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**EXPANDING VOCABULARY  
AND  
EXPLORING THE IMPLICATIONS FOR ART**

A dissertation submitted to the Faculty of Education  
in  
Candidacy for the  
B.A. DEGREE IN ART, CRAFT AND DESIGN EDUCATION

by

**SONYA KAREN KINCH**

JUNE 1998

COURTESY OF THE NATIONAL COLLEGE OF ART AND DESIGN  
FACULTY OF EDUCATION

# EXPANDING VOCABULARY AND EXPLORING THE IMPLICATIONS FOR ART

A dissertation submitted to the Faculty of Education

in partial fulfillment of the requirements for the degree of

MASTERS IN ART, CRAFT AND DESIGN EDUCATION

SONYA KAREN WINICK

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## APPENDIX A

1. To take the following to the following people:

Mr. Robert D. [Name], [Address], [City], [State], [Zip]

and [Name], [Address], [City], [State], [Zip]

of [Name], [Address], [City], [State], [Zip]

Mr. [Name], [Address], [City], [State], [Zip]

interest in [Name], [Address], [City], [State], [Zip]

teaching [Name], [Address], [City], [State], [Zip]

maintain [Name], [Address], [City], [State], [Zip]

The [Name], [Address], [City], [State], [Zip]

all [Name], [Address], [City], [State], [Zip]

to [Name], [Address], [City], [State], [Zip]

and [Name], [Address], [City], [State], [Zip]

# CHAPTER ONE.

## LANGUAGE AND ART EDUCATION.

### INTRODUCTION

This dissertation is a report of an experimental study. The study relates to my teaching practice over a twelve week period in Newpark Comprehensive school, Blackrock, Co. Dublin, where I was teaching two groups of second and fifth years. The central focus of this experimental study is language and art education.

My interest in the area of art specific and art related vocabulary has been influenced by Vygotsky's theory. His contention was that children's "speech and action are part of one and the same complex psychological function, directed toward the solution of the problem at hand." (1) While Vygotsky stated his theory in relation to children and their play, it is hypothesised here that the theory also applies to teenagers and their practical art work within a school art class.

Every art lesson should consist of a practical task with various problems within it that need solving. An example of what these problems might relate to are the students' handling of different materials and equipment, or the



## CHAPTER ONE

### LANGUAGE AND ART EDUCATION

#### INTRODUCTION

This dissertation is a response to a personal study. The study relates to my teaching practice over a twelve week period in November/December 1998 at a primary school in Dublin, where I was teaching two groups of second and third years. The central focus of this experimental study is language and art education.

My interest in the area of art specific and related technology has been stimulated by Vygotsky's theory. His conception was that children's thought and action are part of one and the same complex psychological system, directed towards the solution of the problem at hand. (1) While Vygotsky stated his theory in relation to children and their play, it is important to bear in mind that his theory also applies to teachers and their work within a school environment.

Every art lesson should consist of a practical task with various problems within it for solving. An example of what these problems might relate to are the students' handling of different materials and equipment, or the



problem of design within a compositional arrangement. It is through solving these problems that the learning objective of the particular lesson is reached. Therefore I feel that it is important to make a practical study in relation to Vygotsky's theory and to test if there is a link between speech and action within an art task. It is students in second level education that I am teaching. It is not the teenagers' competency of general verbal skills that I wish to study, but their competency and fluency in vocabulary and speech which is related to and is specific to art. I hope to evaluate their art related and art specific vocabulary and to test if there is indeed as Vygotsky states, a link between their art speech and their art action.

Therefore the role of language in art education will be the main theme of this dissertation. It is hoped that the centrality of language will be demonstrated, and its importance in both art production and art critique will be established. Furthermore practical approaches to the development of language skills will be described.

Why this emphasis on language? There are many reasons. Not least of these is the need to develop critical skills in students in the course of Art Education. Eliot Eisner says:

problem of design within a computational framework. It is through solving

these problems that the learning objective of the particular lesson is

achieved. Therefore, it is important to make a practical study on

children as Vygotsky's theory and to test if there is a link between speech

and writing within an environment. It is students in second level education that

are written. It is not the technical competency of manual verbal skills that

is being tested. It is their competency with theory in vocabulary and speech

which is related to and is specific to what I hope to explain. It is related

and an academic vocabulary and to a degree is related as Vygotsky states

a link between the oral speech and written as well

to the written word.

Therefore the role of language in an education will be the main theme of

this dissertation. It is hoped that the competency of language skills will

be assessed, and its importance in learning production and in language will

be established. Furthermore, practical responses to the development of

language skills will be described.

Why this emphasis on language? There are many reasons. First, from the

point of view of the child, language is the main vehicle for learning. It is

therefore the main tool for the child to learn in the course of life.

Furthermore, language is the main vehicle for the child to learn in the course of life.



To a very large degree, the historical and cultural aspects of the art curriculum have been neglected in schools. This has been due to a wide variety of reasons, but at least one of these reasons is that it has been assumed that if children were helped to make art projects they would, as a consequence of such activity, develop critical skills ..... (critical skills) demand the appropriate frame of reference and the use of complex perceptual skills. Attention to the use of such skills and to the utilisation of aesthetic frames of reference surely deserves an important place in art programmes. (2)

Language is essential to having such a frame of reference. This belief is reflected in educational policy in Ireland. If one looks at the White Paper on Education 1995, it can be seen that its aims include:- the "development of intellectual skills combined with a spirit of enquiry and the capacity to analyse issues critically and constructively " (3) Language is an integral part of enquiry and analysis.

Another aim is:- "to develop expressive, creative and artistic abilities to the individual's full capacity". (4) Language holds an important key to enabling students to express themselves. The Junior Certificate programme aims/principles stresses the importance of language - "particular attention should be given to reinforcing and developing the skills of numeracy, literacy and spoken language." (5)

However a question that can be posed at this point with some validity





is:-Language is accepted as a vital part of general education, but is this the case in Art Education? Art is supposedly itself a means of communication - is it not its own language?

Art is a language, a means of communication but, as I hope to demonstrate, spoken language and vocabulary are crucial not only in the teaching of the various skills of art but also to artists as they set about their tasks.

In the 'Guidelines for teachers in Art, Craft and Design' (Junior Certificate Syllabus) the "description of actual appearances of visual stimuli" (6) is strongly encouraged. Further, under the heading of "Expressing", there is stressed "the development and making of a personal response to visual and tactile phenomena observed." (7) Likewise, when discussing "Support Studies" the Guidelines list "critical, evaluative and appreciative skills". (8) Each of these requires the student to become involved conceptually through language. Illustrating the role of spoken language further, the Guidelines, in the section on "Design", list aspects of the subject where the students are particularly involved in the process through language e.g. "assess and evaluate what they have made" (9) and "suggest possible ways to alter or modify the process, the solution or both". (10)







## THE LEARNING PROCESS

Although the Junior Certificate Syllabus Guidelines for teachers encourages the use of art related vocabulary, how does this in fact aid the learning process in the art room? Take for example a basic skill in the art process - observation. Clement is in no doubt that art related vocabulary is vital to the skill of observation. For example in his book 'Principles and Practice in Art' he states that "it is through talk, as much as through looking, that children come to observe more perceptively". (11) He goes on to discuss how a rich use of language is significantly supportive of observation, and that students will make better observations when the teacher focuses their "looking". This can be done, for example, through carefully structured questioning and discussion about what is being observed.

To illustrate this point: a drawing exercise of a still-life group can be introduced by engaging the students in a preliminary observational exercise directed by questioning which encourages them as a group to discuss and describe what they see. Here specific vocabulary can be introduced such as:- texture, form, line, shape and so on. Thus by describing what they see students will help one another to observe the still-life more diligently. So





one can see that observing and describing (i.e. art specific and art related vocabulary) are highly inter-related.

As students attempt to capture their observations by drawing, the teacher can talk with them about their work, again using as much art related vocabulary as possible. This will give the task value and help students understand the purpose of the task. Questions, posed by the teacher, such as:- "How are you solving the problem of form (shape/texture/etc. - depending on the particular art element that is being introduced)?" will assist the students think through the process.

One will find that as students grow in confidence in describing and appraising their own work they will develop an appropriate art vocabulary that can be built on using even more complex language. This can be encouraged in self and group evaluations, during a task and/or at the end of a project. The students who are able to verbalise what they have learnt during a task will gain more satisfaction from it. They will have a clearer understanding of the learning objectives that have been taught and they will be more eager to study in the area.

Gaitskell and Hurwit in a discussion of children and criticism of art state that:-



There can be a lot of learning and development in a relatively short period of time.

(continued) ...

As a teacher, it is important to capture their observations by drawing the teacher

out and with them about their work. Again, using a "mini art related

activity" is possible. This will give the teacher time and help students

understand the purpose of the task. Questions posed by the teacher, such

as "How are you solving the problem of form (shape, texture, etc.)

depending on the particular art element that is being introduced?" will

assist the students think through the process.

One will find that as students grow in confidence in themselves and

applying their own work they will develop an appreciation for vocabulary

that can be built on using their own complex language. This can be

encouraged in self and group evaluations during a task and at the end of

a project. The students who are able to recognize what they have learned

during a task will gain more satisfaction from a task, will have a clearer

understanding of the learning objectives that have been taught and they will

be more eager to learn in the future.

Christy, who is a teacher of children and children of art class

Children enjoy talking, arguing and venturing opinions about art even if their opinions may be somewhat uninformed. With the increasing use of the critical process, however the children can develop a way of organising their perception that provides a more valid basis for judgement. (12)

If students are taught how to use art related vocabulary as a means of expressing their critical and evaluative judgement they will become much more aware of art around them - by other artists and by fellow students and this will increase their awareness of their own art.

#### ART APPRECIATION AND SUPPORT STUDIES

I have attempted to argue above that verbal skills are an integral and necessary part of making art - from observation, through the processes to critique and evaluation. This was with reference to the students' work. Are verbal skills (including art related vocabulary) important or necessary in art appreciation and support studies? I believe they are.

Gaitskell (1967) asserts that verbal skills can be developed in critical discussion as part of art appreciation and he states that "four basic stages of discussion are possible - description, formal analysis, interpretation and judgement". (13) Clearly art related vocabulary is necessary in each of these stages.





Feldman puts it that art appreciation was essentially "talk about art". (14)

#### PROPOSED PROJECT

I proposed to undertake a project that would attempt, in a structured and focused way, to explore and assess the validity of the ideas I have discussed above. In particular, in the course of a standard art class and for the duration of one school term, I placed very particular emphasis on providing learning opportunities where students might increase their art specific vocabulary. In addition I attempted to evaluate, as quantitatively as possible, an outcome.

the first part of the first paragraph was essentially the same as the

## THE SECOND PART

I have to admit that I was not quite so sure of myself as I

was in the first part of the first paragraph. I was not quite so

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2. For a general discussion of the chemical properties of the element, see V. V. Vasiliev, *Journal of the Chemical Society, London*, 1952, p. 17.
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## CHAPTER 2

### APPROACH AND METHODOLOGY.

#### THE PROJECT

As discussed in Chapter One, the purpose of this project was to investigate if increasing art related and art specific vocabulary leads to a greater ability to understand and appreciate art. To do this, various ways in which the students' vocabulary can be increased were explored. Set out below are the methods which I used in the class room with a specific class group. Next, in the latter part of this chapter, the methodology designed to evaluate the impact of the project is described.

#### TEACHING APPROACH AND METHODOLOGY

The method I used to structure each of my lesson plans was to plan for the different stages within each art lesson. At the start of the lesson I introduced the class to the theme or art element of the day. I did this, for example, through discussion of a visual aid or a brainstorming session. Each week I introduced

# APPROACH AND METHODOLOGY

## THE PROJECT

As discussed in Chapter 1, the main purpose of this project was to investigate the relationship between the use of the Internet and the use of the library. It was hypothesized that the use of the Internet would lead to a greater understanding of the library and its services. To this end, a survey was conducted among a sample of library users. The survey was designed to collect data on the frequency of Internet use, the frequency of library use, and the perceived relationship between the two. The results of the survey are presented in Chapter 2.

## RESEARCH APPROACH AND METHODOLOGY

The research approach used in this project was a quantitative approach. The data was collected through a survey of library users. The survey was designed to collect data on the frequency of Internet use, the frequency of library use, and the perceived relationship between the two. The results of the survey are presented in Chapter 2.

CHAPTER 6



an artist whose work related to the task of the lesson. An example of this was when I was teaching a lesson on the use of line within a portrait to express an emotion, I introduced the class to Erich Heckel. 'Support studies' is the term I use for the inclusion of an artist's work like this within a lesson. The artist's work should support the work of the students in the art class.

Each week after the introduction, I demonstrated the task set for the students for that lesson. This gave the class an opportunity to learn how to handle new equipment and materials. It was also an opportune time for them to raise any queries they had in relation to the use of materials or the task set. It was at this stage of the lesson, after the demonstration, that students set about their work on the set task. Students worked individually or in groups. As they worked I walked around the classroom making sure that students were exploring the learning objective sufficiently and understood fully what they were doing.

In the final ten minutes of every lesson I assembled all the students to the front of the class with their work for some discussion to evaluate their work. It was at this stage of every lesson that students discussed, as a group, the difficulties and possibilities they had experienced in their





exploration of the various materials and techniques. Through this class evaluation students learned from one another.

Each week I set a home task for the students to complete in their support copies. These tasks always reinforced the learning objective of the lesson. For example, students were asked to find visual examples of the art element which had been explored during the class or to document their work. A very thorough tidy up of the art room concluded each week's lesson.

I have set out below each stage of the lesson under five headings: introduction, demonstration, task, evaluation and support copies. It is under these headings that I explore the approaches and methods used to increase the students' art related and art specific vocabulary. While I shall describe below each of these stages in the lesson structure, some general points need first to be made. In my approach to increasing students' art related and art specific vocabulary I was influenced by the following principle.

The reciprocal relationship between learning to make art and learning to recognise, attend to and understand art should guide the planning of art instruction. (1)

Since the aim was to increase art vocabulary within the practical class, students were given every opportunity to compare and contrast their own

expression of the various attitudes and techniques through the class.

Students are also given a chance to express their

Each week I set a topic for the students to write on their papers.

Topics. These topics have included the human body, the human

for example, students were asked to find visual examples of the

human, which had been shown during the class on the previous

week. A very interesting part of the unit was the study of the

Lesson

It has been our policy to have a lesson under the heading

introduction, discussion, and conclusion and report cards. The

human body has been the subject of many lessons and is the

the human, and which is the subject of the lesson. The

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work with that of other artists. This was in order to help them to increase their art awareness in their work through discussion and verbalisation of ideas. It was also intended that, through the development of a broader art vocabulary, students could discuss all aspects of their practical work with a new fluidity and confidence. Analysing and discussing their own work will, in turn, enable them to examine and discuss other artists' work with keener critical skills. As Lowenfeld and Brittain state:-

Schools undoubtedly play an important part in this developing aesthetic awareness but it may not be as important to guide this development as it is to encourage it. (2)

Every opportunity to provide learning experiences in these verbal skills were used during classes and a wide variety of techniques were utilised so that opportunities were maximised. Amongst the techniques used were:-

questions,                      sketchbooks/journals of ideas,                      class discussion,  
brainstorming,                      multiple-choice questionnaires,                      descriptive tasks,  
visual aids,                      vocabulary note-books,                      vocabulary sheets

In addition individual reflection/description of the students' work was emphasised. Particular attention was paid to facilitating full participation by all students. "There is great satisfaction in expressing one's own feelings and emotions in art." (3)





Before proceeding it is important to stress two points. First, this project is about increased focus and emphasis on art specific and art related vocabulary - there is nothing novel about this since it should be an integral part of any lesson. The difference is the increased focus and emphasis and also the use of specially designed learning tools e.g. the vocabulary note-books. Secondly, it must be stressed that at no stage is it intended to allow this focus on verbal skills to divert or dilute the learning objective. The verbalisations must always enhance or serve the purpose of achieving the specific learning aims and objectives of each lesson.

The aim was to increase art specific vocabulary at every stage of a lesson, and to implement this during each of the various stages of:- introduction, demonstration, task, evaluation, support studies and homework. Below is set out an illustrative example of the possible application of the methods listed above at each of these stages of a lesson. The points in the lesson at which these methods were used varied obviously from lesson to lesson depending on appropriateness of method. In addition, variation was introduced to avoid a rigid predictable lesson pattern that would be detrimental to students' motivation and involvement.





## Introduction

One method I explored was to commence the lesson with a question and answer session. For example, in a lesson on line I asked the students to list as many different types of lines as they knew. "It is important to start where the child is and to broaden his store of experiences." (4) I captured this list on the blackboard. A visual aid of various lines was then introduced and students described what they saw. The descriptive adjectives thus generated were included in a "class dictionary". Students recorded their own copy of the "class dictionary" in their notebooks and kept them constantly up-dated throughout the term as new words were generated. (5)

A discussion followed on how to implement this knowledge in a line drawing of a figure, for example. This included a discussion of contour, positive and negative space, variation in line and use of line within the drawing.

## Demonstration

Continuing with the example of a lesson on line to illustrate my method: for a demonstration of how to use various lines (which were already

One method I employed was to compare the lesson with a question and

answer session. I or even the student on the last of the students to list

the main differences between the two. It was important to ensure

that the child is not confused by the same or different. (1991) compared

the list of the differences. A small number of students listed more than

one difference and the number of differences listed was also recorded.

After the lesson, the students were divided into three groups. The first

group was given a copy of the "class dictionary" in their notebook and

asked to write down the words they had learned in the lesson. The second

group was given a copy of the "class dictionary" in their notebook and

asked to write down the words they had learned in the lesson. The third

group was given a copy of the "class dictionary" in their notebook and

asked to write down the words they had learned in the lesson. The fourth

group was given a copy of the "class dictionary" in their notebook and

asked to write down the words they had learned in the lesson.

