TWO APPROACHES TO THE DEVELOPMENT

OF A NINTH GRADE ART APPRECIATION CURRICULUM

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CHAPTER I

INTRODUCTION

There has been a tendency since the early 1930's to present very little instruction in the junior high art classes. Many students have been allowed to do as they please with their studio projects, often with little or no guidance, so that the teachers might not stifle creativity or impose adult standards.

Any critical analysis of the creative process reveals, however, that instead of knowledge hampering creativity, it enhances it (1). Thus many current studies and experiments have been taking place, emphasizing the use of a basic structure or framework of objectives for students to learn in various fields, including the field of art. More and more art educators are coming to the opinion that a structured art program is better than a program in which the teacher accepts any type of graphic expression from students under the assumption that this helps the students to be creative.

Many people in the field of art are conducting studies or are publishing their opinions of various methods to use
in presenting a structured art program. It is for this reason that the present study is making a comparison of two possible presentations of a structured art program.

Statement of the Problem

This paper is a comparative study of the effectiveness of two methods of teaching a structured introductory art appreciation course for ninth grade students. One method was a discovery approach (experimental) which involved the use of inductive questioning in presenting the material to be covered. The second method, a lecture approach (control), consisted of a presentation of learning activities by use of lectures and illustrations.

Hypotheses

In light of the problem the following hypotheses were formulated for this study:

1. There will be more knowledge retained by the experimental group than by the control group as reflected by grades made in the art course.

2. There will be a greater depth of understanding of art forms shown by the experimental group than by the control group.
3. There will be a difference between the attitudes of the two groups studied, with the experimental group tending to show better attitudes than the control group.

Definition of Terms

**Discovery approach** - Information in a unit of study is presented by questioning the students and encouraging them to think through and search for knowledge on their own rather than by giving them the presented conclusions.

**Lecture approach** - Factual information is presented to the students in formal lectures.

**Studio activity** - This term refers to the actual creative experiences of an art course, such as contour drawing or wire sculpture.

**Academic activity** - This is the involvement of students in reading, study, and research activities concerned with acquiring knowledge, in contrast to studio art work.

**Aesthetic growth** - This term refers to the understanding of art forms through a sensitivity in the individual gained from the knowledge of the principles of design.
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CHAPTER II

RELATED RESEARCH

Within the last fifty years many overwhelming changes have taken place in the theory and practice of art education. Controversy and debate have existed concerning theories about such topics as whether a person being educated in art should be treated as a "whole" person or as an artist (6, p. 422), how art appreciation and art judgment are to be approached, and how much freedom of individual expression should be aspired to and encouraged before limitations and disciplines are imposed.

During the late 1920's and early 1930's, the teaching of art appreciation was an accepted part of the content of most curricula at the junior high level. At that time, art appreciation consisted of such methods as the study of small prints of well-known paintings from the Renaissance through mid-nineteenth century art. On one side was a reproduction which served the purpose of identification of the subject matter depicted in the painting; the other side carried some brief,
factual data concerning the artist, which the students were expected to memorize (6, p. 423).

In 1931, the Board of Education in the city of New York, published a curriculum guide entitled The Course of Study in Art for the Elementary Schools. This curriculum guide outlined criteria governing the selection of art works which served as teaching aids in the instruction of art education in the elementary schools (11, p. 424). By this time, however, galleries in New York had shown Impressionist and Expressionist paintings. The Museum of Modern Art had displayed paintings by such artists as Braque, Chagall, Matisse, Miro, and Picasso; and vitality in art had been established as a result of the unique ideas displayed at the Armory Show of 1913. Because of beginning acceptance of the compelling nature of the new art forms, many art teachers refused to accept the old canons of beauty as criteria for judgment. Since new standards had not yet been formulated, rejections of almost all of the old academic criteria resulted.

Many new theories of progressive education and child study movements that were being developed by Dewey, Mearns, and others were beginning to embrace the arts as promising avenues for creative development. "The child was perceived
as the center of the educational enterprise with feelings, needs, and developmental capabilities which were not to be violated" (6, p. 424). Many educational theories such as "the preservation of youthful spontaneity, the attention to developmental tendencies, and the absolute protection of children from adult standards" were developed (6, p. 425). As a result, the study of art appreciation by the old methods disappeared from most schools.

A number of significant changes have been taking place in the field of art education during the last fifteen years. Concern for developing clearer content and ideas in current direction was the basis for a group meeting at the 1955 convention of the National Art Education Association (15, p. 5). Hastie made a survey concluding that there is a need for rethinking in the school art programs at the secondary level (17). Howlett conducted a study based on an analysis of art curricula of twenty-one secondary schools. It reveals the fact that most of these are subject-centered in the organization of context with the emphasis on the teaching of technical knowledge and skills (20). The indication was that the translation of broad, basic objectives into more immediate and specific instructional goals is a major problem of art education (20).
and sculpture were connected to the underlying idea that "Man was the ideal, or the measure of all things." In the control group, some detail was given about the luxurious lives and art of the Roman people, but actual descriptions of the artwork and descriptions of the Greek people and their art were weak, and for the most part seemed to be avoided. The three teachers who were the evaluators concluded that the experimental group answered the questions directly to the point, indicating an understanding of a feeling for the art of Greece and Rome. The control group seemed to be confused about Greek and Roman sculpture, and the answers tended to become vague and irrelevant to the question.

Questionnaire

The questions from the student questionnaire that were used for attitude evaluation were:

1. Do you think that you learned very much from our study of art in the various cultures? Please comment.

2. Do you think that more or less time should be spent on art history? Why?

3. Do you have suggestions for ways to make the introduction to art of various peoples more interesting?

Although it was impossible to evaluate attitude in the form of an objective rating, specific criteria were used as
In addition, the college testing program, (The College Board Examinations), provides no "credit" for achievement in the visual arts; and only 1.4 per cent of the tests listed in *Tests in Print* (9) are devoted to art. The amount of funds allocated to support the arts is only a fraction of the eighty-eight million that the National Science Foundation alone has allocated to support curriculum development in mathematics and physics during the same period (12).

Because of "the lack of trained teachers of art at the elementary level, the scarcity of curriculum in the arts with substance, and the paucity of government support for a curriculum development in art" (17, p. 28), changes in art education are needed. A recent emphasis upon contacts with great works of art is resulting in a re-evaluation of teaching methods and the learning process as related to art. Hauseman states that "any teaching of art must draw its essential content from the very nature of art itself. Merely engaging in manipulative activities does not necessarily lead to understandings and insights about art" (19, p. 14). Hastie implies that experimental evidence strengthens the belief that certain instructional methods in art affect student progress in a positive way, and a lack of knowledge on the subject indicates
a need for more thought and research on such matters as the selection of activities, motivation, timing, and sequence. "Also the need for a more serious and sustained approach to significant art learning is essential for the aesthetic growth of children" (18, p. 338).

The theory of a structured approach through the use of inductive questioning is relatively new, especially in the field of art education. Many studies and examples of actual practice, involving the use of structure or emphasizing the need for depth in the art program, have been recently completed. The structured approach, developed for use in various fields of education by Bruner, involves a learning process in which facts are related from a limited exposure. A fundamental or basic idea is presented "in such a way as to preserve some of the exciting sequences that lead a student to discover for himself" (8, p. 20).

Four general claims that Bruner has made about the use of the structured approach are (1) Once a fundamental idea is grasped, related studies are more easily understood (18, p. 24). (2) Unless detail is placed into a structured pattern, it is rapidly forgotten. Detailed material is remembered longer if the method of presenting it is simplified. (3) An
understanding of the fundamentals allows the manipulating knowledge to fit an added task or learning situation (8, p. 25).

(4) Material presented structurally remains a constant part of the learning situation rather than taught, memorized, and forgotten (8, p. 26).

