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**A COMPARATIVE STUDY OF BLACK- AND EURO-AMERICAN'S
LEARNING STYLES AND AESTHETIC PREFERENCES
FOR PAINTING STYLES**

by

Jane E. Graziano

A Thesis

Submitted in partial fulfillment of the requirements for
the Master of Arts: Subject Matter Teaching Art
Graduate Division of Rowan College of New Jersey

1995

Approved by

Date Approved 5/18/95

ABSTRACT

Jane Graziano

A Comparative Study of Black- and Euro-American's
Learning Styles and Aesthetic Preferences
for Painting Styles

1995

Thesis Advisor: Dr. Lili M. Levinowitz

Master of Arts: Subject Matter Teaching Art

Graduate Division of Rowan College of New Jersey

The purpose of this study was to examine the interactions between the aesthetic criteria for evaluating art and learning styles between cultures. The problems were to investigate differences among learning styles and aesthetic preferences for painting styles between Black- and Euro-American students.

Fifty-five undergraduates of Black-American and Euro-American descent from a state college in rural southern New Jersey, participated in the study. The *Group Embedded Figures Test* was administered to determine the learning styles of field-sensitive or field-independence for each student. Students were instructed to find and trace the given simple figure within the given complex figure. Section one consisted of seven problems completed in two minutes, section two and section three each consisted of nine problems for which students were instructed to complete each in five minutes. The total time for the test took twelve minutes.

On the same day, the Art Preference Test was administered. Students were asked to view nine slides of paintings representing two styles. With two minutes to view each slide, students rated their feelings toward each of the paintings using a semantic differential of twenty bipolar adjectives.

Four 2 X 2 factorial designs (race x learning style) were organized for each of the dependent variables, Evaluative, Evaluative-Affective, Descriptive-Unique and a Total of all Three Dimensions. An analysis of variance (ANOVA) was used to reveal significant differences and interactions between and within groups for race, learning styles and painting styles.

The researcher failed to find statistically significant mean differences for main effect and the interaction between cultures for learning styles and preferences for painting styles.

MINI-ABSTRACT

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ACKNOWLEDGEMENTS

I wish to give a special thank you to Dr. Lili Levinowitz whose dedication to teaching, research and impromptu chats about the quality of being made the research process both challenging and cathartic.

The writer also wishes to thank Dr. Byron Young, Dr. Daniel Chard, Rodney Gates and Dr. Jeane Hartman for their support and encouragement over the past few years. Through them I learned that within the beginner's mind there are many possibilities, while in the expert's there are few.

Thank you to Dr. Gary Hunter for sacrificing his class time and the many students who gave of their time to participate in this study.

The writer deeply expresses her gratitude to my parents whose love for their children and commitment to educating them are a model for all parents. This would not have been possible without them.

Finally, thank you to those members of my family and friends who were always there to share in the laughs and rough spots of my research.

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CHAPTER ONE

Introduction

Throughout American history, educators have taught culturally diverse populations in the public schools. The tacit agreement/requirement was that students should abandon their cultural identities to conform to the American middle-class norm. This idea of "Americanizing" students, so that they are assimilated into the dominant Euro-American culture or macroculture, was the goal for moving toward the twentieth century. Today, contemporaries have challenged the ideologies of this melting-pot theory with cultural pluralism. The objective of which is to teach the acceptance of differing ethnic groups' cultural heritage as a participant within the larger society. Thus, it has now become the role of the public school to integrate "multiculturalism" throughout its curriculum.

It was quite natural for art educators to embrace a multicultural approach since teaching art from the perspective of artists from other cultures is inherent within the subject matter. In response to the mission for multiculturalism, art vendors are developing quite a market for "cookbook recipes" where how to teach art from varying cultural vantage points is delineated. Thus, art educators are finding many more avenues for creative lessons within this new trend.

Lesson plans are now available for teaching the arts and crafts native to many cultures spanning the globe. Yet, the possibility exists that students are receiving only a fragment of the multicultural process. While production is an important part of any art curriculum, the study of aesthetics for any given culture is at the heart of their expression and purpose in life. Aesthetics serve the self-identity of each culture. Art teachers may argue that they are indeed providing their students with the opportunities to experience and participate in the study and making of art from other cultures. However, in many cases, students are being taught to respond to visual qualities as seen by the Western aesthetic standard. In addition, students with differing ethnic heritages are still expected to experience art from the percepts of Western aesthetics.

