A DIRECT APPROACH TO FOSTERING ART APPRECIATION

IN THE PRIMARY GRADES

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Alan Jay Levin
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by

Alan Jay Levin

Approved by Committee:


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Chairman

Condor Kuhn

Earle F. Campbell
Dean of the Graduate Division
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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

I. THE PROBLEM

Statement of the problem. The purpose of this study was to construct an instrument for fostering art appreciation in children during the early elementary grades.

The hypothesis. It was assumed from personal observation that an instrument for fostering art appreciation in early elementary children could be constructed, for use by classroom teachers with little knowledge about art, which would be a worthwhile addition to traditional methods of teaching art appreciation.

Educational significance. There is a need for art appreciation material for young children. The area of art appreciation is of renewed interest to art educators. Words such as Art History, aesthetic awareness, and sensitivity become confused and interwoven. "Generally speaking, appreciation of art as an aim of the art program has only recently been nudged from a long hibernation." ¹ Although eyesight enables one to see a painting or the world around one, it does not assure comprehension of its meaning or appreciation of its design.

We are not born with the ability to appreciate art. Fortunately, we can learn in most cases to receive whatever communication

the artist has for us.¹

Art teachers try, then, to teach art appreciation because they realize its value to the growth of individuals. Among the available materials used to teach art appreciation are films, reproductions, original art works, magazine cutouts, museums, galleries, filmstrips, slides, and books. Each of these has a place in the teaching of art appreciation and art history in the classroom. These traditional materials can be flexible and adapted to many classroom situations. In the hands of teachers who enjoy teaching art, finding, and correlating materials, they prove very effective. They do, however, have limitations which could be corrected in a planned art appreciation program.

Prints are available to be borrowed or purchased for classroom use. They prove valuable in the teaching of art history. They do not come with enough information for teachers without knowledge or interest in art to be used effectively. Prints do not communicate information about materials and techniques with which children are familiar. In most cases, the subject matter is not of interest to small children. They do allow for repeated exposures when used wisely.

Magazines provide many good pictures which, when clipped and mounted, could be a useful tool in teaching art appreciation to young children. Their cost is low, but a classroom teacher must be interested in art to spend the time needed to find and organize these clippings.

The prints found in books are small and the written material in them is usually too advanced for young children. The suggested program should not be used in place of these traditional appreciation materials, but to support them and help the teacher in areas where these copies do not supply enough information.

Museums and galleries provide an insight into the world of art which cannot be matched by any other source. Museums have children's galleries and tours geared to children. These trips are part of a good art program, but are not total programs for teaching art appreciation.

Before 1900, little art appreciation was taught. Art appreciation was taught without studio experience around 1900, dying out completely during and after World War II. The emphasis upon the child through "progressive" education, in the 1930's, was the big factor in its decline. Around 1960, art appreciation found its way into art rooms featuring studio courses.

Royal Baily Farnum commented that one of the most difficult problems that classroom teachers have in teaching art appreciation is knowing what to say about a particular piece of work. The teachers feel that they lack knowledge in the art area. They do not want to stress their personal opinions and adult values in their analysis.

To learn to appreciate art, one must participate in a program of studies, just as an English-speaking person would elect an organized study of Spanish should he wish to master this language. In art, this study must begin in the earliest levels of schooling.

This program, "Let's Talk About Art," offered original works of

1Gaitskell, op. cit., 9.
art for teaching appreciation. This meant that the works were intended for the interest level of the children for whom they were painted. The works would be better for the purpose than the prints or magazines because they communicate material and technique differences to children. The art works were also actual size, which is often missed when using slides or filmstrips on a screen.

The intention of "Let's Talk About Art," was to fill the needs of classroom teachers by supplying them with the art works and information about these works. This would enable a classroom teacher who has little interest or knowledge about art to follow the study guide and thereby teach an organized program in art appreciation without the problems of digging for materials and planning the lessons. Since the writer has observed that many classroom teachers seem to feel that art is a "frill," they will not take the time to organize an art appreciation program. Classroom teachers with little knowledge in art could, with this program, supply the materials and direct the discussion. There is a need for art appreciation taught by classroom teachers at the beginning levels. There is a need for art appreciation in the classroom. The program presented in this paper represents an effort to fill this gap.