Ecker states that upon showing the students a work of art, rather than presenting a group of facts only or saying, "This is beautiful," the teacher should begin with a discussion about the art object (13). He suggests the following teaching strategy: (1) Get the students to report their feelings, attitudes, and responses to a given artwork (their own or a masterpiece). (2) Point out to the students that there are differences in the way people respond to the same stimulus and that this is a consequence of different experiences and learnings. (3) Get them to distinguish between psychological reports such as "I don't like Pop art" and value judgments by virtue or arguments or supporting evidence. (4) Broaden their experiences with contemporary and historical works of art and "develop their ability to justify their independent judgments of the merit of art objects, whether they initially happen to like or dislike them" (13, p. 6).

In accordance with Bruner's ideas about structure, Hauserman states:
A key factor in the teaching of art, at any level, involves creating conditions in which students can learn the joy and excitement in the search for and discovery of visual ideas, in the investment of their own ideas and feelings toward realizing new forms (19, p. 15).

Emphasizing the fact that too often time is consumed in art classes with pleasurable activities that lack purpose or direction, he adds that "a teacher must be able to set forth his ideas as to what knowledge he seeks...what values and attitudes he wants to encourage and foster; and what technical skills he wants his students to achieve" (19, p. 15).

Because the structured method of presentation can be used in a variety of ways, many suggestions for junior high art appreciation curricula have been offered by various art educators. A chronological approach is frequently used because each art movement has come about as a result of, or a reaction against, a previous phase in history. The belief that students cannot understand man and his art today without first having studied man as he has developed is shared by many art educators, including Wright (31). Numerous art teachers have suggested studio art activities closely relating to the particular period. Baldo and Knoff have suggested that students carve hunting stories into plaster of paris surfaces to "re-create" the feeling of the paintings produced by the cave people (5). Other
educators such as Schinneller believe that student modifications of historical art most often are lacking in quality and depth. Instead, the art experiences should provide creative outlets and improve technical skills as well as provide reinforcements to the verbal and visual content presented through lectures and discussions (27).

The results of a study conducted by Wilson showed an analysis made of the language used by fifth, seventh, ninth, and eleventh grade students in describing their perceptions of paintings (30). There were practically no differences in the standard of discussion among the four groups. Each viewed paintings in an extremely customary fashion, responding primarily to the literal aspects of paintings in spite of the fact that the eleventh grade students had received art training in the sixth, seventh, eighth grades, and sometimes more. One speculation by Wilson for the few differences in the ways they received paintings was that the art training they received was primarily studio-oriented. The problem, then, was to determine (through the use of a planned sequence of language and set of experiences) the perception of paintings of fifth and sixth grade students. Then an attempt could be made to determine if the perception could be altered in such a way that attention would be directed towards various aesthetic qualities and aspects of paintings (30, p. 34).
Six similar fifth and sixth grade classes were used; three in the control group and three in the experimental group. After pretesting, the control groups received art instruction which was primarily involved with the production of paintings and drawings. The experimental groups received an entirely different type of art instruction. In preparation a series of lessons was written, and the instructional procedure was to furnish each student with sketches. The reading material with the sketches was carefully structured using language to point to specific aspects of art works. Each session was followed by another carefully structured session which introduced terms and reinforced previous terms. After each reading and viewing session, the teacher questioned the students about verbal comparisons between sketches. The students then used their newly acquired language to describe their perceptual experiences, enabling them to become more aware of the principles beyond a literal view of the work of art. During the experiment students continued to paint and draw occasionally. At the end of the twelve-week treatment, tests were given, and the results were indicated that the students in the experimental groups did significantly alter their manner of describing paintings (30, p. 41).
Frankston studied the effects and interrelationships of content and method, as measured in the change revealed by the child and adolescent art classes of the Art Education Department of The Pennsylvania State University. The study consisted of a formation of four groups of teen-age students to compare the effect of two art programs: self-developed and described. Within the two programs, two methods of teaching were employed in each program: spontaneous (big, organic statement, devoid of detail; experimental) and divergent (precise, controlled drawing.) This study indicated that there were few positive findings concerning differences between pre-tests and post-tests and differences in the quality of the art work between the four groups. The conclusion was that art performances of adolescents, as compared with the various groups, were highly inconsistent throughout the experiment. The few differences that existed between the four groups as a result of either content or method were too slight to be of any significance in the study (15, p. 94).

Beittel, Mattil, and others compared the effectiveness of a "depth" method of art instruction, using closely related experiences in similar media, with a "breadth" approach, using a variety of different experiences in dissimilar media
Three groups were used; one control group was taught exactly according to the previous year's course of study for the ninth grade. The second group was taught by the breadth approach according to a prescribed course of study, and the third group was also given a prescribed course of study, utilizing painting as the depth activity. The two experimental groups were compared with each other and with the control group on the mean gains and losses of spontaneity and the aesthetic quality of the pupils' art products. Also scores were correlated with measures of personality orientation (7, p. 246). The study showed that the method less popular with the students, the "depth" method, produced the greatest gain in individual student progress over a one-year period. It was indicated that "it may be well to begin earlier with boys and girls in engaging in sustained long-term projects of depth and with less yielding to their restless demands for variety" (7, p. 256).

In a study designed as an attempt to measure sensitivity to aesthetic values in visual art, a group of Yale college undergraduates and a group of students in secondary schools were used (10). Each group was given personality questions, designed for each age level, and pairs of art reproductions
made into slides. Each pair showed similar work, differing aesthetically, as judged and agreed upon by fourteen experts. The results formed justified the following conclusions:

1. Sensitivity to aesthetic values is favored by a lively questioning mind that seeks out challenging, complex, or novel experiences, interested in realizing each experience as thoroughly as possible.

2. Not everyone has aesthetic sensitivity, but it may be developed.

3. Independent exploration should be encouraged, and aesthetic standards should not be turned into rules about what people ought to like (12, p. 35).

Two structured approaches to teaching art appreciation were utilized in demonstration classes at the Institute for Advanced Study of Art Appreciation held during the summer of 1966 (16, p. 8). These approaches, identified as studio-oriented and appreciation oriented, were not contradictory. The purpose of each was to bring students to a deeper awareness of the special qualities inherent in works of visual art (16). Both methods utilized structure in approaching their content. The difference in the two programs, which were both designed to help students to understand and enjoy works of art, was in the
placing of emphasis. Although the teaching emphasis varied, the results of each program were highly successful.

Another experimental program on art appreciation was developed at the University School of Ohio State University in an actual school situation. The general aim of the program was that of helping the students develop an active concern for the importance of the visual arts in their daily lives. The belief was that such an awareness could be developed through experiences that stimulated certain types of attitudes and understandings (23, p. 56). These experiences were provided through a carefully developed laboratory program, dealing primarily with experiences designed to develop an understanding and appreciation of the aesthetic process and product of the practicing artist, both past and present (23, p. 87). Throughout the program various types of experiences were interwoven throughout a two-year span with no chronological sequence. A structured approach was used in planning, although groups of learning experiences developed naturally around available situations. Full use was made of local exhibits and local artists. During the second year, greater emphasis was placed on the development pattern of the work of individual artists, and examples were drawn from
a greater breadth of past cultures. Particular attention was given to the fields of architecture and sculpture. The groups of experiences seemed to form naturally under the following headings:

b. Firsthand experiences with artists and works of art.
c. Enrichment through visual representation.
d. Involvement in creative expression.
e. Enrichment through correlation with other areas of the curriculum (23, p. 61).

Three learning theories, a theory of knowledge (basic structure), a theory of learning (thinking which results from the ideas in the basic structure) and a theory of teaching (directed experiences to develop seeing skills and to enhance visual awareness and sensitivity) have been the basis for considerable experimentation and research in art education at the University of Kansas. Results have shown that the theories work with students from kindergarten through secondary school. Students have become consciously aware of works of art, and teachers have found that art has been carried over by the students into other subjects (26).
Twenty curriculum guides from various states were examined, and five of those specifically indicated the use of structure in the presentation of art appreciation.