Conclusion

It was found that the majority of the students in the first group

had a good understanding of the words they had learned in the lesson.



discussed and shown in the introduction) to make an observational line drawing of a figure, a class discussion took place. This discussion allowed the vocabulary from the introductory list or "brainstorm" to be further explored, and developed. The next stage in a lesson is the task.

The task.

Students were asked to make a line drawing of a figure and still-life bearing in mind the different points discussed in the introduction and demonstration - varying the quality of line and taking into consideration the spaces between lines as components of design. Also relating these lines to the contours or edges of the subject.

One-to-one evaluation of students' work was conducted when students were asked to describe what they are drawing, and to discuss their implementation of the lines discussed in the introduction and the demonstration. This class work was done as part of a sketchbook of preliminary work and it became a "sketchbook of ideas".

This "sketchbook of ideas" was not only a record of visual information in the form of drawing and multimedia, but in addition it was also a journal,

discussed and shown in the introduction) to make an observational line drawing of a figure. A class discussion took place. This discussion followed the vocabulary from the introductory list of "terminology" to be further explored and developed. The next stage in a lesson is the task.

### The task

Students were asked to make a line drawing of a figure and call it a drawing. In doing this, students were asked to consider the relationship between the figure and the space around it. The quality of the drawing was also considered. The space between lines as components of design. Also, drawing these lines to the contours or edges of the subject.

A one-to-one evaluation of students' work was conducted when students were asked to describe what they are drawing and to discuss their understanding of the lines drawn in the introduction and the demonstration. This class work was done as part of a sketchbook of preliminary work and a record of a sketchbook of ideas.

The "sketchbook of ideas" was not only a record of visual information in the form of drawing and mathematics, but in addition it was also a journal.



where students wrote ideas and comments on work they had finished. These comments, for example, gave explanations on how the particular student approached and accomplished a task. The journal also contained ideas and comments on work the students hoped to commence, with notes on materials, methods of work etc. recorded. In this way they combined both their practical and vocabulary skills, thus broadening their base of experience.

#### Support studies

Discussion of other artists' use of line was important in the example class used here. Looking at slides to observe how some artists have dealt with the concepts already discussed was found to be a good starting point.

Day (1969) found in attempting to teach some art history to eighth graders that those who had concurrent studio experiences performed better and gained more knowledge of the subject matter in art history than those who did not have a studio art class. (6)

When looking at examples of artists' work, both as support studies and in an art history class, vocabulary sheets provided to students were a very effective way of equipping students with the necessary vocabulary to discuss a work of art. (This is probably especially so at the outset of a teacher's time with a particular class when he/she is unfamiliar with the standard of the class. It is also likely to be very useful with weaker

where students write ideas and comments on work they had finished. These comments, for example, gave explanations on how the particular student approached and accomplished a task. The journal also contained ideas and comments on work the students liked to complete, with notes on materials, methods, or work etc. recorded. In this way they completed both their practical and vocabulary skills thus providing their base of

experience.

support classes.

Discussion of other artists' use of line was introduced in the example class. The teacher asked the students to observe how some artists have dealt with

the concept of line. The class was then to be a good writing team.

They (1965) found in attempting to teach more art history to children that those who had concentrated on the subject matter in art history better and gained more knowledge of the subject matter in art history than those who did not have a study in class (p. 10).

When looking at examples of artists' work, both at support studies and in an art history class, vocabulary sheets provided to students were a very

effective way of equipping students with the necessary vocabulary to discuss a work of art. (This is possible especially so at the onset of a

teacher's time with a particular class when he/she is unfamiliar with the

standard of the class. It is also likely to be very useful with work of



students.) This vocabulary list typically would have a variety of descriptive words from which students could select ones they felt were appropriate to use in a discussion. (7)

This not only encouraged students to use words they might not normally feel confident to use, but it made them be selective in their responses to works of art.

The vocabulary sheet also consisted of a list of terms of processes and techniques. Students were required to study an art work closely to discover which of the various processes and techniques the artist had used and to select the appropriate term from the handout. This list extended even to the type of materials which had been used. (8)

These ideas were also extended to a class trip to an exhibition, where students captured in a notebook their responses to a work. This included recording their likes/dislikes and critical responses to the work. Students were asked to describe, making full use of their vocabulary, the work techniques the artist used calling on their previous knowledge from practical classes. In a subsequent class these responses were discussed and compared. So the recording of ideas helped students recall the impact the

(Students) The vocabulary list (given) would be a variety of descriptive words from which students could select one they felt was appropriate.

(The next day, after 10)

This was only one example of students to use words they might not normally feel comfortable using, but it made them be selective in their responses to

word choice.

The vocabulary sheet also consisted of a list of terms of processes and techniques. Students were required to study and write a definition to each term of the various processes and techniques the class had used. This was an excellent opportunity for them to learn from the handbook. This has extended the use of the handbook which had been used.

These ideas were also extended to a class trip to an exhibition where students were required to write a notebook about responses to a work. This included recording their likes and dislikes and critical responses to the work. Students were asked to describe not only the use of their vocabulary, the work techniques, the artist used, calling on their previous knowledge from previous classes. The students also used responses were recorded in the notebook. The recording of their likes and dislikes could be used for



exhibition had on them. (9) As Lowenfeld and Brittais say " Children react to and express their feelings with whatever instruments or words they have mastered". (10)

Every effort was made to achieve total class participation in every class discussion. One method used to assist in achieving this was to give every student a multiple-choice questionnaire. This questionnaire was used during a slide show and after a practical demonstration.. When students had filled it in a general discussion took place around the answers. This technique meant that the entire class was involved in the physical process of marking-in the answers and even in raising their hands. This, it was found, encouraged the quieter or weaker student to offer their answers without being "put on the spot". This questionnaire method was also used in groups where students worked together and discussed the validity of an answer.

Evaluation.

Here students discussed artists' work in relation to their own ideas of how to improve techniques etc. " From previous studies ( Pay, 1969 ) it seems learning can be enhanced by active participation." (11) This allowed for a





critical personal response and utilised the art vocabulary learnt during the other stages of the lesson. It also placed this art related and art specific vocabulary in the context of both the students' own work and that of other artists.

This was aimed at increasing the students' awareness of the purpose of the task and learning objective and further to increase their appreciation for art as a whole by allowing a personal response. This response, it was hoped, would have greater critical validity based on preparation through activity and guided discussion, reflecting Gaitskell's and Hurwitz's contention.

Children, like adults, will bring to a painting only what they have been prepared to bring. It is the teacher's task to prepare them by broadening their base of experience. (12)

## Overview

These different stages within a lesson were used each week and each one introduced new vocabulary which related to the learning objective and task of the class. Using the vocabulary as a tool, the learning experience from the students' task can be linked with the support studies. Other methods which I used within different classes include the idea of a notebook in which students as part of a lesson or as homework made a list of all the art

the first personal response and indicated an awareness of the  
other stages of the lesson. He also noted the practical and the  
importance of the change in the students' own work and that of their

This was noted as increasing the students' awareness of the importance of the  
and the importance of the lesson and the importance of the lesson and the  
as a result of the lesson, a personal response. The response was noted  
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specific vocabulary they had been introduced to in that lesson. These included techniques, processes, descriptions of art elements and were accompanied by quick sketches to aid in the explanation and recording of new ideas and terms. The actual task of recording new information in this notebook helped facilitate students' learning and also become an excellent reference and revision book for students. (13)

All of the above methods and approaches were designed to extend and enrich the students' art specific and art related vocabulary.

## EVALUATION APPROACH AND METHODOLOGY

In order to evaluate what, if any, impact my project had I intended to carry out a specially designed pre- and post- assessment of the students' ability under three headings:-

Passive Vocabulary,  
Active Vocabulary and  
Ability to Conceptualise Their Approach to a Task.

Below is set out what is meant by each of these terms, and how I designed a test to measure them.

second semester, they had been instructed in the first lesson of the  
 related vocabulary exercises, description of the elements and were  
 accompanied by their studies to all in the explanation of the elements in  
 new terms and terms. The main task of providing new and that the new  
 is a book helped in their studies to study and also to learn on the other  
 reference and research work for students (19)

All of the new terms and approaches were designed to extend and  
 extend the student and approach as related vocabulary

## EVALUATION, ATTITUDE AND METHODOLOGY

It was a very important part of the project and I intended to carry  
 out a special research project and was a part of the student study  
 and their learning

Related Vocabulary  
 Related Vocabulary and  
 Ability to Contribute to Their Approach to a New  
 Below is set out what was done in each of these terms and how I designed  
 to be used to



## PASSIVE VOCABULARY

By passive vocabulary I mean the students' ability to recognise, though not necessarily use, words which are art specific or related to art.

The test consisted of a list of words (ninety three in all) which are art specific or art related and the task for the respondent was to identify those words which in their opinion were related to art. The pre-test gave a measure of the students' "passive vocabulary" prior to the project, while the post-test gave the equivalent measure at the end of a term's work. It was hoped that a comparison of these two measures would show if the students' vocabulary had increased over the period by the rise, if any, in the number of words they recognised as having an association with art.

I devised the test from a list of words which are associated with the various elements of art - line, shape, texture, pattern and form. By doing this I therefore was able to get an indication, not only of possible changes in extent of passive vocabulary but also any variation that occurred across the elements of art. (14)

## EXERCISE VOCABULARY

1. The teacher was very kind to help the students with their homework.

2. The teacher was very kind to help the students with their homework.

3. The teacher was very kind to help the students with their homework.

4. The teacher was very kind to help the students with their homework.

5. The teacher was very kind to help the students with their homework.

6. The teacher was very kind to help the students with their homework.

7. The teacher was very kind to help the students with their homework.

8. The teacher was very kind to help the students with their homework.

9. The teacher was very kind to help the students with their homework.

10. The teacher was very kind to help the students with their homework.

11. The teacher was very kind to help the students with their homework.

12. The teacher was very kind to help the students with their homework.

13. The teacher was very kind to help the students with their homework.

14. The teacher was very kind to help the students with their homework.

15. The teacher was very kind to help the students with their homework.



## ACTIVE VOCABULARY

By active vocabulary I mean, that repertoire of words that students, not only recognise when confronted with them, but which they spontaneously use in their own descriptions of art.

I assessed this in the following way: the test consisted of a piece of art which was presented to the students and they were asked to describe the piece. These written descriptions were then analysed under a number of headings e.g. total number of words used, extent of art related and art specific vocabulary used and art elements in the piece referred to.

This assessment was carried out prior to the beginning of the term's work and again at the end of the term. The same piece of art was used on both occasions and care was taken to make no mention whatsoever of that particular work in the course of the term's work so that students' second set of responses were not directly influenced. The instructions were identical on both administrations of the test.

Comparison of the students' results on the pre- and post- tests I hoped would indicate whether their active vocabulary had changed or not. I was

## ACTIVE VOCABULARY

The active vocabulary means that repertoire of words that students who are recognized when confronted with them but which they spontaneously use in their own descriptions of art.

I assessed this in the following way: I presented a piece of art which was presented to the students and they were asked to describe it. These written descriptions were then analysed under a number of headings e.g. total number of words used, extent of art related and art specific vocabulary used and of elements which were repetitive.

This assessment was carried out prior to the beginning of the term's work and again at the end of the term. The same piece of art was used on both occasions and care was taken to make an identical selection of that particular work in the course of the term's work so that students' second set of responses were not directly influenced. The instructions were identical on both administrations of the test.

Comparison of the students' results on the pre- and post-tests. I hoped to find out whether the active vocabulary had changed or not. I was



also interested to see whether their verbal descriptions indicated a deeper appreciation of the work or not after the term's work. (15)

#### ABILITY TO CONCEPTUALISE THEIR APPROACH TO A TASK

What I mean by this in practical terms is the students' ability to articulate how they would proceed to execute a task. One needs to be able to conceptualise prior to articulating.

The designed test was intended to assess this ability in the students by asking them to describe how they would go about the task of making an observational drawing of a still-life. This measure was taken, like the other two, both at the beginning and at the end of the term's work. Again the students' written descriptions of their approach to the task were analysed for quality and breadth and comparisons were made between the first and second assessment. Positive changes in such quality and breadth would be interpreted as an increased awareness and appreciation of an art process, and in particular an improvement in the students' ability to conceptualise their approach to this specific task. (16)

it is intended to see whether their verbal descriptions indicated a change

appreciation of the work or not after the team's work. (10)

## ABILITY TO CONCEPTUALISE THEIR APPROACH TO A TASK

What I mean by this is how a person's approach to a task is described

how they would proceed to create a task. (One needs to be able to

conceptualise how to create a task)

The objective test was designed to assess this ability in the situation by

asking them to describe how they would go about the task of making an

instructional drawing of a still-life. The measure was taken like the

other two, both at the beginning and at the end of the team's work. (11)

The measure was taken at the beginning and at the end of the task, with

the subjects writing descriptions of their approach to the task, with

reference to the quality and breadth and complexity of the task between the

first and second assessment. (12) The change in each person's and breadth

would be interpreted as an increase in the complexity and breadth of an

approach, and in particular an improvement in the quality of the

approach, and in particular an improvement in the quality of the



## FOOTNOTES CHAPTER 2

1. C.D. Gaitskell and A. Hurtwitz, Children and their Art. Second edition methods for the elementary school. (Bloomington: Independant National Centre for school and college through T.V., 1967) p.7.
2. V. Lowenfeld and W.L. Brittain, Creative and mental growth, 7th edition, (New York: Macmillan, 1982) p.114.
3. Ibid., p.20.
4. Ibid., p.48.
5. See appendix 1 for an example of a page from a fifth year student's support copy.
6. Lowenfeld and Brittain, Creative and Mental Growth, p.115.
7. See appendix 2 for a copy of vocabulary sheet.
8. See appendix 3.
9. See appendix 4 for a copy of worksheet related to museum visit.
10. Lowenfeld and Brittain, Creative and Mental Growth, p.124.
11. Ibid., p.122.
12. Gaitskell and Hurwitz, Children and their Art, p.423.
13. See appendix 1 and chapter four Fig 2.
14. See appendix 5 for a copy of the test. As handouts were hand written for students they are presented as such in the appendix. A copy of the instructions given to students prior to the commencing of the test is also given.





15. See appendix 6 for a copy of the test. A copy of the instructions given to students prior to the commencing of the test is also presented.
16. See appendix 7 for a copy of the test. A copy of the instructions given to students prior to the commencing of the test is also presented.

1. The applicant is for a copy of the instructions  
to the applicant for the carrying out of the test is also  
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2. The applicant is for a copy of the instructions  
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the same.



## CHAPTER THREE

### DISCUSSION OF RESULTS

Two classes of students were involved in this study, a second year class and a fifth year class. Both classes were of mixed ability and were taught once weekly for a full term of twelve weeks. The duration of each class was seventy minutes. Overall therefore approximately fifteen hours teaching were involved for each group of students.

As stated in the previous chapter, particular emphasis was placed on providing learning opportunities for students to increase their art specific vocabulary. This was within a scheme of practical work which I taught as part of the school curriculum.

The second year scheme I taught was based on perspective. The aim was to 'explore the use of perspective to create an illusion of space on a clay relief panel under the theme "rooms". (1) The fifth year scheme I taught was based on the theme 'expressionism'. Work involved drawing and painting.

This was my first time working with these students. At the beginning of

## CHAPTER THREE

### DISCUSSION OF RESULTS

Two classes of students were involved in this study: a second year class and a fifth year class. Each class was given a total of four lessons and a final test. The duration of each class was approximately 45 minutes. The duration of each class was approximately 45 minutes. The duration of each class was approximately 45 minutes.

As stated in the previous chapter, the data was placed on a grid. The data was placed on a grid. The data was placed on a grid. The data was placed on a grid. The data was placed on a grid.

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the term three short tests/assessments were administered to each group of students. These tests evaluated the students' initial knowledge of art specific and art related vocabulary and their ability to use this vocabulary in the appreciation of a painting. Students' ability to express how they would set about a practical task i.e. the use of vocabulary in the conceptualising of a task, was also being evaluated. At the end of the twelve week scheme the identical three tests, under identical conditions and with identical instructions, were again administered. This re-administration was to measure any increase in vocabulary which had occurred. It is important to stress that at no point in the period between the two tests were the test instruments looked at or referred to. In addition to evaluating any increase in vocabulary, the tests were designed to assess if a wider vocabulary enhanced students' ability to appreciate art and their ability to conceptualise a practical task.

The results of these three tests are presented separately below.

## RESULTS OF A TEST OF PASSIVE VOCABULARY

This test measures students' ability to recognise words related to and specific to art. (2)

The first three short tests were administered to each group of students. These tests contained the student's initial knowledge of all specific and an related vocabulary and their ability to use this vocabulary in the interpretation of a paragraph. Students' ability to interpret how they would use about a particular test for the use of vocabulary in the understanding of a text, was then being evaluated. At the end of the tests were selected the identical three tests under identical conditions and with identical instructions were again administered. This re-administration was to measure any increase in vocabulary which had occurred. It is important to stress that at no point in the period between the two tests were the test instruments looked at or talked of, so as to avoid any influence of vocabulary. The tests were designed to assess their own vocabulary without students' ability to appreciate it and their ability to comprehend a medical text.

The results of the three tests are presented separately below.

