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THE NATIONAL COLLEGE OF ART AND DESIGN

ART HISTORY AND APPRECIATION IN SECOND LEVEL EDUCATION

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## INTRODUCTION

This thesis is concerned with the education of second level pupils in art history and appreciation. Part I reviews and discusses the situation of art education (and art history and appreciation) in Ireland. In this section the 'art programme', the 'art teacher' and the 'pupil' are discussed. Chapter II deals with the true aims and objectives of art history and appreciation. Chapter III proposed methods of achieving these aims and how they can be incorporated into the present art system.

Part II is a report on a survey I carried out in six secondary schools with a total of 300 pupils taking part. This survey is a 'pilot study' and attempts to find whether certain groups of pupils have definite preferences in certain periods of art history. The results also show the periods most popular with all ages. The link between the two sections is the need for a full and comprehensive understanding of the pupil in education. Part I underlines the importance of the pupil in education and the need for educators and programme developers to have a full knowledge of their 'subject' in order to produce successful art programmes. Part II is, in a way, a response to Part I.





## CHAPTER I

### ART EDUCATION IN IRELAND

Art education in Ireland cannot totally be separated from that of other countries. Its general development has its origins in simular theories postulated by England and in later years America. Any discussion or criticism of our present art programme must be seen in the light of the international evolution and history of art education and in particular art history and appreciation.

1900 - 1920: During the first decade of this century art history and appreciation was mainly concerned with the 'Picture Study' movement. Teachers using this method used a single art work which was usually a sepia reproduction of the original. Obviously the quality and value of these reproductions left much to be desired. The teaching emphasis was laid heavily upon aspects such as the moral tone, religious values, beauty, patriotism, story telling and other literary accociations of the artefact. Modern educationalists might dismiss such values as being irrelevant, but as seen in the late nineteenth early twentieth century these qualities take on a valid meaning. One must also see such teaching methods in the light of art theories and movements of the time. Before the advent of Impressionism art had a different meaning and function. A painting or sculpture had many duties and requirements to meet. Literary accociations, the moral tone, patriotism etc., were as

important as colour, line, use of light and dark, in the success of a painting. Art had a major social role to play and so it was these 'social' qualities that were grasped, understandable and prized by society in general. It was not until after Impressionism that art without social political and moral meaning became universally acceptable. Societies' attitude to the function or purpose of art is made clear if we take an example of nineteenth century painting.

"Liberty Guiding the People" by Eugene Delacroix 1830 is a painting incorporating most of the qualities deemed to be important by the "Picture Study" movement. This is one of his finest political paintings commemorating both the revolution of 1830 and feeling and aspirations of the people at that time. This painting has a purpose and function and is fulfilling a need in society. Its patriotism, moral tone and storytelling qualities are obvious. Although such aspects are of importance one might ask why they should overshadow the 'artistic' qualities of the painting itself. Such a criticism is quite valid but again one cannot completely separate education policy from societies' moral political and economic attitudes. The 'Picture Study' movement seems to be a direct result of the Industrial Revolution and Victorian puritanism. The combination of both these influences were the core of these education policies. Firstly attitudes generated by the Industrial Revolution gave priority to factual and cognitive learning. "Hard Times"



by Charles Dickens testifies to this type of attitude. This preoccupation with 'the facts' is extended into areas of art which lend itself to such cognitions, i.e., dates, names, periods, styles, schools, events and speculative discussions about the artist's personal life. Secondly the moral and religious attitudes of society were forced upon art and art appreciation. To 'appraise' a work of art was to appreciate its sense of morality and idealistic virtues which were in keeping with public opinion. The 'Picture Study' movement is a fine example of how societies attitude is mirrored in its education policy.

1920's: In the early twenties Arthur Dow changed the the direction of the 'Picture Study' movement. His most important contribution was the provision of a set of principles of composition and basic picture structure (i.e. line notan colour etc.). Another interesting innovation of Dow's was the link made between the pictorial art form and the theatre. This was achieved by 'staging' the painting with real people and props. Its purpose was to make the participants aware of pictorial composition while enhancing the literary and storytelling characteristics of the painting. Dow's most significant influence in the development of art history and appreciation 'schooling' was the sharing of importance both on the traditional aspects mentioned above with the 'artistic' qualities of the painting itself. This change of direction coincided with the maturation of post Impressionism art theories and ideas.

In 1926 Helen Ericson published an article in 'Progressive Education' recommending closer attention being paid to the 'environment'. The new concern for the environment of the child (the school building and the home) marks the division of fine art design or applied art in education. Today however, many of her suggestions have found their way into the applied art of 'Home Economics'. Ericson's ideas were perhaps the beginning of 'child centred' education.

1930's: The thirties provide another example of education being a mirror of society. The early years of this decade saw prolific scientific investigations enter every aspect of life. The reason for this upsurge was prompted by many factors. Advancement in science, job creation and the need to find a solution to the 'depression' were possibly some of the main causes. It was only natural that this cult of scientific investigation found its way into education. The objectives and function of art education has been speculated upon by many. The growing importance of the child as the central figure in education made people aware of the lack of concrete information on which to build a successful education programme. The preference tests of Mc. Adory in 1933 is one example of the many surveys and studies carried out in this area.

The development of psychology may also have had an important effect on events concerning education. Ideas such as the relationship of one's personal experience with



one's appreciation of art is typical of such psychological speculation. Today's 'laissez faire' approach in many art classes is in no small way due to the events of these times. The growing awareness of psychologists to the importance and value of art was of course welcomed and shared by many educationalists such as John Dewey and Thomas Monro. The influence of psychologists and psychology is a landmark in the history of art education. Although Helen Ericson had suggested theories of child centred education, psychologists supported and developed this idea into the concept we understand today. The awareness of the importance of both art and the pupil in education gave art history and appreciation a new lease of life. No longer could the learning of a series of cognitions be accepted as an end in itself. Art appreciation was seen as a special method of improving the development of the child himself.

1950's: The fifties was a transition period in art education. Previously art was considered as just a body of experience and knowledge. Art was now seen as both experience and as a series of activities. The important issue was the realisation that art was not only a body of subject matter but rather a 'developmental activity'. The idea that art history, art appreciation and studio work were capable of developing one's personality has already been discussed in the late thirties, early forties but it was not until the fifties that these proposals were put into effect. Child centred teaching was now firmly established in all areas of education. Art was seen to have a special role to play in

such a system and as a result many primary schools developed curriculae in which art took on a major significance.

Primary education was and still is considered to be the most important period in child development and as such we find that little research and study has been done in post primary education.<sup>1</sup>

It is true that in the past it will be understood that our present ideas on education are far removed from the past and results of the past. However it must also be realized that although certain studies or methods of teaching have persisted, their utility for today's requirements must never be taken for granted.

The "art program" provided by the Department of Education has changed little over the past years. The last and possibly the only major change was the incorporation of art history as a compulsory subject in the senior high school curriculum. This change was chiefly due to the influence of the Department of Education. The incorporation of this subject was:

1. To raise the status of art.
2. To provide a basis for artistic appreciation.
3. The art history and appreciation course is required for all students in the senior high school.
4. The motivation for such a move resulted in a course which was considered to be essential to the education of the student.

This lack of change is clearly evident in the "Guide and Program for Secondary Schools 1950-51."

## THE ART PROGRAMME

Although the account given of the development of art education is not directly related to events in Irish education its influences are significant. This historical outline places the origins of familiar teaching methods in place and time in the hope that it will be understood that our present ideas on education are formed from experiences and events of the past. However it must also be realised that although certain styles or methods of teaching have persisted, their validity for today's requirements must never be taken for granted.

The 'art programme' provided by the Department of Education has changed little over the past years. The last and possibly the only major change was the introduction of art history as a 'compulsory question' in the Leaving Certificate examination. This change was mainly due to the influence of the Universities. The consequences of this change were:-

1. It raised the status of art.
2. Art became more acceptable to academic institutions -  
The art history and appreciation section is allocated 150 marks out of 400 (in 37% of total mark).
3. The motivation for such a move resulted in a course lacking considerably in planning its objectives and methods.

This lack of planning is clearly evident in the "Rules and Programmes for Secondary Schools 1978/79."



RULES AND PROGRAMMES FOR SECONDARY SCHOOLS 1978/79

ART - LEAVING CERTIFICATE

- |   |        |           |
|---|--------|-----------|
| (A) Imaginative Composition or Still Life | 2½ hrs | 100 marks |
| (B) Design or                             | 2½ hrs | 100 marks |
| Craftwork                                 | 5 hrs  | "         |
| (C) Life sketching                        | 1 hrs  | 50 marks  |
| (D) History and Appreciation of Art       | 2½ hrs | 150 marks |

Questions will be framed as to test the general knowledge of historical development and visual appreciation rather than detailed knowledge of the History of Art.

Opportunities will be offered for the expression of the candidates' own opinions of works and visual problems.

Answers to questions may be illustrated by sketches where there would be appropriate. The area of special study reserved by the examination are as follows:-

SECTION I Art in Ireland (From Prehistoric Times to the present).

II European Art (100 AD to the present)

III Under the general heading of 'General Appreciation' it is intended to afford candidates an opportunity to discuss topics on everyday visual experience in their own environment. 2

It is interesting to note that the art programme is covered in two pages with art history and appreciation covered

in twelve lines while other subjects are provided with detailed guidelines and explanations. Vagueness is the programme's major fault. The first paragraph (D) seems to have the right direction in that it does not require detailed factual content but rather a general knowledge of historical development and visual appreciation. Although this is the official line taken in the publication it seems that somewhat different criteria are used in the examination of the papers. Examiners are recommended to "Look for wide familiarity with factual content, ability to venture a personal opinion ...". The attitude taken by the Department of Education over the past years is curious. Originally it was widely accepted that factual information was a basic requirement in the examinations. However such a body of knowledge is difficult to learn because of the length of the history course. Many teachers complained of this difficulty. Suggestions were made to shorten the history course or to divide the course into sections which could be studied in depth. Although these proposals were not put into effect the problem was resolved. In answer to these complaints it was announced that emphasis would be placed on the general development of art rather than on a factual body of knowledge. In theory this seems like a logical step to take. The theory was fine but in practice teachers found little change in their situation. The Department's solution was not backed up by any form of curriculum guidelines, text books, or teaching aids. In fact the teacher still had the same old system to work with. It is also widely believed



that examination <sup>C</sup>success depends on a wide familiarity with factual content. Obviously it is much easier to correct papers on this basis rather than on a new concept which is still very much underdeveloped. Neither was the pupil satisfied with the system. Students often become dissatisfied with skimming the surface of art history. Many periods hold particular interest for them but because of the nature of the programme their knowledge of the period or artist is usually limited to a few facts, a name, a date and a brief description of the artistic qualities. The bibliography is a collection of broad histories of art, leaving many people unsatisfied and with a low regard for art history and appreciation. One cannot really blame the text books themselves because it is very difficult to condense such a wide course into a book suitable for secondary school pupils. The lack of any back-up service and teaching aids is in my opinion one of the reasons why the art history class is for most people very boring. Of course some teachers overcome these disadvantages but their talents would be increased tenfold if the proper facilities were available. It is unusual to see a subject like art deprived of visual aids, suitable text books and other teaching aids.

The final contributing factor of this unsatisfactory condition is the division and separation of art history and art appreciation. Art history in isolation from the other is of little benefit to the pupil. Similarly art appreciation without the support of art history is of limited use. There are many other arguments in favour of abolishing any demark-



ation line between these two areas. It is sufficient to say that the two are inseparable. Each can enhance and benefit the other. Art appreciation may be a response to art history and contemporary art. In any case it does not disassociate itself from any period or form of art. Art history provides examples and experiences from which to learn and educate a sense of appreciation. This issue will be discussed further in chapter II.

In conclusion it is possible to say that while the teaching of art history and appreciation is not restricted by the official art programme, its vagueness leaves most art teachers dependant on the old trusted methods of teaching.

## THE ART TEACHER IN IRISH EDUCATION

Society's attitude to the value and importance of art is again reflected in the predicament of the 'art teacher'. The Art's Council Report draws attention to the inadequate training facilities, the lack of concern for proper training and the undermined status of art teachers in Irish Education.

Three colleges provide the basic teacher training course which is "Principles of Teaching Art". They are : The National College of Art and Design, Dublin, Limerick School of Art and the Crawford School of Art in Cork. To be eligible for this course candidates must hold:-

- (a) A diploma of a recognised college of art.
- (b) the required number of Technical Subjects examinations.
- (c) a National Diploma in art or design awarded by the N.C.E.A.

As this essay is not concerned mainly with the economic social and political difficulties of training art teachers as outlined by the Arts Council it is sufficient to quote this publication summarising the situation - "To neglect the training of teachers in a subject is to condemn that subject to mediocrity or worse in the schools and consequently in society generally." This situation is in the process of being rectified by the establishment of a four year teacher training course. Before further discussion we must examine the role of the art teacher.



The term 'art teacher' has been <sup>e</sup>used rather loosely. The definition of the word 'teach' according to Chambers Dictionary is "to give someone skill or knowledge, to give knowledge or training (in a subject or art), teacher - one whose job it is to give knowledge or skill". In the context of our school system this word means exactly the same in theory as it does in practice. Much of the 'teaching' in art history and appreciation is solely concerned with imparting a body of knowledge from the teacher to the pupil. This academic treatment of art history and appreciation is in no small way due to the pressure of the Leaving Certificate examination. The training of the art teacher also gives rise to this dilemma.

It is common to hear pupils ask the reason<sup>for</sup> and use of knowing the contractual events between <sup>C</sup>Berizzo Gozzoli or Gentile<sup>de</sup> Fabriano and the Medicis. Although this example is exaggerated the meaning is clear. Such complaints are sometimes dismissed as an immature understanding of the subject. Nevertheless there is cause for dissatisfaction.

Training and study in the fine arts or design and a  
of principles  
final year<sup>A</sup> produces a subject centred art teacher.

Teaching art in a subject centred manner is valid if the pupil intends to take art as a career or as a serious past-time. As the former is seldom the case, art is sometimes looked upon as a 'hobby'. One has to consider the value of teaching skills as an end in itself. This also applies to art history and appreciation. In fact this is an area which



could be most beneficial to the pupil. The value of art history and appreciation is not fully exploited by the 'subject trained' art teacher. One trained in this manner then becomes an 'art historian' while teaching the history of art. The class then becomes a replica of third level art history education. The objectives of second level education are much different from those of third level, and so teachers should change their methods accordingly. Art historians and studio artists are not suitable to take full control of the art class in second level education. Their role in society has a definite purpose and should not be confused with that of the art teacher or educator in secondary schools. If we examine the role of the art historian, the studio artist, the collector and art educator we may dispell with some of the present misconceptions.

The 'studio artist' is the producer of the art object. He provides us with works of art which enhance the aesthetic quality of life. The studio artist may be a painter, potter, musician or poet. As one who is a master of his trade he is often called upon to train others in his craft. The apprenticeship system is the original and purest form of subject centred teaching. Today however, this system has given way to Art Colleges and other institutions of learning. The suitability of studio artist to teach in second level education is no longer totally acceptable. The educational needs of young people are far more demanding than most studio artists are capable of fulfilling.

The art historian is one who is well versed in the history of art. His job is to record, document and study the cultural heritage of man. Without him our cultural heritage would soon be forgotten with disasterous results. He also has other roles in society. He supplies the basic facts and information used for study by collectors, critics studio artists and the general public. It is quite likely that in the event of the absence of the art historian artists and art would progress very slowly while history would probably repeat itself over and over again. The art historians role in education is important but is limited to the supply of historical data for use by the teacher.

The art collector or museum is another important element in the preservation of our cultural heritage. It provides the public with the opportunity and facilities to have direct contact with work of art from contemporary and the past. Whereas the 'studio artist' and 'art historian' have had too much influence in art education, the museums and galleries have been criticised for their lack of participation in the education of school going children. In recent times they have realised their duty and have taken a more active part in this field.

The 'Art Critic' like any other critic has a purpose and role in society also. One of these is to evaluate or 'comment' on works of art with both the interest of the public and the art form at heart. His learned opinion and



evaluation can also be of use to the art teacher.

Last but not least for discussion is the 'art educator' or teacher himself. His job is two fold:-

1. The productive Domain - the making of art objects.
2. (a) The critical domain, aims at the development of the child's ability to perceive the world with respect to aesthetic qualities. It develops a critical and appreciative eye.
- (b) The historical domain attempts to help children understand the fact that art is part and parcel of human culture and that it affects and is affected by culture. **3**

The ability to achieve these objectives require a certain amount of skill and training. As I have already mentioned most or all art teachers are trained firstly as painters or designers or art historians and secondly as teachers. This process results in factual and cognitive emphasised teaching.