The curriculum guide in the Fort Worth Public Schools states that

Art appreciation is the normal outcome of creative teaching and it should be closely correlated with all art experiences.... These contacts with art of the past and the present inspire him (the student), stimulate his thinking, encourage inventive handling of materials, and help him to develop discriminative judgment (3, p. 15).

It is suggested in the guide that the process by which one arrives "at a state of appreciation" may be summarized in three words: "Perceiving, thinking, and feeling" (4).

In the examples of teaching units, suggestions have been made as to the presentation of artists' work as related to the students' studio activities.

The Houston Art curriculum guide states that "the rich heritage of our culture must be consciously taught and experienced," and numerous suggestions are provided for art appreciation experiences, as well as a chronological art history outline (4).

Curriculum guides from various states were also examined. The 1966 edition of Studio in Art, published by the New York
State Education Department, states:

Studio in Art is a comprehensive foundation course intended as a year's course in grade 9, scheduled five periods a week for one unit of credit. It replaces the present course for grade 9, called Basic Art.... The new course has a broader scope than the present one, is more clearly differentiated from General Art, and provides a more up-to-date direction (28, p. v).

The course of study is divided into three major areas:

(1) The Nature of Art; (2) The Elements of Art; (3) Introduction to the Major Movements in Art (28, p. 3). The guide stresses that the separation of the three areas is not meant to imply that art is divisible into three parts. For the purpose of instruction, all areas are to be interrelated and the individual teacher should make these interrelationships as the opportunity permits in the presentation of the course. "It is possible to start any project by first introducing it through any one of the areas and then bringing in the other areas as a supplement. All areas are to be covered" (28, p. 3).

The "Nature of Art" area is described by the guide as an aesthetic and philosophical approach, designed to consider broadly what art is. The "Elements of Art" area is presented as the studio-work experiences, and the "Introduction to the Major Movements in Art" relates the background and
heritage of art to the studio experiences. A general outline to the course is supplied, as well as examples and suggestions for structured approaches and activities (28).

The Oklahoma Teaching Guide for Art, grades one through twelve, states that the art classes must provide experiences that will develop pupils' ability to see, perceive, explore, understand, and produce art creatively. "Teaching must be done in such a way that an understanding of man's religious, social, and personal achievements and aspirations may be realized" (22, p. 11). The aim of the guide is not to present a group of lesson plans or a course of study. It was written to give direction to the art program, and it very well illustrates an interpretation of what experiences are appropriate at various age levels. Reflecting the use of structure, the guide states:

The art teacher is involved more with 'pulling out' than 'pouring' information. The pupil who continues to grow in art must become aware of the information available to him because of his previous experiences and his sensory powers. He must also discover ways to synthesize conscious and subconscious knowledge to produce art.

Questions designed to help the pupil clarify his own thinking are the teacher's means of helping him to think for himself. These questions should be geared to helping the pupil recognize what he already knows and what he can learn through
observation, touch, and other sensory responses (22, p. 24).

A Guide, Art for Florida Secondary Schools, treats the nature and value of art from two viewpoints: "first, that of personal and direct involvement in studio experiences and second, that of cultural participation, sometimes referred to as art appreciation, humanities, or art history (2, p. 1).

In the detailed outlined section for activities which "suggest types of experiences which might be provided for secondary students...," a progression and development from grade seven to grade twelve is shown, along with suggestions for specific art appreciation experiences throughout the outline. The guide offers the following explanation:

In the area of appreciation there should be ample opportunity for the student to gain an increased understanding of art qualities in his own work, in that of his peers, and in that of professional artists. A balanced curriculum in art includes experiences in viewing works of art from the past as well as the present and from oriental as well as western cultures (1, p. 29).

Art Education and the Adolescent, published by the State of Illinois, states that art is a common language of communication, vital to all youth for an understanding of the universality of art (2). "The individual is an inheritor of a
vast aesthetic knowledge. His awareness of this heritage is indispensable for his understanding of world civilization. This heritage adds a richness to the personality of the individual, and affords him an opportunity to compare, relate, and judge the effectiveness of the past and present" (2, p. 52).

The guide relates that art heritage has too long been ignored or treated incidentally in secondary art courses. Along with involvement in creative work, a knowledge and understanding of art heritage should be structured into the art program.

The art teachers must judge and select those phases of art which are of importance and decide a proper sequence of study. When this learning experience is offered through elective art courses, it is necessary to organize the work in such a way that a student who is given only one year of art develops a meaningful body of knowledge. This is more meaningful than just an understanding of some isolate segment of art history (2, p. 53).

The method chosen to approach the study of culture and artistic heritage rests with the teacher, although suggestions are provided as to the broad ideas to be presented and the correlation between art history, studio work, and design in junior high and high school.
Survey of Art Heritage, published by the Dade County Public Schools in Miami, Florida, is a structured outline "prepared for the use by the teacher preparing to present a course in the study of art." The introduction stresses that more than enough material has been provided in the chronological outline of actual art historical facts. Suggestions have been offered relating studio activities, and a bibliography of films, filmstrips, and other aids and resources available in that school system is included. Each individual teacher must construct his own curriculum.

Many theories have been formed about the needs of the art curriculum in the junior high schools due to extensive studies and research. One common factor now agreed upon by most art educators is the need for specific objectives leading to greater depth in the art programs. No longer can the art educators assume that creativity in art media will automatically produce creative and aware art producers and consumers, that teachers must not interfere with the art creativity of children, and that mere exposure to works of art will help children become knowledgeable adults.
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11. *Course of Study for the Elementary School*, Board of Education in the City of New York, December, 1931, p. 5.


CHAPTER III

PROCEDURE

The Students

Forty-seven students were used in this study. Twenty-three were in the experimental group, and twenty-four were in the control group.

The two classes were selected from a choice of three ninth grade classes assigned to the author of the study. The selection was based upon similarity of student background, interest, and ability as observed by the instructor during the first two weeks of school. Most of the students in the two groups were from middle-class families, appearing well-fed and usually well-mannered. The general classroom response in both classes was usually good, but learning attitudes sometimes could have been better.

Many of the students in the class which was omitted were from lower socio-economic backgrounds. Other facts that influenced the decision concerning the use of classes were

(1) These students displayed a limited interest in their school work, (2) Several students indicated that they were
taking the art course because they were not eligible to take
part in sports activities which occurred at the same hour,
and (3) The class that was not used met during the last
school hour, when the students displayed a limited attention
span.

Evaluation Instruments

The evaluation instruments consisted of (1) analysis of
differences in scores made on graded tests by both classes
during each of the two phases, (2) analysis of a tape-recorded
discussion by both groups, and (3) an attitude questionnaire
given to the students at the end of the school year. Examples
of each test, the questionnaire, and dialogues from the tape
recordings are presented in the Appendix.

Test Scores - Six tests were used both as a testing
device for this study and for the purpose of grading in the
art course. In each phase, two tests covered units and one
test served as the semester examination as well as evaluation
data for the study.

Recorded Discussion - A tape recorder was brought into
the art room, and a period of two weeks was allowed for the
students to become adjusted to the machine. A set of ques-
tions covering the art of Greece and Rome was prepared toward
the end of that unit, and a discussion was recorded in each group to possibly strengthen the test results. The discussions were typed in dialogue form, and they were read by three teachers who had not been given any information about this study. The teachers presented their evaluation of the quality of depth shown in each recorded discussion.

**Student Questionnaires** - On the last day of school, questionnaires were given to the students for the purpose of determining student attitudes toward art, formed as a result of the art course just completed. Questions were asked concerning projects completed during the year, recommendations for a following year, and future individual continuation of art viewing or participating. The questionnaire consisted of questions to be used for other purposes as well as for evaluation in this study. Only three, each of which contained personal comments, were considered valuable for the comparison of attitudes of the two groups.

**Procedure**

An experimental inquiry was conducted during a nine-month school term in two ninth grade art classes in a junior high school consisting of 875 students. Two classes that
were as similar as possible comprised the groups, and the students were unaware that they were being observed for a study.