McFee suggests, art educators should be encouraging students to make judgments about art outside of the single macroculture's point of view. She advises art educators to lead students toward the development of cultural understanding within their own culture as well as developing an appreciation of cultures which are not their own.¹ This would require teachers to explore the ways in which Western art is defined and evaluated. Further study will lead them to the realization that each culture has its own distinct set of criteria from which they define and judge art. It is therefore necessary, for art educators to convey to their students the different ideologies behind each culture's art that is being presented. This is no easy task. Stanley suggests that in order for art educators to teach art from different cultural perspectives they need to be knowledgeable in the history, religion and sociology of the people involved.²

¹June King McFee, *Art, Culture, and Environment* (Belmont Ca.: Wadsworth Publishing, 1977), 294.

² Nick Stanley, "A Colour Conscious Art," working paper, School of Oriental and African Institute, University of London, London, 1984, 9.

By teaching from this broad cultural base, teachers can use the aesthetic sensibilities of other cultures to show students the value in individual differences. Furthermore, they will gain a greater awareness of those students with different cultural backgrounds from their own. The aesthetics of a given culture reveal much more than the beauty and design of the art produced. Aesthetics provide the key to the way in which cultures view their world, how they perceive people and events and how they go about organizing and classifying information.³

The interest in cultural diversity has sparked many scholars to research Black-American aesthetics in the visual arts. Many feel that the aesthetics of Black-Americans can only be found within the context of contemporary aesthetics.⁴ Yet, others have found much to analyze with respect to the history and social structure of Black-Americans for the development of a culturally specific aesthetic evaluation process. DePillars suggests two distinct evaluative aspects in Black-American aesthetics.

"Call-and-Response" is the social interaction between the Black artist and the audience. DePillars refers to this as the spontaneous evaluation of art. He explains that the degree of spontaneity ensures that the work is in keeping with the culture's popular references of the day and the preferred aesthetic principles are reinforced en masse. This may be described by the analogy of the call of the preacher to his congregation in contemporary society which

³ Christine I. Bennett, *Comprehensive Multicultural Education* (Boston: Allyn and Bacon, 1990), 47.

⁴ Ronald W. Neperud and Harvey C. Jenkins, "Ethnic aesthetics: Blacks' and Nonblacks' aesthetic perception of paintings by Blacks," *Studies in Art Education* 23 (2): 14 (1982).

hearkens back to the art in African mythology⁵ and ritual where Leuzinger writes,

Certain forms may appear meaningless to the layman; but to the negro they are the personification of supernatural spirits, the intermediary of vital force, and thus suggest to him a purposeful unity.⁶

DePillars states that it is the concept of "Representational Balance" that causes the response. Art can neither be too realistic nor too abstract and can never be individualistic. Symbolism understood by members of the culture is important.⁷ Thus, form finds its roots with the African artist who was inspired by the naturalistic forms of his environment, yet, used abstract elements for aesthetic and symbolic effects.⁸ This is not to say that the Blacks brought to America as slaves in the seventeenth through nineteenth centuries came with a single African identity. There was an indefinite number of customs, languages, religions, social and political differences. However, Levine explains,

Though they varied widely in language, institutions, gods, and familial patterns, they shared a fundamental outlook toward the past, present, and future and common means of cultural expression which could well have constituted the basis of a sense of common identity and world view capable of withstanding the impact of slavery.⁹

This "common identity" is seen in the Black-American works of art as a collective experience expressed as a synthesis of European and African

⁵ Murry N. DePillars, "African-American artist and art Students: A morphological study in the urban Black aesthetic," Ph.D. diss., Pennsylvania State University, 1976, Abstract in *Dissertation Abstracts International* 37 (1976): 407-A.

⁶ Elsy Leuzinger, *The Art of Africa*, (New York: Greystone Press, 1967), 9.

⁷ DePillars, 407-A.

⁸ Leuzinger, 53.