The Arts Council Report points to the unsatisfactory condition of the visual arts in Ireland. This is produced by a vicious circle effect. It seems that the education system has failed to cultivate an awareness and respect for the visual arts. A successful art programme in our schools should create a society open and sympathetic to



to all art forms. Literature and drama have not suffered to the same degree as the visual arts. The lack of concern of society for the visual arts in turn results in the neglect of developing art programmes and facilities and training of art teachers. As the situation in this area seldom progresses the wheel comes full circle. In 1949 it was said that "In Irish schools, the subject of art, in either the historical or the practical aspect is neglected. Few of the principle schools and colleges provide trained teachers to deal with it, or possess the requisite accommodation and equipment for the purpose."<sup>4</sup> Again in 1961 the same tone prevails:-

".... the Irish child is visually and artistically among the most undereducated in Europe."<sup>5</sup> The success and failure rate of pupils in art examinations is also clear evidence of the failure of our own present art education system.

See Next Page.

PERCENTAGES OF GROUP CERTIFICATE ART CANDIDATES BY  
GRADE RECEIVED FROM 1972 - 1977 <sup>6</sup>

	Tot. no of Candidates	C or Higher	D	E or Lower
1977	5,505	6.07	40.73	53.2
76	6,399	9.08	44.06	45.2
75	6,797	9.03	42.9	48.7
74	5,765	4.07	47.06	47.7
73	5,252	9.04	39.06	51.00
72	4,687	14.74	44.01	41.2

## THE PUPIL IN SECOND LEVEL ART EDUCATION

The student or pupil is of course the most important element in education. It is possible to be educated without a teacher, and it is also possible without a course, education cannot exist without the student. In the trend of child centred education all efforts are directed towards the development and education of all aspects of the pupil. Facts and figures are not longer learned as an end in themselves. Contemporary ideas are more acceptable and particularly sympathetic to the part that art can play in the general education of the pupil. Because of the shift of concern from the subject to the student there has been much research and investigation done in an effort to know and understand the educational needs of young people.

The basic concept of 'child centred' teaching has existed since the first decade of this century. Many subjects in schools have changed their approach and structure. History, maths and science are three examples which have made great progress. There has been many reports in the media recently of change of attitudes in children towards the sciences. The survey I carried out in schools produced a similar conclusion. For example all first year boys in James Street Christian Brothers preferred maths and science. The same trend prevailed in second and third year classes. Even in the past few years elementary science and history text books have changed their format. Teaching aids and programmes



have been successfully developed to achieve major success. These developments have taken place in all subjects except art. Pupils are still depending on 'concise history of art' texts with almost a total lack of other learning aids. The importance of redeveloping school programmes in history science, maths, etc., is echoed in the change of approach the 'National Gallery of Ireland' has taken in their lectures for school going children. These lectures were originally based on traditional lines (in 'Early 16th century art'). At the end of such a course a questionnaire was completed by the pupils. The results showed that the lectures were in no way successful. The education officer at the Gallery decided to change their course of lectures. This change of approach produced a series of lectures such as "Early Picture Tells a Story" (November 1978), "I spy with my little eye" - children aged 8 - 12yrs December 1978, and others.

As we can see the lesson has been learned by others. The Department of Education is slow to act on suggestions made over the years and so the stagnation of the art programme will not be alleviated and will continue to merit comments such as "The Standard of Art at second level is so mediocre that the results obtained in the subject in Leaving Certificate exams are an indication of a students potential". 7

A full knowledge and understanding of the pupil enables the development of a course suitable for the requirements of young people and the objectives of the art teacher. Discussions

about the aims and objectives of art education are inseparable from those of the pupil. The following chapter will deal with these aims.

## CHAPTER II

### AIMS AND OBJECTIVES OF EDUCATION

#### IN ART HISTORY AND APPRECIATION

It is easy enough to criticise the present system of art education in Ireland. If the system is to be changed there must be something to replace it. This chapter reviews contemporary aims and objectives in art education and in particular art history and appreciation.

Art history and appreciation usually takes second place to studio work. It is sometimes regarded as being unimportant and irrelevant by many pupils. Both teachers and pupils must know 'why' art history and appreciation is part of the art class. Once the reason for its inclusion in the art programme is known their motivation is easier to generate. The nature of art history is a simple concept. It is a record of artists, works of art, schools of art and significant events in the development of art etc. How does art history differ from that of social and political history? It is the difference that gives art history that special advantage and interest over other kinds. History is built on data about events which means it is not built on direct experience of those events. Art history however, is capable of providing us with direct contact with the historical art object always sensorally experienced and mostly naturally present in the original or in trustworthy reproductions. In art history the relevant fact is the experienced artefact. It does not make sense to maintain that this experience of the artefact can be relegated to



to the past. History, however imaginatively reconstructed can evoke only ineffable events from the past. Art history emerges from concrete objects in front of our eyes. Events vanish, artefacts persist. Art historians are in the privileged position of having at hand such immediate experience which enables them to start their investigations from an unmitigated existential involvement with an artefact".<sup>8</sup> Art history offers the same tangible involvement and interest to the pupil as it does to the art historian. However, we must be careful not to force the pupil into becoming a 'scientific historian' "who consciously restricts his studies to narrowly framed subjects. He becomes so emotively sterilized that he will stifle all fancies and keep alive only the facts". This scientific cult results in confusion between the aims of the art historian as a researcher and the aims of the art historian as a teacher. Detailed research harbours a wealth of instructive information. Though not exactly the cornerstones they can be the bricks and mortar of art history. Teachers of art require general concepts. They may be unaware of the managerial gifts of the Abbot of St. Denis, but not of the salient features of Gothic Architecture. In this quest for overall Views that researchers and teachers part company. The nature of art history in these terms lends itself tremendously to the appreciation and study of the viewer or pupil is the 'spring board' towards a subsequent imparting of a series of historical events and facts. It is on this basis that the division between art history and art appreciation

could be closed. Pupils find it easier to learn rationally what they already feel intuitively. In Osbourne's view ? 1970 "The more active the unreflective performance which can be relied upon to come into operation without conscious effort and attention the easier the path to the willfully induced tautening of attention, concentration and control, heightening and enhancement of consciousness".

The boundaries of art history and art appreciation overlap considerably. Appreciation and criticism of art objects from the past is closely linked to appreciation of artefacts from contemporary culture. An understanding and knowledge of the past will enable us to understand and appreciate our present culture. These insights can benefit both the productive and critical domain of the pupil.

Appreciation and criticism are not as easily defined as art history. The various meanings associated with appreciation is noted by Penny 1966 " in an educational situation we are duty bound to consider history above all as practical history. Art teachers often tend to a practical approach to art history because of conflicting opinions and the uncertainty of aesthetic teaching". To clear up any misgivings about the nature of appreciation the following is an outline of the elements of art appreciation and criticism.



## THE ELEMENTS OF ART APPRECIATION

The definition of appreciation in Webster's New World Dictionary is: "to think well of, value, enjoy, to estimate the quality of worth of, to estimate rightly .. to be fully or sensitively aware of." Oxford English Dictionary; 15th century French works "apprecier" to "appraise".

### THE AFFLECTIVE ASPECTS ARE:

1. Beauty - In a text published in 1933 ' 'appreciation' was referred to as, enjoying beautiful things. This is no longer a justifiable priority.
2. Empathy - The need for the viewer to identify as closely as possible with the concern of the artist. The feelings that move the viewer to sympathise with the aesthetic qualities of the work or the subject sometimes becomes more important in appreciating the art object.
3. Knowledge - in a historical context - period, style information and data of the artist, place of training etc. These are all aspects which contribute to the general appreciation of the artefact.
4. Understanding of the elements of art. The viewer who has working definitions of terms such as balance tension colour etc. will be better capable to appreciate the art form and be more receptive to the totality of the work than one who does not. Knowledge about the art object and the art form is a rein -



forcing factor in the total process of appreciation. Knowledge not only means memorising the facts but also the ability to identify the formal components of art objects.

5. Perception - According to Arnheim "the perceptual process is a cognitive function of the human intellect." This can be divided into four levels of perceptual learning.

A Observation - which is one of the aims of art education in general, i.e. to develop an acute visual sensitivity.

B Description of visual relationships.

If children could recognise and describe relationships between such art elements as line, colour etc., their chances of later being able to generalise and discuss formal relationships would be enhanced.

C Selectivity-- involves the cognitive function of recognition and the ordering and simplification of visual phenomena.

D Generalising Form -

The ability to synthesize visual principles, the ability to analyze

visual phenomena and the ability to make a verbal statement and discuss the work in its totality.

#### THE CRITICAL PROCESS

1. The vividness and intensity of the <sup>u</sup>sensuous elements in the work of art.
2. The formal qualities of the object, its design and composition.
3. The technical merits of the object.
4. The expressive significance of the object. 9

The critical process is the result of comprehensive experience of art history and art appreciation. Armed with the knowledge provided by art history and the experience of evaluation through out appreciation, pupils should have the competence to make informed judgments about the aesthetic merit of an art form and ultimately his cultural and visual environment. Sadly many people lack these capabilities. The gap existing between the public and the visual art cannot be closed unless we are educated in the art of appreciation. However, the means and methods of achieving this goal present education with a vast problem. In the next chapter some suitable methods are suggested for achieving this aim.



### CHAPTER III

#### METHODS OF ACHIEVING THE AIMS AND OBJECTIVES OF EDUCATION IN ART HISTORY AND APPRECIATION

Methods used in teaching history and appreciation vary according to the objectives of the programme. These methods are summarised by a brief comparison of past and present methods of teaching art history and appreciation.

##### PAST

1. Emphasized immediate reactions to a work of art.
2. Instruction was primarily verbal and teacher centred.
3. Relied primarily on reproductions.
4. Based primarily on painting because of its 'story telling' qualities.
5. Used literary and sentimental associations as a basis for discussion. Concentrated on such elements as beauty and morality to the conclusion of formal qualities.

##### PRESENT

1. Defers judgement until the art object has been examined.
2. Instruction maybe based on verbalisation, perceptual investigation, studio activity, or a combination of these.
3. Utilises a wide range of instructional media including original art works and visits to museums and galleries.
4. May encompass the complete range of visual form from fine arts to applied arts and also mass media.
5. Bases discussion on the formal qualities of the art work. Recognises beauty and other sensuously gratifying qualities as only are part of the aesthetic experience, but also recognises abrasive and shocking images as legitimate expressions of psychological and political motives.



- |  |   |
|--|---|
| 6. Concentrated on the "great monuments" of art.                         | 6. Avoids reverence of the past. shows respect for artistic efforts of all epochs.          |
| 7. Drew instructional material from the culture of Western Civilization. | 7. Allows examples of art works to encompass whatever cultures are most appropriate.        |
| 8. Spent much time in anecdotal accounts of the artists' life.           | 8. Minimizes the life story of the artists, concentrates instead on the work. <sup>10</sup> |

The aims and objectives of art history and appreciation are in keeping with the overall aim of art education in general. In the development of teaching methods one must consider the total goals of art education. These are:-

1. To gain an insight into and identify with the nature of creative arts.
2. Acquire artistic skills in relation to activities involving their emotions and intellect.
3. To understand what the word environment means so that as adults they can assume responsibility for its improvement.
4. Learn to look on the art of using as an active perceptual process capable of changing all visual phenomena and its use in understanding problems of functional design.
5. To know and understand one's cultural heritage and the part it plays in today's world.
6. To acquire the ability to note and describe formal relationships between the elements of art

and design and consequently to sense how such relationships relate to the meaning or content of the work.

Although each of these points are valid in themselves they can all serve and benefit each other in the process. The connection or interaction of each of the aims is perhaps the most important factor to be considered in formulating methods of achieving them. The vehicle of interaction is the 'elements of art'. They are common to all six aims of art education. Unlike many of the theories and 'mysteries' of art, whether it is gaining insight into artistic acts, acquiring artistic skills, understanding the visual environment, solving functional problems or understanding cultural heritage, the elements of art play a major role in each of them. In the studio workshop one is faced with the problem of organising these elements into a whole unit. In the history of art one sees the development and change in the treatment of these elements throughout the ages. In art appreciation one must know and understand the qualities and characteristics of the elements and to recognise and evaluate them. There are areas in which the importance of these elements may be diminished by other more relative and significant aspects but nevertheless they are always present.

What exactly is meant by the 'elements of art'?

The visual elements of art are:-

1. Line - is one of the most common elements present in visual art. Its importance is due to



- a. Familiarity i.e. universal experience in drawing and writing.
  - b. Line is definite, assertive and definite in statement.
  - c. Line conveys meaning through its identification with fundamental natural phenomena.
  - d. Line leads the viewers eye and involves him in its destiny.
  - e. Line permits us to do with eyes what we did as children in getting to know the world.
2. Shape - According to Molière shape is ... "the outward physical manifestation of an inanimate object." It is also one of the essential characteristics of objects grasped by the eyes.
3. Balance- is usually concerned with the organisation of the elements in a manner which is distributed evenly throughout the art form. Judgment is particularly perceptive to Balance. Although balance can be achieved through technical methods its success is largely due to intuitive judgment.
4. Colour - is of prime importance to two dimensional visual arts. This is one element which



is continually under examination and forms a major part in the curriculum of any art programme. Its significance is due mainly to its quality of expression.

5. Texture Touch is one of our earliest means of exploring the world. This tactile quality of texture makes it unique in character among the other elements. It is attainable on a two dimensional surface through the manipulation of the other visual elements.

6. Space- This is one of the real problem elements in art. The quest for the illusion of space has occupied the minds of many of our finest artists.

7. Light and Dark -

Artistic and skillfull exploitations of light and dark can be used to create the illusion of volume on a two dimensional surface.

8. Form - "the outward physical manifestation of an animate object - Moliere.

9. Tension- Shape in painting or sculpture is seen as striving in certain directions. Balance is often described as stability of opposing forms. Tension is also used as a method of directing other elements

within the work of art.<sup>11</sup>

One could say that the visual arts are concerned with the organisation and use of these elements. The artistry or skill involved is the ability to combine and organise these elements in a successful manner. This organisation is referred to by some as 'design'. The meaning of design being commonly associated with problem solving.

These elements are the raw materials and in studio art work, art history and art appreciation. The productive domain on studio work is also a means of self expression. Like any other mode of self expression such as literature one must have a sufficient command of grammar and composition. Once the grammar, or the elements of art are sufficiently understood and controllable the better one can express one-self through an art form. Art history may be approached through a study of the elements of art and their treatment by various schools of art. Even if it is decided to teach the history in block periods of say 16th century and then 17th century etc., a knowledge of the elements of art would help the pupil understand and know, periods, artists and styles. Art appreciation can benefit very much from this method of teaching. To evaluate or criticise one must know the exact nature of all the elements in order to make educated assessments of an artefact. For instance familiarity of balance and composition would aid the pupil in his study of the Classical Renaissance. A knowledge of the drawing skills of Dürer or Ingres could help the pupil in his own



work. Similarly a working knowledge of any art form would enable the pupil to appreciate the technical qualities of contemporary artists or the old masters.

#### EXAMPLE

##### STAGE I                      STUDIO ACTIVITY

A line drawing of a figure and still life . The object is to

1. Vary the quality of line.
2. Take into consideration the spaces between the lines as components of the design.
3. Relate the lines to the contours, on edges of the subject.

##### STAGE II                      KNOWLEDGE (information)

Vocabulary - concepts around which the activity is built.

Contour, Weight, Positive line, Negative Space (elements of art)

Discussion of artists who reflect these qualities (slides on Reproductions)

e.g. Picasso, Matisse, Degas. (history)

##### STAGE III                      OBSERVATION AND PERCEPTION                      (appreciation)

The child compares the works of the above mentioned artists to observe how this work reflects the concepts already discussed.

##### STAGE IV                      INTERPRETATION AND JUDGEMENT

The children are asked to discuss the meaning of what they



have seen, their voice, their opinions of the other works.  
(criticism) 12

This example demonstrates how studio work, art history, appreciation and criticism are incorporated into one lesson.

If these suggestions were put into effect the present separation between art history and art appreciation would be abolished while there could be closer union between the critical and appreciative domain and the productive domain.

1. Factual information obtained from "The Joyour Vision Source Book" Al Hurwitz/s. Madega.
2. "The Rules and Programmes for Secondary Schools 1978-79" published by the Department of Education.
3. "Stanfords Kettering Project" - "A Radical Alternative in Art Education.
4. "Report on the Arts in Ireland" Prof. Bodkin 1949.
5. "Design in Ireland" Report by Scandinavian Group 1961.
6. Arts Council Report. 1979 Ciaran Benson.
7. National Council for Educational Awards 1979.
8. Sonia Rouve - 'The Study of Art' edited by Dick Field and John Wewick. Art Department, University of London. Institute of Education.
9. See 1.
10. "Children and their art" Al Hurwitz.
11. "Art and Visual Perception" Rudolf Arnheim and "Varieties of Visual Experience". Edmund Burke Feldman.

