THE UTILIZATION OF SEMANTIC WEBBING AS A METHOD OF TEACHING ART CRITICISM IN THE ELEMENTARY SCHOOL

THESIS

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

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Art educators and classroom teachers in the elementary schools are confronted with the challenge of helping children look critically at works of art and develop written and/or verbal skills to communicate their findings. It was the purpose of this study to determine the effectiveness of the conceptual learning technique of semantic webbing in teaching art criticism in the elementary classroom.

The author revealed a significant difference of opinions between two sample groups and similarities between the variables of frequency of use, and familiarity of the webbing technique and its effectiveness in the classroom. The sample groups consist of elementary classroom teachers and art specialists who work with kindergarten and first grade children.
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CHAPTER I

INTRODUCTION

In recent years, the field of education has emphasized conceptual learning and critical thinking skills within the curriculum. The ability to read, analyze, organize, and critically evaluate concepts are skills that are the responsibility of the educational system. Research on a variety of instructional techniques that encourage students to develop these skills has also emerged.

The Taxonomy of Cognitive Skills (Bloom, 1956), Parnes's Creative Problem Solving (Parnes, 1977), and Frank Williams's Model (Williams, 1970) are three of the primary strategies developed to enable students to become aware of the mental processes involved in problem solving. Language arts educators experimented further with applying these frameworks outlined by Bloom, Parnes and Williams to tasks of organizing information which students had read from a narrative text. These frameworks, called semantic webs, were also used in 1979 with students as they developed their writing skills (Meyer, Freedle, 1979).

Semantic webbing has been called several names: clustering, mapping and creative graphing. The objective of webbing is to help students develop and organize their thinking and writing skills into a systematic arrangement as
well as to provide a visual representation of a thought. Research indicates this type of networking to visualize thoughts is valuable in developing higher level thinking skills such as analysis, synthesis and evaluation.

It is the educator's responsibility to evaluate conceptual learning techniques such as semantic webbing and brainstorming with regard to their effectiveness. Semantic webbing in language arts has already been carefully examined in reference to application in the classroom and student success rate. Brooks and Dansereau (1983) found this technique to be effective in facilitating recall of information after reading from subject area textbooks. The application of this technique thus deserves consideration for use in other disciplines.

While language arts education has changed, visual arts education has been through a transition of its own. Traditionally, the art curriculum has been studio-oriented. Research, including findings of Lowenfeld (1952), Smith (1966) and the studies of the Central Midwest Regional Education Laboratory (1968), advocate the incorporation of other disciplines along with production. These disciplines include art history, art criticism, and aesthetics. The Getty Center for Education in the Visual Arts supports studies that implement these four disciplines. This Getty philosophy is known as Discipline-Based Art Education, or D.B.A.E.
There is a relationship between D.B.A.E. and the Essential Elements (E.E.'s) in House Bill 246 Chapter 72 of the 1984 Texas legislature. D.B.A.E. shares common concepts and goals with the four E.E.'s required by Texas law to be taught in the public schools, kindergarten through twelfth grade. Although these concepts of D.B.A.E. and the E.E.'s are interrelated and in most cases they are not dealt with in isolation there are a few generalizations that can be made. Broadly speaking, Essential Element #1, "Awareness and sensitivity to natural and man-made environments", relates to the discipline of aesthetics. The second E.E., "Inventive and imaginative expression through materials and tools", corresponds to art production. E.E. #3, "Understanding and appreciation of self and others through art culture and heritage", deals with art history. Finally, E.E. #4, "Aesthetic growth through visual discrimination and judgment", relates to art criticism.

It is this fourth discipline, art criticism, that is the concern of this study. The process of critically examining a work of art requires higher level thinking skills, which educators have emphasized in other curriculum disciplines. In the research of art criticism, there are over sixteen different methods of analyzing works of art. The work of Feldman (1967) and Broudy (1972) remain the most prominent in the field. Feldman's Method of Criticism is a formal analysis that uses an inductive process for drawing
conclusions based on the information given. Broudy's Aesthetic Scanning is a social analysis that has been adopted by advocates of aesthetic education. Aesthetic scanning requires the art work to be examined as a product of social context. For the purposes of this study, Feldman's Method of Criticism is employed, since it is used in teacher resources and curricula in the state of Texas.

For the art teacher, inclusion of art criticism heightens the pedagogical challenge. Meeting this challenge, and that of the other Texas' mandated Essential Elements, has been a difficult task for many districts, schools, and teachers throughout the state. In the elementary schools that are without an art specialist, the classroom teachers must meet the E.E. requirements. Unfortunately, there are many teachers who are inadequately prepared for this task. Insufficient college preparation, lack of textbooks, ineffective in-service programs and various other factors have contributed to the problem of inadequately prepared teachers in the public schools.

Accountability has become a very important issue to both educators and taxpayers, and it is not unusual to find educators from kindergarten through twelfth grade experimenting with various methodologies to increase their effectiveness in the classroom. Language arts educators have developed a method for teaching students to organize their thoughts, thus encouraging higher level thinking skills. This method,
semantic webbing, can be adapted for the art classroom in teaching art criticism.

Statement of the Problem

Art educators and classroom teachers in the elementary schools are confronted with the challenge of helping children look critically at works of art and develop written and/or verbal skills to communicate their findings. The technique of semantic webbing and its effective use in the classroom with art criticism should be considered.

Purpose of the Study

It is the purpose of this study to determine the effectiveness of the conceptual learning technique of semantic webbing in the teaching of art criticism in the elementary classroom. This study will critically examine the differences in opinions with regard to the effectiveness of using webbing in teaching children the process of art criticism.

Hypothesis

There will be no significant correlation between the two variables of frequency of use of the webs and its effectiveness in the classroom. Classroom teachers who are familiar with this form of conceptual learning will find teaching art criticism through the use of semantic webbing to be more effective than art specialists. The art specialists and classroom teachers who have already established their own techniques for teaching art criticism
may deem webbing as being more ineffective than those who have not developed their own technique. The individual teacher’s familiarity with art criticism and semantic webbing will become factors in determining if webbing is an effective method for teaching art criticism. The Mann Whitney-U test will be used to determine if there is a difference of opinions between the two samples groups.