The content of the art program that was used in this study centered upon academic art material which emphasized the approach to the past and present study of man and his art. Most of the class time was spent on studio work, with discussions and evaluations, presentations of related examples of art as the need arose, and relatively short periods of art study. The activities were kept as nearly the same as possible in both of the groups.

In view of the current emphasis on structure, two methods of structured approaches were used. In Phase I, one approach was used by two groups. Through a lecture form of instruction, two units of art history and related studio work were covered during a period of four and one-half months. This instruction was a survey of Prehistoric and Egyptian Art. Slides and filmstrips were shown, discussions were encouraged, and a wide variety of reference material was made available in the room.

Phase II of the study involved the use of two methods of structured approach. That used in Phase I, the lecture
approach, was continued throughout the year in the control group. The discovery method of presentation was used with the experimental group. The same material was covered in both classes.

The experimental group was approached through the use of structured questions, designed to catch the students' attention and to lead them through discussion and discovery to the knowledge to be gained. The first unit in Phase II contained Greek and Roman Art. The class period began with a discussion about transportation - an informal discussion about cars since the subject is of major concern to most ninth grade students. After listening to the answers about favorite models of cars and a discussion of cars used at the drag strip near the city, the instructor then asked the students why cars existed and what the world would be like if they did not. These questions, too, created much response, leading to the next question, which concerned transportation before America was discovered and transportation before the life of Christ. Once the Greek era was reached in transportation, discussion led to the building of roads and places to which the people went. The thoughts led to other questions concerning sports, the theater, the religion, and the
structures built for the activities of the people. The class then divided into groups, each selecting a topic. After several days of research in resource material that had been brought into the class, slides were previewed individually. Then each group presented the accumulated information to the rest of the class in the form of oral reports about a specific topic. The only limitation given was that each student must have a part in the preparation and the presentation; the students were encouraged to use their imaginations in planning an interesting and informative presentation. After all reports were given, the most important points were discussed. It was announced that a test was to be given, and summary sheets of the content in the unit were passed to students upon request.

The control group received the same information through a lecture presentation.

The next unit of art covered in Phase II was that of the Middle Ages and the Renaissance. In the experimental group, inductive questioning was again used, this time motivated by the use of two slide projectors on a single screen. Pairs of slides were shown, each depicting the same subject matter, one slide from the Middle Ages, and the other from
the Renaissance. Through questioning, students were encouraged to notice differences in form and style depicted in each pair of slides. At the end of the class period, the students and teacher together summarized the characteristics of some of the styles of art of the period. Questions were raised concerning reasons for some of the characteristics which served as a basis for study through slides, filmstrips, and reference materials for the next few days.

The control group received the same information through the use of lectures. Instead of comparing two slides at a time, only one slide was used. All other visual aids and reference materials were the same.

The last period of art covered was that of the nineteenth and twentieth century art. In the experimental group, the students were asked questions about art from knowledge already gained during discussions and study of examples of art work shown during the school year. After a discussion of the reasons for the wide variety of art styles, media, and schools of art, each student was assigned to research and report the professional activities of an individual artist. Information requested in each report was (1) brief background information about the artist, (2) a more detailed description about the
artist's work, and (3) a statement, if possible, about the reason the artist created in his particular style.

The control group was given the same assignment following less discussion and no questioning beforehand.

A week of class time was provided for work on the reports in both classes, with some students planning their presentations in groups according to art movements.
CHAPTER IV

RESULTS

The results of the tests, recorded discussion, and student questionnaires are evaluated in the following discussions and in Table I. Table III in the Appendix shows greater detail of the same information given in Table I.

Test Scores

The scores from the three tests given to the two groups during Phase I were averaged in order that the results might be clearly observed. This was done by counting each A as four points, B as three points, C as two points, D as one point, and F as zero points. The results of the three tests given to both groups were averaged in the same way during Phase II.

The results of the tests indicate that scores in the experimental group had a lower grade point average than did the control group during Phase I (Table I). During Phase II, the grade point average of the experimental group surpassed that of the control group.
TABLE I
COMPARATIVE RESULTS OF TESTING

<table>
<thead>
<tr>
<th></th>
<th>Control</th>
<th>Experimental</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phase I</td>
<td>2.57</td>
<td>2.46</td>
</tr>
<tr>
<td>Phase II</td>
<td>1.69</td>
<td>2.68</td>
</tr>
</tbody>
</table>

Recorded Discussion

Evaluations of the recorded discussions were made on the basis of the question: Which group showed a greater depth of understanding of art forms? Because of the nature of the evaluative criteria, no numerical evaluation could be made. Three certified teachers of fields other than art, who had been given no information about the study, were asked to read the typed copies of the recorded discussions for an unbiased judgment. The three teachers who were not informed of the identity of these classes and the teacher of the two groups then evaluated each group as a whole.

The experimental group was found to have more depth in the quality of the answers than the control group. The students in the experimental group showed more reasoning and more detail, as their descriptions of the people, architecture,
and sculpture were connected to the underlying idea that "Man was the ideal, or the measure of all things." In the control group, some detail was given about the luxurious lives and art of the Roman people, but actual descriptions of the artwork and descriptions of the Greek people and their art were weak, and for the most part seemed to be avoided. The three teachers who were the evaluators concluded that the experimental group answered the questions directly to the point, indicating an understanding of a feeling for the art of Greece and Rome. The control group seemed to be confused about Greek and Roman sculpture, and the answers tended to become vague and irrelevant to the question.

Questionnaire

The questions from the student questionnaire that were used for attitude evaluation were:

1. Do you think that you learned very much from our study of art in the various cultures? Please comment.
2. Do you think that more or less time should be spent on art history? Why?
3. Do you have suggestions for ways to make the introduction to art of various peoples more interesting?

Although it was impossible to evaluate attitude in the form of an objective rating, specific criteria were used as
evaluation standards in the judgment: (1) Which group felt as if they learned the most, (2) Which group expressed more interest at the end of the year, (3) Which group made the most constructive criticism or suggestions about the study of art history?

It was interesting to note that in many of the answers, the students referred to information learned during the units on Prehistoric and Egyptian Art in Phase I.

In answer to the questionnaire, the control group indicated that eighteen students felt that they had learned from the study of art in the various cultures as asked in Question One. Five felt that they had not. Comments to Question One were as follows:

I knew little about early art before.

I saw different changes in art and how it became what it is today.

I learned more in one semester of art here than in three years together (in other schools). I am interested in learning about artists.

I learned many interesting things.

If I ever travel, maybe I can see old art in other countries and know a little bit about it.

It helps one know and understand art more fully.

I knew nothing about art before, and now I want to learn more.
I learned many things.

Interesting.

We studied and did things and went to see other people's ideas.

We learned what various peoples paint, how, and why.

Comments indicating some dissatisfaction are

Greek and Egyptian art doesn't give much push to art nowadays. They were made by ancient peoples. It's great art, but ideas change. For example, Leonardo da Vinci or Titian's idea of a beautiful lady looks like a plain Jane today.

It is dull.

We studied in world history. Maybe we should study some, but not spend so much time and effort on it.

I like to do new things instead of study.

I didn't listen enough.

I did not enjoy studying Egypt, Dark Ages, and things of this sort.

Eight students in the control group did not comment.

In the experimental group twenty students indicated that they felt they had learned about the art of other cultures.

Three felt that they had not. The comments were

I learned a lot, got some things confused, but then I'm always getting things confused.

You're bound to learn while studying about it.
I have learned what paintings were like during primitive times and about the Renaissance and Middle Ages.

I know I've learned about the Aborigines and about the Middle Ages and Renaissance, but about some of the artists I haven't.

I learned a lot about the past.

In learning more about their art, you learn more about the people themselves and the way they lived.

I can now classify some paintings of the various times and can sometimes tell who painted them.

It helps us see the beauty of other cultures and their art.