Limitations of the study. It was recognized that this study made no attempt to measure gains in appreciation between those children using only traditional methods for fostering appreciation. The practical classroom use of this program was limited by the
time that the volunteer teachers could dedicate to this experimental program. This program was limited to two dimension work, because of the display and storage space available in classrooms. The funds available limited the framing of all the pictures. Although this program could be done with art works by many artists, only one artist was represented.

II. REVIEW OF ART APPRECIATION PROGRAMS

Robert Minichillo wrote a short article in the Catholic School Journal, in February, 1966, in which he told of an appreciation series using prints. It was to be used in grades one through eight, each grade to have eight works of art per year. Each of the works was to be hung in a room for three weeks for the students to "contemplate," The program called for teacher workshops to present art works to the teachers, and to guide a philosophy of art appreciation.

Virginia Florian and Dorothy Moroney wrote an article in Arts and Activities, in September, 1965, about the use of audio-visual materials that lend themselves to the teaching of art appreciation. It is interesting to note that all art works and prints are, in essence, "visual materials," so that the idea does not seem revolutionary. They suggested the gathering of a slide collection. Children like movies, slides, and filmstrips when presented appropriately, thus it was felt that enthusiasm toward the materials would be developed. This attitude could best be started in the primary grades. Students should participate in, not just look at, these aids. They should be encouraged by
having them walk to the screen and make comments. Perceptive and sensitive comments should be praised. The best idea of the article was that of having the children collect and present their own prints and magazine pictures to the class. This could be done individually or in small groups. The article concluded by commenting that art appreciation is a continuous process.

Lillian M. Quirke, as part of her doctoral project at Columbia University in 1964, worked on the idea of programmed instruction in the visual arts. Her advisor, Dr. William Mahoney, commented that the idea worked well, although he did have his doubts. Each program contained questions and answers meant for individual instruction. The questions involved philosophy of art, techniques in art, as well as creative response and visual awareness.

Sylvia Torvin, a high school art teacher in Manhattan, recognized the need for art appreciation. Her project, which took place in the spring of 1961, called for a field trip each week. The geographical location of the school proved to be a great asset. "The varied itiner- ary was designed to correlate contemporary art with the past, as well as to stimulate interest in career opportunities."1 Friday was field trip day. Among the places visited were:

- Solomon R. Guggenheim Museum
- Fashion Institute of Technology
- Marlborough-Gerson Gallery

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School of Visual Arts
Cooper Union Museum of Decorative Arts
National Arts Club
Junior Metropolitan Museum of Art

The results, as implied by student comments, revealed that the students gained appreciation of the fine arts, felt the competition of the art field, enjoyed their afternoon trips, and were more attentive during their other days in art class.

Smithtown Elementary School in Smithtown, New York, has a "Children's Art Gallery." The children become interested in art when they see their works framed and nicely hung, rather than stuck up on a plain bulletin board. Sometimes prints and originals of other artist's works are added to the children's works.

During the spring of 1959 at Anstron Elementary School in Hampton, Virginia, an interesting program to foster art appreciation was attempted. This plan made no direct attempt at teaching appreciation; it only supplied visual material. The purpose of the program was to encourage student "enjoyment and enrichment" of the fine arts. The program was sponsored by the local Parent Teacher Association, which chose prints with "child appeal" to be displayed. The program revealed that continuous visual experience with paintings was to be desired and one painting per week was placed in the school's main hallway. Accompanying each picture were comments and other interesting material. Although there were no measured results from the program, it was noticed that library interest in the visual arts grew among the children.
Available works of art are the key to appreciation of the art program started in Prairie Village, Kansas, in 1958. This program for art appreciation at the elementary level was to begin an art collection. The first purchase was made by the Parent Teacher Association. Its purpose was:

... to develop a sensitiveness to the aesthetic at an early age, and to enable children to understand, appreciate, and respect the individual artistic expressions of man regardless of race, color, or creed can be furthered by the growth of this collection.  

Among the art works purchased were the following reproductions and originals:

- Slate Totem Pole
- Ceramic Vase (original)
- Egyptian Cat (reproduction)
- Han Dynasty Chinese Horse Head (reproduction)
- Ebony Cat (original)
- Norwegian Tapestry of Sylvia Berg (reproduction)

The art objects were displayed in classrooms around the district and at Parent Teacher Association functions. The teachers supplied as much information about the art works as possible. A jury of children decided which works were to be added to the collection when funds were available. The children could handle all the pieces of art work and, as a result, took great pride in them.