Justification

Documentation of the use of webbing as a tool to facilitate teaching children in the development and expression of their feelings and thoughts about art in a written or verbal form is the intent of this study. This information can be valuable to the elementary classroom teacher and the art specialist as they attempt to teach art criticism in the most effective way possible. The results will provide a significant contribution to both the art education field and that of the mainstream curriculum in that they will provide the classroom teacher a method of effectively teaching criticism. The use of elementary students in this study will add to the importance of the findings because of the limited amount of research done with this age group. A unique aspect of this research is the utilization of data from both art specialists and classroom teachers.

Definition of Terms

aesthetics- relating to the theory and philosophy of art,
the nature of art.

analysis— the method of determining the nature and essential features of a work of art by separating it into its parts.

art criticism— the skill of studying, understanding and judging a work of art. Feldman’s method has four stages of operation: description, analysis, interpretation, and judgment.

clustering— the grouping of related ideas.

conceptualize— the forming of a thought or image that is based on knowledge or experience.

description— the act of portraying verbally or in writing the subject matter and/or the elements found in a work of art.

evaluation— the act of establishing the value of something; appraising.

graph— the illustrating of relationships between elements within a diagram.

interpretation— the act of making a work of art understandable.

judgment— the act of making decisions wisely.

mapping— the act of establishing relationships between elements.

semantic— the branch of linguistics dealing with word meanings.

synthesis— the act of assembling separate parts into a complex or systematic whole.
webbing- an organized note taking system in which information is represented graphically, thus illustrating relationships; also known as charting, clustering and mapping.

Limitations of the Study

The limitations of this study are that the sample population consists of volunteers and that any generalizations should not exceed the parameters of this population.
CHAPTER II

REVIEW OF RELATED LITERATURE

Conceptual learning is a topic widely researched in the field of education. Critical thinking, higher level thinking and problem solving are three areas that have received a great deal of attention in research. The development of these skills and their instructional value has become a major concern of educators. In 1971, the United States Congress passed the Maryland Act that mandated educational programs for the gifted and talented children in public schools throughout the nation. As a result, a body of research has been developed that supports the improvement of curriculum in this new area. Some theories re-emerged for closer scrutiny. Bloom's Taxonomy of Cognitive Skills was one of the theories reconsidered for its higher levels of thinking: analysis, synthesis, and evaluation.

Brainstorming was introduced by Parnes in his work on Creative Problem Solving in 1977. The idea was to generate ideas and new points of view. A model based on enhancing the cognitive process of creativity and productivity was the focus of Frank Williams in his research in 1976. These researchers helped establish a foundation for conceptual learning strategies to be developed.
Other contributions to the development of the research of conceptual learning strategies were the standardized tests currently being employed nationwide. These tests were designed for accountability of the educational system to the tax-paying public. Testing of this nature emphasize recall and retention of factual and inferential understanding of any given material. As a result a variety of pedagogical ideas have been examined for their effectiveness in teaching the skills required to perform well on the standardized tests.

Of the pedagogical ideas examined, one is of particular interest to this study. Structured or graphic overviews are designed to identify the organizational framework to guide and structure the students' attempts to understand and remember reading material (Meyer, Freedle, 1979) and to help students in their preparation for writing. Similar frameworks were tested with the narrative text of the basal reader by Freedman and Reynolds in 1980.

Semantic Webbing

Semantic webbing, a conceptual learning technique, also known as word mapping, clustering or creative graphing is a method to combine visual imagery with words to help the students to conceptualize ideas and thoughts. Barron and Stone (1974) presented research on structured overviews and the tree graph that were some of the earliest examples of the webbing concept. Expository texts and webs were the
interest of Barlett (1978), Baker and Stein (1981) and Vaughan (1982). Their research documented that awareness of structure can have positive effects on comprehension and recall of expository text. This was confirmed by the work of Brooks and Dansereau in 1983. The work done by Beck, McKeown and Fry (1981) expanded the concept to include story mapping and graphics for textbook aids. Graphic outlining systems or networks were studied by Holley and Dansereau (1984) and examined again by Jones (1986). It was McWhorter (1986) who suggested that students in college reading courses use word graphs for developing more effective study skills.

Slater, Graves and Piche established in 1985 that active involvement in the creation of the framework or the web facilitates the learning process. A variety of age levels are represented in this body of research. The age groups span from elementary level to collegiate level. However, recent research by Hickerson (1986) revealed that this technique of webbing is more effective with younger students. Older students seem less willing to change from their own personally-developed methods of understanding expository text. Webbing is an instructional technique that has also been tested in fields of education other than the discipline of language arts. Roth (1990) demonstrated that concept mapping or semantic webbing works well with students in science laboratories of junior high schools. Guenther
and Anderson tried the technique with geography (1987) while Johnson experimented with the effectiveness of webbing with psychology (1988). Similarly, Jones, Pierce and Hunter illustrated in a 1989 article how webs or graphs are used in sports, computers and math.

Art Education

Art education's philosophy, curriculum, and instruction has changed significantly since its beginnings in 1750 with the Puritan ethic and industrial drawing. From the Child Study Movement of 1890 to the Picture Study period of 1900-1925, it was Bailey who introduced the idea of students looking at masterpieces for their aesthetic value and develop moral and virtuous meaning from the work of art (Anderson, 1986). As a result of this aesthetic movement, an elitist attitude has developed toward art education. Many have thought art education is merely a "frill", and not part of the core curriculum (Anderson, 1986).

Studio or art production emerged as the focus in the works of Lowenfeld (1945). He suggested in his writings that self-expression and creativity were essential for student success. Although many theories have surfaced since the time of Lowenfeld, creativity and self-expression through art production have dominated the field (Hamblen, 1983). In 1965, aesthetic education re-emerged with the development of the concept that the student is artist, art historian, and critic. This was the beginning of the next
influential movement in art education, and has become known as Discipline-Based Art Education or D.B.A.E.