#### OTHER SOURCES

"Children's Drawings as a measure of Intellectual Maturity"  
Dale B. Harris.

"Art History and Appreciation" James Burns.

"Evaluation of Learning in Art Education" Brent G. Wilson.





## CHAPTER I

### A SURVEY OF PREFERENCES OF YOUNG PEOPLE IN PERIODS OF ART HISTORY

Arguments in favour of child centred education have already been made in Part I. One of the main points to arise is the need for teachers and educators to have a full and comprehensive knowledge and understanding of the 'pupil'. Failure to do this has contributed to the failure of pupils to achieve an acceptable standard of art education. For this reason it has been argued that extensive research should be carried out in this area. In order to develop a successful art programme one must know exactly who it is being developed for. In other words, some market and consumer research must be done. The survey I have carried out is merely a 'pilot study' for the type of research which could be done.

This survey was originally initiated by a desire to know whether certain groups of young people have definite preferences for certain periods in the history of art. It is taken for granted that Impressionism is much liked by everyone. From this type of preference it is assumed that pupils find certain periods of art more interesting than others. Many teachers know these 'preferences' from experience. To my knowledge these preferences have never been investigated. One might ask the 'use' of such an investigation. This kind of knowledge of one's 'subject' is

of great importance and use. Firstly if definite significant preferences do exist, it would aid the teacher in his effort to instruct the class in art history. As the history course for Leaving Cert is very wide and time in short supply, many teachers have to select a number of periods of art history for study. Once this selection has been learned by the pupils, the teacher must hope that some of the periods selected will come up on the examination paper. If the teacher know exactly where the interests of his class lay the task of selecting the periods of art history would be easier. This is not to say that one must submit entirely to the preferences of the pupil but may use the preferred period as a starting point on which to build and extend his knowledge of that and other periods of art history.

Many teachers suggest that the history of art course should be divided into several periods which could be studied in depth. This suggestion seems to have many advantages over the present system. Firstly the pupil may gain an appreciation, understanding and interest in art history and secondly a comprehensive knowledge of a selection of periods. If the history course is ever divided into several periods, as suggested, such information would be of immense value.

One should also ask the reason why such preferences should exist. Any knowledge of any kind is of use. Unfortunately, many people have considered art to be totally subject to personal, existential opinion. If the reasons for preference are known, curriculum developers would have a better chance of producing an effective programme.



## THE SURVEY

### GENERAL SUPPOSITION

Certain groups of pupils<sub>1</sub>, have definite preferences for certain periods<sub>2</sub> in art history.

The certain 'groups of pupils' are defined by age, sex, previous art experience (i.e. art as a subject in school) and Drawing ability (defined by their capability to draw a human figure).

The results should also show whether certain periods of art history are more popular than others. This is important because of its use to the art teacher in selecting periods of history for tuition in preparation for examinations.

Supposition I The age of the pupil is significant in his choice of preference.  
age: 12yrs - 17yrs.

Supposition II The sex of the pupil is significant in the pupils choice of preference.

Supposition III Previous experience (art as a subject in school) in art is significant in his choice of preference.

Supposition IV The pupils drawing skill is significant in his choice of preference.



The "certain periods of art history" are :

- A. Ancient (Greek Egyptian)
- B. Romanesque.
- C. Gothic.
- D. Renaissance (Italian).
- E. Baroque.
- F. Rococo (Neo Classicism)
- G. Romanticism.
- H. Realism
- I. Impressionism.
- J. Modern

Each period is represented by three slides typical of the period.

See page      for list of slides.

For additional interest the questionnaire includes a scorecard on which the subject marks four individual slides. The slides chosen are examples of the use of four elements i.e. line, colour, texture and shape. Unfortunately, the results of this section are unconvincing and are omitted from this report.

(For list of slides used in this section see page 43)

## METHOD

1. Subject completes the first five questions on top left hand corner of sheet.
2. Subject reads scoring instructions. (see sample sheet)
3. After the third slide of each group according to his preference using the scoring instructions.
4. Four slides are shown individually and marked individually.
5. The subject draws a human figure in the space provided.
6. Sheets are collected.

Time allocated to subjects for completion of sheet was thirty minutes.

LIST OF SLIDES

Slide Group A 1. Tomb of Tutankamun - 'Portrait of a King'.  
Egyptian.

2. Neck of water vessel Vulci 480 B.C. Greek

3. 'Greek Gladiator' (Sculpture) Greek.

Slide Group B 1. Italian Romanesque Head of Christ, detail.

2. School of Pisa. Cross no. 20. 1230

3. S. Zeno Maggiore Verona Lombardy 1123.

Slide Group C 1. Chartres : Westfront. (arch) 1134 - 1513

2. Duccio Mole M. Tangere 1308 - 88

3. 'Virgin and Child' 14th century.

Slide Group D 1. 'Head of David'. Michelangelo.

2. Disputa (Detail) 1509 - 11.

3. The Delphic Sibyl (Sistine Ceiling).

Slide Group E 1. Rio Della Plata fountain of four rivers.

2. The Martyrdom of St. Janinanus. 17 century  
Giordano Lucca.

3. 'Adoration of the Magi'. Rubens.



- Slide Group F
1. 'La Gramme D'Amour' Antoine Watteau.
  2. 'Interior Scene' Fragonard.
  3. 'Voltaire' <sup>U</sup>Homden.

- Slide Group G
1. Fighting Temeraire <sup>r</sup>Turner. 1838.
  2. Mademoiselle de Foundras Corot.
  3. Avignon from the West. Corot.

- Slide Group H
1. 'The stone Breakers' Courbet 1849
  2. 'The Guitarist' Manet 1860
  3. 'Executions May 3rd 1814' Goya.

- Slide Group I
1. 'La Grenonillere' <sup>U</sup>1869 Manet.
  2. 'The Dancing Class' 1874 Dezas.
  3. 'Moulin De La Galette' 1875 Renoir.

- Slide Group J
1. 'Woman and Birds in the Night' Mirc 1944
  2. 'Still Life' Klee 1927.
  3. 'Composition with Blue Wedge' (litho)  
Kandinsky 1922.
-

chool \_\_\_\_\_  
ge \_\_\_\_\_  
ex \_\_\_\_\_  
Which subject do you find  
most interesting in school \_\_\_\_\_

ESS \_\_\_\_\_  
BRING INSTRUCTIONS FOR SLIDES;

MARK 5 IF YOU LIKE THE GROUP OF SLIDES VERY MUCH.  
MARK 4 IF YOU LIKE THE GROUP OF SLIDES.  
MARK 3 IF YOU THINK THE GROUP OF SLIDES ARE OK.  
MARK 2 IF YOU DO NOT LIKE THE GROUP OF SLIDES.  
MARK 1 IF YOU DO NOT LIKE THE GROUP OF SLIDES AT ALL.

SLIDE A 'Bal Ballier' 1913 Sonia Delaunay COLOUR

SLIDE B 'The Jewish Bride' (detail) Rembrandt 1665 TEXTURE

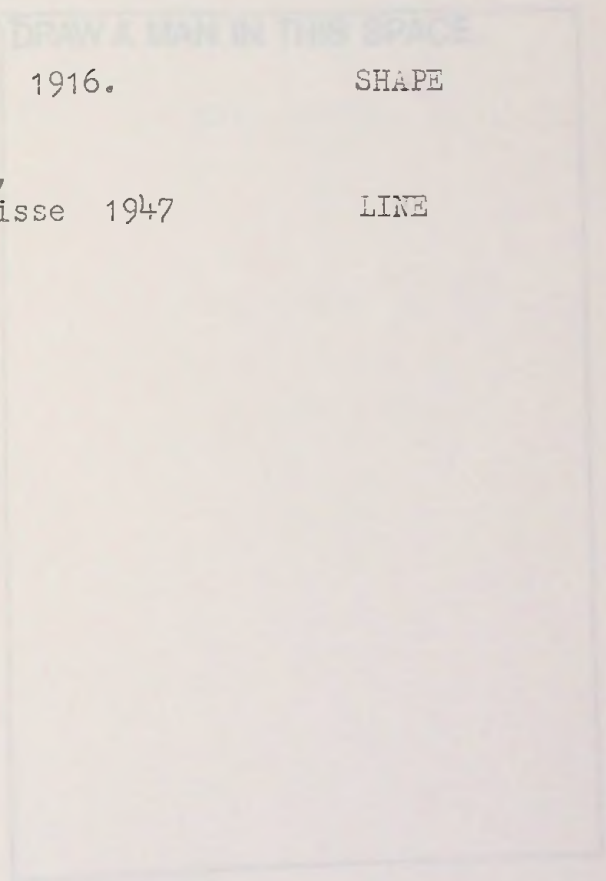
SLIDE C 'Geometric Collage' Arp 1916. SHAPE

SLIDE D 'Portrait of Man' Matisse 1947 LINE

	1	2	3	4	5
A					
B					
C					
D					
E					
F					
G					
H					
I					
J					

	1	2	3	4	5
A					
B					
C					
D					

DRAW A MAN IN THIS SPACE



School \_\_\_\_\_

Age \_\_\_\_\_

Sex \_\_\_\_\_

Which subject do you find most interesting in school \_\_\_\_\_

Class \_\_\_\_\_

SCORING INSTRUCTIONS FOR SLIDES ;

- MARK 5 IF YOU LIKE THE GROUP OF SLIDES VERY MUCH.
- MARK 4 IF YOU LIKE THE GROUP OF SLIDES.
- MARK 3 IF YOU THINK THE GROUP OF SLIDES ARE OK.
- MARK 2 IF YOU DO NOT LIKE THE GROUP OF SLIDES.
- MARK 1 IF YOU DO NOT LIKE THE GROUP OF SLIDES AT ALL.

		1	2	3	4	5
SLIDE GROUP	A					
"	B					
"	C					
"	D					
"	E					
"	F					
"	G					
"	H					
"	I					
"	J					

DRAW A MAN IN THIS SPACE.

		1	2	3	4	5
SLIDE	A					
SLIDE	B					
SLIDE	C					
SLIDE	D					



LIST OF SCHOOLS USED IN SURVEY

Christian Brothers	James St., Dublin 8	Br. McQuinty.
Dominican Convent	Muckross Park, Donnybrook, Dub. 4	G. Doyle.
Dominican Convent	Cabra	Sr. Monica.
Terenure College	Terenure, Dublin.	Mrs. Brown.
Newpark Comprehensive	Newpark, Blackrock	
Santa Sabina	Sutton	Sr. Orhan, N. Cassidy.

ACTUAL NUMBER OF PUPILS

AGE: 12yrs

	I	II	III	IV	V
A	2	6	18	11	2
B	0	6	13	15	5
C	0	3	7	18	11
D	0	11	15	10	3
E	2	3	8	15	11
F	3	6	14	14	2
G	0	3	6	9	21
H	1	11	11	15	1
I	7	5	5	12	10
J	10	7	8	10	4

AGE: 13yrs

	I	II	III	IV	V
A	0	7	55	14	6
B	0	13	33	26	10
C	2	11	27	28	19
D	2	14	28	29	9
E	9	18	19	18	17
F	3	10	16	37	16
G	2	2	12	17	49
H	3	11	21	32	16
I	7	7	7	16	45
J	19	12	20	19	12

AGE: 14yrs

	I	II	III	IV	V
A	0	5	28	6	2
B	1	6	16	14	2
C	3	4	12	20	2
D	1	6	17	11	5
E	0	10	10	10	11
F	1	9	8	15	8
G	2	4	9	16	10
H	0	3	18	11	9
I	9	6	4	6	15
J	13	9	5	9	3

AGE: 15yrs

	I	II	III	IV	V
A	2	4	18	6	4
B	1	5	14	9	3
C	1	4	11	12	6
D	1	5	10	12	5
E	0	3	11	10	6
F	2	5	10	9	6
G	0	1	8	8	15
H	3	6	5	12	6
I	4	6	7	6	9
J	10	1	8	6	2

AGE: 16yrs

	I	II	III	IV	V
A	2	7	36	10	8
B	7	20	17	13	1
C	3	14	19	15	7
D	5	12	7	23	11
E	4	6	14	18	16
F	6	6	12	15	19
G	3	2	7	20	26
H	5	4	13	22	15
I	3	5	10	7	33
J	19	10	11	9	9

AGE: 17yrs

	I	II	III	IV	V
A	2	6	25	9	1
B	8	14	9	8	1
C	1	7	16	11	6
D	2	3	15	15	8
E	3	6	10	14	10
F	2	6	13	13	9
G	0	0	5	15	23
H	2	6	13	14	5
I	1	4	7	13	21
J	12	7	8	6	10



-47-  
ACTUAL NUMBER OF MALE PUPILS

NO. OF PUPILS: 39  
AGE 12yrs

	I	II	III	IV	V
A	2	6	18	11	2
B	0	6	13	15	5
C	0	3	7	18	11
D	0	11	15	10	3
E	2	3	8	15	11
F	3	6	14	14	2
G	0	3	6	9	21
H	1	11	11	15	1
I	7	5	5	12	10
J	10	7	8	10	4

NO. OF PUPILS: 34  
AGE 13yrs

	I	II	III	IV	V
A	0	1	19	11	3
B	0	5	9	12	8
C	0	4	11	13	6
D	0	6	12	9	7
E	2	7	7	8	10
F	0	6	10	15	3
G	1	2	6	7	18
H	2	7	6	15	4
I	6	6	6	8	8
J	12	4	11	4	3

NO. OF PUPILS: 23  
AGE 14yrs

	I	II	III	IV	V
A	0	4	14	3	2
B	1	4	10	7	1
C	3	4	7	8	1
D	1	5	10	5	2
E	0	7	5	4	7
F	1	8	7	5	2
G	2	3	5	12	1
H	0	2	11	6	4
I	9	6	4	1	3
J	7	4	2	5	3

NO OF PUPILS: 29  
AGE 15yrs

	I	II	III	IV	V
A	2	4	17	5	1
B	1	5	11	8	2
C	1	4	9	10	3
D	1	5	10	9	3
E	0	3	11	8	3
F	2	5	10	6	4
G	0	1	8	6	12
H	2	5	5	10	5
I	4	6	6	6	5
J	10	1	4	6	1

NO. OF PUPILS: 22  
AGE 16yrs

	I	II	III	IV	V
A	2	3	14	2	6
B	4	7	7	3	1
C	2	10	6	2	2
D	5	7	3	5	2
E	3	5	8	3	3
F	5	4	7	5	1
G	2	2	3	6	9
H	3	4	5	7	3
I	3	4	7	3	5
J	10	4	2	3	3

NO. OF PUPILS: 12  
AGE 17yrs

	I	II	III	IV	V
A	1	2	8	1	9
B	3	3	3	2	1
C	1	2	7	2	0
D	1	2	5	4	0
E	2	3	3	4	0
F	2	2	6	1	1
G	0	0	5	6	1
H	1	2	4	3	2
I	1	1	4	3	3
J	4	1	3	1	3



ACTUAL NUMBER OF FEMALE PUPILS

NO. OF PUPILS: 48  
AGE 13 YRS

	I	II	III	IV	V
A	0	6	36	3	3
B	0	8	24	14	2
C	2	7	16	15	8
D	2	8	16	20	2
E	7	11	12	10	7
F	3	4	6	22	13
G	1	0	6	10	31
H	1	4	15	17	12
I	1	1	1	8	37
J	7	8	9	15	9

NO OF PUPILS: 18  
AGE 14 YRS

	I	II	III	IV	V
A	0	1	14	3	0
B	0	2	6	7	1
C	0	0	5	12	1
D	0	1	7	6	4
E	0	3	5	6	4
F	0	1	1	10	6
G	0	1	4	4	9
H	0	1	7	5	5
I	1	0	0	5	12
J	6	5	3	4	4

NO OF PUPILS: 5  
AGE 15 YRS

	I	II	III	IV	V
A	0	0	1	1	3
B	0	0	3	1	1
C	0	0	2	2	1
D	0	0	0	3	2
E	0	0	0	2	3
F	0	0	0	3	2
G	0	0	0	2	3
H	1	1	0	2	1
I	0	0	1	0	4
J	0	0	4	0	1

NO OF PUPILS: 36  
AGE 16 YRS

	I	II	III	IV	V
A	0	4	22	8	2
B	3	13	10	10	0
C	1	4	13	13	5
D	0	5	4	18	9
E	1	1	6	15	13
F	1	2	5	10	18
G	1	0	4	14	17
H	2	0	8	15	12
I	0	1	3	4	28
J	9	6	9	6	6

NO OF PUPILS: 31  
AGE 17 YRS

	I	II	III	IV	V
A	1	4	17	8	1
B	5	11	6	6	0
C	0	5	9	9	6
D	1	1	10	11	8
E	1	3	7	10	10
F	0	4	7	12	8
G	0	0	0	9	22
H	1	4	9	11	6
I	0	0	3	10	16
J	8	6	5	5	7