A most unusual program for fostering art appreciation was begun

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in 1952 and written up in *Arts and Activities* in 1965. It provided for a children's art library and took place in the La Jolla Museum in San Francisco. The library consisted of approximately three hundred different art works, including sculptures, lithographs, etchings, water colors, oils, prints, and drawings. Youngsters, between the ages of five and eighteen, could check out these works for four weeks at a time, to live with and enjoy. Occasionally, a parent would purchase one of these works that his child was particularly fond of, although this is not a primary function of the program. Since 1952, this project has gained in popularity.

### III. DEFINITIONS OF TERMS USED

**Art appreciation.** Appreciation was to gain knowledge about subject matter, materials, and background information in order to have meaningful aesthetic responses. This paper was limited to the fine arts rather than the practical arts.

**Aesthetic response.** Aesthetic response is "a sense of beauty and pleasure that is aroused through harmony in the organization of diverse elements into a unified whole."¹

**Fine arts.** "Fine arts are those whose function is wholly aesthetic rather than practical."²


²Ibid
Sensitivity. Sensitivity was the degree to which one is affected by impressions of external objects.
CHAPTER II

THE PROGRAM

I. Creating the Program

The art works. The nine works of art included in the program developed in this study were subjects of interest to children, as was indicated by children's art work and opinions of second grade teachers. They were all original works using materials, for the most part, which the children use in school. The oil paintings were included so that a greater understanding of the works of Masters would be created. They were appropriately matted or framed so that easy handling and storage would be facilitated. They were also numbered to coincide with the study guide. The smaller works were placed in a portfolio. The following pages contain photographs of the works which are referred to in the study, as indicated in the following list:

List of Art Works Created for the Program

Figure 1. Gorgosaurus
Figure 2. Linda and George
Figure 3. In the Cage
Figure 4. Swinging Around
Figure 5. Doll On A Bed
Figure 6. Willy
Figure 7. Swinging
Figure 8. Fighter
Figure 9. The Piper
Figure 2. Linda and George.
Figure 3. In the Cage.
Figure 4. Swimming Around
Figure 5. Doll On A Bed.
Figure 6. Willy.
Figure 7. Swinging.
Figure 9. The Piper.
The study guide. The following is a copy of the study guide as it is found in the portfolio. It offers discussion suggestions and information, but is flexible to meet the needs of individual teachers.

LET'S TALK ABOUT ART

STUDY GUIDE

To the teacher:

Fostering art appreciation is one of the most important jobs of art education, and yet, it is not given its rightful emphasis in discussion. Student participation cannot be stressed enough because this involvement helps foster appreciation and understanding. Children will learn to appreciate art by having direct experience in appreciating art works geared to their interest level. It also helps develop an art vocabulary to aid in discussing and enjoying art. This program is not meant to replace the works of the Masters, but to be a supplement. The method of questioning used here can then be transferred to any art work.

Although the discussion plan can be exactly followed, it can be altered to fit teacher and class differences. It is suggested that the text be read to the students with time allotted for student participation in answering the questions and discussing the pictures before the teacher reads the answers.

The form of discussion is varied from picture to picture for stimulation of interest. The text follows a natural line of discussion in order to promote spontaneity in the group.
I. The first picture which we shall look at is Gorgosaurus.

Subject matter. This picture is part of a skeleton of a Gorgosaurus. The bones of this Gorgosaurus were found in Alberta, Canada. He was a flesh-eater, and lived seventy-five million years ago. His bones are now in the Chicago Field Museum of Natural History where many people enjoy seeing him each day.

Medium. With what material is this picture done? It is done in pencil. It is a pencil drawing. Is it all one picture of gray? No, there are many dark parts and many light parts. Yet, it was all done with one pencil. How were the darkest parts made? They were made by pressing hard on the pencil. What part of his body seems small compared to the rest of his body? His hands seem small.

II. The second picture is called Linda and George.

Subject matter. What is this picture about? It is about two shy giraffes, named Linda and George. Their home is the Lincoln Park Zoo in Chicago. Does anyone know what part of the world giraffes come from? They come from Africa. They can be expected to live about twenty years.