## RESULTS OF A TEST OF PASSIVE VOCABULARY

This test measures students' ability to recognise words related to and specific to an (1)



Comparing the average score for the group of second year students on the second administration of the test (i.e. after twelve weeks of tuition) with the class average on administration one of the test (i.e. before tuition began) shows a very significant increase of 74%. In concrete terms, students by the end of the term, could recognise on average eighty words compared with forty six words on average which they could recognise as at the beginning of the term. Students' recognition therefore had increased significantly. ( 3)

Making the same comparisons with the class average for the fifth year students on both administrations of the test shows in this case a 33% increase in students' recognition of art related and art specific vocabulary after the twelve week scheme. Students' recognition of words increased from sixty one words on average in the first test to eighty one words on average in the second test. The fifth years' vocabulary did not increase as dramatically as the second years. This is not surprising as the fifth years are older, have studied art for longer and would have a greater vocabulary to begin with. Although the fifth years had a more extensive passive vocabulary at the start of the period than the second years (results of first testing showing that on average they had sixteen words extra in their





vocabulary), by the end of the scheme (second testing), on average the fifth years were only one word ahead of the second years.(4)

These various measures and results are presented in Table One. The results show that the methods of introducing vocabulary into the classroom were effective and resulted in an increase in students' knowledge. This was true for both groups but especially so for the younger students who in the course of the twelve week scheme 'caught up' more or less with their older colleagues.

TABLE 1

A comparison of average class scores for two groups of students on pre- and post-assessment of students' passive vocabulary.

	Class Average: Test I	Class Average: Test II	Percentage Increase in Class Average.(6)
2nd. Years (22 pupils)	46.136	80.368	74.198%
5th. Years (12 pupils)	60.916	81.357	33.556%





## A TEST OF ACTIVE VOCABULARY

Passive vocabulary refers to the students' ability to recognise art related or art specific words. By 'Active vocabulary' is meant the students' ability to actively use those words in their written or spoken language. In the context of this study, 'active vocabulary' is about the use of those words in the appreciation of a painting. (5)

When scoring students' responses to this test three measures were used:-  
(a) the total number of words used by each student in their written appreciation of the painting; (b) the number of words used by each student directly referring to art elements of the painting and (c) the number of words used by each student which were descriptive or referring to the student's personal response to the work. A class average for each of these measures was calculated for both classes and for each of the administrations of the test. The percentage increases in the class averages between administrations were also calculated. These results and comparisons are presented in Table Two.





TABLE 2

A comparison of average class scores for two groups of students on pre- and post-assessment of students' active vocabulary.

		Class Average: Test I	Class Average: Test II	% Increase in Class Average.(6)
2nd. Years	Art Elements Words	0.66	7.05	610.7%
(22 pupils)	Personal Description	3.62	4.21	16.3%
	<b>Total No. of Words</b>	52.52	81.89	55.9%
5th. Years	Art Elements Words	2.83	6.42	226.7%
(12 pupils)	Personal Description	8.58	15.33	78.6%
	<b>Total No. of Words</b>	87.66	168.0	91.6%

As can be seen from the table above for the second year class there was a 56% increase in the class average of total number of words used on this measure of active vocabulary (from 52.5 words at the first administration to almost 82 words at the second). This result shows that the increase in the second year average at the end of the scheme was almost equal to the fifth year average at the beginning of the period despite the differences in age and educational attainment.

To illustrate the improvement in quality of the responses of the second

TABLE 4

Comparison of the number of words used by the two groups of students in the first and second years of the study.

Year	Class	Words	Mean	Standard Deviation	Range
First Year	Class A	1000	10.00	1.00	8-12
	Class B	1000	10.00	1.00	8-12
Second Year	Class A	1000	10.00	1.00	8-12
	Class B	1000	10.00	1.00	8-12

A comparison of the number of words used by the two groups of students in the first and second years of the study is shown in Table 4. The data indicate that the number of words used by the students in the first year was significantly lower than the number of words used by the students in the second year. This result is consistent with the findings of previous research which has shown that the number of words used by students increases as they progress through the school years. The data also indicate that the number of words used by the students in the first year was significantly lower than the number of words used by the students in the second year. This result is consistent with the findings of previous research which has shown that the number of words used by students increases as they progress through the school years.

To illustrate the difference in the number of words used by the two groups of students in the first and second years of the study, the data are presented in Table 4.



year students between the first and second test of active vocabulary a typical example follows. "I don't really like the painting. I don't think the cat looks very like a cat. The eyes on the cat are very hypnotic" (total number of words within response in the first test) The same student in her response to the second test shows a greater appreciation of the same painting.

Its very violent. The picture doesn't look the slightest bit realistic, no perspective, cool colours and it looks like a child drew it ..... I wonder what was going through Picasso's mind when he painted it.  
(7)

Looking at the same data for the fifth years it is clear that there was a 92% increase in the class average for total word count (from 87.5 words at the first administration to 168 words at the second). An example of one fifth year student's responses to his first and second test shows greater fluency in his descriptions of the art work. An extract of the student's response from the first test is "...dark haunting colours ... the shapes transform the cat into a savage looking, big gutted, stocky, hunch backed brute, ripping at the flesh of the bird." Compare this with his response to the second test.

The painting is vicious and angry and violent and unyielding ..... The form of the cat is distorted into a cubist shape. It is outlined with thick, dark, hard lines. Many of the lines are geometric and sharp ..... Big, thick, long brushstrokes are used to show the cat not as a slender, agile assassin but as a rough, rugged, clumsy, thumping beast.





The student goes on to say

I love this painting. It shows the absolute brutality and possible danger that resides in all the gentlest things. It is so gruesome, bloody, awesome, brutal, wild and aggressive that it just imprints fear and amazement into the audience.(8)

Both groups therefore showed a significant increase in their active vocabulary in the sense that they could express more adequately and in greater detail than before as their response to a work of art.

Turning now to look a little more closely at changes in active vocabulary it can be seen from Table Two that the second years improved their scores related to Art Elements vocabulary by an impressive 600% on average between the two administrations of the test. (6) Their corresponding increase in Personal Description vocabulary was 16.3%. As their scheme of work over the twelve weeks was based on perspective this suggests a very significant increase in vocabulary of art elements relating to the learning that took place in the classroom.

The contrast between vocabulary related to art elements and vocabulary which was descriptive was not so dramatic in the case of the fifth years. However they showed quite significant increases on both of these dimensions of active vocabulary. There was a 220% average increase in

The second part of the paper  
shows that painting is not a  
simple matter of copying nature  
but a complex process of  
interpretation and expression.

Both painting and poetry  
are forms of expression which  
are closely related to each other  
and to the human mind.

Painting and poetry are  
two different forms of  
expression which are  
closely related to each other  
and to the human mind.  
The first part of the paper  
shows that painting is not a  
simple matter of copying nature  
but a complex process of  
interpretation and expression.  
The second part of the paper  
shows that poetry is not a  
simple matter of copying nature  
but a complex process of  
interpretation and expression.  
Both painting and poetry  
are forms of expression which  
are closely related to each other  
and to the human mind.

The third part of the paper  
shows that painting and poetry  
are two different forms of  
expression which are  
closely related to each other  
and to the human mind.  
The fourth part of the paper  
shows that painting and poetry  
are two different forms of  
expression which are  
closely related to each other  
and to the human mind.



vocabulary related to different art elements and a 78.5% increase in descriptive words.

#### A TEST OF ABILITY TO CONCEPTUALISE A TASK

The third test used with both second and fifth year groups of students was one that was designed to evaluate a student's ability to conceptualise a task. This was an attempt to evaluate how an increase in vocabulary would enhance this conceptualising ability. (9)

This test was scored in a way that yielded three measures for each student. These were:- (a) the total number of words used, (b) the number of words used connected with art elements and (c) the number of words used related to personal descriptions. From these scores for each individual student class averages were calculated for each of the measures for each administration for both groups of students. All of this information is presented in Table Three below. In addition, percentage increases in class averages (where they occur) are shown.

...the ... .. and a ... ..

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## A TEST OF ABILITY TO ... ..

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TABLE 3

A comparison of average class scores for two groups of students on pre- and post-assessment of students' ability to conceptualise a task.

		Class Average: Test I	Class Average: Test II	% Increase in in Class Average.(6)
2nd. Years (22 pupils)	Art Elements Words	3.23	7.70	238.6%
	Personal Description	1.41	2.20	56.1%
	<b>Total No. of Words</b>	46.68	67.1	43.7%
5th. Years (12 pupils)	Art Elements Words	6.5	8.23	26.6%
	Personal Description	1.25	4.62	369.2%
	<b>Total No. of Words</b>	81.5	76.5	-6.1%

As can be seen in the table above the second years showed a 44% increase in the average number of words written on the second administration (67 words) when compared with the first administration (46.6 on average).

An example of a second year student's response in test one and two is shown below.

I would start by drawing the peppers and mushrooms and then the cloth. I would then draw the bottle which would probably be difficult and then the basket and things in it. I would shade in using a soft pencil.

TABLE 3

A comparison of average scores for two tests (1 subject) on the  
and the assessment of student ability to communicate a task.

Class	Class	Class	Class	Class	Class
Average Test Average (1st in Class)	Average (1st in Class)	Average (1st in Class)	Average (1st in Class)	Average (1st in Class)	Average (1st in Class)
100.00	100.00	100.00	100.00	100.00	100.00
95.00	95.00	95.00	95.00	95.00	95.00
90.00	90.00	90.00	90.00	90.00	90.00
85.00	85.00	85.00	85.00	85.00	85.00
80.00	80.00	80.00	80.00	80.00	80.00
75.00	75.00	75.00	75.00	75.00	75.00
70.00	70.00	70.00	70.00	70.00	70.00
65.00	65.00	65.00	65.00	65.00	65.00
60.00	60.00	60.00	60.00	60.00	60.00
55.00	55.00	55.00	55.00	55.00	55.00
50.00	50.00	50.00	50.00	50.00	50.00
45.00	45.00	45.00	45.00	45.00	45.00
40.00	40.00	40.00	40.00	40.00	40.00
35.00	35.00	35.00	35.00	35.00	35.00
30.00	30.00	30.00	30.00	30.00	30.00
25.00	25.00	25.00	25.00	25.00	25.00
20.00	20.00	20.00	20.00	20.00	20.00
15.00	15.00	15.00	15.00	15.00	15.00
10.00	10.00	10.00	10.00	10.00	10.00
5.00	5.00	5.00	5.00	5.00	5.00
0.00	0.00	0.00	0.00	0.00	0.00

As can be seen in the table above, the second test showed a 44% increase

in the average number of words written by the second administration.

Words which contained more than one syllable (e.g., words)

An example of a second test student's response in test one and two is

shown below.

I would like to see the paper and the answer and then the  
that I would then give the paper which would probably be different  
and then the paper and then in the second test using a soft  
pencil.



This was the total number of words the student used in her response to the first test. An extract from her response to the second test shows a deeper understanding of the art elements within the painting.

I would start by drawing the basic shapes of the objects, then work on the patterns and texture and shading ..... the colours are mainly red and green, which contrast with each other. Red is a primary colour and green is a secondary colour..... I would use several different tones of each colour ..... The lines of the tablecloth don't show much perspective because the distance is so short. (8)

So one could conclude from this that the increase in the students' vocabulary already reported on above helped them to look at a task in greater detail.

Looking more closely at the type of words the second years used in their conceptualisation of the task it is clear from Table 3 that by the end of the twelve weeks words connected with art elements increased by 239%. This is an impressive increase and shows the second years scoring higher than the fifth year group did at the beginning of the period (7.7 words compared to 6.5 words on average). The words related to personal description increased on average for the second years by 56%.

Interestingly the fifth years showed a slight decrease of 6% in the total number of words used on average - a fall from an average of 81.5 words on the first administration of the test to an average of 76.5 words on the





second administration. (11) Despite this decrease in the total number of words used the average score for Art Elements words increased by more than 25%. There was also an increase in the number of words related to personal description. The recorded increase in this case was in fact quite large - a 369% increase. I believe that the reason the fifth year group scored so highly on the personal description dimension was because the theme of the term's work was 'expressionism'.

While the results showed a decrease in the total number of words that students in the fifth year group wrote, there was obviously an increase in the relevancy of the words used and perhaps less 'waffle'. It could be argued that this shows a greater confidence in the students' skills of critique and appreciation of art.

In summary then, both groups of students showed a significant increase in both passive and active vocabulary over the period of the study. In addition both groups showed improved results on a test designed to measure the students ability to conceptualise a task. These results, and their significance, will be discussed further in a later chapter.

...the ... (1) ... the ...  
... the ... the ...  
... the ... the ...  
... the ... the ...  
... the ... the ...  
... the ... the ...

... the ... the ...  
... the ... the ...  
... the ... the ...  
... the ... the ...  
... the ... the ...  
... the ... the ...

... the ... the ...  
... the ... the ...  
... the ... the ...  
... the ... the ...  
... the ... the ...  
... the ... the ...



## FOOTNOTES CHAPTER 3

1. An example of students' finished work is presented in appendix 14.
2. A copy of the test which was given to the students is reproduced in appendix 5.
3. Appendix 8 shows an example of this increase in passive vocabulary of a second year student from test one to test test two.
4. Appendix 9 shows an example of test one and test two of passive vocabulary of a fifth year student.
5. A copy of the test of active vocabulary is presented in appendix 7.
6. Changes in class averages are presented here in percentage terms. The validity of this has been checked: Alan Monelly, mathematician, Newpark Comprehensive School, personal communication (1998).
7. This student's complete answers to each of the administrations of the test (pre and post) are presented in appendix 10.
8. This student's complete answers to each of the administrations of the test (pre and post) are presented in appendix 11.
9. A copy of this test is reproduced in appendix 6.
10. This student's complete answers to each of the administrations of the test (pre and post) are presented in appendix 12.
11. An example of a fifth year student's complete answers to each of the administrations of the test (pre and post) are presented in appendix 13.

## FOOTNOTES CHAPTER 3

1. An example of this type of thinking is presented in appendix 14.
2. A copy of this vocabulary was given to the students as reproduced in appendix 2.
3. Appendix 3 shows the results of this increase in passive vocabulary in a second year student from test one to test two.
4. Appendix 4 shows an example of test one and test two of part one of the second year student.
5. A copy of the list of active vocabulary is presented in appendix 7.
6. Names of places and names are presented here in native language form. The validity of this has been checked. Also, Mench.
7. The names of the places are given in Spanish. School, national, and other names are given in Spanish.
8. The student's answers to each of the questions are of the type and form are presented in appendix 10.
9. The student's answers to each of the questions are of the type and form are presented in appendix 11.
10. A copy of this test is reproduced in appendix 6.
11. The student's answers to each of the questions are of the type and form are presented in appendix 12.
12. A copy of a third year student's answers to each of the questions of the test (the test) are presented in appendix 13.



## CHAPTER 4

### GENERALISATION OF RESULTS

In the previous chapter test results were presented which showed that over the period of the study there were significant increases in the ability of both groups of students to recognise and to generate art related and art specific vocabulary. This is an important finding in itself, but it is also important to discuss how these enhanced skills were evident outside of the formal test situation. In other words, to give evidence, although not so objectively measured, of improved verbal and conceptualisation skills in the students' own art work.

The evidence presented below is extracted from a selection of students' "support copies". Support copy is the term given to the journals maintained by students. Students are asked as homework, on a weekly basis, to do a particular homework task which corresponds to the learning objective of the lesson. The tasks varied each week. Examples of tasks assigned to students included: to research and find examples of various art elements and to describe them; to document their ideas and reactions to other artists' work and to record experiments they made with art equipment and materials. Students were also asked to describe their method of work





within a class project and to evaluate their end product. Therefore support copies are an ideal way for students to express their thinking, conceptualisation, appreciation and personal reactions in their art development. Art related and art specific vocabulary are essential tools for this work. An extract from a student's support copy shows visual examples of descriptions of various art elements.(Fig.1) The following extract shows the same fifth year student's written description of his reaction to Leicheinstein's work.

This example of pop art by Leichhenstein with its harsh geometric lines of the aeroplane and the curved, sharp lines of the explosion and the fluffy, curved lines and long, horizontal lines of the vapour trail give a sense of movement and adventure and a feeling of excitement.

This quote shows a high fluency in the student's art related and art specific vocabulary. Another two extracts from other students' support copies show detailed documentation of techniques used with art materials.( Fig 2) These quotes relate to students' self portraits. An example of the actual page from the support copy is reproduced in Fig 3.

I built up colour in the background by crosshatching a number of different colours. For the face I used different techniques such as blending, cross-hatching and mixing pastel and paint. I blended darker shades of blue to show the shaded parts of the face and used the paler colour to show the lighter part of the face. (Gemma Morris)

The student's finished portrait is reproduced in Fig 4.

within a class project and to evaluate them and modify them if necessary.

There are two main ways that students can express their ideas in

classroom activities and projects. The first is through the use of

classroom activities and projects. The second is through the use of

classroom activities and projects. The third is through the use of

classroom activities and projects. The fourth is through the use of

classroom activities and projects. The fifth is through the use of

classroom activities and projects. The sixth is through the use of

classroom activities and projects. The seventh is through the use of

classroom activities and projects. The eighth is through the use of

classroom activities and projects. The ninth is through the use of

classroom activities and projects. The tenth is through the use of

classroom activities and projects. The eleventh is through the use of

classroom activities and projects. The twelfth is through the use of

classroom activities and projects. The thirteenth is through the use of

classroom activities and projects. The fourteenth is through the use of

classroom activities and projects. The fifteenth is through the use of

classroom activities and projects. The sixteenth is through the use of

classroom activities and projects. The seventeenth is through the use of

classroom activities and projects. The eighteenth is through the use of

classroom activities and projects. The nineteenth is through the use of

classroom activities and projects. The twentieth is through the use of



FIG 1

A page from a fifth year student's support copy.

THIS EXAMPLE OF  
'POP ART' BY LEICHTEN (sic)  
'WITH ITS WAXSE GEOMETRIC  
LINES (OF THE AEROPLANE)  
AND THE CURVED SHARP  
LINES OF THE EXPLOSION,  
AND THE FUZZY CURVED  
LINES and LONG HORIZONTAL  
LINES OF THE VAPOUR  
TRAIL GIVE A SENSE OF  
MOVEMENT AND ADVENTURE  
AND A FEELING OF EXCITEMENT.