The term "discipline" was used to describe a portion of the curriculum by Bruner in the 1950's (Efland, 1988). The term referred to the structure of knowledge that allowed the student to achieve mastery in a given subject area. The idea of art as a discipline was investigated further at the Penn State Seminar of 1966. One of the main contributors at the seminar was Manuel Barker. Further research out of the studies of the Central Midwest Regional Education Laboratory in 1968 advocate the incorporation of these disciplines of art history, art criticism and aesthetics along with art production. During the eighties, the emphasis was on quality education and much of the research included art history, criticism and aesthetics as part of the art curriculum. The J. Paul Getty Foundation established the Getty Center for Education in the Visual Arts, and a great deal of research that supports the implementation of these four disciplines has resulted.

There are some common concerns between D.B.A.E. and the Essential Elements (E.E.'s) in the House Bill 246, Chapter 75 of the 1984 Texas legislature. Texas, like many other states has been dealing with educational reform and the problems of accountability. Reports such as A Nation at Risk by the National Commission on Excellence in Education (1983), and A Nation Prepared (1988) by the Carnegie Forum
on Education and Economy reflect the concerns that every state in the nation has been dealing with in the eighties. House Bill 246 was one of Texas' attempts to insure quality education in every discipline across the curriculum. The E.E.'s are required curriculum points for kindergarten through twelfth grade in Texas schools.

Although the terminology is not the same, the E.E.'s for art education and D.B.A.E. share some general concepts and concerns. E.E. # 1, "Awareness and sensitivity to natural and man made environments" may be interpreted as aesthetics. E.E. # 2, "Inventive and imaginative expression through materials and tools" relates to art production. The third E.E. "Understanding and appreciation of self and others through art culture and heritage deals with art history. Finally, E.E.# 4, "Aesthetic growth through visual discrimination and judgment" corresponds to art criticism.

It should be pointed out that although these disciplines and E.E.'s are listed as separate entities, they are seldom isolated in the curriculum. The curriculum often reflects the close relationship of the disciplines and the way the four areas correlate.

Art Criticism

It is the fourth discipline that is the concern of this study. In the area of art education there has been little written about the importance of writing or verbalizing the students' thoughts and ideas about works of art except in
studies by Clements (1979), Feldman (1973), and Smith (1973). These researchers emphasized the importance of talking about art and its effects on the quality of art experiences. In contrast, the emphasis of most art education research has been in the discipline of production, as found in work done by Heard (1988), Lewis (1985) and Stokrocki (1990). It should also be mentioned that research utilizing elementary students is very limited with the exception of some developmental findings by Marschalek (1986), Hardiman and Zernich (1985) and Leeds (1986).

Since the D.B.A.E. emphasis has been on the inclusion of all four disciplines of art education, more research has been conducted on each. Hamblen (1987) points out that the research foundations are weak in most crucial areas of art criticism. Although there are over sixteen different types of formats for art criticism (Hamblen, 1985), there are only two that dominate in application; they are Feldman's and Broudy's methods. Feldman's (1981) method of art criticism consists of four operations: description, analysis, interpretation and evaluation. Broudy's (1972) aesthetic scanning involves the examination of sensory, formal, expressive and technical qualities (Hamblen, 1987). Since Feldman's inductive method is most frequently used in the Texas' textbooks and resource guides it was selected for the purpose of this study.

According to Towards Civilization, a National Endowment
for the Arts report of 1988, critical analysis of works of art requires the use of the higher level thinking skills. It also develops communication skills and provides tools to facilitate the students' overall decision making ability. Thus, it is not unusual to see some similarity between the hierarchy of learning in such models as Bloom's Taxonomy and the operations of Feldman's art criticism.

Feldman's art criticism technique is a sequential approach that can easily be adapted to meet the developmental stage of the student. Description is the first step of Feldman's operations, and it involves the listing or naming of the subject matter in a given work of art and the elements of art in use. The second operation involves the information gathered in the first step as students analyze the relationships of the various elements and the principles of art in use. Interpretation is the third step and it involves the student's feelings, ideas, and emotions evoked in response to a work of art. The final stage of evaluation is one in which the students make a judgment of the value of the work of art, based on the data collected. Ultimately, the four operations help develop the student's ability to make educated assessments after carefully examining a work of art. Hamblen suggests that a developmental linguistic framework analogous to the steps of children's expression would be an initial step toward establishing basic instructional guidelines (1987).
CHAPTER III

METHODOLOGY

This chapter discusses the methodology utilized to examine the effectiveness of semantic webbing as an art criticism technique in the elementary classroom. The choice of the semantic webbing technique, the role of the North Texas Institute for Educators in the Visual Arts, the sample selection process, the development of the instruments, the data collecting procedures and the measurements applied to the data are explained to define the role each played in the problem.

After considering different methods of conceptual learning techniques, semantic webbing was selected for the purpose of the project. This tool was chosen because the technique of visualizing ideas through the process of webbing has gained respect in the language arts field and may be familiar to many classroom teachers. The webbing system was also the technique to which art teachers might best relate since it deals with creating a visual image. The North Texas Institute for Educators in the Visual Arts sponsored in part by the University of North Texas and the J. Paul Getty Foundation provided the opportunity for the topic of semantic webbing and art criticism to be introduced. The three week institute was designed as a
Discipline-Based Art Education training program for classroom teachers, art specialists, principals, and art supervisors who work with kindergarten and first grade students. The disciplines of art production, art history, criticism, and aesthetics were presented by some of the authorities in each area. This assured that each participant received a minimum amount of instruction in each of the disciplines and made the participants an excellent sample population.

There were six different school districts represented in the institute and five museum education programs. The school districts involved in this study were: Dallas I.S.D., Denton I.S.D., Ft. Worth I.S.D., Hurst-Euless-Bedford I.S.D., Pilot Point I.S.D. and Plano I.S.D. This situation provided an opportunity to work with a variety of educational situations. The participants of each district developed ideas for implementation unique to their own situation. The fact that the sample included a wide range of districts and situations lented credibility to the data.