Medium. This picture was not done in pencil. It was done in India ink. Do you think that the ink was put on with a brush? No, the lines are very fine, which means that it was done with a pen. Is it harder to work in ink or in pencil? Ink is harder to work with because the mistakes cannot be corrected as easily. Which media is better, ink
or pencil? Neither one is better than the other. They are different from each other, but each is special in its own way.

III. This picture is called *In the Cape*.

**Subject matter.** The subject of this picture is a story illustration. From what story did this picture come? It came from *Hansel and Gretel*. Is Gretel in this picture? No, just Hansel and the Witch are in the picture.

**Medium.** In what medium is this picture done? It is done in crayon. Notice how the colors blend together. Is there a very dark outline carefully filled in on this picture? No, there is no dark outline. This is not a coloring book. We do not have to make dark lines and stay inside of them. We can mix colors and leave rough outlines if we want to.

**Color.** There is a lot of black in this picture. Is black a happy color? No, black is not happy, and Hansel was probably not very happy in that case either. There are some very happy colors, can you name a few? Some happy colors are red, yellow, orange, and pink. Dark colors are sad. Name several of the sad colors. They are dark blue, purple, black, dark gray, and dark brown.

IV. This painting is called *Swimming Around*.

**Subject matter.** What is this painting about? There are three goldfish swimming around. How would you guess if they are in a fish bowl or some kind of aquarium? There is a small stone structure which was made for the fish to swim through. Are these larger or smaller than real goldfish? They are larger than real goldfish, but in a picture we
can do whatever we want to. The fish are the important part of the picture so they should be large.

Medium. This picture is done in oil paint. Although we do not use oil paints in school, many famous paintings are done in oils. You may, carefully, touch this picture. Notice how thick oil paints are.

Color. Are the colors in this picture mostly happy or sad? They are light and mostly happy.

V. This picture is called Doll On A Bed.

Subject matter. What is the subject matter of this picture? It is a doll and some pillows on a bed. Are the doll and pillows sitting on the bed? They are. When objects that sit still are drawn, the picture is called a still life. What other objects can be in a still life picture? Some other objects are fruits, vegetables, flowers, small plants, etc.

Medium. In what medium was this picture done? It was done in chalks. Chalks smudge. What do we put on them to keep them from smudging? We spray them with fixative.

Color. Notice that this picture is on a colored background. We do not always work on a white background.

VI. This picture is called Swingin'.

Subject matter. What is this picture about? It is about three boys on a swing set. Do you think that they live in the city or the country? They live in the city. See the outline of the buildings.

Medium. How was this picture done? Pieces of paper were pasted together to make the picture. This technique is called collage. This
collage is done with construction paper, but all kinds of materials can be used to make a collage. Are there many details in this picture? No, the people's eyes, belts, and other small objects are not used.

**Color.** How many colors are in this picture? There are three colors. Are they warm or cool colors? They are warm colors. Yellow and red are like the sun and fire, very warm. Are they happy colors? Yes. Sometimes artists use many colors, and sometimes artists use only a few.

VII. This picture is called Willy.

**Subject matter.** This picture is of a real boy whose name is Willy. What does it look like he is doing? He is drawing a picture. It is the first time that Willy has ever used charcoal to draw a picture.

**Medium.** Charcoal is easy to use when you draw. It is soft and does not come in colors. It is always black. It is a little like chalk because it smudges. Sometimes we use it for a sketch and then paint the picture. Sometimes we leave the charcoal drawing alone and just spray it so it won't smudge. Do you remember what we spray it with? We spray it with fixative.

VIII. This picture is called Fighter.

**Subject matter.** What is the subject of this picture? It is part of a fire hydrant. This picture is included in this group because it represents an interesting idea. A good picture can be taken from any subject. An old stick, broken bottle, or old weed could each be a subject for a picture. We should remember this when we are thinking of things to draw.
Medium. This picture was done in watercolors. The same kind that we use in school was used. Sometimes we can do watercolors on wet paper and sometimes on dry paper. Many interesting things happen when the colors run together.

Color. Is the fire hydrant painted in warm or cool colors? The colors seem to be very warm. By looking at the colors, would you think that the picture is supposed to be in the daytime, or the nighttime? It is bright, so we can tell that it is daytime.

IX. This picture is called The Piper.

Subject matter. Who is the man in this picture? What is he doing? He is the Pied Piper. As he blows his pipe, rats follow him out of town.

Medium. One other picture in this group was done with the same kind of paint. Which picture was it, and what kind of paint was it painted with? It was the Goldfish picture, called Swimming Around, and it was painted in oil paints.

