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I hereby recommend that the thesis prepared under my supervision by OMER W. RENFROW

entitled A Study of Principles and Practices for Pictorial Art
Appreciation Courses in the Elementary Schools

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF EDUCATION

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A STUDY OF PRINCIPLES AND PRACTICES
FOR PICTORIAL ART APPRECIATION
COURSES IN THE ELEMENTARY SCHOOLS

A dissertation submitted to
The Graduate Faculty of the Teachers College
of the University of Cincinnati
in partial fulfillment of the
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DOCTOR OF EDUCATION

1939

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The origin of this study dates back to 1930, at which time Mr. William Vogel, then Director of Art in the Cincinnati Public Schools, gave a series of pictorial appreciation lessons over the radio. I wish to thank Mr. Vogel for the inspiration and encouragement he has given me in my art appreciation work with the Whittier School children.

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CHAPTER I
INTRODUCTION
The Problem

The purpose of this study is to develop a method for making a pictorial art appreciation course of study appropriate to the needs of a large elementary school. In the development of a course of study in this specific field, the basic principles of curriculum making have been followed. Those principles that are practical have been applied to the problem at hand. The method developed in this investigation centers around a survey of opinions and practices, an analysis of basic principles fundamental to the field in question, the selection and classification by maturity levels of suitable materials, the preparation of detailed study units, and the application of one unit and its evaluation in actual trial in school situations. The method is illustrated throughout the study in terms of development of a definite planned procedure for teaching pictorial appreciation.

General Background of the Study

Since this research assumes to present a specific plan for a course of study in art appreciation, it is significant to point out the background of interest from which this work emerged. Eight years ago, as the principal of a large elementary school (Whittier School, Cincinnati, Ohio), the writer became interested in the use teachers were making of small prints furnished by the Cincinnati Board of Education. Under his role as supervisor of his school, he began to direct pictorial art instruction in a way that would give it some possible point and definiteness. He proceeded to distribute a limited number of pictures to each child, to have them develop booklets made of these, and to interest both pupils and teachers in an intelligent study of the paintings through a typical school contest. Interest upon the part of the whole school was aroused, and pupils and teachers began to clamor for added pictorial art material. Much inspection of supplementary reading books, pictorial art books, etc., showed that little pictorial art material was immediately available at the level of children, and that most of this was of the biographical type. No logical basis upon which any one was attempting to formulate an adequate art appreciation course could be found.

Teachers and pupils have worked under the leadership of the principal for the past few years, to the end that there might be developed, within their own elementary school, a new and unique course of study. It is believed that the final outcome is of value and is deserving of the interest of other elementary schools. The idea is held also that this method of developing a course of study constitutes a real contribution to the method of curriculum construction. On the other hand, this research is organized in such a way that it gives an historical account of eight years of intensive work, starting merely with the untutored interests of principal, teachers, and pupils, and ending finally with a plan of work and an illustrative course of study of demonstrable merit.

Scope of the Study

The stages through which the study grew are as follows:

An Investigation of the Theoretical and Experimental Background of the Study. - In order to show the importance of art appreciation and to assure the proper perspective for an appreciation course in pictorial art, one section of this study is devoted to the presentation of opinions of certain leading educators who have expressed themselves definitely on this subject. Among those who have shown marked interest

in art appreciation are several well known educators in colleges of education, directors and teachers in colleges of fine arts, and directors of art museums and art schools. The opinions of these persons have been valuable, since they have contributed important material needed for understanding the problems involved in the development and presentation of art appreciation courses.

A survey of related literature was made to determine the trend of the thought and investigation on this subject. The recent investigations and studies which have a bearing on the organization of material for a course of study in pictorial art have been reported in this study. The principles developed in these investigations were accepted as basic to the development of a course in the appreciation of pictures.

The generally accepted principles of curriculum making have been studied, summarized, and applied in the development of a method for making a pictorial art appreciation course.

An Investigation of the Extent and Type of Pictorial Art Appreciation as Revealed by Courses of Study. - For this study, it was considered most important to discover the extent and type of pictorial art appreciation by consulting the courses of study used in the public school systems of the

country. All available material has been used. The library of the University of Cincinnati, the Cincinnati Public Library, the Ohio State Library, the Cincinnati Art Museum Library, and the directors of art education in large school systems have been consulted. Thirty-six courses of study have been obtained for reference. It is believed that the material found presents a representative picture of the quality and scope of the work in pictorial art appreciation throughout the country.

A Determination of the Basic Art Principles to Guide in Selecting Material for a Pictorial Art Appreciation Course.-

A study of both graded and general supplementary books on art appreciation soon shows that some understanding of the principles of art is necessary for real appreciation of pictures.

At the beginning of this study, it was felt that one of the major problems would be to evolve a practical classification of art principles and vocabulary for general usage in picture study. Before going far into the study of terminology and basic principles fundamental for the understanding of art, it was found that such a study has been published by the Federated Council on Art Education. This study entitled, "Report of the Committee on Terminology", William G. Whitford, chairman, was published by the Berkeley

Press of Boston. Emphasis has been placed primarily in this investigation upon a classification and use of nomenclature which may be applied specifically to the problems of organization and administration of art education in the public schools. Because of the official rating of the Federated Council on Art Education, its elements, principles, and terminology have been accepted as authoritative in making this study.

The problem was to determine the basic art principles and vocabulary appropriate for elementary school children.

The Concrete Selection of an Elaborate Group of Pictures to Illustrate the Basic Art Principles. - In accordance with basic art principles established by usage and formulated by the Federal Council on Art Education, an extensive list of suitable pictures was selected to illustrate fundamental principles. Before the selection of any picture was made, advice as to its suitability was sought from Dr. Walter H. Siple, Director of the Cincinnati Art Museum, and Dr. Mary G. Waite, Associate Professor of Education, Teachers College, University of Cincinnati.

The problem was to present specific lists of pictures from which selections may be made to illustrate the art principles and interpret the vocabulary necessary for an appreciation of pictures.

The Selection of Pictures for the Maturity Levels in a Pictorial Art Appreciation Course. - In this study definite pictures were selected for each year of the elementary school of six grades. While an attempt was made to select pictures that would illustrate specific art principles, the technical phase of art was not emphasized to the exclusion of pure enjoyment in the study of the lives and works of the great artists. Due precaution has been taken to safeguard against over-emphasis of either the basic principles and terminology of art or the pure story element that might be involved in picture study. In the selection and placement of the pictures for the six units, the following criteria were used:

1. Basic art principles and terminology
2. Graded picture lists
3. Pupil interests
4. Seasonal activities
5. Availability of pictures
6. Availability of related materials
7. Correlated subject matter

The Development of One Special Study Unit for Instructional and Test Purposes. - The purpose of this study is to present a unified body of material which can be used for a flexible but well defined course on pictorial art appreciation. A complete unit is presented in the appendix of this thesis.

This material is designated as Unit V for grades five or six, or for children of approximately this level of maturity.

Selections and illustrations were presented on the basis of which other units for the complete range of maturity found in the elementary school can be made. The selections and type of work for six units are as follows:

1. Ten pictures, one suitable for each month of the school year
2. Suggestive poem for each picture
3. An interesting story of the picture and the life of the artist
4. Supplementary pictures
5. Multiple choice questions for supplementary work
6. Material pertinent for creative work

Experimental Determination of the Functional Value

Possessed by the Derived Art Unit when Employed in an Actual Classroom Situation. - Unit V of the appreciation material which appears in the appendix of this thesis was used in two schools with fifth grade children to determine teaching and learning possibilities of such a course as here outlined. Objective data will be presented in this study to test the value of this unit of material.

Specific Objectives

In general it may be said that this study, as outlined in the preceding pages is directed toward three main objectives:

1. It provides a method for the development of a course of study for elementary school use, in the field of pictorial art.

2. It describes the development and application of materials and procedures of significance in the specific field of pictorial art appreciation.

3. It develops a procedure for evaluating these materials and procedures.

Outline of the Study

The above procedure suggests the necessary outline of the thesis, chapter by chapter, which logically follows:

Chapter II deals with the theoretical and experimental background of the study.

Chapter III is concerned with theories regarding art appreciation work in the elementary school as revealed by selected courses of study.

Chapter IV develops the basic art principles which should underlie a scientifically constructed pictorial art course.

Chapter V represents the application of these principles to the actual selection of illustrative picture material, and presents a selection of pictures for six maturity levels on the elementary school level.

Chapter VI outlines a special pictorial art unit to be employed as instructional and test material.

Chapter VII recounts the employment of the art appreciation unit in a definite classroom situation, and secures evaluation of both the method of instruction and the art materials themselves.

The final chapter, devoted to a summary, shows specifically how the purposes stated in the first paragraph of this chapter have been carried out. This chapter also shows how the three objectives mentioned above under the title of Specific Objectives, which were conceived to be the original and worthwhile contribution of the undertaking, were secured.

CHAPTER II

THEORETICAL AND EXPERIMENTAL BACKGROUND OF THE STUDY

The Field Surveyed

The first chapter stated that the initial step in organizing a flexible course of study in pictorial art appreciation should be a survey of the literature on the subject including the ideas of educators as well as those of specialists in the field. In order to get as comprehensive a view of these as possible five sources were consulted, viz., the opinions of the general educator, of the art educator, of the art museum director, of the investigator, and of the curriculum expert. Thus it was endeavored to make as thorough a study as possible and to summarize the findings.

In order to secure a proper perspective of pictorial art appreciation in relation to the general educational program, the views of prominent educators were carefully studied.

To gain additional information concerning the value, method, and type of art appreciation in the schools, views of technical art educators were examined.

Besides the above mentioned specialists, art museum heads were consulted. Personal letters were sent to directors of important museums of the country. An analysis of their replies has been given under appropriate headings in this chapter.

To provide for a suitable background for this study, a survey of the related literature was made.

The general principles for curriculum making as set forth by experts in the field of curriculum work were studied and followed in the development of this course of study in pictorial art appreciation.

Views of General Educators

A review of the opinions of general educators finds them in substantial agreement, the majority strongly emphasizing the value of training in the appreciation of art. Since more leisure is assured the worker under a machine economy, and greater educational facilities are available to the masses, a definite need is felt for teaching attitudes and appreciations. Whereas, formerly, under a more

simple economic order, education necessarily focused upon the preparation for earning a living. Indeed many educational thinkers believe a definite course of study in art appreciation is of prime importance. Typical of such opinions are the following:

Davis ¹ says, "desultory picture study is of doubtful value." Horn ² says that, with very few exceptions, real enjoyment of art must be prepared for by training. "What it takes one man a lifetime to prepare for and to execute, another cannot enjoy offhand."

Appreciation for the Masses. - An understanding of art for practical purposes is much more desirable for the general public than an attempt at creative expression. Obviously very few have sufficient talent to be original artists. Unless, therefore, the general art course is directed toward the appreciative side, a great loss of time and effort will result. The kind of appreciation that will enable one to increase the range and quality of his enjoyment in planning and furnishing a home is to be desired. Bobbitt ³

¹ Sheldon Davis, Teaching the Elementary Curriculum, p. 252. New York: Macmillan Co., 1931.

² John Horn, The Elementary School, p. 323. New York: D. Appleton-Century Co., 1923.

³ Franklin Bobbitt, Curriculum Making in Los Angeles, p. 87. Chicago: Chicago University Press, 1922.

says that the main objective should be to enjoy, not to create art forms, and that, outside the vocations, most art training will be for appreciation, not for skill.

Bonser ⁴ also wrote that, through inexpensive prints, the messages of beauty, as expressed in the paintings, sculpture, and architecture of great artists of all times, should have a place in children's experiences from the nursery school upward.

Basic Art Principles in Relation to Art Appreciation. -

In order to enjoy fully a picture, one must be familiar with the art terminology and principles which render it understandable. Dewey ⁵ believes that, since standards for works of art or its criticism are lacking, criteria for judgment may be discovered. Thus he endeavored to establish such criteria on the basis of a work of art as a personal experience. He concludes, therefore, that if such norms have any validity, they may be used in a general way to promote a more intelligent appreciation of pictorial art.

Therefore, in order to understand a picture better, certain basic terms must become an integral part of the child's

⁴ Frederick Bonser, Art Education for All Children, p. 121. Baltimore Bulletin of Education, Vol. VIII. March, 1930. No. 6.

⁵ John Dewey, Art as Experience, p. 314. New York: Minton Balch, 1934.

vocabulary. On this point Zook⁶ wrote that there is a growing tendency to make art appreciation a functioning ability in the lives of all public school pupils. This means, he says, a shift from the emphasis upon creative art to the development of art appreciation and to the principles which govern art expression.

Koos⁷ also points out a need for training in artistic appreciation based upon a sound knowledge of art principles usable in everyday life.

Training of Judgment and Appreciation. - According to Bobbitt,⁸ one learns to judge and to apply general art principles by practice. To attain such an objective, including art appreciation for all, he advocates the placing of properly classified sets of pictures in the homes of pupils.

Agreeing with these ideas, Davis⁹ writes that teaching the practical use of art knowledge is more important than

⁶ George Zook, "New Emphasis on the Arts in Education", American Magazine of Art, (September, 1934), 7.

⁷ Leonard Koos, The Junior High School, p. 311.
Boston: Ginn and Co.,

⁸ Franklin Bobbitt, op. cit., p. 87.

⁹ Sheldon Davis, op. cit., p. 231.

trying to make creative artists of all pupils. He thinks we should make children more sensitive to the beauty of various art expressions in their daily environment.

Drawing in Art Education. - While drawing has some value in art training, it certainly is not the whole, nor; probably the most fundamental part of art education.

At an educational conference some years ago, President Eliot of Harvard stated that out of all university courses examined, he had found but one, theology, in which a knowledge of drawing would not be of immediate value.

The prevailing idea that training children for a practical use of art appreciation is more desirable than trying to develop creative artists of all is further supported by Wilson and Hoke ¹⁰ who believe that "drawing in the public schools is only a narrow phase of a larger and more valuable subject for the growing pupils, namely, art education. In this connection art education includes: drawing, painting, constructive and decorative design, and art appreciation."

It may be said that the general trend in educational objectives in art is toward art appreciation for all, and away from the idea that the ability to produce finished

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Guy M. Wilson and Kremer J. Hoke, How to Measure, p. 209. New York: The Macmillan Co., 1928.

works of art is necessary to an adequate understanding of pictures.

Value of Art Appreciation. - According to leading educators, the general value of art appreciation is mainly cultural. Such modern educators as Strayer and Engelhardt¹¹ plead for more adequate courses in the appreciation of literature, music, and art. They believe too much time has been spent in training children in knowledge and skill, neglecting "the development of those appreciations which enable children to enjoy life."

Kilpatrick¹² thus enlarges the same idea:

The older education limited itself to the narrow problem, the newer education stresses the wider problem without, however, overlooking the other. In particular the wider problem is much concerned to build attitudes and appreciations. In so doing, it builds the heart of the child and out of the heart are the issues of life.

Value of a Definite Pictorial Art Appreciation Course.-
If adequately trained, children acquire new knowledge in picture appreciation which can be highly correlated with other subjects. Only, however, by definite training can such understanding be acquired. This definite need is

¹¹ L. D. Strayer and N. L. Engelhardt, The Classroom Teacher, p. 87. New York: American Book Co., 1920.

¹² William H. Kilpatrick, Foundations of Method, p. 135. New York: The Macmillan Co., 1925.

voiced by Horn ¹³ who says that, "a more important purpose of the art curriculum is preparation of pupils to use their knowledge of art in other ways than creatively", and, second, by Judd ¹⁴ who thinks that by definite training only can appreciation be acquired.

Views of the Art Educator

It has been demonstrated in the preceding discussion that outstanding educators favor the inclusion of pictorial art appreciation in the public school curriculum. It now remains to consult the judgment of the expert who has devoted his life to the study of art. In determining the desirability, content, and method of presenting an art appreciation course, the judgment of the specialist should be invaluable. Several opinions are here quoted, all of which are either directly or indirectly applicable to the specific problem under consideration. Turning now to the opinions of art educators, the following phases are considered:

The Cultural Value of Art Appreciation. - The cultural

¹³ John Horn, The Elementary School, p. 323. New York: D. Appleton-Century Co., 1923.

¹⁴ Charles H. Judd, Psychology of High School Subjects, p. 364. Boston: Ginn and Co., 1915.

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value of art appreciation has been well stated by Nyquist ¹⁵ who claims that such training has developed the power to enjoy beauty in nature, to discriminate in judging the fine arts, and to make a more worthy use of leisure time.

Neuhaus ¹⁶, agreeing with this point of view, says that while the creation of works of art will always remain the privilege of the few, the enjoyment of art should be increasingly cultivated by every individual.

The content of the appreciation course is made more specific by Whitford ¹⁷ :

Many people desire a familiarity with the fine arts including a knowledge of the arts and acquaintance with biographies of artists, histories of the times, the conditions or spirit that fostered the art. This type of art knowledge possesses cultural value and lays a foundation for the appreciation of the arts.

The Art Heritage of the Present Generation. - A study of the art of historical periods will give an authentic insight into the customs and dress of past cultures. Through such a study we may trace the evolution of art from its crudest form, when material for painting was

¹⁵ Frederick Nyquist, Art Education in Elementary Schools, p. 14. Baltimore: Warwick and York, 1929.

¹⁶ Eugene Neuhaus, The Appreciation of Art, p. 8. Boston: Ginn and Co., 1924.

¹⁷ William G. Whitford, An Introduction to Art Education, p. 29. New York: D. Appleton-Century Co., 1937.

not available, to the present time when many color combinations are readily available. Bacon¹⁸ states her idea of the development thus:

Man's inclination to decorate his belongings has always been one of the earliest signs of civilization; art had its beginning in the lines indented in clay, perhaps or hollowed in the wood of family utensils; after that came crude coloring and drawing.

In order to appreciate our art heritage, we must make a historical study. Relative to this point, Noyes¹⁹ says that we should be able to "reconstruct imaginatively on the basis of the facts the conditions in which the artist lived and wrought." Each artist, he says, expresses the ideals of his age, and the form of his work is conditioned by the resources he had at his command. To discover the artists's purpose more completely than he was able to realize it for himself is the aim and function of the historical study of art.

Course in Art Appreciation. - Art educators agree upon the need for a definite course in art appreciation. Sargent²⁰ believes the most desirable appreciation is that "which will

¹⁸
Dolores Bacon, Pictures Every Child Should Know, p. vii. New York: Grosset and Dunlap, 1908.

¹⁹
Charleton Noyes, The Gate of Appreciation, p. 113. Boston: Houghton Mifflin Co., 1907.

²⁰
Walter Sargent, Instruction in Art in the United States, p. 5. U. S. Bulletin No. 43, 1918.

increase the range and quality of one's enjoyment in his surroundings." Christensen²¹ also concluded, after an experiment, that art appreciation will not necessarily develop as a by-product, but that it must be definitely taught.

Still other educators²² emphasize the need of teaching the appreciation of art as a definite course:

There is no more delicate or complex problem in the teaching of art than training appreciation. Undoubtedly there is a need for direct teaching in this phase of art work. We cannot expect to train good taste merely as an accompaniment of technical work or a study of art history. Sufficiently high standards of beauty do not develop as a by-product in the hours spent at drawing and painting or in learning the facts about the great art of the past.

Collins²³ voices the same idea when he says that appreciation of art comes only to those who seek it.

Importance of Paintings. - Art educators are also in agreement on the subject of the importance of paintings in art appreciation courses. They believe that every age

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Edwin Christensen, A Test in Art Appreciation, p. 3. Art Psychology Bulletin, No. 1. Moscow, N.D.: University of North Dakota, 1925.

22

Florence Nicholas and Others, Art Activities in the Modern School, p. 49. New York: The Macmillan Co., 1937.

23

Frank Collins, Picture Study, A Manual for Teachers, p. 7. New York: Brown, Robertson Co., 1923.

has preserved its historical and social development, its events, ideas, and ideals through its paintings. The customs and dress of the people of every race and age are seen in the paintings of the artists of those ages. Bonser²⁴ says:

Fine examples of painting and sculpture should be included in every grade of the school in connection with the life interests and ideals, present and historic, which these express.

Whitcomb²⁵ feels the need for picture study so strongly that she classes picture study as one of "the most powerful methods of instruction known." Neuhaus²⁶, who has devoted much of his time and attention to teaching and writing about art, ranks paintings above the other phases of art as a medium for aesthetic appreciation.

The value of the study of paintings for character building is emphatically stated by Neale²⁷:

²⁴
Frederick Bonser, The Elementary School Curriculum, p. 356. New York: The Macmillan Co., 1930.

²⁵
Ida Whitcomb, Young People's Study of Art, p. vii. New York: Dodd Mead and Co., 1935.

²⁶
Eugene Neuhaus, The Appreciation of Art, p. 3. Boston: Ginn and Co., 1937.

²⁷
Oscar W. Neale, World Famous Pictures, p. iv. Chicago: Lyons and Carnahan, 1933.

The author believes that the field of painting offers as great an opportunity for character building as does the field of literature or that of music. It is truly as vital to the moral growth of an individual that he be taught to interpret "Sir Galahad" as it is to lead him to an appreciation of "The Vision of Sir Launfal", that he be assisted to a realization of the power of "The Song of the Lark" as that he be aided to hear the message in the great "Messiah".

Educational and Psychological Principles. - The art educators and the general educators seem to reach the same conclusion concerning the necessity for training the child for intellectual appreciation. From a psychological standpoint it is certainly a known fact that all children, even very young ones, have emotional reactions, but it is also proved that these emotions can be controlled and directed. From this standpoint Farnum²⁸ asks the help of the teachers in presenting picture study:

Emotional reactions we all have, whether young or old, but intellectual appreciation should be gradually developed through the grades. An intellectual reaction, which to the teacher of art appreciation is the more important, is the secondary response that a work of art should create. Then facts and analytical criticism will serve in place of the more spontaneous effects of feeling. Here the educative process of serious and thoughtful study finds it an opportunity; here investigation into the truth of representation, of color, of action, of setting, of season, of mood is the essential procedure. Questions of technique are generally of but little interest or value to the second grader, but in the junior and senior high schools, the matter of handling a brush and paint may add much to the older child's appreciation and understanding. Truth, however, in the portrayal of form and color and action, may be very simply discussed even in the early grades.

²⁸ Royal Farnum, Education Through Pictures, p. 9. Westport, Conn.: Art Extension Press, Inc., 1931.

The Selection and Use of Pictures for a Pictorial Art Appreciation Course. - Many art educators agree that the selection of pictures for young children is most important. Lester²⁹ says there is a world of material suitable for use but suggests:

It remains for the elders to choose pictures adapted to the childish interests; pictures which will cultivate a taste for the best in art; pictures which through the impressionable early years will lead to a true understanding and appreciation of the world's masterpieces.

Many suggestions have been made about the use of pictures. Lowe³⁰ would broaden the pupils' background for appreciation by having them collect pictures, study the artist's life, and make scrapbooks of these.

The book, Picture Study,³¹ gives the method of presenting pictures as follows:

1. The picture should come to the child with its own appeal plus the appreciation and enthusiasm of the teacher.
2. The presentation should be adjusted to the vocabulary, understanding, and enthusiasm of the class.
3. A picture should be presented at a time when interest in the picture may be strengthened by a correlation or association with other projects or activities in which the children are participating.

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Katharine Lester, Great Pictures and Their Stories, Book, Five, p. 7. New York: Metzer Bush and Co., 1930.

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 Florence Lowe, The Appreciation Lesson, p. 8. University of Texas Bulletin N. 3536 (September, 1935). Dallas, Texas: University of Texas.

³¹
 Delia E. Kibbe and Others, Picture Study, p. v-vi. Milwaukee: E. M. Hale and Co., 1933.

4. A picture, not interesting per se, will often make a direct appeal to a group if presented in natural correlation with a topic in history, geography, or nature study.

5. The story element of the picture should be emphasized in the lower grades while technique and other art factors may be stressed in the upper grades in order to secure the best results.

6. The teacher should be equipped with a large print of the picture for a study of the details not clearly seen in the smaller prints.

The Correlation of Art Appreciation with Other Cultural Subjects. - Many art educators indicate how art appreciation may be correlated with other subjects. The art of different ages, if correctly interpreted, gives a keen insight into the cultures of all periods of history. How this idea may be made practical is expressed by Mathias³² who suggests, for example, that Dutch landscapes be studied while the children are learning about Dutch life. She believes, however, that such correlation should be within the range of the children's experiences.

Knowledge of Underlying Principles of Art. - Boas³³ says that picture study should be taught separately rather than as a part of another lesson. While the love of pictures is emotional, she believes an intellectual understanding of them can be developed.

³² Margaret Mathias, Art in the Elementary School, p. 159. New York: Charles Scribner's Sons, 1929.

³³ Belle Boas, Art in the School, p. 90. Garden City, N. Y.: Doubleday, Page and Co., 1924.

On this point Whitford writes ³⁴:

A foundation should be laid in the primary grades which will vitalize and enhance the social and vocational art programs of the later school. However, to attain this goal it is necessary to establish in the primary grades an elementary vocabulary which will make possible a familiarity with special art terms, both in reading and in oral discussions; a basic knowledge of art elements and principles and their use in interpreting and appreciating objects of art. An art program developed in accordance with these objectives is needed.

The Art Museum Directors' Views

Because the art museum has fostered art appreciation for a longer period, and with more valuable and varied teaching aids, than any other single agency, the reactions of art museum directors were sought. A letter was sent to the director of each of nineteen important museums asking for their opinions as to the value of an art appreciation course for elementary school children. The museums contacted were those given by the "Publications of the American Association of Museums." ³⁵ These were the leading museums in the country according to the attendance records.

³⁴ William G. Whitford, and Edna Liek, Art Appreciation for Children, p. 9. Chicago: Scott, Foresman and Co., 1936.

³⁵ Frederick Keppel and R. L. Duffus, The Arts in American Life, p. 67. New York: McGraw-Hill, 1933.

The list is as follows:

Fine Arts Gallery, San Diego, California
 Pasadena Art Institute, Pasadena, California
 The Corcoran Gallery of Art, Washington, D. C.
 Freer Gallery of Art, Washington, D. C.
 The Art Institute of Chicago, Chicago, Illinois
 Herron Art Institute, Indianapolis, Indiana
 The Isaac Del Gado Museum of Art, New Orleans, Louisiana
 Museum of Art, Baltimore, Maryland
 Museum of Fine Arts, Boston, Massachusetts
 Art Museum, Worcester, Massachusetts
 Detroit Art Institute, Detroit, Michigan
 The Minneapolis Institute of Arts, Minneapolis,
 Minnesota
 City Art Museum, St. Louis, Missouri
 The Newark Museum, Newark, New Jersey
 Metropolitan Museum, New York, New York
 The Cleveland Museum of Art, Cleveland, Ohio
 The Toledo Museum of Art, Toledo, Ohio
 Pennsylvania Museum of Art, Philadelphia, Pennsylvania
 The Pennsylvania Academy of Fine Arts, Philadelphia,
 Pennsylvania

Analysis of Letters. - Out of the nineteen letters sent, acknowledgments were received from sixteen. Of these sixteen replies, four stated that they had nothing to contribute, or that the director was out of the city. Twelve of these letters are regarded as highly significant. A careful reading of the letters received from directors of art museums reveals the following ideas:

1. There is much interest in providing children with education for the appreciation of art, and a general willingness to cooperate in working out a course in picture appreciation.

2. A unanimity of opinion was expressed on the point that art appreciation is too broad a term to use in defining a particular type of study. All agree that the study of pictures as a phase of art appreciation is highly important.

3. Some of the letters contribute statements of differentiation. These may be summed up in the words of R. C. Nuse, Director of Philadelphia, Pennsylvania Academy of Fine Arts, who says:

I am inclined to differentiate between art appreciation in its broader phase relative to public school requirements and pictorial art appreciation. The former includes all phases of the industrial arts whereas pictorial art appreciation would deal more exclusively with the emotional and technical factors which the artist employs.

4. Six of the letters gave emphatic expression as to the need and value of pictorial art appreciation in the public schools. Ellsworth Woodward, Director of Isaac Del Gado Museum of Art, New Orleans, Louisiana, writes:

I regard it so high and important that it cannot be overstated. Art is one of the means through which human emotion, thought, and ideality finds expression. These emotions, etc., appropriately shown by form and color, cannot be shown as completely in any other way. It follows that unless the student is made to understand this mode of expression, he loses altogether this peculiar angle of meaning, since no other form of expression quite covers it. It is my conviction that a gifted artist is co-equal with the poet and is as much a seer and revealer as the master of literature.

5. All twelve replies gave the information that the schools and museums of the country are coordinating their interests in such a way that art appreciation and art technique lessons are harmonious, and that results indicate a growth in the understanding of what constitutes beauty in art.

6. The letters indicated that the leading museums of the country sponsor projects which give opportunities for favored groups to study art appreciation and art practices. They welcome school children to exhibits. After-school and Saturday classes are conducted for elementary school children.

In conclusion, it seems to be the general opinion of these art directors that it is regrettable that art appreciation courses at present are seemingly organized primarily for those young people who hope to become specialists in the field. Any attempt to better this condition, they believe, deserves commendation and the hearty cooperation of all educators.

A Survey of Scientific Studies
Relating to Pictorial Art Appreciation

Studies relating to the subject of pictorial art appreciation were found helpful in the organization of the material

for this study. Picture study in the schools has had added impetus from the fact that miniature prints of masterpieces have become available at a nominal price. Interest in this field is evidenced by the investigations which have been made in recent years. The studies that have a bearing on the organization of material for a course of study in pictorial art appreciation for the elementary schools may be classified as follows:

1. Study of Children's Preferences
2. Effect of Color on Picture Choice
3. Methods of Developing Aesthetic Judgment
4. Need for Art Appreciation Courses

Study of Children's Preferences. - The studies in the field of pictorial art appreciation give evidence that the special interests of the children should be considered in the selection of pictures.

Sargent ³⁶, in his study "Childhood Preferences Recalled by Adults", used a questionnaire in 1923 to find picture preferences recalled by college students from their elementary and high school periods. Forty-three college students were examined the first year and a like number the second. The

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Walter Sargent, "Report of Picture Questionnaire". Unpublished report from the files of Professor Sargent, Department of Art Education, University of Chicago, 1925.

replies on the elementary period gave preferences for pictures as follows: (1) Illustration of story, (2) religious and symbolic, (3) historic, (4) animals, (5) portraits, (6) children, (7) landscapes, (8) still life. The only significant differences in the findings of the two years were that the historical pictures and the pictures which tell a story both ranked much higher with the later group. The reasons for liking the pictures were grouped under three headings: (1) Association with life experiences, literature, drawing or history, (2) color, beauty, realism, religion, patriotism, and action, and (3) influences of instructors or relatives.

Williams ³⁷ carried on an investigation with intermediate grade children who recorded a choice from sixty-three pictures in an art gallery. The results were:

1. Tendency was shown to like the same picture
2. Most children preferred good paintings
3. People, places, and familiar incidents were most popular
4. Some interest was shown in the pictures of children but it was suggested that this has been over-estimated

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Florence Williams, "Investigation of Children's Preferences", Elementary School Journal (XXV (October, 1924), 119-26.

5. Pictures which tell a story appealed to some extent
6. Pictures were liked which show a few large, easily distinguished objects in the foreground.
7. Instruction influences children's choices only to a small extent.

Morrison's ³⁸ study is a monograph prepared under the direction of William G. Whitford. It presents a study of children's preferences for pictures in the primary grades. One hundred courses of study were analyzed from which sixty-five graded picture study lists were found. These lists were divided into five subject-matter groups: (1) Religious pictures, (2) animal pictures, (3) nature pictures, (4) historical and related subjects, and (5) pictures of children. Forty pictures having a high frequency of mention in the published lists and representative of the five groups were used as a basis for determining children's preferences. These pictures were shown to five hundred children of grades one, two, and three to determine the individual pictures the children rated the highest. These questions were to be answered:

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Jeanette G. Morrison, Children's Preferences for Pictures, pp. 1-55. Chicago: University of Chicago Press, 1935.

The picture I like best is No. _____
 Have you seen it before? _____
 Why do you like it best? _____
 The picture I like second best is No. _____
 The picture I like third best is No. _____
 The picture I like fourth best is No. _____
 The picture I like fifth best is No. _____

If you can think of any picture you like better than any of these, write about it.

The children were taken in groups of six to ten to a quiet room to do this work. The conclusions from this experiment were:

1. Primary children tend to like a much broader range of pictures than is frequently recommended.

2. It should be realized that there are sex differences in interests even as early as the primary grades. In general, boys preferred the action type represented in ship, animal, and history pictures, while girls favored the non-action type represented in religious, pet, and childhood pictures.

3. In this investigation the types preferred were in the following order: (1) religious, (2) animal, (3) nature and color, (4) historical, allegorical, and related subjects, (5) childhood pictures.

4. Interest shifted in the different grades. Nature and color pictures make greatest appeal to the first grade, religious pictures to the second grade, and animal pictures to the third grade, according to this study.

5. The story interest is the factor most frequently mentioned by the children as a reason for choice and is an important element to be considered along with artistic quality when organizing primary grade picture lists.

Whitford, in commenting on this study in the preface, says that this study shows clearly that careful investigation is needed in organizing and administering appreciation material. He hoped this preliminary study would stimulate more intensive research.

Vandermark³⁹ attempted to secure data on children's interests in pictures by asking the child to select what he thought the most beautiful from four groups - Group A, nine colored reproductions of pictures made by Professor Cizek's classes in Vienna; Group B, three illustrations by a Swedish artist for children; Group C, nine world masterpieces in color reproduction; Group D, ten pieces of creative work by children from grades one to four. Out of a total of 884 choices, there were 326 for the Cizek pictures, 229 for the pictures by other children, 105 for the masterpieces, and twenty-four for the Swedish artist's work. In response to the question, "If you could take just one of these pictures home to hang on your wall which would you choose?", the choice

³⁹ Parthenia J. Vandermark, "An Experimental Study of what Types of Pictures Children are Most Interested in and Why". Unpublished Master's Thesis, Columbia University, New York, 1929.

was proportionately about the same. In response to the question, "Why do you think it is the most beautiful?" the following type of answer was given:

- "Because of the bright colors."
- "The children have pretty clothes on."
- "I like the way the children are playing."
- "The children are having a good time."
- "I like the story the picture tells."
- "Everybody is so happy."
- "The important things are near the center."

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Waymack and Hendrickson studied reactions of fourth, fifth, and sixth grade children on material selected from a survey made of twenty-five writers on picture study. Two pictures often recommended on the graded list and two not often on the list were selected for each grade tested. These pictures were rated and ranked by a competent jury of teachers. The findings indicated that the pictures least favored by the children ranked highest with this jury. The conclusion was drawn that the makers of the graded lists and teachers in close contact with the children did not determine the suitability of pictures for certain grades on the basis of actual child preferences. The elements mentioned by the children as reason for choice were: (1) People, (2) prettiness, (3) color, (4) scenery, (5) previous experience, (6) animals, (7) story interest, (8) water.

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Eunice Waymack and Gordon Hendrickson, "Children's Reactions as a Basis for Teaching Picture Appreciation," Elementary School Journal, XXXIII (December, 1932), 268-78.

Effect of Color on Picture Choice. - Recent developments in color-printing of masterpieces have led to wider use of such material in the elementary school. The general use of colored prints in pictorial art appreciation courses has been justified by experimental evidence.

The monograph of Mellinger⁴¹ is a study of children's interest in black and white pictures, and also in a realistic style of drawing as contrasted with a conventionalized style. In order to secure children's choices of certain elements contained in pictures an artist created eighteen large plates, according to certain specifications outlined by the investigator. These specifications had to do with the elimination of variables in order to secure choices, the interpretation of which would be valid to as great degree as possible. Three subjects were used, an animal, a pine tree, and a child. Two styles were shown, realistic and conventionalized. The procedure of the test was simplified so as to make it understandable to each child. Two plates were shown at a time, and the child designated his choice on a pad. Each child made twenty-seven choices, nine at each visitation. The study was concerned with the choices made by these children on the three selected grade levels between

⁴¹ Bonnie E. Mellinger, Children's Interests in Pictures, pp. 1-52. New York: Bureau of Publications, Teachers College, 1932.

pictures executed in black and white and pictures executed in two-color or selected three-color, and between the same two-color and three-color pictures all in both realistic and conventionalized style.

Mellinger found (1) that children have preferences, (2) that children preferred colored plates to black and white, (3) that they preferred a three-colored picture to a two-colored picture, and (4) that children preferred realistic to conventionalized style.