The classroom teachers involved in the Institute had become acquainted with the essential elements of the visual arts curriculum and D.B.A.E. and were prepared to incorporate art into their core curriculum. The art specialists involved with the institute developed a rapport with the classroom teachers that would benefit both the art curriculum and the core curriculum.
It was during this three week program that the concept of semantic webbing and art criticism were introduced. Webbing and Feldman's art criticism model were presented by the researcher. The participants of the institute were provided opportunities to experiment with webbing and its possible applications. This insured that the sample population had a minimum understanding of the topic of this study.

The instruments used in data collection were an information sheet and a questionnaire. The information sheet was designed to establish background data on each of the participants as well as a current phone number and mailing address for future contact. The questionnaire was designed to document the participants' opinions on familiarity, frequency, and effectiveness of webbing and art criticism along with a description of the implementation of the technique in their own situation.

The information sheets were collected during the three week institute as a form of commitment from those participants who volunteered. There were eight art specialists who volunteered to participate along with thirteen classroom teachers. A list of participants is included in Appendix D. The information sheets provided such data as address and phone number at home and work, teacher planning period, and years of experience in teaching. Individual years of experience ranged from three
years to twenty-five years with fifteen years being the combined average of both samples. The art specialists' years of experience ranged from three to twenty-four years, with fourteen and a half being the average. The classroom teachers' years of experience ranged from three to twenty-five, with thirteen years being the average. The information sheet can be seen in Appendix C.

When school began in August, the teachers tested the idea that the semantic web can be used effectively to teach children in the classrooms to look at works of art critically. To accomplish this goal, the participants were asked to choose a famous work of art that related to activities and objectives being taught. The teachers then provided a time for the students to be guided in a discussion of the work of art. The discussion was to include the four stages in Feldman's art criticism model. During the discussion, the class as a whole or individual students were to create a semantic web that illustrated the elements of the work of art and their relationship to one another.

The participants were asked to document their experience and report their findings through a questionnaire. The teachers' opinions were the determining factor in whether or not the webbing technique was deemed effective in the classroom. A questionnaire for the teacher provided
objective data in a clear, concise and convenient mode for calculating results. The questionnaire was designed to document the individual teacher's opinion with regard to the degree of effectiveness of the webbing technique for teaching art criticism to children. The teachers' opinions were the determining factor in whether or not the webbing technique was deemed effective in the classroom. The assessment of student learning was the sole responsibility of the teacher. The evaluation of the webs and their development were not considered. This study was concerned with teachers' opinions of the effectiveness of the webbing technique.

The questionnaire was divided into three parts. The first section requested some personal information and established any prior knowledge of the webbing technique. Teachers were also asked to indicate the number of times the webbing exercises occurred establishing a frequency count. The second section used a rating scale of 1-5, with five being the highest. Teachers were asked to rate their answers to ten questions related to their experiences with webbing.

The third part requested a written description of the situation in which the webs were constructed. This information was to include characteristics of the class as well as particulars about the lesson. The variety of questioning strategies utilized in this questionnaire
allowed the researcher to cross reference and use different methods of measurement. The questionnaire can be seen in Appendix E.

The twenty-one participants were contacted by letter during the first three weeks of September, 1990. This letter was to encourage them to try the webbing technique and to remind them of the coming questionnaire. The letter can be seen in Appendix B. The questionnaires were mailed with an information letter and a pre-paid return envelope. The week the questionnaires were to arrive, phone calls were made to alert the participants of their commitment. By October 12, 1990, thirteen of the questionnaires had been returned by the participants in the self addressed envelopes provided. The data collection was completed in the fall of 1990.

After the questionnaires were returned, the information was reviewed and analyzed using two different types of measurements. The Mann-Whitney U Test was utilized as a test of significant differences between the classroom teachers' and the specialists' responses. The Pearson Product Moment Correlation test was utilized as a test of significant positive or negative correlation between two variables.

Correlation is a parametric method described by Bruning and Kintz in Computational Handbook of Statistics (1968). This method allows the researcher to show relationships
between elements or variables. In this study the variables were frequency of use, effectiveness, and familiarity of the webbing concept and effectiveness in the classroom. This method requires an equal number in each group; therefore, five classroom teachers were randomly selected to participate.

The Mann-Whitney U test is a non parametric measure that can be used with unequal numbers in the sample populations or with small quantities in the samples. It is a measure of differences between two groups only. For this study a two tail test was used. The questionnaire was designed to elicit the teachers' opinions on a number of aspects of the webbing technique and its degree of effectiveness with teaching art criticism.
CHAPTER IV

PRESENTATION AND ANALYSIS OF DATA

Results

This study was conducted to examine both art specialists' and classroom teachers' opinions of the effectiveness of semantic webbing in teaching art criticism to children of elementary age. The population from which the sample was taken were the teacher participants of the 1990 North Texas Institute for Educators in the Visual Arts. The institute was partially sponsored by the Getty Institute for Visual Arts Education and held at the University of North Texas in Denton.

The demographics of the sample population are diverse. The Dallas I.S.D. participants working in T.D. Marshall Elementary School represent an urban district located in a lower socio-economic area. The participants from the Ft. Worth I.S.D. working in Burton Hill Elementary School also represent an urban district but is located in a upper socio-economic area. The participants working at Evers Park Elementary of the Denton I.S.D. represent a rural district from a middle socio-economic area. Pilot Point I.S.D. participants working at Pilot Point Elementary School represent a small rural district that is a middle socio-economic area. Plano I.S.D and Hurst-Euless-Bedford
I.S.D. are both suburban districts with the schools involved representing a middle to upper socio-economic area. A wide range of social and economic influences are represented within these sample groups.

In the questionnaire, the participants were asked to describe the class and situation in which the webs and art criticism were used. The descriptions of the lessons can be seen in Appendix E. This data was edited and summarized by the researcher for the purpose of reporting the material. Of the six districts represented, all of the classroom teacher participants described a thematic incorporation of art criticism. In a thematic approach, all of the material selected to be covered in the class is related to a single topic or theme. Three of the five art specialists made reference to the correlation to other subjects being taught. Accompanying the questionnaires, several participants sent samples of the webs they constructed during their lessons on art criticism. These sample webs have been included with the description of the lessons in Appendix F.