AGE 12yrs

	I	II	III	IV	V
A	5	15	46	28	5
B	0	15	33	38	12
C	0	7	17	46	28
D	0	28	38	25	7
E	5	7	20	38	28
F	7	15	35	35	5
G	0	7	15	23	53
H	2	28	28	38	2
I	17	12	12	30	25
J	25	17	20	25	10

AGE 13yrs

	I	II	III	IV	V
A	0	3	55	32	9
B	0	14	26	35	23
C	0	11	32	38	17
D	0	17	35	26	20
E	5	20	20	23	29
F	0	17	29	44	8
G	3	5	17	20	52
H	5	20	17	44	11
I	17	17	17	23	23
J	35	11	32	11	9

AGE 14yrs

	I	II	III	IV	V
A	0	17	60	13	8
B	4	17	43	30	4
C	13	17	30	34	4
D	4	21	43	21	8
E	0	30	21	17	30
F	4	34	30	21	8
G	8	13	21	52	4
H	0	8	47	26	17
I	39	26	17	4	13
J	30	17	8	21	13

AGE 15yrs

	I	II	III	IV	V
A	6	13	58	17	3
B	3	17	37	27	6
C	3	13	31	34	10
D	3	17	34	31	10
E	0	10	37	27	10
F	6	17	34	20	13
G	0	3	27	20	41
H	6	17	17	34	17
I	13	20	20	20	17
J	34	3	13	20	3

AGE 16yrs

	I	II	III	IV	V
A	9	13	63	9	27
B	18	31	31	13	4
C	9	45	27	9	9
D	22	31	13	22	9
E	13	22	36	13	13
F	22	18	31	22	4
G	9	9	13	27	40
H	13	18	22	31	13
I	13	18	31	13	5
J	45	18	9	13	13

AGE 17yrs

	I	II	III	IV	V
A	8	16	66	8	0
B	24	24	24	16	8
C	8	16	58	16	0
D	8	16	41	33	0
E	16	24	24	33	0
F	16	16	49	8	8
G	0	0	41	49	8
H	8	16	33	24	16
I	8	8	13	24	24
J	33	8	24	8	24



AGE 14 YRS

AGE 15 YRS

I	II	III	IV	V
0	0	20	20	60
0	0	60	20	20
0	0	40	40	20
0	0	0	60	40
0	0	0	40	60
0	0	0	60	40
0	0	0	40	60
20	20	0	40	20
0	0	20	0	80
0	0	80	0	20

AGE 17 YRS

[illegible]



PUPILS WITH PREVIOUS  
ART EXPERIENCE  
NO. PUPILS: 5

	I	II	III	IV	V
A	0	2	2	1	0
B	0	2	3	0	0
C	0	2	2	1	0
D	1	2	0	2	0
E	1	0	2	2	0
F	1	1	1	1	1
G	0	0	0	2	3
H	0	0	1	3	1
I	0	0	0	1	4
J	3	1	1	0	0

PUPILS WITH NO PREVIOUS  
ART EXPERIENCE  
NO. OF PUPILS: 22

	I	II	III	IV	V
A	2	2	13	4	1
B	1	3	3	8	2
C	1	2	7	9	3
D	0	3	10	7	3
E	0	3	9	6	3
F	1	4	9	5	3
G	0	1	8	4	9
H	2	5	4	7	4
I	4	6	6	5	1
J	10	1	4	6	1

AGE 15yrs

MALE PUPILS WITH  
PREVIOUS ART EXPERIENCE  
FIGS IN %

AGE 15yrs

	I	II	III	IV	V
A	0	40	40	20	0
B	0	40	60	0	0
C	0	40	40	20	0
D	20	40	0	40	0
E	20	0	40	40	0
F	20	20	20	20	20
G	0	0	0	40	60
H	0	0	20	60	20
I	0	0	0	20	80
J	60	20	20	0	0

MALE PUPILS WITH NO  
PREVIOUS ART EXPERIENCE  
FIGS IN %

AGE 15yrs

	I	II	III	IV	V
	9	9	32	18	4
	4	13	36	36	6
	4	9	31	40	13
	0	13	45	31	13
	0	13	40	27	13
	4	18	40	22	13
	0	4	36	18	40
	9	22	18	31	18
	18	27	27	22	4
	25	24	18	27	4



NO. OF MALE PUPILS: 22

AGE 15yrs

Good drawing skill

	I	II	III	IV	V
A	0	2	6	2	1
B	1	2	2	6	0
C	0	2	3	5	1
D	0	2	4	3	3
E	0	1	4	3	2
F	0	3	5	2	1
G	0	1	4	2	4
H	0	0	3	5	3
I	3	2	4	2	0
J	5	0	2	4	0

Bad drawing skill

	I	II	III	IV	V
A	2	0	7	2	0
B	0	1	6	2	2
C	1	0	4	4	2
D	0	1	6	4	0
E	0	2	5	3	1
F	1	1	4	3	2
G	0	0	4	2	5
H	2	5	1	2	1
I	1	4	2	3	1
J	5	1	2	2	1

NO. OF FEMALE PUPILS: 18

AGE 13

Good drawing skill

	I	II	III	IV	V
A	0	2	16	0	0
B	0	2	8	8	0
C	2	2	7	5	2
D	1	2	5	10	0
E	1	4	6	6	1
F	0	1	5	6	6
G	0	0	2	6	9
H	0	0	6	5	5
I	1	1	0	4	12
J	4	4	3	4	3

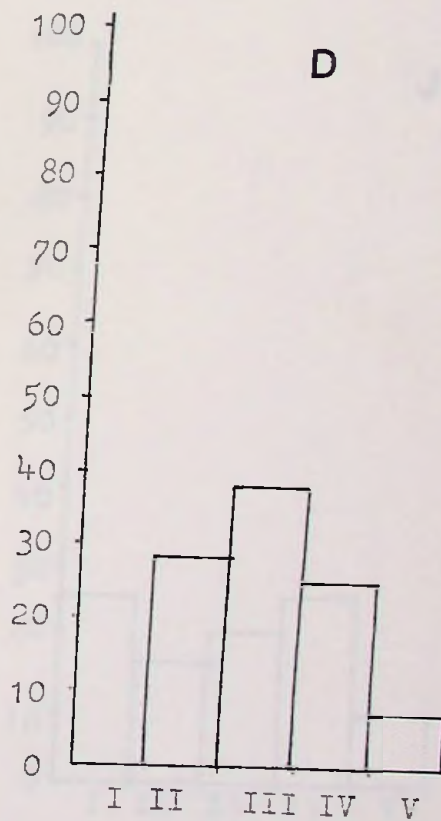
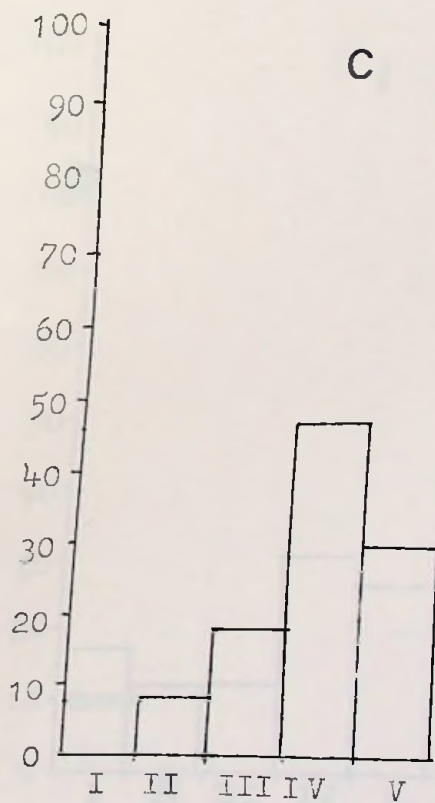
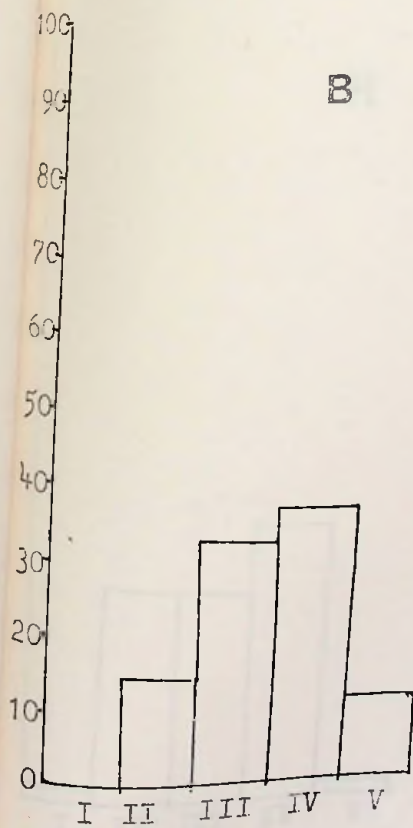
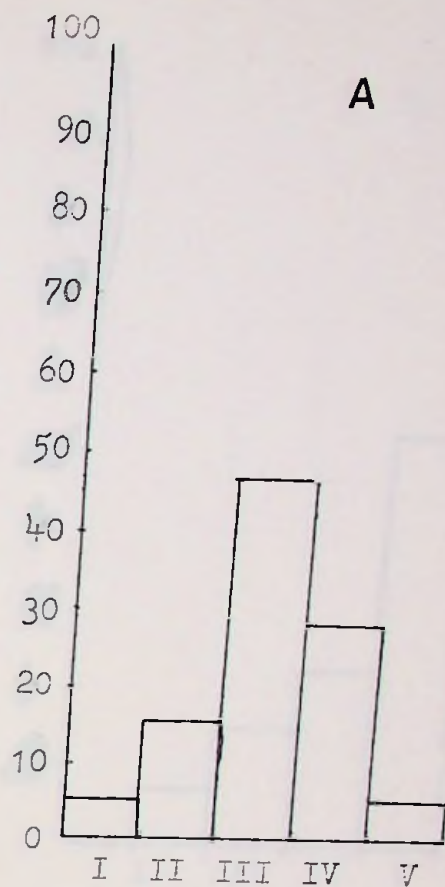
Bad drawing skill

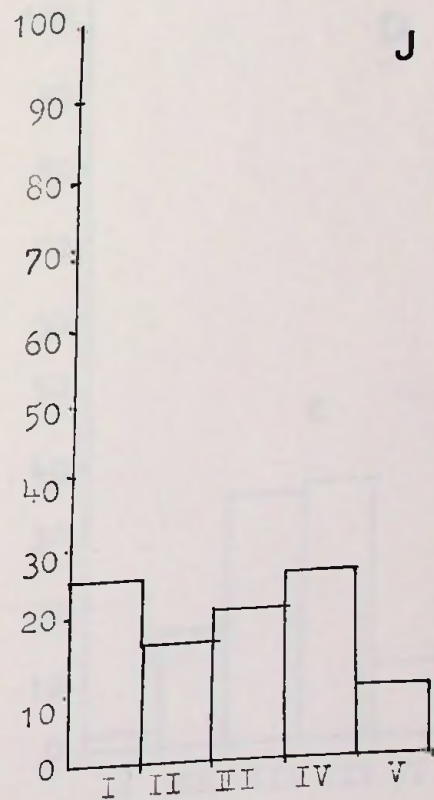
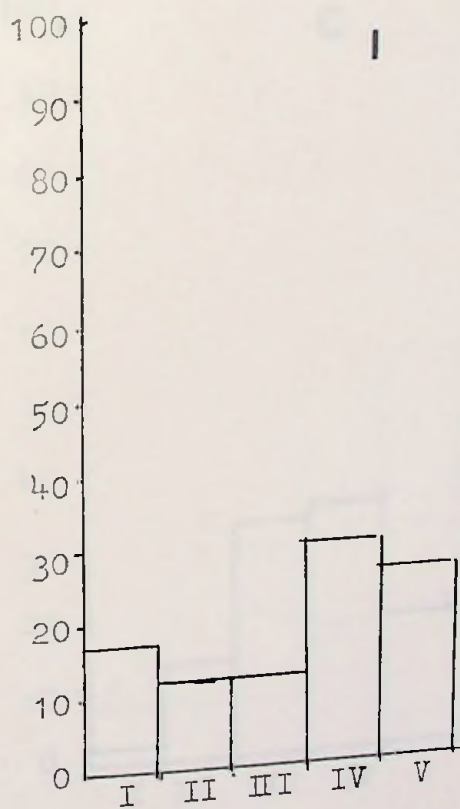
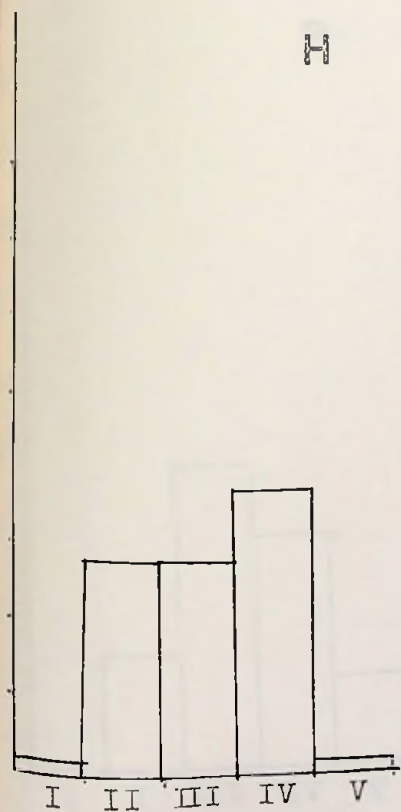
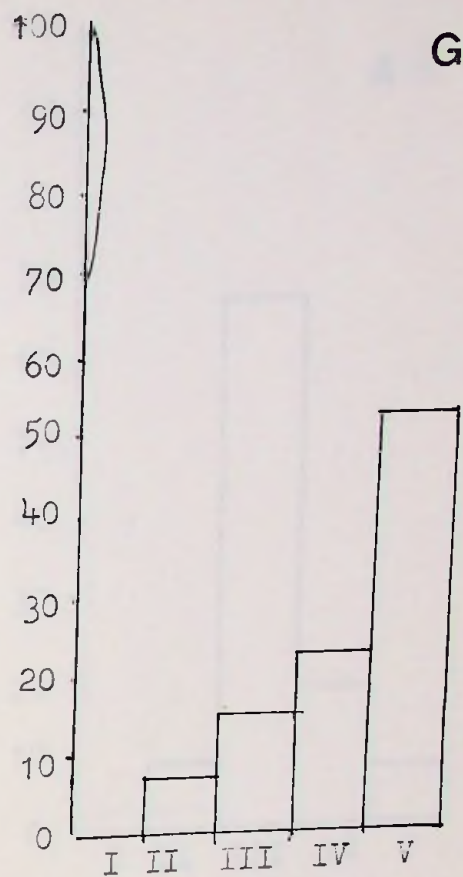
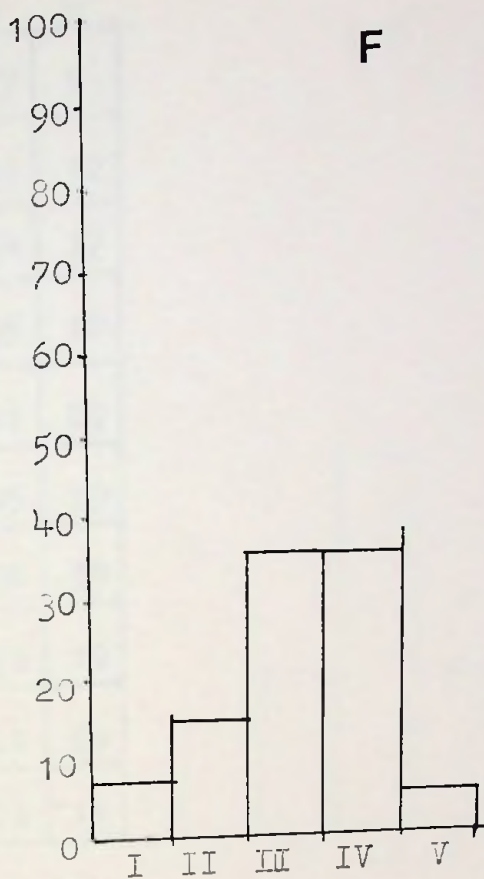
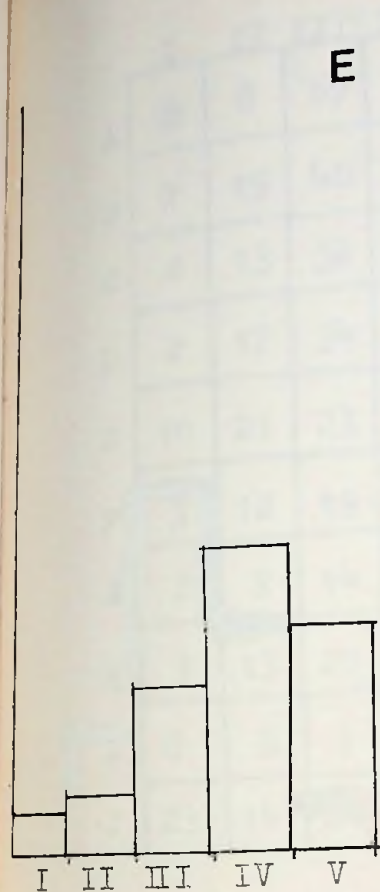
	I	II	III	IV	V
A	0	3	10	3	2
B	0	4	11	2	1
C	0	5	8	3	2
D	1	3	8	6	2
E	6	6	4	2	0
F	3	3	0	9	3
G	0	0	4	4	10
H	0	0	4	8	6
I	0	0	0	2	16
J					