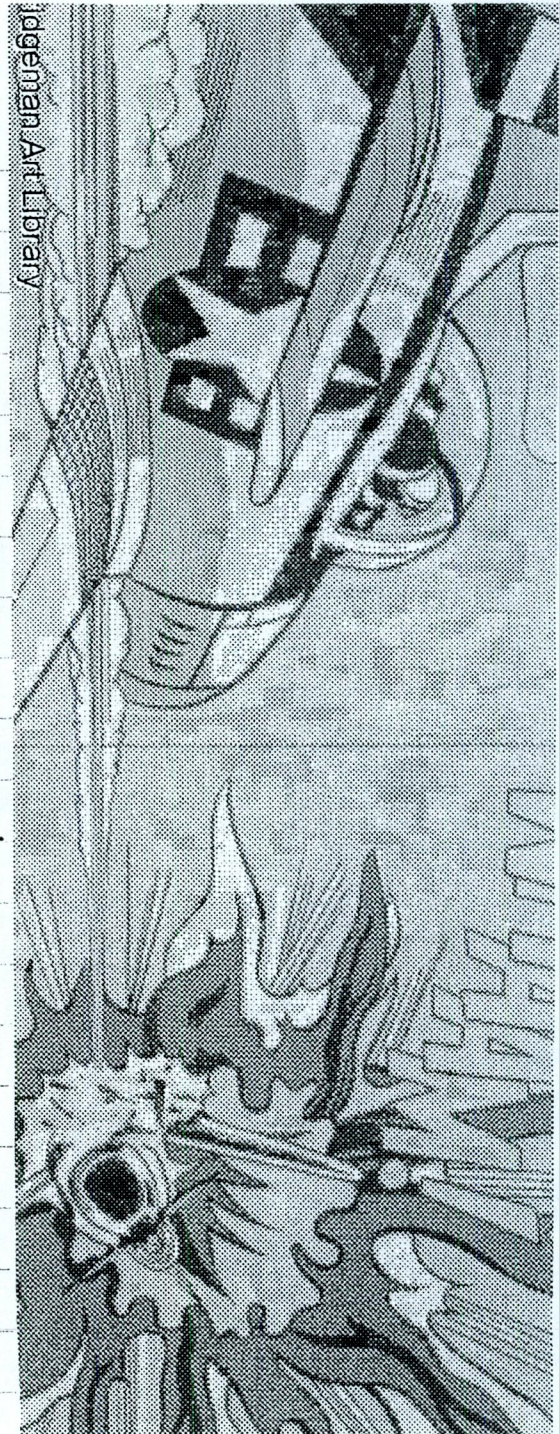








FIG 2

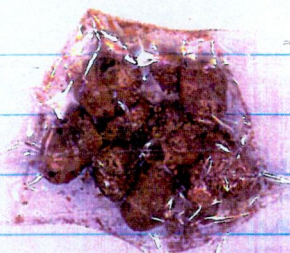
A reproduction of a page from two fifth year students' support copies showing documentation of techniques used with art materials.

Tactile Texture Ideas  
 Top of page  
 of background

Herbal Tea



couscous, rice  
 and lentils

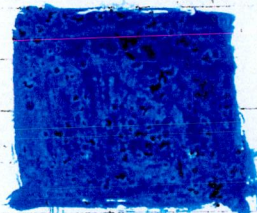


- coco pops

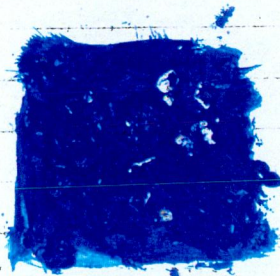


- dried beans

Int



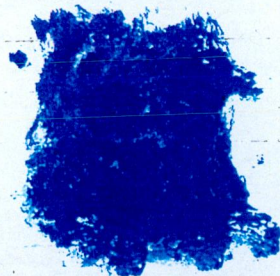
paint and tea leaves



paint and  
 oatlets



blending pastel and  
 paint



paint and flour







FIG 3

An example of a page from a fifth year student's support copy showing written documentation of techniques used with art materials.

Picture of face showing an emotion

14<sup>th</sup> Jan '98

I firstly went about choosing my emotion by drawing a number of thumb nail sketches. I decided on the emotion 'sadness'. I enlarged my picture to A4 size and then worked on the colours I would use. I chose blue as an overall colour and then chose the different shades I would use for each area. I decided how I would apply the paint and what type of texture I would use (eg. tactile and visual). I tried various types out first. I drew a rough outline of my face on the board and did a basic blue wash to start off my background. I build up colour in the background by crosshatching a number of different colours. For the face I used different ~~techniques~~ techniques such as blending, crosshatching and mixing pastel and paint. I blended darker shades of blue to show the shaded parts of the face and used the paler colour to show the lighted part of the face.

I learnt a lot of different techniques for painting while I was doing this. I found it very important to try out the techniques

of applying the paint first in order to see what worked and what didn't. For instance I decided I wouldn't mix my paint with flour or other textures.







FIG 4

A self portrait expressing the emotion 'despair' by Gemma Morris, fifth year student, Newpark Comprehensive school.







Another example of a fifth year student's documentation of their work is evident in this extract which is reproduced from the actual page of the support copy Fig 5.

In this case the ballerina is in quite a tranquil mood and position so I decided to suit her mood I would use a warm purple colour. To mix this colour I used red, blue and a little white paint. To give texture and thickness to the paint I added some rice, cous cous, 'coco pops', tea and dried beans. (Sarah Casey.)

Fig 6 shows a reproduction of the student's finished portrait.

An extract from a second year student's support copy presents a description in the planning of the method of work involved within the making of a clay relief panel of a room.

The curtains will be in low relief. The rug tassels will be either intaglio or low relief. The texture of the rug will be very fine intaglio lines. I'll scratch in lines on the table to look like the grain of wood.

Fig 7 presents a photograph of the student's work in progress for a clay relief panel. It shows the execution of the student's planned method of work.

Below are various quotes fifth year students wrote to describe and evaluate their finished portrait. Karen Weitbrecht describes her portrait, based on the emotion of frustration as "Wild, zig-zag, crazy, fast" using "frenzied lines. Fast radiating lines, strong, linear tones" and she describes the end product as having a "sculptured face." A photograph of Karen's finished





FIG 5

A page from a fifth year student's support copy showing documentation of techniques used with art materials.

How I built up the layers of paint →

In my painting I, first of all, did a light wash over the surface of the board. Secondly, I continued to build up my base of a <sup>pale</sup> cream colour. The image of my dancer had previously been lightly etched onto the board and was still slightly visible when I began to paint the dancer's skin.

How I mixed the paints → To achieve the different tones of skin colour on the ballerina's face, arm and body I used quite low tone, pastel pinks and peaches. I mixed quite a lot of white paint with a little yellow and red to get a kind of beige, skin & tone colour. Depending on whether the colour was looking for was of a pinker or a peachier colour I would add <sup>small amounts of</sup> either yellow or red to my base. These different tones helped me to build up the texture of her face and to make the picture more three dimensional.

In this case the ballerina is in a quite

and position  
tranquil mood so I decided to suit her mood I would use a warm purple colour. To mix this colour I used red, blue and a little white paint. To give texture and thickness to the paint I added some rice, cous cous, ciccops, tea and dried beans.

I found that using where the light hit the face helped to add a more realistic affect to the <sup>overall</sup> mood of my picture. Shading where the light did not shine on her face and adding a little white paint where the light hit her cheeks proved to ~~help~~ be successful in my case.

✓ good documentation of your work. Returned out well.  
17/1/98





FIG 6

A self portrait expressing 'serenity' by Sarah Cassey, fifth year student,  
Newpark Comprehensive school.

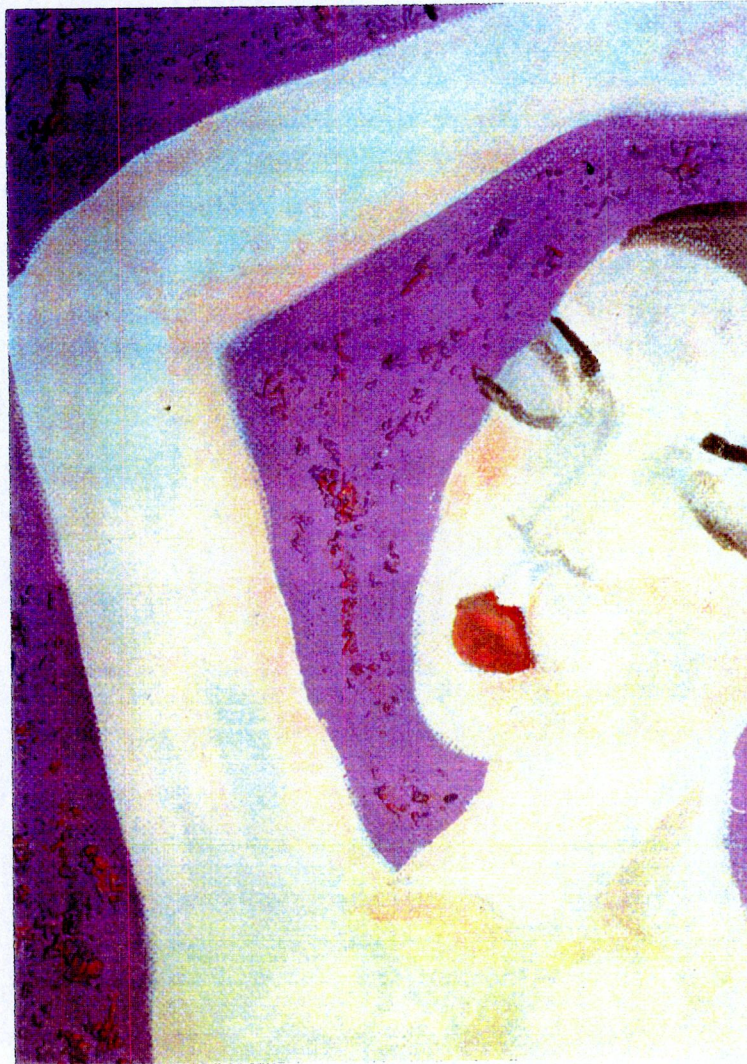


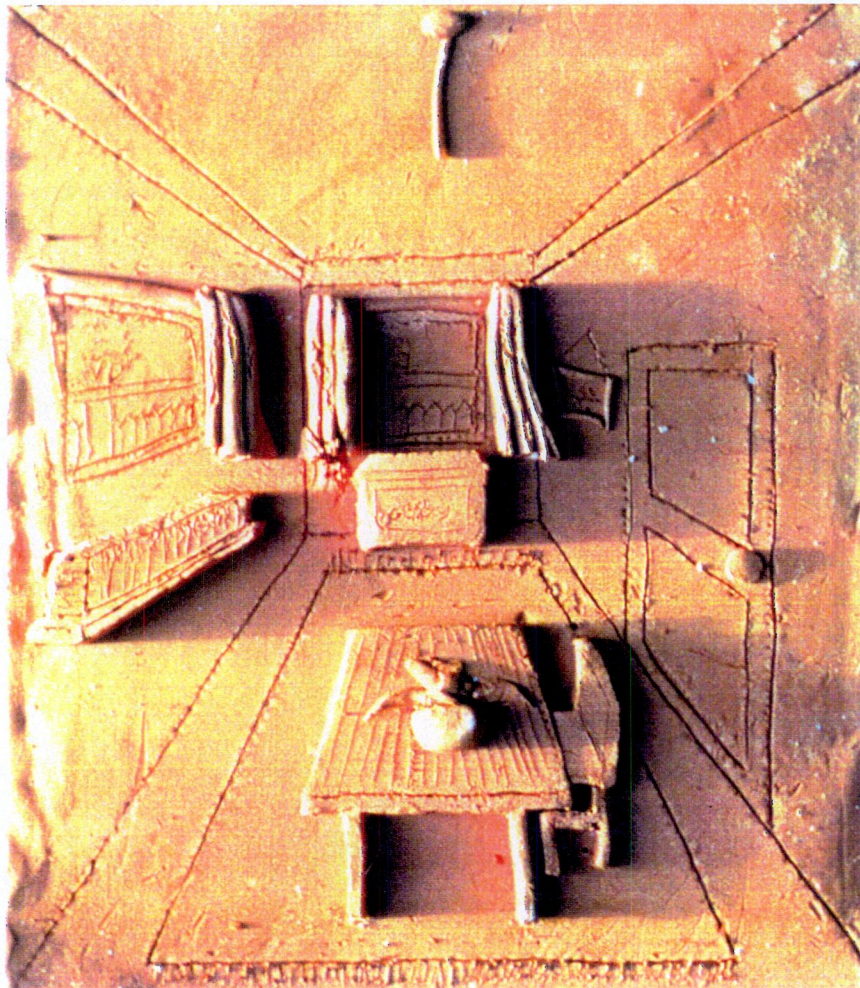






FIG 7

A photograph of a second year student's work in progress for a clay relief panel of a room.







portrait is presented in Fig 8. Adam Webb describes his self portrait which expressed the emotion of fear as having " a harsh contrast of light and shade giving a distorted facial expression ". A photograph of Adam's portrait is presented in Fig 9. Fig 6 shows a reproduction of Sarah Casey's portrait where she explored the expression of serenity in her work and describes it as using " Soft, gentle, pale colours, quiet tones and bubbly texture created by coco-pops in paint". "Cold, pale, ghostly tones " is how Gemma Morris expressed the emotion of despair in her work and a reproduction of her finished portrait is shown in Fig 4. Gemma documents how she achieved the texture by "cross-hatching with charcoal and paint" to achieve "long, droopy, curvy lines".

Other enhanced skills in addition to the test results have been observed. Concrete examples of these cannot be reproduced but can be described. For example I have observed that as students developed their linguistic skills through the learning of new vocabulary they gained confidence in expressing themselves. I found that most students at the beginning of the term were reluctant and shy when asked to talk about or describe their work . When they were shown other artists' work they did not venture to express their ideas, thoughts or reactions. They were unable to show appreciation of their own work and that of their fellow students.





FIG 8

A self portrait expressing 'frustration' by Karen Weitbrecht, fifth year student, Newpark Comprehensive school.

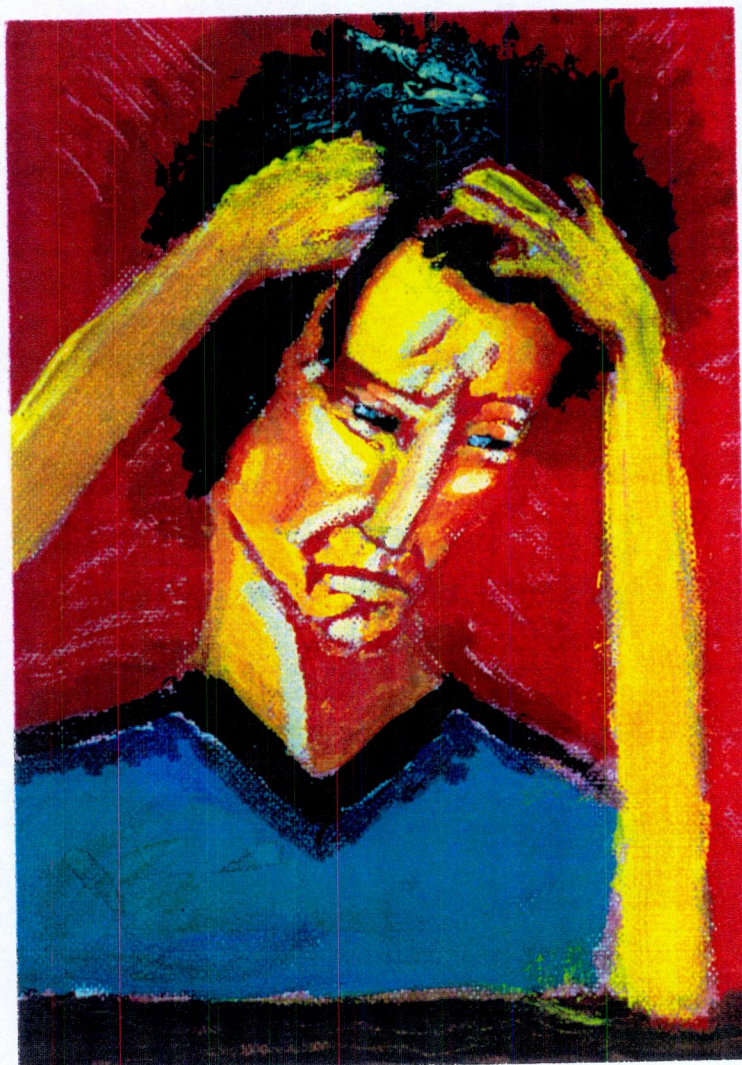






FIG 9

A self portrait expressing 'fear' by Adam Webb, fifth year student,  
Newpark Comprehensive school.









I believe that by giving students the opportunity to develop their art related and art specific vocabulary they gained important tools to help them to express themselves. This meant that they were able to engage with an art piece and share ideas and thoughts with the rest of the class. This is important within an art room because students can learn so much from listening and discussing with one another.

I also found that the students when they became confident in their verbal expression, became more confident in their practical work. An example of this was particularly evident in one fifth year student who was so shy and lacking in confidence in her art work that at the start of the term she would not want me to look at any of her work. This student hated discussing her work or that of any other artist in a class discussion. In addition I knew that her practical work was weak and lacked individuality and expression. In contrast her work at the end of the term was expressive, confident and individualised. The student had grown in confidence and was then quite happy to discuss her work and her personal ideas with the rest of the class.