Color. Colors can tell us many things. In this picture, what time of day do you think it is? The colors of the sky and the ground tell us that it was night.

VOCABULARY

The following list of vocabulary are words found in the study guide. As with any new area of study, there are words which can facilitate explanations and enhance understanding. These are some of the words which fit into this process of study and can be used at the
primary level. Some of the explanations are therefore simplified.
There is no one correct time to use this vocabulary list. It may be
used before or during the program. The words may also be used when
reviewing the program.

Medium: The material in which the artist chooses to work.

Subject matter: That which the picture is about.

Collage: A picture made by pasting many materials or pieces of paper
together.

Primary colors: Those colors with which other colors can be made; red,
yellow, and blue.

Fixative: A spray used to keep chalk and charcoal from smudging.

Detail: A small part of a picture.

Still life: A group of objects which are still and are small enough to
sit on a table.

Warm colors: Red, yellow, and orange.

Cool colors: Blue, purple, and green.

Happy colors: Red, yellow, orange, pink, and yellow green.

Sad colors: Purple, gray, blue.

II. EVALUATING THE PROGRAM

The art works. The art works were evaluated by three people.

They were Nelly Kerr, Fred Thayer, and Ann Roman.

Nelly Kerr received her Bachelor of Arts Degree and her Master of
Fine Arts Degree from the School of the Art Institute of Chicago. The
second of these degrees was given to her in 1941. She taught art,
worked as a commercial artist, and has done gallery work. She owns and manages the Abbey Gallery in Chicago, Illinois.

Fred Thayer received his Bachelor of Science in Education Degree from The Northern Illinois University in DeKalb. He majored in art. He has taught art for seven years. Three of these years were in Prospect Heights school district, and four were in the River Trails school district. He has taught summer programs and has taught kindergarten through ninth grade art. He was the president of the River Trails Education Association.

Ann Roman attended the Art Institute of Chicago. She teaches painting in her Chicago home to adult classes. She won first place in the American Jewish Art Show in 1965, and third place in 1966. She has had paintings exhibited in six recent Illinois art annuals in the Chicago Art Institute. Among her many exhibits were the Chicago Sun Times Gallery, and McCormic Center in Chicago.

These people were asked to evaluate the strengths and weaknesses in the art works.

The study guide. Two second grade teachers, Mary White and Alice Overholt, were asked to try using the program, including the study guide, in their second grade classes. They were then asked to write a short paper evaluating the program and study guide. They were asked to comment on the appropriateness to the second grade level, and to keep a close watch on the student response. They were told that they could keep the program as long as they wanted to use it in their classrooms.
Their rooms are next door to each other which facilitated sharing the program. These teachers were chosen because of their willingness to try the art program.

Mary White has taught for eight years. She has a Bachelor of Arts Degree in Education. Five of the years she taught were in Schenectady, New York. She spent three years at River Trails District at Beehanville school, which is located at 1100 East Kensington Road, Mount Prospect, Illinois. There were two second grades and Mrs. White's class was the more advanced, based on grade reading levels. Mrs. White is interested in art, and paints as a hobby.

Alice Overholt taught fourth grade for one year in Papillion, Nebraska, as a non-degree teacher. She then worked as a legal secretary until she returned to the National College of Education to work for her education degree. Upon her graduation, she began teaching second grade at Beehanville school. She enjoys teaching art activity projects, but felt a weakness in the area of art.

The art works were stored in Mrs. Overholt's room, where both teachers could get to them. When an art work was being discussed, it was placed in front of the room.
CHAPTER III

RESULTS

I. COMMENTS ON THE ART WORKS

Evaluation of the art work. As previously indicated, recognized artists Fred Thayer, Nelly Kerr, and Ann Roman evaluated the art works. This section contains their statements.

Statement by Fred Thayer. Fred Thayer, elementary and junior high art teacher, commented on the general project idea and the individual works. "It is an excellent idea to aid elementary teachers at the primary level in helping them teach art appreciation." He liked the pictures because they were aimed at the children and contained subject matter which they would understand. Although he liked the colored works, such as the collage, Pied Piper, the doll, Hansel and the Witch, and the fire hydrant, he felt that the black and white pictures might not appeal to children as much. His favorite work was the Goldfish, because of its "rhythm."