12yr OLD PUPILS figs. in %

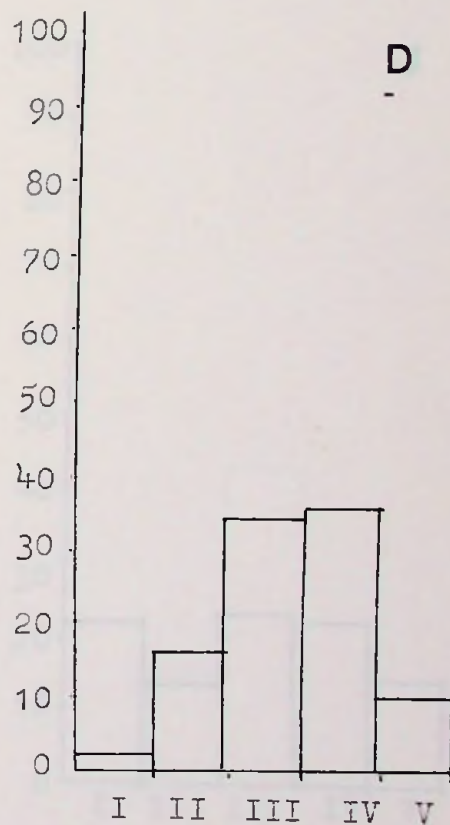
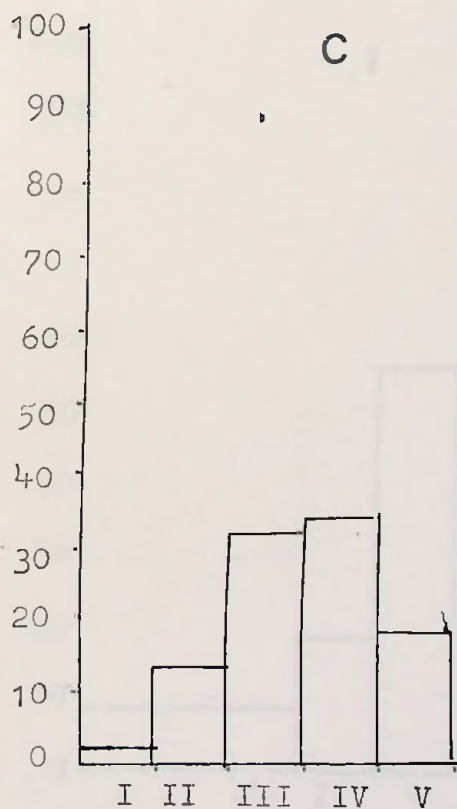
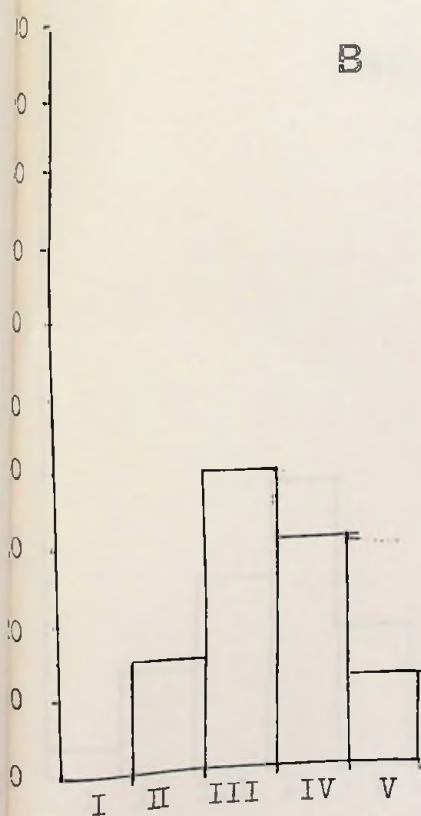
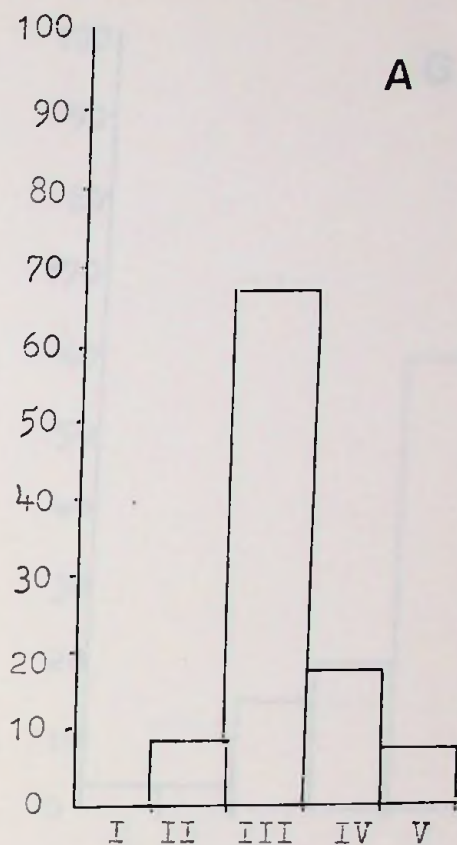
	I	II	III	IV	V
A	5	15	46	28	5
B	0	15	33	38	12
C	0	7	17	46	28
D	0	28	38	25	7
E	5	7	20	38	28
F	7	15	35	35	5
G	0	7	15	23	53
H	2	28	28	38	2
I	17	12	12	30	25
J	25	17	20	25	10



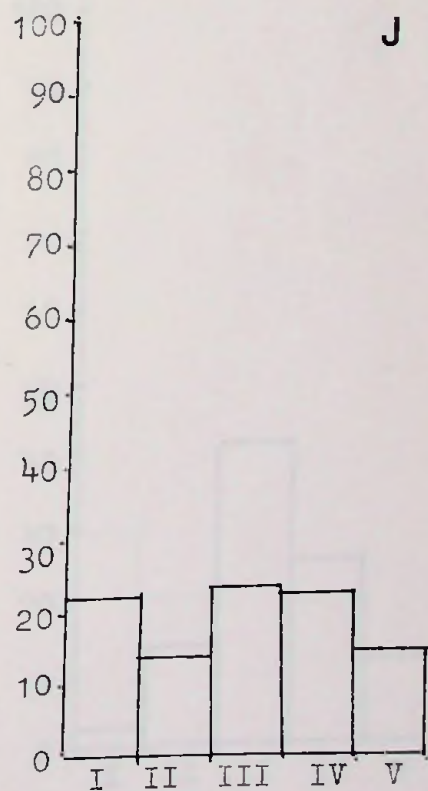
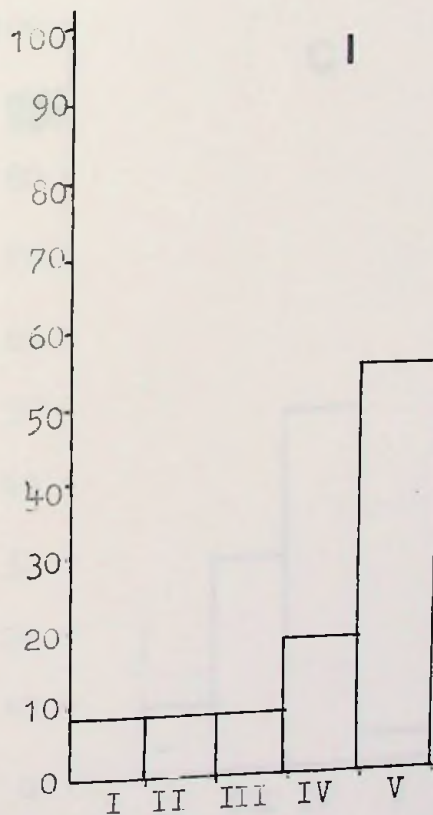
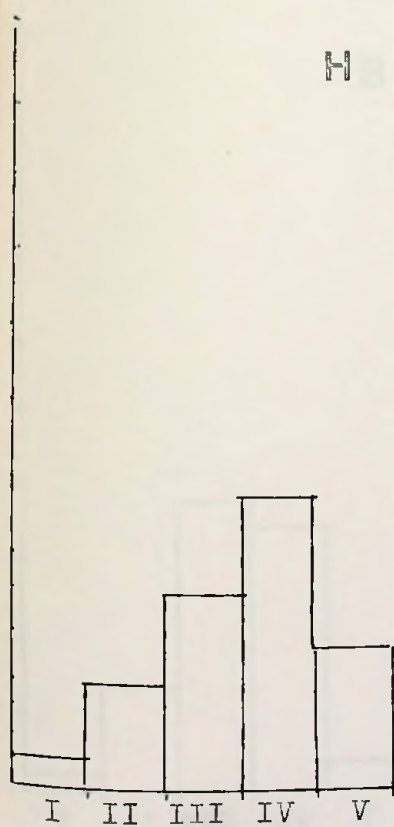
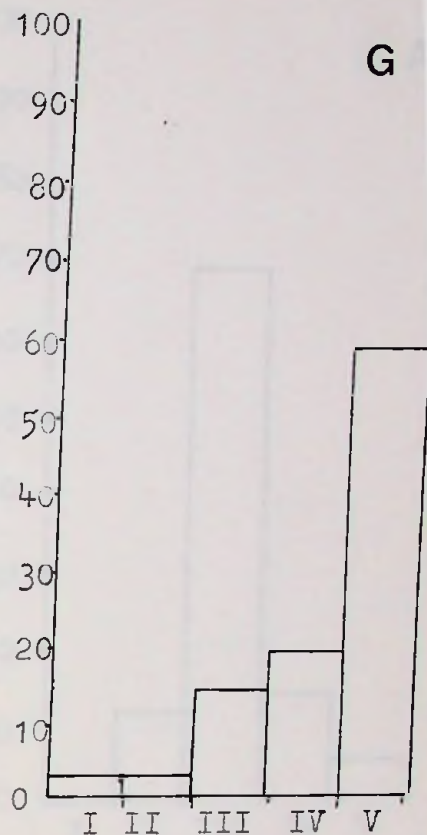
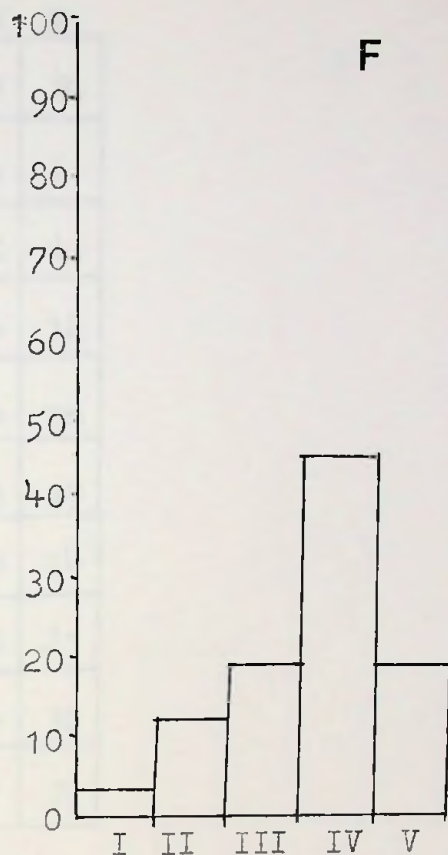
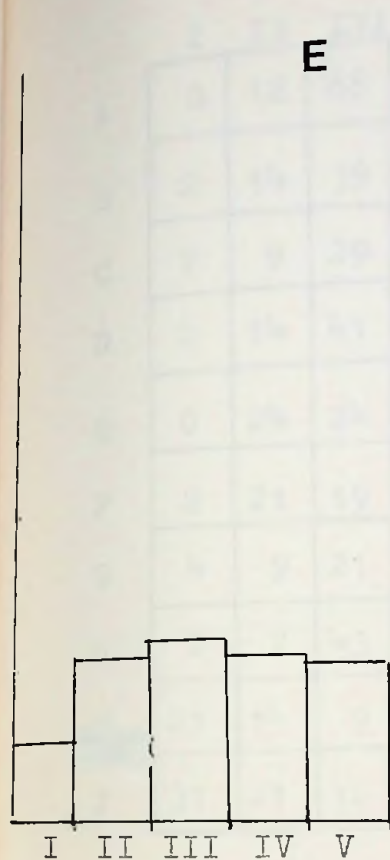


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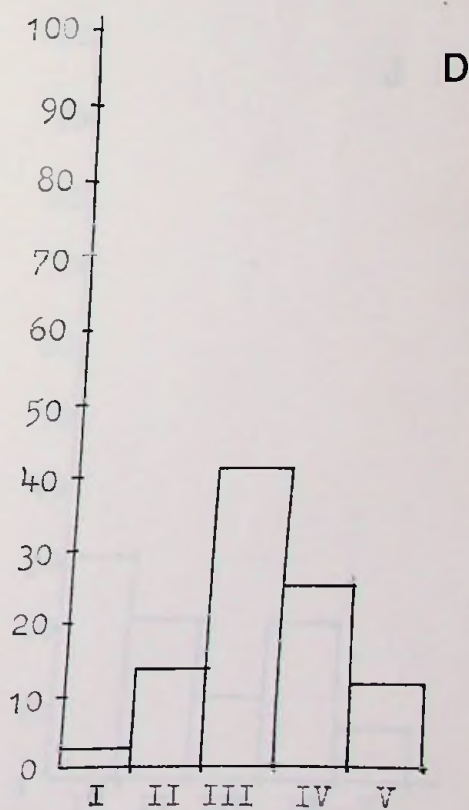
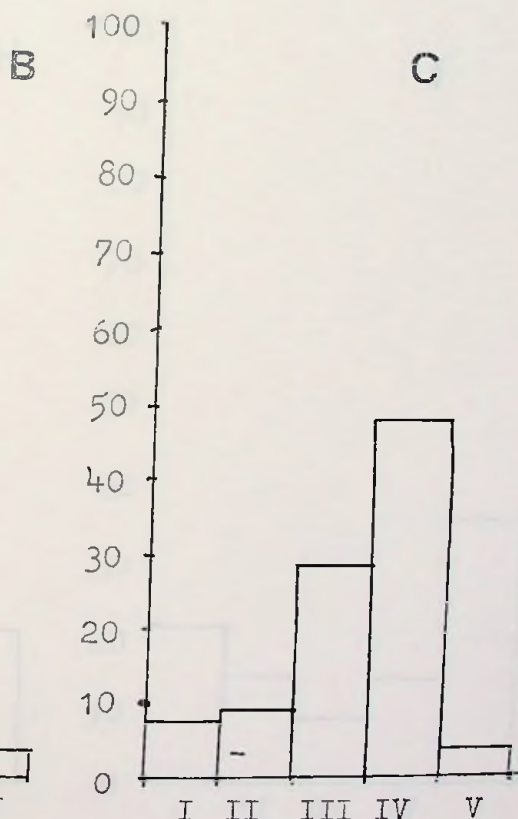
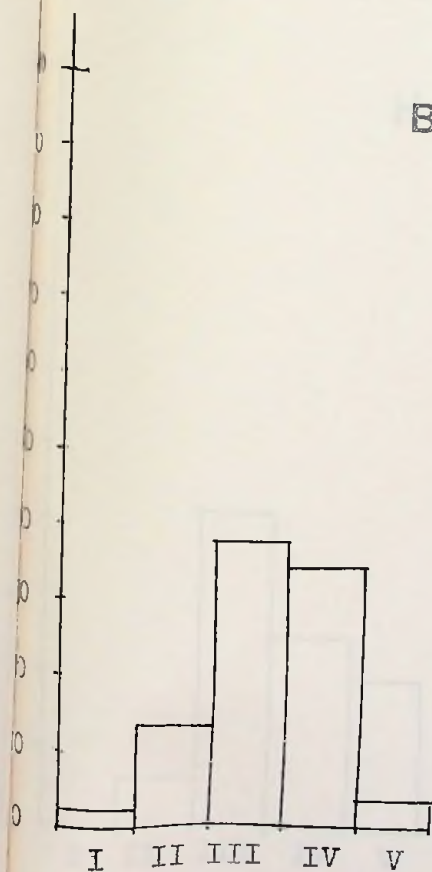
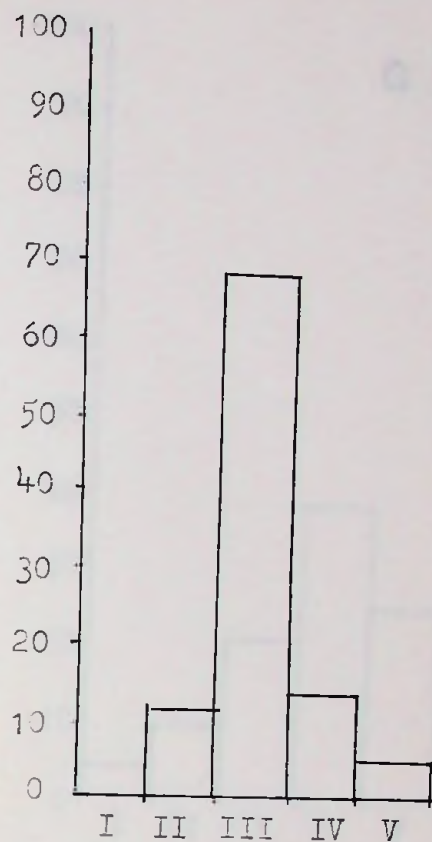
	I	II	III	IV	V
A	0	8	67	17	7
B	0	15	40	31	12
C	2	13	32	34	17
D	2	17	34	35	10
E	10	21	23	21	20
F	3	12	19	45	19
G	2	2	14	20	59
H	3	13	25	39	19
I	8	8	8	19	54
J	23	14	24	23	14