The first five items on the questionnaire deals with familiarity and use of the webbing technique. The following chart illustrates both the classroom teachers' and the art specialists' responses to each of these first five questions.
### TABLE I

**SECTION I RESPONSES**

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<td></td>
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<td></td>
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<td>20%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0%</td>
</tr>
<tr>
<td>5</td>
<td>Construction of the web</td>
<td>Words</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Symbols</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Both</td>
</tr>
<tr>
<td></td>
<td>Classroom Teacher</td>
<td>50%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>38%</td>
</tr>
<tr>
<td></td>
<td>Art Specialist</td>
<td>60%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>40%</td>
</tr>
</tbody>
</table>

An interesting point to be made pertaining to this data is that the classroom teachers indicated that thirty-eight percent were using the webbing technique in situations other than with art criticism. It should be noted that the art specialists did not indicate any use of the webbing technique except with art criticism.
Pearson Product Moment Correlation Coefficient

To test the null hypothesis that there were no significant correlations between the number of times the teachers used the webbing technique and their opinion of its effectiveness, the correlation was done. Since this testing method required equal numbers in the samples groups, five classroom teachers were randomly selected to correspond with the art specialists. The test measured a 1.1 positive correlation coefficient which was significant at the 0.05 level. As the number of times the teachers used the webs in the classrooms increased, there was a direct corresponding increase in their response as to the rate of effectiveness. Therefore, the null hypothesis was rejected. The following chart illustrates these findings.

TABLE II
CORRELATION

PEARSON PRODUCT MOMENT CORRELATION COEFFICIENT

<table>
<thead>
<tr>
<th>Variables</th>
<th>Correlation</th>
<th>P-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effectiveness</td>
<td>1.1</td>
<td>.7545 *</td>
</tr>
<tr>
<td>Frequency</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* P- 0.05

To test the null hypothesis that there was no significant correlation between the participants' familiarity with the concept and their opinion of its
effectiveness, the correlation was done. Again, five
classroom teachers were randomly selected for the purpose of
this test. The test measured 1.0 positive correlation
coefficient which was significant at the 0.05 level. As the
participants level of familiarity with the technique of
webbing increased, there was a direct corresponding
increase in their response as to the rate of effectiveness.
Therefore, the null hypothesis was rejected. The following
chart illustrates these findings.

TABLE III
CORRELATION

<table>
<thead>
<tr>
<th>Variables</th>
<th>Correlation</th>
<th>P-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Familiarity</td>
<td>1.0</td>
<td>.7545*</td>
</tr>
</tbody>
</table>

Effectiveness

* P- 0.05

Mann Whitney-U

The Mann Whitney-U test of differences was used on each of
the items of the second section of the questionnaire.

This test does not require equal or large sample groups;
therefore, all participants were included. Explanation of
this test is in the Methodology. There were ten questions
and the participants were asked to rank their answers on a
scale of 1-5 with 5 being the highest. The comparisons were
made between the classroom teachers' responses and those of the art specialists for each of the individual items. For each of the ten items there was a significant difference in responses at the .05 level. The following table illustrates the differences in classroom teacher responses and the art specialist responses on each of the ten items.

**TABLE IV**
MANN WHITNEY-U TEST

<table>
<thead>
<tr>
<th>Item #</th>
<th>U-value</th>
<th>P-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-Helpful in criticism</td>
<td>10.0</td>
<td>3*</td>
</tr>
<tr>
<td>2-Verbalization skills</td>
<td>13.5</td>
<td>3*</td>
</tr>
<tr>
<td>3-Active involvement</td>
<td>15.0</td>
<td>3*</td>
</tr>
<tr>
<td>4-Student interaction</td>
<td>10.5</td>
<td>3*</td>
</tr>
<tr>
<td>5-Discover relationships</td>
<td>15.5</td>
<td>3*</td>
</tr>
<tr>
<td>6-Use on other occasions</td>
<td>15.0</td>
<td>3*</td>
</tr>
<tr>
<td>7-Web follow-up</td>
<td>7.0</td>
<td>3*</td>
</tr>
<tr>
<td>8-Understanding criticism</td>
<td>8.5</td>
<td>3*</td>
</tr>
<tr>
<td>9-Effectiveness</td>
<td>15.0</td>
<td>3*</td>
</tr>
<tr>
<td>10-Use in future</td>
<td>11.5</td>
<td>3*</td>
</tr>
</tbody>
</table>

* P .05
The following table illustrates the average response and the most frequent response to each of the ten questions.

<table>
<thead>
<tr>
<th>Item #</th>
<th>Classroom Teacher</th>
<th>Art Specialist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Item Description</td>
<td>Mean</td>
<td>Mode</td>
</tr>
<tr>
<td>1- Helpful in criticism</td>
<td>4.0</td>
<td>4</td>
</tr>
<tr>
<td>2- Verbalization skills</td>
<td>4.3</td>
<td>4</td>
</tr>
<tr>
<td>3- Active involvement</td>
<td>4.3</td>
<td>5</td>
</tr>
<tr>
<td>4- Student interaction</td>
<td>3.6</td>
<td>2.4</td>
</tr>
<tr>
<td>5- Discover relationships</td>
<td>4.1</td>
<td>3.5</td>
</tr>
<tr>
<td>6- Use on other occasions</td>
<td>3.0</td>
<td>3</td>
</tr>
<tr>
<td>7- Web follow-up</td>
<td>2.8</td>
<td>2</td>
</tr>
<tr>
<td>8- Understanding criticism</td>
<td>3.3</td>
<td>4</td>
</tr>
<tr>
<td>9- Effectiveness</td>
<td>4.1</td>
<td>5</td>
</tr>
<tr>
<td>10- Use in future</td>
<td>4.5</td>
<td>4.5</td>
</tr>
</tbody>
</table>

The analysis of data revealed a significant amount of information pertaining to the use of semantic webbing and art criticism in the classroom. In the chapter that follows conclusions and recommendations are offered.
CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The variables under investigation for correlations were the teachers' opinions of effectiveness, frequency of use, and familiarity with the technique. This study investigated the differences between the classroom teachers and the art specialists' responses on the ten-item questionnaire. This study also illustrated the comparison of average responses and the most frequent responses between the two groups on each of the ten items of the questionnaire.