I have learned much about different periods of art.

By observing art from other countries and other times, I get ideas from some of their works. By learning about the culture, I understand more why they did different kinds of art.

It was all very interesting. The students may not like this study, but we really wouldn't have known about these cultures from the art view.

It will help in next year's art course.

Like the art of all those churches; I never knew much about them.

I learned quite a lot of history and I liked it very much.

World history and art history were usually tied in together.

Comments indicating dissatisfaction were
We have learned about many periods of art and different artists, but I would rather do other things.

I think there should be less written work (not because it's hard; then there would be time to draw more and so on).

It didn't hold my attention.

Five students in the experimental group did not comment.

In answer to Question Two, nine students in the control group indicated that they would like to have more time spent on the study of art history, twelve indicated that they would like less, and three felt that just the right amount of time was spent. Comments by the students who suggested more are:

- To learn more about different people who created art.
- People would understand art more if they knew some background.
- To find out more about our ancestors.
- It is a very basic thing in our life.
- It is important.
- It gives students an idea what has happened.
- So you can learn more.

Comments by students who suggested less time spent are:

- Too boring.

I enjoyed art projects more than learning about art.
We should develop our own skills and not learn about the past.

Boring.

Boring.

Sometimes it's boring. I enjoyed Greek and Roman best.

Because kids take art to learn to draw and make perspective and sculptures.

It should be a more general study.

Too boring - need more excitement.

Not enough time for art work.

Boring.

Want to do projects that were planned and not listen to history. Gets dull.

Five students did not comment.

In the experimental group five students answered Question Two by indicating that they would like to study art history more, fifteen would like it less, and three indicated satisfaction with the amount of time spent. Comments by those students who suggested more time are:

Better background for students.

We should study more about the styles and methods of past generations.

By going into art history, I have learned why the artist did such work. It also has given me ideas for an abstract painting I'm doing at home.
Because it makes you know how art originated and how it is used.

Comments by students who suggested less time are.

There's so much to learn about the present that more time should be spent on it than Egyptian Art and others.

It takes the fun out of it. It should be art work and not written.

We live in a different time than the people of the past, and we don't enjoy the kind of art they did.

We need to know about art history, but there are so many things to try in art and I think we should spend more time on these different forms.

Because most people would rather draw and paint than talk about the history.

It might seem boring to others.

Because it's dull.

Because I think we should study about our own time and not back then because we are creating for now.

Because usually a kid of our age won't even notice who painted a picture. All they look for is something unusual. Also we had rather be doing than reading about what others have done.

Then there would be more time to draw.

Because I do not like history.

It becomes boring.

Because we learn something about it in world history.
Six students did not comment.

Question Three asked for ways to make the introduction to art of various peoples more interesting. In the control group, the five suggestions given were

I liked the way it was taught - past and present.

Find out what each individual is interested in, and work with each student instead of the whole class.

Show more films about past and present art.

Introduce by explaining something that most people know something about already.

Have more motion pictures, and have more excitement.

The eleven suggestions made in the experimental group were

It would be interesting to have Picasso, Monet, or some of those artists to come in and demonstrate.

Do experiments with weaving and also work on planning an object longer before starting to work on it. Do more research on the Incas.

Presented well - cannot think of a way to improve it.

Approach is sufficient.

It was interesting the way it was presented.

Let students work on more drawing and painting.

I think it was interesting the way you presented it. Maybe we could have more pictures of the countries' art or artists' work on the bulletin boards.
Maybe divide the class in half and let the students do what they like best.

I enjoyed your way. One thing though - most people are lazy and came to draw and paint. You might have more success if you wouldn't make reading assignments.

Maybe have a few people come into the class, a Chinese and so forth.

I believe that if the art itself isn't interesting that an introduction wouldn't make any difference.

In answer to Question One, eighteen of the students in the control group indicated that they had learned a great deal from the study of art in the various cultures. Five felt that they had not. Eight students in that group did not comment. In the experimental group, twenty students felt that they had learned, three felt that they had not, and five students did not comment.

In answer to Question Two, nine students in the control group suggested more study of art history, twelve suggested less, and three suggested that the same amount of time be spent again. Five students in the experimental group suggested more, fifteen suggested less, and three suggested the same amount.
TABLE II

COMPARISON OF STUDENT COMMENTS

<table>
<thead>
<tr>
<th>Question One</th>
<th>Question Two</th>
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<tbody>
<tr>
<td><strong>Student Opinions</strong></td>
<td><strong>Student Opinions</strong></td>
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<tr>
<td>*C</td>
<td>*E</td>
</tr>
<tr>
<td>Learned</td>
<td>More art history</td>
</tr>
<tr>
<td></td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>20</td>
</tr>
<tr>
<td>Did not learn</td>
<td>Less art history</td>
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<tr>
<td></td>
<td>5</td>
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<tr>
<td></td>
<td>3</td>
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<tr>
<td>No comment</td>
<td>Same</td>
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<td></td>
<td>8</td>
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<td>5</td>
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*C, Control; E, Experimental

In answer to Question Three, five students in the control group offered suggestions or comments concerning a similar art study for future ninth grade students. Eleven suggestions or comments were offered by the experimental group.

In conclusion, a greater number of students in the experimental group felt that they had learned from their study of art in the different cultures than those in the control group. The comments made by the experimental group indicated slightly more interest than those of the control group. A larger number of students in the experimental group felt that less art history should be studied than those in the control group. The comments of the experimental group indicated more
reasoning and thought, however, than did those of the control group. More students in the experimental group offered suggestions or comments than those in the control group.
CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

This study was an investigation of the effectiveness of two methods of teaching a structured introductory art appreciation course for ninth grade students. The study was divided into two phases. During Phase I, both the control group and the experimental group were taught by the use of lectures and illustrations. During Phase II, the control group was taught by the same method as in Phase I, while the experimental group was taught by a discovery approach. The discovery approach permitted the students to find for themselves through inductive questioning.

During each phase, two unit tests and a semester final examination served as evaluation for knowledge gained by the two groups. A tape-recorded discussion was evaluated for the depth of understanding of art forms gained, and questionnaires were given to the students in each group to help determine differences in attitude by the two groups.
Conclusions

The first hypothesis formulated for this study stated: "There will be more knowledge retained by the experimental group than by the control group as reflected by grades made in the art course." It was found that during Phase I of the study, the control group had a higher grade point average than did the experimental group. During Phase II, when the method of approach was changed, the grade point averages indicated that more knowledge was then retained by the experimental group than by the control group.

The second hypothesis stated: "There will be a greater depth of understanding of art forms shown by the experimental group than by the control group. The tape recorded discussions that were made in both classes reflected that a greater depth of understanding of art forms was shown by the experimental group than by the control group.

The third hypothesis stated: "There will be a difference between the attitudes of the two groups studied, with the experimental group tending to show better attitudes than the control group. From the questionnaires given to the students at the end of the art course, the experimental group tended to show better attitudes than the control group."
From indications made by the testing results, the ninth grade art students that were taught by the discovery approach retained more knowledge, developed a greater depth of understanding, and tended to show better attitudes than the students who were taught by the lecture approach.

Recommendations

The program for a ninth grade art appreciation course should provide the students with a predetermined amount of knowledge. It is hoped that such goals would produce a depth of understanding of art forms and stimulate an attitude of interest and discovery. Both methods used proved so satisfactory that a structured method of art instruction is highly recommended. From the results of this study, a discovery approach is recommended above the lecture approach.

Further research on the same subject is suggested, using a development of more objective methods of testing, particularly for attitude. More than one testing device for each of the hypotheses given in this paper might present more definite results.

A similar study could be conducted with a third unstructured group added to compare the results of the three methods of approach. The unstructured group would be given little
guidance other than encouragement to try wild, individual, creative methods, and little discussion of evaluation of the students' finished work would take place.

Another related study could be conducted comparing students. Classes could be grouped according to ability, and a comparison could be made of the classes taking identical art appreciation courses, approached by the discovery method.