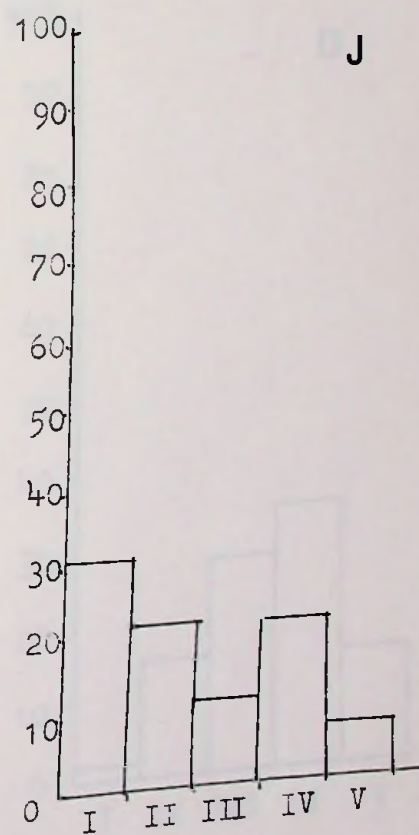
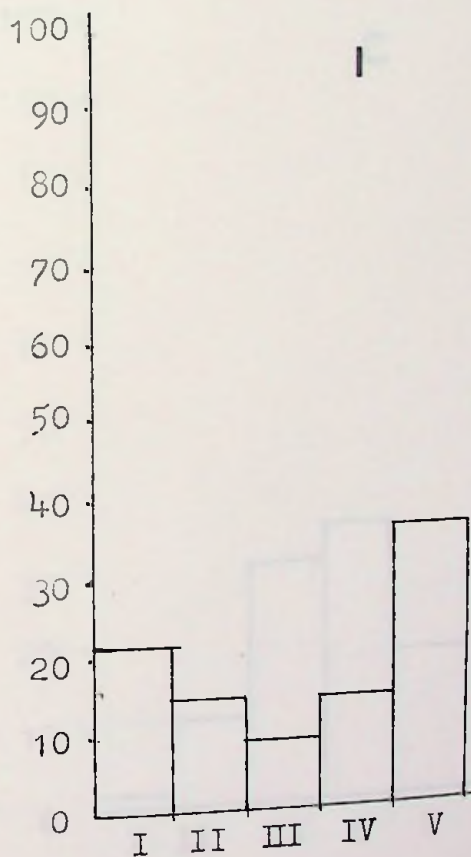
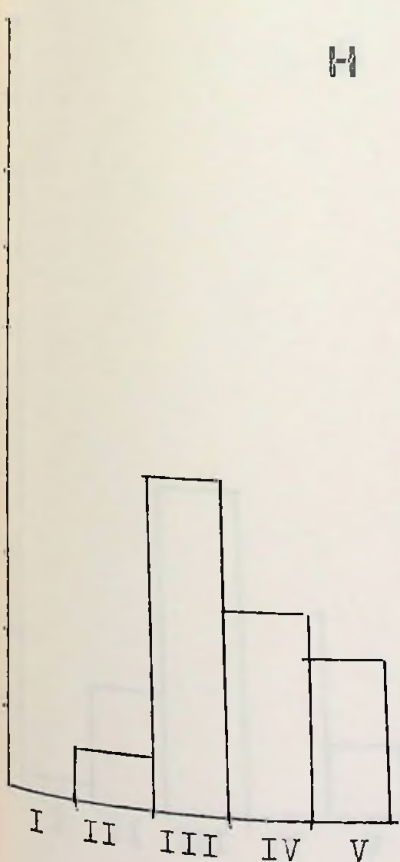
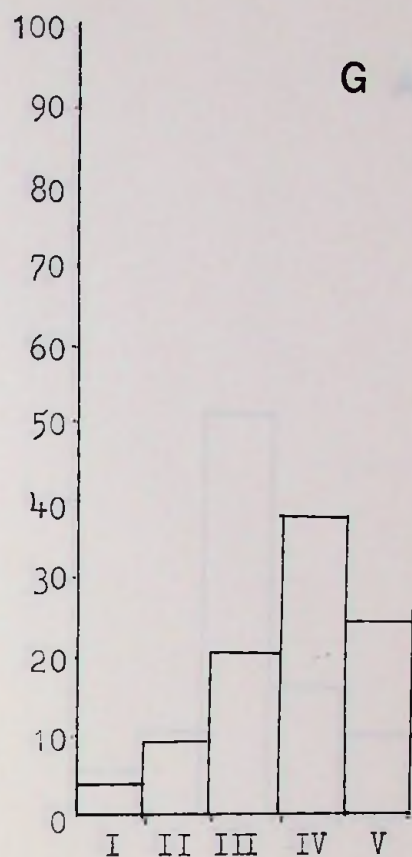
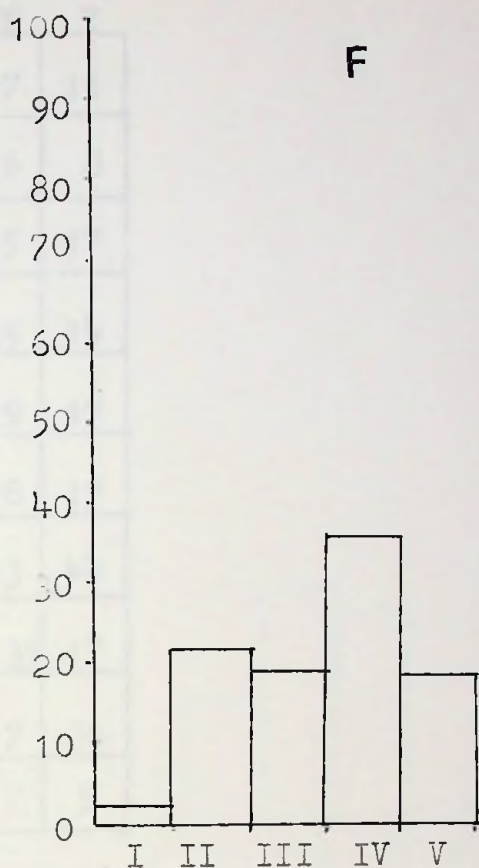
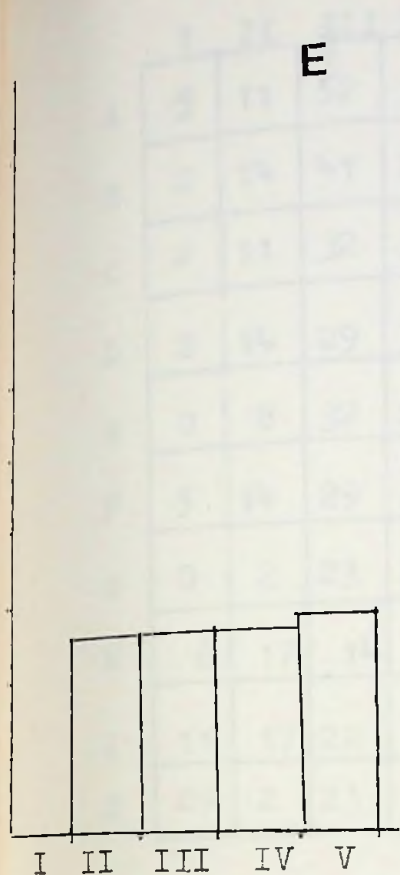






	I	II	III	IV	V
A	0	12	68	14	4
B	2	14	39	34	4
C	7	9	29	48	4
D	2	14	41	26	12
E	0	24	24	24	26
F	2	21	19	36	19
G	4	9	21	39	24
H	0	7	43	26	21
I	21	14	9	14	36
J	31	21	12	21	7

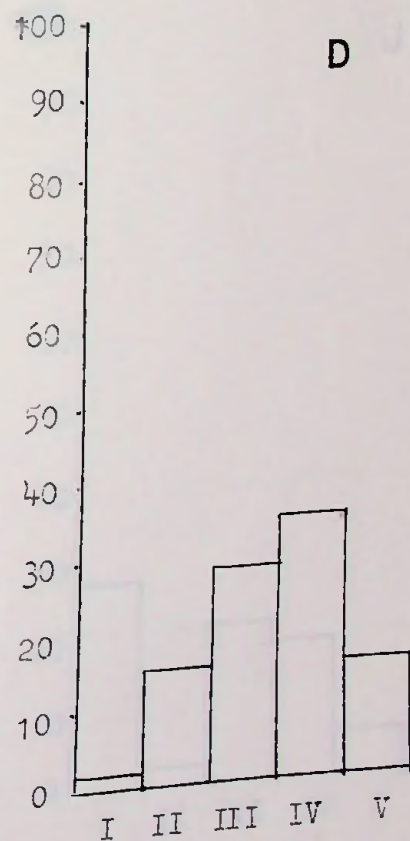
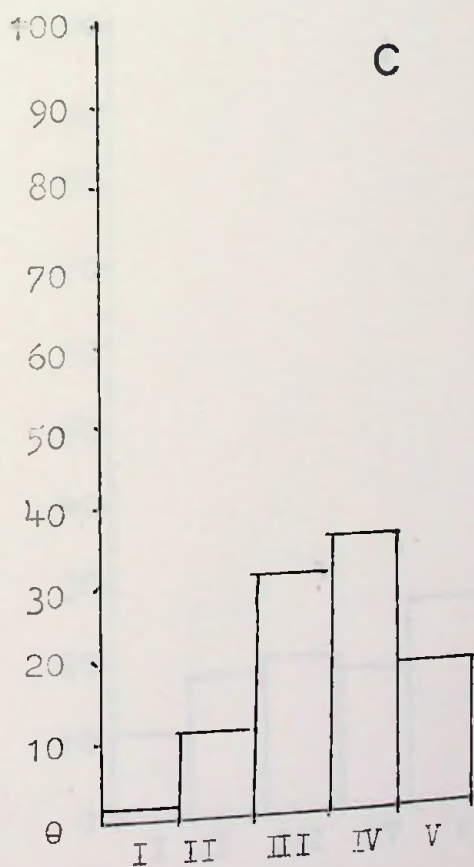
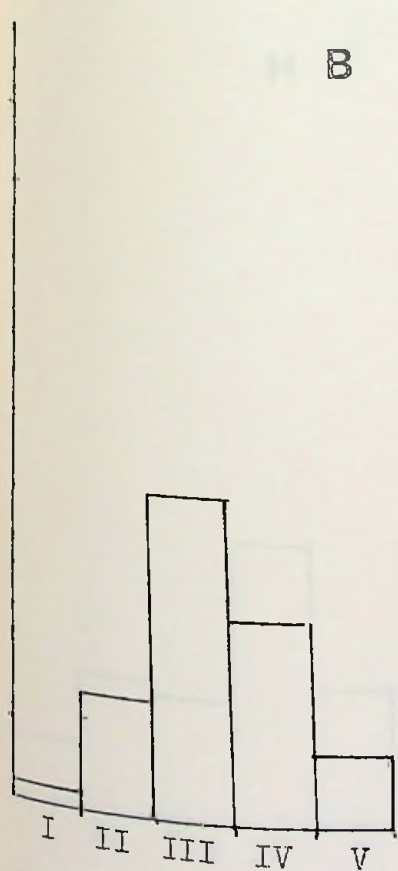
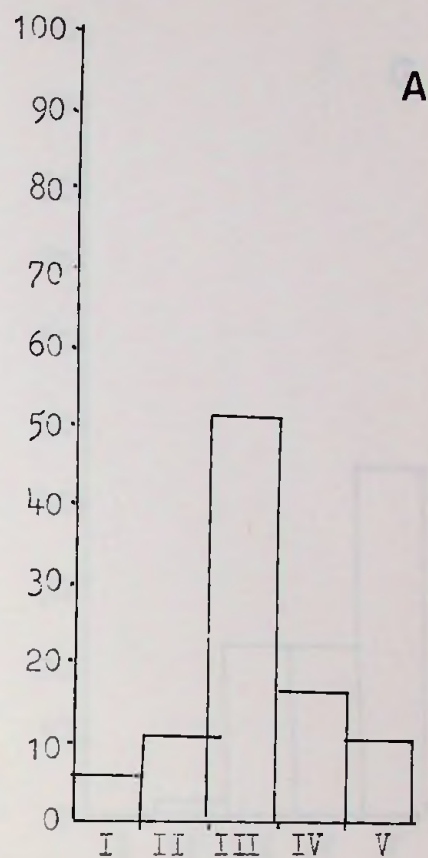