Mellinger⁴² reports a thesis by W. P. MacLean as an attempt to determine objectively whether colored pictures were pedagogically superior to similar pictures uncolored, and if so, how much and why. This experiment was set up with seventy-six boys in a control group and an equal number in an experimental group. The flat pictures used were six autochromes selected from the "National Geographic Magazine", six similar uncolored photographs of these autochromes, a colored and an uncolored copy of Trumbull's "Signing the Declaration of Independence", a colored and uncolored copy of the picture "He Seized the Hilt and Instantly Drew Forth the Sword", and colored and uncolored picture postcards of two Chicago scenes, "Washington's Monument" and "Country Club House."

⁴² Bonnie E. Mellinger, op. cit., p. 11.

The following is a summary of MacLean's findings:

1. The colored flat pictures produced a greater range and accuracy with 57 per cent of 152 subjects.
2. Colored pictures are superior in producing the illusion of distance.
3. Colored pictures are superior when the color is so used as to enhance existing contrasts and inferior when so used as to lessen or destroy these contrasts.
4. Color is of less value when the desired visual experience is chiefly architectural and engineering detail.

⁴³
Gale found in her investigation that the relationship between color preference and picture preference is of a complex nature. She studied influence of preference for complementary color combination on the choice of a colored print in the same color scheme. The result of her test showed no common factor.

The Development of Aesthetic Judgment. - The studies which have been made on the development of aesthetic judgment show that contact must be had with pictures if the art judgment of children is to improve; that evolution and taste can be fostered and developed; and that an understanding of art principles is necessary for intelligent appreciation.

⁴³ Ann Van Nice Gale, Children's Preferences for Colors, Color Combinations and Color Arrangements. Chicago: University of Chicago Press, 1933.

The conclusions drawn from these studies are basic to a scientifically constructed course of study in pictorial art appreciation.

Mahier⁴⁴ made a survey of literature dealing with art appreciation in order to learn the psychological aspects involved in teaching art appreciation. She found various interpretations of appreciation and definitions of beauty. She made the following suggestions for improving judgment:

1. Teach children to see and describe accurately.
2. Give sense training and opportunities to develop discrimination.
3. Educate the child to have a sympathetic interest in works of all men.
4. Help the child develop mental techniques such as judging, analyzing, and evaluating.
5. Provide for appreciation lessons throughout the school system.
6. Both intellectual and emotional responses are necessary.
7. If possible make the child feel in a mood for the lesson.

⁴⁴ Frances Marie Mahier, "Psychological Aspects Involved in the Teaching of Art Appreciation". Unpublished Master's Thesis, University of Oklahoma, 1934.

8. Allow the child to create not for the sake of the product of creation but rather to develop his sense of appreciation.

9. Lead the child to see the application of art principles, such as repetition, balance, and composition.

10. Give careful consideration to the selection of material to be studied, both from the standpoint of art quality and subject-matter that has a direct appeal to the child.

Littlejohn and Needham⁴⁵ made some investigations based on the assumptions that:

1. Children are likely to have preferences.
2. There is a natural evolution in taste.
3. Evolution in taste can be fostered and developed.

The first investigation was made for the purpose of studying aesthetic judgment and its development. Three groups of pictures were selected: Landscapes, interior scenes, and subject pictures. Four pictures of each type were used. One of the four of each type was a masterpiece. The fourth picture in the landscapes and interiors was either poor or ordinary. The fourth in the subject pictures was

⁴⁵
 J. Littlejohn and A. Needham, Training of Taste in the Arts and Crafts. London: Sir Isaac Pitman and Sons, Ltd., 1933.

of a sentimental appeal type. Tests were made with children of various ages; boys, girls, children in the city, in rural districts, in poor districts, and in districts having more cultural opportunities. Each child wrote down his preferences giving reasons for his choice as well as reasons for disliking other pictures. The investigators arrived at these conclusions:

1. Growth in aesthetic taste increases with age.
2. Subject comes first, color second with most children.
3. Few children appreciate light and shade.
4. Young children like bright colors, definite shapes, variety, and realism.
5. Environment has an influence on the reaction of children to certain pictures.

The second investigation was made for the purpose of learning what effect experience might have on the change of taste. Three pairs of pictures were used, one good and one bad in each pair. The pupils were asked to express their preferences in writing. During six weeks of time the children saw the pictures two or three times a week. The children were told to consider and study the pictures and if for any reason they wished to change their choices, to do so. No formal lessons were given to influence the children's choices. At the end of six weeks preferences were written

again. As in the first study the older children chose the better pictures. Some children changed their choices, usually changing from a poor one to a good one, but not always. The investigators interpreted the evidence as showing that experience improves taste. After completing these investigations, Littlejohn and Needham were convinced that their original assumptions were correct, that:

1. Children do have preferences.
2. There is a natural evolution in taste.
3. Evolution in taste can be fostered and developed.

Voss⁴⁶ made four experiments on the method of teaching aesthetic judgment. Her studies proposed to test the hypothesis that aesthetic judgment can be best taught through pictures by selection, elimination, and arrangement according to principles such as unity, harmony, and rhythm. The experiments were conducted over a period of twenty weeks with second, third, fourth, and fifth grade children divided into two parallel control and experimental groups, with 101 children in each.

The experiments were as follows:

1. Experiment I undertook to test the assumption that practice in judgment of differing degrees of merit cannot

⁴⁶ Mildred Dow Voss, Art Appreciation Process at the Child Level, pp. 1-39. Studies in Psychology of Art, Vol. II. Iowa City, Iowa: Psychological Bureau, 1936.

bring about a significant increase in the development of aesthetic judgment without an initial comprehension of the picture as an organization of pictorial elements.

2. Experiment II was performed to determine if the same experimental exercises accompanied by a verbal explanation of the principles of art would produce a significant increase in aesthetic judgment.

3. Experiment III consisted of examples illustrating only the application of the principles.

4. Experiment IV utilized exercises similar in type, although different in subject-matter and degree of complexity, to those used in Experiments I and II.

As a result of the four experiments the following conclusions were made:

1. The principles of art can be explained in such a manner that they can be understood and applied by children in the second, third, fourth, and fifth grades.

2. An understanding of the principles of art produces a significant increase in the ability to judge between varying degrees of merit.

3. An understanding of the principles of art produces a significant increase in the ability to analyze the aesthetic organization of a picture.

4. Accompanying a significant increase in the aesthetic judgment and the aesthetic analysis scores, a decrease occurs in the comprehension of the picture as a substitute-object and an increase occurs in the comprehension of the picture as an aesthetic organization.

5. An explanation of a principle of art accompanied by illustrations exemplifying its application in many ways brings about a greater increase in aesthetic judgment than an explanation accompanied by illustrations exemplifying its application in but few ways.

6. An understanding of the principles of art without opportunity for the application of these principles in the production of art is not sufficient to increase the ability of the child to organize an aesthetically meritorious composition.

7. With complete cessation of the type of activities provided by the experimental procedure over a considerable period of time, there is failure to progress to a sufficient extent so that the experimental group retains a significant superiority over the control group.

Berliner⁴⁷ studied the ranking of sixteen pictures by three hundred sixty children and then contrasted these results with college students' ranking of the same pictures. She found that the ranking order was practically the same for both sexes and for all grammar school children. A negative correlation was noted between the choices of grammar school children and college students.

The Need for Art Appreciation Courses. - This study was based upon the belief that appreciation and knowledge of art should be an important part in the child's education, and that there is need for a course of study in pictorial art

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A. Berliner, "Aesthetic Judgments of School Children", Journal of Applied Psychology, II (September, 1918), 229-42.

appreciation. This belief is substantiated by the thesis which is reported here.

Posey⁴⁸ based a study on the hypothesis that, if many people are to find employment or emotional balance in the decorative arts, the masses will need an appreciation for, and a desire to own decorative art objects. Feeling that the responsibility for developing taste and appreciation in the consumer is a task for the public school, she attempted to discover to what extent the schools are meeting the obligation. She was also concerned with what is being done, what it is possible to do, and what should be done in the elementary grades to make taste and appreciation an integral part of the child's education. She obtained her data by making a survey of literature dealing with courses in art, as follows:

1. Courses of studies of progressive cities and states.
2. Suggested courses of study published by leaders in the field.
3. Suggestions of educators in general fields of education and art.
4. Texts and books designed to aid in art appreciation.
5. Books in related fields.

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Mary Myrtle Posey, "Training of Appreciation for Architecture and the Decorative Arts as an Integral Part of the Child's Education". Unpublished Master's Thesis, University of Cincinnati, 1935.

6. Contributions of industrial organizations, historical societies and museums.

Conclusions and recommendations made were:

1. Art appreciation should be a major objective for all pupils and should include architecture and the decorative arts as well as picture study.

2. Proper evaluation should be made of means of obtaining the above objectives.

3. Methods should combine formal study, experience with technical processes, and environmental contacts.

4. There is a scarcity of adequate texts on art appreciation for the elementary grades.

5. Subject-matter dealing with architecture and the decorative arts is wholly inadequate.

6. The acquisition of a knowledge of art appreciation by indirect influence is uncertain.

7. Further study should be made on the interests and readiness of elementary grade children for appreciation architecture and the decorative arts.

8. There should be closer cooperation with museums, historical societies, and industrial organizations for getting closer contacts with objects of beauty.

9. There should be closer integration of the subject-matter of art and other studies.

Principles of Curriculum Construction

A Summary of Accepted Principles. - Since this thesis is a study in curriculum building, it was deemed important to keep in mind the broad principles of curriculum building as agreed upon by specialists in the field of curriculum work.

For this reason a survey of opinions of experts in this field was made. A summary of these principles is considered appropriate for this study.

The construction and revision of curriculum is of paramount importance in American education. Teachers, supervisors, and administrators of schools, as well as professors in colleges, are considering these problems and experimenting with methods of procedure at the present time.⁴⁹ The determination of the major objectives of education, the listing after experimentation of worthwhile activities, and the development of principles of grouping is primarily the work of the expert in the field of curriculum building. However, the tasks of the curriculum makers are manifold, difficult, and should be carried out by professionally equipped specialists. Modern thought holds that curriculum building is a cooperative enterprise in which the specialists in many fields should be included. The curriculum builders should use and consult the philosopher, the sociologist, the psychologist, the expert school administrator, efficient teachers, and well informed laymen. This view is summarized by Rugg⁵⁰ as follows:

⁴⁹ E. M. Draper, Principles and Techniques of Curriculum Making, p. 3. New York: D. Appleton-Century Company, 1936.

⁵⁰ Harold Rugg, Curriculum Making: Points of Emphasis, pp. 161-162. Twenty-Sixth Yearbook of the National Society for the Study of Education, Part II. Bloomington, Ill.: Public School Publishing Co., 1930.

The General Statement, therefore, in my judgment should have made more emphatic the doctrine that curriculum-making demands the cooperation of several specialists. This generalization has hardly been grasped at all as yet. Nevertheless, each of the tasks is important. Each demands specialized equipment. The day is past in which a single individual - be he professor, teacher, administrator, psychologist, sociologist, or research specialist of whatever brand - can encompass all of these tasks singlehanded.

Barr ⁵¹ sums up the steps in curriculum construction which have been followed by modern curriculum makers, as follows:

1. Select from the major fields of human activities one or more divisions for study and analysis.
2. Determine the educational objectives by method of analysis, by method of errors, or by method of agreement.
3. Analyze the individual for mental characteristics, abilities, and interests that characterize human behavior.
4. Determine those universal personal qualities that should characterize man's activities regardless of age, sex, race, vocation, social status, or nationality.
5. Study the activities of child life.
6. List the specific abilities that one needs in the performance of life's activities.
7. Formulate guiding principles relative to the local community, the age and maturity of the children, previous training, probable life occupation, the time allotment of the several subjects, and other subjects in related fields.

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A. S. Barr, "Making the Course of Study", Journal of Educational Method, III (May, 1924), 371-374.

8. Select the entire range of abilities of those abilities to be developed in school.
9. Select the experiences, that is, the activities to be used in the attainment of objectives.
10. Select and standardize the needed materials, supplies, and equipment essential to the course of study.
11. Place the material in the actual classroom for which the material is best fitted.
12. Organize the experiences into correlated instructional units.
13. Formulate the proper methods of teaching each unit.
14. Determine the standards of attainment grade by grade.
15. Introduce the various mechanical devices essential to the course of study.
16. Revise the course of study in the light of experience and experimentation.

Scientific thought of the above type is general in its application and is usable the country over. The term "curriculum" is defined by Cocking⁵² as "including everything which has to do with the instructional work of the school." On the other hand, "the course of study is a printed manual or guide which has been prepared to assist teachers to direct satisfactorily the development of the

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Walter D. Cocking, Administrative Procedures in Curriculum Making, pp. 108-112. Contribution to Education No. 329. New York: Bureau of Publications, Teachers College, Columbia University, 1928.

curriculum." ⁵³ The evaluation of subject matter, the gradation of subject matter, the adaptation of subject matter to teaching situations, and the organization of subject matter into courses of study are fields to which public school people - teachers, principals, and supervisors - can make their most valuable contributions. ⁵⁴

Cocking ⁵⁵ has listed forty-one principles of curriculum making for public schools. The five major divisions of these principles are as follows:

1. Aims and Objectives
2. Instituting the Program
3. Participation in Curriculum Making
4. Committee Organization
5. Appraising Value of Curriculum Programs

In this list of principles it is stated that a given course of study should be composed of the following elements:

1. Aims and objectives
2. Methods of procedure
3. Suggested activities
4. Probable outcomes

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Hollis L. Caswell, "The Curriculum and the Course of Study", The Peabody Reflector and Alumni News, 7:8 (January 22, 1934).

⁵⁴
The Elementary School Curriculum, p. 54. Second Yearbook of the Department of Superintendence. Washington: Department of Superintendence, 1925.

⁵⁵
Walter D. Cocking, op. cit., pp. 108-112.

5. Lists of books and supplies
6. Type lessons
7. Work divided according to promotion periods of the system
8. Bibliographies

The National Educational Association ⁵⁶ has listed the essential purposes of a course of study as follows:

1. To provide teachers with carefully thought out and far-sighted aims and objectives of education.
2. To furnish teachers with specific aims and objectives in every subject for each grade.
3. To supply teachers with a definite handbook which will be a guide to them in teaching the various subjects.
4. To offer a ready guide for teachers as to content and pupil activities best fitted to realize the general aims and objectives of education, as well as the specific aims of particular subjects.
5. To coordinate all the efforts of the school.
6. To enable each teacher to see the work of his particular grade, not as a separate unit, but as growing out of the work of the preceding grade, and leading to the next higher grade.
7. To provide a basis of classification and promotion.
8. To supply a wide enough range of content for each grade, so that each teacher may select material suitable to the varying abilities of different classes and individual pupils.

⁵⁶ National Education Association, "Keeping Pace with the Curriculum", Research Bulletin, III, Nos. 4 and 5 (September and November, 1925), 179-81.

9. To indicate methods and procedure, which are recommended because of their proved value, together with illustrations of classroom achievement resulting from their use.

10. To set up definite standards of attainment that may be expected of pupils.

11. To encourage teachers to consider the development of civic and character education in every subject in every grade.

12. To encourage teachers to keep in mind as one of their chief aims, the fostering of superior abilities with which some children are endowed, so as to develop the power of leadership and to help those who possess such abilities to realize the responsibility of using them for the benefit of the social group.

13. To stimulate teachers and to give them the right attitudes toward their work.

On the basis of these thirteen purposes of a course of study listed by the National Education Association, Caswell and Campbell⁵⁷ have organized a rating scale to evaluate courses. They have reviewed several hundred courses of study and have analyzed them as follows:

A. Recognition of Objectives

1. Are general aims and objectives set forth indicating the general purpose of each course?
2. Are specific outcomes in terms of knowledge, habits, skills, attitudes, and ideals set forth for each subject?

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Hollis L. Caswell and Doak S. Campbell, Readings in Curriculum Development, pp. 690-92. New York: American Book Co., 1937.

3. Have the objectives and desired outcomes which have been set up functioned in the selection and organization of the content?
4. The aims and objectives set up are in conformity with what particular philosophy of education?

B. Selection and Organization of Subject-Matter

1. Is it so written and organized as to be an inspiration to teachers in their work?
2. Is the content such as will function in practical daily life?
3. Is the form and language clear and adapted to teacher use?
4. Does it include suggestive lists of pupil experiences which will enable pupils to achieve the objectives set up?
5. Does it include suggestive lists of materials needed in providing adequate experiences?
6. Is the approach to each subject through situations and material familiar to children?
7. Is the subject-matter organized according to one or more of these bases: (a) Logical development? (b) projects or problems, organized around children's interests? and (c) central topics having large social values?
8. Does it indicate standards of attainment for each grade, which give a basis for classification and promotion?
9. Are the results of scientific research, whenever conclusive, used as a basis for the selection and arrangement of content and is the statement of method in agreement with scientific studies as to the learning of pupils?

10. Is the work of the several grades in each subject coordinated and unified?
11. Does it provide for correlations?
12. Does it emphasize civic and character education as an outstanding objective of instruction in every subject in the grade?

C. Adaptation to Community Demands and Individual Needs of Pupils

1. Does the course of study make use of local material?
2. Does it aim to meet needs peculiar to the community?
3. Is it flexible with provision for adaptation? Does it supply a wide range of materials for each grade?
4. Does it provide for individual differences among children in the same grade?

D. Helpfulness to Teachers

1. In offering suggestions as to methods and materials, is some choice given the teacher as to subject-matter and method, so that she may exercise some judgment, independence and initiative of her own?
2. Are suggestions made relative to possible correlations with other subjects of the curriculum?
3. Are illustrative and type lessons included?
4. Are suggestions as to use of standard tests and remedial treatment included?
5. Does the course of study give sufficient references and suggestions for materials?
6. Are directions sufficiently complete and definite to serve the inexperienced and untrained teacher?

7. Does the course of study stimulate the teacher and give the right attitude?

E. Mechanical Make-up of Course of Study

1. Is the form of arrangement clear and concise?
Is the type easily read?
2. Is emphasis given to major topics, by proper indentation, use of special forms of type, etc.?
3. For the teachers' convenience, are the pages numbered? Is there a table of contents? An index? Are blank pages included for teachers' notations?
4. Is the character of the make-up in conformity with the stage of development?

The Application of Principles of Curriculum Making. -

In developing the course of study in the field of pictorial art appreciation, the basic principles of curriculum making have been observed. An analysis of the method employed in organizing the material for this pictorial art appreciation course will reveal the following:

1. Care was taken to avoid the danger of attempting to cover too large a range of human activity in this study. The study has been limited to pictorial art appreciation.

2. The course is devised to take into consideration the activities of child life. The aim of education to train children to live well, as children, has been deemed of prime importance.

3. The organization of this study has been guided by the general assumption and principles dealing with (a) the

community, (b) the age and maturity of the children, (c) previous training, (d) probable life interests, (e) the time allotment of the several subjects, and (f) other related fields.

4. The subject matter has been carefully selected which is deemed essential to a course of study.

5. Grade placement of material has been determined by actual classroom use and has been checked by twenty graded picture lists.

6. The material has been organized into correlated instructional units.

7. Provision is made for testing the results of this study.

8. The course is composed of the following elements: (a) aims and objectives, (b) methods of procedure, (c) suggested activities, (d) probable outcomes, (e) lists of books, (f) type lessons, (g) work divided into promotional units, and (h) bibliographies.

9. The people participating in this work were pupils, teachers, and a school principal.

10. The advice of experts in the field of art education was followed.

Summary of the Chapter

Summarizing the theories regarding pictorial art appreciation, it may be said that the general educators, the art educators, and the art museum directors are in agreement about the value of a pictorial art appreciation course for elementary school children. Certain conclusions may be listed as common views held by these specialists:

1. Art appreciation has a definite cultural value which children have a right to obtain.
2. Approach to an understanding of our great art heritage is essential in the early training.
3. It is regrettable that art appreciation courses are organized primarily for those young people who hope to be specialists.
4. There is need for a definite outlined course in pictorial art appreciation.
5. A knowledge of art principles and art vocabulary is absolutely essential to the enjoyment of art.
6. Training in judgment and appreciation is the one chief vehicle for inculcating ability to understand and appreciate aesthetic values.
7. The general value of pictorial art appreciation is to prepare for proper use of leisure time.

In making a survey of scientific studies relating to pictorial art appreciation, the investigations were grouped under four headings as follows:

1. Study of children's preferences
2. Effect of color on picture choice
3. Methods of developing aesthetic judgment
4. Need for art appreciation courses

These investigations showed that children have certain preferences and that their preferences cover a wide range. Preferences change with time and training. Children prefer color to black and white. Aesthetic judgment can be improved and developed by training. Art appreciation courses are necessary for the cultural training of the individual and to furnish a buying public for those who earn their living in the arts. All of these investigations are preliminary to and point the way to the development and organization of material for a course of study in pictorial art appreciation.

An outline of modern methods in the field of curriculum making has been given in this chapter. The application of these principles to this study has been given in outline form. An understanding of the general curriculum procedure will lead to a better understanding and a more intelligent use of the appreciation material developed in this study.

CHAPTER III

THE EXTENT AND TYPE OF PICTORIAL ART APPRECIATION AS REVEALED BY COURSES OF STUDY

Purpose of the Chapter

The second chapter was devoted to the theoretical and experimental background of pictorial art education. From this chapter it was concluded that a pictorial art appreciation course should be included in the curriculum of the elementary schools.

The purpose of this chapter, then, is to find out the extent and type of appreciation being taught in the large elementary school systems of the United States. It was considered important to get this information to see if the field had been adequately covered, and if a real need existed for assembling material for this purpose. The information collected from published and mimeographed courses has been used in the formulation of material for the study units on pictorial art appreciation.

The Sources of Materials

Careful study was made of materials from various representative sources. A great number of city art courses of study, as well as several state courses, were inspected. Guide books for picture study by experienced authors in art education were likewise studied and their contents evaluated. A check was made on materials handled by publishing companies of magazines and of prints, as it was found that their influence on lists for picture study was very great.

The study reported in this chapter does not constitute a complete survey of courses of study. However, an attempt was made to get all the material relative to courses of study in pictorial art appreciation. The material was collected from the Cincinnati Public Library, the University of Cincinnati Library, the Cincinnati Art Museum Library, and the Ohio State Library. To supplement the rather limited number of courses of study that could be obtained from these sources, personal letters were sent to all the cities in the United States having a population of 100,000 or more. These letters were requests for material on art education in general and pictorial art in particular.

In addition to the city courses of study on art appreciation, state courses were studied. The material from

these state courses gave additional information regarding the extent and types of pictorial art appreciation in the schools of the United States.

A limited number of books have been published on pictorial art appreciation. These have been used extensively for appreciation courses. Closely related to these books on art appreciation is material produced by picture publishing companies. In many cases these companies have published definite courses in picture study. All this material has been considered in this chapter.

Extent of Pictorial Art Appreciation

Reports on the use of pictorial art appreciation in the elementary schools of the city school systems were received from thirty-eight cities. Not all of these cities, however, were able to send helpful materials other than expressions of interest in the subject of art appreciation. Courses of study were obtained from twenty of these cities, namely, Boston, Cincinnati, Cleveland, Detroit, Grand Rapids, Indianapolis, Los Angeles, Milwaukee, Minneapolis, Newark, New Orleans, New York City, Oakland, Omaha, Philadelphia, Pittsburgh, Rochester, St. Louis, St. Paul, and Wichita.

Thirteen art directors stated that their courses were too old to be of practical use, or else were out of print. In the other places new courses were in the making.

Courses of study which included definite pictorial art programs were obtained from the following states: Arkansas, Massachusetts, Missouri, Montana, Nebraska, New Jersey, New York, Pennsylvania, and Texas. These courses, as well as those found from the following sources, were studied and will be evaluated in connection with the city courses*:

Art in the School, by Belle Boas

Stories Pictures Tell, by Flora Carpenter

Education through Pictures, by Royal Farnum

Picture Study for Elementary Schools, by Delia Kibbe

and Others

Great Pictures and their Stories, by Katherine Lester

Picture Lists by the F. and A. Owen Publishing Company

Picture Lists by the Artext Prints, Inc.

Serious consideration was given to all available courses. One similarity prevailed among them which is worthy of particular attention. When a definite course in art appreciation existed, it was a part of the general art program.

*

Detailed references are given in the Bibliography.

The courses varied from excellently worked out programs to practically nothing. Where no definite program was used, it was apparent that no plan existed except a conviction that picture appreciation should be, and would be, united with other subjects of the curriculum as opportunity offered itself.

Types of Courses of Study

It was found that the courses of study would fall readily into three groups. In the first group art appreciation is incidental to other subjects most frequently connected with the regular art courses. This ideal is expressed by Sabotka¹ who says, "Art appreciation should not be taught at any definite time or by any definite method." Fourteen courses were found which might be placed in this class. In the case of these courses no definite time is fixed and very little material is suggested.

In the second group of courses, art appreciation is taught by using stories with little emphasis on the art principles. Pictures have been listed to suit the time of the year, including seasons and holidays, in the motive

¹ Grace Sabotka, Art Instruction in the First Six Grades, p. 28. Ann Arbor, Michigan: Edwards Bros., 1935.

for selection and study. Even in this type of course, it is the rule to use masterpieces. Very few other pictures are included in this list. Eleven courses of study were examined which could be grouped in this category.

The third type of course has a well worked out plan for the development of art appreciation. There were eleven courses of this type. The number of pictures listed ranged from five to ten per year with an additional supplementary list to be used at the discretion of the teacher. A list of art principles to be taught is outlined with the course. The procedure for the courses of study coming under this third type usually follows this order:

1. The picture is displayed in an attractive manner.
2. Points of interest and information about the picture are developed through questions and discussions.
3. The story of the artist's life is told.
4. Poems, songs, and dramatizations are used as correlative material.

In several courses, notably in that of Rochester, children are urged to make booklets. Certain art principles are stressed in each grade. In Rochester this type of work starts as low as the kindergarten. For example, in the picture, "Four Little Scamps", the children are taught texture

by noting how the artist makes the floor look hard and the kittens' fur soft. Definite lists of pictures are given for each grade. Two lessons for each grade are worked out on which the teacher may model her lessons. Definite art principles are taught, beginning with simple stories and questions leading up to the understanding and appreciation of the art principles involved. As the pupil advances, less stress is placed on the story told by the picture and more attention is placed on the art principles. In the fifth and sixth grades emphasis is placed on the technical side of the work.

The courses of study from twenty cities, nine states, five books, and two publishing companies, as discussed under the three types in the foregoing paragraphs have been analyzed as follows:

1. There are courses of study in which no definite pictorial art appreciation is given.
2. There are other courses of study in which the story method is emphasized in the use of the pictures listed.
3. There are courses of study which have detailed procedures for picture study in which art principles are stressed.

The following classified list indicates to which type each of the thirty-six courses belongs:

Courses with Suggested Programs

Boston
 Cincinnati
 Grand Rapids
 Minneapolis
 Newark
 New Orleans
 Oakland
 Omaha
 Pittsburgh
 St. Louis
 St. Paul
 Arkansas State
 New Jersey State
 New York State

Courses with Emphasis on the Story Method

Indianapolis
 Los Angeles
 New York City
 Wichita
 Missouri State
 Montana State
 Nebraska State
 Pennsylvania State
 Texas State
Stories Pictures Tell, by Flora Carpenter
Picture Lists by ArtextPrints, Inc.

Courses with Emphasis on Art Principles

Cleveland
 Detroit
 Milwaukee
 Philadelphia
 Rochester
 Massachusetts State
Art in the Schools, by Belle Boas
Education through Pictures, by Royal Farnum
Picture Study for Elementary Schools, by
 Delia Kibbe and Others
Great Pictures and their Stories, by Katherine Lester
Picture Lists by F. and A. Owen Publishing Co.

Of the thirty-six courses of study, fourteen had no definite program other than suggested lists of pictures or stated objectives; eleven gave a detailed program with examples of stories of the pictures and the lives of the artists; eleven based the program of appreciation on fundamental principles of art.

All the thirty-six courses on art appreciation presented in the above list have material relative to pictorial art appreciation. An analysis of the city, state, and other published courses of study will answer the following questions:

1. Are definite picture lists offered?
2. What type of direction is given for appreciation lessons?
3. Are the pictorial art appreciation lessons based on art principles?

The following chart is an analysis of the thirty-six available courses on pictorial art.

AN ANALYSIS OF COURSES OF STUDY REGARDING
PICTORIAL ART APPRECIATION

City Course	No. Pictures per Grade	Type of Direction	Art Principles Basic to Course
Boston	7 to 12 pictures for grades 1 - 6	None listed in Document #10	None given
Cincinnati	10 pictures for grades 1 - 2	Correlation with other studies	None given
Cleveland	No lists given	Correlation with other studies	Art elements emphasized
Detroit	10-12 pictures for grades 6-8	Detailed directions for use	Elements of composition developed
Grand Rapids	No lists given	Incidental study	None given
Indianapolis	10 pictures in grades 1 - 4	Directions for two pictures per term	None given
Los Angeles	No lists given	Correlation with other subjects	None given
Milwaukee	6-10 pictures for grades 1-8	Detailed direction for use	Art principles developed
Minneapolis	150 pictures listed under "unit" headings	Objectives stated implied correlation	None given
Newark	No lists given	Appreciation through drawing	None given
New Orleans	10 pictures for grades 1 - 8 additional supplementary lists	Implied correlation with social studies	None given
New York City	6-12 pictures for grades 1-8	Directions for telling stories - also booklet making	None given

City Course	No. Pictures per Grade	Type of Direction	Art Principles Basic to Course
Oakland	No lists given	No directions - Use of "visual center" suggested	None given
Omaha	No lists given	Informal study - Booklet making and correlation with poetry and music	None given
Philadelphia	5 pictures for grades 1 - 9	Detailed procedure	None given
Pittsburgh	8 pictures for grades 1 - 6	Visits to museums stressed	None given
Rochester	8-18 pictures for grades kdg. to 8	Definite direction for picture study	Art principles stressed
St. Louis	12 pictures for grades 1 - 8	No directions for use	None given
St. Paul	10-25 for grades 1-8, "select 5 for study"	Suggestion given for "picture folio"	None given
Wichita	10 pictures for grades 1 - 8	Historical dev. of painting and stories of artists	None given
<hr/>			
State Course			
Arkansas	5 pictures - no grade designation	Directions refer to stories and questions	None given
Massachusetts	10 pictures for grades 1-8 - topical lists	Directions for study	Art principles developed
Missouri	10 pictures for grades 1 - 6	References given for teacher and children	None given

State Course	No. Pictures per Grade	Type of Direction	Art Principles Basic to Course
Montana	12 pictures for grades 1 - 8	Illustration of procedure for each grade; story and questions	None given
Nebraska	10 pictures for grades 1 - 8	References given for teacher and children	None given
New Jersey	10 pictures for grades 1 - 8	No directions given	None given
New York	10 pictures for grades 1 - 8	Stories in pamphlet form	None given
Pennsylvania	5-16 pictures for grades 1-8	Correlation with social studies	None given
Texas	8-10 pictures for grades 1-11	Correlation with music, history, and literature	None given
Publishing Companies			
Artext Prints, Inc.	10 pictures for grades 1 - 8	Pamphlets with stories and biographies	None given
Owen Publishing Co.	10 pictures for grades 1 - 8	Pamphlets with stories and biographies	Principles emphasized
Authors			
Boas	10 pictures for grades 1 - 8	Discussion for teacher background	Art principles stressed
Carpenter	8 pictures for grades 1 - 8	Stories & questions for children	Few principles stressed
Farnum	10 pictures for grades 1 - 10	Detailed directions for procedure	Art principles emphasized
Kibbe	9 pictures for grades 1 - 8	Stories & question given for lessons	Art principles emphasized
Lester	10 pictures for grades 1 - 8	Stories & question for each picture	Art principles emphasized

From a careful study of these courses it was found that they contained material pertinent to a course of study in pictorial art appreciation, but that no one of them included all the material necessary for a complete course for the elementary school.

Even in the eleven courses which gave definite procedure only one or two sample lessons are given for the use of the teacher. The teacher, with all the demands which are made upon her time and energy, would find it almost impossible to do the research necessary for completing such a course. An organization of this material for the use of the teacher would in no way hamper original work of teachers and pupils, but would make the source material easily available for their use.

Two important features of a well worked out pictorial art appreciation course are either entirely omitted or merely suggested in case there is time. One of these features, review questions, if omitted, would leave the course unfinished. From an educational standpoint, a check up is most important in classifying, reviewing, and clarifying the ideas gained in a course.

Another feature which received little or no

attention is the use of work material, which should be used in connection with such a course. This material should consist of such things as crude pupil-made examples of perspective and of other art principles, and matching contests with names of pictures and artists. This material should do much to give the children a clear idea of the underlying principles of art.

Realization of the inadequacy of the material for the use of the classroom teacher in presenting a course in picture study led to the development of the material used in this study.

Pictures Found in Twenty Selected Lists

Courses of study on art education used in important educational centers throughout the country furnish excellent material for the formation of pictorial art appreciation courses. Much excellent work on art education is in evidence. The lists of pictures found in these courses should be considered in the selection of pictures for a course of study. These graded lists of pictures have been found in city courses, state courses, books on art education, and in materials from picture publishing companies. These lists are well worthy of attention if a course in pictorial

art appreciation is to be considered. Twenty lists were selected after a careful consideration of the following points:

1. The importance of the educational unit using the list
2. The influence of the list on pictorial courses
3. The group of people compiling the lists, i. e., art director, art educator, picture publishing company, curriculum organizer
4. The availability of the list

The pictures listed were taken from the following sources:

City Courses of Study

1. Boston, Special Syllabus in Art Education
2. Milwaukee, Art Appreciation Course
3. New Orleans, Course of Study in Art Appreciation
4. New York City, Course of Study in Art
5. Philadelphia, Course of Study in Art Education
6. Rochester, Subject Matter Units in Art Education

State Courses of Study

7. Missouri, State Course of Study

8. Montana, State Course of Study
9. Nebraska, Elementary Course of Study
10. New Jersey, A List by the Department of Public Instruction
11. New York, Art Education Bulletin #888
12. Pennsylvania, Course of Study in Art Education, Bulletin #41
13. Texas, State Course of Study

Picture Publishing Companies

14. Artext Prints, Inc.
15. F. and A. Owen Publishing Company

Books on Pictorial Art Education

16. Belle Boas, Art in the School
17. Flora Carpenter, Stories Pictures Tell
18. Royal Farnum, Education through Pictures
19. Delia Kibbe and Others, Picture Study for Elementary Schools
20. Katherine Lester, Great Pictures and their Stories

The following table consists of pictures tabulated from a combined charting of six city courses, seven state courses, two picture companies, and five books by nationally known educators. For the purpose of this study in tabulating the pictures, no picture was given a place in the

table unless it appeared in three or more of the twenty lists chosen.

To secure a means of listing more meaningful than that of alphabetical order, pictures are given in the order of the average grade placement. Kindergarten is listed as zero (0), grade one as one (1), and the other grades corresponding to their numbers.

This tabulation compiled from the twenty selected lists, taken from the source material described in this chapter, has been used in the selection and placement of the pictures in the various maturity levels. After a careful study of the basic art principles and the selection of pictures from which these principles can be taught to children, such practical lists as these serve as a general guide in the grade placement of pictures. The table shows a wide divergence in the selection of pictures, a fact that might be expected, owing to the great number of suitable pictures for study. The grade placement varies, but in general there is considerable agreement both in selection and placement of pictures.

TABLE I

GRADE PLACEMENT OF PICTURES IN TWENTY SELECTED COURSES OF STUDY

Name of Picture	Grade Placement of Picture *																			
	Boston	Milwaukee	New Orleans	New York City	Philadelphia	Rochester	Missouri	Montana	Nebraska	New Jersey	New York	Pennsylvania	Texas	Artext Inc.	Oven Co.	Boas	Carpenter	Farnum	Kibbe	Lester
Can't You Talk -Holmes				1		0				0			1				1			
Two Mothers and their Families -Bouguereau				1	1												1			
With Grandma -McEwen		1				1	1	1		1				1				1	2	1
Baby Stuart -Van Dyck			1					1	2	1			1	2					2	1
The First Step -Millet	1		1		1											2				
Feeding her Birds -Millet	1	1	1				1		2	0	1		3	2	1	1	1	2	2	1
Boy with a Rabbit -Raeburn				2	1	1		2	2	0	2		2	2	2	1		2	1	2
Calmady Children -Lawrence	2			2				1			1							2		1
Children of the Sea - Israels			2	4		2	2		2		1		1	1	2			1	1	1
Knitting Lesson -Millet				2	1	2					2				2					
Strawberry Girl -Reynolds			1										2		2					

* The numbers in the table correspond to the grade:
 Kindergarten, 0; First, 1; Second, 2; Third, 3; Fourth, 4;
 Fifth, 5; Sixth, 6; Seventh, 7; Eighth, 8.