The results from the analysis of the data collected revealed that there was a positive correlation ($r=1.1$) between the two variables of frequency and effectiveness ($P=.7545$). It also revealed that there was a positive correlation ($r=1.0$) between the two variables of familiarity and effectiveness ($P=.7545$). Therefore, both the null hypotheses were rejected.

As the number of times the teachers used the webs in their classrooms increased, so did the rank of effectiveness. The conclusion is that as the teachers and the students became more comfortable and familiar with the technique the more frequently it was used. As the level of
the teachers' familiarity with webbing increased so did their rank of response for effectiveness. The conclusion is that teachers, both art specialists and classroom teachers, who were already familiar with the technique found the application to the operations of art criticism quite comfortable. Webbing in art criticism was well received by the classroom teachers because of their familiarity with the technique which made teaching art criticism less apprehensive.

The data revealed that the classroom teachers were finding applications for webbing in other areas of the curriculum. Thirty-eight percent of the classroom teachers were putting their ideas about webbing into practice. The art specialists however, did not attempt webbing in any form other than with the art criticism lessons, and no reference was made to its' use in other areas of the art curriculum. This is an indictment on their behalf for not recognizing and experimenting with the application of the webbing technique in other areas of the art curriculum.

Overall, the art specialists rated and responded more favorably to webbing than did the classroom teachers. The art specialists' favorable response to this graphic representation that illustrated the elements and their relationships with a work of art was a quite natural response to this technique considering the art specialists are trained to work with visual stimulation. The fact that
no two webs of the same subject matter would be identical follows similar philosophical values of art education. Art specialists identify with the value of the individuals' interpretation. The last point to be considered is that art specialists have been attempting to incorporate art criticism and are familiar with the concept of critically looking at a work of art, so the information would not become a stumbling block.

Implications for Art Education

There are several recommendations that can be made as a result of these findings. The first is that art specialists should continue to explore the implications of research findings in other areas of the curriculum. This can be done by reading publications of research in other curriculum areas and by observing other professionals. Like semantic webbing, there may be non-art instructional techniques that are directly applicable to the discipline of art education. In the same respect, the general education community should take note of the opportunities that the incorporation of art criticism provides for developing higher level thinking skills, critical thinking skills and problem solving strategies. The art specialist should not be threatened by this encroachment of what was previously their exclusive area of expertise. These efforts do not indicate the demise of the art specialist, but should produce a broader recognition of the value of art education and the art
specialists.

The art educators should also explore the countless possibilities of using webbing in other areas of the art curriculum. The technique could be used in the incorporation of art culture and heritage showing the social events and personalities that influenced the artist. Webbing could illustrate similarities and/or differences between styles or periods of art history. In the area of art production, the students could be asked to web their notes on the process to be employed and include new vocabulary terms or sketches of equipment. Pre-studio webs could be developed to insure success of the art production activity. Aesthetics is a very difficult issue for the classroom; however, the abstract concepts of the nature of art illustrated in a web would possibly give the students concrete evidence of their complex thoughts. All the disciplines of art could be webbed at one time in relationship to a style or period of art, a single artist or the development of a process.

Still another area that is a concern of many art specialists is evaluation of student learning. It might be possible for the web to become an instrument for evaluating the students' understanding of a concept in any of the E.E.'s or disciplines. The students themselves are encouraged to be self-evaluative of their own production. This could be accomplished through a web illustrating the
students' use of techniques, elements and/or principles utilized in a project revealing their own strengths and weaknesses. If the students were to web their critique before writing and turn in both the web and the composition, the teacher could possibly have a better understanding of the students' intent in their writings.

Implications For Further Research

Further research into the webbing technique as a teaching tool is also a recommendation. Since this study dealt with teacher opinion only, there is a need to determine whether or not semantic webbing and art criticism are effective, based on student learning and response. It may also be relevant to study the webs themselves with regard to variations in development and their effect on students' ability to recall and retain art information at various ages. The webs may further be a valuable tool for evaluation of student learning, if the right criteria were established. This concept, too, is worth investigation.

The application and documentation of the webbing technique to the other areas of the art curriculum should also be examined further. The possibilities of webbing in art production, aesthetics and art history or any combinations of disciplines should not be left unexplored. The implications of the use of webbing before a studio experience as a preparation, or before a museum trip as an adaptation should also be considered. The concept of
webbing a pre-test and post-test as a tool for evaluating student learning might be a possibility. It is quite obvious that the possibilities for application to the field of art education and further research of the technique of semantic webbing are numerous and the implications are exciting to consider.
APPENDIX A

SAMPLE WEBS FROM OTHER DISCIPLINES
Roth, W. M. (1990) Map your way to a better lab. The Science Teacher, 57(4), 31-34.
Fissioning of plutonium nuclei

Heat → thermonuclear fusion of deuterium nucleus

Bombards uranium nucleus → fissioning of uranium nuclei

Fragments of nuclei give off radioactivity

APPENDIX B

LETTER TO PARTICIPANTS
LETTER TO PARTICIPANTS
WEBBING AND ART CRITICISM

Semantic webbing is a tool that has been developed in the language arts area to allow students to successfully conceptualize their thoughts and ideas before beginning to write a composition. Many students and teachers have also found other applications for this unique teaching tool. These webs have several names including clusters, word mapping and creative graphing. Language arts teachers have used webs to develop and analyze works from literature; science teachers have used it to improve their students' laboratory understanding; coaches have used this idea to help players of many sports visualize moves or plays; and mathematicians have found that this type of visual image is easier to understand than the abstract concepts in math theories.