A related study could be conducted using the prepared lecture and slide series produced by the Museum of Modern Art in New York. Methods of testing would be devised, comparing the teacher's selected slides and presentation with that material from the Museum.

A self-grading evaluation system could be planned for use in a study. The object would be to find out if a student would develop a better knowledge of design and appreciation of historical art if he had to evaluate his own studio work according to the planned guide.

A study similar to the one in this paper could be conducted comparing two teaching methods within one class. The same objectives would be planned for all students. One group of students would use teaching machines along with the studio work, and the other group would be given assignments. The
objectives of the class would depend upon the teaching machines available in art.

Another possibility for a study is the use of a tape recorder as a testing device. Experiments could be made to overcome the mechanical difficulties present in the recording of a group discussion. Then group discussions, as well as individual interviews, might be used in evaluation of student knowledge, depth of understanding of the subject, and attitude.

In addition to the many possibilities for similar studies, certain recommendations would improve the art appreciation program in many school systems. The first suggestion is a change in any school system requirements for graduation, allowing more pupils who are interested in art to be able to take several advanced art courses rather than only one or two general art courses. Another recommendation is that a good selection of movies, slides, and filmstrips be provided for an effective art program. Traveling exhibitions should be brought to the schools and displayed where they could be viewed by all of the students. Good art reproductions and loaned or purchased original works of art can aid in the program.
As a result, many theories, as noted in Chapter II, are being formed about the needs of the art curricula in the junior high schools. If art is to become an important part of the total school program, research must be continued by public school art teachers as well as by university researchers. Art programs must be re-evaluated and re-directed; and, most important, art teachers will have to direct their approaches in such a way that art will continue to be a part of the lives of individuals.
APPENDIX

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<td>Test II, Phase I</td>
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<tr>
<td>Test III, Phase I</td>
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<td>Test I, Phase II</td>
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<td>Test III, Phase II</td>
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<tr>
<td>Table III</td>
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<td>Recorded Discussion, Control Group</td>
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<td>Questionnaire</td>
<td>83</td>
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April 23, 1967

Miss Harven Jane Floyd
Bowie Junior High School
P.O. Box 3912
Odessa, Texas

Dear Miss Floyd:

It's very difficult to know whether or not the tests that I have constructed would be useful in the program that you have designed. The tests that you ought to use are those which are directly related to the content of the program that you are offering students. If you use tests which do not measure the specific kinds of learning tasks that are being offered to students, there will be no way of knowing whether the program was effective. The wrong tests simply will not measure what it is that you are after.

I would suggest therefore that rather than use my tests that you design a test or two of your own and use that. I am sure that this would be much more relevant to what you are trying to do.

Cordially,

Elliot W. Eisner
Associate Professor of Education and Art

EWR:ec
TEST I, PHASE I

Ninth Grade Test on Primitive Man and His Art

1. What is primitive art?

2. Name 4 reasons why the Australian Aborigines still live as they did during the Stone Ages.
   a.
   b.
   c.
   d.

3. Name the 2 main Stone Ages and list 3 characteristics of each.
   I. _______________________
      a.
      b. c.
   II. _______________________
      a.
      b. c.

4. What is meant by the scientific term "Homo-sapiens?"

5. Where were most of the cave paintings located (in what two countries)? ___________ and ___________

6. Describe (1) the paints that the cavemen used, (2) their methods of applying the paint to the walls, (3) the light he used to see by, (4) the object that served him as a palette.
7. The cavemen nearly always drew pictures of __________
because they believed ____________________________
_______________________________.
TEST II, PHASE I

Ninth Grade Test on Egypt

1. Why was the Nile River so important to the Egyptian people?

2. What was the main difference between an Egyptian king and any other ruler?

3. Describe the belief in life after death.

4. Name one of the Egyptian gods or goddesses and give a brief description.

5. Describe the conventional method of drawing the human figure.

6. What are hieroglyphics?

7. Name three characteristics of Egyptian art besides that of the method of drawing the human figure.
8. Why did the Egyptian Pharaoh usually have a portrait statue of himself in and around his tomb?

9. What was the most important influence on the life and art of the Egyptian people?

10. From what did the Egyptians invent a calendar?
I. True and False (T or F)

___ 1. Anthropology is the study of animals and plants.

___ 2. A conventional method of drawing means work done in a set manner or rule.

___ 3. The Egyptians used conventional or stylized forms in their paintings inside the tombs.

___ 4. The drawings found in the caves of France and Spain have nearly all been quite realistic, depicting the movement of the animals being hunted.

___ 5. When the sky appears to meet the land, this is called a picture plane.

___ 6. Eye-level and horizon are almost the same thing.

___ 7. Perspective or depth cannot be shown in a painting unless a road or building or some rectangular object is used that shows the lines becoming closer as they appear farther away.

___ 8. When one vanishing point is used in a perspective drawing, two sides and a top are in full view.

___ 9. An Egyptian Pharoah was considered little different from any other king or ruler.

___ 10. The first thing one must do in developing a composition is make a selection.

___ 11. Red, yellow, and green are the three primary colors.

___ 12. Objects of equal size and shape placed on each side of an imaginary line are called formal balance.
12. The Romans were more concerned with ___ than with art for a long time.

13. The Roman paintings and statues were at first exact copies of ___ art.

14. During the Middle Ages the world was transformed by ___. This influenced all the building, the art, and everything in the lives of the people.

15. List the 5 elements of art.
13. A particular mood or feeling may be created through use of warm or cool colors.

14. Brown may be created by mixing two adjacent colors.

15. Related colors harmonize more easily than opposing colors.

II. Fill in the blank.

1. The ____ age, or Old Stone Age, is characterized by rough, crude implements and a slow development of man.

2. Most primitive art is usually simple and flat, showing no ____.

3. Most of the cave paintings and drawings have been found in ____ and ____.

4. The main subjects of paintings found in the caves were ____.

5. Engraving is an art term for the word ____.

6. The ____ was and is Egypt's source of irrigation and transportation.

7. The Ancient Egyptians believed in a spirit life force called a ____ which entered the body after death for a life everafter.

8. The ____ has the reputation of being the most perfect building ever conceived.

9. In their drawings and statues the Greeks attempted to depict the ____ person.

10. Practically all drawings and paintings from ancient Greece that still remain are those on ____.

11. The Greeks did not use perspective but did create a feeling of depth in their ____.
TEST I, PHASE II

Test on Greece and Rome

I. Matching (40 points)

1. Phidias a. A sculpture consisting of head and shoulders, portraying a particular person
2. Doric b. Greek king or head of gods and men
3. Subtractive sculpture c. A surface or decoration made of small pieces of stone or glass set in cement
4. Portrait bust d. Top of a column
5. Mosaic e. Performed the function of a beam
6. Zeus f. Method of sculpture used by both the Greeks and Romans
7. Parthenon g. An order of column with a plain column and usually standing without a base
8. Jupiter h. Varied colors applied to a sculpture
9. Fresco i. The greatest artist of the Greek classical period
10. Capital j. A method by which plaster was laid very thick and kept moist while a painting was being done

k. Head of the Roman gods
l. A temple built to honor the goddess Athena
II. Fill in the blank (40 points)
Each statement will describe either the Greeks or the Romans. Two are characteristics of both. In each blank write Greek, Roman, or Both.

1. ________ Early sculpture and vase paintings were stylized, later becoming more graceful and naturalistic.

2. ________ Carved relief sculptures were part of the architecture.

3. ________ The people lived in an authoritarian state under an all-powerful emperor.

4. ________ The dome and arch were often used in building.

5. ________ The highest men could attain was to live life more perfectly on earth; thus, man became the "measure of all things."

6. ________ The Corinthian order of columns was very frequently used.

7. ________ Building materials used were concrete, marble, brick, tile, pebbles, and plaster.

8. ________ Many temples were built in honor of the gods and goddesses.