TABLE I (Continued)

Name of Picture	Grade Placement of Picture																			
	Boston	Milwaukee	New Orleans	New York City	Philadelphia	Rochester	Missouri	Montana	Nebraska	New Jersey	New York	Pennsylvania	Texas	Artext Inc.	Oven Co.	Boas	Carpenter	Farnum	Kibbe	Lester
Age of Innocence -Reynolds	3	2	1	1	2	2	2	2	2	2			1	1	1	2	1	1	2	2
Helping Hand -Renouf			2		1					1				1	2		2		2	
Miss Bowles -Reynolds	1		2		2		2			1				1	2	3	1	2	2	3
An Aristocrat -Landseer			2		1	3	2	1	2	0	1		3	1	1	2	3	2	2	3
In the Country -Bloomers		1				1	1	1	7	1				1	2			1	1	
Interior of a Cottage-Israels						2							2		1					
Madonna of the Chair -Raphael	1	5		1	1	3	1	2	1	8	1		5	1	2	1	1	1	1	
Angels Heads -Reynolds							2							1	2		2		2	
Children of Charles I - Van Dyck	3		2	1	1	2	1				3		5	2	2	3	1	1		2
Children of the Shell - Murillo	3	2	3	3	2			1	2	1	3		1	3	2	4	1	2	1	
Infanta Maria Theresa- Velasquez				4	3									1	2	3		1		1
Holy Night -Correggio	2					2	2		3	4	0			5	1	4		1	2	1
Girl with Cat -Hoecker	3		2												1	2				

TABLE I (Continued)

Name of Picture	Grade Placement of Picture																				
	Boston	Milwaukee	New Orleans	New York City	Philadelphia	Rochester	Missouri	Montana	Nabraska	New Jersey	New York	Pennsylvania	Texas	Artext Inc.	Owen Co.	Boas	Carpenter	Farnum	Kibbe	Lester	
Sackville Children -Hoppner						2									1 2	3					
Don Carlos Baltasar -Velasquez			2		4	2	2								1 2	3			1	2	
Nurse and Child -Hals				4	0	3				3										1	
Primary School in Brittany - Geoffray			2		2	2											3				
Hearing - Smith										2									2	3	
Pasturage - Troyon							2	2										3			
Bringing Home New Born Calf - Millet				2						2		1			3 4	2					
Dignity and Impu- dence - Landseer			3		3								2		1 2	2					
Storage Room -DeHooch		4			2	3	2			2					1 2	2		2		4	2
St. Francis Preach- ing to the Birds -Giotto			2							1						6		1			
Mme. Lebrun and Daughter - Lebrun	3		1	1	4	2		0				5	3	3 4	4	3				2	
Dancing in a Ring - Thoma		2	6		3		1			2				2						3	3
Holiday-Potthast	4	3			3	1	2			3					1 2			2		4	2
Woman Churning -Millet			3				2										3				

TABLE I (Continued)

Name of Picture	Grade Placement of Picture																			
	Boston	Milwaukee	New Orleans	New York City	Philadelphia	Rochester	Missouri	Montana	Nebraska	New Jersey	New York	Pennsylvania	Texas	Artext Inc.	Owen Co.	Boas	Carpenter	Farnum	Kibbe	Lester
Torn Hat - Sully			1		5	3	3	1	2	1	5		2		1	4			3	
Penelope Boothby -Reynolds			3										2		3		3			
Blessing - Chardin	4					3	2	1	2		3				1		3		1	
Home Work-Carriere						3		3	6		4			2					4	2
Guardian of the Flock - Millet				3	3								3							
Madonna and Angels -Angelico								3						1		1		7		
Indian Harvest -Couse						5		3		2								4	3	
Shoeing the Bay Mare - Landseer			4				3	3					4		3	4	2	2		
Angel with Lute -Carpaccio								6		2	3			2				3		3
Return to the Farm - Troyon			4			1				3	3		6		3	4	2			
Madonna and Child -Botticelli	6			1						1		2		3	5	6				
Going to Market -Troyon						1		2	7	8		1		3					3	4
Deer in Forest -Bonheur						4			3	4		3			3	4				
Fairy Tales -Shannon				3		4									3	4				
Sower - Millet			4		1					3			6				4			

TABLE I (Continued)

Name of Picture	Grade Placement of Picture																				
	Boston	Milwaukee	New Orleans	New York City	Philadelphia	Rochester	Missouri	Montana	Nebraska	New Jersey	New York	Pennsylvania	Texas	Artext Inc.	Owen Co.	Boas	Carpenter	Farnum	Kibbe	Lester	
Spinner - Maes			4						3 4						3 4						
Return to Fold - Mauve						6		6	5	1	1	1								3	
Sunflowers - Van Gogh	2								1	8											
Blue Boy- Gainsborough			3	2	5	6	5	2				4	2		3 4	3 7				4	
Carnation, Lily, Rose - Sargent				5	3								3		3 4	4		4	3	4	
Primitive Sculptor -Couse		3			5	2	3		3	4									6		
Flower Girl of Holland-Hitchcock			2	3	6	4	4		3 4	4		4			3 4				3	6	
Return of Mayflower -Boughton			3		5				3 4						3 4						
Chums - Jones							4	3			3								5		
Money Counters - Murillo	6					4									3 4	4					
Spring Dance - Von Stuck	6	5			5				2		2		3					5	4	5	
Pastry Eaters - Murillo	6				4	3	5					5	2		3 4				4	2	
Pilgrim Exile - Boughton			4						3 4			5					4				
Pilgrims Going to Church - Boughton			4	4	3	4	5					5			3 4		5	3	4	3	

TABLE I (Continued)

Name of Picture	Grade Placement of Picture																			
	Boston	Milwaukee	New Orleans	New York City	Philadelphia	Rochester	Missouri	Montana	Nebraska	New Jersey	New York	Pennsylvania	Texas	Artext Inc.	Owen Co.	Boas	Carpenter	Farnum	Kibbe	Lester
Sheepfold - Jacque		7			2							6	2					2	4	4
After a Summer Shower - Inness					4	4	2			2	4							6		5
Saved - Landseer					4							4					4			
Horse Fair - Bonheur			4	2	2	3	5	7	3		4	1	4	3	4		5		7	4
Tulip Field - Hitchcock						4				3				6				4		
Boy with Sword - Manet				5		4										4				
Boyhood of Raleigh- Millais					4		4	4	5			5			3			5		
Fog Warning - Homer	4		5	4		5	4	5	4		4		5		3			3	6	6
Russian Winter - Grabar								4			5	3		6				4	3	
Orphanage at Katwyk - Artz									4					6				4	3	5
Belated Kid - Hunt											2	1	6		5					
Return of Fisher- man - Sorolla			5				4				5			4				5		5
Kitchen Maid - Chardin											7			6	3			2		
Oxen Plowing - Bonheur			3	4				3	7			3	7		3					6

TABLE I (Continued)

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	Boston	Milwaukee	New Orleans	New York City	Philadelphia	Rochester	Missouri	Montana	Nebraska	New Jersey	New York	Pennsylvania	Texas	Artext Inc.	Owen Co.	Boas	Carpenter	Farnum	Kibbe	Lester	
Music Making Angel- DaForli	5		7													2					
Lavinia - Titian								7		4				3							
Gleaners - Millet		5	4	3	6	7		4	4	3		3	5	5	3	8	5		4	4	
Song of the Lark - Breton			4	1		7	5	7		3	4		5	2	5	6	7	5	7	5	
By the River - Lerolle						6									5	6					
Madonna, Jesus , St. John - Lippi		6								4				2	7	8					
Haymaker-L'Hermitte								7		3	5							5			
Angelus - Millet			3	2		7		7	5	6		4		5	4	6	6	4	6	6	
Boy and Angel - Thayer						4		4			4							8			
Venetian Waters- Tito						3					7			5				8	3	4	
Behind the Plow- Kemp-Welch	2	4		6		4	7	7			6			4				4	7	4	
Sistine Madonna- Raphael	4	7					7	8	5	6		2		2	5	6		5	6	1	
Solemn Pledge - Ufer		5				5	7	5		5	5	5		5	5	6		4	6	4	
Windmill - Ruisdael				8				4	5	6	3	3	5	3	5	6	5	4	5	6	
Harvesters - Breton								5	5	6		3			5	6				5	

TABLE I (Continued)

Name of Picture	Grade Placement of Picture																				
	Boston	Milwaukee	New Orleans	New York City	Philadelphia	Rochester	Missouri	Montana	Nebraska	New Jersey	New York	Pennsylvania	Texas	Artext Inc.	Owen Co.	Boas	Carpenter	Farnum	Kibbe	Lester	
William II and Mary Stuart - VanDyck	7				4									6							
Artist's Sons - Rubens					3	7								7	8	3	7				
Aurora - Reni					6	6	7	6					5				6			4	
Santa Fe Trail - Younghunter	8		6	4	8	5	3	7	5	5							5	7	5		
Autumn - Mauve								5	6				6		5	6	6				
Avenue at Middleharnis - Hobbema			6	4	6	7	6	6	3	5	7	6	6	5	6	5	6	8	7		
Christ in the Temple - Hofmann						4	4		7	8								8	6		
Mill Pond - Inness					8	7	8	3	7	8	3	5						3	9		
View of Ghent - Baertson						5				8			7				4		6		
Madonna of the Harpies-Del Sarto	8					6						7	3								
Belgian Farm-Kampf	8				4							6					6				
View of Delft-Vermeer					6					6	2	6									
Northeaster - Homer				5	9					5					5	6					
George Washington-Stuart			7	5	5			5		5		5		4	7	8			8	8	

TABLE I (Continued)

Name of Picture	Grade Placement of Picture																			
	Boston	Milwaukee	New Orleans	New York City	Philadelphia	Rochester	Missouri	Montana	Nebraska	New Jersey	New York	Pennsylvania	Texas	Artext Inc.	Owen Co.	Boas	Carpenter	Farnum	Kibbe	Lester
Spring - Corot	5		7				3	8		7		2	7		7				5	
Jester - Hale		6		6				7		8	7			5	8	6		6		6
Stonebreakers - Courbet								6		8		3							5	
Sir Galahad - Watts			5	5		7	6	8	7	8	6	6	7		7	8	6		5	7
The Vigil - Pettie						7		6		6	6							7	6	7
Appeal to the Great Spirit - Dallin								8				5							8	5
Going to Work - Millet						3		7				8							8	
Valley Farm - Constable								6				6		7	8					
Laughing Cavalier - Hals				7		5		7							7	8				
Joan of Arc - Le Page			7	5		7	8	6		6	6			7	8		7		7	6
Abraham Lincoln - Gaudens								5			6									9
Lookout, All's Well - Homer			5						7	8					7	8				
The Concert - Terboch	6						6			6				8		8		6		7
Night Watch - Rembrandt			6					8										8		5
Moonlight, Woods Island Light - Homer						8					5			9					5	7

TABLE I (Continued)

Name of Picture	Grade Placement of Picture																			
	Boston	Milwaukee	New Orleans	New York City	Philadelphia	Rochester	Missouri	Montana	Nebraska	New Jersey	New York	Pennsylvania	Texas	Artext Inc.	Owen Co.	Boas	Carpenter	Farrum	Kilbe	Lester
Surrender of Breda - Velasquez								6	6	8						6		8		
Galahad the Deliverer - Abbey			8	8	8											6		6		5
Icebound - Metcalf					8	5	8	8	7	6	3			4	7	8			8	7
Men are Square - Beneker						6	8	6	7									7	7	
Merchant Giszze - Holbein		8						6						7						
The Virgin-Thayer						6												6		9
Fighting Temeraire-Turner			5	6		6		8		8					7	8		7	8	8
Artist's Mother - Whistler			8		8	8	8	8	7	8			6	3	7	8	8	8	7	
Mona Lisa - Da Vinci				7					7	8					7	8		5		
Water Carrier - Goya							7	7	8	7				7						
Church of Old Lyme - Hassam				8					5	7								8		8
St. Genevieve Watching Over Paris - Chavannes		7				7			6	8				9		6				8
Men on the Dock - Bellows							7								6					9
Portrait of the Artist-Rembrandt				7					8							7	8			7

TABLE I (Continued)

Name of Picture	Grade Placement of Picture																				
	Boston	Milwaukee	New Orleans	New York City	Philadelphia	Rochester	Missouri	Montana	Nebraska	New Jersey	New York	Pennsylvania	Texas	Artext Inc.	Owen Co.	Boas	Garpenter	Farnum	Kibbe	Lester	
Syndics of the Cloth Guild - Rembrandt						7									7 8		7				8
Signing of the Declaration - Trumbull						8	6	8	7 8									7	8		
Prophets - Sargent			8							7						8	8	7			7
On the Stairs - Zorn						7					7			8				8			8
Last Supper - Da Vinci				8			8	7		8			7								8
The Fete - Watteau						7				8				9				7			
Saskia - Rembrandt							8	8		8				8							
King Lear - Abbey					9	8													7		9
Battersea Bridge - Whistler						8				8											9

Summary of the Chapter

In attempting to determine the extent and type of art appreciation now prevalent in the elementary schools, an extensive study was made of city courses of study, state courses of study, books on art education, and materials

from picture publishing companies.

Through the study of all sources of information, it was learned that many progressive cities make use of some form of picture study in their school systems.

It was found that the type of appreciation varied from incidental teaching to very worthwhile, clearly defined courses. The courses of study reviewed in this chapter were grouped as follows:

1. Those having no definite art appreciation.

Fourteen courses of study are in this group.

2. Those using story method with little emphasis on art principles. Eleven courses of study are in this group.

3. Those having detailed procedures for picture study based on art principles. Eleven courses of study are in this group.

The material found in these courses of study has been analyzed as follows:

1. Picture lists offered
2. Directions for appreciation lesson
3. Art principles as the basis of the lesson

A tabulation of the pictures included in twenty selected lists of graded pictures has been given in this

chapter. This list should serve an important function in the selection of pictures for a definite course.

It was found that even in the best courses only one or two sample lessons were given. None of these courses has material adequate for the entire course. Many courses had material which is valuable for a course of study, but no one of them, nor even a combination of them, is adequate for use in the elementary school. Therefore, it was concluded that the assembling of material for such a course is of prime importance.

CHAPTER IV
BASIC ART PRINCIPLES UNDERLYING A
PICTORIAL ART APPRECIATION COURSE

Purpose of the Chapter

Practical experience with children in the study of pictures has shown that an understanding of art principles adds interest and is essential to the development of true appreciation in picture study. This conclusion has been substantiated by

1. Publications on art appreciation for children
2. Sound psychological and educational theory and scientific experimentation
3. Basic principles accepted by art appreciation courses

It is the purpose of this chapter to classify, define, and illustrate basic principles of art in order to establish a firm foundation for a pictorial art appreciation course.

Sources of Information

At the beginning of this study it was felt that one of the major problems would be to evolve a practical classification of art principles and nomenclature for general use in this course. It was soon learned, however, that a study had been published by the Federated Council on Art Education ¹. In this investigation emphasis has been placed primarily upon a classification and use of nomenclature which may be applied specifically to the problems of organization and administration of art education in the public schools. Because of the official rating of the Federated Council on Art Education the elements, principles, and terminology they give have been accepted as authoritative in the making of this study.

These terms should be employed by the teacher in talking over the new picture to be studied. Art elements in the simplest form can be understood by small children who, as they mature, gain greater knowledge and understanding of these terms. ² For instance, color can be understood

¹ William G. Whitford, Chairman, Federated Council on Art Education. Report of the Committee on Terminology. Boston: Berkely Press, 1929.

² Detroit Course of Study, p. 30.

in a very simple way by the first grade child but even our greatest artists do not feel that they know all about color.

Whitford³ summarizes the points of special emphasis in problems and exercises of pictorial art appreciation in the following words:

Points of special emphasis in all problems and courses in art education may be summarized as follows:

1. Line (straight line and curves). Drawing (graphic vocabulary), lettering, design, construction, picture study, and general appreciation with emphasis upon line. Application of line knowledge to all possible life situations.

2. Form (area, surface, shape, mass and volume, light and shadow, illumination). Drawing and painting (graphic vocabulary), modeling, design, construction, picture study, and general appreciation with emphasis upon form. Application of form knowledge to all possible life situations.

3. Tone (light and dark, light and shades, values, colors). Drawing and painting (graphic vocabulary), design, construction, picture study, and general appreciation with emphasis upon tone. Application of tone knowledge to all possible life situations.

4. Color. The application of color knowledge to all problems of the course and to all possible life situations.

5. Texture. Surface quality of character of material as related to all problems of the course and to all possible life situations.

6. Composition (arrangement). Design and composition emphasizing line, form, tone, color, texture, and the principle arrangements (repetition, rhythm, proportion, balance, emphasis, etc.), to all types of art problems and to all possible life situations.

"The Report of the Committee on Terminology"⁴

³ William G. Whitford, An Introduction to Art Education, p. 98. New York: D. Appleton-Century Co., 1937.

⁴ William G. Whitford, Chairman, Federated Council on Art Education, op. cit., pp. 25-39.

involved three years of comprehensive study on art literature, courses of study, art periodicals, bulletins, and newspapers. The cooperation of one hundred and fifty-two people in the field of art was secured in the classification of art terms. There were three hundred terms listed and classified in the report. Not all these terms are suitable for a course of study for elementary school children, but the basic terms are fundamental to the construction of this appreciation course in art. The elements of art structure and the major principles of design and composition which will be basic to this study are given by the "Committee on Terminology." They may be outlined as follows:

I. Basic elements of art structure

1. Line
2. Form
3. Tone
4. Color
5. Texture

II. Major principles of design

1. Repetition
2. Rhythm
3. Proportion
4. Balance
5. Emphasis

This outline does not indicate that these terms are to be studied by the children as topics, since there is too much over-lapping. They must be brought into the course

gradually so that the children may understand the definition by having illustrations pointed out time after time. The presentation of the subject matter in pictorial art appreciation must provide for gradual advancement of art understanding, knowledge, and appreciation.

Definitions and Illustrations of Art Principles

A definite understanding of the basic elements of art structure and the major principles of design is fundamental to the presentation of a course in pictorial art appreciation. For this reason simple definitions and illustrations of each element and principle will be given in this chapter. From these illustrations it can be seen how pictures may be chosen to illustrate these elements and principles in such a way that children can recognize and appreciate them.

The following definitions and illustrations will serve as a guide in presenting material in pictorial art appreciation to children. The illustrations have either been taken from Doctor Siple's art appreciation course or have been approved by him.⁵ The definitions here quoted are from the Federated Council on Art Education.⁶

⁵ Walter H. Siple, Carnegie Course. Cincinnati: Cincinnati Art Museum.

⁶ William G. Whitford, chairman, Federated Council on Art Education, op. cit., pp. 53-73.

Line. - The significance of line in the study of art may be understood from the following definitions:

In analyzing the structural elements of visual pattern or design we find the first element is line. ⁷

Contour shows us the form of an object. It is its defining outline or visible edge. Such edges may be composed of straight and curved lines. ⁸

Line thus signifies the course or medium through which the eye is led from one part of the picture to another. ⁹

Line may be expressive of emotions, moods, feelings of action or repose, excitement or calm. We associate line with drawing, but it frequently plays an important part in paintings and architecture and even in sculpture. Lines may be curved in different ways to show grace, movement, rhythm, and turbulence.

A. Horizontal Line. - In the picture, "Peace and Plenty", by George Inness, there is an example of the use and arrangement of horizontal lines in the background and in the wheat on the ground relieved only by the curves

⁷ Belle Boas, Art in the Schools, p. 6. New York: Doubleday, Page and Co., 1924.

⁸ H. H. Brown, Applied Drawing, p. 15. Chicago: Mentzer Bush and Co., 1916.

⁹ M. A. Dwight, The Study of Art, p. 101. New York: D. Appleton-Century Co., 1880.

of the few trees. The whole effect is one of peace and repose. Its name, "Peace and Plenty", is suggested by this effect of the use of horizontal lines.



Peace and Plenty - Inness

B. Vertical Line. - Vertical lines are used for emphasis, particularly if repeated. They suggest strength and aspiration. Hobbema uses the vertical line in the picture, "Avenue at Middelharnis". This shows an upward movement in the tall trees in the foreground, and in the smaller trees and plants along the side, as well as in the church spire in the background. The whole effect is one of aspiration or upward striving, counteracting any feeling of repose which otherwise might have been gotten from the horizontal lines used at the side. Even the road leads upward and onward.



Avenue at Middelharnis - Hobbema

C. Curved Line. - Curved lines tend to produce grace, rhythm, and turbulence. In Degas' picture, "La Danseuse", the idea of movement and grace is shown by the use of the curved line. Rhythm and grace seem to emanate from this picture. The artist achieves this same effect with curved lines in almost all his pictures.



La Danseuse - Degas

Winslow Homer gives the feeling of turbulence, stress, and storm in his picture, "Northeaster", through the use of curves augmented by the diagonal lines of the logs on the shore.



Northeaster - Homer

Form. - Webster's New International Dictionary defines form as a "particular arrangement of matter, giving it individuality or distinctive character, configuration; figure". Some conception of the place of form in art may be gained from the following definitions:

In the subject under consideration, form is the ensemble of appearing surfaces which define objects of art. ¹⁰

10

Henri Mayeaux, A Manual of Decorative Composition, p. 11. London: J.S. Virtue and Co., 1889.

The form exists by virtue of the contours of the shapes as seen together or individually. 11

Visual form must evidently consist in lines and masses, heightened by color. 12

Form in sculpture arouses in the sensitive spectator a feeling of mass and inertia dependent to a certain extent upon the material in which the work is created. In drawing and painting the same feeling may be stimulated, only in these the sensation of mass is created by the expressive use of light and shade, variation in line character, and variation in color values and intensities.

A. Light and Shade. - Giotto endows his figures with life and movement and actuality by giving them a body in three dimensions. In his picture, "St. Francis Preaching to the Birds," the sensation of mass is aroused. His forms exist in the round. Until his day, light and shade

11

O. L. McMurry and Others, Teaching of Industrial Arts, p. 76. New York: The Macmillan Co., 1923.

12

Belle Boas, op. cit., p. 3.

had not been employed. "Such perspective as he was able to achieve, he had to discover for himself." ¹³



St. Francis Preaching to the Birds - Giotto

B. Variation in Line Character. - The relatively new idea of stimulating the sensation of mass through painting was carried almost to perfection by Leonardo da Vinci, Andre del Sarto, Michael Angelo, and Raphael. In the "Madonna of the Rocks", by Da Vinci, there is a distinct representation of the three dimensions. Here variation in line adds depth to the background. The figures in the

¹³ Carleton Noyes, The Gate of Appreciation, p. 115. Boston: Houghton Mifflin Co., 1927.

foreground are grouped in a pyramid arrangement and have the appearance of form or volume.



Madonna of the Rocks - Da Vinci

C. Variation in Color Values and Intensities. - In the picture, "Woman Churning", by Millet, mass effect is produced largely through the use of variation in color

values and intensities.



Woman Churning - Millet

Tone. - Tone is the general effect of light and shadow together with color in painting. Tone includes hue, value, and intensity of coloring and is a general term that cannot be understood except in relation to color. However, a particular hue, value, or intensity may take on a quality known in art as tonal quality. This tonal quality is largely the effect of the use of light and shadow. To many people the word "tone" signifies value; that is to say, it has reference to the degree of light and dark a

color possesses, irrespective of its hue or chromatic quality.

The relation of tone to light and shadow may be seen in the following definitions:

Tone, in England, means the predominating color of a picture. In this country, "tone" signifies value, it has a reference to the degree of light and dark a color possesses irrespective of its hue or chromatic quality. 14

The effect of light produced by any particular material or mixture we call its tone. 15

Tone consists of first, the quantity of light in the tone, that is to say, its value; second, the quality of the light, that is to say, its color; and third, the degree of color-intensity or color-neutralization. 16

In the picture, "The Night Watch", by Rembrandt, the total effect can be explained in no other terms than in light and shadow. Here the artist has given life and form to his characters; he has guided the eye to the desired point of emphasis; and he has created atmosphere

14

Eugene Neuhaus, The Appreciation of Art, p. 179.
Boston: Ginn and Co., 1924.

15

Denman Ross, A Theory of Pure Design, p. 131.
Boston: Houghton Mifflin Co., 1907.

16

Denman Ross, On Drawing and Painting, p. 38.
Boston: Houghton Mifflin Co., 1912.

by having his characters emerge from the shadow into the light.



The Night Watch - Rembrandt

In the picture, "Dutch Courtyard", by Pieter de Hooch, the artist has been interested in naturalistic light. There is a difference between the diffused outdoor light and the contrasting light and dark of the in-door light. A strong feeling of form is produced by the variation in light and shadow. In spite of the

naturalistic treatment in this picture, the artist has organized a design of light which also gives aesthetic satisfaction.



Dutch Courtyard - DeHooch

Color. - Color is an element in visual art. It is a more emotional factor in art than structure and can, when simple, be appreciated with less training. Yet it can be used with as great intelligence and give as deep intellectual enjoyment.

Color is defined by Munsell as follows:

Color, objectively, is that quality of a thing or appearance, which is perceived by the eye alone, independently of the form of the thing; subjectively, a sensation peculiar to the organ of vision and arising from the optic nerve. 17

The fundamental colors are red, orange, yellow, green, blue, and violet. The three characteristics of color are hue, value, and intensity.

A. Hue. - Any change in a fundamental color produced by mixing it with a neighboring color on the color wheel is called change of hue. Between the fundamental colors or hues lie the intermediates which partake of the qualifications of both adjacent hues: red-orange, yellow-green, blue-violet, and red-violet.

B. Value. - Value is a term that is used in regard to the amount of light in color. The amount of light causes colors to vary from light to dark.

C. Intensity. - Intensity is a term used to denote the degree of difference in brilliancy in color. The greatest or fullest saturation of color gives brightness. The lack of color gives dullness.

D. Harmony of Hues. - Harmony of hues is produced when all the colors in a given picture are of different

17

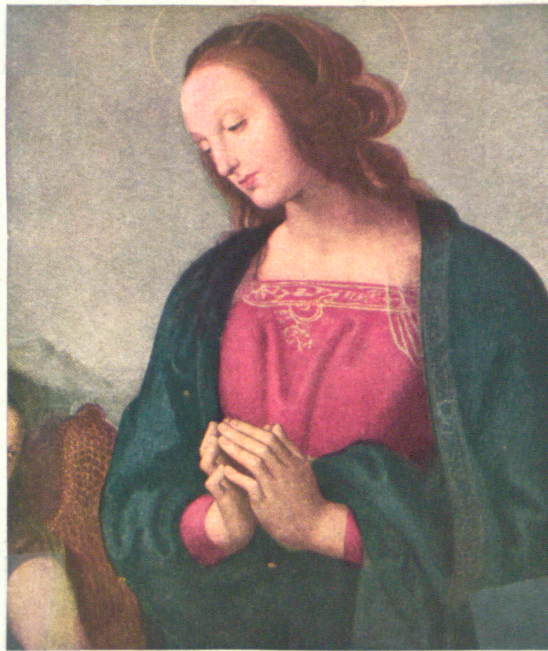
Albert Munsell, Color Notation, p. 108. Baltimore: Munsell Color Co., 1926.

values or intensity of one hue. Harmony of hue means blueness or redness. For example, if a picture is made up of different values of blue or of different values of red so that it creates a pleasing effect, this effect is termed harmony of hue. Harmony of hue is illustrated by the picture, "Infanta Maria Theresa", painted by Velasquez. In this picture there is a harmony of red-orange.



Infanta Maria Theresa - Velasquez

E. Harmony of Value. - Harmony of value is achieved by using different colors of equal value in a picture. Harmony of value is produced in a picture when the several colors used have the same degree of light or the same degree of darkness. In the picture, "Virgin in Adoration", by Perugino, the principal colors are distinctly red, blue, and brown of approximately the same value.



Virgin in Adoration - Perugino

F. Harmony of Intensity. - Harmony of intensity has to do with the brightness or dullness of the color used in a picture. When all the colors are bright there is bright intensity. Degrees of intensity vary from neutral to full.

If all the colors used in a picture are dull then there is said to be a harmony of no or neutral intensity. The different degrees of intensity are designated as neutral, one-fourth, half, three-fourths, and full. Degrees of intensity can only be approximately illustrated by such prints as these:

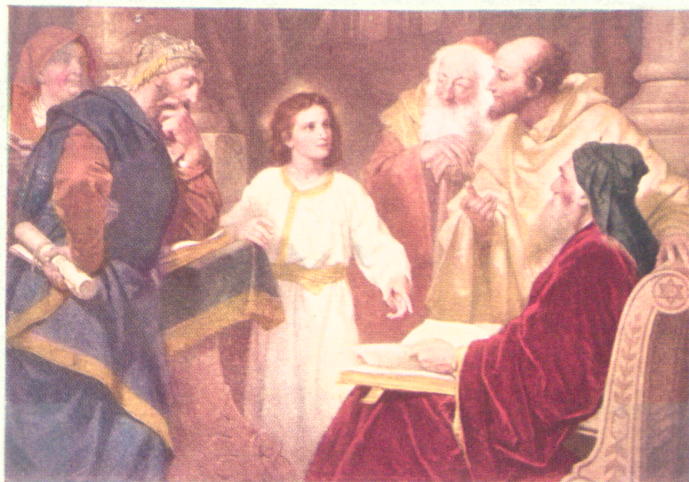
1. Harmony of Neutral Intensity. - In the picture, "Annunciation", by Fra Angelico, the colors are all dull, thus approaching a harmony of neutral intensity.



Annunciation - Fra Angelico

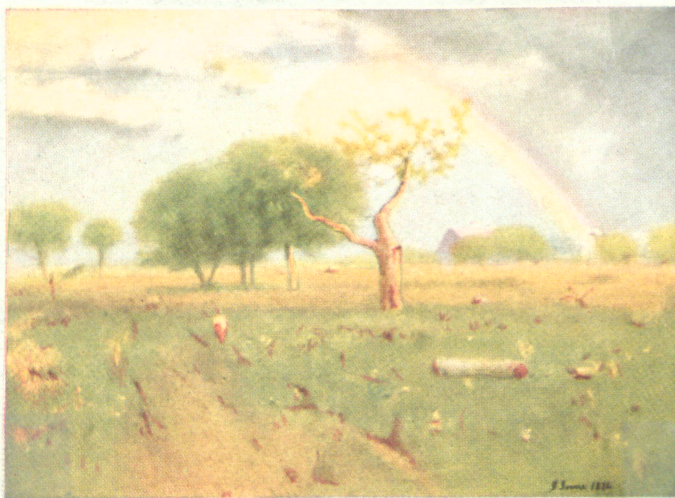
2. Harmony of One-Fourth Intensity.- The picture, "The Boy Christ in Temple", by Hofmann, may be termed an example of harmony of one-fourth intensity if the bright

red garment of the figure with the open book is omitted. A little more brilliancy is added in the several colors than in the previous picture.



The Boy Christ in Temple - Hofmann

3. Harmony of One-Half Intensity.- Harmony of one-half intensity may be illustrated by the picture, "After the Summer Shower," by George Inness.



After the Summer Shower - Inness

4. Harmony of Three-Fourths Intensity. - The picture, "The Fighting Temeraire", by Turner, has colors of rather high intensity and is a good example of harmony of three-fourths intensity.



Fighting Temeraire - Turner

5. Harmony of Full Intensity. - The colors in the picture, "The Peasant", by Vincent van Gogh, are very brilliant and therefore there is said to be a harmony of full intensity in this picture.



The Peasant - van Gogh

G. Additional Uses of Color. - Color may be used also to produce balance, perspective, design, and feeling in paintings.

1. Color in Balance. - Balance in color is shown by Cezanne in the picture, "The Blue Vase." He uses the objects on the table to balance the flowers in the vase, keeping it from looking top heavy, thus throwing the emphasis on the vase between the spots of bright color.

Notice the different effect if the objects on the table are covered.



The Blue Vase - Cezanne

2. Color Perspective. - Color as well as line helps to achieve perspective. The stronger, darker colors are used in the foreground while distance is achieved by lighter and less intense colors. This is shown in the picture, "Belgian Farm", by Eugene Kampf. The buildings in the foreground are darker colors, whereas

the background is of lighter values.



Belgian Farm - Kampf

3. Color in Pictorial Design. - A proper balance or a pleasing arrangement of colors may be used to make pictorial design. This balance and pleasing arrangement of colors gives rhythm and atmosphere to the "Harvesters", by Jules Breton.



The Harvesters - Breton

Texture. - Several very good definitions of texture are given, among which are the following:

Texture is the surface of an object represented in such a way that the substance of which it is composed is made to appear real to the eye and that through our tactile imagination we may have an imagined sensation of the pleasure of its feel to the touch. 18

Texture felt by the touch is some form or another of roughness, but to the eye it is revealed as a delicate mottling or play of light and shade and is therefore connected with the artistic effect of tone. 19

The word texture in art is applied to the rendering of the peculiar qualities of any and all objects that are shown in a painting, whether they are silk, clouds, trees, or human beings. 20

Many painters have been masters in depicting texture. Gainsborough has been called sumptuous in texture and color quality. Hals, Vermeer, Rembrandt, Rubens, and many others are realistic in the representation of the quality of texture of the objects they paint.

A fine example of technique in texture is the picture, "Nurse and Child", by Hals. In this picture is portrayed the softness and smoothness of the flesh, the

18

Charles H. Caffin, How to Study Pictures, p. 492. New York: D. Appleton-Century Co., 1910.

19

G. Baldwin Brown, The Fine Arts, p. 155. New York: Charles Scribner's Sons, 1916.

20

John C. Van Dyke, How to Judge a Picture, p. 68. New York: Abingdon Press, 1889.

sheen of the silk brocade of the child's dress, the crispness of the fine lace of the collar and cap, and the fluting of the nurse's collar.



Nurse and Child - Hals

Design or Composition. - The foundation or plan upon which an artist creates his painting is called design or composition. The design of a great painting embodies the idea of the artist, and it is expressive of that idea when it is viewed by an observer.

The elements of design are line, form, tone, color, and texture. In a study of design or composition,

The use of the basic elements according to the principles of arrangement together with good judgment and good taste, result in an art structure having the attributes of harmony and fitness and in supreme instances beauty. 21

The major principles of arrangement or composition are (1) repetition, (2) rhythm, (3) proportion, (4) balance, and (5) emphasis. The principles of design or composition are here defined and illustrated under these major headings.

A. Repetition. - A simple and satisfactory definition of repetition in design is:

The regular recurrence of the elements. A boy running with a stick clattering along a picket fence delights in this elemental repetition. It constitutes the primitive basis of music, and is the order often demanded in the arts through some sort of necessity; as for example, in a ladder, a tiled floor or a chess-board. 22

The term itself is probably clearer than any definition can be. The artist may repeat line, form, tone, color, or texture in a definite manner to express the desired emotion. This repetition may be seen in the

21

William G. Whitford, Chairman, Federated Council on Art Education. Report of the Committee on Terminology. Boston: Berkley Press, 1929.

22

Henry Turner Bailey, Art Education, p. 72. Boston: Houghton Mifflin Co., 1914.

picture, "Madonna Enthroned", by Cimabue. In this picture repetition of line, form, and color is effectively emphasized.



Madonna Enthroned - Cimabue

B. Rhythm. - Rhythm is appreciated in the visual arts only where there is a semblance of movement. Every fine drawing has rhythm whether the drawing be of the human form, of an animal, or of a flower. It is the

repetition of important lines and the leaving out of non-essentials which gives the movement and vitality of a great drawing. 23

The picture, "The Jockey", by Degas, is a good example of the use of rhythm in painting. In this there is a sense of completed movement without beginning and without end, a fusion of line and form and color into one moving entity. Rhythm leads the eye in a gay and happy manner about the picture.



The Jockey - Degas

C. Proportion. - Proportion may be defined as the harmonious relation of the different parts of a composition. A more complete definition is:

Proportion, then, may be defined as the relation as to size, quantity, value, or importance between the parts and the whole, and of the parts to each other. Proportion is also a positive quality rather than relative, inherent in the whole as a whole; that is to say, irrespective of the relations of parts, the whole may be well-proportioned shape or the reverse. 24

The idea of the value of proportion to a painting may be seen in the picture, "The Windmill", by Ruisdael. The artist has used this arrangement to emphasize the importance of the windmill in comparison to the other objects in the picture.



The Windmill - Ruisdael

²⁴ H. Van Buren Magonigle, The Nature, Practice and History of Art, p. 22. New York: Charles Scribner's Sons, 1924.

D. Balance. - Balance in design may be defined as symmetry: a design, figure, or unit in which the shapes on one side are opposed by corresponding shapes on the other side. A simple definition is given by Cox²⁵ who says, "Balance consists of a nice adjustment of weight, tone, color, and plane."

Mary Cassatt's picture, "After the Bath", is a lovely example of color balance. In addition, there is a symmetry or repetition of form on the right and left of a central axis.