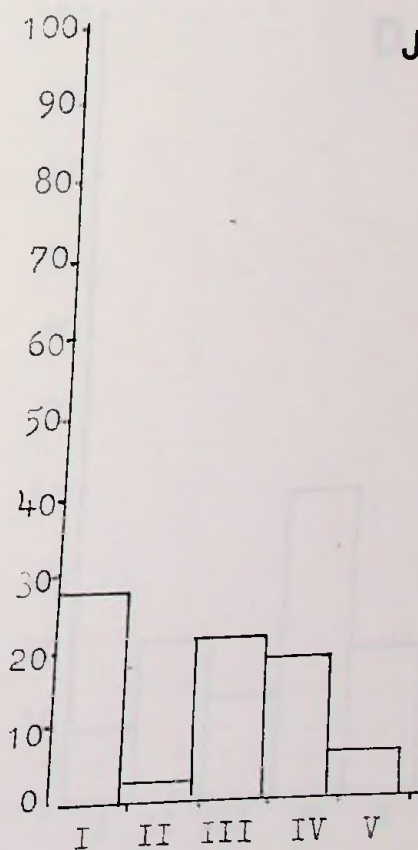
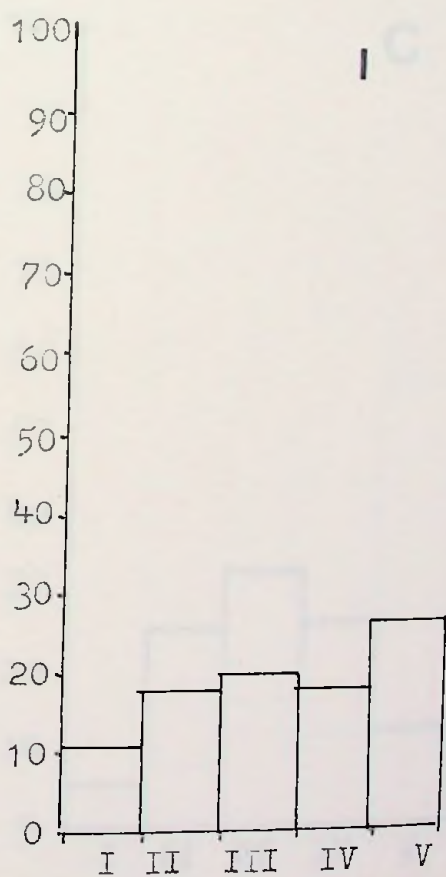
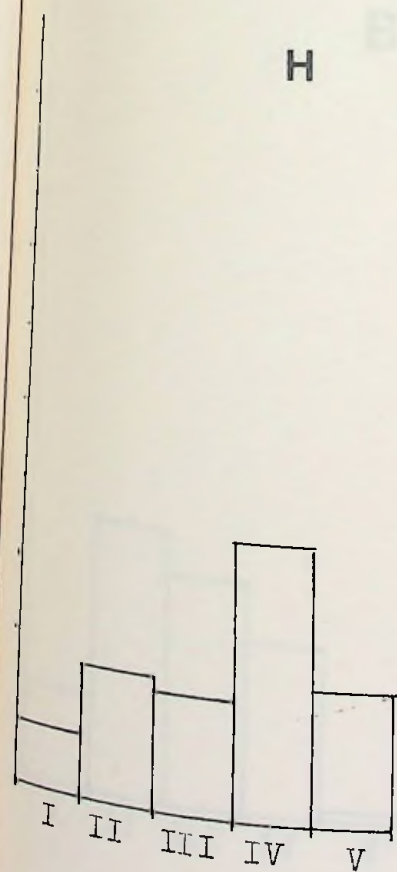
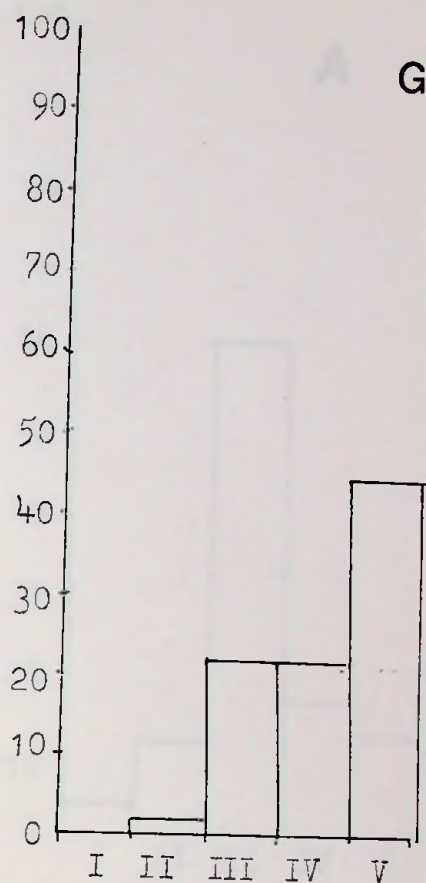
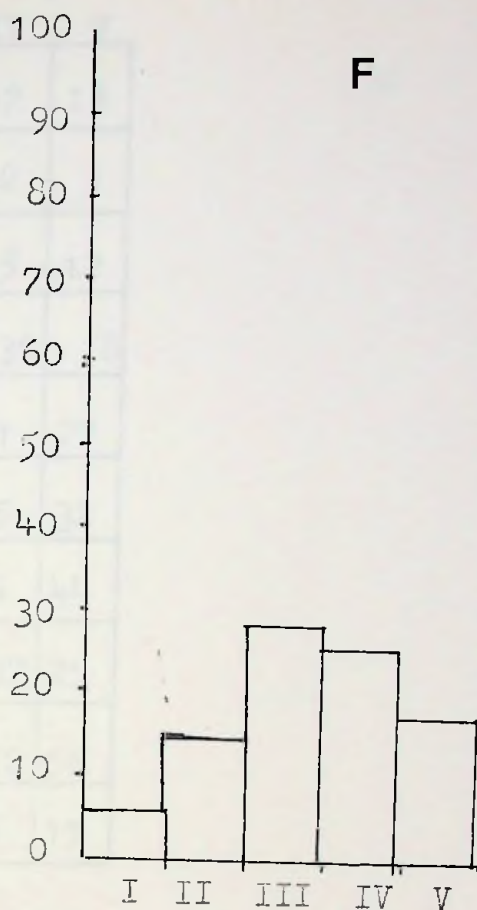
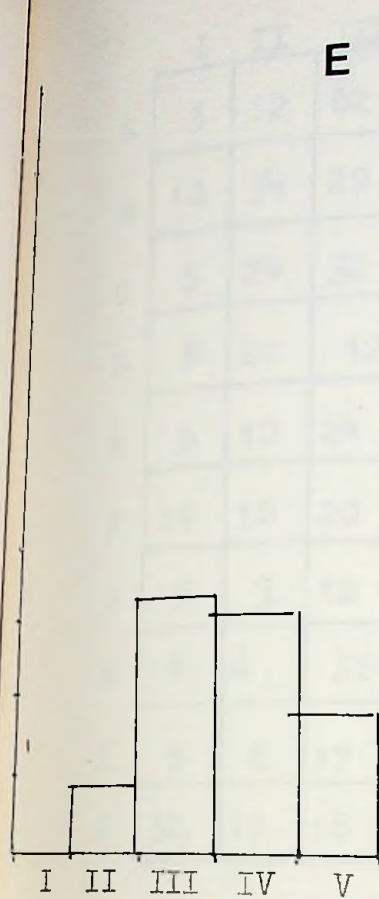




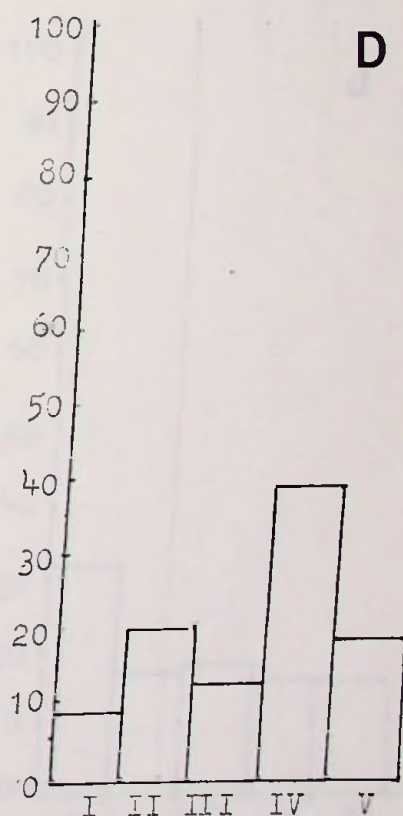
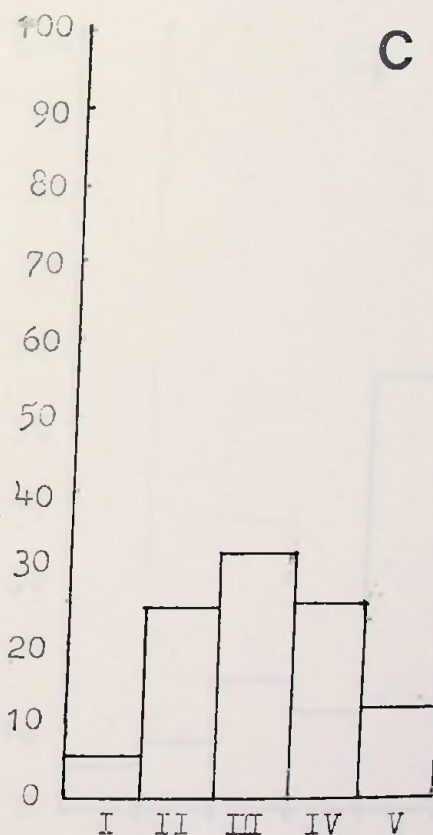
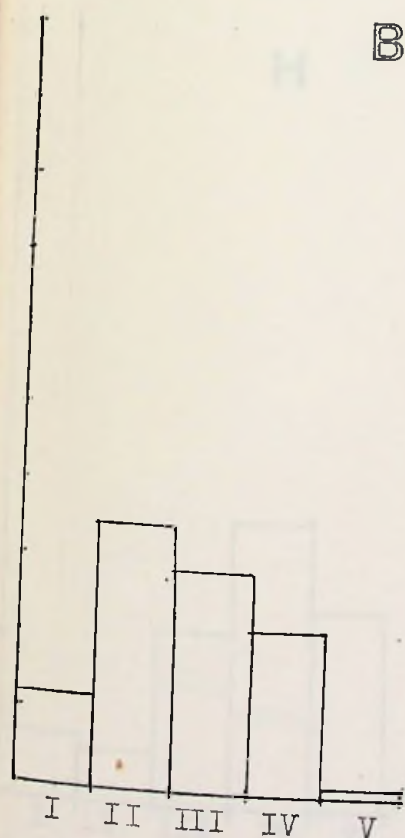
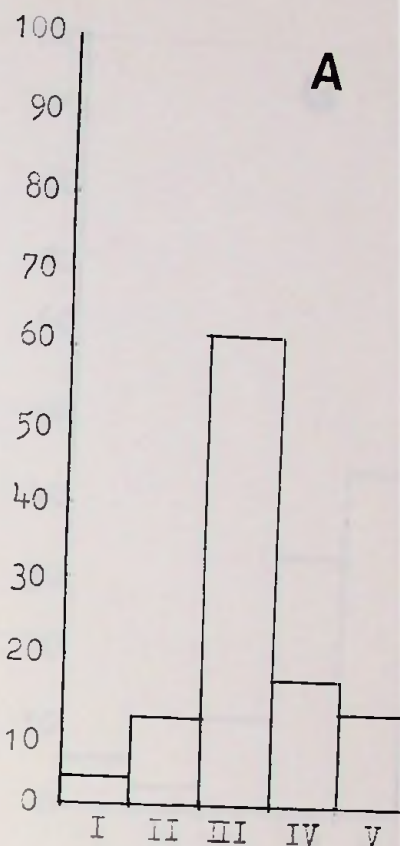
# 15yr OLD PUPILS

	I	II	III	IV	V
A	5	11	52	17	11
B	2	14	41	26	8
C	2	11	32	35	17
D	2	14	29	35	14
E	0	8	32	29	17
F	5	14	29	26	17
G	0	2	23	23	44
H	8	17	14	35	17
I	11	17	20	17	26
J	29	2	23	17	5

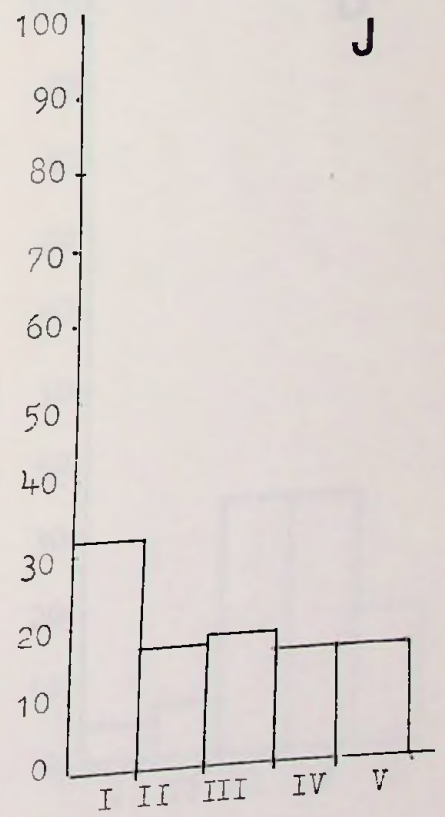
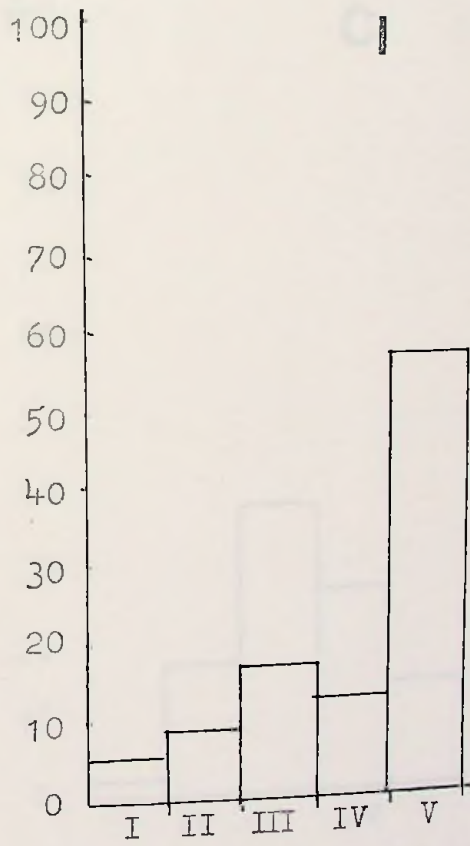
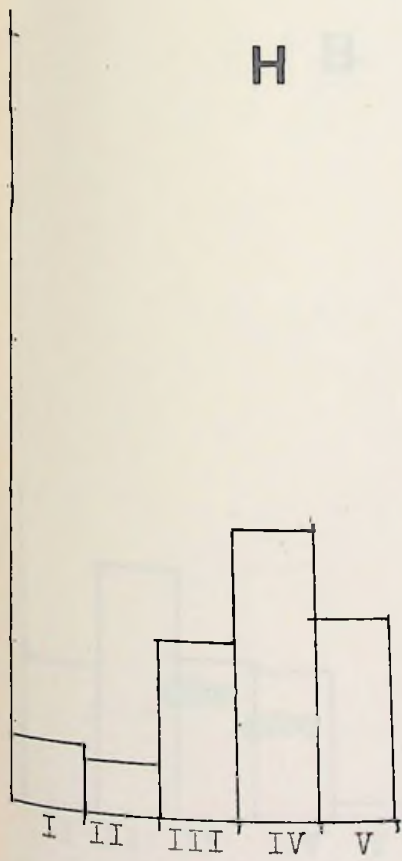
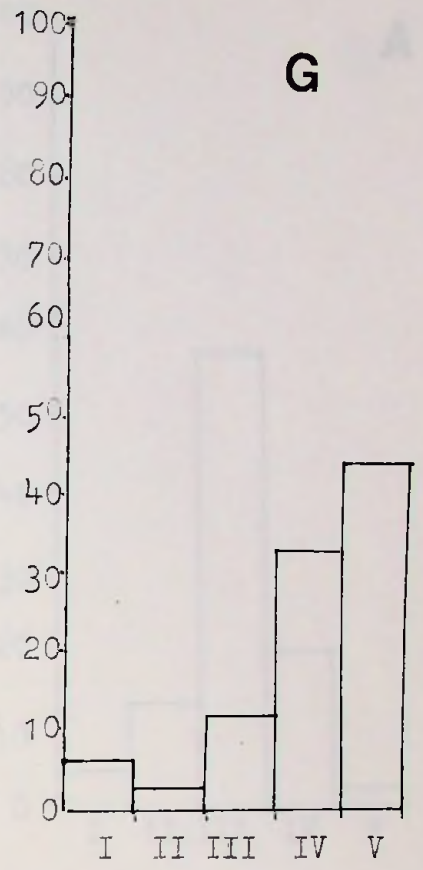
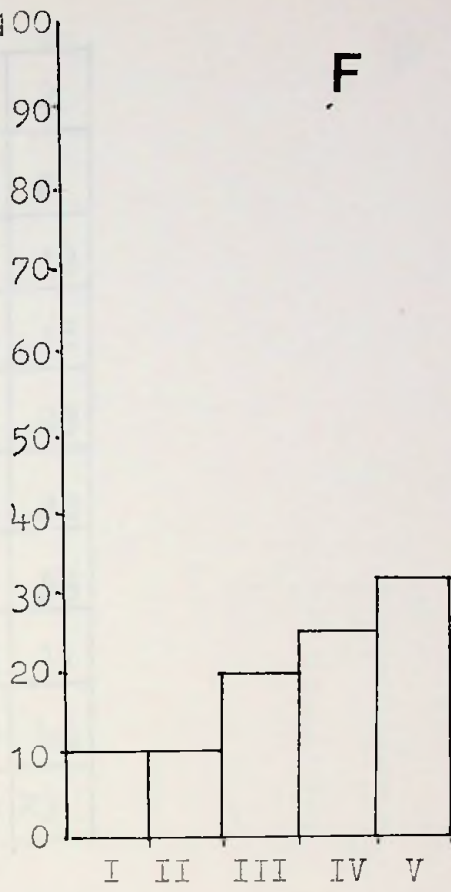
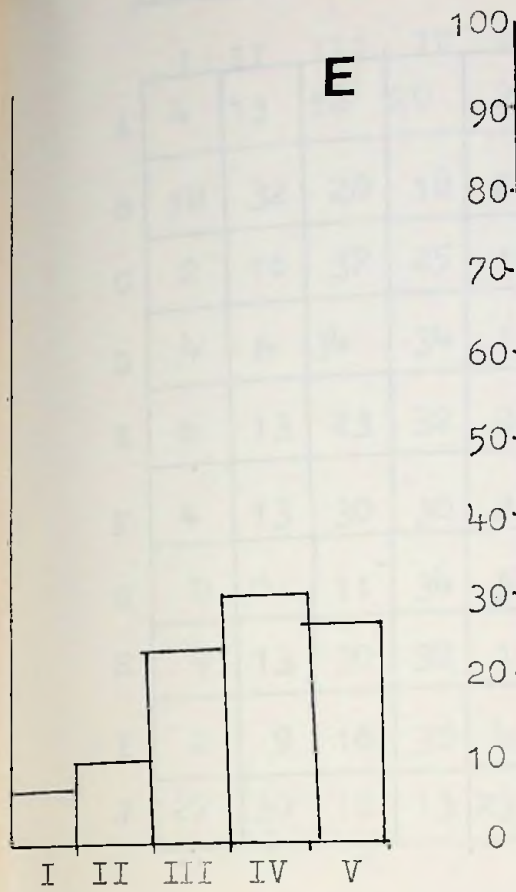