This selection of quotations, examples of students' work, references to their work and observations demonstrate that the results of the objective tests, which showed enhanced art related and art specific vocabulary





(reported in the previous chapter) have been generalised and are reflected in the students' own art work. This increase in their art related and art specific vocabulary is evident in their research, appreciation of other artists' work, their approach to a task and their evaluation of their own and other students' work.

These enhanced skills have meant that the students can now more fully relate to works of art, engage more meaningfully in making art and more clearly conceptualise their approach to art. Finally, and perhaps most importantly, they can more excitedly enjoy art.

reported in the past but they have been generalized and are not  
in the study. In our work, this method is used as a guide, not as  
a model. There was a view in their research, a recognition of the  
fact that there is a gap and their conclusion is that they are  
not sure.

These authors also have noted that the students are now more likely  
to use a variety of methods to measure their progress in learning and not just  
classroom assignments. They are more likely to use a variety of methods and  
especially they can now do so.



## CHAPTER FIVE

### CONCLUSION

#### OVERVIEW

This pilot project set out to study the effectiveness of a range of teaching methodologies for increasing students' art related and art specific vocabulary, and to assess the impact of these increased verbal skills. Overall the results were very encouraging.

The purpose of the teaching phase of the study was to provide learning opportunities for students to increase their art related and art specific vocabulary. The results indicate that the teaching approaches taken were successful in enhancing students' skills in the targeted areas over the period of the study. It was found that students' ability to recognise words (passive vocabulary) improved in the course of the term's work. This indicates that students increased their range of art specific and art related words.

The results of the test of active vocabulary showed how an increase in the students' art related vocabulary facilitated a deeper appreciation of art. Not only did students have more to say about the painting presented to them,

## CHAPTER FIVE

### CONCLUSION

#### OVERVIEW

This study was designed to study the effectiveness of a range of teaching methodologies for increasing students' active and related vocabulary, and to assess the impact of these increased verbal skills. Overall the results were very encouraging.

The purpose of the teaching phase of the study was to provide learning opportunities for students to increase their active and related vocabulary. The results indicate that the teaching approaches taken were successful in enhancing students' skills in the targeted areas over the period of the study. It was found that students' ability to recognize words (passive vocabulary) improved in the course of the term's work. This indicates that students increased their range of active and related words.

The results of the test of active vocabulary showed a low retention in the students' active vocabulary, indicating a need for repetition of an item, and did not have much to say about retaining presented to them.



but what they did say related much more to the various art elements in the piece. In addition, the increase in the use of descriptive words showed an enhanced critical analysis of the work by the students.

On a third measure - a test of students' ability to conceptualise their approach to a task - students' written descriptions of how they would undertake an observation drawing displayed significant improvements in both quality and breadth of language. This could be interpreted as an increased awareness and appreciation of an art process. An improvement in the students' ability to conceptualise their approach to the set task in the test situation was demonstrated.

Some generalisation of these results were observed and reported. (1)

Significantly, it was observed that the development of students' linguistic skills led to increased confidence and encouraged them to be more expressive of themselves, not only verbally but also through their practical art. Gordon Wells puts it very well when he says:

For it is through the power of language to symbolise 'possible worlds' that have not yet been directly experienced, that parents and later, teachers can enable children to encounter new knowledge and skills and to make them their own. (2)

Feldman also states that: 'Children react to and express their feelings with whatever instruments or words they have mastered.' (3)





I believe these results demonstrate the validity of the hypotheses posed in Chapter One above. Central to these was the proposition that increasing art related vocabulary leads to a greater ability to understand and appreciate art.

#### POSSIBLE DEVELOPMENTS AND FUTURE RESEARCH

The results of this pilot project are very encouraging and demonstrate the significant gains that can be achieved by focusing on appropriate skills acquisition. The importance of this area of work I believe has been insufficiently stressed in the past and I would be very interested in pursuing further research to examine the efficacy of different teaching methodologies for the enhancement of these skills.

Research possibilities would include a study of the effectiveness of each teaching technique separately and to measure the impact of each technique on each of the skills involved. Identifying and quantifying the effectiveness of each approach for the enhancement of specific verbal skills in this way would possibly give exciting pointers, for example, for remedial work in the classroom, for work with weaker pupils or for the development of skills in an age-specific way.

...these results demonstrate the validity of the hypothesis...  
...the results of the first experiment...  
...the results of the second experiment...

### DISCUSSION, IMPLICATIONS AND FUTURE RESEARCH

The results of the first experiment...  
...the results of the second experiment...  
...the results of the third experiment...  
...the results of the fourth experiment...  
...the results of the fifth experiment...

...the results of the sixth experiment...  
...the results of the seventh experiment...  
...the results of the eighth experiment...  
...the results of the ninth experiment...  
...the results of the tenth experiment...



Other development work that could be undertaken would be the refinement and modification of the assessment techniques used in this pilot study. The test of passive vocabulary, for example, could become a very valuable, flexible and simple tool for the teacher of art, craft and design. Through refinement of this test separate versions could be designed specifically for vocabulary related to art techniques, art elements or art appreciation. These tests could provide teachers with valuable information about individual pupils, class averages and how the standard in a school changes over time as norms for the school are established.

Likewise the test of active vocabulary could be developed further. It will be recalled that in the present study the results of the students on this test (table 2, page 32) reflected to some degree the teaching scheme involved. For example the fifth years, who were studying "expressionism", increased their scores on 'personal description' significantly more than did the second year students. The second years in contrast, who were studying perspective, increased their scores on the 'art elements' significantly more than the fifth years. This would suggest that refinements in the scoring system could be developed so that the test could be adapted and changed to be more finely targeted to particular teaching schemes, particular student





groups or specific ability levels. Such refinements could lead to this test being a valuable and flexible tool in the hands of the trained teacher.

The third test used in this project attempted to measure the students' ability to conceptualise a task. This test also could be modified and developed. The basic structure of the test could be retained but the task to be conceptualised could be altered. This would allow the test to be age-specific or teaching-scheme-specific.

The benefits of developing these tests along the lines suggested would be many. They would provide data on each student and so each individual's rate of progress in this area could be charted over time. Student-centred teaching would therefore be further encouraged. In addition, the very availability of the tests would facilitate greater emphasis being placed on language skills in art education generally, and that, as this pilot study suggests, could have a very significant impact on students' approach to, appreciation of and application to art.

This was a pilot study designed for two particular groups of students, with thirty-four students in total involved. The teaching took place within a twelve week lesson scheme. Therefore the study is limited both in terms of

...and a specific ability level. Such refinement could lead to the

...and a specific ability level. Such refinement could lead to the

The first test is a general test intended to measure the student's ability

to comprehend a task. This test also could be modified and developed

The basic structure of the test could be retained but the task to be

one operation could be altered. This would allow the test to be

more specific or teaching-situation-specific.

The benefits of developing these tests along the lines suggested would be

again. They would provide data on each student and on each situation.

One of the purposes of this work would be to provide a means of

teaching which would encourage the student to learn in a more

meaningful way. The tests would facilitate greater control being placed on

the student in an educational situation and that is the main reason

why this work could have a very significant impact on students' learning.

Development of and application to an

...and a specific ability level. Such refinement could lead to the

...and a specific ability level. Such refinement could lead to the

...and a specific ability level. Such refinement could lead to the



sample size and duration. Claims based on these results must therefore also be limited. A larger scale research project is now indicated. However, the preliminary results from this pilot study are exciting and promise interesting implications for the teaching of Art, Craft and Design.

sample size and duration. Claims based on these results in the literature also  
be limited. A larger scale research project is now underway. However, the  
preliminary results from this study are exciting and promising, indicating  
implications for the industry of Air-Clean and Design.



## FOOTNOTES CHAPTER 5

1. These are reported in Chapter Four above and some examples of students' work are provided.
2. Gordon Wells, "Language, Learning and Education" ( Windsor: N.F.E.R.-Nelson publishing company Ltd, 1985) p.72.
3. Edmund B. Feldman, "Varieties of Visual experience; art as image and idea." (New York: H.N. Abrams, 1972 ) p.122.

FOOTNOTES CHAPTER 2

These are reported in Chapter Four above and some examples of students work are provided.

Corbin Weller, "The nature of learning and development," Weller, W. E. (1982) *Journal of Educational Psychology*, 74, 1-12.

Edmund H. Pollock, "Varieties of Visual Experience," in *Visual Experience*, ed. H. Pollock, New York: Holt, Rinehart & Winston, 1971, p. 122.



## APPENDIX 1

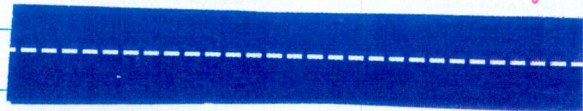
EXAMPLES OF WORK FROM STUDENTS' SUPPORT COPIES

APPENDIX I

LIST OF WORK FROM STUDENTS SUPPORT GROUP



# Different kinds of Lines 24/09/97



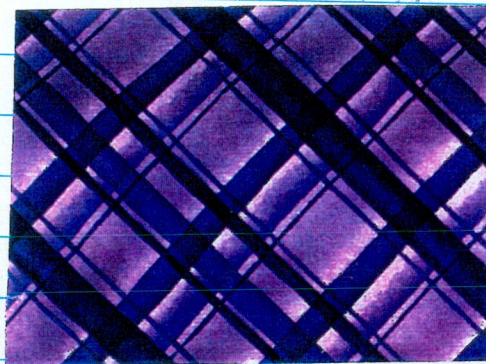
→ BROKEN LINE

LIKE A ROAD.

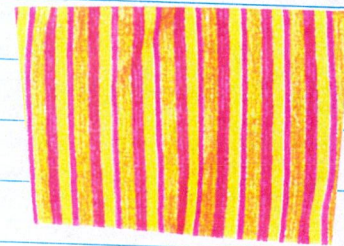


← ROUND LINES / ZIG ZAG  
FROM SIDE  
PROFILE

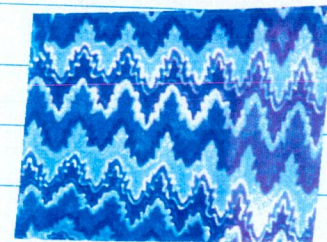
DIAGONAL, CHEQUERED  
LINES.



STRIPES IN STRAIGHT LINES



VERTICAL LINES

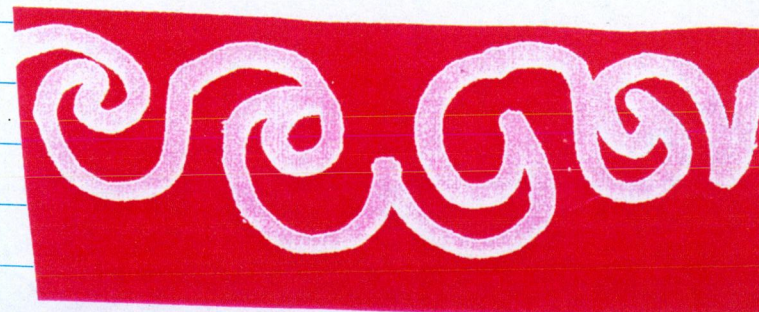


arrowed affect  
lines



wavy lines  
patterned

Squigly lines











## LIGHT AND SHADOW:



DIM, SOFT LIGHTING  
FROM LEFT, TO  
INDUCE A SOFT  
SULTRY LOOK.

A HARSH CONTRAST  
OF LIGHT + SHADE  
ADDS THE DISTORTED  
FACIAL EXPRESSION  
GIVING AN EVIL  
GREEDY LOOK











THIS LIGHT  
EMPHASISES  
THE LOOK OF  
THE PONDEROUS  
THINKER.

This is  
a great  
photo.

## GRID - PATTERN ENLARGEMENTS.

HERE I USED THE BUST OF ONE, ABRAHAM LINCOLN.  
THIS IS A COMPUTER PRINT OUT OF A PHOTOGRAPH OF  
THE MAN HIMSELF:-



ON THE NEXT PAGE IS THE PRES ENLARGED USING GRID  
SYSTEM:-







## APPENDIX 2

AN EXAMPLE OF A VOCABULARY LIST

APPENDIX C

AN EXAMPLE OF A VOCABULARY LIST



## VOCABULARY LIST

### LINE: hard

curved  
diagonal  
fast  
sharp  
soft  
geometric  
organic

### SHAPE: manmade

natural  
pointed  
sharp  
rounded

### TEXTURE:

rough  
smooth  
soft  
hard  
visual  
tactile

### PATTERN:

symmetrical  
asymmetrical  
repeat  
random  
simple  
complicated  
natural

### COLOUR:

vivid  
intense  
tone  
advancing  
retracting  
primary  
secondary

### COMPOSITION:

background  
foreground  
busy  
empty  
focus point

### MOVEMENT:

slow  
fast  
rhythmical  
angry

### FORM:

rounded  
bulbous  
faceted  
organic  
geometric

VOCABULARY LIST

SHAPE

angular  
pointed  
sharp  
rounded

PATTERN

symmetrical  
asymmetrical  
repeating  
irregular  
complex  
simple

COMPOSITION

background  
foreground  
balance  
contrast  
focus point

FORM

rounded  
angular  
geometric  
organic

LINE

curved  
diagonal  
horizontal  
vertical  
zigzag

TEXTURE

rough  
smooth  
soft  
hard  
fuzzy  
shiny

COLOR

bright  
dull  
intense  
muted  
vibrant  
neutral

MOVEMENT

static  
dynamic  
rhythmic  
chaotic



## APPENDIX 3

EXAMPLE OF WORKSHEET USED IN TEACHING VOCABULARY  
ASSOCIATED WITH ART MATERIALS.

## APPENDIX 3

EXAMPLE 3.1. A SAMPLE OF 100 OBSERVATIONS OF THE NUMBER OF  
WORDS USED WITH AID OF A CALCULATOR



# What is sculpture made of?

Write down the material the sculpture is made of here:

Tick the descriptions that apply to the sculpture



Rough

☐

Smooth

☐

Shiny

☐

Multicoloured

☐

Gold

☐

Drips and colours running into each other

☐

Stuck-on decoration of metal, glass, precious stones or other material

☐

Supports between bits that stick out and the main part of the sculpture

☐

Tree trunk, column or block next to the legs of figure

☐

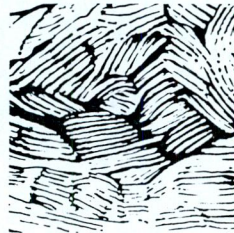
Joins between sections

☐

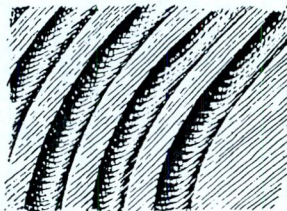
Deep, uneven grooves made by picks, points and punches.

☐


Groups of narrow, straight, parallel grooves made by a claw chisel

☐


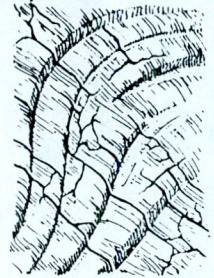
Wide, curved grooves made by a gouge

☐


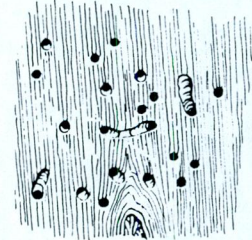
Drill holes

☐


Deep cracks often following grain lines

☐


Lots of small holes, sometimes attached to short channels

☐


Rough, uneven grooves and ridges made by modelling tools

☐







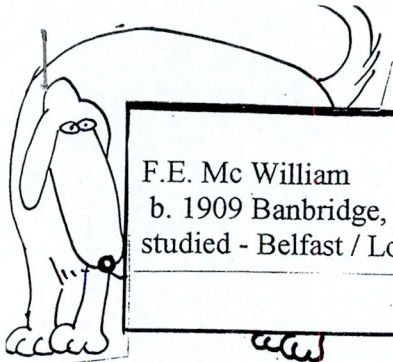

## APPENDIX 4

COMPLETED WORKSHEET USED BY STUDENTS ON A VISIT  
TO AN ART EXHIBITION

# APPENDIX A

STUDENT WORKSHEET AND STUDENTS ON A VISIT  
TO AN ART COLLECTION





F.E. Mc William  
b. 1909 Banbridge, Co. Down  
studied - Belfast / London / Paris

Write a word which describes the ..

movement: *graceful*

emotion: *pride*

texture: *smooth*

finish: *rough (fingerprints visible)*

impact:

of the sculpture.

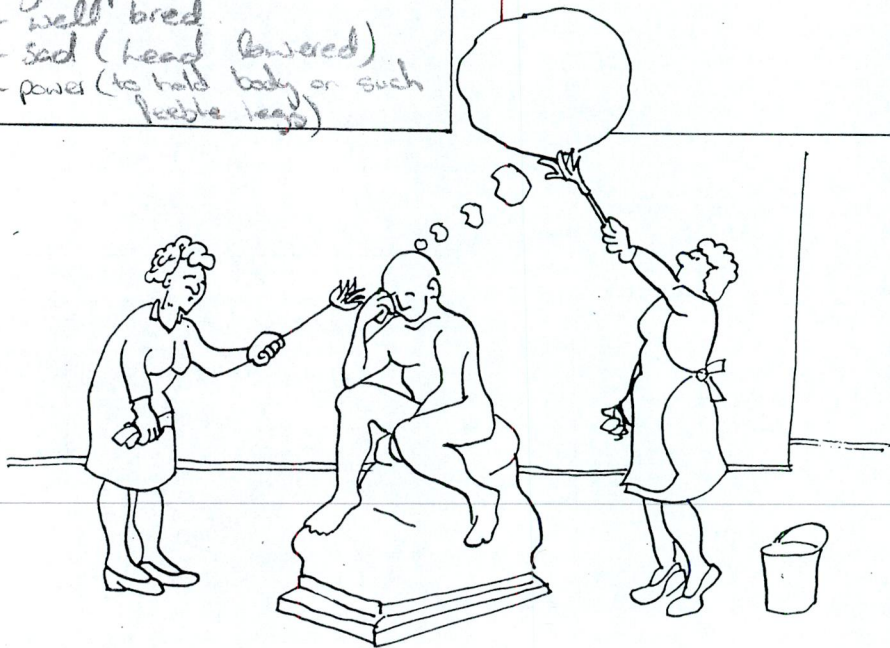
### POSE

Draw a sketch of the sculpture you like best.  
Describe the pose.