After the Bath - Cassatt

E. Emphasis. - The following definition for this

25

George J. Cox, Art for Amateurs and Students,
p. 22. Garden City, New York: Doubleday, Page and Co.,
1926.

quality is given:

Emphasis is the art principle by which the eye is carried first to the most important thing in an arrangement, and from that point to every other detail in order of its importance. 26

In the picture, "Guardian of the Flock", by Millet, the shepherdess is the dominant or central figure which holds the attention and to which all else is subordinated.



Guardian of the Flock - Millet

26

Harriet and Vetta Golstein, Art in Everyday Life, p. 141. New York: The Macmillan Co., 1925.

Summary of the Chapter

This chapter does not constitute in any sense a system of art instruction. It is merely an attempt to arrange the many terms used in the vocabulary of art into a usable classification for curriculum planning and general art education purposes. There has been no effort to go into the technical phase of art instruction. Nor have all the terms that may be used in picture study been defined. Only the fundamental principles of structure and design have been outlined. It is believed that an elementary knowledge of these principles can be attained by the classroom teacher who has had no special training in art or in art education. Neither has there been an attempt to formulate a course on basic art principles. Only a bare outline has been given which will furnish the basis for the selection and presentation of pictures to children in the elementary schools.

CHAPTER V

LISTS OF PICTURES WHICH ILLUSTRATE THE BASIC ART PRINCIPLES AND SUGGESTED LISTS OF PICTURES FOR PICTORIAL ART APPRECIATION COURSES

Purpose of the Chapter

A course in pictorial art appreciation should be based on art principles. This contention has been borne out by recognized authorities as reported in Chapter II of this study and has been strengthened by the courses reviewed in Chapter III. Realizing the importance of the knowledge of the basic principles of art in the construction of a sound appreciation program, these principles were outlined and illustrated in the preceding chapter.

It is the aim of this chapter, first, to offer lists of pictures which will illustrate the principles of art; and second, with this list as a basis, to offer suggested lists of pictures that can be used in the teaching of pictorial art to the children of the elementary schools. The six principles - line, form, tone, color,

texture, and design - are each illustrated by a lengthy list of pictures which use a particular principle to such an extent that it may be observed and understood by the elementary school child.

There is no intention to suggest that these lists are all inclusive. However, a fundamental factor in a pictorial appreciation course should be the selection of pictures to illustrate art principles. Certainly a picture worthy of study will illustrate one or more of the principles of art. This does not mean that all good pictures can be classified nor that there are not many other values to be derived from the study of pictures. Other elements will be stressed as shown in the selection of pictures for specific maturity levels in the following chapters.

Pictures Selected to Illustrate Basic Principles of Art

The basic art principles as defined and illustrated in Chapter IV of this study are as follows:

1. Line
2. Form
3. Tone (light and shadow)
4. Color
5. Texture
6. Design

A course which provides for growth and continuity of

purpose must be based on the fundamental principles of the subject. Neuhaus¹ has said, "All the arts become intelligible and enjoyable through the study of basic principles." The following lists have been presented as an important element in the formation of a pictorial appreciation course, and provide adequate material for a study of the basic art principles.

A List of Pictures Illustrating the
Use of Line

<u>Name of Artist</u>	<u>Name of Picture</u>
Bellows	Men on the Dock
Bonheur	Deer in the Forest, Twilight, Oxen Plowing
Boughton	Pilgrims Going to Church
Botticelli	Coronation of the Virgin, Madonna and Child
Correggio	Marriage of St. Catherine
David	Mme. Recamier
Daubigny	The Pool
Gauguin	At the Seaside
Goya	Blindman's Buff

¹ Eugene Neuhaus, The Appreciation of Art, p. 5.
Boston: Ginn and Co., 1924.

Name of ArtistName of Picture

Hitchcock.....	Flower Girl of Holland
Hobbema.....	Avenue at Middelharnis
Inness.....	Peace and Plenty Tarpon Springs
Israels.....	Children of the Sea
Kemp-Welch.....	Behind the Plow
Lawrence.....	The Calmady Children
Lavery.....	On the Cliffs
Lerolle.....	By the River Shepherdess
Mac Ewen.....	With Grandma
Martin.....	Harp of the Winds
Mauve.....	Return to the Fold Spring
Reynolds.....	Miss Bowles
Thoma.....	Dancing in a Ring
Troyon.....	Return to the Farm
Van Dyck.....	Baby Stuart
Van Gogh.....	Portrait of the Artist Fishing Boats
Von Stuck.....	Spring Dance

A List of Pictures in which there is
a Distinct Element of Form

<u>Name of Artist</u>	<u>Name of Picture</u>
Angelico.....	Madonna and Angels
Bartolommeo.....	Holy Family
Beneker.....	MenaAre Square
Carpaccio.....	Angel with Lute
Correggio.....	Castello Madonna Madonna Adoring the Child
Constable.....	Bridge on the Stour
Daumier.....	The Washerwoman
Da Vinci.....	Madonna of the Rocks
Del Piombo.....	Christopher Columbus
Del Sarto.....	Madonna of the Harpies St. John the Baptist
Di Credi.....	Annunciation
Dolci.....	Madonna of the Veil St. Cecilia
Durer.....	Hans Imhoff Portrait of the Artist
El Greco.....	Holy Family
Giotto.....	St. Francis Preaching to the Birds
Holbein.....	The Merchant Gisze
Millet.....	The Gleaners Woman Churning
Rivera.....	Mexican Child
Sargent.....	Robert de Civrieux
Stuart.....	George Washington Martha Washington

A List of Pictures in which the Element
of Light and Shadow is Predominant

<u>Name of Artist</u>	<u>Name of Picture</u>
Alexander.....	The Ring
Carriere.....	Homework
Constable.....	The Valley Farm
Corot.....	Dance of the Nymphs Morning at the Lake
Degas.....	La Danseuse
De Hooch.....	Dutch Interior The Storeroom Dutch Courtyard
Duveneck.....	Whistling Boy
Hals.....	Portrait of a Woman The Singing Boys
Hobbema.....	The Water Mill
Hofmann.....	The Christus
Homer.....	Moonlight, Wood's Island Light
Holbein.....	Duchess of Milan Erasmus
Jacque.....	The Sheepfold
Maes.....	Grace Before Meat The Spinner
Mauve.....	Autumn Twilight
Millet...	Feeding her Birds

<u>Name of Artist</u>	<u>Name of Picture</u>
Murillo.....	The Pastry Eaters
Rembrandt.....	Landscape with Stone Bridge Night Watch
Reynolds.....	Age of Innocence
Ruisdael.....	The Windmill
Rubens.....	The Artist's Sons Portrait of the Artist
Troyon.....	Oxen Going to Work Road to Market
Vermeer.....	Lady with Lute Young Woman with a Water Jug

A List of Pictures Illustrating the Use of Color

<u>Name of Artist</u>	<u>Name of Picture</u>
Angelico.....	Annunciation
Breton.....	Sunset at Sea
Brush.....	Family Group
Cassatt.....	After the Bath
Chardin.....	The Cook Saying Grace
Da Vinci.....	Mona Lisa
Gainsborough.....	Blue Boy Market Cart
Guerin.....	The Alamo
Hals.....	The Jester
Hassam.....	Church at Old Lyme
Hogarth.....	The Shrimp Girl
Homer.....	Lookout--"All's Well"
Hunt.....	The Belated Kid
Inness.....	After a Summer Shower Autumn Oaks
Millet.....	The Knitting Lesson The Sower
Perugino.....	Frankfort Madonna Virgin in Adoration
Redfield.....	The Mill in Winter
Reynolds.....	Mrs. Siddons as the Tragic Muse

<u>Name of Artist</u>	<u>Name of Picture</u>
Sorolla.....	The Young Amphibians
Turner.....	Grand Canal of Venice Fighting Temeraire
Van Gogh.....	Cornfields in Provence The Peasant
Velasquez.....	Infanta Maria Theresa

A List of Pictures Illustrating Texture

<u>Name of Artist</u>	<u>Name of Picture</u>
Albertinelli	The Visitation
Artz	The Sewing School
De Hooch	The Apple Peeler
Gainsborough	Mrs. Robinson as Perdita, Mrs. Siddons
Geoffrey	Primary School in Brittany
Hals	The Laughing Cavalier, Nurse and Child
Holbein	Jane Seymour
Holmes	Can't You Talk?
Homer	Fog Warning
Landseer	Shoeing the Bay Mare
LeBrun	Madame LeBrun and Daughter
Maes	Young Girl Peeling Apples
Millais	The Boyhood of Raleigh
Murillo	The Money Counter
Raeburn	A Boy with a Rabbit
Rembrandt	Man in Armor, Saskia
Renouf	The Helping Hand
Reynolds	Nellie O'Brien
Ronner	A Fascinating Tale
Sully	The Torn Hat
Van Dyck	William II and Mary Stuart
Vermeer	Girl Reading a Letter, The Lace Maker

A List of Pictures in which the Element
of Design is Prominent

<u>Name of Artist</u>	<u>Name of Picture</u>
Abbey	Galahad the Deliverer, King Lear
Bastiene-Lepage	Joan of Arc
Bellini	Madonna and Saints
Blum	Itinerant Candy Vender
Bonheur	The Horse Fair
Botticelli	Madonna, Child, and St. John, Spring, Virgin and Child
Boughton	Pilgrim Exiles
Breton	The Harvesters
Cezanne	The Blue Vase, Still Life
Cimabue	Madonna Enthroned
Constable	Cornfield
Correggio	Holy Night
Da Vinci	The Last Supper
Francesco	Madonna of the Rose Garden
Goya	The Water Carrier
Hofmann	Boy Christ in Temple
Homer	The Gulf Stream, Watching the Breakers
Hoppner	Mrs. Gardner and her Children
Inness	The Mill Pond

<u>Name of Artist</u>	<u>Name of Picture</u>
Kaulbach	The Artist's Daughter
Landseer	Saved
Millet	Guardian of the Flock
Murillo	Children of the Shell, Immaculate Conception, Repose During the Flight, Virgin and Infant Jesus
Perrault	Childhood
Raphael	Madonna of the Chair, Sistine Madonna
Reynolds	Angels' Heads, Viscount Althorp
Rubens	Descent from the Cross, The Wolf and Fox Hunt
Rousseau	On the River
Sargent	Carnation, Lily, Lily, Rose
Sorolla	Two Sisters, Valencia
Trumbull	Signing the Declaration of Independence
Ufer	Solemn Pledge, Taos Indiana
Van Dyck	Portrait of Charles I
Velasquez	Don Carlos Baltasar, Las Meninas (Maids of Honor)
Whistler	Battersea Bridge, Artist's Mother

Suggested Lists of Pictures for Pictorial Art Appreciation Courses in the Elementary Schools

The second aim of this chapter is to present pictures that will furnish the basis for the systematic development of art appreciation.

On the basis of study and research, as reported in the previous chapters of this study, it was decided to confine the selection of pictures to those that have proved their worth, and are generally accepted by art educators and directors. It was hoped that, by means of the pictures chosen, the heritage of the past could be interpreted to the children. By means of these pictures it is believed that a firm foundation for growth in genuine knowledge and appreciation of pictures can be developed.

The Basis for the Selection of Pictures

In making the selections of pictures the following lists were used: (1) Lists of pictures to illustrate art principles, given in this chapter; (2) summary table of twenty picture lists, given in Chapter III.

The lists of pictures illustrating art principles were deemed very important. It was necessary to insure the inclusion of pictures in this study which would illustrate

definitely the important elements and principles of art. However, not every good picture worthy of study brings out a distinct principle to such an extent that it would be chosen as an illustration in a picture study. It is not the intention to go to the extremes in classifying pictures according to art principles. Most good pictures owe their charm and beauty to the blending of these principles. The advice of Boas² should be followed. She believes that in the selection of pictures for class use and in the presentation of the lesson definite art principles should not be isolated or over emphasized.

In order to safeguard against the over emphasis of selecting pictures merely to illustrate a term or principle, practical lists of pictures from a number of courses of study were consulted. This does not imply that the two lists are separate and distinct. In making the selection of pictures, however, the following criteria were taken as basic:

1. Pictures have been selected that will illustrate the fundamental elements of art structure and the major principles of design.

2. Pictures have been selected that have been considered worthwhile for picture study by leading authorities

² Belle Boas, Art in the School, p. 15. Garden City, New York: Doubleday, Page and Co., 1924.

on pictorial courses.

In making the final selections of pictures and the adjustments to the six levels of maturity, the following additional factors were considered as basic to a practical pictorial art appreciation course:

1. The pupils' maturity
2. The seasons and accompanying activities
3. The availability of the pictures
4. The availability of reading and other supplementary materials
5. The possibility of selecting pictures that will correlate with other subjects.

The Pupils' Maturity. - In planning problems for different grades, the special mental capacities of pupils at various ages are vital factors. Considerable experimentation has been done in the field of psychology with regard to children's interests, likes and dislikes, in pictures. Children at different age levels have decided preferences. For instance, first and second grade children select more often pictures of children and pictures of bright colors.³

Color appeals to children in this stage of maturity probably more than any other art factor. The ideas of

³
Bonnie E. Mellinger, Children's Interest in Pictures, p. 34. Contribution to Education, No. 516. New York: Bureau of Publications, Teachers College, 1932.

proportion and perspective have not yet dawned. To the young child the story in the picture is of first importance. Children are interested in their own personal environment and their personal experiences.⁴ They are interested also in pictures of pets, especially dogs, cats, ponies, calves, chickens, and all baby animals.⁵ The application of these interests to the study of great pictures adds to the development of the love for color and feeling for art qualities. The key words for the selection of pictures for children of these grades should be color, life, action.⁶

At the age of nine or ten, children are beginning to reach a level of maturity in which their interests are less self centered and more refined as to detail. They are leaving the symbolic and entering the realistic stage. The fact is that they are beginning to be dissatisfied with their crude figure drawings. They want them to look more like real people. Their sense of proportion and ideas of perspective are beginning to develop. In fact, as Judd⁷ says, this is the age in which individualism begins its development.

⁴ Florence Nichols and Others, Art Activities in the Modern School, p. 92. New York: The Macmillan Co., 1937.

⁵ Tentative Outline of Elementary Art Curriculum, Cleveland, Ohio, p. 17. 1935.

⁶ Katherine Lester, Great Pictures and their Stories, p. 8. New York: Mentzer Bush and Co., 1930.

⁷ William Whitford, An Introduction to Art Education, pp. 201-3. New York: D. Appleton-Century Co., 1937.

Evidence of teachers' appreciation of the need for understanding the effect of maturity on the educational needs of children is revealed in scientifically organized courses in reading, geography, and history. In grades four, five, and six, children depart from the study of their own environment and begin to make the acquaintance of people of other regions and other times. Past interests are not laid aside, but, if growth is in evidence, old interests taken on new meaning, refinement, and latitude. Work in art appreciation at this stage of development should result in keener observation, growth in the appreciation of form and color, and increased interest in the work of others. ^{8,9}

As the children become more mature, refinement of taste, development of judgment, and breadth of appreciation should continue. It is in the elementary school that most valuable training can be accomplished for the future of the pupils. The ten, eleven, and twelve year old child is devoted to gaining an outlook on the world. ¹⁰ The selection of pictures for children of these ages should take on the aspect of developing and refining taste rather than continuing

⁸ Detroit Art Appreciation Course, p. 30.

⁹ Cleveland Art Appreciation Course, p. 17.

¹⁰ Detroit Art Appreciation Course, p. 30.

untrained interests.¹¹ Lively interest in the story continues, but refinement of taste, emphasis on technique, and application of fundamental art principles should be emphasized. Great care must be exercised to keep the selection of pictures simple enough to be within the children's ability to understand and yet difficult enough to present a challenge to the developing capacity of all children.¹²

Seasons and Accompanying Activities. - An important factor in selecting pictures for elementary school children has been the knowledge that seasonal interests and their accompanying activities have always been a vital element in the curriculum of the elementary school. Realizing this fact, pictures selected for this course of study have been placed in the particular season for which they are best fitted. Their correlation with the nature interests is expected to develop not only a deeper interest in the picture, but also a more sympathetic understanding of it as well.

An examination of the pictures that have been selected in this chapter will show pictures suggestive of the fall, winter, spring, and summer seasons. This seasonal selection

¹¹

Cleveland Art Appreciation Course, p. 17.

¹²

William G. Whitford, op. cit., pp. 201-202.

may be exemplified by the following pictures:

- | | |
|--------|-------------------------------|
| Fall | "Autumn Leaves", by Perrault |
| Winter | "Fog Warning", by Homer |
| Spring | "The Windmill", by Rujsdael |
| Summer | "Dancing in a Ring", by Thoma |

The holidays bring added interests into school life which for a period permeates the entire thought of the school work. Through the study of a picture suitable to the day, such as Correggio's "Holy Night" at Christmas time, the art experience of the children is enriched.

Through this enrichment, the holiday moods may be utilized in the school work. Examples of holiday selections are:

- | | |
|--------------|---------------------------------------|
| Thanksgiving | "The Blessing", by Chardin |
| Christmas | "Virgin and Infant Jesus", by Murillo |
| February | "George Washington", by Stuart |

A scrutiny of the entire list selected for this course of study will show that attention has been given to the seasons and holidays in selecting the pictures.

Availability of Pictures. - In a practical pictorial art appreciation course, the selection of pictures must be made from those available for classroom use. There are several companies which publish miniature prints of the works of good artists. These prints are often published

in larger sizes which give a basis for a more accurate and detailed study of the masterpieces. The best prints possible should always be used so that the true message of the artist can be more readily interpreted. However, study of pictures should not be postponed because of a lack of originals or the more expensive prints. In most large cities there are fine collections of originals in museums or in private collections. These collections should be utilized in every way possible.

In addition to these sources of material, suitable prints are available in many books and magazines. In fact there seems to be an ever increasing amount of material useful in picture study.

The pictures selected for this study are published by one or more of the following companies:

Art Education Press, Inc., New York, N. Y.
Artext Prints, Inc., Westport, Conn.
Colonial Art Co., Oklahoma City, Okla.
Elson Co., Belmont, Mass.
F. and A. Owen Publishing Co., Danville, N. Y.
Geo. P. Brown and Co., Beverly, Mass.
Practical Drawing Co., Chicago, Ill.
University Prints, Newton, Mass.

Availability of Reading Material. - The selection of pictures for the study units was influenced by the availability of related reading material suitable for children's

use. The course is definitely for the children, and current interests and definite tastes have influenced the picture selection.

The children should be able to satisfy their own desires for information through readings suitable for their maturity. In addition to the stories found in the study units, there is a wealth of material published concerning the pictures selected. Several books have been written for the children of the various grades of the elementary school. A list of these books is given with the authors. These books are listed in the bibliography. The grade placement which is given after the title of each book is suggestive of the level of difficulty of the reading material of the book.

<u>Author</u>	<u>Title of Book</u>	<u>Grade</u>
Avery and Others	Prose and Poetry	3 - 6
Bacon	Pictures Every Child Should Know	5 - 6
Barstow	Famous Pictures	4 - 6
Bryant	Children's Book of Celebrated Pictures	1 - 6
Carpenter	Stories Pictures Tell	1 - 6
Glenn and Others	World Music	1 - 6
Hammel	Advancing in Picture Study	4 - 6

Hillyer and Huey	Child's History of Art	4 - 6
Horn and Scobey	Stories of Great Artists	3 - 6
Lester	Great Pictures and their Stories	1 - 6
Neale	Picture Study in the Elementary School	4 - 6
Oliver	First Steps in Enjoyment of Pictures	4 - 6
Powers	Stories of Famous Pictures	1 - 6
Roberts	Stories of the Youth of Artists	4 - 6
Whitcomb	Young People's Story of Art	5 - 6
Whitford and Others	Art Stories	2 - 6

Correlation with Other Subjects. - The pictures have been so selected as to make it easy for the study of pictures to correlate with the other subjects of the curriculum. When the interests and activities of the children demanded seasonal study, pictures to enrich that experience were selected. Thus motivation for the picture study was obtained naturally and an interest assured for a study of pictures for their own sake.

15

A sane idea concerning the relationship of picture study to the other subjects of the curriculum is expressed

 15

William G. Whitford, op. cit., p. 124.

by Collins ¹⁴ as follows:

Although the purpose of picture study is to learn something about the world's best pictures, such an aim need not prevent using the pictures studied as illustrative material for other classroom interests. The pictures of the Dutch painters, for example, tell us more of the traits and customs of the Dutch people than can be found in print; and the works of such masters as Watteau and Velasquez reflect clearly the life and manners of their time.

Similar background may be discovered at every hand. Literature, poetry, and music furnish backgrounds for picture appreciation. Biblical characters, Madonnas, historical scenes, geographical facts, all furnish occasion for picture study. There is no subject which correlates so universally and naturally as does picture study. This idea is clearly and adequately summarized by Bonser ¹⁵ as follows:

The masters in painting and sculpture at all times have reflected in their work the dominant interests of the period in which they have lived, many of the finest products of their art are closely related to projects in present day life activities and to those in history. Pictures which are idealistic interpretations of the scenes, situations, and meanings of the occupational home and community activities of people in various countries and times are appreciable to children in almost any grade when any kind of background providing an avenue of approach is developed. Many selections in literature are well supplemented by

¹⁴ Frank Collins, Picture Study, p. 5. New York: Brown Robertson Co., 1923.

¹⁵ Frederick Bonser, The Elementary School Curriculum, pp. 351-2. New York: The Macmillan Co., 1930.

pictures giving an artist's interpretations of some of their situations and characters. Nearly every industry may be made clearer in its historical development by the paintings of the masters relative to it.

Lists of Pictures for Each Study Unit

In the final placement of the sixty pictures for the six study units, each picture was chosen for one or more of the stated reasons, namely:

1. To illustrate art principles
2. To meet the judgment of authorities on picture selection and grade placement
3. To fit the pupils' level of maturity
4. To suit seasonal demands
5. To choose pictures which are available in prints
6. To select pictures for which there is published literature
7. To correlate with the other subjects of the grade

The selection and placement of each picture have been made after a period of eight years of trial and use with approximately one hundred children in each grade of Whittier School. The selections have been made from the hundreds of prints published by the companies listed on pages 114-131 of this study. The writer has used all the suggestions found in experimental study on grade placement

of pictures. There has been no significant study that has definitely proved, or has attempted to prove, that any one picture belongs exclusively in a given grade. At best only broad principles have been developed. These principles have been stated in this chapter and have been influential in the placement of pictures for this course.

The writer has definitely refrained from placing pictures in grades, but has grouped them in maturity levels.

The selections have been made for six levels of maturity. The pictures, as grouped in units, may be translated into grade placement as follows:

Unit I	Grades Kg., 1, or 2
Unit II	Grades 1, 2, or 3
Unit III	Grades 2, 3, or 4
Unit IV	Grades 3, 4, or 5
Unit V	Grades 4, 5, or 6
Unit VI	Grades 5, 6, or 7

The pictures chosen for Units I and II are rich in color, attractive to children of the primary grades. All these are of children or animals, or combinations of both. They meet the theoretical and experimental criteria of children's interests in pictures and have proved their worth over a period of years with hundreds of children. However,

in no case has the immature judgment of pupils dictated the selection. Only pictures which have been judged as worthwhile works of art by critics have been presented to the children.

In each successive maturity level more mature interests of children were considered. In Unit III, "Autumn Oaks" by Inness was selected. Through the study of this picture, which is rich in color, the children are initiated into a study of landscape painting. Other pictures of this unit such as "Pilgrims Going to Church", "Nurse and Child", "Woman Churning", and "Primitive Sculpture" were chosen because these subjects are of interest to the children of the third and fourth grades. In these grades children are studying Pilgrims, Indians, and peoples of many lands.

Each picture in the following lists has been selected for one or more of the seven criteria enumerated and explained in this chapter. These are not all the good pictures that can be selected for study at a given maturity level. One who carefully studies the subject of pictorial appreciation can select a number of good pictures. But no one criterion can be used exclusively. The selections given here have been found valuable in practical classroom situations. A tabulation of the choices that others have made should be of value to those considering the choice of

pictures for school instruction. The many lists of pictures have influenced the writer in the selection for this course.

In case the choice here made does not fit a particular group, locality, or course, another selection should be made, but only after a careful study of the fundamental principles underlying pictorial appreciation as developed in this study.

The pictures given in the following table are those which have been selected for the study units. The tabulations show the number of times these pictures appear on the twenty selected lists given in Chapter III. Two types of tabulations were made. The first one shows the use of a particular picture in the adjacent grades to that of the unit. The second tabulation shows the total number of times the picture was selected regardless of the grade in which it is found in the study unit.

In this table is also indicated the art principle which each picture illustrates.

TABLE II

PICTURES SELECTED FOR STUDY IN A PICTORIAL ART APPRECIATION COURSE; INDICATING ART PRINCIPLES ILLUSTRATED; APPROXIMATE GRADE PLACEMENT, AND NUMBER OF TIMES GIVEN IN THE TWENTY SELECTED LISTS

Picture and Artist	Art Principle Illustrated	Times Selected for	Total Times Selected
<u>Unit I</u>		<u>Grades</u> Kg. 1,2	
Little Sister, Albright	color	2	2
Touching, Smith	color	2	3
Childhood, Perrault	design	1	1
Angels' Heads, Reynolds	design	4	4
Can't You Talk, Holmes	line	4	4
Girl with Cat, Hoecker	form	4	5
Robert de Civrieux, Sargent	form	1	1
The First Steps, Millet	color	4	4
In the Country, Blommers	texture	8	9
A Holiday, Potthast	line	6	10

TABLE II (Continued)

Picture and Artist	Art Principle Illustrated	Times Selected for	Total Times Selected
<u>Unit II</u>		<u>Grades</u> <u>1,2,3</u>	
Calmady Children, Lawrence	line	7	7
An Aristocrat, Landseer	light, shadow	15	16
The Blessing, Chardin	color	7	9
Holy Night, Correggio	design	11	12
With Grandma, Mac Ewen	line	9	9
Don Carlos Baltasar, Velasquez	design	7	8
Age of Innocence, Reynolds	light, shadow	13	14
Boy with a Rabbit, Raeburn	texture	13	13
Feeding her Birds, Millet	light, shadow	10	10
Children of the Sea, Israels	line	5	5
<u>Unit III</u>		<u>Grades</u> <u>2,3,4</u>	
Miss Bowles, Reynolds	line	7	12
Autumn Oaks, Inness	color	0	2
Pilgrims Going to Church, Boughton	line	8	10

TABLE II (Continued)

Picture and Artist	Art Principle Illustrated	Times Selected for	Total Times Selected
Madonna of the Chair, Raphael	design	4	15
Nurse and Child, Hals	texture	3	5
Woman Churning, Millet	form	3	3
Pastry Eaters, Murillo	light, shadow	6	9
Primitive Sculptor, Couse	light, shadow	5	7
Carnation, Lily, Lily, Rose, Sargent	design	7	8
Saved, Landseer	design	3	3
<u>Unit IV</u>		<u>Grades</u>	
.....		<u>3, 4, 5</u>	
Horse Fair, Bonheur	design	10	14
Singing Boys, Hals	light, shadow	1	2
Solemn Pledge, Ufer	design	9	11
Virgin and Infant Jesus, Murillo	design	1	2
The Storeroom, De Hooch	light, shadow	3	9
Itinerant Candy Vender, Blum	design	1	1
Shoeing the Bay Mare, Landseer	texture	4	7
Behind the Plow, Kemp-Welch	line	5	11

TABLE II (Continued)

Picture and Artist	Art Principle Illustrated	Times Selected for	Total Times Selected
Flower Girl of Holland, Hitchcock	line	8	11
Harp of the Winds, Martin	line	5	9
<u>Unit V</u>		<u>Grades</u>	
-----		<u>4, 5, 6</u>	
The Torn Hat, Sully	texture	3	11
The Gleaners Millet	form	11	15
Pilgrim Exile, Boughton	design	3	3
Boy Christ in Temple, Hofmann	design	5	5
Fog Warning, Homer	texture	10	13
Infanta Maria Theresa, Velasquez	color	1	7
Boyhood of Raleigh, Millais	texture	6	6
The Watermill, Ruisdael	light, shadow	9	13
Spring, Mauve	line	4	4
Dancing in a Ring, Thoma	line	1	8
<u>Unit VI</u>		<u>Grades</u>	
-----		<u>5, 6, 7</u>	
The Blue Boy, Gainsborough	color	4	11

TABLE II (Continued)

Picture and Artist	Art Principle Illustrated	Times Selected for	Total Times Selected
The Sheepfold, Jacque	light, shadow	2	7
Peace and Plenty, Inness	line	2	2
Sistine Madonna, Raphael	design	6	6
George Washington, Stuart	form	7	7
Night Watch, Rembrandt	light, shadow	2	4
The Money Counter, Murillo	texture	1	4
Galahad the Deliverer, Abbey	design	3	6
The Jester, Hals	color	8	9
Dance of the Nymphs, Corot	light, shadow	7	11

Summary of the Chapter

In this chapter lists of pictures have been offered that will illustrate the art principles necessary for an intelligent understanding of pictorial art. These pictures are to be used to teach the fundamental principles of art as defined and illustrated in the preceding chapter of this study.

These pictures have been carefully selected and may be used for curriculum making. The following points should be kept in mind in considering the pictures presented in this chapter:

1. More than one principle may be exemplified by the same picture.
2. Technical classification is not to be over-emphasized.
3. The lists are suggestive and not all inclusive.
4. Many good pictures do not lend themselves to classification.
5. Other factors developed in this study are to be considered in the selection of pictures.

The suggestive lists of pictures for the six study units were made after an evaluation of much material on picture study. The method involved in this problem of picture selection might well serve as a guide for forming any well organized course of study in art appreciation. Pictures have been chosen for one or more of the following reasons:

1. To illustrate art principles
2. To suit the interests and maturity of the pupils
3. To add interest in seasonal and holiday activities.

4. To take advantage of pictures which were available

5. To utilize supplementary material.

6. To correlate with the other subjects

The selections have continuity of purpose. The pictures selected, if used as directed in the following chapters of this study, will serve as valuable aids in enrichment of the elementary school curriculum.

CHAPTER VI

THE STUDY UNIT

Purpose of the Chapter

A study of materials and methods of pictorial art instruction over a period of years has led to the use of the various types of materials presented in this chapter for the development of a complete course of study for a six-year elementary school. It is the purpose of this chapter to show how this material can be developed into specific study units. A detailed list of pictures, poems, narrations, supplementary pictures, study questions, and work materials will be given. Unit V in its entirety has been presented as an example of how material can be organized into units suitable for the various levels of maturity found in the elementary school. This unit is found in the Appendix.* A careful analysis of the material reveals a systematic attempt to present material in keeping with the children's interests and maturity.

* Appendix A, pp. 247 ff.

Selection of Pictures for Study Units

A well organized study of one picture per month need not take more time than might be spent in a haphazard discussion of pictures. There is no limit to the number of pictures that could be studied to advantage, but, considering the many other subjects of the curriculum, ten pictures for one year is probably sufficient. Too many may cause confusion, particularly if careful planning is not given to the presentation. All of the twenty art courses examined and giving lists of pictures, tabulated in Table I, give approximately ten pictures per grade. Several of these courses give supplementary lists from which additional pictures may be selected if the teacher desires their use.

A variety of pictures has been chosen for the units of this course. These have been selected from various nationalities with particular types for study. There are portraits, landscapes, and group combinations of historical and religious scenes, a collection interesting in itself.

Types of Pictures Selected. - The types of pictures selected are well illustrated by an examination of Unit V. All the pictures chosen for the study units in this course

are chosen from the lists of pictures illustrative of art principles. More than one principle is illustrated by each picture, but the selection made in this study insures the inclusion of all the fundamental art principles and terms. The existence of a predominant art principle did not actually determine the selection and placement of any picture. The other factors determining the choices of pictures are discussed and illustrated in this chapter.

The types of pictures selected for all the units are well illustrated by an examination of those chosen for Unit V. These selections are summarized as follows:

<u>Title of Picture</u>	<u>Art Principle Illustrated</u>	<u>Nationality of Artist</u>	<u>Type of Picture</u>
The Torn Hat	texture	American	portrait
The Gleaners	form	French	landscape
Pilgrim Exiles	design	English	landscape
Christ in Temple	design	German	religious
Fog Warning	texture	American	seascape
Maria Theresa	color	Spanish	portrait
Boyhood of Raleigh	texture	English	historical
The Windmill	light, shadow	Dutch	landscape
Spring	line	Dutch	landscape
Dancing in Ring	line	German	landscape (group)

The six fundamental principles of art are illustrated in the ten selections for this year's work. Of these ten, two are portraits, three group pictures, four landscapes, and one a sea picture. The artists are of various nationalities. There are works of two Americans, two Englishmen, two Germans, two Dutch, one Spaniard, and one Frenchman. This is a typical example of the selections for the other units.

The fundamental principles for the selection and classification of pictures have been developed in the previous chapter. All the pictures selected (1) illustrate basic art principles, (2) are available in inexpensive prints, and (3) have graded supplementary reading material. The pictures have been placed (1) to suit the maturity of the children, (2) to fit the seasonal and holiday activities of the school, and (3) to correlate with the other subjects. The specific reason for the choice of pictures can be better understood by a careful study of one unit. Some of the special reasons for selections of pictures for Unit V are given in an analysis as follows:

1. "The Torn Hat" is the first picture for study. It was felt that to begin the appreciation course for the fifth grade with an American artist was most appropriate. Interest in American history centers about the period when

this artist lived. He painted many historical characters. Other pictures might be studied here, but the atmosphere of this portrait suggests the vacation which is so fresh in the children's minds.

2. "The Gleaners" which comes at the climax of the harvest season, offers an opportunity for pursuing many interests. It is rich in suggestions for correlation with other school subjects. Contrasts or comparisons of farm life in France with modern American farming may be made. A beginning in landscape study is very appropriate for autumn. Outdoor excursions offer practical lessons of perspective and color principles which the picture clearly suggests.

3. "Pilgrim Exiles" was chosen because of its significance in the Thanksgiving season. Its atmosphere suggests November's mood, yet there is enough brightness to insure a profitable and pleasant study.

4. The Christmas spirit, prevalent throughout the month of December, may be fostered through the study of "Christ in the Temple". This group picture brings out many principles of art noticed in the other pictures. A study of the artist's life will reveal that he was predominantly interested in religious paintings.

5. "Fog Warning" was selected because children of fifth grade age have shown marked interest in the sea. At this age they make boats, draw boats, and enjoy sea stories. The picture affords a different study which is valuable in the growth of appreciation.

6. "Infanta Maria Theresa" has been chosen because it is a portrait that children of this age will enjoy. This is the only picture of a girl studied in this unit.

7. "Boyhood of Raleigh" was considered valuable because of its appeal to the imagination. The story it so obviously tells is exciting. Its art is good and the opportunity for history correlation is excellent.

8. "The Windmill" is a seasonal selection, but additional interests other than March winds may be mentioned. It is one of the most famous of the Dutch landscapes, and affords study in contrast with other landscapes of this and other periods.

9. "Spring" was chosen because it portrays the beauty of nature, as well as composition.

10. "Dancing in a Ring" gives a holiday feeling to anyone who looks at the picture. For a closing study of the year, it is most appropriate. This selection may be used to review many of the art principles developed throughout the year.

An Appropriate Poem for Each Picture

In this part of the plan, the aim is to enlarge still further the pupils' experiences. The poetry has been selected for its close association with the mood of the picture and sometimes serves as a means of suggesting color quality. Furthermore, the poetry is a means of bringing to the pupils an appreciation of beauty in the picture without any attempt to describe or explain the idea.

The poems used have been selected (1) to add interest to the picture, (2) to correlate with the picture theme, and (3) to suit the reading experiences of the children.

A study of the poems included in Unit V will show the general use of the poems for the course.

The correlation of the poem with the picture theme can be seen in the use of the "Barefoot Boy" with Sully's picture, "Torn Hat." The poet Whittier and the artist Sully have portrayed a "boy with cheeks of tan", each in his own medium, one with the pen, the other with the brush. The poem could easily have been inspired by the picture, or the picture could have been painted to illustrate the poem. Other such selections as this have been made for the six units.