⁹ Lawrence W. Levine, *Black Culture and Black Consciousness* (New York: Oxford University Press, 1977), 4.

forms.¹⁰ The art is "reflective, interpretive and in some cases descriptive." Neperud concludes, "art characterized by obvious reference to the Black experience and reflecting values that engage or communicate with the Black community would be valued more by Blacks than by other ethnic groups."¹¹

Based upon this "style of life" which the anthropologist Robert Redfield describes as a shared way of looking upon the world¹² , a relationship between the aesthetic preferences of Black-Americans and Euro-Americans and their cognitive learning styles can be inferred. Therefore, it seems reasonable to suggest that cultural aesthetics can be linked to the learning style particular for that culture. Worthley states,

While diversity among individuals within any culture is the norm, research has shown that these individuals tend to exhibit a common pattern of perception when the members of that culture are compared to the members of another culture. A "cultural personality" is more than a myth or stereotype.¹³

Studies done by Witkin and Goodenough have made evident two cognitive styles which differentiate between those who use their inner self and others who use the world or field around them as physical referents for behavior. These bipolar cognitive styles have been termed field-sensitive and field-independent within the theory of psychological differentiation.¹⁴

Field-sensitive learners are sensitive to social cues, show interest in and

¹⁰ Michael L. Conniff and Thomas J. Davis, *Africans in the Americas* (New York: St. Martin's Press, 1994), 61.

¹¹ Neperud and Jenkins, 15.

¹² Levine, 4.

¹³ K. M. Evanson Worthley, "Learning Style Factor of Field Dependence/Independence and Problem Solving Strategies of Hmong Refugee Students," (Master Thesis, University of Wisconsin-Stout, July 1987), 32, quoted in Christine I. Bennett, *Comprehensive Multicultural Education* (Boston: Allyn and Bacon, 1990), 158.

¹⁴ Herman A. Witkin and Donald R. Goodenough, "Field Dependence and Interpersonal Behavior," *Psychological Bulletin* 84 (4): 661 (1977).

prefer to be physically close to others, and freely reveal emotions.¹⁵ According to Abkar and Hale, these learners prefer situations involving the social interaction between people, a variety of new and unusual stimuli, the ability to understand and communicate nonverbally "and a highly affective orientation toward ideas, things, situations, and individuals."¹⁶ They learn best by watching and organizing information as it is given, are extrinsically motivated and solve problems globally rather than distinguishing the parts. Studies done in cognitive investigations have lead researchers to postulate that Black-Americans exhibit the characteristics of a field-sensitive learner. Their claims that the patterns of learning styles for Black-Americans emphasize people, feelings, social cues and community are in agreement with two previously mentioned categories of DePillars' study of the urban Black aesthetic. A collective understanding for art is established through the community and evaluation is spontaneous. Symbolic references to the Black experience, such as the symbol of a clenched fist to suggest "Black Power," and the design principle of form is balanced between the extremes of abstraction and realism. Thus, evoking the feeling of unity or collective consciousness and making reference to one's belonging to the "vital force."¹⁷

In contrast to the field-sensitive cognitive style, field-independent learners prefer to distance themselves from others and have poorly developed social skills. They create their own environment for learning and being intrinsically motivated, work well independently. They have good abstract analytical skills and perceive the world in discrete parts. Field-independence

¹⁵ *ibid.*, 661.

¹⁶ Barbara J. Shade, "Afro-American Cognitive Style: A Variable in School Success?," *Review of Educational Research* 2, (1992): 237.

¹⁷ Leuzinger, 53.

helps us to see the foundation for which the Western aesthetic has been derived. Hart states,

In standard Western fine art aesthetics, the figure of the artist is clearly that of a creative individual inspired by his or her own private muse to produce works of art that are original, one-of-a-kind images and symbols which are evaluated according to a set of formal aesthetic standards.¹⁸

Individuality and uniqueness are the essence of the Western aesthetic. DePillars calls the art created by an artist within the context of Western aesthetics, "an aesthetic entity."¹⁹

important in the Western aesthetic.²⁰ This analysis of art from a Western standpoint first involves an identification of the parts which constitute the whole. The subject matter, medium, and elements and principles of design are recognized before an interpretation and final evaluation is made. Young pointed to this "dichotomy of looking at ideas and objects as opposed to people and events" as differences between Black-Americans and Euro-Americans.²¹

The intention of this study is to seek a culturally based interrelationship between student preferences for artwork and their cognitive/perceptual style of learning. Learning styles and culture are an important variable for how others view the world. The philosophies and ideologies of people determine the aesthetics used in evaluating art for their culture. An assertion could therefore be made that in order to teach students the process of evaluating art from other cultures, and teach students from cultures other than their own, teachers must

¹⁸ Lynn M. Hart, "Aesthetic Pluralism and Multicultural Art Education," *Studies in Art Education*, 32 (3): 145-146 (1991).

¹⁹ DePillars, 407-A.

²⁰ Hart, 146.