*Edgar Degas  
Thoroughbred Horse  
(Walking).*

Look at the overall gesture of the figure.  
What words would you use to describe it?

- *pride*
- *graceful*
- *well bred*
- *sad (head lowered)*
- *power (to hold body on such feeble legs)*



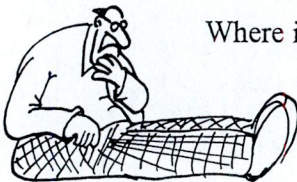




Which parts of the figure express the emotion the best do you think?

Draw these expressive parts.

*lowered head express's sadness*



Where is there evidence of movement within the figure?

*the stride + walking is suggested by the legs*

## SURFACE

Feel the surface of the sculpture. Describe it.

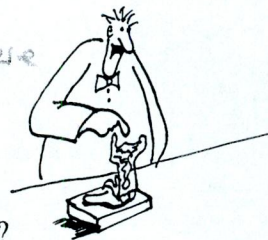
*smooth, yet rough as areas were figures imprinted in the wax*

Try and draw the surface texture.



How does the texture relate to the expression of the emotion?

*it symbolises the calm yet strong emotion*



## STRUCTURE

What is the sculpture made from? *Bronze*

Are there any clues to tell you this? *colour, texture, light reflection*

List the different stages the artist would have gone through designing and making the sculpture.

*sketches, wire frame, clay model, wax model, filling wire, working with bronze on frame*





How is the figure balanced?  
Draw a diagram explaining this.

#### SPACE

How much space does the figure occupy?

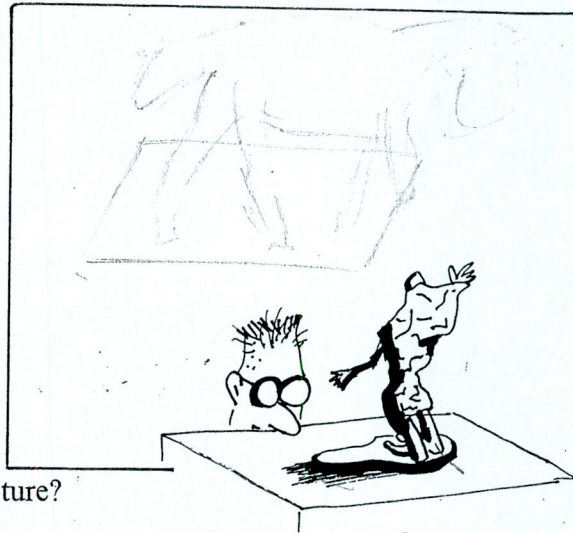
whole base

Is there a support or base?

Yes

Does this effect the display of the sculpture?

No



#### SUBJECT MATTER

Is it a sculpture from the artist's imagination or conscious reasoning?

What is the theme of this exhibition? Thoroughbred Horse (Walking)

Is it obviously presented? Explain.

Yes it clearly shows the horse, its movement without any misleading expressions

What do you think the artist is expressing about his own reactions and feelings towards the bomb blast?



#### RESEARCH

What evidence is there of the artist's research?

Look at the sketches on the wall. How many different angles are explored in them?

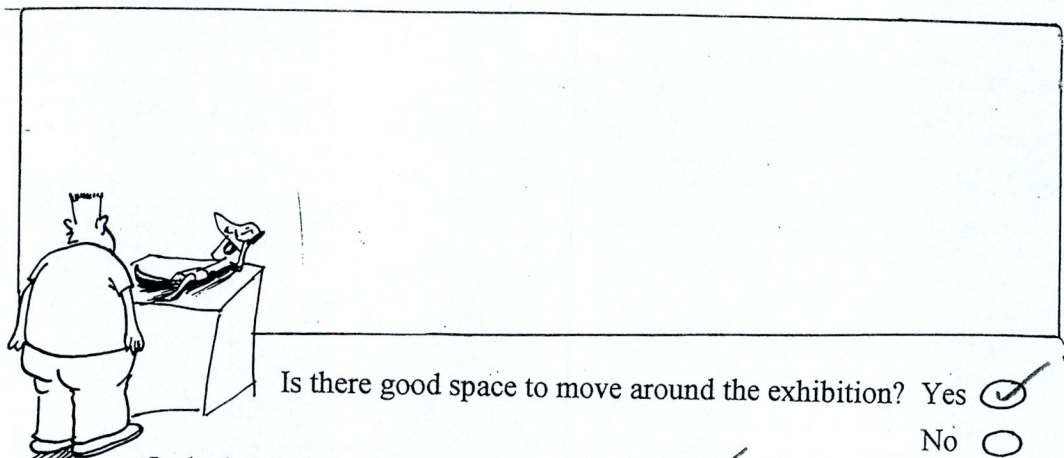
Why was this so important in Mc William's research?

#### DISPLAY

Draw a plan of the layout of the exhibition.







Is there good space to move around the exhibition? Yes ☒ No ☐

Is the layout visually stimulating? Yes ☒ No ☐

Are labels clear? Yes ☒ No ☐

Do you feel this is important? Yes ☒ No ☐  
Why?

Is there enough information about the work presented on the walls?  
Yes ☐ No ☒

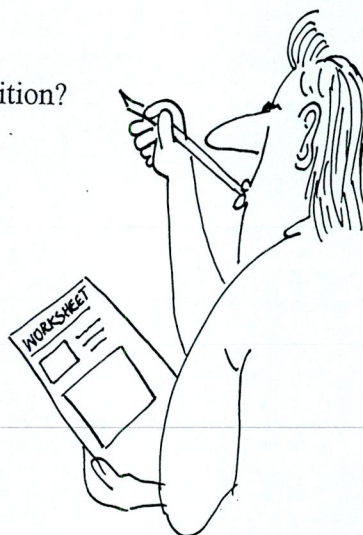
#### PERSONAL REACTION

Compare this exhibition to the Andy Warhol exhibition.

Which did you prefer? *this one*

Why? *more emotions + talent involved*

What interested you most about the Mc William exhibition?  
How will this visit help you in your own work?







## APPENDIX 5

A TEST OF PASSIVE VOCABULARY: INSTRUCTIONS AND A  
REPRODUCTION OF TEST SHEET

## APPENDIX 2

TEST OF PASSIVE VOCABULARY INSTRUCTIONS AND A  
RECORDING SHEET FOR TEST SHEET



INSTRUCTIONS FOR TEST OF PASSIVE VOCABULARY.

I will hand out a sheet of paper in a moment with a list of ninety nine words.

What I want you to do is to put a tick beside the words you think have to do in any way with art. Work on your own without comment or consultation with your neighbour. Write your name on the test.





Put a ☒ beside the words you think have to do in any way with art.

FORM:

NAME:

- |                                         |                                        |                                          |
|-----------------------------------------|----------------------------------------|------------------------------------------|
| <input type="checkbox"/> SYMMETRICAL    | <input type="checkbox"/> MONOCHROMATIC | <input type="checkbox"/> SOFT            |
| <input type="checkbox"/> INTERIOR       | <input type="checkbox"/> PURITY        | <input type="checkbox"/> BORING          |
| <input type="checkbox"/> BEAUTIFUL      | <input type="checkbox"/> SLOW          | <input type="checkbox"/> EMOTIONAL       |
| <input type="checkbox"/> DISTURBING     | <input type="checkbox"/> NARRATIVE     | <input type="checkbox"/> CONTEMPORARY    |
| <input type="checkbox"/> DELICATE       | <input type="checkbox"/> SENSATIONAL   | <input type="checkbox"/> FOREGROUND      |
| <input type="checkbox"/> CONTOUR        | <input type="checkbox"/> PUZZLING      | <input type="checkbox"/> VANISHING POINT |
| <input type="checkbox"/> FLAMBOYANT     | <input type="checkbox"/> PERSPECTIVE   | <input type="checkbox"/> SERENE          |
| <input type="checkbox"/> CONTRASTING    | <input type="checkbox"/> BALANCE       | <input type="checkbox"/> PLAIN           |
| <input type="checkbox"/> BUSY           | <input type="checkbox"/> HUE           | <input type="checkbox"/> TONE            |
| <input type="checkbox"/> HORIZONTAL     | <input type="checkbox"/> NATURAL       | <input type="checkbox"/> THICKNESS       |
| <input type="checkbox"/> EXTERIOR       | <input type="checkbox"/> BACKGROUND    | <input type="checkbox"/> UPSETTING       |
| <input type="checkbox"/> CALM           | <input type="checkbox"/> FAST          | <input type="checkbox"/> PRETTY          |
| <input type="checkbox"/> DECORATIVE     | <input type="checkbox"/> DIRECTION     | <input type="checkbox"/> DEPTH           |
| <input type="checkbox"/> WONDERFUL      | <input type="checkbox"/> QUIET         | <input type="checkbox"/> ASYMMETRICAL    |
| <input type="checkbox"/> JAGGED         | <input type="checkbox"/> LOVELY        | <input type="checkbox"/> INSPIRING       |
| <input type="checkbox"/> ORGANIC        | <input type="checkbox"/> MYSTERIOUS    | <input type="checkbox"/> INTERESTING     |
| <input type="checkbox"/> FUSSY          | <input type="checkbox"/> HARD-EDGED    | <input type="checkbox"/> STUPEFIED       |
| <input type="checkbox"/> DENSE          | <input type="checkbox"/> VIOLENT       | <input type="checkbox"/> COMPLEMENTARY   |
| <input type="checkbox"/> DIAGONAL       | <input type="checkbox"/> STRONG        | <input type="checkbox"/> VARIATION       |
| <input type="checkbox"/> POSITIVE SPACE | <input type="checkbox"/> SATURATION    | <input type="checkbox"/> DRAMATIC        |
| <input type="checkbox"/> ABSTRACT       | <input type="checkbox"/> SMOOTH        | <input type="checkbox"/> CYLINDRICAL     |
| <input type="checkbox"/> HARMONIOUS     | <input type="checkbox"/> ANGULAR       | <input type="checkbox"/> REALISTIC       |
| <input type="checkbox"/> UPLIFTING      | <input type="checkbox"/> LINEAR        | <input type="checkbox"/> SHADE           |
| <input type="checkbox"/> COLOURFUL      | <input type="checkbox"/> FORMAL        | <input type="checkbox"/> LOUD            |
| <input type="checkbox"/> INCREDIBLE     | <input type="checkbox"/> 3-DIMENSIONAL | <input type="checkbox"/> TEXTURED        |
| <input type="checkbox"/> ROUGH          | <input type="checkbox"/> NEUTRAL       | <input type="checkbox"/> MOVING          |
| <input type="checkbox"/> CURVILINEAR    | <input type="checkbox"/> UNUSUAL       | <input type="checkbox"/> DEPRESSING      |
| <input type="checkbox"/> RHYTHMIC       | <input type="checkbox"/> CHEERFUL      | <input type="checkbox"/> MOVEMENT        |
| <input type="checkbox"/> SERENE         | <input type="checkbox"/> STUNNING      | <input type="checkbox"/> MIDDLEGROUND    |
| <input type="checkbox"/> THICK          | <input type="checkbox"/> FLAT          | <input type="checkbox"/> UGLY            |
| <input type="checkbox"/> PARALLEL       | <input type="checkbox"/> HARD          | <input type="checkbox"/> RELAXING        |
| <input type="checkbox"/> TRANSPARENCY   | <input type="checkbox"/> QUIET         | <input type="checkbox"/> DULL            |
| <input type="checkbox"/> GEOMETRIC      | <input type="checkbox"/> UNDULATING    | <input type="checkbox"/> FORESHORTENING  |







## APPENDIX 6

A TEST OF ACTIVE VOCABULARY: INSTRUCTIONS,  
PRESENTED PICTURE AND ACTUAL TEST SHEET

# APPENDIX C

A TEST ON THE VOCABULARY INSTRUCTIONS  
REPRESENTED PICTURE AND ACTUAL TEST SHEET



## INSTRUCTIONS FOR TEST OF ACTIVE VOCABULARY.

I will show you a picture and pass around for each of you a black and white copy.

I want you to study the picture and to write about it. There are no right or wrong answers. I just want you to write your description of the painting and your reaction to it. Because I want each of your individual responses to the painting there must be no comments or discussion. Before I show you the picture are there any questions"

The picture I will show you is called "Cat and Bird" and was painted by Picasso.

When you are finished writing put down your pens and when the majority of the class has finished I will announce one minute left.

NB. Record time taken for completion of task.













NAME:

FORM GROUP:

HERE IS A PICTURE CALLED 'CAT AND BIRD' AND IT WAS  
PAINTED BY PABLO PICASSO. WRITE, IN A FEW SENTENCES  
YOUR DESCRIPTION OF THE PAINTING AND YOUR REACTION  
TO IT. THERE ARE NO RIGHT OR WRONG ANSWERS.







## APPENDIX 7

TEST OF ABILITY TO CONCEPTUALISE A TASK:  
INSTRUCTIONS AND ACTUAL TEST SHEET

ALBUQUERQUE

UNITED STATES DEPARTMENT OF AGRICULTURE  
BUREAU OF PLANT INDUSTRY



INSTRUCTIONS FOR TEST OF STUDENTS' ABILITY TO  
CONCEPTUALISE THEIR APPROACH TO A TASK.

In a few minutes I will show you a group of objects. What I want you to do;  
working on your own and without comment or discussion to write down exactly  
how you would set about making an accurate observational drawing. When you  
are finished writing put down your pen.

Before I show you the group of objects are there any questions?

When the majority of the class has finished writing I will announce one minute  
left.





NAME:

FORM GROUP:

IN A FEW SHORT SENTENCES WRITE DOWN EXACTLY HOW YOU WOULD SET ABOUT MAKING AN ACCURATE OBSERVATIONAL DRAWING OF THE STILLIFE GROUP IN FRONT OF YOU.





## APPENDIX 8

TEST OF PASSIVE VOCABULARY: A SECOND YEAR  
STUDENT'S COMPLETED FORMS FOR ADMINISTRATION ONE  
AND TWO

## APPENDIX 8

LIST OF PASTORAL VOCABULARY A SECOND YEAR  
STUDENTS COVERED FORMS FOR ADMINISTRATION ONE  
AND TWO



PUT A ☒ BESIDE THE WORDS YOU THINK HAVE TO DO IN ANY WAY WITH ART.

FORM: 2 S.B.

NAME: Emma Lindsay

- |                                               |                                        |                                              |
|-----------------------------------------------|----------------------------------------|----------------------------------------------|
| <input type="checkbox"/> SYMETRICAL           | <input type="checkbox"/> MONOCHROMATIC | <input type="checkbox"/> SOFT                |
| <input type="checkbox"/> INTERIOR             | <input type="checkbox"/> PURITY        | <input type="checkbox"/> BORING              |
| <input type="checkbox"/> BEAUTIFUL            | <input type="checkbox"/> SLOW          | <input type="checkbox"/> EMOTIONAL           |
| <input type="checkbox"/> DISTURBING           | <input type="checkbox"/> NARRATIVE     | <input type="checkbox"/> CONTEMPORARY        |
| <input type="checkbox"/> DELICATE             | <input type="checkbox"/> SENSATIONAL   | <input type="checkbox"/> FOREGROUND          |
| <input type="checkbox"/> CONTOUR              | <input type="checkbox"/> PUZZLING      | <input type="checkbox"/> VANISHING POINT     |
| <input type="checkbox"/> FLAMBOYANT           | <input type="checkbox"/> PERSPECTIVE   | <input type="checkbox"/> SERENE              |
| <input type="checkbox"/> CONTRASTING          | <input type="checkbox"/> BALANCE       | <input type="checkbox"/> PLAIN               |
| <input type="checkbox"/> BUSY                 | <input type="checkbox"/> HUE           | <input type="checkbox"/> TONE                |
| <input type="checkbox"/> HORIZONTAL           | <input type="checkbox"/> NATURAL       | <input type="checkbox"/> THICKNESS           |
| <input type="checkbox"/> EXTERIOR             | <input type="checkbox"/> BACKGROUND    | <input type="checkbox"/> UPSETTING           |
| <input type="checkbox"/> CALM                 | <input type="checkbox"/> FAST          | <input type="checkbox"/> PRETTY              |
| <input type="checkbox"/> DECORATIVE           | <input type="checkbox"/> DIRECTION     | <input type="checkbox"/> DEPTH               |
| <input type="checkbox"/> WONDERFUL            | <input type="checkbox"/> QUIET         | <input type="checkbox"/> ASYMETRICAL         |
| <input type="checkbox"/> JAGGED               | <input type="checkbox"/> LOVELY        | <input type="checkbox"/> INSPIRING           |
| <input type="checkbox"/> ORGANIC              | <input type="checkbox"/> MYSTERIOUS    | <input type="checkbox"/> INTERESTING         |
| <input type="checkbox"/> FUSSY                | <input type="checkbox"/> HARD-EDGED    | <input type="checkbox"/> STUPID              |
| <input type="checkbox"/> DENSE                | <input type="checkbox"/> VIOLENT       | <input type="checkbox"/> COMPLEMENTARY       |
| <input type="checkbox"/> DIAGONAL             | <input type="checkbox"/> STRONG        | <input type="checkbox"/> VARIATION           |
| <input type="checkbox"/> POSITIVE SPACE       | <input type="checkbox"/> SATURATION    | <input type="checkbox"/> DRAMATIC            |
| <input checked="" type="checkbox"/> ABSTRACT  | <input type="checkbox"/> SMOOTH        | <input type="checkbox"/> CYLINDRICAL         |
| <input type="checkbox"/> HARMONIOUS           | <input type="checkbox"/> ANGULAR       | <input type="checkbox"/> REALISTIC           |
| <input type="checkbox"/> UPLIFTING            | <input type="checkbox"/> LINEAR        | <input checked="" type="checkbox"/> SHADE    |
| <input checked="" type="checkbox"/> COLOURFUL | <input type="checkbox"/> FORMAL        | <input type="checkbox"/> LOUD                |
| <input type="checkbox"/> INCREDIBLE           | <input type="checkbox"/> 3-DIMENSIONAL | <input checked="" type="checkbox"/> TEXTURED |
| <input type="checkbox"/> ROUGH                | <input type="checkbox"/> NEUTRAL       | <input type="checkbox"/> MOVING              |
| <input type="checkbox"/> CURVILINEAR          | <input type="checkbox"/> UNUSUAL       | <input type="checkbox"/> DEPRESSING          |
| <input type="checkbox"/> RHYTHMIC             | <input type="checkbox"/> CHEERFUL      | <input type="checkbox"/> MOVEMENT            |
| <input type="checkbox"/> SERENE               | <input type="checkbox"/> STUNING       | <input type="checkbox"/> MIDDLE GROUND       |
| <input type="checkbox"/> THICK                | <input type="checkbox"/> FLAT          | <input type="checkbox"/> UGLY                |
| <input type="checkbox"/> PARALLEL             | <input type="checkbox"/> HARD          | <input type="checkbox"/> RELAXING            |
| <input type="checkbox"/> TRANSPARENCY         | <input type="checkbox"/> QUIET         | <input type="checkbox"/> DULL                |
| <input type="checkbox"/> GEOMETRIC            | <input type="checkbox"/> UNDULATING    | <input type="checkbox"/> FORESHORTENING      |





PUT A ☒ BESIDE THE WORDS YOU THINK HAVE TO DO IN ANY WAY WITH ART.