Poems selected for the course have been taken from every available source. An attempt has been made to get good poems that the children can read and understand. There are many poems which would be suitable for use. There is no claim made that other selections cannot be found that will be better suited for particular classes, localities, or situations. However, it is believed that the following list will be of value to the busy classroom teacher:

A List of Poems to Accompany the Pictures

<u>Picture</u>	<u>Unit I</u>	<u>Poem</u>
Little Sister, Abbricht		Shore, Miller
Touching, Smith		Pussy Cat, Mother Goose Rhyme
Childhood, Perrault		Autumn Leaves, Cooper
Angels' Heads, Reynolds		Cradle Hymn, Watts
Can't You Talk? Holmes		My Pets, Harrington
Girl with a Cat, Hoecker		I Like Little Pussy, Taylor
Robert de Civrieux, Sargent		Whose Dog Art Thou? Mother Goose Rhyme
The First Step, Millet		What Does Little Birdie Say?, Tennyson
In the Country, Blommers		Mary Had a Little Lamb, Mother Goose Rhyme
A Holiday, Potthast		At the Seaside, Stevenson

PicturePoemUnit II

The Calmady Children,
Lawrence

An Aristocrat, Landseer

The Blessing, Chardin

Holy Night, Correggio

With Grandma, Mac Ewen

Don Carlos on Horseback,
Velasquez

Age of Innocence, Reynolds

A Boy with a Rabbit,
Raeburn

Feeding her Birds, Millet

Children of the Sea,
Israels

Blue Shoes, Greenaway

Sandy, Anderson

A Thought, Stevenson

Cradle Hymn, Luther

The Grandmother, Roberts

Dapple Gray, Author unknown

O Happy, How Happy,
Nature Rhyme

The Rabbit, Roberts

How to Get a Breakfast,
Author unknown

Swimming, Scollard

Unit III

Miss Bowles, Reynolds

Autumn Oaks, Inness

Pilgrims Going to Church,
Boughton

Madonna of the Chair,
Raphael

Nurse and Child, Hals

Woman Churning, Millet

I Had a Little Doggy,
Author unknown

October's Party, Cooper

The Pilgrims Came, Wynne

Why?, Ward

To Baby, Greenaway

A Little Song of Life, Reese

Picture

The Primitive Sculptor,
Couse

Carnation, Lily, Lily,
Rose, Sargent

Saved, Landseer

Poem

Indian Children, Wynne

In the Garden, Knapp

Can't You Talk?, Powers

Unit IV

The Horse Fair, Bonheur

Singing Boys, Hals

Solemn Pledge, Ufer

Virgin and Infant Jesus,
Murillo

The Storeroom, de Hooch

Itinerant Candy Vender,
Blum

Shoeing the Bay Mare,
Landseer

Behind the Plow,
Kemp-Welch

Flower Girl of Holland,
Hitchcock

Harp of the Winds, Martin

Horses of the Sea, Rossetti

The Arrow and the Song,
Longfellow

Song for Fine Weather,
Skinner

A Christmas Folk Song,
Reese

The Sunshine has a Pleasant
Way, Wynne

Little Maid of Far Japan,
Wynne

The Village Blacksmith,
Longfellow

Written in March,
Wordsworth

Little Toy Land of the Dutch,
Author unknown

Who has Seen the Wind?,
Rossetti

PicturePoemUnit V

The Torn Hat, Sully	The Barefoot Boy, Whittier
The Gleaners, Millet	Out in the Fields with God, Cuiney
Pilgrim Exiles, Boughton	The Landing of the Pilgrim Fathers, Hemans
Christ in the Temple, Hofmann	The Boy Christ, Oxenham
The Fog Warning, Homer	Fog, Sandburg
Infanta Maria Theresa, Velasquez	When Mary Goes Walking, Chalmers
Boyhood of Raleigh, Millais	Sea Gypsy, Hovey
The Windmill, Ruisdael	The Windmill, Longfellow
Spring, Mauve	The Wonderful World, Rand
Dancing in a Ring, Thoma	The World's A Very Happy Place, Setoun

Unit VI

The Blue Boy, Gainsborough	Young and Old, Kingsley
The Sheepfold, Jacque	The Twenty-Third Psalm
Peace and Plenty, Inness	What Do We Plant?, Abbey
Sistine Madonna, Raphael	The Dresden Madonna, Storrs
George Washington, Stuart	Washington, Turner
Night Watch, Rembrandt	The Night Will Never Stay, Farjeon
Money Counters, Murillo	Aladdin, Lowell

<u>Picture</u>	<u>Poem</u>
Galahad the Deliverer, Abbey	Eldorado, Poe
The Jester, Hals	Spring Ring Jingle, Lewis
Dance of the Nymphs, Corot	The Spirit of the Birch, Ketchum

The Story of the Picture and the Artist

In preparing the stories to be used in the study units, the children's interests and abilities were carefully considered. All the information possible was secured before any material was accepted as reliable for use. Many books on picture study published for children's use as well as more adult books on art were read before attempting to write stories for children to read. The completed stories are interesting as stories, but their aims are quite obvious. They are written in such a way that interest is increased because of the understanding which comes through explanations and meanings of art terms and principles. Every opportunity is taken to present these principles and to develop the vocabulary necessary to growth in art appreciation. Care was taken to keep the story interesting and not to present confusing facts or to remind the children that certain things must be learned.

For each lesson there are two stories. One is the story concerning the picture in which the art principles and the art vocabulary are used. The other is a story of the artist which gives something of the history of the period and the conditions under which the artist produced his particular type of work.

Before any material was approved as suitable for the stories, an extensive study was made of the art vocabulary to be used. It was felt that a course of study in art appreciation should systematically develop a vocabulary necessary to proper understanding at different age levels.

"The Committee on Terminology" lists twenty-three words which should be included in the vocabulary used in public school work. However, there is no indication from the report that all these words should be presented to children of lower levels of maturity. Many of the words should be presented only in the upper grades of the schools.¹ The work of Unit V contains many of these art terms, as well as additional ones, which the children seem able to comprehend. The following is a list of art terms found in this unit:

¹ William Whitford, Chairman. Federated Council on Art Education, Report of the Committee on Terminology, p. 21. Boston: Berkley Press, 1929.

A List of Art Terms Found in Study Unit V

action	*form	*proportion
arrangement	glow	primary
background	graceful	*repeated
*balance	grouping	replica
blend	*harmonize	rhythm
center of interest	horizontal	scene
circle	hue	shades
clearness	intensity	shadow
cold color	landscape	*shape
*color	light	*simplicity
complementary	*line	sketching
contemporary	*mass	space
*contrast	model	studio
curved	mood	surface
dark	*movement	silhouette
delicate	miniature	*symmetrical
design	museum	*texture
detail	note	tint
distance	*outline	*tone
emotion	perspective	*unity
emphasis	perpendicular	*value
feeling	pattern	*variety
flimsy	pastoral	vertical
foreground	plan	warm color
fitness	portrait	

This unit contains seventy-four art terms. Among these are twenty of the twenty-three recommended by "The Committee on Terminology." The three words not used are alternation, utility, and consistency. These words are three of the four most difficult of the twenty-three as they appear in the Thorndike Word List.²

* Included on the list of 23 words recommended by the "Committee on Terminology".

² William Whitford, op. cit., p. 21.

The vocabulary used in this unit is as extensive and as difficult as the maturity of the children warrants. Practical work with children shows that the vocabulary used in this unit is within their comprehension.

Multiple Choice Questions on Work Presented

Included in each lesson for the study unit there is a page of work material consisting of multiple choice questions. These fill the need presented in the review, or check-up period, following the presentation of each art appreciation lesson. The questions are simple, but comprehensive. They cover the material presented and inspire some research work.

Briefly stated, the objectives for using the multiple choice testing lessons are as follows:

1. To inspire research
2. To emphasize art principles
3. To emphasize the study of the picture
4. To connect pertinent facts with the artist
5. To connect pertinent facts with the picture

In each lesson questions are asked on these five phases of the lesson. These phases with an accompanying

example are as follows:

1. Questions involving research and judgment

Millet's work resembles that
 _____ of Breton.
 _____ of Jacque.
 _____ of Corot .

2. Questions concerning art principles

The size of the figures in "The Gleaners"
 shows

_____ perspective.
 _____ center of interest.
 _____ background.

3. Questions involving close scrutiny of the picture

"The Windmill" represents a scene
 _____ on a clear day.
 _____ just before a storm.
 _____ on a rainy day.

4. Questions presenting historical information

Velasquez was a contemporary
 _____ of Reynolds.
 _____ of Rubens.
 _____ of Raphael.

5. Factual question about the picture

The man in "The Pilgrim Exiles" might be
 _____ John Alden.
 _____ John Smith.
 _____ Miles Standish.

Supplementary Pictures

Other pictures are suggested for study in connection with each unit. These pictures are chosen to bring out

points similar to those in the lesson. The pictures may be illustrations of the artist's work or may be works of artists doing similar work. In some instances the supplementary pictures are merely pictures of other boys or girls, or they may be scenes of the country from which the study of the main picture was made. In each case the pictures were chosen to add interest and to give additional information for the pictures studied. The following is a suggested list:

A List of Supplementary Pictures for
Six Study Units in Pictorial Art Appreciation

Unit I

<u>Picture for Study</u>	<u>Supplementary Picture</u>
Little Sister, Albright	End of the Pier, Albright
Touching, Smith	A Modern Cinderella, Smith
Childhood, Perrault	Autumn Oaks, Inness
Angels' Heads, Reynolds	Sistine Madonna, Raphael
Can't You Talk, Holmes	Dignity and Impudence, Landseer
Girl with a Cat, Hoecker	A Fascinating Tale, Ronner
Robert de Civrieux, Sargent	The Fifer, Manet

Picture for Study

The First Steps, Millet

In the Country, Blommers

A Holiday, Potthast

Unit IIThe Calmady Children,
Lawrence

An Aristocrat, Landseer

The Blessing, Chardin

Holy Night, Correggio

With Grandma, Mac Ewen

Don Carlos Baltasar,
VelasquezAge of Innocence,
ReynoldsBoy with a Rabbit,
Raeburn

Feeding her Birds, Millet

Children of the Sea,
IsraelsSupplementary Picture

The Helping Hand, Renouf

Bringing Home the Newborn
Calf, Millet

The Balloon, Dupre

(child's own picture)

Dignity and Impudence,
Landseer

Grace Before Meat, Maes

Holy Night, Barocci

Interior of a Cottage,
IsraelsPhilip IV on Horse,
VelasquezThe Strawberry Girl,
Reynolds

Miss Bowles, Reynolds

The Knitting Lesson,
MilletThe Young Amphibians,
Sorolla

Picture for Study

Autumn Oaks, Inness

Pilgrims Going to
Church, BoughtonMadonna of the Chair,
Raphael

Nurse and Child, Hals

Woman Churning, Millet

The Pastry Eaters,
MurilloThe Primitive Sculptor,
CouseCarnation, Lily, Lily,
Rose, Sargent

Saved, Landseer

Supplementary PictureAfter a Summer Shower,
Inness
Dance of the Nymphs, CorotReturn of the Mayflower,
Boughton
Pilgrims Exiles, BoughtonVirgin and Infant Jesus,
Murillo
Madonna del Granduca,
RaphaelPlaydays in Holland, Charlet
The Storeroom, de HoopThe Knitting Lesson, Millet
The Song of the Lark, BretonThe Singing Boys, Hals
The Boyhood of Raleigh,
MillaisTaos Indian Roasting Corn,
Couse
Solemn Pledge, Taos Indians,
UferLittle Rose, Whistler
After The Bath, CassattAn Aristocrat, Landseer
Can't You Talk, HolmesUnit IV

The Horse Fair, Bonheur

Singing Boys, Hals

Solemn Pledge, Ufer

Return to the Farm, Troyon
Oxen Going to Work, TroyonNeapolitan Boy, Mancini
Angel with a Lute, CarpaccioIndian Sculptor, Brush
The Retreat, Leigh

Picture for Study

Virgin and Infant Jesus,
Murillo

The Storeroom, De Hooch

Itinerant Candy Vender,
Blum

Shoeing the Bay Mare,
Landseer

Behind the Plow,
Kemp-Welch

Flower Girl of Holland,
Hitchcock

Harp of the Winds, Martin

Supplementary Picture

Madonna del Granduca,
Raphael

Madonna and Angels,
Fra Angelico

A Girl Reading a Letter,
Vermeer

Dutch Courtyard, De Hooch

Going to Church, Moravia,
Uprka

A Holiday, Potthast

The Jockey, Degas

Philip IV on Horse,
Velasquez

Going to Market, Troyon

Oxen Plowing, Bonheur

Blue Flowers, Ring

In the Tulip Field,
Hitchcock

Avenue at Middelhamnis,
Hobbema

The North Country, Metcalf

Unit V

The Torn Hat, Sully	Ends of the Pier, Albright
	The Belated Kid, Hunt
The Gleaners, Millet	By the River, Lerolle
	The Balloon, Dupre
Pilgrim Exiles, Boughton	The Old Santa Fe Trail, Younghunter
	Coming of the White Man, Reid
Boy Christ in the Temple, Hofmann	The Christus, Hofmann
	Among the Lowly, L'Hermittee

Picture for Study

The Fog Warning, Homer

Infanta Maria Theresa,
Velasquez

The Boyhood of Raleigh,
Millais

The Windmill, Ruisdael

Spring, Mauve

Dancing in a Ring,
Thoma

Supplementary Picture

Children of the Sea,
Israels

The Gulf Stream, Homer

Philip IV, Velasquez

Maids of Honor, Velasquez

U.S. Frigate Constitution,
Johnson

Fighting Temeraire, Turner

Avenue at Middelharnis,
Hobbema

The Water Mill, Hobbema

Road through the Trees,
Corot

After a Summer Shower,
Inness

Blindman's Buff, Goya

Spring Dance, Von Stuck

Unit VI

The Blue Boy, Gainsborough	Mrs. Siddons, Gainsborough
	Infant Samuel, Reynolds
The Sheepfold, Jacque	The Shepherdess, Lerolle
	Twilight, Mauve
Peace and Plenty, Inness	The Cornfield, Constable
	The Market Cart, Gainsborough
Sistine Madonna, Raphael	Madonna of the Veil, Dolci
	Madonna of the Harpies, Del Sarto
George Washington, Stuart	Thomas Jefferson, Sully
	Christopher Columbus, Piombo
Night Watch, Rembrandt	Saskia, Rembrandt
	Man in Armor, Rembrandt

Picture for Study

The Money Counter, Murillo

Galahad the Deliverer,
Abbey

The Jester, Hals

The Dance of the Nymphs,
CoroñSupplementary PictureThe Pastry Eaters, Murillo
Don Carlos Baltasar,
VelasquezSir Galahad, Watts
The Vigil, PettieThe Laughing Cavalier,
Hals
Portrait of the Artist,
RubensDavid at the Cave of
Adullam, Lorraine
Embarkation for Cythera,
Watteau

A careful study of the suggested supplementary pictures in each lesson reveals that these add one or more of the following points of interest:

1. Broaden the interest in the theme of the study picture
2. Add interest to the regular curricular activities
3. Give examples of similarity or difference in the works of contemporary artists, artists of different countries, or of different periods
4. Illustrate the fundamental art principles involved in the lesson

Broadening Interest in the Theme of the Study Picture. - The pictures in the lower grades have been

especially chosen to add interest to the lesson. In Unit I, the first picture chosen is "Little Sister." Children are interested in family life and the pleasures common to boys and girls of their age. In this case, other pictures showing childish sports can be shown. The suggested picture here is "End of the Pier" by Albright.

A suitable picture to study with Potthast's "A Holiday" is another summer scene, entitled "The Balloon." A festival feeling is induced by the balloon sailing through the air. The curiosity and interest of the people in the picture, lead the children to a similar interest. Besides these two pictures being useful because of similar theme, they may be used for further study in color, line, and balance.

Additional Interest in Regular Subjects.- Many of the lessons in the various units fit in nicely with the lessons in other subjects such as geography, history, and literature. Some of the selections have been made solely with the idea of increasing the possibility of correlation of the art appreciation lesson with regular academic work. In the lower grades children are interested in Indian life, and consequently the curriculum has a great deal of Indian folk lore woven into it. Indian pictures appear on the picture study lists. In Unit III a Couse picture is

given. Accompanying this picture are two other Indian pictures, one by the same artist, and the other by his contemporary, Ufer. All three furnish subject matter for Indian study, their customs and habits.

The Supplementary Picture as a Means for Comparisons and Contrasts. - Comparisons or contrasts of the works of contemporary artist may be shown by the use of additional pictures in the study lesson. In Unit V, "The Windmill" should be compared with "The Water Mill" and contrasted with "Avenue at Middelhamnis".

Another example of the use of supplementary pictures for contrasts of the works of artists is found in the study of "Woman Churning." A related picture is "The Song of the Lark." These two selections furnish ample opportunity for contrast between the work of Millet and Breton.

"Spring", a study picture in Unit V, has for the supplementary study a picture by Corot and one by Inness. Here works by artists of different countries can be compared and studied.

Supplementary Pictures as Illustrations of Art Principles. - The use of additional pictures to illustrate art principles is found in the study of "Fog Warning." In this lesson attention is called to the use of curved lines to show storm and stress, and horizontal lines to

show peace and calm. The two additional pictures chosen in this study are suitable examples of these two principles of the use of lines. "The Gulf Stream" shows turbulent water, while "Children of the Sea" is a perfect example of a calm sea.

These are only a few of the pictures that may be used as supplementary. Others may be selected that will give additional value to the picture study course. Only after much thought should such additions or substitutions be made. Just any picture will not necessarily add to the value of the lesson.

Work Material

Included in each lesson plan in the study unit is an assignment of work devoted to art activities designed to enrich the appreciation course. These "Things to Do" provide opportunity for the development of creative and appreciative abilities. Children of varying levels of maturity are given interesting tasks, definite in guiding principles, but flexible enough to permit them to follow individual interests.

The assignments are always relative to the lesson, but they are so varied that the art activities necessary to their completion will produce enjoyment in many kinds

of art experiences. The art principles will be more firmly established if children are given an opportunity to illustrate the use of them in their own drawings.

The work material should be recorded in the children's own booklets. The pride that ensues from reaching a degree of perfection is possible for every child. However, it is believed that the work material is of such content that even the gifted child will be inspired to do his best work. The chief aim is to add to the appreciation of the picture presented, and not to impose a burden which will detract from the enjoyment of the work.

The following is a list of the problems found in the work material of Unit V.

1. Illustrations of art principles
2. Research work
3. Finding materials, pictures, cloth, colors, etc.
4. Writing original stories
5. Drawing original pictures
6. Making reproductions
7. Recognizing similarity
8. Scrutinizing pictures
9. Reviews and tests
10. Constructions of various kinds
11. Planning work

Summary of the Chapter

Material has been presented in this chapter on the basis of which complete study units can be made for six maturity levels of children of the elementary school ages. A complete unit designated as Study Unit V has been included in the Appendix of this study.

The study unit contains five distinct features as follows:

1. Study pictures
2. A poem for each study picture
3. A story of each study picture and artist
4. Review and supplementary questions
5. Work material

The vocabulary of the material presented has been checked by the Thorndike Word List and the "Report of the Committee on Terminology". The difficulty and the practical use of the material has been tested by classroom experiments as will be reported in the following chapter.

CHAPTER VII

AN EVALUATION OF THE ART APPRECIATION MATERIAL IN TERMS OF CLASSROOM TRIAL

Purpose of the Chapter

A definite study unit was formulated as explained in the preceding chapters. This unit was used in two separately controlled classroom situations in order to determine its value for public school use.

Many eminent authorities quoted in this study believe that an understanding of the basic art principles is necessary to the intelligent appreciation of pictures. It has been established also that a definite program based on principles underlying the subject is necessary to an adequate pictorial art appreciation course. The problem, then, is to test the material in this study to see whether or not it has been organized in a way that will meet the requirements which have been established for an art appreciation course.

After the material was presented, it was deemed necessary to test the children who had been taught by the method which consisted of:

1. Presenting, in an attractive manner, a picture to be studied
2. Presenting a poem to emphasize the theme of the picture
3. Furnishing a carefully written story of the picture in which art principles had been woven
4. Furnishing a story containing the historical background of the artist
5. Giving test and work material on the lesson

It was necessary to determine criteria by which to judge the children's attainment of art appreciation. No objective test could be found which would measure the emotional phase of art appreciation. It was decided to measure the by-products and on these results to judge the worth of the pictorial art material. Speer¹ gives this fundamental assumption regarding the measurement of appreciation as follows:

Appreciation is an emotional expression and our inability to measure the emotional exhaust makes it

¹ Robert Speer, Appreciation in Poetry, Prose, and Art, pp. 2,3. Unpublished Doctor's thesis, Columbia University, 1929.

impossible for us to measure the degree of appreciation.

Recognition of merit does not guarantee appreciation, but it is basically essential to appreciation on the higher levels. One may recognize merit in a poem, a bit of prose, a landscape, or a symphony without appreciation of it in an emotional sense, but proper appreciation of a poem, a bit of prose, a landscape, or a symphony is based upon one's recognition of merit in it. If, then, we recognize an individual's recognition of merit, we have measured an index which is basic and essential to appreciation.

Important by-products of art appreciation are:

1. The recognition of merit in pictures,²
2. The recognition of the products of master artists,³
3. The attainment of an art vocabulary.⁴

It is possible to measure degrees of attainment in these by-products of art appreciation.

Method of Measurement

The McAdory Art Test. - The McAdory Art Test was used to measure the achievement in the ability to recognize merit in pictures. This test was chosen because it was

² Mildred Dow Voss, Art Appreciation Process at the Child Level, p. 1. Studies in Psychology of Art, Vol. II. Iowa City, Iowa: Psychological Bureau, 1936.

³ Delia Kibbe and Others, Picture Study for Elementary Schools, p. xiii. Eau Claire, Wisconsin: Eau Claire Book and Stationery Co., 1928.

⁴ William Whitford, Chairman. Federated Council on Art Education, Report of the Committee on Terminology, p. 21. Boston: Berkeley Press, 1929.

found to be a highly objective standardized test. It was recommended by such an authority as Meier⁵ who says that the Meier-Seashore, the McAdory, and other art tests have been considered primarily for adults but that the McAdory test has proved reliable and valid for use at lower grade levels. The reliability of the test for fifth grade children is .83.

The test is best described in the words of its author⁶:

Each of the seventy-two plates presents four illustrations which treat a single subject, or test item, in four different ways. These illustrations are designated as A, B, C, and D.

The four illustrations were rated by 100 competent judges, and thus a consensus was obtained, by means of which the illustrations were placed in order of merit.

The test is multiple-choice in form; that is, those taking the test are required to make not only a first choice among the four illustrations, but a second, a third, and a fourth choice as well.

The illustrations are of furniture and utensils, textiles and clothing, architecture, painting, and other graphic arts.

Each plate calls for discrimination in one or more of the following art elements: shape and line-arrangement; massing of dark and light; color - use of hue, value and chroma.

⁵ Norman C. Meier, Studies in Psychology of Art, Vol. II, p. vii. Iowa City, Iowa: Psychological Bureau, 1936.

⁶ Margaret McAdory, The McAdory Art Test, pp. 1-2. New York: Bureau of Publications, Teachers College, Columbia University, 1929.

The problem in this test is to judge varying degrees of merit of four pictures on each of seventy-two plates. In using this test to measure growth in pictorial appreciation, Voss ⁷ concludes that:

From these results the conclusion seems to be justified that it is necessary that the child comprehend the picture as an organization involving those relationships which have been designated as principles of art before experience in judging between varying degrees of aesthetic merit will produce a significant increase in aesthetic judgment.

Picture and Artist Recognition Test. - A non-standardized objective test was used to measure the recognition of the products of master artists. The problem was to show recognition by matching the name of the picture with the artist who painted it. Three groups of ten pictures were selected as follows:

1. Pictures which were used in connection with the study material
2. Pictures by artists whom the children of the experimental groups studied
3. Pictures that were used in a standardized test

⁷
Mildred Dow Voss, op. cit., p. 10.

This test has been designated as a recognition test. Its purpose is to determine the extent to which the children are familiar with the good pictures of the ages.

A copy of the test is presented on the following page.

Art Vocabulary Tests. - Two types of tests were used to measure achievement in art vocabulary.

One phase of the vocabulary test consisted of multiple-choice questions relating to the application of art terms and principles to pictures and artists. This test has been designated as a test on art appreciation facts and is organized as follows:

1. Picture Types
2. Art Terms
3. Types of Artists

The second type of test employed in the measurement of vocabulary was the true-false test. The statements were based on the appreciation material of Unit V. Such terms were selected as could be stated in simple true or false statements.

Copies of the tests are presented on the following pages.

PICTURE AND ARTIST RECOGNITION TEST

I

The following are ten pictures we have used in connection with our art study. Match the pictures and artist by placing the number of the picture before the artist who painted the picture.

1. Belated Kid.....___Albright
2. End of the Pier.....___Mauve
3. U.S. Constitution.....___Isreal
4. Santa Fe Trail.....___Hunt
5. Children of the Sea.....___Goya
6. Blindman's Buff.....___Inness
7. Boyhood of Raleigh...___Hobbema
8. Water Mill.....___Johnson
9. Spring.....___Millais
10. After Summer Shower...___Younghunter

II

The following are ten familiar artists. Match the artist with the picture by placing the number of the artist in the blank before the title of the picture.

1. Millet.....___Calmady Children
2. Renouf.....___Holy Night
3. Lawrence.....___Don Carlos Baltasar
4. Velasquez.....___Blue Boy
5. Le Brun.....___Boy with a Rabbit
6. Breton.....___Knitting Lesson
7. Sargent.....___Helping Hand
8. Raeburn.....___Carnation, Lily, Lily, Rose
9. Correggio.....___Artist and Daughter
10. Gainsborough.....___Song of the Lark

III

The following are ten pictures taken from a standardized test. Match the picture and artist by placing the number of the picture before the artist who painted the picture.

1. Lion.....___Dupre
2. Escaped Cow.....___Reynolds
3. The Syndic.....___Landseer
4. Miss Bowles.....___Bonheur
5. Mother.....___Holbeing
6. Ploughing.....___Homer
7. The Poplars.....___Monet
8. Erasmus.....___Whistler
9. The Lake.....___Rembrandt
10. Fog Warning.....___Corot

Pupil's Name _____

A TEST ON ART APPRECIATION FACTS

I. Picture Types-. Here are six pictures numbered as the titles appear on your paper. Look at each picture carefully.

Place a cross before the word that best fits that picture.

- | | |
|-------------------------------------|-------------------------------------|
| 1. MADONNA DEL GRANDUCA | 4. AFTER A SUMMER SHOWER |
| <input type="checkbox"/> historical | <input type="checkbox"/> landscape |
| <input type="checkbox"/> interior | <input type="checkbox"/> seascape |
| <input type="checkbox"/> biblical | <input type="checkbox"/> historical |
| 2. SASKIA | 5. PILGRIM EXILES |
| <input type="checkbox"/> portrait | <input type="checkbox"/> portrait |
| <input type="checkbox"/> pastoral | <input type="checkbox"/> seascape |
| <input type="checkbox"/> biblical | <input type="checkbox"/> historical |
| 3. SAVED | 6. STOREROOM |
| <input type="checkbox"/> animal | <input type="checkbox"/> interior |
| <input type="checkbox"/> portrait | <input type="checkbox"/> portrait |
| <input type="checkbox"/> landscape | <input type="checkbox"/> marine |

II. Art Terms-. Here are six other pictures. Indicate what art term is most clearly illustrated in each.

Place a cross before the term that best applies to the picture.

- | | |
|---|---|
| 1. LAUGHING CAVALIER | 4. AVENUE AT MIDDELHARNIS |
| <input type="checkbox"/> symmetry | <input type="checkbox"/> horizontal line |
| <input type="checkbox"/> texture | <input type="checkbox"/> perspective |
| <input type="checkbox"/> balance | <input type="checkbox"/> texture |
| 2. INFANTA MARIA THERESA | 5. CALMADY CHILDREN |
| <input type="checkbox"/> perspective | <input type="checkbox"/> perpendicular line |
| <input type="checkbox"/> harmony of hue | <input type="checkbox"/> curved line |
| <input type="checkbox"/> vertical lines | <input type="checkbox"/> background |
| 3. NIGHT WATCH | 6. MONEY COUNTER |
| <input type="checkbox"/> horizontal line | <input type="checkbox"/> curved line |
| <input type="checkbox"/> light and shadow | <input type="checkbox"/> cool color |
| <input type="checkbox"/> rhythm | <input type="checkbox"/> center of interest |

III. Types of Artists-. After each type of painting are the names of three artists. Choose the artist who did that type of work.

Place a cross before the name you choose for each type of work.

- | | |
|-----------------------------------|---------------------------------------|
| 1. INTERIOR | 5. BIBLICAL |
| <input type="checkbox"/> Vermeer | <input type="checkbox"/> Hitchcock |
| <input type="checkbox"/> Landseer | <input type="checkbox"/> Martin |
| <input type="checkbox"/> Corot | <input type="checkbox"/> Hofmann |
| 2. LANDSCAPE | 6. ANIMAL |
| <input type="checkbox"/> Rubens | <input type="checkbox"/> Bonheur |
| <input type="checkbox"/> Ruisdael | <input type="checkbox"/> Sully |
| <input type="checkbox"/> Reynolds | <input type="checkbox"/> Raphael |
| 3. MARINE | 7. PORTRAIT |
| <input type="checkbox"/> Homer | <input type="checkbox"/> Mauve |
| <input type="checkbox"/> Jacque | <input type="checkbox"/> Gainsborough |
| <input type="checkbox"/> Breton | <input type="checkbox"/> Ufer |
| 4. HISTORICAL | 8. INDIAN |
| <input type="checkbox"/> Troyon | <input type="checkbox"/> Gouse |
| <input type="checkbox"/> Chardin | <input type="checkbox"/> Correggio |
| <input type="checkbox"/> Stuart | <input type="checkbox"/> Van Dyck |

ART VOCABULARY TEST

Below are statements. Some are true. Some are false. If the statement is true, make a circle around T. If the statement is false, make a circle around F.

- T F 1. A studio is a room where an artist works.
- T F 2. A person who paints pictures is called a sculptor.
- T F 3. A picture an artist paints is called a print.
- T F 4. A simple outline drawing is called a sketch.
- T F 5. The small prints we use are copies of miniature paintings.
- T F 6. A peaceful country scene may be called a pastoral picture
- T F 7. A halo is a circle of light around the head of a holy person.
- T F 8. A replica is the original painting an artist makes.
- T F 9. A masterpiece is an artist's best work.
- T F 10. A photograph and a portrait painting are the same.
- T F 11. The frame around a picture is called the pattern.
- T F 12. The skyline in a picture always divides the picture into two equal parts.
- T F 13. The center of interest usually has the brightest light of the picture.
- T F 14. Design is the plan of a picture.
- T F 15. A silhouette shows mass.
- T F 16. One who poses for a picture is a model.
- T F 17. Pictures are always painted in oil.
- T F 18. Oil paintings are usually on canvas.
- T F 19. Complementary colors are red, yellow, and blue.
- T F 20. Purple, green, and orange are primary colors.
- T F 21. Colors that go well together harmonize.
- T F 22. Dull colors are of high intensity.
- T F 23. Blue and green are cold colors.
- T F 24. Red is a warm color.
- T F 25. Horizontal lines produce a feeling of rest in a picture.

Selection of Classes and Equalization of Groups

The Selection of Classes. - To test the value of the material in Unit V, six fifth grade classes were chosen from Whittier, Carson, and Kennedy schools. The two classes in Whittier were matched against two classes in Carson. One class in Kennedy was matched with one other class in the same school. The art appreciation material was tested in two situations rather than in one:

1. To insure more reliable results
2. To guard against the influence of one personality

The children of Whittier were taught the study material in Unit V. The children of Carson did not have this appreciation material. These two groups were used for comparative purposes.

The children in one fifth grade class in Kennedy were given the appreciation material while the other class did not receive the material. These two were also used for comparative purposes.

The classes that were given the art appreciation instruction will be referred to as the Experimental Groups. Those having no special instruction in art appreciation will be called the Control Groups.

Equalizing the Groups as to Age. - The age distribution of the children selected for the study is given in the following table.

TABLE III

AGE DISTRIBUTION OF THE CHILDREN IN THE
EXPERIMENTAL AND THE CONTROL GROUPS

Age in Months	Experimental		Controlled	
	Whittier	Kennedy	Carson	Kennedy
150-51	1	0	0	0
148-49	0	0	2	0
146-47	0	0	2	0
144-45	0	0	0	0
142-43	0	1	4	1
140-41	2	0	1	0
138-39	5	1	2	0
136-37	0	0	2	0
134-35	1	0	1	0
132-33	5	0	2	0
130-31	4	3	2	4
128-29	9	6	7	3
126-27	8	3	9	4
124-25	12	4	11	4
122-23	10	1	8	3
120-21	10	6	9	5
118-19	5	4	10	4
116-17	3	2	3	3
Total	75	31	75	31
Median	125	125	125	124
Q1	122	120	121	120
Q3	130	129	130	128

From the foregoing table it is seen that the children in the Whittier and the Carson schools are well matched as to age. The range in ages in Whittier is from nine years, eight months to twelve years, six months. The range in ages in Carson is nine years, eight months to twelve years, four months. The medians and also the inter quartile ranges for the two schools are practically the same. Nearly all the children in both schools were of normal age for the fifth grade. The ages were taken to the nearest month as of September 22 at which time the experiment was begun.

The ages of the children of the two fifth grade classes in Kennedy school were approximately equal as to median, average, and range. The medians are 125 months and 124 months respectively. An examination of the distribution table will show that the distribution of the ages is practically the same for each group and that the children are of normal age for the grade.

Equalizing of the Groups as to Intelligence. - All the children selected for this study had been given the Kuhlmann-Anderson Intelligence Test ⁸ in the fourth grade.

⁸ K. Kuhlmann and R. G. Anderson, Intelligence Test. Minneapolis, Minn.: Educational Test Bureau, 1933.

It was comparatively easy to select seventy-five children in Whittier school to match seventy-five children in the Carson school as each school has over one hundred fifth grade children.

The children of the Kennedy school are not grouped in classes on the basis of intelligence quotients. Both classes are of approximately the same mental level. The quality of the two classes was checked by the children's fourth grade Kuhlmann-Anderson scores.

The equalization of the children on the basis of intelligence quotients is shown in Table IV.

The average intelligence of the children of the Whittier and the Carson schools is about normal, 100 I.Q. The elimination of the poorer children has raised the median scores to approximately 104 in both schools. The range of I.Q. scores is from 80 to 130. The groups, therefore, include some very dull as well as some very bright children. It may be concluded that the Experimental Group has been well matched with the Control Group on the basis of intelligence as measured by the Kuhlmann-Anderson Test.

The children of Kennedy school are from a better residential district and therefore the I.Q. scores average slightly higher than those of the other two schools. The

TABLE IV
DISTRIBUTION OF THE INTELLIGENCE QUOTIENTS IN THE
EXPERIMENTAL AND THE CONTROL GROUPS

I. Q.	Experimental		Control	
	Whittier	Kennedy	Carson	Kennedy
130-34	0	0	0	1
125-29	2	3	0	0
120-24	2	3	3	2
115-19	10 Q3, 115	2	6 Q3, 115	5
110-14 Q3, 110	5	6 Q3, 111	12	5
105-09	15	5	12	7
100-04	15 Q1, 102	7	18 Q1, 100	4
95-99 Q1, 97	13	2 Q1, 98	11	3
90-94	5	2	4	3
85-89	6	0	6	1
80-84	2	1	3	0
Total	75	31	75	31
Median	104	109	104	108
Q1	97	102	98	100
Q3	110	115	111	115

difference between the two Kennedy groups is not great as the medians for the two groups are 109 and 108 and the inter quartile ranges 13 and 15 respectively. These two groups are also well equated as to intelligence.

Equalizing the Groups as to Art Ability. - In order to get some objective data on which to judge the art abilities of the children, the Lewerenz Tests in

Fundamental Art Abilities⁹ was chosen. The test is divided into three parts. Each part can be given during a thirty-five minute period. The test is organized as follows:

Part I

- Test 1. Recognition of Proportion
- Test 2. Originality of Line Drawing

Part II

- Test 3. Observation of Light and Shade
- Test 4. Knowledge of Subject Matter
- Test 5. Visual Memory of Proportion

Part III

- Test 6. Analysis - Cylindrical Perspective
- Test 7. Analysis - Parallel Perspective
- Test 8. Analysis - Angular Perspective
- Test 9. Recognition of Color

The author of the test claims that the series of tests are designed to measure abilities rather than the product of abilities. For individual prognostication, the separate test results should be analyzed. There are norms for each division of the test. The expressed purpose for the use of this test here is, however, to determine the comparative ability of the groups. Therefore, the combined raw scores of the nine divisions were

⁹ Alfred S. Lewerenz, Tests in Fundamental Abilities of Visual Art, Manual of Directions, p. 1. Los Angeles: Southern California Book Depository, Ltd., 1927.

used in equating the groups.

After the test scores were tabulated, it was necessary to do some shifting and eliminating of pupils in order to get the scores in the respective groups as they appear in all the tables of the Whittier and Carson classes.

The following table is a frequency distribution of the art ability scores.