With this in mind, I hope to discover if webbing or mapping can be used successfully with art criticism. I am interested in having kindergarten and first grade teachers as well as art specialists test the effectiveness of this tool for conceptual learning and sharing their insights and opinions on this matter. If you would be interested in using this semantic webbing with art criticism several times in the month of September, please complete the attached
sheet for information as to how you can be contacted when it
is time to collect the data. Sample webs and questionnaires
should be returned in the stamped, self-addressed envelope
to be provided. The postmark for returned data will be
Friday, October 5, 1990. For further information contact me
at the address or phone number included. Thank you in
advance for your cooperation with this research.

Sincerely,

Marie A. Peel
APPENDIX C

INFORMATION SHEET
PARTICIPANT INFORMATION SHEET
WEBBING AND ART CRITICISM

TEACHER'S NAME: ________________________________ K___ART___

ADDRESS: _______________________________________________________________________________

PHONE NUMBER: __________________________________________________________________________

PREVIOUS ART EXPERIENCE/EDUCATION: _____________________________________________________

DISTRICT: ______________________________________________________________________________

SCHOOL NAME: __________________________________________________________________________

ADDRESS: ______________________________________________________________________________

PHONE NUMBER: __________________________________________________________________________

PLANNING OR CONFERENCE PERIOD (if known) ________________________________________________

I understand and am willing to participate in the research to determine the effectiveness of semantic webbing as a tool in teaching students art criticism and aesthetics and that resulting data collected will be the responsibility of Marie A. Peel.

SIGNED: ________________________________ DATE: ______

COMMENTS:
APPENDIX D

LIST OF PARTICIPANTS
LIST OF PARTICIPANTS

Dallas Independent School District
T. D. Marshall Elementary School
Mary Ann Kolter       First Grade
Esther Livingston     First Grade

Denton Independent School District
Evers Park Elementary School
Berniece Patterson     Art Specialist

Ft. Worth Independent School District
Burton Hill Elementary School
Rhonda Perry           First Grade
Carolyn Sherburn      Art Specialist

Hurst-Euless-Bedford Independent School District
Bedford Heights Elementary School
Peggy Mitchell         First Grade
Sonja Starnes         Art Specialist

Lakewood Elementary School
Pam Stephens           Art Specialist

Pilot Point Independent School District
Pilot Point Elementary School
Grace Berghauser       Pre-First Grade
Sylvia Russell         Art Specialist
Plano Independent School District

Christie Elementary School
Kim Gill                 Special Education
Dooley Elementary School
Sheila Brown             First Grade
Hughston Elementary School
Shirley Porebski         First Grade
APPENDIX E

RESEARCH QUESTIONNAIRE
RESEARCH QUESTIONNAIRE

TEACHER'S NAME__________________________________________________________

KINDERGARTEN____ 1st____ ART____YEARS OF EXPERIENCE_____

SCHOOL DISTRICT________________________________________________________

SCHOOL NAME__________________________________________________________

1. Were you familiar with the concept of webbing in conceptual learning before it was introduced in this research project?

_____________YES ___________NO ___________SOMewhat

2. Have you used conceptual learning techniques such as webbing in your teaching experience before this research began? ___________YES ___________NO

If you answered yes, please describe how it was used.
______________________________________________________________

______________________________________________________________

3. How many opportunities did you have to work with webbing during the time allowed?

_________0-3 ___________4-6 ___________7-10+

4. How many opportunities did you have to use this technique with art criticism?

_________0-3 ___________4-6 ___________7-10+
5. Did you use words, symbols or a combination of both in your class constructed web to diagram a given work of art? 

In each of the following questions rate your response on a scale of 1-5 with 5 being the highest and 1 being the lowest.

1. How helpful was the format of semantic webbing in teaching art criticism to the children? 

2. To what degree did this method of presentation help the children to verbalize their thoughts about the work of art? 

3. Were the students actively involved with creating the web? 

4. Did the students interact with one another during the process of creating the web? 

5. Did the students discover relationships between the various aspects of the work of art?
In the space provided please write a description of how you incorporated webbing art criticism into your curriculum. Please be sure to include the following:

- Names of works of art used
- Time of day
- What activities followed
- Size of class
- Time involved in lesson
- What preceded the lesson
- Class characteristics
- Dates Used
- Class abilities
- Class learning styles
- Student achievement levels
6. Was the web of the work of art used on occasions after the class had finished its construction?

7. Were the students asked to use the web in any type of follow-up activities?

8. Did the use of the web help students to understand the four aspects of art criticism: description, analysis, interpretation, and judgment?

9. How effective was the use of semantic webbing in your classroom situation with art criticism?

10. Will you continue to use this conceptual learning tool as you teach children to look critically at works of art?
APPENDIX F

SAMPLE LESSON PLANS
The students have been studying the art elements in a production lesson. They are to work together as a class to find the elements of art that the artists used to create famous works of art. The example used was El Greco's *St. Martin and the Beggar*. The students are familiar with the webbing technique because it has been used in their language arts class.

The students are to work in small groups to create a semantic web of three famous works of art: *Carnival Night* by Rousseau, Picasso's *Tragedy* and *The Plumed Hat* by Matisse. The work was completed in two class periods of forty-five minutes. The art specialist had already developed an atmosphere which was accepting of individual response, and which was encouraging verbalization of their thoughts and ideas about works of art. The small groups were monitored and this cooperative learning strategy was successful. This was a class of thirteen average to above average students.
LESSON #1
Sample Webs
LESSON #2

Art Specialist
Sonja Starnes

The element of art had been studied and reviewed by the first grade students. They are heterogeneously grouped by homeroom to be sent to the art specialist. The students worked together to create a classroom web that illustrates the elements and their relationships for the art work created by Murillo, called The Young Beggar. Samples of the class-constructed webs are included. The students are taught thematically in the classroom, and are familiar with the webbing technique.