9. ________ Lavish ornamentation was frequently used in the attempt to obtain magnificence.

10. ________ The paintings found were on vases. They usually consisted of a black glaze and the red of the earthenware (baked clay).

III. Write a paragraph (using form that you would use in English) describing the effect of religion upon art and architecture.
TEST II, PHASE II

Art of the Middle Ages and Renaissance

I. List the period which the statement best describes (Byzantine, Gothic, and Renaissance). If the statement describes both the Byzantine and the Gothic periods, write "Middle Ages."

1. Almost all art was Christian in subject matter.

2. The walls in many of the Basilicas were covered with frescoes and mosaics.

3. A period of great learning was beginning, although all of life still centered around the Christian cathedral.

4. The art was of the spirit, simple, clear, primitive, and conventional.

5. Wealthy families and royalty became patrons of the arts.

6. Intricate elaborate rules were devised for drawing of staircases and other objects.

7. The period was an age of struggle and bloodshed as various peoples sought to rule the Roman Empire.

8. Thinner, higher walls were made possible in the churches because of engineering feats such as flying buttresses and ribbed vaulting.

9. Study of anatomy was done for figure drawings and sculpture.

10. Rich materials were used, such as gold, semi-precious stones, colored glass, and silver.
II. A description will be given, or a slide will be shown. You name the Renaissance artist.

1. He altered proportions and made his figures taller than normal, depicting qualities that lead to "modern art."

2. His painting of historical and religious scenes, landscapes, and portraits are full of action and are crowded with figures.

3. He was primarily a sculpter who became equally well-known for his paintings and architecture. He painted "The Last Judgment" and "The Creation of Man" in the Sistine Chapel.

4. Having been as well known for his draftsmanship in engineering as for his inventions, many of his paintings show a "draftsman" or drawn quality.

5. He portrayed his models using interesting light effects to create an air of mystery.

6. Slide

7. Slide

8. Slide

9. Slide

10. Slide

III. List five characteristics of the art of the Middle Ages.

1.

2.

3.

4.

5.
IV. List five characteristics of the art of the Renaissance.

1.

2.

3.

4.

5.

V. Fill in the blanks

SIMPLE FLOORPLAN OF A BASILICA
I. Each statement describes the art of one of seven periods in time: Primitive, Egyptian, Greek, Roman, Middle Ages, Renaissance, or Nineteenth and Twentieth Century.

1. The Nile River was the primary source of life.

2. The art includes that of the caveman thousands of years ago as well as that of tribes of Negro Africa, Aborigines of Australia, Indian tribes of the Americas, and others.

3. During this age the main emphasis was upon the Christian Church.

4. The paintings have usually been found in caverns in France and Spain.

5. Phidias, the creator of the sculptures in the Parthenon, is often considered the greatest artist of the period.

6. Many temples were built to honor gods and goddesses such as Zeus and Athena.

7. The rulers were considered god-kings.

8. Abstract and symbolic forms were often used since most of the art was created for the church.

9. Pointillism was a painting technique that was developed during this period.

10. Art was signed for the first time in history because of the emphasis upon the worth of the individual.
11. Most objects were drawn in profile view.

12. Pictures of daily activities were painted in the tombs so the deceased could enjoy performing the depicted activities in his physical afterlife.

13. The most usual subject matter depicted was animals, painted as the artists prepared for the hunt.

14. The arch, dome, and concrete were added to the use of structure and were extensively used for the first time.

15. Subject matter of sculpture often consisted of bust portraits of emperors.

16. Many various techniques, media, and experiments and development in style were constantly produced in art, ranging from oil painting and collage to bronze or wood expressionist murals and abstract sculpture of scrap materials.

17. The period was characterized by a great range of art movements rather than one particular style or set of conventions.

18. The paintings showed intricate use of perspective and detail as the artist developed photographic realism.

19. Artists such as Van Gogh and Rouault managed to show feeling and emotion in their paintings, rather than a photographic picture of the scene or person before them.

20. In which two periods was the art often emotional rather than realistic, demanding that the viewer see beyond the forms and colors in front of him?
II. A statement will be made about the art of the Nineteenth and Twentieth Century. You name the period (or movement). (Impressionism, Expressionism, Cubism, Surrealism, "op" art, "Pop" art, and Abstract Art).

1. Artists such as Picasso and Braque composed pictures of forms that were reduced to geometric shapes such as blocks, rectangles, and cubes.

2. Typical characteristics of the art are: effects of light upon objects, atmospheric effects, and broken color.

3. Circles, squares, and contrasting colors form a pattern that creates movement.

4. The paintings, such as those of Salvadore Dali, show realistic objects in unrealistic situations - dreamworld paintings.

5. The paintings and sculptures are usually composed of giant realistic machine-made objects.

III. True or False + or 0

1. When a person views a print, he sees the actual paper on which the artist worked.

2. Collage can only be used in an abstract form.

3. "Graphics" is a French word that means gluing or pasting.

4. Greenware is dry clay that has not been fired.

5. A sculpture is a person who creates a sculptor.

6. Michaelangelo was one of the world's greatest collage artists.

7. In a block print such as linoleum or woodcut, the printing surface is raised.
IV. Freehand drawing
### TABLE III

**DETAILED COMPARATIVE RESULTS OF TESTING**

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Recorded Discussion, Control Group

*T: We have discussed the statement "Art is a reflection of the spirit of the times." How can we make this statement fit in with the times that we have just studied? How does art reflect the spirit of Rome?

*S: Well, it's how they painted and about their battles and shows you about their pleasures.

*T: Yes, you have the idea of what I am asking. Art is the reflection of the spirit of the times. Can anyone tell me how art reflected the time of Rome? Richard? Think back, Richard. Do you understand what we mean by the "spirit of the times?" Think back. What kind of people were the Romans?

*S: They lived a life full of great luxuries, and this shows up in their architecture and sculpture.

*T: Can anything be added? Well, let's go on. How does the idea of the perfect proportion that the Greeks were constantly striving for in their sculpture reflect the emphasis upon life in Greece?

Remember, the sculptors were constantly trying to depict the ideal figure. How does this goal reflect the emphasis upon life in Greece? Johnny?

*S: Well, they had a bunch of sports and stuff. They took the boys away from their homes and they trained them until their bodies were perfect. And their sculptures were the same things.

*S: In their buildings they worked out these mathematical deals that were correct to make curved lines look straight and all -

*S: It showed that everything had to be just so. They strived for the perfect in the lives and everything they did.

*T: All right, does anyone have any additions to what Rayon said?

*T; Teacher, *S; Student
S: (Several comments were made that were not picked up.)

T: What kind of buildings were carefully built and designed to last in Greece?

S: Temples.

S: The temples to their heroes of war - things that they had - coliseums. Most of the public things, public baths, sports buildings -

T: Don't get the Greek and Roman buildings mixed up. What was the most important that was built in Greece?

S: The temples. The Parthenon.

T: What mainly was built to last in Rome?

S: The coliseum, the Parthenon, no,

T: The Parthenon was in Greece and the Pantheon was in Rome. Do you remember which one had a dome? Joe, tell me something about the Greek paintings.

What kinds of paintings have been found, Keith?

S: Most of the paintings were black on earthenware. On pottery.

T: What were the paintings of?

S: Religion, sports, perfect people.

T: What does the word "earthenware" mean? What did they make with earthenware?

S: Clay pots, jugs, hydros, things like that.

T: Well, what kinds of paintings by the Romans have been found?

S: Frescoes.

