demonstrated potential and interest in art.

This approach to assessing the children's artistic ability addresses itself to three areas; firstly and secondly, the more traditional aspects of the "how to do" or technical ability and the "what to do" or creative ability. Both are reflected in the rating of the art works as well as in the observational notes of the student's performance, taken during the art activities. Thirdly, and of greatest import, the "why do" which is related to motivational and interest factors and was assessed through the interviews and the interest surveys.

CHAPTER VII

LIMITATIONS AND CONCLUSIONS

The primary limitation in the study is the aspect of dealing with a pre-selected population (students in a gifted program) to identify artistic ability. Undoubtedly there are students in the general population with superior artistic ability. I believe that there are also students in the gifted population with superior artistic ability. Clark and Zimmerman (1984, p.214) state that "Today, most art educators note a positive relationship between intelligence and ability in art". Also, they quote Shubert's work and point out that "Research has also shown that most high IQ students are also talented in the arts and that most talented students have high IQ's. Though not all children with a high IQ possess artistic talent, all children with superior artistic talent do possess a higher than average IQ" (Shubert, 1973). The conclusions drawn in this research can and should be applied to a more general population in the future.

As I previously stated, relying solely on I.Q. tests to determine superior abilities is not, in my opinion, valid. There are many children who for one reason or another do not do well on I.Q. tests; be they are emotionally handicapped learning disabled or from a different cultural background.

The results of the study indicate that the student's level of interest in art can be related to the student's ability to make art. However, not all students who are interested in art or art related careers are artistically gifted. Similarly, not all artistically gifted students are highly interested in art or an art related career (student No. 12, Table 3).

The study has also shown that it is necessary to expose the students to a high level of art instruction in order to obtain art products of reasonably high quality. The students must also be motivated by art experience rather than by a fantasy of it, this seemed to be the case in the instruction which took place in the second art activity; puppetry.

In my opinion the original hypothesis of artistic giftedness being based on the correspondence of two factors; high level of interest in art and superior ability in the making of art can be demonstrated. Using these two factors, four out of six (two-thirds) of the students in Group 1 (High Interest Level) can be designated as artistically gifted. Eight out of seventeen (half) of the students in Group 2 (Moderately High Interest Level) and only two out of seventeen (less than one-eighth) of Group 3 (Average Interest Level) can be designated as artistically gifted. The corresponding downward trend of the amount of students whose art works were rated as superior, with the diminishing level of interest they have in art, is obvious.

Using both levels of interest in art and superior ability in the making of art seems, in my opinion, to be a simple and valid approach in attempting to identify artistic giftedness in the upper elementary school. Using the procedure described in the study it is possible for non art specialists to identify artistically gifted students by exposing the students to art activities, collecting the products they make, and enlisting the aid of art specialists for jurying. It would be a definite improvement if the art instruction were also given by art specialists.

The idea of identification of artistic giftedness being formulated on the correspondence of these two factors (interest and ability) can and should be tested further.

TABLE 1

Distribution of Rated Paintings and Interest Levels

Interest Level	Pop.	Pop. At Museum	Rating					Paintings Per Group
			5	4	3	2	1	
Group 1 (High)	6	6	8	0	4	2	XX	14
Group 2 (Moderately High)	32	18	11	11	8	10	XX	40
Group 3 (Average)	33	17	2	4	11	11	XX	28
Group 4 (Low)	10	0	0	0	0	0	0	30
Total	81	41						
Unidentified Paintings			1	3	3	0	XX	7
Total Paintings			21	18	26	23	30	119

TABLE 2

Group 1 (High Interest Level)
Students and Ratings of Paintings

Grade	Student		Rating				
	No.		5	4	3	2	1
*	5	1	1a	0	1a	1	XX
*	5	2	2	0	1	0	XX
	5	3	0	0	2	0	XX
*	6	4	2	0	0	0	XX
*	6	5	1	0	0	0	XX
	6	6	0	0	1	1	XX

a Denotes incomplete painting

* Denotes Artistically Gifted Student

TABLE 3

Group 2 (Moderately High Interest Level)

Students and Ratings of Paintings

Grade	Student		Rating				
	No.		5	4	3	2	1
	3	1	0	1	0	2	XX
*	4	2	0	2	0	1	XX
	4	3	0	0	0	1	XX
*	5	4	1	1	0	0	XX
	5	5	1	0	0	0	XX
	5	6	1	0	1	1	XX
*	6	7	1	1	0	0	XX
*	6	8	1	1	0	0	XX
*	6	9	1	1	0	0	XX
	6	10	0	1	2	0	XX
	6	11	0	0	0	1	XX
*	6	12	3	0	0	0	XX
	6	13	0	0	2	1	XX
	6	14	0	0	1	2	XX
*	6	15	1	1	0	0	XX
	6	16	0	0	1	1	XX
*	6	17	1	2	0	0	XX

* Denotes Artistically Gifted Student

TABLE 4

Group 3 (Average Interest Level)

Students and Ratings

Grade	Student		Rating				
	No.		5	4	3	2	1
4	1		0	0	0	1	XX
5	2		0	0	1	1	XX
5	3		0	0	1	2	XX
5	4		0	0	1	1	XX
5	5		0	0	1	2	XX
*	5	6	1	1	0	0	XX
6	7		1	0	0	0	XX
6	8		0	0	0	0	XX
*	6	9	0	1	2	0	XX
6	10		0	0	1	0	XX
6	11		0	0	0	2	XX
6	12		0	0	1	0	XX
6	13		1	0	0	0	XX
6	14		0	0	1	1	XX
6	15		0	0	1	0	XX
6	16		0	0	1	1	XX
6	17		1	0	0	0	XX

* Denotes Artistically Gifted Student

SLIDE LISTING

Paintings Rated Excellent (5): Total 22

SLIDE NUMBER		
8	25	44
11	26	45
12	29	47
14	32	49
16	35	50
19	38	51
21	43	53
23		

Paintings Rated Good (4): Total 18

SLIDE NUMBER		
54	66	74
56	67	76
57	70	80
61	71	83
63	72	84
64	73	85

Paintings Rated Average (3): Total 25

SLIDE NUMBER		
87	102	114
88	103	115
89	105	117
90	106	118
93	109	120
94	110	121
96	112	122
98	113	123
		124

Paintings Rated Fair (2): Total 2

SLIDE NUMBER	
126	127

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