TABLE V
DISTRIBUTION OF ART ABILITY SCORES IN THE
EXPERIMENTAL AND THE CONTROL GROUPS

Art Ability Score	Experimental		Controlled	
	Frequency			
	Whittier	Kennedy	Carson	Kennedy
100-04	1	0	0	0
95-99	2	1	0	1
90-94	2	0	1	1
85-89	0	0	3	2
80-84	6	1	2	1
75-79 Q3,75	8	0 Q3,76	15 Q3,75	3
70-74	15 Q3,70	7	9	5
65-69	8	3	10	5
60-64	14	7	9 Q1,61	7
55-59 Q1,60	5	3 Q1,56	9	2
50-54	5 Q1,53	4	4	2
45-49	2	2	8	1
40-44	4	2	1	1
35-39	0	1	2	0
30-34	3	0	2	0
Total	75	31	75	31
Median	68	63	67	68
Q1	60	53	56	61
Q3	75	70	76	75

The median score for the Whittier children is 68 and for the Carson children is 67. The range and the distribution for the two schools are very nearly the same. The lower quartile in each case is in the interval 55 to 59 and the upper quartile is in the interval 70 to 74.

The two groups of children in the Kennedy school could not be so equally classified as to art ability since children were not shifted or eliminated from the study. The two groups are similar with the exception that the Experimental Group ranks slightly lower than the Control group on the art ability test. The medians were 63 and 68 respectively. The lower quartile for the Experimental Group is in the interval 50 to 54, and for the Control Group 60 to 64. The upper quartile for the Experimental Group is in the interval 70 to 74, and for the Control Group 75 to 79. These differences are very slight, as the test consists of 204 possible points.

A general idea as to the relative value of these scores may be obtained by comparing them with the norms of the test. The standard average score made by children in grades 3, 4, 5, and 6 is between 67 and 80. The children in Whittier, Carson, and Kennedy schools may be considered barely average in art ability. This is reasonable as the social environment in which these children live

is not especially the type from which one would expect more than the average in any aesthetic ability.

Presentation of the Appreciation Lessons

After the groups were equated as to age, mental ability, and art ability, the Whittier school was selected as the Experimental Group in which to present the material of Unit V. The children of the Carson school were considered as the Control Group which would have no art appreciation work other than the regular work in art common to all the schools of the city.

Both the Experimental and the Control groups had the regular art instruction given in the school. This instruction consists of drawing under the direction of a special art teacher one-half hour each week. The regular classroom teacher finishes the work thus begun which usually takes another half hour. The course of study outlined for the fifth grade in the Cincinnati schools is included in Appendix B of this study.

All the art appreciation given to the Experimental classes was conducted by Kathleen Prout of the Whittier school. While Miss Prout is an excellent teacher, she has had no training in art or in the work of teaching art appreciation. No attempt was made to compare the teachers

of the Whittier and the Carson schools. There is every reason to believe that there is no measurable difference in the quality of teaching in these two schools. For example, each year the principal of the Western Hills High School, the school to which these children enter in the seventh grade, tabulates the first semester grades and sends them to each of the contributing schools. The percentage of failures for the two schools have been practically the same over a period of eight years. The grades of the children have been high or low in proportion to the mental capacity of the individual.

The teacher for the Experimental Group in the Kennedy school was selected by the principal, W. Q. Brown. According to the principal's judgment, the teachers of the Experimental and Control groups were equal as far as could be determined from his close observation and supervision. Neither teacher had any special training in art education.

The Experimental Group teachers, Kathleen Prout of Whittier and Virginia Rohde of Kennedy, were given the appreciation material as outlined in Chapter VI of this study. For purposes of the experiment, the ten lessons which constitute a year's work were given in ten one-hour periods from September to February, a period of five months. The Experimental teachers were asked to familiarize themselves

with the basic art principles as outlined in Chapter IV, and to use the supplementary material suggested on page 144.

Testing the Results

After a period of five months the results of the children's growth in art appreciation was measured on the basis of the tests explained in this chapter.

In the Whittier and the Carson schools the same seventy-five children who began the experiment in each school were given the final tests. In the Kennedy school, thirty children of the Experimental Group and thirty of the Control Group were in school for the conclusion of the experiment.

A list of all the individual scores is given in Appendix C of this study.

Achievement as Measured by the McAdory Art Test. -

The growth in judgment between varying degrees of merit and aesthetic organization of pictures was measured by the McAdory Art Test. On the basis of the results children made on this test, it was determined to judge the value of the appreciation material in Study Unit V. Two sets of comparisons were made: Whittier Experimental versus Carson Control Group; Kennedy Experimental Group versus Kennedy Control Group.

A. The Whittier Experimental Group vs. the Carson Control Group. - The results, presented in the following table, indicate that there was a significant difference in the scores the two groups of children made on the McAdory Art Test. The scores of the Experimental Group were consistently higher than those of the Control Group as shown by the following table.

The median scores for the Experimental and the Control groups were 138 and 106 respectively. The standards for the test are as follows ¹⁰ :

Fifth Grade children *	105
Sixth Grade children	115
College freshmen	160
College seniors	180
Competent critics	200

All but three of the children, who had the art appreciation lessons, made above the standard score for their grade. The children who had no special art appreciation training came barely up to standard. The upper twenty-five per cent of Whittier children were as competent in judging the varying degrees of merit in pictures as the average freshmen in college.

¹⁰ Margaret McAdory, The McAdory Art Test, p. 3. New York: Columbia University, 1929.

* Mildred Dow Voss, Modified Form of the McAdory Art Test, p. 71. Studies in the Psychology of Art, Vol. II. Iowa City, Iowa: Psychological Bureau, 1936.

TABLE VI
DISTRIBUTION OF THE McADORY SCORES MADE BY THE
WHITTIER AND CARSON FIFTH GRADE CHILDREN

	Experimental Group	Control Group
Score	Frequency	Frequency
195-99	1	
190-94	0	
185-89	0	
180-84	1	
175-79	1	
170-74	2	
165-69	8	
160-64	1	1
155-59	2	2
150-54	8	0
145-49	8	2
140-44	3	3
135-39	5	3
130-34	7	5
125-29	10	4
120-24	4	4
115-19	6	3
110-14	2	3
105-9	3	9
100-4	1	7
95-99	2	9
90-94		8
85-89		4
80-84		3
75-79		3
70-74		2
Number	75	75
Median	138	106
Q1	125	94
Q3	153	127
Mean	140	110
Standard Deviation	21.1	21.5
Standard Error of Mean	2.4	2.5
Difference between Means	30	-30
Standard Error of Difference	3.5	3.5

The mean score for the Experimental Group was 140 and for the Control Group 110, a difference of thirty points. The standard error of the difference between these two means is 3.5. By a statistical analysis a difference three times the standard error of difference between two means is a sure and significant difference.

The range and spread of the scores in both groups are similar. The inter-quartile ranges are 28 and 33, respectively. The third quartile of the Control Group is 127 which is only two points higher than the first quartile of the Experimental Group.

B. The Kennedy Experimental Group vs. the Kennedy Control Group. - The advance of the children of the Kennedy Experimental Group in aesthetic judgment is even more marked than in the Whittier Experimental Group. The median score for the Experimental Group is 155 and for the Control Group 109. An examination of the following table of scores and statistical data will show the significant differences between the scores of the two groups.

C. The Whittier and Kennedy Experimental Groups vs. the Carson and Kennedy Control Groups. - The results of the training the fifth grade children received through

TABLE VII
DISTRIBUTION OF THE McADORY SCORES MADE BY
THE KENNEDY CHILDREN

Experimental Group		Control Group
Score	Frequency	Frequency
180-85	2	2
175-79	1	1
170-74	2	1
165-69	0	0
160-64	6	0
155-59	4	0
150-54	2	0
145-49	3	0
140-44	3	1
135-39	1	0
130-34	2	3
125-29	1	0
120-24	1	2
115-19	1	2
110-14	0	2
105-9	1	5
100-4		6
95-99		0
90-94		3
85-89		1
80-84		1
Number		30
Median		155
Q1		141
Q3		163
Mean		151
Standard Deviation		18.4
Standard Error of Mean		3.3
Difference between Means		31
Standard Error of Difference		5.2
		5.2

the art appreciation lessons of Study Unit V is shown by comparing the 105 children of the two Experimental groups with the 105 children of the two Control groups. The median score of the Experimental groups (145) is close to the college freshman norm (160). The median for the Control groups (107) is barely above the established norm (105) for the fifth grade. Only three children of the Experimental groups were below the established norm for the grade, while ninety-six of the children in the Control groups were below the median (145) of the Experimental groups.

An analysis of the frequency distribution, Table VIII, shows a rather normal distribution for both groups. In normal distributions the standard measures for comparing differences are the means. The means for the Experimental groups and the Control groups are 149 and 113 respectively. The standard reliability of the differences is 3.1. On the basis of a normal distribution an absolutely statistical difference between two means is three times the standard reliability of the differences; in this case 3×3.1 or 9.3. The difference between the two means is 35; a difference in favor of the Experimental groups of over eleven times the standard error of the differences between the two means.

Further analysis of the differences in aesthetic

TABLE VIII

DISTRIBUTION OF THE McADORY SCORES MADE BY THE FIFTH GRADE CHILDREN OF THE WHITTIER AND KENNEDY EXPERIMENTAL GROUPS AND THE CARSON AND KENNEDY CONTROL GROUPS

Experimental Whittier, Kennedy		Control Carson, Kennedy
Score	Frequency	Frequency
195-99	1	
190-94	0	
185-89	0	
180-84	3	2
175-79	2	1
170-74	4	1
165-69	8	0
160-64	7	1
155-59	6	2
150-54	10	0
145-49	11	2
140-44	6	4
135-39	6	3
130-34	9	8
125-29	11	4
120-24	5	6
115-19	7	5
110-14	2	5
105-9	4	14
100-4	1	13
95-99	2	9
90-94		11
85-89		5
80-84		4
75-79		3
70-74		2
Number	105	105
Median	145	107
Q1	128	96
Q3	159	127
Mean	149	113
Standard Deviation	21.5	23.5
Standard Error of Mean	2.1	2.3
Difference between Means	36	36
Standard Error of Difference	3.1	3.1

achievement as measured by the McAdory Test may be had by a study of the following frequency distribution of the scores. These scores are summarized in Fig. 1 which is based on the data of Table VIII.

Achievement as Measured by Non-Standardized Tests.-

The material of Unit V was next measured by non-standardized objective tests devised to measure:

1. The pupils' achievement in recognizing good pictures

2. The pupils' attainment of an art vocabulary

On the basis of tests the Experimental groups were compared with the Control groups.

On the day following the presentation of the McAdory Test, the non-standardized tests were given to the same pupils. A tabulation of the scores made on these three tests is given in Table IX and Table X. An examination of these tables shows that the Experimental groups made substantially higher scores than did the Control groups.

The scores of the Whittier Experimental Group and the Kennedy Experimental Group are comparatively similar in distributions and measures of central tendency.

Likewise, the Carson and the Kennedy Control groups are similar as measured by these tests.

Further analysis, given in the following tables, etc.

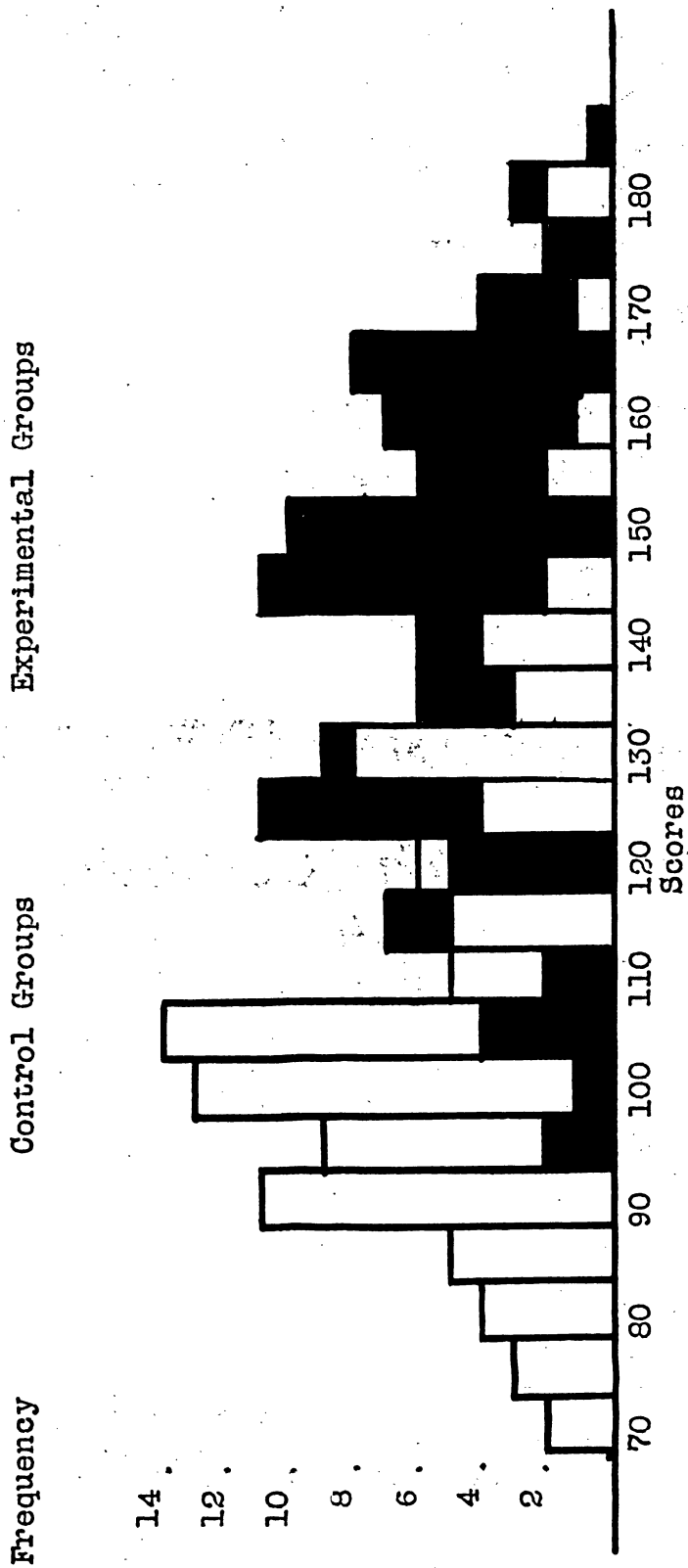


Figure 1.- Two histograms showing the distributions of scores made on the McAdory Art Test by 105 children of the Experimental Groups and 105 children of the Control Groups.

TABLE IX

DISTRIBUTION OF THE NON-STANDARDIZED TEST SCORES MADE BY THE FIFTH GRADE CHILDREN OF WHITTIER AND CARSON SCHOOLS

Score	Experimental			Control		
	A*	B*	C*	A*	B*	C*
26						
25	1		1			
24	1		2			
23	0		6			
22	1		3			
21	1		6			3
20	4		3			4
19	2	7	8			4
18	2	4	13			9
17	7	5	6			5
16	5	13	11			9
15	10	12	10			15
14	7	10	3		1	9
13	5	6	1		1	9
12	7	7	2		3	3
11	6	3			14	2
10	6	3			3	3
9	4	2		3	8	
8	2	1		0	15	
7	1	1		5	18	
6	1	1		2	7	
5	2			8	3	
4				10	1	
3				13	0	
2				17	1	
1				17		
Number	75	75	75	75	75	75
Median	15	15	19	3	9	16
Q1	12	11	16	2	7	14
Q3	17	13	21	5	11	18
Mean	14	15	19	4	9	16
Standard Dev.	4.1	4.5	3	1.8	2.3	2.6
Stand. Error of Mean	.47	.52	.35	.2	.26	.4
Diff. between Means	10	6	3	-10	-6	-3
Stand. Error of Diff.	.51	.59	.59	.51	.59	.59

*Code for Techniques: A= Matching; B= Multiple Choice;
C* True-False

TABLE X
DISTRIBUTION OF THE NON-STANDARDIZED SCORES MADE BY THE
KENNEDY FIFTH GRADE CHILDREN

Score	Experimental Group			Control Group		
	A*	B*	C*	A*	B*	C*
26	2					
25	0		3			
24	0		0			1
23	2		3			1
22	2		5			0
21	0		4			2
20	0	3	5			3
19	2	7	3			2
18	1	4	4			0
17	2	1	1			3
16	4	5	1			7
15	2	4	0			5
14	1	4	0		2	3
13	3	1	1		2	0
12	0	1			2	2
11	1				5	0
10	1				0	1
9	1				6	
8	3			1	7	
7	1			0	1	
6	1			2	3	
5	1			6	2	
4				2		
3				5		
2				10		
1				4		
Number	20	30	30	30	30	30
Median	16	17	21	3	9	17
Q1	11	15	19	2	8	15
Q3	19	19	22	5	11	20
Mean	16	17	21	4	10	17
Standard Dev.	5.7	2.3	2.7	1.8	2.4	3.2
Standard Error of Mean	1	.4	.5	.3	.4	.6
Diff. between Means	12	7	4	-12	-7	-4
Standard Error of Difference	1.6	.6	.8	1	.6	.8

*Code for Techniques: A= Matching; B= Multiple-Choice;
C= True-False

of the test scores will be based on the combined scores of the two Experimental groups and the two Control groups. The scores made by the separate groups are in tables IX and X.

A. The Experimental Groups vs. the Control Groups as Measured by a Picture Recognition Test. - As has been indicated, the scores of the two Experimental groups of Whittier and Kennedy schools have been combined for purposes of analyzing the results. Likewise the scores of the two Control groups of Carson and Kennedy schools have been grouped. The data are tabulated in Table XI.

The pictures presented in this test were not those used in Unit V. The first ten pictures were supplementary pictures used in connection with the study units; the second ten were other pictures by the artists studied; the third ten were pictures taken from a standardized test.

While administering the test, it was noted that the children of the Experimental groups attacked the problem of matching the picture and artist with a degree of familiarity and intelligence. On the other hand, the children of the Control groups seemingly had never heard of either the pictures or artists, though many of the pictures were in the rooms and halls of the schools. A statistical analysis of the tabulated scores are given in Table XI.

TABLE XI

DISTRIBUTION OF THE NON-STANDARDIZED SCORES MADE BY 105
CHILDREN OF THE EXPERIMENTAL GROUPS AND 105 CHILDREN
OF THE CONTROL GROUPS
(Matching Test, Picture-Artist, Recognition Test)

Score	Experimental Group	Control Group
26	2	
25	1	
24	1	
23	2	
22	3	
21	1	
20	4	
19	4	
18	3	
17	9	
16	9	
15	12	
14	8	
13	8	
12	7	
11	7	
10	7	
9	5	3
8	5	1
7	2	5
6	2	4
5	3	14
4		12
3		18
2		27
1		21
Number	105	105
Median	15	3
Q1	11	1
Q3	17	4
Mean	15	3
Standard Deviation	4.8	2
Standard Error of Mean	.5	.2
Difference between Means	12	-12
Standard Error of Difference	.5	.5

The mean score for the Experimental groups is 15 correct out of a possible 30. The inter-quartile range is from 11 to 17. The mean score for the Control groups is 3 with an inter-quartile range of from 1 to 4. No child of the 105 in the Control groups made a score as high as the first quartile for the Experimental groups.

A graphic representation of the data of Table XI is given in Fig. 2 on the following page. This figure summarizes the comparative scores of the Parallel groups used in this experiment. The results from this test seem to indicate that the children, who are not receiving definite pictorial appreciation lessons, are losing the art heritage due them. Placing the two groups on the same scale the Control group is at the lower, while the Experimental group is at the upper end.

B. The Whittier and Kennedy Experimental Groups vs. the Carson and Kennedy Control Groups as Measured by the Vocabulary Tests. - A definite attempt was made to teach the children an art vocabulary through the picture appreciation lessons. The multiple-choice and the true-false questions were devised to test this vocabulary achievement.

Each Experimental group made an achievement on both tests superior to its parallel control group as shown

Experimental Groups

Control Groups

Frequency

28

26

24

22

20

18

16

14

12

10

8

6

4

2

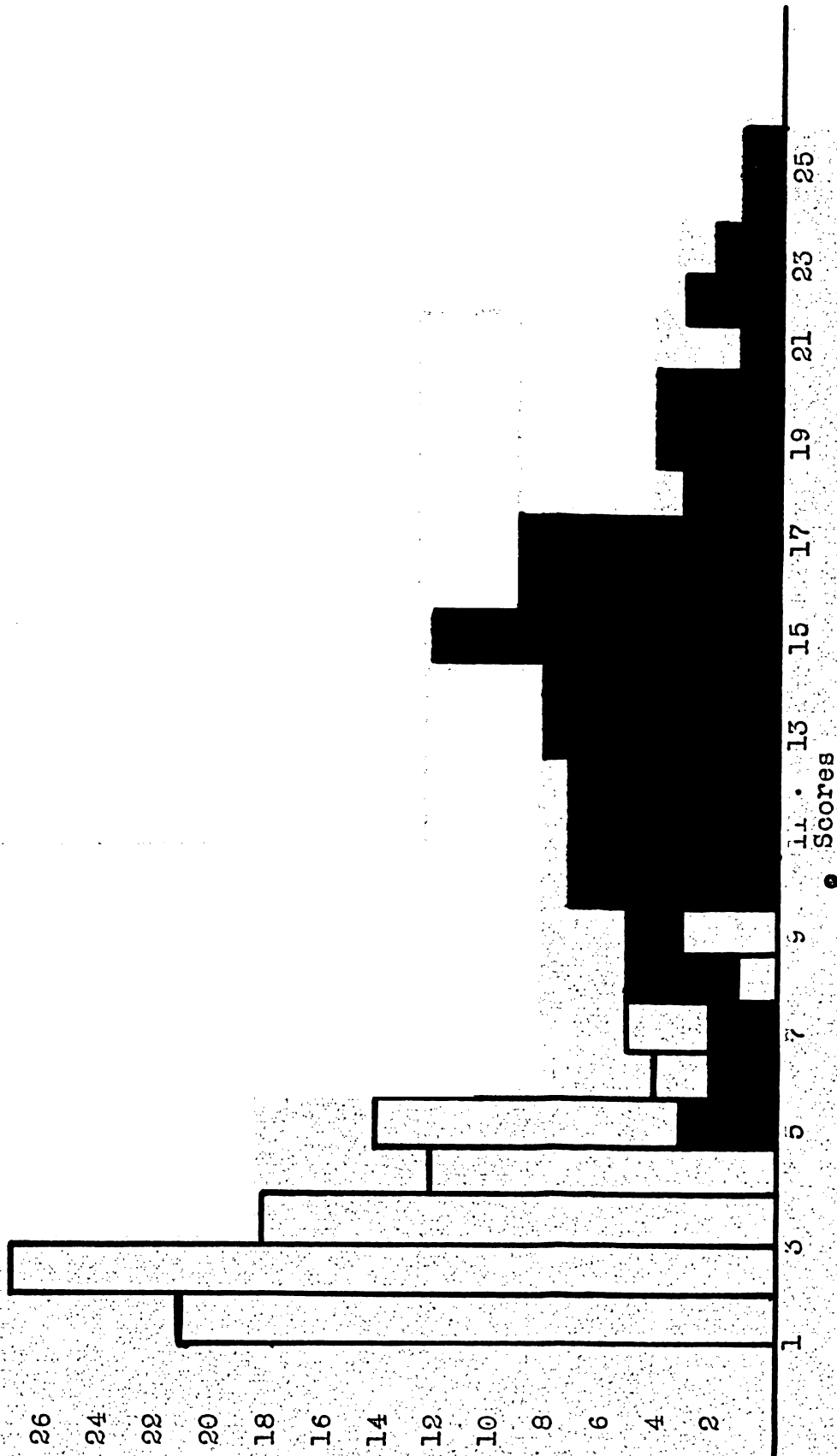


Figure 2.- Two histograms showing the distributions of scores made on the Picture Recognition Test by 105 children of the Experimental Groups and 105 children of the Control Groups.

in Table XII. In considering the scores made on these tests, it must be kept in mind that the scores are total number correct. No deduction was made for chance scores. The tester observed, while giving the tests, that the children of the Experimental groups attacked the problem with much more precision than did the children of the Control groups. It is believed that the element of chance operated in favor of the Control groups. However, this is mere conjecture and will have no consideration in the evaluation of the results.

The mean score (34) of the Experimental groups is 9 points higher than the mean score (25) of the Control groups. This difference is 14 times the standard error of the difference between the two means.

The same relative differences prevail in the two distributions as shown in Table XII and the accompanying Fig. 3.

The graphic representation of the vocabulary scores shows an overlapping of the lower Experimental group scores and the upper Control group scores. The third quartile of the Control group is two points below the first quartile of the Experimental groups.

On the basis of these two vocabulary tests, it is concluded that while the fifth grade children of the

TABLE XII
 DISTRIBUTIONS OF VOCABULARY SCORES MADE BY 105 CHILDREN OF
 THE EXPERIMENTAL GROUPS AND 105 CHILDREN OF
 THE CONTROL GROUPS

Score	Experimental Groups	Control Groups
45	1	
44	2	
43	1	
42	3	
41	4	
40	4	
39	4	
38	12	
37	4	
36	7	
35	5	
34	8	
33	8	
32	5	5
31	8	4
30	9	6
29	4	5
28	8	7
27	4	6
26	1	7
25	1	9
24	1	13
23	0	7
22	1	6
21	1	11
20	0	9
19	1	3
18		3
17		1
16		0
15		3
Number	105	105
Median	34	25
Q1	31	22
Q3	38	28
Mean	34	25
Standard Deviation	5.3	4.1
Standard Error of Mean	.5	.4
Difference between Means	9	-9
Standard Error of Difference	.6	.6

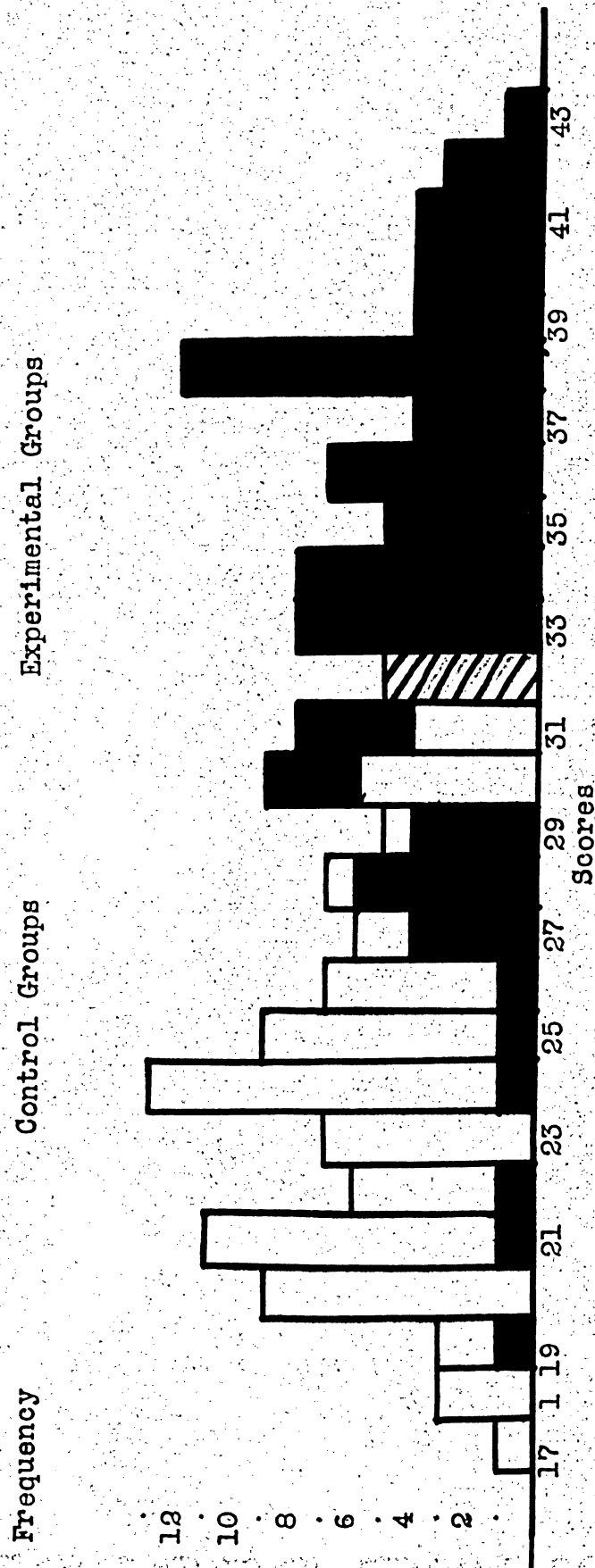


Figure 3.- Two histograms showing the distribution of art vocabulary test scores made by 105 children of the Experimental Groups and 105 children of the Control Groups.

Control groups have had training and practice in drawing from the kindergarten through each successive grade, they have not acquired an art vocabulary. It is likewise concluded that the children of the Experimental groups, who had the pictorial appreciation training afforded by Study Unit V, attained a reading vocabulary of the art terms with which they have been working.

Subjective Evidence. - Some observations of the principal and teachers of the schools where the art appreciation course was presented might be offered here. The librarian in the district branch of the public library commented on the fact that the library can scarcely keep enough material on art appreciation to supply the wants of the children of this particular school on this subject. The parents have evinced an interest to such extent that the Parent-Teacher Association has asked the principal to conduct a class in art appreciation for the mothers. The manager of one of the best art stores in Cincinnati commented on the fact that so many parents and children from this particular district came to exhibits and to buy worthwhile prints in his store.

The taste of the children in choosing Christmas cards improved. Parents have commented on this fact and teachers have noted it in the cards received by them from the children.

The attitude of the children when taken to the art museum is indicative of their interest and appreciation. Their reactions and choices would do credit to any adult with a real interest and appreciation in pictures.

The teachers consider that there has been a marked improvement in the drawing.

Summary of the Chapter

The purpose of this chapter has been to evaluate objectively a unit of the pictorial art appreciation material developed in this study. To do this, two parallel group experiments have been presented:

1. Whittier Experimental Group of 75 fifth grade children; Carson Control Group of 75 fifth grade children

2. Kennedy Experimental Group of 30 fifth grade children; Kennedy Control Group of 30 fifth grade children

Each pair of parallel groups has been equated on the basis of

1. Chronological age
2. Mental ability
3. Art ability

The children of the Experimental groups were given instruction in pictorial art in the form of lessons presented in Unit V. After a period of five months, all the children used in the experiment were tested by objective tests to measure:

1. Aesthetic achievement
2. Picture and artist recognition
3. Art vocabulary

The tests used to measure these achievements were:

1. The McAdory Art Test
2. A picture-artist recognition matching test
3. A vocabulary multiple-choice test
4. A vocabulary true-false test

On the basis of scores made on the McAdory Art Test, it is concluded that, by a proper presentation of the material in Unit V, the fifth grade children can:

1. Learn the fundamental principles of art
2. Use these principles in judging between the varying degrees of merit in pictures
3. Use these principles in analyzing the aesthetic organization of a picture

Through the use of interesting pictorial lessons children have been able to recognize a great number of

pictures without specific training in rote memory. This conclusion has been made on the basis of scores made on the Picture-Artist Matching Test.

Scores made on the Multiple-Choice and the True-False Vocabulary Tests show that the children who had the art appreciation lessons have increased the range of their vocabulary to include art terms that are not familiar to those who have not had these appreciation lessons.

These objective tests have substantiated the subjective evidence offered in the early chapters of this study, namely, that art appreciation can be made to function in the lives of the children.

CHAPTER VIII

SUMMARY AND CONCLUSIONS

The purpose of this study was to develop, in the field of pictorial art appreciation, a course of study suited to the needs of a large elementary school. In developing a method of organizing material for a pictorial art course, the basic principles of curriculum making have been followed. Specifically, the method thus developed was derived from a survey of expert opinions, experimentation, and practices; an analysis and application of principles basic to the subject; the selection and classification of materials suited to different maturity levels; the preparation of a detailed study unit, typical of units to be used for each maturity level; and the application and evaluation of one unit as presented in an actual school situation.

Scope of the Study

The study followed steps outlined in the first chapter:

1. The theoretical and experimental background of pictorial art appreciation was reported. An investigation was made of the theories of pictorial art appreciation developed by leading authorities. Opinions expressed by lay educators, by directors and teachers in colleges of fine arts, by directors of art museums and art schools were outlined.

The investigation showed substantial agreement among the educators as follows:

(1) A definite course in pictorial art appreciation is needed for the elementary school.

(2) There is a necessity for making the fundamental principles of art a basis for a functioning course in such appreciation.

(3) Pictorial art appreciation has been treated as a by-product of some other course, usually of the regular art course.

(4) The belief is prevalent that the above mentioned method yields only accidental results.

(5) The increase in leisure time has made the teaching of aesthetic appreciation very necessary.

(6) They believe that rhapsodizing over pictures is of doubtful value in developing an intelligent appreciation of pictorial art.

Next a survey was made of scientific studies which have been made which would have a bearing on a pictorial art appreciation course for the elementary school. These investigations brought out certain points pertinent to this study as follows:

- (1) Children have picture preferences.
- (2) Children's preferences improve with maturity and training.
- (3) Children prefer colors to black and white in pictures.
- (4) Aesthetic judgment can be improved by proper training.
- (5) There is great need for courses of study in art appreciation based upon principles and the use of the correct terminology.

It was necessary then to summarize the curriculum principles which have been generally accepted as basic to the construction of a course of study. An analysis of the principles of curriculum making made and used in this study was presented.

2. An investigation was also made of the extent and type of pictorial art appreciation as revealed by courses of study. City and state curricula were charted in order to present a representative picture of the scope

and quality of work done in this field throughout the country. It was learned that the need of definite work in pictorial art appreciation is felt generally by school officials of the country. In fifteen schools, lists of pictures were suggested for use in each of the six grades, ranging from five to ten for each level. Advancement in the type of appreciation being taught is evidenced by the fact that eleven of the courses studied definitely stressed art principles. In none of these courses, however, was material pertinent to an art appreciation course organized in a manner convenient for use of teachers and pupils.

3. The basic art principles were presented as guides in selecting material for a pictorial art appreciation course. The educators whose opinions were consulted agreed that art principles should be basic to any art appreciation course. A study of both graded and general supplementary books on art appreciation showed an agreement with educators on this subject.

The problem of evolving a practical classification of art principles and vocabulary for general usage in understanding pictures was aided by the "Report of the Committee on Terminology". This report was published after a committee from the Federated Council on Art Education had

worked under the leadership of William G. Whitford for four years. Art principles and vocabulary appropriate for the elementary school were chosen from this authentic source. Help in this undertaking was obtained from other courses of study and current literature. The vocabulary was then checked with the Thorndike Word List.

4. An elaborate selection of pictures was made to illustrate the basic art principles. Understanding art principles made such a selection comparatively easy. In very few cases was it difficult to classify pictures according to art principles. Although most pictures include more than one principle, there are many pictures which illustrate one principle so clearly that it is unmistakable. The necessity for teaching all the principles of art made this list important in that any one organizing a picture appreciation course should employ pictures illustrating each principle. This list includes a wide selection for each principle.

5. Pictures were selected also for maturity levels of pupils. In this study definite pictures were chosen for each year of the elementary school of six grades. The pictures were taken from the large lists of pictures chosen to illustrate a specific art principle. Attention was given to the grade placement of pictures in other courses.

Criteria used in the selection and placement of pictures for six units were as follows:

(1) Basic art principles and terminology to be learned

(2) Placement in graded picture lists

(3) Pupil interests

(4) Seasonal activities

(5) Availability of pictures

(6) Availability of related materials

(7) Correlated subject matter

Art principles are not over emphasized in the course presented, but are woven into the reading material. When it was determined that an objective standardized test was to be used it was feared that the results might not be satisfactory because of this informal method of teaching art terms and principles.

6. One special study unit for instructional and test purposes was developed completely and tried out with a group of children. A copy of this unit (Study Unit V) may be found in Appendix A of this study. Selections and illustrations were presented on the basis of which other units could be made for each maturity level found in an elementary school. The selections and type of work suggested for the six units are based upon experience and

application of teaching principles through a period of years, and upon a study of the current literature and courses of study on this subject. The selections and type of work for the six units are as follows:

(1) Ten pictures, one suitable for each month of the school year

(2) Suggestive poem for each picture

(3) An interesting story of the picture and the life of the artist

(4) Supplementary pictures for each lesson

(5) Multiple choice questions for supplementary work

(6) Material pertinent for creative work

7. Experimental determination was made of the functional value possessed by the derived art unit when employed in an actual classroom situation. Unit V was used in two schools with fifth grade children to determine the teaching and learning possibilities of the course. Objective data were secured which show the remarkable progress made by children who were taught how to judge pictures by using the material.