S: Murals.
T: Do you remember what a mural is?
S: It is a painting, and how about a mosaic?
T: Yes, murals can be made in the form of mosaics.
S: Who was Phidias? Did he paint murals?
T: He was the best-known Greek sculptor.
S: He designed the Parthenon.
S: No, he designed the sculpture in it.
S: Was all of the Greek architecture made with that triangle?
T: It was used in many of their temples.
S: They used a lot of those perfect rectangles that you talked about.
S: (Unidentifiable comments)
S: I mean like it would take so many rectangles to make the spaces from here to here -
T: In their building, what new materials and new engineering feats made it possible for the Romans to build new constructions in their architecture? Charles?
S: Cement.
T: Yes, this is one. Dan?
S: Cement, plaster, and all that stuff - concrete.
T: What were some of the inventions or engineering techniques that were used in their architecture?
S: The arch and dome.
S: The post and lintel.
S: That's old.
S: I thought they used columns instead of those.
Recorded Discussion, Experimental Group

T: We have talked about the statement "Art is a reflection of the spirit of the times." How does this statement apply to what we have just studied? If art reflects the times, how do the Roman portrait busts, the Corinthian columns, and the arch and domes reflect the lives of the ancient Roman people? How do Roman art and architecture reflect what the people of Rome were like?

S: For sculptures they had - the Roman man was strong and -

S: You mean like they were ambitious people that wanted something better and were striving for the best - They had decorative things and all their sculptures had extra things on them and their buildings had more materials, were more ornate than those of the Greeks.

T: All right. George? Oh, she said what you were going to say? Well, does anybody else want to add to that? How does the "ideal proportion" in Greek sculpture (the ideal figure that the sculptors were trying to depict) reflect the emphasis of life in Greece? Think - think what the emphasis in Greece was. Debbie?

S: Well, they made their gods and tried to show them like perfect people and tried themselves to be as perfect in life as they could.

T: Jeff?

S: They tried to improve the gods and to improve themselves a lot and tried to live life as perfect as they could.

T: Jan?

S: It says here that "Man became the measure of all things." I guess that had a lot to do with it.

T: Cindi?

S: Part of their day was spent at the gymnasium improving their bodies. That was part of their life.

T: Striving for physical perfection then in their own bodies and in their sculptures. Here is another question to
think about. What kind of buildings were built and
designed to last in Greece? Les, do you want to answer
that?

S: Well, a lot of them were religious.

T: Many of them were. Let's have more discussion about that.
Mary Helen?

S: Temples were mainly built to last.

T: Glen?

S: Wasn't it theaters and gymnasiums too?

T: Yes, George?

S: The reason they built their temples to last is that they
housed statues of their gods and goddesses.

T: Jeff?

S: I guess they built them magnificent and everything because
they wanted them to be ideal for the gods that they looked
as ideal, and they wanted to please them and wanted the
buildings to have perfect design.

T: Yes, the Greeks constantly strived for perfection. Just
about everything was designed for a particular person, and
whether expensive or not, the object was well-designed.
That is something for us to think about because today we
have many poorly designed mass produced objects. Well,
let's go on. I want to see who can describe the paintings
found in Greece and Rome. Let's start with Greece. Mary
Helen?

S: Well, they're mostly on vases.

T: Yes, but let's go a little further. We need a description
of some of the characteristics of the Greek paintings now.

S: They were usually made out of red clay and the paintings -
well, it's black over red. The glaze was black.
T: Yes they were. What did the paintings look like? Mike?

S: The ways the paintings differed? Well -

T: I asked what the Greek paintings looked like.

S: Oh. Well, they were mostly of people and they tried to make the perfect person.

T: What kind of people?

S: Gods and goddesses. They didn't usually make them of common people. Well like they made pictures of the Olympics and things like that.

S: They were also of people in wars, fighting.

S: Wouldn't it be true to say that the paintings were mainly of the gods and goddesses?

T: Yes, many of them were. There were pictures of Greek warriors and other mortal humans in idealized forms, too.

S: They showed things, too, like a woman weaving.

S: The paintings were more like this than the sculpture. They (sculptures) just showed gods and goddesses more realistic.

S: And the first ones were sort of like the Egyptians. They were stylized and more stiff and formulated and then they started getting more naturalistic and were working more toward perfection.

T: All right. Let's talk now about the paintings of the Romans. First, what were they on? Mary Helen?

S: On the walls.

T: What on the walls?

S: Mosaics.

T: Yes, but is that all?
S: Frescoes.

T: What is the difference between a fresco and a mosaic? Wesley?

S: In mosaics you take small pieces of tile and put them together with something like concrete to make a design or picture. With frescoes you paint on wet plaster.

T: All right. What did the paintings look like, Glen?

S: I was fixing to say that they also had some landscapes.

T: Yes, where?

S: On the walls in their country homes.

S: They started showing some perspective and shadows.

S: They had dignity and all that.

T: Yes, wall murals have been found depicting limited perspective. What building material and what construction techniques that the Romans used made many new engineering feats possible? George?

S: Well, concrete was the material. They started making arches and domes.

S: They had buildings that were more decorative.

T: Why do you think that they started using something like an arch? They already had a way to hold up the roof and they already had doors. Sherry?

S: For looks. Arches were more decorative.

S: There were advantages. Like they could make a larger doorway.

S: They were to span an opening.

S: Didn't they use them on bridges, too?
T: Yes, they did - very large ones for the same reason. Do you think that with this type of curve, whether large or small, more support was possible (more support than post and lintel)?

S: They had materials that would hold it up - wedge-shaped blocks.

T: How did that add support?

S: They could hold it up.

T: Think about this. Why were round columns used instead of square ones?

S: Because round ones are stronger.

T: Why?

S: Because the force is all around.

T: Wouldn't the same idea apply to the arches then? The dome that the Romans used was developed from that idea of the arch; it enabled a much larger space to be used without columns.
Questionnaire

Please read the question carefully and answer to the best of your ability. Answer honestly; this questionnaire has no influence upon your semester grade.

YES  NO  SOMETIMES

1. Have you enjoyed this year's art activities?

2. Have you experimented with many art materials, including some that your art teacher did not tell you about?

3. Did you ever utilize some unusual object in your art work, including some objects not brought in by your art teacher?

4. Do you feel that you are now familiar with a variety of art processes? Can you intelligently discuss several art procedures?

5. Did you find that your art work developed better by trial and error, rather than always using the idea or material originally planned?

6. Do you feel that you have improved in any art skills?

Which one (or ones)?

7. Are any forms of art ever used in your leisure time?

8. Do you plan to do any art work this summer?

9. When you are completing an art project, do you realize what could have been better? Do you try to then improve your weaknesses either on that project or in another?

10. Do you ever see a painting, drawing, or sculpture that you enjoy more, or know about, because of this year's art course?
11. Have you found that art ideas come more easily than they once did?

12. Have your creations been original?

13. Have you ever thought of entering some field of art for a vocation?

14. Do you want to continue art in high school?

15. Have you become more sensitive to small differences in shape, color, line, value, and texture outside of class?

16. Do you notice color schemes any differently than before you took the art course?

17. Do you enjoy a painting because it looks very realistic?

18. Do you ever notice and think about the design on a rock or on some other form of nature?

19. Do you ever think of ways to re-arrange a room in your home, in your friends' homes, or anywhere?

20. Do you ever critically evaluate the package designs of objects you use?

21. Do you ever read about art or artists other than for art assignments?

22. Have you enjoyed seeing slides about art of other cultures?

23. Have you enjoyed learning about art of other cultures?

24. Do you think that you have become a more "well-rounded person" because of your introduction to art from the past to the present?
25. Do you feel that you have put forth an effort to enjoy art and to obtain knowledge about it?

26. Have you found that you enjoy the design and color of some abstract or non-objective art?

27. If Odessa had an art museum, do you think that you would visit it?

Please make comments about the following:

1. Did you enjoy most of this year's art projects?
   Do you think it would be better to:
   a. Spend more time on fewer projects
      or
   b. Spend less time on more projects

2. Do you think that you learned very much from our study of art in the various cultures?
   Please comment:

3. Do you think that more time or less time should be spent on art history?
   Why?

4. Do you have suggestions for ways to make the introduction to art of various peoples more interesting?
5. Would you have enjoyed having artists come in a talk to you or give demonstrations?

Please comment.

6. What do you believe should be the purpose of a ninth grade art course?
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