Statement by Nelly Kerr. Nelly Kerr, artist and gallery manager, said, "This score of paintings would be a most interesting project for teaching art to children. This method would excite their imaginations and develop their creative faculties." When commenting on the individual works, Nelly Kerr felt that the Pied Piper was painted with feeling; Hansel and Gretel was an original approach with unity of color. She thought that the Struffeln could have had more variety of lines. The
dinosaur was one of her favorite pictures because of the careful rendering of detail.

Statement by Ann Roman. Ann Roman, artist and teacher, approved of the works as a group. She commented, "The idea is good and the sequence is good." She felt that the art works displayed a good sense of color. In general, she would have liked to see stronger light-dark patterns to give more strength to the structures. She liked the fish very much, partly because of the swirly pattern. She judged the dinosaur beautifully done and the collage very good. She did not like the fire hydrant.

II. COMMENTS ON PROGRAM USAGE

Use of the program. As previously indicated, two experienced elementary school teachers tried out the program. Mary White and Alice Overmolt kept the art program in their rooms for approximately four weeks. They had planned to complete the program sooner, but found little time in their busy schedules. Their crowded rooms did not allow them to keep several pictures on display at all times. They were displayed when in use.

Statement by Mary White. The following is the exact quotation of Mary White's comments:

I began this art project with my second grade class by introducing the pencil sketch of Gorgosaurus. We defined the subject matter and medium and then the children commented on the pencil sketch. They were enthusiastic about the subject, but thought that the medium lacked color. They suggested a colored frame. They
pointed out that the subject was much larger and that the artist had
to bring it down in size. It was brought out in our discussion that
the sketch must have taken much patience by the artist. They
answered the questions in the guide, readily, and were alert to
shading and how this effect was accomplished.

In presenting "Linda and George," they immediately described the
subject matter, but were stumped when it came to identifying the
medium--India ink. It was decided that this medium was a difficult
one to work in. They wondered if the artist copied this from
another picture. They noted the fine lines and some that were
heavier.

"The Piper" and "Swimming Around," both oils, brought the most
enthusiasm. They liked the bright colors of the fish and noticed
even smaller details, such as only the tail of one fish showing.
Each student touched the paintings and, together, we defined tex-
ture. They wondered why the oils were not covered like the other
pictures, and we discussed the beauty of seeing the strokes of the
artist's brush; the background with its large, wide strokes, and the
finer details achieved by the use of a smaller brush. I pointed out
that oil paintings have a "magic frame."

"Barbells," a still life in chalk, appealed more to the girls in
the class. They liked the subject matter and wondered if the artist
had set this up. We discussed still life and each student set up a
still life to sketch. They wondered why the doll's leg was twisted
to one side. Someone made the remark that this made the picture
more interesting. It was decided that chalk would be messy to work
with because of smudging. They liked the blend of warm colors. The
watercolor, "Fighter," was immediately identified and also the medium--
probably because they use this medium themselves. They identified
the warm colors and were curious because only part of the hydrant
was shown in the picture. It decided the picture would be too
crowded if the hydrant were centered. At this point, we made a
comparison of the oil paintings with the watercolor. Smoothness
and roughness were discussed in relation to these paintings.

"Hansel and Gretel" proved to be the favorite subject matter, and
many questions "popped out" in relation to foreground, background,
size, the dress of the witch, the fact that only one of Hansel's
eyes was visible, whether the drawing was inside or outside, the
smooth blend of the crayons, light and dark contrast, the witch's
hair that looked like banana peels, the cave and how it was sus-
pended. The collage appealed the least to the class. They identi-
fied the warm colors, but perhaps because of its simplicity and
limitations of color, it did not go over strongly as did the other
pictures. However, they did point out the suggestion of motion in
the picture.
In summary, this project was extremely worthwhile. Not only did the children learn many new terms, but it also made them aware of the many media an artist can use and how they vary. The response was excellent, the questions always "popping," comparisons being made, relationships pointed out. Several children brought in their own sketches—some done in crayon, others in magic marker, and pencil—to discuss.

After a short time, we went through "Ideals" magazine, and picked out still life, water colors, oils, and sketches. The children were able to correlate what they had learned. We touched briefly on the personality of an artist. The class decided that he or she must be a person with great feeling for people and things around him or her.