FORM: ☒ 2.5B

NAME: Emma

- |                                                    |                                                   |                                                     |
|----------------------------------------------------|---------------------------------------------------|-----------------------------------------------------|
| <input checked="" type="checkbox"/> SYMMETRICAL    | <input checked="" type="checkbox"/> MONOCHROMATIC | <input checked="" type="checkbox"/> SOFT            |
| <input checked="" type="checkbox"/> INTERIOR       | <input checked="" type="checkbox"/> PURITY        | <input checked="" type="checkbox"/> BORING          |
| <input checked="" type="checkbox"/> BEAUTIFUL      | <input checked="" type="checkbox"/> SLOW          | <input checked="" type="checkbox"/> EMOTIONAL       |
| <input checked="" type="checkbox"/> DISTURBING     | <input checked="" type="checkbox"/> NARRATIVE     | <input checked="" type="checkbox"/> CONTEMPORARY    |
| <input type="checkbox"/> DELICATE                  | <input checked="" type="checkbox"/> SENSATIONAL   | <input checked="" type="checkbox"/> FOREGROUND      |
| <input checked="" type="checkbox"/> CONTOUR        | <input checked="" type="checkbox"/> PUZZLING      | <input checked="" type="checkbox"/> VANISHING POINT |
| <input checked="" type="checkbox"/> FLAMBOYANT     | <input checked="" type="checkbox"/> PERSPECTIVE   | <input checked="" type="checkbox"/> SERENE          |
| <input checked="" type="checkbox"/> CONTRASTING    | <input checked="" type="checkbox"/> BALANCE       | <input checked="" type="checkbox"/> PLAIN           |
| <input checked="" type="checkbox"/> BUSY           | <input checked="" type="checkbox"/> HUE           | <input checked="" type="checkbox"/> TONE            |
| <input checked="" type="checkbox"/> HORIZONTAL     | <input checked="" type="checkbox"/> NATURAL       | <input checked="" type="checkbox"/> THICKNESS       |
| <input checked="" type="checkbox"/> EXTERIOR       | <input checked="" type="checkbox"/> BACKGROUND    | <input checked="" type="checkbox"/> UPSETTING       |
| <input checked="" type="checkbox"/> CALM           | <input checked="" type="checkbox"/> FAST          | <input checked="" type="checkbox"/> PRETTY          |
| <input checked="" type="checkbox"/> DECORATIVE     | <input checked="" type="checkbox"/> DIRECTION     | <input checked="" type="checkbox"/> DEPTH           |
| <input checked="" type="checkbox"/> WONDERFUL      | <input checked="" type="checkbox"/> QUIET         | <input checked="" type="checkbox"/> ASYMMETRICAL    |
| <input checked="" type="checkbox"/> JAGGED         | <input checked="" type="checkbox"/> LOVELY        | <input checked="" type="checkbox"/> INSPIRING       |
| <input checked="" type="checkbox"/> ORGANIC        | <input checked="" type="checkbox"/> MYSTERIOUS    | <input checked="" type="checkbox"/> INTERESTING     |
| <input checked="" type="checkbox"/> FUSSY          | <input checked="" type="checkbox"/> HARD-EDGED    | <input checked="" type="checkbox"/> STUPID          |
| <input checked="" type="checkbox"/> DENSE          | <input checked="" type="checkbox"/> VIOLENT       | <input checked="" type="checkbox"/> COMPLEMENTARY   |
| <input checked="" type="checkbox"/> DIAGONAL       | <input checked="" type="checkbox"/> STRONG        | <input checked="" type="checkbox"/> VARIATION       |
| <input checked="" type="checkbox"/> POSITIVE SPACE | <input checked="" type="checkbox"/> SATURATION    | <input checked="" type="checkbox"/> DRAMATIC        |
| <input checked="" type="checkbox"/> ABSTRACT       | <input checked="" type="checkbox"/> SMOOTH        | <input checked="" type="checkbox"/> CYLINDRICAL     |
| <input checked="" type="checkbox"/> HARMONIOUS     | <input checked="" type="checkbox"/> ANGULAR       | <input checked="" type="checkbox"/> REALISTIC       |
| <input checked="" type="checkbox"/> UPLIFTING      | <input checked="" type="checkbox"/> LINEAR        | <input checked="" type="checkbox"/> SHADE           |
| <input checked="" type="checkbox"/> COLOURFUL      | <input checked="" type="checkbox"/> FORMAL        | <input checked="" type="checkbox"/> LOUD            |
| <input checked="" type="checkbox"/> INCREDIBLE     | <input checked="" type="checkbox"/> 3-DIMENSIONAL | <input checked="" type="checkbox"/> TEXTURED        |
| <input checked="" type="checkbox"/> ROUGH          | <input checked="" type="checkbox"/> NEUTRAL       | <input checked="" type="checkbox"/> MOVING          |
| <input checked="" type="checkbox"/> CURVILINEAR    | <input checked="" type="checkbox"/> UNUSUAL       | <input checked="" type="checkbox"/> DEPRESSING      |
| <input checked="" type="checkbox"/> RHYTHMIC       | <input checked="" type="checkbox"/> CHEERFUL      | <input checked="" type="checkbox"/> MOVEMENT        |
| <input checked="" type="checkbox"/> SERENE         | <input checked="" type="checkbox"/> STUNNING      | <input checked="" type="checkbox"/> MIDDLEGROUND    |
| <input checked="" type="checkbox"/> THICK          | <input checked="" type="checkbox"/> FLAT          | <input checked="" type="checkbox"/> UGLY            |
| <input checked="" type="checkbox"/> PARALLEL       | <input checked="" type="checkbox"/> HARD          | <input checked="" type="checkbox"/> RELAXING        |
| <input checked="" type="checkbox"/> TRANSPARENCY   | <input checked="" type="checkbox"/> QUIET         | <input checked="" type="checkbox"/> DULL            |
| <input checked="" type="checkbox"/> GEOMETRIC      | <input checked="" type="checkbox"/> UNDULATING    | <input checked="" type="checkbox"/> FORESHORTENING  |





## APPENDIX 9

TEST OF PASSIVE VOCABULARY: A FIFTH YEAR  
STUDENT'S COMPLETED FORMS FOR ADMINISTRATION ONE  
AND TWO

## APPENDIX 9

TEST OF PASSIVE VOCABULARY, A FIFTH YEAR  
STUDENTS COMPLETED FORMS FOR ADMINISTRATION ONE  
AND TWO



Put a ☒ BESIDE THE WORDS YOU THINK HAVE TO DO IN ANY WAY WITH ART.

- |                                                 |                                                   |                                                |
|-------------------------------------------------|---------------------------------------------------|------------------------------------------------|
| <input checked="" type="checkbox"/> SYMMETRICAL | <input type="checkbox"/> MONOCHROMATIC            | <input type="checkbox"/> SOFT                  |
| <input checked="" type="checkbox"/> INTERIOR    | <input type="checkbox"/> PURITY                   | <input type="checkbox"/> BORING                |
| <input checked="" type="checkbox"/> BEAUTIFUL   | <input type="checkbox"/> SLOW                     | <input checked="" type="checkbox"/> EMOTIONAL  |
| <input checked="" type="checkbox"/> DISTURBING  | <input type="checkbox"/> NARRATIVE                | <input type="checkbox"/> CONTEMPORARY          |
| <input type="checkbox"/> DELICATE               | <input type="checkbox"/> SENSATIONAL              | <input type="checkbox"/> FOREGROUND            |
| <input type="checkbox"/> CONTOUR                | <input checked="" type="checkbox"/> PUZZLING      | <input type="checkbox"/> VANISHING POINT       |
| <input type="checkbox"/> FLAMBOYANT             | <input type="checkbox"/> PERSPECTIVE              | <input checked="" type="checkbox"/> SERENE     |
| <input type="checkbox"/> CONTRASTING            | <input type="checkbox"/> BALANCE                  | <input type="checkbox"/> PLAIN                 |
| <input checked="" type="checkbox"/> BUSY        | <input type="checkbox"/> HUE                      | <input type="checkbox"/> TONE                  |
| <input type="checkbox"/> HORIZONTAL             | <input type="checkbox"/> NATURAL                  | <input type="checkbox"/> THICKNESS             |
| <input type="checkbox"/> EXTERIOR               | <input checked="" type="checkbox"/> BACKGROUND    | <input checked="" type="checkbox"/> UPSETTING  |
| <input type="checkbox"/> CALM                   | <input type="checkbox"/> FAST                     | <input type="checkbox"/> PRETTY                |
| <input type="checkbox"/> DECORATIVE             | <input type="checkbox"/> DIRECTION                | <input type="checkbox"/> DEPTH                 |
| <input type="checkbox"/> WONDERFUL              | <input checked="" type="checkbox"/> QUIET         | <input type="checkbox"/> ASYMMETRICAL          |
| <input type="checkbox"/> JAGGED                 | <input type="checkbox"/> LOVELY                   | <input checked="" type="checkbox"/> INSPIRING  |
| <input type="checkbox"/> ORGANIC                | <input type="checkbox"/> MYSTERIOUS               | <input type="checkbox"/> INTERESTING           |
| <input type="checkbox"/> FUSSY                  | <input type="checkbox"/> HARD-EDGED               | <input checked="" type="checkbox"/> STUPID     |
| <input type="checkbox"/> DENSE                  | <input type="checkbox"/> VIOLENT                  | <input type="checkbox"/> COMPLEMENTARY         |
| <input type="checkbox"/> DIAGONAL               | <input type="checkbox"/> STRONG                   | <input type="checkbox"/> VARIATION             |
| <input type="checkbox"/> POSITIVE SPACE         | <input type="checkbox"/> SATURATION               | <input checked="" type="checkbox"/> DRAMATIC   |
| <input checked="" type="checkbox"/> ABSTRACT    | <input type="checkbox"/> SMOOTH                   | <input type="checkbox"/> CYLINDRICAL           |
| <input type="checkbox"/> HARMONIOUS             | <input type="checkbox"/> ANGULAR                  | <input type="checkbox"/> REALISTIC             |
| <input type="checkbox"/> UPLIFTING              | <input type="checkbox"/> LINEAR                   | <input type="checkbox"/> SHADE                 |
| <input type="checkbox"/> COLOURFUL              | <input type="checkbox"/> FORMAL                   | <input checked="" type="checkbox"/> LOUD       |
| <input type="checkbox"/> INCREDIBLE             | <input checked="" type="checkbox"/> 3-DIMENSIONAL | <input type="checkbox"/> TEXTURED              |
| <input type="checkbox"/> ROUGH                  | <input type="checkbox"/> NEUTRAL                  | <input type="checkbox"/> MOVING                |
| <input type="checkbox"/> CURVILINEAR            | <input type="checkbox"/> UNUSUAL                  | <input checked="" type="checkbox"/> DEPRESSING |
| <input type="checkbox"/> RHYTHMIC               | <input type="checkbox"/> CHEERFUL                 | <input type="checkbox"/> MOVEMENT              |
| <input type="checkbox"/> SERENE                 | <input type="checkbox"/> STUNNING                 | <input type="checkbox"/> MIDDLEGROUND          |
| <input type="checkbox"/> THICK                  | <input type="checkbox"/> FLAT                     | <input checked="" type="checkbox"/> UGLY       |
| <input type="checkbox"/> PARALLEL               | <input type="checkbox"/> HARD                     | <input type="checkbox"/> RELAXING              |
| <input type="checkbox"/> TRANSPARENCY           | <input type="checkbox"/> QUIET                    | <input type="checkbox"/> DULL                  |
| <input type="checkbox"/> GEOMETRIC              | <input type="checkbox"/> UNDULATING               | <input type="checkbox"/> FORESHORTENING        |

FORM: 508

NAME: SMOUL MEMBRON ENELLE





Put a ☒ BESIDE THE WORDS YOU THINK HAVE TO DO IN ANY WAY WITH ART.

FORM: 5 DB

NAME: SIMON MOMBURUN O'NEILL

- |                                                    |                                                   |                                                    |
|----------------------------------------------------|---------------------------------------------------|----------------------------------------------------|
| <input checked="" type="checkbox"/> SYMETRICAL     | <input type="checkbox"/> MONOCHROMATIC            | <input checked="" type="checkbox"/> SOFT           |
| <input checked="" type="checkbox"/> INTERIOR       | <input type="checkbox"/> PURITY                   | <input type="checkbox"/> BORING                    |
| <input checked="" type="checkbox"/> BEAUTIFUL      | <input type="checkbox"/> SLOW                     | <input checked="" type="checkbox"/> EMOTIONAL      |
| <input checked="" type="checkbox"/> DISTURBING     | <input checked="" type="checkbox"/> NARRATIVE     | <input type="checkbox"/> CONTEMPORARY              |
| <input checked="" type="checkbox"/> DELICATE       | <input type="checkbox"/> SENSATIONAL              | <input type="checkbox"/> FOREGROUND                |
| <input checked="" type="checkbox"/> CONTOUR        | <input type="checkbox"/> PUZZLING                 | <input type="checkbox"/> VANISHING POINT           |
| <input checked="" type="checkbox"/> FLAMBOYANT     | <input type="checkbox"/> PERSPECTIVE              | <input type="checkbox"/> SERENE                    |
| <input checked="" type="checkbox"/> CONTRASTING    | <input type="checkbox"/> BALANCE                  | <input checked="" type="checkbox"/> PLAIN          |
| <input checked="" type="checkbox"/> BUSY           | <input type="checkbox"/> HUE                      | <input checked="" type="checkbox"/> TONE           |
| <input checked="" type="checkbox"/> HORIZONTAL     | <input checked="" type="checkbox"/> NATURAL       | <input type="checkbox"/> THICKNESS                 |
| <input checked="" type="checkbox"/> EXTERIOR       | <input checked="" type="checkbox"/> BACKGROUND    | <input type="checkbox"/> UPSETTING                 |
| <input checked="" type="checkbox"/> CALM           | <input type="checkbox"/> FAST                     | <input type="checkbox"/> PRETTY                    |
| <input checked="" type="checkbox"/> DECORATIVE     | <input type="checkbox"/> DIRECTION                | <input checked="" type="checkbox"/> DEPTH          |
| <input checked="" type="checkbox"/> WONDERFUL      | <input type="checkbox"/> QUIET                    | <input type="checkbox"/> ASYMETRICAL               |
| <input checked="" type="checkbox"/> JAGGED         | <input checked="" type="checkbox"/> LOVELY        | <input checked="" type="checkbox"/> INSPIRING      |
| <input checked="" type="checkbox"/> ORGANIC        | <input checked="" type="checkbox"/> MYSTERIOUS    | <input checked="" type="checkbox"/> INTERESTING    |
| <input checked="" type="checkbox"/> FUSSY          | <input checked="" type="checkbox"/> HARD-EDGED    | <input type="checkbox"/> STUPID                    |
| <input checked="" type="checkbox"/> DENSE          | <input checked="" type="checkbox"/> VIOLENT       | <input checked="" type="checkbox"/> COMPLEMENTARY  |
| <input checked="" type="checkbox"/> DIAGONAL       | <input checked="" type="checkbox"/> STRONG        | <input type="checkbox"/> VARIATION                 |
| <input checked="" type="checkbox"/> POSITIVE SPACE | <input checked="" type="checkbox"/> SATURATION    | <input checked="" type="checkbox"/> DRAMATIC       |
| <input checked="" type="checkbox"/> ABSTRACT       | <input checked="" type="checkbox"/> SMOOTH        | <input checked="" type="checkbox"/> CYLINDRICAL    |
| <input checked="" type="checkbox"/> HARMONIOUS     | <input checked="" type="checkbox"/> ANGULAR       | <input type="checkbox"/> REALISTIC                 |
| <input checked="" type="checkbox"/> UPLIFTING      | <input checked="" type="checkbox"/> LINEAR        | <input checked="" type="checkbox"/> SHADE          |
| <input checked="" type="checkbox"/> COLOURFUL      | <input type="checkbox"/> FORMAL                   | <input checked="" type="checkbox"/> LOUD           |
| <input type="checkbox"/> INCREDIBLE                | <input checked="" type="checkbox"/> 3-DIMENSIONAL | <input type="checkbox"/> TEXTURED                  |
| <input checked="" type="checkbox"/> ROUGH          | <input type="checkbox"/> NEUTRAL                  | <input type="checkbox"/> MOVING                    |
| <input checked="" type="checkbox"/> CURVILINEAR    | <input type="checkbox"/> UNUSUAL                  | <input checked="" type="checkbox"/> DEPRESSING     |
| <input checked="" type="checkbox"/> RHYTHMIC       | <input checked="" type="checkbox"/> CHEERFUL      | <input checked="" type="checkbox"/> MOVEMENT       |
| <input checked="" type="checkbox"/> SERENE         | <input checked="" type="checkbox"/> STUNNING      | <input checked="" type="checkbox"/> MIDDLEGROUND   |
| <input type="checkbox"/> THICK                     | <input checked="" type="checkbox"/> FLAT          | <input type="checkbox"/> UGLY                      |
| <input type="checkbox"/> PARALLEL                  | <input checked="" type="checkbox"/> HARD          | <input type="checkbox"/> RELAXING                  |
| <input type="checkbox"/> TRANSPARENCY              | <input checked="" type="checkbox"/> QUIET         | <input type="checkbox"/> DULL                      |
| <input checked="" type="checkbox"/> GEOMETRIC      | <input checked="" type="checkbox"/> UNDULATING    | <input checked="" type="checkbox"/> FORESHORTENING |