²¹ V. H. Young, "A black American socialization pattern," *American Ethnologist* 1 (1974): 405-413, quoted in Barbara J. Shade, *Afro-American Patterns of Cognition: A Review of Research*, (paper presented at the American Educational Research Association, New Orleans, April 1984), 9.

have an awareness of the aesthetics and dynamics between past and present which influence how each culture under study perceives the world.

Purpose

Each culture establishes its own set of aesthetic criteria from which to value their art. These criteria are reflective of individual and/or community perceptions of experience. Learning style plays an important role in this process of perception. The interaction between the aesthetic criteria for evaluating art and learning styles for each culture provides a valuable link for art educators when teaching about art from other cultures, as well as, teaching to a diverse student population.

Problems

To investigate differences among culture, learning style and aesthetic preferences for painting styles between Black- and Euro-Americans.

CHAPTER TWO

Related Research

The Evaluation of Art with and without Ethnic Referents by Blacks and NonBlacks

The experimental study by Neperud and Jenkins examined the differences between Blacks' and Nonblacks' valuation of art depicting identifiable subject matter using both ethnic and nonethnic references.¹ The comparative effects of the ratings by Blacks and Nonblacks for preferences of artistic styles involving the Black experience are of importance to the present study.

The participants in this study were from four Southern colleges and involved one-hundred seventy nonart students comprising ninety-two Blacks and seventy-eight Nonblacks. The subjects were from small to moderate size urban settings representing different cultural subgroups.

Subjects were exposed to a total of nine slides of paintings. Three different types of accepted styles in Black art were represented. These were

¹ Ronald W. Neperud and Harvey C. Jenkins, "Ethnic aesthetics: Blacks' and Nonblacks' aesthetic perception of paintings by Black," *Studies in Art Education* 23 (2) (1982): 14-21.

the following: 1) Mainstream, in which there are no Black references, 2) Blackstream, depicting scenes of ordinary everyday living involving Blacks; and 3) Activist, which presents the sociopolitical aspects of the Black experience.

Evaluative responses were collected via the semantic differential technique utilizing a seven-point rating scale. Subjects evaluated each slide by choosing a rating between twenty bipolar adjectives that expressed the meaning each painting held for them. A three-mode factor method was employed using the "dimensions of meaning" or factors, Evaluative, Potency and Activity. These factors had dominated the factor analyses by Osgood, Suci and Tannenbaum, and Tucker, who used the semantic differential to investigate the interactions of individuals, their communication of meaning and the visual arts in the assessment of aesthetic art preferences of art and nonart students.²

The factor loadings from the semantic differential scales were interpreted to represent the following: 1) Factor I, Evaluative dimension, 2) Factor II, Evaluative-Affective, dimension and 3) Factor III, Descriptive-Unique dimension. Neperud and Jenkins used these three main scale factors in the following analyses.

An analysis of variance across the three main scale factors resulted in significant differences in Styles only. The researchers erroneously used t-test analyses rather than the appropriate post hoc tests such as The Scheffe, or Tukey HSD. Nevertheless, they report Black and Nonblack differences between the means on Factor I of Blackstream and Activist styles. Blacks rated the Blackstream style more positively than the Nonblacks. The Activist style was rated slightly higher than neutral by Blacks and more negatively by Non-

² Ronald W. Neperud, "Towards a Structure of Meaning in the Visual Arts: A Three-Mode Factor Analysis of Adolescents' Art Concepts," *Studies in Art Education* 15 (1) (1973): 61.

blacks. No significant differences were found between Blacks and Nonblacks of their responses toward the Mainstream style in Factor I. Regarding Factor II, no significant differences were found between any of the painting styles. Mean scores indicated a positive orientation toward all styles between groups. Although, the means show a positive orientation between groups for all painting styles in Factor III, Neperud and Jenkins reported less favor of Nonblacks than Blacks with regard to the Activist style.

Comparison of the Neperud, Jenkins Study to the Present Study

The Neperud, Jenkins experimental study sought to reveal the aesthetic preferences of Black art by Blacks and Nonblacks using the semantic differential technique. Their findings indicated visual differences in perceptions of meaning between two distinct cultural subgroups. An interaction between race and style was revealed within the art concept of identifiable imagery containing Black referents.