The upper quartile of these children's scores on the McAdory Test revealed achievement on the college freshman level. The results of certain non-standardized tests

were equally suggestive of the value of this unit of material. The worth of the material and its organization has, then, been proved experimentally by standardized and non-standardized tests as well as by practical application of similar materials over a period of years.

Specific Objectives Accomplished

The three specific objectives outlined in Chapter I have been accomplished, namely:

1. A method has been provided for the development of curricular materials and procedures for elementary school use. This method is based upon a study of theoretical and expert opinion; leading experiments and present practice in the field; and practical experience involving the cooperation of a principal, teachers, and pupils of a large elementary school over a period of eight years.
2. The development and application of the materials and procedures of significance in the specific field of pictorial art appreciation have been described. The second chapter is devoted to the historical background of the problem. The third chapter is a review of the pictorial art appreciation courses which are used in cities and states throughout the country. Chapter four is devoted

to defining and illustrating the basic art principles. Chapter five is an application of these principles to the selection of pictures for six maturity levels. Chapter six outlines a typical unit for pictorial art appreciation.

3. A procedure for evaluating these materials and procedures has been developed. The material was presented in classroom situations. Tests were given to evaluate the material. The data thus obtained prove the significance and worth of the material and procedure. The children who were given this material made great progress in developing aesthetic judgment, in terms of art principles and vocabulary as well as in terms of recognition of pictures and artists.

A complete unit of work has been presented for use with children whose maturity is that usually found in the fifth grades of the public schools. This unit is designated as Study Unit V and may be found in the Appendix A of this study.

The pictorial appreciation material of Study Unit V was tested in two parallel group experimental situations. The purpose of the experiment was to determine whether or not the material offered as pictorial art appreciation in this course of study fulfilled the purpose for which it was intended, namely:

- (1) The development of aesthetic judgment
- (2) The presentation of suitable works of art necessary to the appreciation of pictures
- (3) The recognition and interpretation of art terms and principles necessary to growth in picture appreciation.

The results of tests used to measure the achievement of aesthetic judgment, picture recognition and knowledge of art principles are presented as evidence that the appreciation material is worthy of a place in the elementary school program of the public schools.

Conclusions

On the basis of the evidence presented in this study, the following conclusions seem justified:

1. Pictorial art appreciation is an important unit in the broad field of art appreciation.
2. Art appreciation can be measured in terms of pupil achievement.
3. A definite type of appreciation can be defined and presented in a definite course.
4. This definite course can be made to enrich the curriculum of the elementary schools.

5. The principles of art learned in this course can be explained in such a manner as to be understood and applied by children of the fifth grade.

Creative or productive art does not necessarily produce art appreciation as a by-product. On the basis of the experiment with the appreciation lessons, it is concluded that appreciation of pictorial art is specific and must be provided for in the teaching process if it is to be successfully taught.

Suggestions for Further Research

An interesting supplement to this study could be made by continuing the same type of appreciation work in other fields, notably music.

Pictorial art appreciation courses should be provided at the junior and senior high school levels, using methods and materials similar to those selected for this investigation.

A survey should be made to determine the ability of the teachers of the public schools of the country to guide a pictorial art appreciation without a definite and detailed course of study. Such a study might lead to greater emphasis on the teaching of aesthetic judgment and the appreciation of the fine arts.

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A P P E N D I C E S

A P P E N D I X A

PICTURE STUDY I

THE TORN HAT--SULLY



The Barefoot^{ly} Boy

Blessings on thee, little man,
 Barefoot boy, with cheeks of tan!
 With thy turned-up pantaloons,
 And thy merry whistled tunes;
 With thy red lips, redder still
 Kissed by strawberries on the hill;
 With the sunshine on thy face,
 Through thy torn brim's jaunty grace;
 From my heart I give thee joy,
 I was once a barefoot boy!

THOMAS SULLY

The Torn Hat

The boy in "The Torn Hat" reminds us of vacation days. It is then that boys and girls visit the country. They dress in their old clothes and have a carefree time. The boy in our picture was just as happy and just as playful as any boy of today. We can hardly realize his picture was painted more than one hundred years ago.

The boy's name was Thomas Sully Junior. His father was a great artist who often used one of his children for a model in a picture. Thomas made a very good model as you can see. No doubt the artist called the boy from his play to pose for him. He was dressed just as you see him here. His clothing was the kind most any boy would wear for play. His shirt collar was open and his faithful old hat was torn. We cannot see his shoes but we will guess that at least one of them is untied. His stockings are probably down and his shirt tail out.

The artist did not choose this boy because he was his son. Mr. Sully wished to paint a real American boy! When we look at the picture we do not think of a particular boy. We think of boyhood in general. We think of the fields and woods; of the happy wholesome life that every boy should have. Every school boy and school girl should know "The Torn Hat".

In looking at the picture, we soon spy the torn place in the hat. The artist has used this old hat to good

THOMAS SULLY

advantage. While the sun shines through the hole in the brim and brightens a part of the boy's face, other parts are in shadow. The lights and darks blend together softly.

By a skillful use of his brush the artist has introduced a different feeling into the textures of the picture. Look at the soft flesh like tint of the face. The shirt collar is neither starchy nor flimsy. The hat looks old and worn. The texture of the hat, the face, and the clothes are all better described by the artist's brush than by words. A photograph would not bring out this feeling?

Do you think the colors harmonize? When colors look well together we say they harmonize. The blue, the white, the freckled face, and the reddish hair blend well with the green tint of the brown background.

Story of the Artist.

One of our first important American artists was Thomas Sully. He was born in England in 1783. When he was nine years old his parents, who were actors, brought him to America. At that time Washington was president of our country. They settled in Charleston, South Carolina. Many important families lived there and the Sully family made friends with them. Thomas went to work when he was quite young, but he made up his mind that art was what interested him most.

From boyhood Thomas had been sketching portraits of his friends. Every piece of paper he could find he covered with their pictures. When he was eighteen years old he joined his brother Lawrence in Virginia. Lawrence was also an artist. He painted very small pictures called miniatures. The two brothers worked together until Lawrence died. Thomas then took over the care of his brother's family.

The great artist Gilbert Stuart helped Sully very much in his work. As there were no art schools then in America, he went to Europe to study. His good friends collected money to help pay for his trip. While in England he studied with another famous American artist named Benjamin West.

During Sully's career as an artist, he painted over two thousand portraits. Among the famous people who posed for him were General Lafayette and Queen Victoria.

He was very fond of painting members of his own family. The boy in the "Torn Hat" was his own son. It has become his most famous painting and is loved by all who see it. This proves that an artist does not need a famous subject to paint a great picture.

THOMAS SULLY

This page is for other pictures of American children



End of the Pier--Albright



The Belated Kid--Hunt

THOMAS SULLY

Study Questions

Place a cross (X) before the part that makes the statement true

- | | |
|--|---|
| <p>1. Thomas Sully was born
 <input type="checkbox"/> in 1783.
 <input type="checkbox"/> in 1755.
 <input type="checkbox"/> in 1825.</p> | <p>7. Sully painted the portraits
 <input type="checkbox"/> of Queen Victoria.
 <input type="checkbox"/> of King Philip.
 <input type="checkbox"/> of King George.</p> |
| <p>2. Sully was born
 <input type="checkbox"/> in Virginia.
 <input type="checkbox"/> in South Carolina.
 <input type="checkbox"/> in England.</p> | <p>8. The boy in the "Torn Hat" is
 <input type="checkbox"/> George Inness, Jr.
 <input type="checkbox"/> Gabriel Murillo.
 <input type="checkbox"/> Thomas Sully, Jr.</p> |
| <p>3. His father was
 <input type="checkbox"/> a merchant.
 <input type="checkbox"/> an actor.
 <input type="checkbox"/> a peasant.</p> | <p>9. The colors in the picture
 <input type="checkbox"/> clash.
 <input type="checkbox"/> harmonize.
 <input type="checkbox"/> do not blend.</p> |
| <p>4. Lawrence Sully was
 <input type="checkbox"/> a doctor.
 <input type="checkbox"/> an actor.
 <input type="checkbox"/> an artist.</p> | <p>10. This study has explained
 <input type="checkbox"/> texture.
 <input type="checkbox"/> perspective.
 <input type="checkbox"/> form.</p> |
| <p>5. A group of friends sent Sully
 <input type="checkbox"/> to Italy.
 <input type="checkbox"/> to England.
 <input type="checkbox"/> to France.</p> | <p>11. Sully is best known
 <input type="checkbox"/> as a landscape painter.
 <input type="checkbox"/> as a portrait painter.
 <input type="checkbox"/> as an animal painter.</p> |
| <p>6. Sully studied in London
 <input type="checkbox"/> with West.
 <input type="checkbox"/> with Reynolds.
 <input type="checkbox"/> with Stuart.</p> | <p>12. Thomas Sully is called
 <input type="checkbox"/> an American artist.
 <input type="checkbox"/> an English artist.
 <input type="checkbox"/> a French artist.</p> |

THOMAS SULLY

Things to Do

1. An Exercise in Color

The primary colors are yellow, red, and blue. The complementary colors are purple, green, and orange.

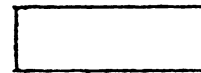
Color the blocks to see how these look when used together.



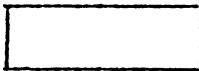
Yellow



Red



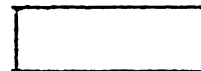
Blue



Purple



Green



Orange

2. Make a list of any words in the poem that might be used to describe the boy in the picture.

3. Write words that describe the texture of each of the following:

the straw hat-----

the shirt collar-----

the coat-----

the boy's face-----

PICTURE STUDY II

THE GLEANERS--MILLET



Out in the Fields with God

The little cares that fretted me,
 I lost them yesterday
 Among the fields above the sea,
 Among the winds that play,
 Among the lowing of the herds,
 The rustling of the trees,
 Among the singing of the birds,
 The humming of the bees.

The fears of what may come to pass,
 I cast them all away
 Among the clover-scented grass,
 Among the new-mown hay,
 Among the rustling of the corn,
 Where drowsy poppies nod,
 Where ill thoughts die and good are born,
 Out in the fields with God.

Louise Inogene Guiney

The Gleaners

This picture shows a harvest scene. It is called "The Gleaners" because the women are gathering the grain that the reapers have left. People who follow the reapers to pick up the lost wheat are called gleaners. In the old countries there were many poor people. They were glad to come into the wheat fields to glean this lost grain.

Here is a French peasant farm. In the distance is a foreman on his horse, who watches the work being done. Can you see how this harvest scene differs from one on an American farm? On our farms machinery does the work of many people. On a farm like the one of "The Gleaners" all such work was done by hand. No wonder it was a hard busy time at harvest.

The three gleaners make up the center of interest of the picture. How interesting the artist has made them look! Their sloping backs take our eyes to the round haystacks far in the background. We notice the little cottages nearby, then we return to look once more at the three women. They wear the real peasant dress. On their heads are colored cloths which protect their eyes from the sun. The big full aprons make bags to hold the grain. The dark browns and blues in the costumes blend with the lighter brown of the grain and the lighter blue of the sky. The bright sunlight glows over everything and gives a cheerful note to the picture.

In the background the big stacks of grain are being made. They seem small because they are so far in the distance. Do you see how small the figures by the wagon seem? The figures in the foreground are quite large. The artist has made this difference in size to suggest distance or space. We call this perspective.

The man who painted this picture knew the life of the peasant so well that the feelings of these hard working peasants still show on canvas. Many artists painted peasant life, but only Millet has made his art expressive as well as beautiful.

JEAN MILLET

Story of the Artist

Millet may truly be called the peasant painter of France. He was born in a poor peasant family near Grouchy, France in 1814. As a boy he worked in the fields with his father and his brothers and sisters. He worked hard but found time to draw. Soon his family realized there was an artist in their midst. The old grandmother, who had taught him to read saw that Jean was sent to art school.

In the little village where Jean was sent, he soon learned all his teacher could offer. By this time the neighbors of the Millet family had become interested in Jean. They made it possible for him to get the best chance a young artist could have. They sent him to Paris to study. In that big city Jean learned all about the art of painting. He learned how to sketch figures in action and to blend colors skillfully. However his pictures did not sell. Can you guess why? Millet would not paint the kind of pictures people liked. He refused to paint rich, gay scenes. His home life among the peasants was always first in his mind. These poor hard working people were the subjects of his pictures. No wonder the rich, gay Frenchmen would not buy them. Often Millet could hardly get enough to eat. He and his family decided to leave Paris. They went to the little village of Barbizon where there was a colony of artists. Here the "Gleaners" was painted and a series of other peasant pictures that are now world famous.

Millet's life at Barbizon was much like that of his early life for he never gave up the simple habits of the peasant. In fact he was poor much of his life.

After many years his pictures were recognized in Paris and he was given the Legion of Honor. But Millet was unchanged. He had seen so much of hardships that fame meant little to him.

Pictures by other French artists who painted peasant life



By the River--Lerolle



The Balloon--Dupre

JEAN MILLET

Study Questions

Place a cross (X) before the part that makes the statement true

- | | |
|---|--|
| <p>1. Jean Millet was born
 <input type="checkbox"/> in France.
 <input type="checkbox"/> in Holland.
 <input type="checkbox"/> in Spain.</p> | <p>7. Millet's work resembles that
 <input type="checkbox"/> of Breton.
 <input type="checkbox"/> of Jacque.
 <input type="checkbox"/> of Corot.</p> |
| <p>2. Jean was taught to read
 <input type="checkbox"/> by his father.
 <input type="checkbox"/> by his mother.
 <input type="checkbox"/> by his grandmother.</p> | <p>8. Millet's best friend was
 <input type="checkbox"/> Jean Corot.
 <input type="checkbox"/> Charles Jacque.
 <input type="checkbox"/> Jules Breton.</p> |
| <p>3. Millet's father was
 <input type="checkbox"/> a rich art dealer.
 <input type="checkbox"/> a hard working peasant.
 <input type="checkbox"/> a court painter.</p> | <p>9. "The Gleaner" was painted
 <input type="checkbox"/> at Barbizon.
 <input type="checkbox"/> in Paris.
 <input type="checkbox"/> near Gruchy.</p> |
| <p>4. Millet was sent to Paris
 <input type="checkbox"/> by his neighbors.
 <input type="checkbox"/> by his grandmother.
 <input type="checkbox"/> by his father.</p> | <p>10. The sizes of the figures in
 "the Gleaners" show
 <input type="checkbox"/> perspective.
 <input type="checkbox"/> center of interest.
 <input type="checkbox"/> background.</p> |
| <p>5. After leaving Paris, Millet
 lived
 <input type="checkbox"/> at Barbizon.
 <input type="checkbox"/> at Madrid.
 <input type="checkbox"/> at Gruchy.</p> | <p>11. The center of interest is
 <input type="checkbox"/> the wagon.
 <input type="checkbox"/> the foreman.
 <input type="checkbox"/> the three women.</p> |
| <p>6. Millet painted
 <input type="checkbox"/> gay people.
 <input type="checkbox"/> working people.
 <input type="checkbox"/> rich people.</p> | <p>12. Millet is known as
 <input type="checkbox"/> "the painter of heaven."
 <input type="checkbox"/> "the painter of peasants."
 <input type="checkbox"/> "the poet painter."</p> |

JEAN MILLET

Things to Do

1. Make a list of things that show this is a peasant scene.

_____	_____
_____	_____
_____	_____

2. Which is farther from the group of women, the man on horseback or the wagon? _____

3. An Exercise in Perspective

Draw simple outlines of trees in different sizes. Make your first tree large and in the foreground. Draw the others smaller and farther from the foreground. If your drawing is good, paste it below.

PICTURE STUDY III

PILGRIM EXILES--BOUGHTON



The Landing of the Pilgrim Fathers

The breaking waves dashed high
 On a stern and rock-bound coast,
 And the woods, against a stormy sky,
 Their giant branches tossed;

And the heavy night hung dark
 The hills and waters o'er,
 When a band of exiles moored their bark
 On the wild New England shore.

What sought they thus afar?
 Bright jewels of the mine?
 The wealth of seas, the spoils of war?
 They sought a faith's pure shrine!

Aye, call it holy ground,
 The soil where first they trod!
 They have left unstained what there they found--
 Freedom to worship God!

Felicia Hemans

Pilgrim Exiles

When people are forced to leave their country and make homes in a new land they are called exiles. The Pilgrims may also be called exiles. You know their story. Long ago a small band of them came to America in a ship, the Mayflower. They had left their homes in England because the king was trying to force them to worship as they thought right.

In our picture we see three of these Pilgrims grouped on the shore of their new land. They are eagerly looking for a long expected ship. It is to bring supplies from their friends in England. The Pilgrims have left the rude houses, which can be seen in the distance, to find a better spot to view the sea.

The artist has given us a picture showing an interesting arrangement of figures against a colorful landscape. The Pilgrims stand out plainly. Their anxious faces, turned toward the sea, draw our eyes in that direction. We look for the ship too. An instant later, our gaze comes to the big rocks and then wanders back to the smaller rock on which the woman sits. Our eyes have completed a circle. The artist has made this pattern by a clever use of light and shadow. In studying the picture in detail we find our eyes always follow the lighter sections. If you can follow the eye paths, you will notice all are in curves. In fact there are no straight lines in the picture. Even the sky line is broken and bends toward the Pilgrims.

The color in the picture is bright and adds interest to the details so accurately worked out. The red cloak gives just enough brightness to make the more sober colors glow in a cheerful manner. A good artist knows just how to use the colors to emphasize the center of interest and make an interesting and complete pattern.

Story of the Artist

The artist, George Henry Boughton, was born in England in 1834. At an early age his parents brought him to America where he lived until he grew up. He became interested in art soon after starting to school. He sketched everything that came to his attention. He received his education in Albany and New York City and later studied abroad. There he studied art by touring through England, Scotland, and Wales where he made sketches and paintings. As time went on his work became well known. From this time England became his home.

Boughton was a writer and an illustrator as well as a painter. He wrote stories for magazines which he illustrated. He also illustrated books and stories for other writers. Have you ever heard of "Rip Van Winkle?" Boughton made pictures for this story when it was published in Knickerbocker's History.

Boughton's pictures show very plainly the influence of the years he spent in America. Those that made him famous were pictures from the early history of our country. The Pilgrims furnished him with inspiration again and again. He loved America, although he preferred to make his home in England.

Many American artists have spent the greater part of their lives in England. Among them were Benjamin West, Gilbert Stuart, and James Whistler. Their work was helped through the influence of the two countries.

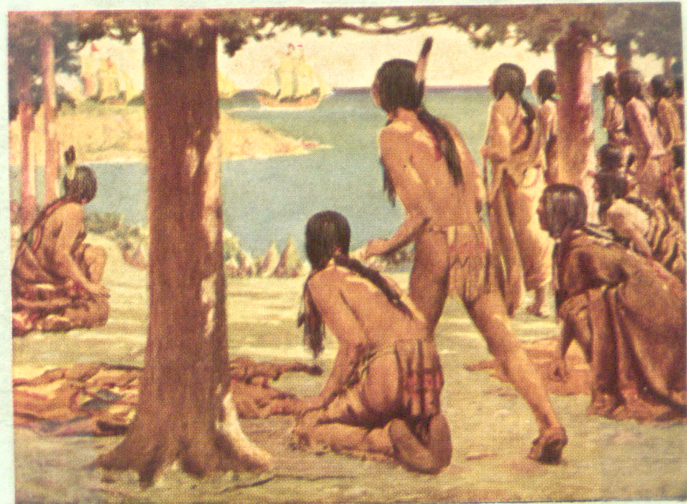
England's influence on Boughton's paintings is not usually recognized. However his Pilgrims are English in spirit. A great deal of the research the artist made in reproducing the scenes came from English libraries. We are fortunate he used his boyhood history lessons as subjects for pictures. It helps make our own history lessons more interesting.

GEORGE BOUGHTON

This page is for other Colonial scenes



The Old Santa Fe Trail--Younghunter



Coming of the White Man--Reid

GEORGE BOUGHTON

Study Questions

Place a cross (X) before the part that makes the statement true

1. Boughton was born
 in England.
 in Europe.
 in America.
2. He was born
 in 1834.
 in 1783.
 in 1825.
3. As a boy George went
to school
 in Charleston.
 in New York City.
 in England.
4. Boughton liked to be called
 an American artist.
 an English artist.
 a French artist.
5. His subjects were often
 New England Puritans.
 California miners.
 Virginia planters.
6. People forced to live
in a new land are
 exiles.
 pilgrims.
 convicts.
7. The picture shows
 a happy group.
 an anxious group.
 a discontented group.
8. The man in this picture
might be
 John Alden.
 John Smith.
 Miles Standish.
9. The center of interest is
 the group of people.
 the landscape.
 the sea.
10. Boughton also painted
 "Primitive Sculptor."
 "Peace and Plenty."
 "Return of the Mayflower."
11. Most of his pictures show
scenes from the
 Colonial Period.
 Revolutionary Period.
 Civil War Period.
12. Boughton was a contemporary
 of Inness.
 of West.
 of Sully.

GEORGE BOUGHTON

Things to Do

1. Read the poem. Copy a line and name a color that expresses the feeling of that part of the poem.

2. How many distinct colors has the artist used in painting this picture? In the spaces below see if you can place colors which look like those the artist used.



3. Make a Pilgrim picture. If it is good paste it in this space.

PICTURE STUDY IV

THE BOY CHRIST IN TEMPLE--HOFMANN



The Boy Christ

He was a boy like you and you,
 As full of jokes, as full of fun,
 But always he was bravely true,
 And did no wrong to any one.

And one thing I am sure about,
 He never tumbled into sin,
 But kept himself, within, without,
 As God had made him, sweet and clean.

John Oxenham

Christ in the Temple

When the boy Jesus was twelve years of age, he made his first long journey. With Mary and Joseph, his parents, he went to Jerusalem to the Feast of the Passover. On the return home his parents found that their boy had been left behind. When they found him he was in the Temple discussing some very important questions with the doctors of the law.

This picture shows Jesus with the doctors. All eyes are turned toward him. It seems queer for a child to be so wise. The faces are a great study in art. Look at the man with the open book. He listens closely as if anxious to learn something new. The man who stands with outstretched hand would like to argue the case. His face shows that nothing can change his mind. How different is the face of the old white-haired man. He leans forward to catch every word. The man leaning against the table is uncertain. He would like to believe in Jesus but he thinks the boy is too young to talk with old and wise men.

In the grouping used in the picture the artist has arranged an almost perfect balance of his figures. The same number of figures are on each side. A book in the lap of one man and a roll of paper in the hand of another completes the idea of balance.

The colors are not gay, but they are bright enough to emphasize the expressions on the faces. An artist employs color to express emotion. Those in the background are somewhat dull so we say they are of low intensity. The colors of the foreground have more brightness so we say they are of middle intensity. The white of Jesus' robe and the suggestion of the halo about his head furnish contrast.

Many people have wondered who posed for the divine image of Jesus. The artist has told us that he painted this from his imagination. This picture has become our idea of Christ as a boy.

HEINRICH HOFMANN

Story of the Artist

There are many pictures of the Baby Jesus and of Christ as a man, but we see very few showing him as a boy. Heinrich Hofmann, the German artist, has given us a very fine picture of the twelve-year old Jesus in the "Boy Christ in Temple."

This picture which is sometimes called "Christ and the Doctors" was painted in Dresden. It was hung in the famous Dresden Gallery while the artist was still living. Few artists have had such honor as that. There is a replica of this picture in the Riverside Church, New York City. It was painted under Mr. Hofmann's direction. He himself did most of the work on the faces in the group. It hung in the Hofmann home for years. When he finally decided to sell the picture to America, he wrote a letter saying, "I greatly miss my Lord since I have shipped my painting to America."

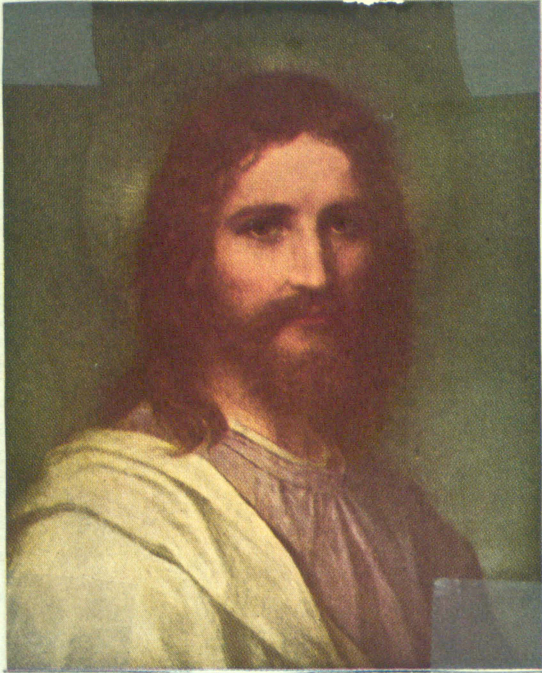
Hofmann painted many religious pictures. Among them are "Christ in Gethsemane" and "Christ and the Rich Young Ruler." These also hang in the Riverside Church. "Christ in Gethsemane" is said to be the most copied religious painting in the world.

Heinrich Hofmann was born in Germany in 1824 and lived there all his life. He was one of a large family and his childhood was a happy one. His parents were Christian people. It was a great pleasure in young Hofmann's life to take the family Bible and study the beautiful pictures in it. Soon he had one great ambition. He wanted to draw and paint. His parents understood this so they sent him to the best art schools in Germany. Later he set up a studio in Dresden and it was there he painted his famous pictures.

Hofmann painted many subjects but he is best remembered for his Bible scenes, especially his paintings of Christ. Of all our religious pictures, Hofmann's are best known. They are found in Church papers.

HEINRICH HOFMANN

This page is for other pictures of Christ



The Christus--Hofmann



Among the Lowly--L'Hermitte

HEINRICH HOFMANN

Study Questions

Place a cross (X) before the part that makes the statement true

1. Heinrich Hofmann was born
 in Germany.
 in England.
 in France.
2. Heinrich liked to study
 pictures in the Bible.
 magazine pictures.
 pictures in story books..
3. In this picture Christ is
 six years old..
 fourteen years old..
 twelve years old.
4. This portrait was painted
 from imagination..
 from an old picture..
 from memory.
5. The center of interest is
 the man with the open book..
 Jesus.
 the white-haired man.
6. The older men are looking
 at the book..
 at the floor..
 at Jesus.
7. Hofmann painted
 "Christ and the Rich Young Ruler."
 "Among the Lowly."
 "Descent from the Cross."
8. "Christ in the Temple" hangs
 in New York City.
 in Paris..
 in London.
9. We have all seen this picture
 at Sunday School.
 at Riverside Church.
 in Dresden.
10. The most copied religious picture in the world is
 "Children of the Shell."
 "Christ in Gethsemane."
 "Christ and the Rich Young Ruler."
11. Hofmann's pictures are used to illustrate
 church books..
 fairy tales.
 fables.
12. Hofmann became famous
 long after his death.
 while living..
 shortly after death.

HEINRICH HOFMANN

Things to Do

- 1. Ask your teacher to read you the story of Christ in the temple.
- 2. What other artists have painted pictures showing the childhood of Christ?

Picture	Artist
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- 3. Compare the two pictures, "Christ in the Temple" and "Among the Lowly." Read each statement carefully. If you think it applies to both pictures, write "yes". If you think the statement applies only to one picture write "no".

- Christ is the center of interest. _____
- There is considerable background. _____
- The picture shows good balance. _____
- All colors are of low intensity. _____
- The figures are clear and distinct. _____
- The picture is a Biblical scene. _____

PICTURE STUDY V

THE FOG WARNING--HOMER



Fog

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then, moves on.

Carl Sandburg

The Fog Warning

A view of the sea is a thrilling sight. For miles and miles the water stretches in the distance. If the weather is pleasant the motion of the water is peaceful and regular. If the weather is bad big waves rise high and pound against the coast. The man who painted "Fog Warning" lived near the ocean and loved it. He studied it so carefully that his pictures show the ocean in all its moods.

How do you suppose the artist was able to paint such true pictures of the ocean? The time he spent in studying it was really time spent on his painting. Only a thorough knowledge of the sea could produce the pictures Homer made.

Do you notice the big schooner in the distance? In reality it is many times as large as the row boat in the foreground. Many row boats have gone out from it. The fact that the schooner looks so small in the picture shows us it is far, far away. It is in this way that the artist shows distance, or perspective in a picture.

The fisherman has been out all morning and he has made a fine catch. What a large fish lies in his boat! Right now the man is not interested in the fish. He has heard the bell from the schooner in the distance. He understands its call. He must reach the ship before the fog settles down.

How has the artist expressed such danger in his picture? The pattern is outlined by color. Do you see how the deep blue-green of the water makes it appear cold and hard? The white of the crested waves and the rising fog add a serious note to the story. Homer has used broken curved lines and deep colors to bring out the idea of trouble. Different lines would have conveyed an entirely different idea. If he had used horizontal lines instead of curved lines the sea would look peaceful.

WINSLOW HOMER

Story of the Artist

No artist has understood the lives of these simple fishermen as has Winslow Homer. He was born in Boston, Massachusetts in 1836. He was a direct descendant of the famous John Homer who crossed the Atlantic in his own boat in the middle of the sixteenth century. As a boy young Winslow was very fond of the sea. He found great pleasure in fishing trips and in rowing boats.

When Homer was nineteen years of age his father placed him in a printing shop. He did good work but he did not like the idea of spending all of his time in-doors. At twenty-two he opened a studio in New York City and began making drawings for the "Harper's Weekly." He soon saw that he would need further training in art and so he began studying evenings.

At the opening of the Civil War, Harper's Magazine sent him to the South to picture the lives of the soldiers. These sketches became very popular. For seventeen years Homer's life was largely spent in making drawings for magazines and books.

It was not until he heard "the call of the sea" that he really discovered the kind of painting for which he was best fitted. About that time Homer's family bought a tract of land high up the rock-bound coast of Maine. He visited them there and liked the place so much that he gave up his studio in New York. He built a cottage at Prout's Neck and from that time made those rocky cliffs his home. For years after going to Maine his chief interest was in the fishermen and their families. It was here that "Fog Warning" and many other famous paintings were made.

Although Homer traveled abroad he did not study there. He is truly an American artist. He died in his studio as he would have wished it.

WINSLOW HOMER

This page is for other pictures of the sea



The Gulf Stream--Homer



Children of the Sea--Israels

WINSLOW HOMER

Study Questions

Place a cross (X) before the part that makes the statement true

1. Winslow Homer was born
 in Boston.
 in Saginaw.
 in Providence.
2. He was born
 in 1866.
 in 1850.
 in 1836.
3. As a boy Winslow lived
 on a lake.
 on a western plain.
 near the sea.
4. One of Homer's ancestors
crossed the Atlantic
 in the Mayflower.
 in his own boat.
 in the Nina.
5. Homer studied only
 in England.
 in France.
 in America.
6. Homer made drawings
 for the "Saturday Evening Post."
 for the "Harper's Weekly."
 for the "Good Housekeeping."
7. "Fog Warning" was once called
 "Gulf Stream."
 "Halibut Fishing."
 "Watching the Breakers."
8. Homer tells, through his
pictures,
 exciting events in history.
 thrilling tales of the sea.
 beautiful moods of nature.
9. The pattern in the picture is
outlined
 by blue-green color.
 by a light color tone.
 by distinct color.
10. The scene of this picture is
 off the coast of Newfoundland.
 off the coast of Maine.
 in the mid-Atlantic.
11. The fisherman is rowing
 to the shore.
 away from the shore.
 to the big ship.
12. Winslow Homer was well known
 immediately after his death.
 during his life.
 long after his death.

Things to Do

1. You have studied about other kinds of fishing in your geography lessons. Make a list of the fish you have studied about.

2. The artist has made the water look cold and hard by using certain colors. Make a list of the cool colors; also a list of the warm colors.

Cool Colors

Warm Colors

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-----	-----	-----	-----
-----	-----	-----	-----

3. Try drawing a peaceful water scene. What kinds of lines do you use? _____

Also draw a rough stormy scene. What kinds of lines do you use in this scene? _____

Study the two supplementary pictures before making your pictures. If your pictures are good place them in the space below.

PICTURE STUDY VI

INFANTA MARIA THERESA--VELASQUEZ

When Mary Goes Walking

When Mary goes walking,
The autumn winds blow,
The poplars they curtsey.
The larches bend low,
The oaks and the beeches
Their gold they fling down,
To make her a carpet,
To make her a crown.

Patrick R. Chalmers

Infanta Maria Theresa

Long ago in Spain there lived a little princess named Maria Theresa. Her father was the great King Philip IV who ruled Spain at the time the country was strong and powerful. Perhaps you have heard of her brother Don Carlos for he too had his picture painted by the famous artist, Velasquez.

Let us take a look at the little princess. Yow very fine she is! Maria Theresa wanted to look her very best for the artist so her attendants dressed her in her finest court costume. She seems to be a proud little girl who knows she is no ordinary Spanish maiden. Her hands are just so. One holds a dainty linen handkerchief; the other fingers a rose,

Maria Theresa's dress is typical of the costumes of that period. It looks very beautiful although it seems too elaborate and grand to be comfortable. The colors and textures show richness and nobility. The material of red and white is trimmed in stripes of red-orange velvet. Its colors blend into the different shades of red in the background so well that a harmony of hues is created. The main color of the picture is red, but you can see the artist has shaded it in a variety of ways. The darker colors in the velvet background bring out the importance of everything in the little girl's figure.

This picture is considered a fine portrait painting. The artist made the little princess appear very real. We feel she must have been a good child and that Velasquez liked her very much. History tells us that he painted her picture many times. I am sure you will look for other pictures by Velasquez. You will wish to see pictures of King Philip and other members of his family.

Story of the Artist

Velasquez was born in Seville, Spain in the year 1599. Young Velasquez was well educated for his parents were wealthy. When he began to study art, his teachers were the best of that country, but Velasquez did not like them. He wanted to paint from ideas of his own. This he learned to do for soon he was known as a real artist.

At an early age Velasquez was noticed by the ruler of Spain. The artist and King Philip IV became good friends. Many times he painted Philip's solemn face. History tells us this king never laughed but twice in his life.

One time Rubens, the great Flemish painter, came to Spain on a visit. He became interested in Velasquez and told him about the wonders of Italy. This made Velasquez want to go to Italy to study. When he asked King Philip for permission the king's feelings were hurt for he felt his friend wanted to leave him. However, he finally gave his consent. After spending eighteen months in Rome, the king ordered him home.

Velasquez was a friend of several noted artists. He took Murillo into his own home. Here he remained for three years and learned to paint great pictures. We are in debt to Velasquez not only for his wonderful work but for the influence he had on Murillo.

Velasquez was very fond of children and he understood them. That is the reason he had such success in painting their pictures. He never required his models to pose for long periods. He used a few lines with bold strokes of his brush. Later he would add the details.

It is interesting to know that Maria Theresa became the queen of France. At her wedding Velasquez was in full charge. Here he contracted a cold from which he died.

VELASQUEZ

This page is for other pictures by Velasquez



Philip IV-Velasquez



Maids of Honor-Velasquez

VELASQUEZ

Place a cross (X) before the part that makes the statement true

1. Velasquez was born
 in Seville.
 in Madrid.
 in London.
2. Velasquez was
 older than Murillo.
 younger than Murillo.
 the same age as Murillo.
3. His father was
 of the nobility.
 a sailor.
 a peasant.
4. He was a friend
 of Hofmann.
 of King Philip.
 of Millet.
5. Velasquez taught
 Homer.
 Rubens.
 Murillo.
6. Velasquez was a contemporary
 of Reynolds.
 of Rubens.
 of Raphael.
7. He was a great
 portrait painter.
 animal painter.
 landscape painter.
8. His paintings showed
 many details.
 no details.
 few details.
9. Maria Theresa was a daughter
 of Velasquez.
 of Rubens.
 of King Philip.
10. Maria Theresa holds
 a rose and a handkerchief.
 a rose and a book.
 a handkerchief and a doll.
11. The blend of color is called
 hue.
 intensity.
 value.
12. Velasquez has been called
 "the supreme painter of
child life."
 "the painter of peasant life."
 "the painter of smiles."

VELASQUEZ

Things to Do

1. We have now studied two portrait painters. Write the names of the artists and portraits below.

Artist

Portrait

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2. Find a magazine picture which you think will illustrate a harmony of hue. Place the picture in this space.

3. Some of our books have stories about Velasquez and his many artist friends. After reading some of these write the one you think most interesting. When your story has been corrected copy it neatly and then put it in your book.

PICTURE STUDY VII

BOYHOOD OF RALEIGH--MILLAIS



The Sea Gypsy

I am fevered with the sunset
 I am fretful with the bay
 For the wander-thirst is on me
 And my soul is in Cathay

There's a schooner in the offing,
 With her topsails shot with fire,
 And my heart has gone aboard her
 For the islands of Desire.