	I	II	III	IV	V
A	3	12	62	17	13
B	12	34	29	22	1
C	5	24	32	25	12
D	8	20	12	39	18
E	6	10	24	31	27
F	10	10	20	25	32
G	5	3	12	34	44
H	8	6	22	37	25
I	5	8	17	12	56
J	32	17	18	15	15

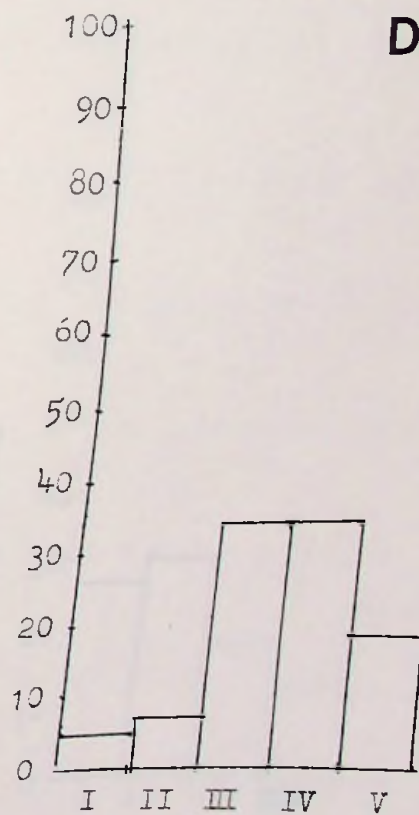
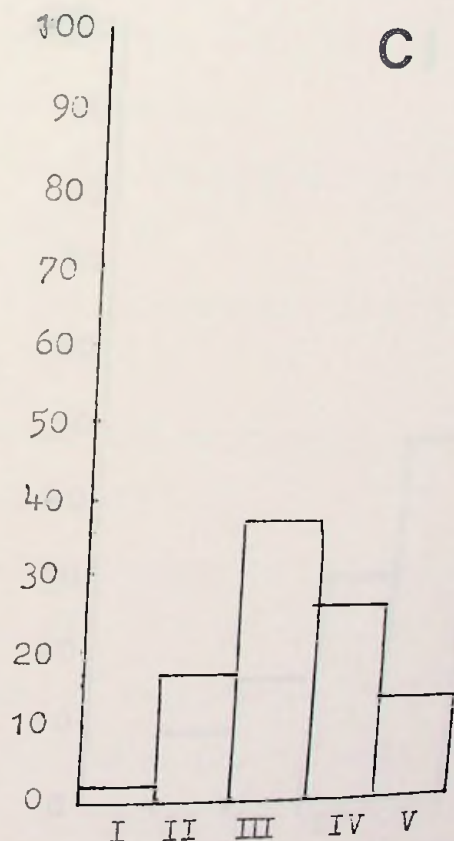
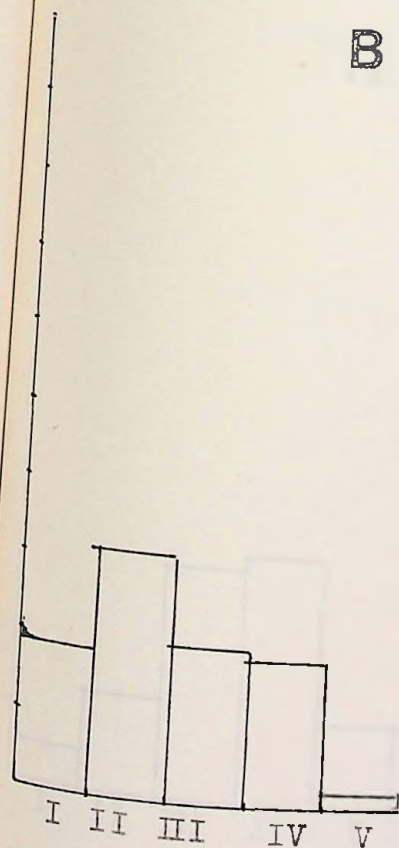
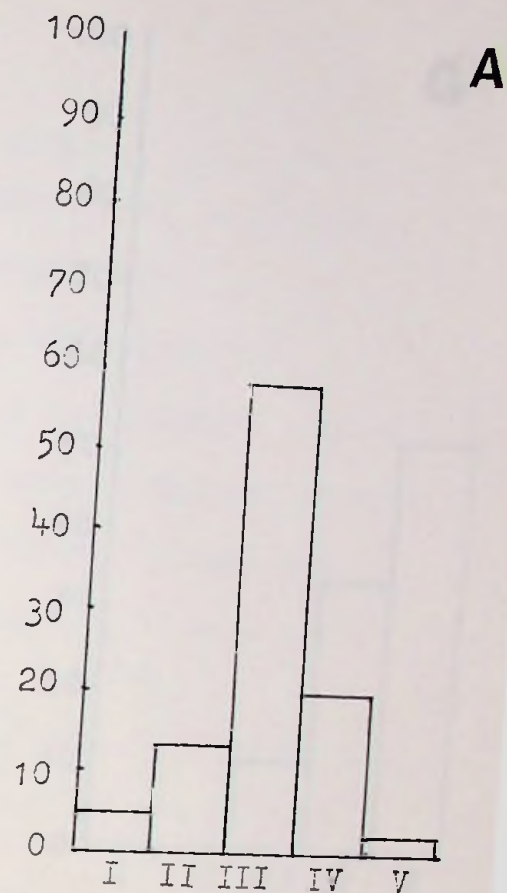


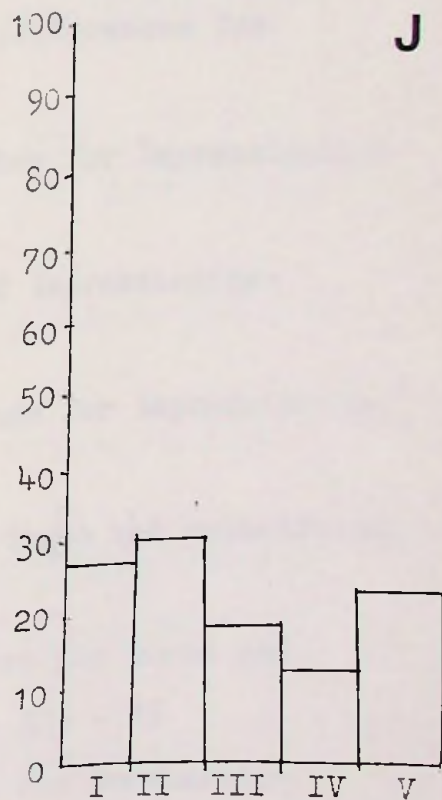
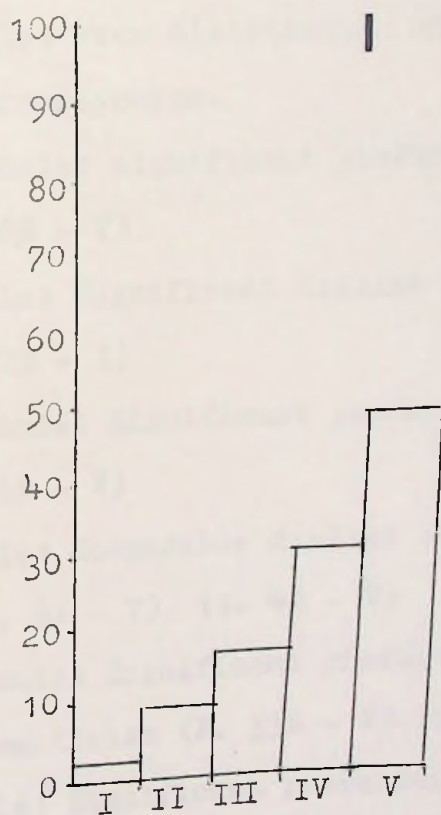
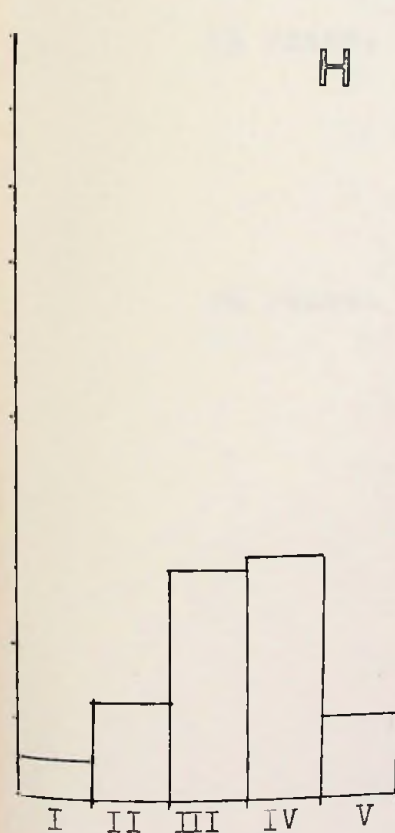
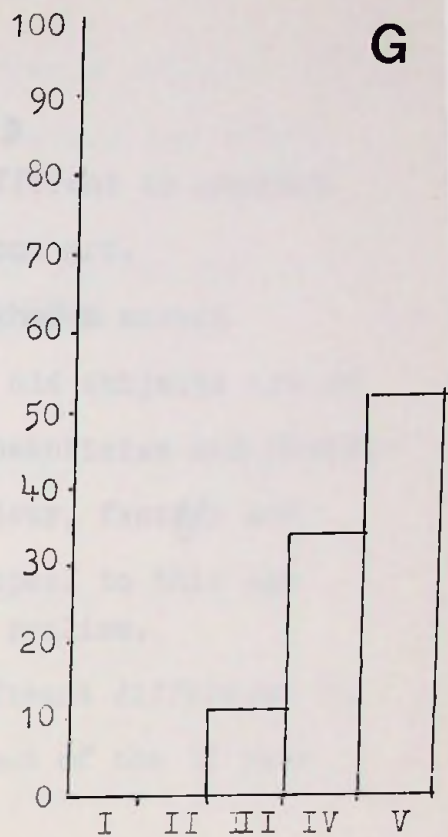
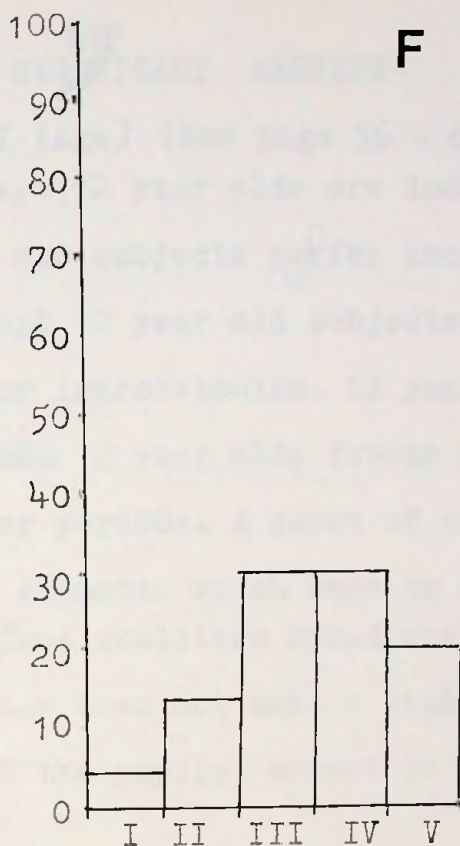
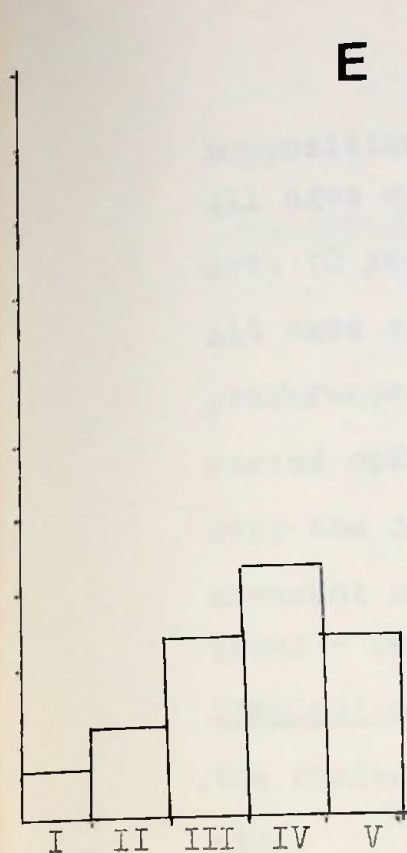




# 17yr OLD PUPILS

	I	II	III	IV	V
A	4	13	58	20	2
B	18	32	20	18	2
C	2	16	37	25	13
D	4	6	34	34	18
E	6	13	23	32	23
F	4	13	30	30	20
G	0	0	11	34	53
H	4	13	30	32	11
I	2	9	16	30	48
J	27	30	18	13	23







~~NIF~~  
SIGNIFICANT RESULTS

Supposition I (Age) (See page 56 - 67)

All ages except 12 year olds are indifferent to ancient art. 12 year old subjects prefer ancient art.

All ages except 12 year old subjects show a marked preference for impressionism. 12 year old subjects are of varied opinion. 12 year olds favour Romanticism and Baroque over the other periods. A sense of colour, fantasy and movement are elements which seem to appeal to this age group - Sensuous qualities mixed with realism.

Conclusion: Age does not make a significant difference in the choice of the pupils, except in that of the 12 year olds.

Supposition II (Sex) (See page 51 - 52)

13 years. Male: even distribution of preferences for Impressionism.

Female: significant preference for Impressionism-  
(66% - V)

14 years. Male: Significant dislike of Impressionism-  
(39% - I)

Female: Significant preference for Impressionism-  
(66% - V)

Male: Comparable dislike of Rocco and Romanticism-  
(F. 8% - V) (G. 4% - V)

Female: Significant preference for Rocco and Romanticism (F. 33% - V) (G. 33% - V)

Male: Significant preference for Renaissance-  
(30% - V)

Female: Comparable preference for Renaissance-  
(22% - V)

15 years. This group is omitted because female subjects had excellent art history tuition whereas the male group had no tuition.

16 years. Male: Significant preference for Ancient art-  
(27% - V)

Female: (5% - V)

Male: Significant dislike of Gothic (22% - I)

Female: (0% - I)

Male: Divided opinion of Renaissance (13% - V)

Female: Preference for Renaissance (36% - V)

Male: Significant dislike of Rocco (22% - I)

Female: Significant preference for Rocco (49% - V)

Male: Significant preference for Romanticism-  
(40% - V)

Female: Significant preference for Romanticism-  
(47% - V)

Male: Dislike of Impressionism (13% - I)

Female: Significant preference for Impressionism-  
(77% - V)

17 years. Male: Comparable dislike of Renaissance (16% - I)-  
(0% - V)

Comparable preference for Renaissance (3% - I)-  
(32% - V)

Male: Slight preference for Romanticism (8% - V)

Female: Marked significant preference for  
Romanticism (70% - V)

Conclusion: The above results indicate that " the  
sex of the pupil is significant in the pupils  
preferences of periods in Art History".

Supposition III (Previous art experience) (See page 54)

Male pupils with previous Art Experience : show significant preference for Impressionism (80% - V)

Male pupils with no previous Art Experience : show significant dislike of Impressionism (18% - I)

Although this is the only significant difference it may be an important one. No conclusion is drawn because of limited no. of subjects.

Supposition IV (Drawing Skill) (See page 55)

Male pupils

Age 15yrs : Good Drawing skill : preference for realism  
Bad Drawing skill : dislike of realism.  
Good Drawing skill : dislike for Impressionism.  
Bad Drawing skill : comparable preference  
for Impressionism.

Female pupils

Age 13yrs : Good Drawing skill : preference for Renaissance.  
Bad Drawing skill : significant dislike of  
Renaissance.



There are some periods of art history which seem to be very popular on the preference score sheet. Ancient art is always subject to indifference. Then there is a rise in popularity reaching its height in Renaissance. Preferences then drop significantly and rise again at Realism and reaches into pin~~h~~cle in Impressionism (i.e. 80% - V is common). Preferences for modern art are evenly distributed. This indicates it is a matter of personal preference and does not have any set pattern.

Although the figures obtained in this survey are true, the conclusions drawn from them are not intended to be taken as fact. The conclusions offered are totally subject to my personal opinion. The results and figures are also subject to unforeseen influences. In other~~words~~ the subjects (pupils) were not fully 'controlable'.

Nevertheless the participation of three hundred pupils in this survey gives it considerable weight.

Conclusion:

The above results indicate that 'Drawing skill is not significant in preferences of Realism, Impressionism and Renaissance only.

Generally speaking : 'Drawing skill is not significant in the pupils preferences of periods in art history'.