The class of nineteen met in the morning for twenty-five minutes to complete the assignment.
LESSON #2
Sample Webs

The Young Beggar by Murillo

- People
  - redish
  - sad
  - alone
  - head down
  - circles
  - oranges
  - shrimp
- Bag
- Wall
  - Corner of room
  - Vertical lines
- Building
  - Window, rectangular
- Light shining through
  - Value
- Jug
- Dark
- Old
- Poor
- Raggedy
- Clothes
- Boy
  - Alone
  - Orange
This lesson was developed from the Art Works resource kit. It was developed for heterogeneously grouped first graders. Class sizes range from twenty-two to twenty-five students who are visual and oral learners. Most are of average intelligence, and there are a few who exceed grade level expectations.

In discussing the five senses, children were asked to look at the art work called After School and to locate areas where the senses would be incorporated. A web of the senses and where they were used in the painting was drawn on the board as the students discussed the work of art. At the end of the exercise, children were asked to determine if the artist was successful in his attempt to use the senses. They explained their responses. The studio production lesson that followed asked students to devise their own pictorial description of the five senses.
LESSON # 4

Art Specialist
Carolyn Sherburn

These twenty-five students have been to art class with the specialist for three weeks. The students have been looking at works of art critically since school began. The class is made up of a wide range of abilities from resource to gifted students, illustrated by the students' ITBS scores 23% to 99%. The class meets in the afternoon for forty minutes. This lesson took three class periods to complete.

The students were asked to work in teams of two as each team shared a reproduction. The students were to construct a semantic web that illustrated the elements of the work and their relationship to one another. To conclude the students were asked to share some of what they found interesting about their work of art. The students used their webs as notes from which to tell about their masterpiece.
LESSON # 5

Art Specialist
Berniece Patterson

This class of twenty-one students of high, average, and low abilities are predominantly visual learners who are always motivated to create art works, but not easily motivated to write about works of art. This was a fifty minute lesson in the morning.

This lesson was an introduction to a sculpture assignment that would follow. The students were asked to look at The Giant by N.C. Wyeth and create a web that illustrated the elements and their relationship to one another. The students have been studying outer space in their science class, so this print was chosen for its fantasy qualities. The students were to use their webs to write a paragraph about the work of art. The following class period the students began work on creating their own fantasy creature from another planet. The webbing technique clearly organized the information, making the writing more successful.
LESSON # 6

Classroom Teacher
Kimberly Gill

This class of twenty-one heterogeneously-grouped students were to complete this lesson on line in forty-five minutes. The students are a mix of gifted high achievers and special education slow learners. The students are familiar with the webbing technique since it is used in their language arts class.

The art work titled *Still Life With Striped Gourd* by Otis Dozier was used with this lesson. The teacher used a variety of questioning strategies to introduce the work of art. The student response was recorded on the board to create a web illustrating the elements and their relationship to one another. The students were reminded of the concepts of main idea and supporting ideas from language arts and were encouraged to see the parallel. An emphasis was on details and vocabulary development.
LESSON # 7

Classroom Teacher
Rhonda Perry

This art criticism lesson was integrated with a science lesson on the senses. The group of twenty first graders had been studying their five senses. The class was to work as a whole to create a web that would illustrate how the senses were manipulated by the artist Winslow Homer in Snap the Whip.

The reproduction was placed in the center of a large sheet of craft paper. The space around it was then divided into five parts to represent the senses. The students worked in groups of four to name all the things they could see, hear, touch, smell, and taste within their work of art. The students' answers were placed on cards. The cards were then placed on the craft paper to complete the web.
This is a first grade class of twenty students. There are seven above average, six considered average and six below average students. The webbing and art criticism has been used in a variety of ways with math, science and language arts. This lesson was forty-five minutes long in the afternoon.

The students were asked to look at the work of art called *Man in an Armchair*, by Paul Klee. The theme with which the lesson correlated was "self/body parts". The class worked together to find the elements of art that they had learned in math and science, such as lines, shapes, colors, and values. The students also considered what feelings the art work evoked. The web was constructed with nouns, adjectives and verbs and the students were asked to write sentences using the web.
LESSON # 9

Classroom Teacher
Sheila Brown

This class of twenty-two first graders is made up of top and low average first graders. The lesson was to last twenty to twenty-five minutes in the afternoon. The students are familiar with webbing since it has been used regularly in their social studies class.

The art work titled *Snap The Whip* by Winslow Homer was the focus of the lesson on art criticism. The students were asked to participate in describing the subject matter in the art work. The student responses were recorded on the board.

The students were encouraged to find the elements of art used in the work of art as well. The web was left on display to be used in related assignments in other subject areas. One of the children copied it on his own the day after it was created.
LESSON # 9
Sample Web

Snap the Whip

- Line
- Brown
- Green
- Color
- Realistic

Playing a Game

People

Kids

Boys
LESSON # 10

Classroom Teacher
Shirley Porebski

This class consists of twenty-two above average first graders. The teacher uses a thematic approach to the curriculum. For this reason, *Still Life With Basket* by Paul Cezanne was selected. The students and the teacher were familiar with the webbing technique from previous experience.

Apples were used throughout the unit as an interdisciplinary theme. Some examples of their uses are as follows: Estimate circumference, count the seeds, measure the weight, read about Johnny Appleseed and print t-shirts with apples in art. The students were asked to look critically at the work of art and construct a web that illustrated the various elements of the work and their relationship to one another. The emphasis was on color and line, two elements with which the students were familiar. The web took thirty minutes and then the students were to write a paragraph about their findings. The assignment took one hour.
LESSON # 11

Classroom Teacher
Grace Berghauser

This lesson was designed for a class of thirteen "bridge" students. The students are in a special class of six year old with a developmental age of about four-and-a-half to about five-and-a-half years old. The art criticism lesson was one part of a thematic approach to the curriculum. The works of art chosen were selected for their correlation with the theme. The art reproductions are as follows: Family by Charles Alston, The Snail by Matisse, Peach Tree In Blossom by Van Gogh, and Dalet Kaf by Morris Louis.

The students were asked to relate the information from stories to the works of art. The stories had been read to the class earlier. The emphasis was on transferring information previously learned and applying it to a new subject area. This activity was recorded on the board in a web form. The follow-up activities were the Token Response Game, Color Shape Game, and Fingerplays.
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