I must forth again tomorrow!
 With the sunset I must be
 Hull down on the trail of rapture
 In the wonder of the Sea.

Richard Hovey

Boyhood of Raleigh

If you have read your American history stories, you will remember Sir Walter Raleigh. He lived long before the days of the Pilgrims, but he was just as interested as they were in settling our country. Raleigh wanted England to make settlements here, so he tried several times to send out colonies. None of his attempts was successful but because of his efforts other Englishmen took up the work and permanent settlements were made.

When Raleigh was young he lived near the ocean. It was a common thing for him to go down to the docks to watch the ships come and go. Many of the old sailors came to know the beautiful boy and watched eagerly for him when they came on land. This picture shows a scene in Raleigh's boyhood. The boy Raleigh and a young companion are listening to an old sailor who is telling a thrilling story of life on the ocean. Judging from the close attention the boys are giving the sailor, it must be something they have never heard before.

Which boy in the picture is Raleigh? It is evident that he is the boy in the green velvet suit. Millais has given him the most important place in the painting. It looks like he is imagining himself taking part in some exciting adventure.

This picture is one of the most familiar of Millais' pictures. It is very popular with young people because it tells a story. The picture makes us feel that the people in it really live. It is full of action. The sailor and the boys are not looking at the water but we feel it is the theme of their interest. It surges in from the horizon. The sailor's hand points far into the distance.

The color of the water blends into the warm bright colors of the land. As it recedes, it becomes cold, very blue, and full of secrets. No wonder the boy Raleigh became a wonderful sailor and found out so many things of the strange lands far away.

Story of the Artist

Long, long ago, this artist's ancestors had lived on the little island of Jersey near the coast of France. That explains why the family had the French name of Millais. Later they decided to make England their home and it was in Southampton that John was born in 1829.

This small boy was talented in drawing from the time he could hold a pencil. Once he drew a picture of a drum major in his fine uniform. The soldiers who lived nearby saw the picture. Some of them were so surprised they made a visit to Millais' parents to tell them they had a gifted son. John was only six years old.

John's parents knew the boy had great ability, so they decided to send him away to school. He was so young that the school began to affect his health. Back home he came and his mother became his teacher in everything except art. These lessons he took from a teacher who lived in the town. John liked to have his mother teach him. In later years he would say, "I owe all I am to my mother."

When Millais was a little older his parents sent him to London where he studied art with a well-known teacher. He won many prizes before he was sixteen years old. You see Millais was successful early in life.

When he was about twenty, he and a few other artists formed what they called the Pre-Raphaelite Brotherhood. These artists believed that the artists before Raphael's time knew more simple and natural art than any of the later artists. Millais and his friends tried to live up to these ideals of simplicity. They thought an artist should go to nature for his subjects. They knew that they must stand together like brothers in a family to carry out their ideas. Finally the great art critic, John Ruskin praised their work in public. This made their road easier.

Millais painted many pictures. He was a very popular man. Because of his success as an artist, he was made a knight.

SIR JOHN MILLAIS

This page is for other pictures that suggest sea adventures



U. S. Frigate Constitution-
Johnson



Fighting Temeraire-Turner

SIR JOHN MILLAIS

Study Questions

Place a cross (X) before the part that makes the statement true

1. Millais was born
 in 1829.
 in 1836.
 in 1814.
2. John Millais was born
 on the island of Jersey.
 in England.
 in France.
3. Millais received his first art lesson
 from his mother.
 from his father.
 from a local art teacher.
4. John Millais and Jean Millet were
 contemporaries.
 cousins.
 Frenchmen.
5. The Pre-Raphael artists lived
 before the time of Raphael.
 after the time of Raphael.
 at the time of Raphael.
6. The Pre-Raphael artists believed
 in painting like Raphael.
 in copying the simplicity of Nature.
 in painting few details.
7. Sir Walter Raleigh was
 a Pilgrim.
 an artist.
 an adventurer.
8. The man in the picture is
 a sailor.
 John Millais.
 Sir Walter Raleigh.
9. The water in the picture is part
 of the Pacific Ocean.
 of the Atlantic Ocean.
 of the Indian Ocean.
10. The brightest colors in the picture are found
 in the water.
 in the rocks.
 in the clothes of the man and boys.
11. In this picture perspective is shown
 by the use of color.
 by perpendicular lines.
 by texture of the rocks.
12. Queen Victoria made a knight
 of John Millais.
 of Walter Raleigh.
 of John Ruskin.

Things to Do

1. In Column I are the names of five pictures which illustrate the five principles in Column II. Match the pictures in Column I with the principles in Column II by placing the letters in the proper blanks.

I	II
<u>A</u> Pilgrim Exiles	___ perspective
<u>B</u> Christ in the Temple	___ light and shade
<u>C</u> The Gleaners	___ center of interest
<u>D</u> The Torn Hat	___ harmony of hue
<u>E</u> Infanta Maria Theresa	___ symmetrical balance

2. An Exercise on Texture Can you find a piece of cloth which seems to have the same texture as that used in the boy's green suit? If you can paste it in the space below.

Name of the material _____

3. Look in your history books and find some interesting things Sir Walter Raleigh did. List a few of them below.

PICTURE STUDY VIII
THE WINDMILL-- RUISDAEL



THE WINDMILL

Behold a giant am I
Aloft here in my tower
With my granite jaws I devour
The maize, the wheat, and the rye
And grind them into flour.

I look down over the farms:
In the fields of grain I see
The harvest that is to be,
And I fling in the air my arms,
For I know it is all for me.

I hear the sound of the flails
Far off, from the threshing floors,
In barns with their open doors;
And the wind, the wind, in my sails
Louder and louder roars.

On Sundays I take my rest
Church-going bells begin
Their low, melodious din:
I cross my arms on my breast
And all is peace within,

Henry Wadsworth Longfellow

The Windmill

This is a picture of the land of Hans Brinker. The big windmill, the steep-roofed houses, and the fishing boats all show it. We know that the land of Holland is much lower than the sea level. In fact, at one time nearly all of the land was covered by the ocean.

The people built huge dikes, pumped out the water with their big windmills, and made a beautiful country for their homes.

Many of the Dutch pictures you have seen are of children and tulips. This one is different. Here is a harbor. The picture is sometimes called "The Mill at Wyk." Pictures often take their names from the central figure portrayed. When we hear the common name, "The Windmill" we see that this name describes the picture just as well.

When the picture was painted, the artists were still using darker, more somber colors to show their impressions of landscapes. It was almost a century later that the beautiful bright colors came to be used in landscape painting.

The greater part of the picture is sky with its great soft clouds. A storm is gathering and the glow that the setting sun casts over the quiet water is scarcely noticeable. Everything about the picture suggests the gloom that the storm is bringing. Dark shadows cover the land and seem to creep slowly over the faint sunlight. It suggests that the wind and rain will come soon.

The one bright spot in the picture is the towering windmill which becomes the center of interest. How boldly it stands with its outstretched arms against the sky. How large it is! Look at the women in the foreground. Why do you suppose the artist placed them there? They look very small, yet they are near to us. The artist has used this arrangement to emphasize the importance of the windmill in comparison to the other objects.

Story of the Artist

We do not know much about this artist's early life. The exact date of his birth is uncertain. He was probably born in 1628 or 1629 in Haarlem, Holland. His father and uncle were picture dealers and artists. No doubt they were the first to help the little Dutch boy learn to draw. It is said the father hoped that his son would become a doctor. He soon gave up the plan when the boy began to show great talent in art. At the age of twelve Jacob produced pictures that astonished famous artists. When he was nineteen he began to study at Haarlem. At this time a number of young painters were studying there. Later many of this group became famous artists. Among this group were Hobbema and Frans Hals. Hobbema was a student of Ruisdael and his paintings look much like those of his teacher. Look at "The Avenue at Middleharnis" and see if you think so. Frans Hals became one of the world's greatest portrait painters. It is interesting to know that these great men knew each other.

Most of the artists at this time were painting figures and interiors. The first landscapes were made about one hundred years before Ruisdael's time. They were painted from the imagination and were used only as a background for figures. Ruisdael was the first to devote himself to the great out-of-doors. He could not paint figures at all.

Ruisdael found great joy in the Holland sky with its soft fleecy clouds. None of his pictures are lively or gay. Someone said that he painted the "gray side of life" but his pictures have a charm that has lasted for three hundred years.

Although Ruisdael had great ability the people of his time were not ready for landscapes. They were willing to pay for portraits as there was no other means of getting their pictures. This great painter is now appreciated and his pictures bring fabulous prices.

This page is for pictures of other Dutch scenes



Avenue at Middelharnis-Hobbema



The Water Mill-Hobbema

JACOB VAN RUISDAEL

Study Questions

Place a cross (X) before the part that makes the statement true

1. Jacob van Ruisdael was born
 - in Haarlem, Holland.
 - in Middelharnis, Holland.
 - in Delft, Holland.
2. Ruisdael was born
 - about 1866.
 - about 1814.
 - about 1628.
3. He painted nature
 - in its bright and cheerful mood.
 - in a melancholy mood.
 - in every weather condition.
4. Hans Brinker was the name
 - of a picture.
 - of a boy.
 - of a country.
5. "The Windmill" represents a scene
 - on a clear day.
 - just before a storm.
 - on a rainy day.
6. A contemporary of Ruisdael was
 - Mauve.
 - Hitchcock.
 - De Hooch.
7. Ruisdael studied
 - with Frans Hals.
 - with Jean Millet.
 - with Thomas Sully.
8. Ruisdael's pictures are like
 - those of Vermeer.
 - those of Hals.
 - those of Hobbema.
9. "The Avenue at Middelharnis" was painted
 - by Jacob van Ruisdael.
 - by Maïndert Hobbema.
 - by Jan Vermeer.
10. "The Windmill" is also known
 - as "The Watermill."
 - as "The Mill at Wyk."
 - as "View of the City of Delft."
11. The center of interest is
 - the group of women.
 - the boats.
 - the windmill.
12. The ships in the picture give
 - balance.
 - color.
 - rhythm.

Things to Do

1. Look at the three landscapes you have had in this lesson. They are alike in many ways. If all have the following things in them, place a cross in the proper blank.

_____ houses	_____ tall trees	_____ water	_____ boats
_____ people	_____ clouds	_____ mills	_____ fields

2. In the picture, "The Windmill", the artist has used many straight lines. The lines that go up and down are said to be vertical or perpendicular, those across are called horizontal lines. Make a list of all the things in the picture that have perpendicular lines.

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3. Look at other pictures of Holland. Draw one for your book. It may be the one you have studied.

PICTURE STUDY IX

SPRING--MAUVE



The Wonderful World

Great, wide, beautiful, wonderful World,
 With the wonderful water round you curled,
 And the wonderful grass upon your breast,
 World, you are beautifully dressed.

The wonderful air is over me,
 And the wonderful wind is shaking the tree;
 It walks on the water, and whirls the mills,
 And talks to itself on the top of the hills.

You friendly Earth, how far do you go,
 With the wheat-fields that nod and the rivers that flow,
 With cities and gardens and cliffs and isles,
 And the people upon you for thousands of miles?

Ah! you are so great, and I am so small,
 I hardly can think of you, World, at all;
 And yet, when I said my prayers to-day,
 My mother kissed me, and said, quite gay,

"If the wonderful World is great to you,
 And great to father and mother too,
 You are more than the Earth, though you are such a dot!
 You can love and think, and the Earth cannot!"

William Brighty Rands

Spring

"Spring" is a good name for this picture. The grass is green. The sheep are eating the untrampled grass. The coloring is suggestive of new life. What a good opportunity the artist had to use his favorite colors. He loved to use such delicate shades as soft grays, light blues, and light greens. His greens and yellows remind one of the "spinach and egg" colors used by Constable, an English painter.

It is easy to see that it is the early morning of a beautiful day. The glow in the sky shows that the sun will soon be rising. The colors are delicate but fresh looking. The grass is a soft green, still wet from the heavy dew of the night. The foliage of the trees is faint and indistinct mass, but its color is as new and fresh as Nature can provide. The shapes of the trees are silhouetted against the sky emphasizing the rosy tint of dawn.

See how the straight line of trees seems to grow shorter in the distance. The erect trees give distance and space to the picture. One can imagine that he sees houses, dikes, and certainly a windmill. These sheep might be sheep in any land, but this is Holland. Holland, the land of dikes, tulips, and wooden shoes!

The artist has not only given atmosphere and space to the picture, but he has given it perfect balance. The small group of sheep and the trees near them balance the big flock of sheep with their shepherd.

A picture of peaceful country life is often called a pastoral scene. The artist's favorite subjects seem to have been pastorals. If you visit the Metropolitan Museum in New York City, you can see the original of this picture. Here also hang "Autumn," "Changing Pasture," "Twilight," and "Return to the Fold." These were all painted by Anton Mauve.

Story of the Artist

This Dutch artist was the son of a Baptist minister. His father was determined that he would not become an artist. It was only so that Anton might make a living that he was allowed to study drawing. He went to Amsterdam and studied under Van Os. He learned little from this formal teacher. But he learned a great deal from his friends and from outdoor sketching.

Mauve has used the natural Dutch coloring. In his paintings we see bright yellows and greens as well as the dark somber colors. This master of colors shows us every condition of weather and every season of the year. He has given us the same understanding of Dutch life that Millet gave of French peasants. In fact he learned a great deal from the Barbizon painters. You will recall that the group of French artists who lived in Barbizon became known as the Barbizon School of painters.

Oosterbeek, Holland was a colony of artists. Here Mauve worked a great deal and made many close friends. Among them was Josef Israels. From this older friend, Mauve received valuable advice and inspiration. This group of artists who gathered at Oosterbeek is often referred to as belonging to the Oosterbeek School.

Mauve's works soon became popular and while a young man he became a famous landscape and animal painter. In almost all his landscapes he used animals, such as sheep, cows, or horses. With his sheep pictures he was especially successful. He won medals in the exhibit at Philadelphia, and awards in Vienna and Paris.

The latter years of Mauve's life were spent in the beautiful little village of Laren. Here he lived surrounded by pupils and friends until his death in 1888. He was only fifty years old.

ANTON MAUVE

This page is for other pictures showing "the Constable spinach and egg coloring."



Road through the Trees--Corot



After a Summer Shower--Inness

ANTON MAUVE

Place a cross(X) before the part that makes the statement true

1. Anton Mauve was born
 - in 1838.
 - in 1825.
 - in 1834.
2. Mauve was born
 - in England.
 - in America.
 - in Holland.
3. Anton's father was
 - an artist.
 - a minister.
 - a teacher.
4. His first teacher was
 - Millet.
 - Van Os.
 - Inness.
5. The center of interest in "Spring" is
 - the dog.
 - the sheep.
 - the trees.
6. The row of large trees in the picture is an example
 - of horizontal perspective.
 - of color perspective.
 - of vertical perspective.
7. Mauve painted
 - every season of the year.
 - only fall scenes.
 - only spring scenes.
8. Another painter to use the bright and green colors of nature was
 - Inness.
 - Ruysdael.
 - Hobbema.
9. Mauve was a great
 - historical painter.
 - portrait painter.
 - landscape and animal painter.
10. Mauve belonged
 - to the Barbizon School.
 - to the Oosterbeek School.
 - to the Hudson River School.
11. One of his dearest friends was
 - Josef Israels.
 - Jean Millet.
 - Charles Emile Jacque.
12. A contemporary of Mauve was
 - Millet.
 - Constable.
 - Velasquez.

Things to Do

1. See if you can compose a spring poem. If it's good copy it here.

2. Find or make an illustration suitable for your poem.

3. Make a list of artists who have painted landscapes in gay colors.

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PICTURE STUDY X

DANCING IN A RING--THOMA



The World's a Very Happy Place

The world's a very happy place,
Where every child should dance and sing,
And always have a smiling face,
And never sulk for anything.

The world is such a happy place,
That children, whether big or small,
Should always have a smiling face,
And never, never sulk at all.

Gabriel Setoun

Dancing in a Ring

The happy children in our picture live in Germany in a very quaint region called the Black Forest. There they love the old songs which have been handed down from one generation to another. They love all the old songs and dances of their country. The tiny children soon join in the games and a family can have much fun if the children play. Because children do so much dancing, they become very graceful in all their movements.

The group of children is very interesting. The artist selected seven girls and one boy for his picture. We wonder why he chose these. Perhaps it was because they lived near each other and played together so beautifully. Anyway the boy seems as happy as the rest and the youngest child is doing her part as well as any of the others. She watches the other girl to be sure her part is right.

This picture is beautiful in several ways. It has a lovely landscape arrangement on which the figures of the children form a colorful pattern. Notice what a variety of colors the artist has used. They are bright, but none clash with each other. Really they please us very much. The artist was a master in color arrangement. He has repeated his colors just enough to give it the proper balance. The light colors are balanced by the dark ones. Do you see how the red in one girl's skirt is repeated in the waist of another and the stockings of another? Doing this makes every figure important, but it leads our eyes to the biggest girl. She seems to be leader and is directing the younger children.

Every child seems necessary in making the harmony of the picture complete, but the larger girl seems to add the unity that the artist needed in forming this group.

Story of the Artist

Near the countries of France and Switzerland there is a part of Germany called the Black Forest. In this region many people make their homes, so you know it is not all forested. There are farms and interesting little villages. The people are far from cities so they make their livings in ways that might seem very strange to us. They do much work right in their own homes. The women and girls do needlework, the men and boys carve wood, or make jewelry to send to the people far away.

In this quiet Black Forest region of Germany, Hans Thoma was born. He is considered a modern painter for he lived from 1839 until 1924.

The Thoma family followed a very interesting type of work. How many of you have seen cuckoo clocks? They are one of the many kinds of clocks made by these thrifty German people. The Thoma family helped in preparing these clocks for the market. Hans was very young when he started to help. His work was to paint faces on the clocks. He liked this very much but soon he was painting the things he saw about him. He was not content to be an ordinary painter of clocks. When he was old enough, he went to art school in Paris and Munich and from then on he studied and worked for many years. He lived to be a very old man.

Hans Thoma has painted many kinds of pictures. His landscapes and children are very beautiful, and the pictures he built up from imagination have brought him considerable fame.

Thoma is best noted for his use of color arrangement. The scenes of his childhood have served as inspirations for many of his best pictures.

HANS THOMA

This page is for other pictures of gay colorful scenes.



Blindman's Buff--Goya



Spring Dance--Von Stuck

HANS THOMA

Study Questions

Place a cross(X) before the part that makes the statement true

1. Hans Thoma was born
 in France.
 in Germany.
 in Switzerland.
2. The Black Forest is
 a dense forest.
 a vast meadow.
 a quaint region.
3. Thoma went to art school
 in Rome.
 in Munich.
 in London.
4. Thoma is noted for his
 accurate outlines.
 color arrangements.
 lack of details.
5. He painted
 only landscapes.
 only children.
 a variety of pictures.
6. This picture is largely made
 of curved lines.
 of perpendicular lines.
 of horizontal lines.
7. The color, lines, and design
of this picture suggests
 peace and calm.
 strength.
 rhythm.
8. In the background is
 a river.
 a village.
 a forest.
9. These children are
 German.
 American.
 French.
10. In the picture "Spring Dance"
are
 boys.
 young women.
 small girls.
11. Another German artist we
have studied is
 Hofmann.
 Sully.
 Ruysdael.
12. "Blind Man's Buff" was painted
 by a French artist.
 by a Spanish artist.
 by a German artist.

HANS THOMA

Things to Do

1. Of all the pictures you have studied, which one do you like best?

My favorite picture is _____.

The name of the artist is _____.

2. There are several different types of pictures. See if you can find pictures to illustrate the following types.

Landscape _____

Portrait _____

Historical _____

Pastoral _____

Seascape _____

3. Look in a fashion magazine for small colored pictures of children. Cut out seven of these. Arrange them on this paper so as to form an interesting color pattern.

A P P E N D I X B

ART INSTRUCTION

OUTLINE FOR GRADE V

INTRODUCTION

It is now an accepted fact that art must be integrated with other school subjects and activities if it is to function fully in school work. This necessitates close cooperation between the room teacher and the art teacher. There must be a mutual understanding of the problems involved in working out a unit or project. Both teachers should be familiar with the subject matter.

There is some danger that eagerness to correlate art with other subjects may cause the art teacher to slight the teaching of basic elements of art structure and the major principles of composition. In order to keep the standards high, the teacher should recall frequently the aims and objectives of her work.

AIMS AND OBJECTIVES

I. General

- A. To create and aid in the appreciation of beauty, using school and out-of-school activities and interests as subject matter
- B. To develop powers of evaluation
 - 1. recognize good design in color, line, form, value
 - 2. recognize good drawing
 - 3. recognize good technique in various simple media

II. Specific

- A. To develop technical skills
- B. To encourage self-expression and creative ability
- C. To encourage talented pupils to go further with art study
- D. To provide experience with different media
- E. To provide opportunities for cooperation and responsibility
- F. To give frequent opportunities for practical use of simple lettering
- G. To teach the elements and principles of art through every art activity - design, representation, construction, modeling, etc.
- H. To make art activities an integral part of other school subjects and projects - history, geography, dramatics, notebooks, bulletin boards, etc.
- I. To present to pupils examples of the best art expression of all times - painting, sculpture, architecture, pottery, textiles, etc.
- J. To develop the ability to use fine color

ART PRINCIPLES

I. Basic Elements of Art Structure

A. Line

1. kinds
2. expression
3. symbolism

B. Form

1. mass
2. shape
3. volume

C. Tone

1. value
2. light and dark

D. Color

1. hue
2. value
3. intensity
4. warm
5. cool
6. application to design and representation
7. emphasis on rhythm of color and tone and intelligent juxtaposition of colors and tones
8. joy in small bits of color

E. Texture

1. hard
2. smooth
3. soft
4. rough
5. fine
6. coarse
7. dull
8. shiny

II. Major and Minor Principles of Composition

A. Major

1. repetition
2. rhythm
3. proportion
4. balance
5. emphasis

B. Minor

1. alternation
2. sequence
3. radiation
4. transition
5. symmetry
6. contrast and variety

III. Resulting Attributes

A. Harmony and unity

B. Appropriateness and fitness

SUBJECT MATTER

I. Art Appreciation

A. Attention to everyday bits of beauty.

1. a pretty dress
2. scraps of colored paper on a desk
3. inexpensive but artistic vases, bowls, utensils
4. packaging such as soap wrappers, boxes, bottles
5. various materials
6. flower arrangements

Emphasis should be placed upon

1. line
2. mass
3. color
4. construction
5. workmanship

B. Architecture

1. Indian
2. Spanish (especially Missions)
3. Colonial
4. Pioneer
5. local

C. Sculpture

1. Indian carvings
2. prominent men and episodes memorialized in statues
3. local

D. Ceramics

1. Indian pottery
2. Pioneer jugs
3. Pioneer dishes
4. Colonial pots
5. local

E. Painting

1. paintings by early and modern American artists
2. paintings showing American life, early and modern (use only those having art quality)
3. particular emphasis on Ohio and Cincinnati artists

F. Museum trips

to see examples of Early American arts and crafts. Prepare children before visit and summarize afterward

G. Crafts

1. emphasis on American crafts
 - weaving
 - pewter
 - Paul Revere's work
 - quilts
 - samplers
 - candle making, etc.

H. Geography

1. United States

Industries

lumbering

mining

farming and cotton growing

cattle and sheep raising

manufacturing

Transportation

Inventions

Art activities in geography

friezes, decorative maps

sand tables

stage sets

construction, etc.

I. Health

1. food

2. exercise

3. cleanliness

4. clothing

5. dental care

f. fresh air

etc.

J. History

1. discovery of America

2. settlements

3. Colonial Period

4. Revolutionary War

5. Westward Movement

6. inventions (see geography also)

7. Civil War

8. to present time

K. Household Arts - in cooperation with Household Arts and room teacher

L. Industrial Arts - in cooperation with Industrial Arts and room teacher

M. Literature

1. reading

story illustration

2. dramatics and pageantry

scenery, costumes, properties

N. Music

In cooperation when suggested by teacher involved

O. Nature Study

1. Birds

a. class projects - friezes

our winter birds

our spring and summer birds

any other title suitable for bird study

b. bird books

c. decorative birds

d. individual drawings and paintings of birds

2. Flowers
 - a. occasional drawings and paintings of flowers
 - b. flower arrangements in various containers
 - c. study Japanese flower arrangement, using real flowers
 - d. decorative arrangements using various media

Drawings of birds and flowers should be reduced to the simplest lines; emphasis should be on the main characteristics

3. Gardens
 - a. garden plans
4. Trees
 - a. characteristics
 - b. growth
 - c. "personalities"
 - d. appearance at various times of the year
5. Seasons
6. Clouds

P. Special Days

Special emphasis should be placed on the holidays that celebrate American History events

FORMS OF EXPRESSION

I. Types of work

A. Construction and crafts

- | | |
|------------------|--------------------|
| 1. booklets | 7. dyeing |
| 2. candle making | 8. weaving |
| 3. samplers | 9. portfolios |
| 4. puppets | 10. dioramas |
| 5. boxes | 11. stenciling |
| 6. tiles | 12. pottery |
| | 13. modeling, etc. |

B. Decoration and design

Design must enter into all art problems whether they be in graphic representation, applied design, or "pure" design. Design should become a "habit" through constant emphasis of the teacher upon

1. rhythm
2. composition
3. space relation
4. balance
5. color
6. line
7. tone

C. Lettering

1. simple poster type
 - traditional
 - modern
2. simplified lower case letters

D. Pageantry

E. Representation and illustration

1. figure drawing
 - heads
 - full length figures
 - costumed figures in composition
 - figure drawing may be imaginary, from models by the oval method or the contour method
2. animal drawings
 - zoo
 - farm
 - stock raising
 - wild animals of the United States
3. landscape composition
 - decorative and realistic
 - geographical features
 - United States
 - local
4. miniature stage sets
5. modeling
6. soap carving
7. drawing from models
 - toys
 - means of transportation, etc.
8. seasonal activities

MEDIA

- | | |
|--------------------|---------------------|
| I. Crayons | VII. Colored papers |
| II. Chalk, colored | VIII. India ink |
| III. Water colors | IX. Speed ball pens |
| IV. Poster paint | X. Pencil |
| V. Clay | XI. Dyes |
| VI. Soap | XII. Wood |
| | XIII. Cloth |

HABITS AND SKILLS

- I. include proper methods of
 - A. Pasting
 - B. Cutting
 - C. Arranging
- II. Strive to develop efficiency and skill in manipulating such materials as
 - A. Crayons
 - B. Water Colors
 - C. Poster Paints
- III. Each child should be encouraged to find and use properly an individual technique

A P P E N D I X C

INDIVIDUAL PUPIL SCORES

On the following pages are listed all the scores made by each pupil used in this experiment. The names of the children are designated by Arabic numerals and are grouped by schools and classes as used in the experiment.

Each set of scores is tabulated according to the following key:

- A Chronological age
- B Intelligence quotient
- C Lewerenz art ability score
- D McAdory art score
- E Picture-Artist Recognition score
- F Vocabulary Multiple-Choice score
- G Vocabulary True-False score

SCORES MADE BY 75 FIFTH GRADE CHILDREN OF THE WHITTIER

SCHOOL: EXPERIMENTAL GROUP

Pupil	A	B	C	D	E	F	G
1	139	109	74	139	14	12	18
2	123	106	81	196	22	19	23
3	123	105	69	119	13	6	15
4	132	115	73	154	16	13	15
5	118	116	72	144	15	13	16
6	117	94	30	128	8	11	16
7	127	107	75	126	9	15	19
8	120	105	41	134	14	13	15
9	129	94	61	118	17	18	21
10	128	95	60	122	17	18	18
11	123	95	44	101	11	13	22
12	120	115	76	167	17	14	23
13	129	100	62	120	14	16	22
14	129	100	57	118	13	16	18
15	118	115	30	138	13	10	22
16	121	115	99	150	20	18	24
17	130	115	61	149	16	7	12
18	129	95	74	169	15	14	14
19	122	95	80	135	7	17	16
20	125	84	33	110	20	19	18
21	124	105	80	128	9	14	14
22	134	93	69	175	10	10	19

WHITTIER SCHOOL EXPERIMENTAL GROUP

Pupil	A	B	C	D	E	F	G
23	117	125	64	145	15	14	17
24	134	100	56	132	11	17	17
25	134	111	82	154	25	15	23
26	118	105	71	130	15	12	19
27	131	85	51	105	5	14	16
28	130	95	63	115	12	18	16
29	119	100	71	126	12	15	21
30	122	105	68	146	16	12	16
31	125	95	72	171	19	19	19
32	117	110	70	152	18	16	15
33	129	125	75	141	19	15	18
34	129	105	52	109	15	14	17
35	121	100	62	153	14	19	18
36	121	105	61	108	10	11	18
37	131	100	46	115	12	14	16
38	126	111	72	168	17	19	19
39	126	95	42	96	8	15	16
40	120	110	76	163	21	16	23
41	119	85	55	95	9	16	18
42	125	110	78	147	15	10	21
43	122	115	68	132	12	16	17
44	126	100	60	150	10	14	18
45	125	115	95	139	11	12	19

WHITTIER SCHOOL EXPERIMENTAL GROUP

Pupil	A	B	C	D	E	F	G
46	125	95	68	131	17	12	20
47	121	105	52	165	13	9	18
48	129	85	71	136	12	15	15
49	151	95	52	122	10	15	15
50	122	118	93	165	16	16	25
51	125	120	100	135	16	17	21
52	120	100	62	110	13	9	15
53	120	105	69	146	15	16	17
54	127	101	65	125	20	16	23
55	126	83	54	134	5	14	19
56	126	106	60	168	11	15	20
57	138	85	71	129	9	14	18
58	120	116	80	142	15	17	21
59	122	120	72	167	18	16	24
60	141	95	75	130	14	15	16
61	138	85	42	115	10	12	15
62	132	90	72	167	6	8	14
63	138	85	64	118	12	15	12
64	141	102	94	155	17	16	23
65	132	90	58	147	10	15	15
66	129	95	49	125	11	15	13
67	122	104	79	148	17	12	18

WHITTIER SCHOOL EXPERIMENTAL GROUP

Pupil	A	B	C	D	E	F	G
68	138	100	78	170	20	19	19
69	126	105	64	150	14	17	16
70	132	98	74	166	11	16	20
71	125	100	63	151	15	13	16
72	124	95	58	126	72	16	18
73	125	107	73	182	24	19	22
74	123	100	84	146	15	13	17
75	133	100	66	159	14	11	15

SCORES MADE BY 31 FIFTH GRADE CHILDREN OF THE KENNEDY
SCHOOL: EXPERIMENTAL GROUP

Pupil	A	B	C	D	E	F	G
1	125	100	63	164	8	18	22
2	125	100	58	134	13	19	21
3	126	125	65	155	15	20	23
4	125	125	72	143	8	16	20
5	130	105	61	164	16	15	18
6	129	109	70	158	23	16	18
7	120	114	43	162	6	14	20
8	119	115	58	181	9	16	21
9	128	105	58	148	17	16	22
10	126	113	66	183	10	17	19
11	120	100	62	130	19	18	20
12	122	115	51	158	22	19	22
13	138	93	51	143	5	14	16
14	121	105	39	149	16	18	17
15	128	125	97	177	23	19	25
16	143	80	64	126	8	15	20
17	118	112	60	149	16	15	19
18	116	121	71	171	26	20	25
19	127	94	45	141	15	19	21
20	128	111	51	118	17	19	19
21	128	101	50	105	22	19	25

KENNEDY SCHOOL EXPERIMENTAL GROUP

Pupil	A	B	C	D	E	F	G
22	124	110	70	164	11	16	22
23	119	121	70	162	18	19	23
24	129	95	67	155	16	13	18
25	121	113	72	162	19	20	23
26	121	101	64	151	7	15	21
27	131	101	70	153	14	14	22
28	117	123	83	173	26	18	20
29	119	99	40	139	13	12	13
30	130	104	49	115	13	14	18
31	120	105	64				

SCORES MADE BY 75 FIFTH GRADE CHILDREN OF THE CARSON

SCHOOL: CONTROLLED GROUP

Pupil	A	B	C	D	E	F	G
1	128	97	74	86	3	7	19
2	130	104	82	109	4	11	15
3	122	121	78	119	4	11	15
4	126	105	45	96	7	9	18
5	129	104	70	130	4	7	17
6	129	103	65	108	3	7	14
7	124	101	60	109	3	7	15
8	122	111	65	146	6	12	18
9	118	90	48	102	2	5	13
10	124	110	76	114	4	6	12
11	117	105	74	156	1	8	15
12	123	95	61	104	2	7	13
13	120	105	78	82	2	11	16
14	118	102	77	118	3	7	17
15	118	108	76	116	3	4	13
16	136	97	58	96	3	7	14
17	121	113	75	98	5	11	21
18	117	116	75	138	2	9	16
19	127	109	67	100	2	7	14
20	124	112	78	140	3	12	15
21	139	81	55	125	3	7	11

CARSON SCHOOL CONTROLLED GROUP

Pupil	A	B	C	D	E	F	G
22	119	105	33	90	1	7	18
23	124	100	55	124	4	7	14
24	141	100	58	106	2	11	15
25	146	87	54	75	2	9	15
26	125	99	60	105	2	8	15
27	127	94	54	99	2	7	13
28	142	110	51	70	1	6	16
29	129	110	47	105	2	8	18
30	123	91	55	95	5	8	12
31	120	113	80	92	7	13	19
32	126	115	68	94	9	7	17
33	122	98	56	82	1	7	15
34	132	89	67	74	2	6	15
35	123	120	56	88	2	6	18
36	119	102	45	96	5	6	16
37	135	101	78	164	5	10	19
38	125	97	87	149	2	9	14
39	130	89	50	102	1	8	12
40	117	109	45	94	4	7	15
41	118	99	38	93	1	12	18
42	129	103	76	140	7	11	19
43	120	104	73	126	2	10	21

CARSON SCHOOL CONTROLLED GROUP

Pupil	A	B	C	D	E	F	G
44	121	102	72	130	4	14	14
45	124	106	79	131	9	10	20
46	143	115	78	156	1	8	16
47	118	121	72	114	6	9	15
48	133	85	60	100	1	8	13
49	126	100	90	142	3	11	18
50	127	100	69	134	7	8	15
51	143	83	74	138	9	8	13
52	127	108	43	114	4	11	18
53	125	103	63	98	1	5	10
54	129	110	85	122	5	8	20
55	120	108	39	102	5	11	14
56	147	80	70	105	1	7	14
57	137	87	62	120	1	7	18
58	120	111	49	92	5	8	13
59	148	95	77	136	2	7	15
60	119	118	63	106	7	8	16
61	119	119	63	94	3	11	16
62	120	95	65	96	5	11	16
63	118	105	75	134	1	8	15
64	123	101	70	105	4	11	21

CARSON SCHOOL CONTROLLED GROUP

Pupil	A	B	C	D	E	F	G
65	125	95	49	82	2	6	14
66	148	110	69	104	2	9	16
67	143	87	68	120	3	5	10
68	125	110	85	86	1	11	20
69	120	111	62	94	3	11	10
70	126	95	56	78	1	6	13
71	138	90	31	86	1	9	11
72	129	115	61	125	3	9	17
73	125	105	45	75	4	8	16
74	123	103	57	125	1	2	13
75	126	100	79	98	1	8	20

SCORES MADE BY 31 FIFTH GRADE CHILDREN OF THE KENNEDY

SCHOOL: CONTROL GROUP

Pupil	A	B	C	D	E	F	G
1	119	112	71	133	2	12	15
2	125	94	44	100	1	8	16
3	116	130	85	110	2	9	14
4	121	100	73	104	1	11	16
5	119	109	79	119	3	9	19
6	119	108	81	106	2	11	20
7	131	112	76	100	5	12	20
8	125	112	72	122	5	14	15
9	130	99	52	84	2	8	17
10	122	95	58	78	8	9	11
11	121	116	78	100	4	9	10
12	120	113	90	113	3	8	16
13	120	118	66	115	3	13	15
14	126	109	63	103	5	6	20
15	123	116	63	80	5	13	19
16	131	106	57	121	6	6	15
17	131	94	64	90	2	8	17
18	117	120	60	89	4	11	17
19	143	93	46	107	2	8	16
20	116	97	66	140	3	8	12
21	122	111	66	91	5	14	5

KENNEDY SCHOOL CONTROLLED GROUP

Pupil	A	B	C	D	E	F	G
22	126	115	69	101	3	11	21
23	128	85	62	170	2	6	14
24	125	118	85	132	2	11	24
25	121	122	97	125	6	7	23
26	124	104	71	106	1	9	16
27	127	101	69	94	1	5	16
28	128	102	50	107	5	5	14
29	128	108	74	134	2	9	21
30	118	108	63	109	2	8	16
31	126	105	64				