11-11-11

2

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## APPENDIX 10

TEST OF ACTIVE VOCABULARY: A SECOND YEAR  
STUDENT'S COMPLETED FORMS FOR ADMINISTRATION ONE  
AND TWO

APPENDIX 10

TEST OF ACTIVE VOCABULARY A SECOND YEAR  
PUPILS COMPLETED FORMS FOR ADMINISTRATION ONE  
AND TWO



NAME: Emma lindsay FORM GROUP: 2 SB

HERE IS A PICTURE CALLED 'CAT AND BIRD'  
AND IT WAS PAINTED BY PABLO PICASSO. WRITE, IN A FEW  
SENTENCES YOUR DESCRIPTION OF THE PAINTING AND YOUR  
REACTION TO IT. THERE ARE NO RIGHT OR WRONG ANSWERS.

I don't really like the painting. I don't think  
the cat looks very like a cat. The eyes on  
the cat are very hypnotic.





NAME: Emma Lindsay FORM GROUP: 25B

HERE IS A PICTURE CALLED 'CAT AND BIRD' AND IT WAS PAINTED BY PABLO PICASSO. WRITE, IN A FEW SENTENCES YOUR DESCRIPTION OF THE PAINTING AND YOUR REACTION TO IT. THERE ARE NO RIGHT OR WRONG ANSWERS.

its very violent, The poor bird makes you feel Sorry for it. I don't think the cat looks much like a cat, it looks more like a bigger animal such as a lion or tiger. I try to wonder what was going through picasso's mind when he drew it. The picture ~~isn't~~ isn't very good and doesn't look the slightest bit realistic. no perspective, cool colours. look like a child drew it, The wrinkles on the cat make it look mad. A child could have drawn better.





## APPENDIX 11

TEST OF ACTIVE VOCABULARY: A FIFTH YEAR STUDENT'S  
COMPLETED FORMS FOR ADMINISTRATION ONE AND TWO

## APPENDIX II

TEST OF ACTIVE VOCABULARY - A FIFTH-YEAR STUDENT'S  
COMPLETED FORMS FOR ADMINISTRATION ONE AND TWO



NAME: ADAM WEBB

FORM GROUP: 5JK

HERE IS A PICTURE CALLED 'CAT AND BIRD'.  
AND IT WAS PAINTED BY PABLO PICASSO. WRITE, IN A FEW  
SENTENCES YOUR DESCRIPTION OF THE PAINTING AND YOUR  
REACTION TO IT. THERE ARE NO RIGHT OR WRONG ANSWERS.

I LOVE THE PAINTING. I THINK IT SHOWS THE VISCIOUSNESS + CRUELTY  
OF THE ANIMAL KINGDOM. IT ~~SHOWS A~~ ~~TA~~ ~~A SORT~~

PINPOINTS A SORT OF MISCONCEPTION THAT WE HAVE OF CATS,  
MANY THINK OF THEM AS CUTE CUDDLY PURRING PETS, WHILST THIS  
SHOWS THEM AS SAVAGE BEASTS.

THE DARK HAUNTING COLOURS FIRMLY IMPRINT THEMSELVES ON  
YOUR MIND. I THINK IT'S A SCARY, FREAKY IMAGE.

THE SHAPES ARE AMAZING TOO. I THINK THIS IS CUBISM AM I  
RIGHT? ANYWAY THE SHAPES TRANSFORM THE CAT INTO A SAVAGE  
LOOKING, BIG GUTTED, STOCKY, HUNCH BACKED BRUTE, RIPPING  
AT THE FLESH OF THE BIRD. NOT THE SLENDER, SLEAK AND CUNNING  
HUNTER WE ~~WOULD EXPECT~~ ARE MADE TO BELIEVE.

THE BIRD I THINK SHOWS VULNERABILITY WHILE THE CAT SHOWS  
OPPRESSION.

I THINK IT HAS A POLITICAL MESSAGE OR MEANING, MAYBE  
COMMUNISM IN SPAIN.





NAME: ADAM WEBB

FORM GROUP: 5JK

HERE IS A PICTURE CALLED 'CAT AND BIRD' AND IT WAS PAINTED BY PABLO PICASSO. WRITE, IN A FEW SENTENCES YOUR DESCRIPTION OF THE PAINTING AND YOUR REACTION TO IT. THERE ARE NO RIGHT OR WRONG ANSWERS.

THE PAINTING IS VISCIOUS AND ANGRY AND VIOLET AND UNYIELDING. THE CAT IS SHOWN NOT AS A DOCILE DOMESTIC CUDDLY PURRING PET, BUT AS A VISCIOUS HARD WILD KILLER. THE FORM OF THE CAT IS DISTORTED INTO A CUBIST SHAPE. IT IS OUTLINED WITH THICK DARK, HARD LINES. MANY OF THE LINES ARE GEOMETRIC AND SHARP. ITS EYES ARE WILD AND GIVE A FRENZIED HYPNOTIC LOOK OF A KILLER. THE BACK IS HUNCHING & THE LEGS ARE SHOWN AS HUGE TRUCKS FIRMLY PLANTING IT TO ITS PREY. BOTH ITS TEETH & CLAWS ARE BEARED WHICH EXAGGERATE THE WILD LOOK. BIG THICK FAT LONG BRUSHSTROKES ARE USED TO SHOW THE CAT NOT AS A SLENDER AGILE ASSASSIN BUT AS A ROUGH, RUGGED, CLUMSY THUMPING BEAST. THE BIRD IS TRAPPED IN ITS CLAWS ~~AND~~ AND IT LOOKS LIKE RIGAMORTIS IS SETTING IN. THE CAT IS TEARING AT THE BIRD'S FLESH AND MAKING THE PAINTING LOOK BLOODIER AND MORE GRUESOME.

I LOVE THIS PAINTING. IT SHOWS THE ABSOLUTE BRUTILITY AND POSSIBLE DANGER THAT RESIDES IN ALL THE GENTLEST THINGS. IT IS SO GRUESOME, BLOODY, AWESOME, ~~AND~~ BRUTAL, WILD AND AGGRESSIVE, THAT IT JUST IMPRINTS FEAR AND AMAZEMENT INTO THE AUDIENCE. I LOVE THE USE OF LINE, BRUSHSTROKES & (COLOUR) AND COMPOSITION; ALL LINES GUIDE YOUR EYES TO THE FACE (EYES & TEETH WITH FLESH) OF THE CAT. IT IS HAUNTING & MADDENING & GREAT!





## APPENDIX 12

TEST OF ABILITY TO CONCEPTUALISE A TASK: A SECOND  
YEAR STUDENT'S COMPLETED FORMS FOR  
ADMINISTRATION ONE AND TWO

# APPENDIX 13

LIST OF APPENDIX 13 OF THE JOURNAL  
AND THE APPENDIX 13 OF THE JOURNAL  
AND THE APPENDIX 13 OF THE JOURNAL



NAME: Muriel Gallagher FORM GROUP: 2PR

IN A FEW SHORT SENTENCES WRITE DOWN EXACTLY HOW YOU WOULD SET ABOUT MAKING AN ACCURATE OBSERVATIONAL DRAWING OF THE STILLIFE GROUP IN FRONT OF YOU.

I would start by drawing the peppers and mushrooms and then the cloth, I would then draw the bottle which would probably be difficult, and then the basket and things in it. I would shade in using a soft pencil.





NAME: Muriel Gallagher

FORM GROUP: 2PR

IN A FEW SHORT SENTENCES WRITE DOWN EXACTLY HOW YOU WOULD SET ABOUT MAKING AN ACCURATE OBSERVATIONAL DRAWING OF THE STILLIFE GROUP IN FRONT OF YOU.

I would start by drawing the basic shapes of the objects, then work on the patterns and texture and shading. I would draw the vegetables first and then the bottle, and finally the tablecloth.

The colours are mainly red and green, which contrast with each other. Red is a primary colour and green is a secondary colour. <sup>yellow + blue = green</sup> I would use several different tones of each colour. I think getting the reflections in the bottle right would be the hardest part. I would have to use different tones of green and white for the bottle.

The lines of the tablecloth don't show much perspective because the distance is so short.





## APPENDIX 13

TEST OF ABILITY TO CONCEPTUALISE A TASK: A FIFTH  
YEAR STUDENT'S COMPLETED FORMS FOR  
ADMINISTRATION ONE AND TWO





NAME: Ruzie Mitchell FORM GROUP: JAM

IN A FEW SHORT SENTENCES WRITE DOWN EXACTLY HOW YOU WOULD SET ABOUT MAKING AN ACCURATE OBSERVATIONAL DRAWING OF THE STILLIFE GROUP IN FRONT OF YOU.

I would first make a very quick pencil sketch of one part of arrangement in my case the bottle because of the way the light reflects from it in white streaks and because of the label.

I would then take a larger piece of paper and draw the bottle out again with a HB pencil. Once I was happy with the outline I would begin drawing around the bottle eg: the tartan cloth and the fruit beside it, but not the whole arrangement. I would then draw the label paying attention to the style of writing used and afterwards I would shade in the drawing using B pencils and white chalk/pastels, and finally use water colour pencils for the colours. I chose water colour pencils because I'm not that attracted to painting and the





water colour pencils give an effect of  
painting if water is brushed over.

I used this technique in my 5. Cert  
drawing exam.





NAME: Sozie

FORM GROUP: SAM

IN A FEW SHORT SENTENCES WRITE DOWN EXACTLY HOW YOU WOULD SET ABOUT MAKING AN ACCURATE OBSERVATIONAL DRAWING OF THE STILLIFE GROUP IN FRONT OF YOU.

Line: the line would vary to sort curved line (ies) to straight jagged lines the texture on the califlowed would have to be shown using paint & sand or short curly brush strokes. The light would be shown by either white chalk on black paper or left blank or ~~the~~ silver used.

The material would be shown in a cross cross manner

The colour of the bottle would be a shaded grey except for the light reflection I would keep to the original colour except the califlower head, the colours consist of mainly shades of green & red, I don't like this. ~~the~~ I would probably take a realistic view of the ~~the~~ still life.

The creases in the material would be shown by dark shading and a change of direction of the lines





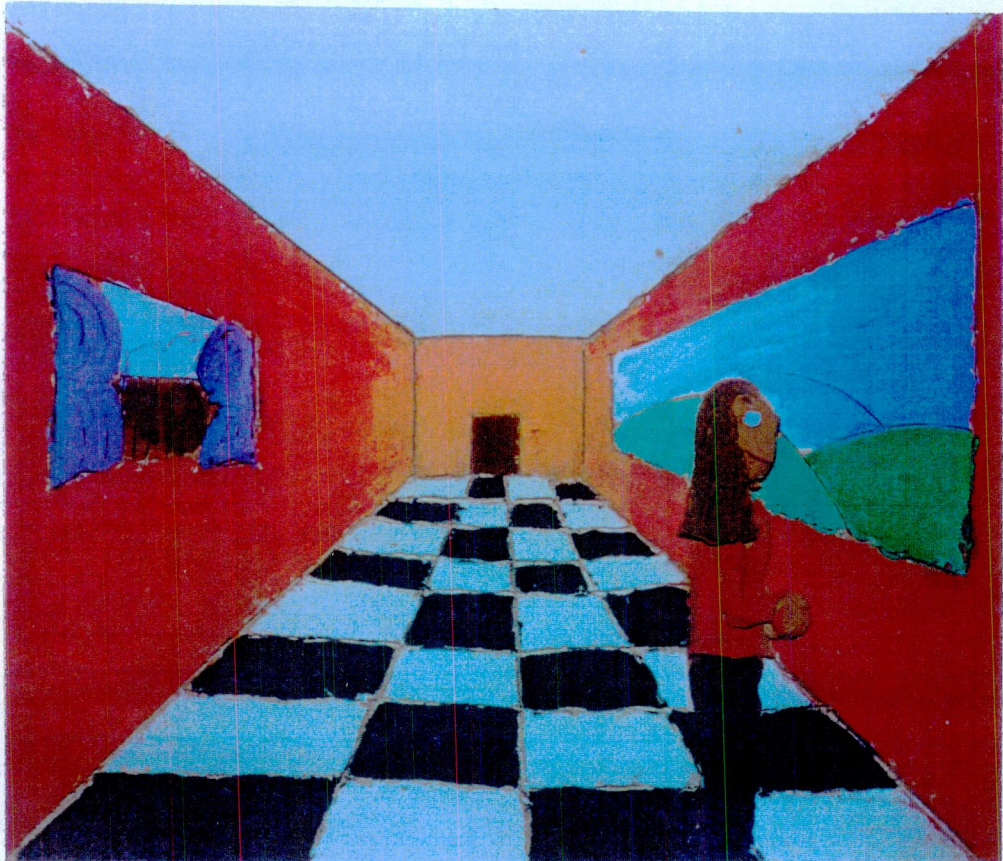
## APPENDIX 14

EXAMPLES OF SECOND YEAR STUDENTS' FINISHED CLAY  
RELIEF PANELS. THE SCHEME EXPLORED PERSPECTIVE  
THROUGH THE THEME 'ROOMS'

# MEMORANDUM

TO : DIRECTOR, FBI  
FROM : SAC, NEW YORK  
SUBJECT: [Illegible]



















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## **ABSTRACT**

### **EXPANDING VOCABULARY AND EXPLORING THE IMPLICATIONS FOR ART**

This dissertation is a report of an experimental study conducted during the autumn term, 1997, concurrent with my teaching practice in Newpark Comprehensive School, Blackrock, Co. Dublin. The study involved two groups of students: a class of fifth year students and a class of second year students. The central theme of the study was to explore the implications for art of an expansion in students' art specific and art related vocabulary.

In Chapter One the relationship between language and education in general, as reflected in the literature and educational policy, is reviewed. Art education is then discussed in the light of this review and the context for the study is established.

Chapter Two details the teaching strategies which were employed to enhance the students' language skills. The design and structure of three tests developed for the study and used to evaluate the effectiveness of the teaching interventions are also contained in this chapter.

Chapter Three is a report on and discussion of the results obtained in the study with particular emphasis on the data obtained by the three formal tests. These results show very significant gains in art related and art specific vocabulary for both groups of students. In addition to an expanded vocabulary students showed, on testing, enhanced linguistic and conceptualisation abilities.

The generalisation of these results, as observed in the classroom, is discussed in Chapter Four and illustrative examples of the students' work are provided. This qualitative data substantiates the quantitative data already reported.

The implications of the project results are discussed in Chapter Five and suggestions are made for future larger scale research.

**SONYA KINCH**



## ABSTRACT

### EXPANDING VOCABULARY AND EXPLORE THE IMPLICATIONS FOR ART

This dissertation is a report of an experimental study conducted during the summer of 1967, concerning the teaching of vocabulary in the public elementary school. The study involved two groups of students, a class of fifth grade students and a class of sixth grade students. The central theme of the study was to explore the implications for art of an experimental study of the teaching of vocabulary.

In Chapter One the relationship between language and education is presented. The relationship between the teaching of vocabulary and the teaching of art is discussed in the light of the study and the results of the study are presented.

Chapter Two discusses the teaching strategies which were employed to enhance the students' language skills. The design and structure of these tests developed for the study are used to evaluate the effectiveness of the teaching interventions and the results are presented in the chapter.

Chapter Three is a report on and discussion of the results obtained in the study. The results are presented in two parts: the first part is a discussion of the results obtained on the two parts of the study, the second part is a discussion of the results obtained on the two parts of the study. The results are presented in two parts: the first part is a discussion of the results obtained on the two parts of the study, the second part is a discussion of the results obtained on the two parts of the study.

The generalization of the results as observed in the classroom is discussed in Chapter Four and the implications for the students' work are presented. The implications for the students' work are presented in Chapter Five and the implications for the students' work are presented in Chapter Six.

The implications of the study are discussed in Chapter Five and the implications for the students' work are presented in Chapter Six.