Statement by Alice Overholt. The following is the exact quotation of Alice Overholt's comments:

The class which was involved in the art appreciation project is composed of fourteen girls and seven boys, seven and eight year olds, with T.'s running from 83 to 130. The pictures were presented to the class as a group, usually showing two pictures during a session of about twenty to twenty-five minutes. The pictures were shown in the order suggested in the Teacher's Guide, and the manner of presentation as suggested in the Guide was followed.

The project was received by the class with keen enthusiasm, and the children entered into a discussion of the art works with great interest. Each child not only viewed the picture being presented from his seat, but also, in groups of four or five, viewed each picture at close range. The children, in every instance, were able to recognize the subject matter of the picture, and for "Masal and "Fool" also pointed out that it could be Dinnobia, because of the boy pictured in the case. The pictures done in bright colors seemed to evoke more enthusiasm than the black and white works, although upon close examination the children were able to identify the media used in the charcoal and India ink sketches. The children began to use the word, media, as they discussed the art works, and several of them came from home with reports that "mother or father, or grandmother or auntie, as the case might be, worked in oils or water-colors, etc.

"The Rasc Doll" seemed to be the favorite of the girls, and they talked of Rascly Ann and other dolls they had which resembled the one in the picture. The goldfish picture seemed to be a favorite of all the class.

The art appreciation sessions were not only stimulating in themselves, but there seemed to be some carry-over. As stated above,
the children spoke of the project at home. Also, a few weeks after
our discussion of happy, sad, warm, and cool colors, some of the
children noticed the green and red outfit the teacher was wearing,
and they commented on the fact that green and red were happy colors.
One boy, wearing black slacks with a white sweater trimmed in gray,
noted that he was wearing sad colors. Several other children in
the group began to look at themselves and at others to determine
what kind of colors they were wearing.

The project, I feel, was very worthwhile. It not only stimulated
interest in pictures themselves, which the children thoroughly en-
joyed, but the manner of presentation, allowing each child to dis-
cover for himself the answers for an open discussion among the
members of the class, was motivating and kept the children asking
when we would have art appreciation again. Its full effect will
be felt, I believe, when the children are able to work in the
various media themselves, and can put into their own work some of
the enthusiasm engendered by the art appreciation project.
CHAPTER IV

SUMMARY AND CONCLUSIONS

I. SUMMARY

The problem restated. The purpose of this study was to construct an instrument for fostering art appreciation in children during the early elementary grades.

The program. The program consisted of nine two-dimensional works of art and a study guide. The pictures were of subjects interesting to young boys and girls. The study guide was flexible, to meet the needs of individual classroom teachers. The pictures were given to Nelly Kerr, Ann Roman, and Fred Thayer to evaluate. The total program was given to Mary White and Alice Overholt, second grade teachers, to try with their students and then to evaluate the program's effectiveness.

II. CONCLUSIONS

Interpreting results. The comments of Alice Overholt and Mary White indicated that art appreciation was fostered in children during the early elementary grades by using an instrument, "Let's Talk About Art," which consisted of original art works and a study guide. The children looked forward to art appreciation time. The students began to art works here in which to build in the future. This helped them to own the art works in the course as well as their own art work.
The children learned to enjoy looking at works of art. The children enjoyed the art works in color more than those in black and white. The teachers involved were willing to use this type of an instrument in their classrooms and felt that the children benefited from it.

**Recommendations for further research.** It is the writer's opinion that this subject is worth further exploration. Research could be done by comparing groups using different types of appreciation materials.

An interesting instrument for teaching art education in the third dimensional fields of pottery and sculpture could be constructed. It could have a "touch to appreciate" approach, which is an approach many art museums are failing to use to communicate texture to the children.

Where there is financial backing, original works by well-recognized artists could be collected with a study guide organized to accompany it, to attempt a similar project. The study guide could have questions added which would be less factual. Children could be asked questions involving their personal interpretations. A child could be asked how he would feel in Hansel's position. This more subjective approach could be very stimulating to the children involved.

There should be "follow-up" programs created, dealing with upper elementary, intermediates, junior high, and senior high students. Perhaps more intensive study could be done with just printmaking techniques, collage, or types of paintings. It is the author's opinion that there is a need for such appreciation programs, and experiments in this area.
could prove beneficial.

A study could be done comparing student reactions to the same painting at different grade levels.

Art appreciation materials in the form of units should be created and made available to teachers on a district-wide basis.
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