The present experimental study was designed to examine the visual differences in perceptions of meaning between the same two groups using both Black and Euro-American art of a figurative style and the art of abstraction. The positive responses to Black art by Blacks in the Neperud, Jenkins study supports the principles of the Black Aesthetic in which Blacks prefer art that personifies the Black community and experience. However, the design of the present study, includes the visual stimuli of the Blackstream and Activist styles in Black-American art, Euro-American works of a figurative style and abstract works of art that is free of representational subject matter. Abstract paintings

that convey an idea or concept are associated with the Western aesthetic canon. It, therefore, seems reasonable to suggest that the responses of Euro-Americans to Black-American art will be affected when faced with a choice more in keeping with their aesthetic preferences and learning styles.

Studies of Field Differentiation
on Black- and Euro-American Groups

From an historical standpoint, perceptual and intellectual tasks have long been used to assess the personal functioning of individuals. Inferences may be made about the personalities of individuals based upon their responses to set stimuli in perceptual tests. The two perceptual tests discussed in this chapter are the *Embedded Figures Test (EFT)* and the *Rod and Frame Test (RFT)* both developed by Herman Witkin and his associates.

Both tests involve the participants in each study "with orientation toward the upright in space."³ The subject, in the *RFT*, is seated in a chair within a darkened room facing a luminous rod positioned in a slanted luminous picture frame. The experimenter instructs the subject to set the rod in a vertical position. It has been found that subjects who are field-sensitive were unable to place the rod in its true vertical position due to the influence of the tilted frame. Those who ignored the frame and were able to set the rod vertically are field-independent.

The performance of subjects in the *RFT* has been found to be highly consistent with the *EFT* in which subjects' are asked to find a simple figure embedded within the design of a complex structure. The score represents the time it takes for the subject to find the hidden figure. Those who tilted the rod with regard to the tilted frame, took longer to find the simple figure in the complex structure.

It is often inconvenient to conduct the *RFT*, therefore a portable appar-

³Herman A. Witkin, Philip K. Oltman, Evelyn Raskin and Stephen A. Karp, *A manual for the Embedded Figures Test*. (Palo Alto, CA: Consulting Psychologists Press, Inc., 1971), 4.

atus was constructed by Philip K. Oltman⁴. This table-top model allows the subject to place their head in a headrest in which the sides are blocked with side blinders. The headrest is at one end of a rectangular enclosure resting on rollers so that it can be tilted easily to either side. The subject's view is directed straight ahead to the opposite wall of the simulated room where the tilted rod is placed inside of a square frame. The subject is instructed to make the rod vertical by telling the examiner to turn the rod in 3° increments until the subject indicates the rod is vertically positioned. The subject cannot remove his head from the headrest at any time during the test. Eight trials for each subject are given and the score for each is the sum of the absolute deviations from the vertical over the eight trials.

Scores correlated .89 with scores on the *RFT*. Oltman reports Spearman-Brown split-half reliabilities as .95 for the *Portable Rod and Frame Test (PRFT)* and .96 for the *RFT*.

The study undertaken by Ramirez and Price-Williams investigated and compared the field differentiation of Black-, Mexican- and Euro-Americans using the *PRFT*.⁵ Their research will be discussed with regard to the Black- and Euro-American groups relevant to this study.

One-hundred eighty fourth grade students from parochial schools in Houston, Texas participated in the Ramirez, Price-Williams study. Three groups of thirty boys and thirty girls each, represented the three ethnic groups. Subjects within each group were from lower and middle socioeconomic classes. The mean age was 10.4 years. Observations performed by the re-

⁴Philip K. Oltman, "A Portable Rod-and-Frame Apparatus," *Perceptual and Motor Skills*, 26 (1969): 503-506.

⁵Manuel Ramirez III, "Cognitive Styles of Children of Three Ethnic Groups in the United States," *Journal of Cross-Cultural Psychology*, 6 (1975): 213-219.

searchers indicated the Black-American subjects to be from groups which placed an emphasis on the extended family and respect for religious authority and family members. The observations of the Anglo-American group revealed an emphasis on individual identities with no tie to their ethnic origins.

The *PRFT* was used by an examiner of the same ethnicity for each group. Eight trials in the same order for each subject were given as follows: F (frame), L (left) 28°, R (rod) L 28°, FL 28° - R R (right) 28°, FR 28° - RR 28°, FR 28° - RL 28°, FL 28° - RL 28°, FL 28° - RR 28°, FR 28° - RR 28°, FR 28° - RL 28°.

Scores for each subject was the sum of the absolute deviations from the vertical divided by the eight trials given. Group means and standard deviations of scores were reported for Black- and Anglo-Americans as follows: Black-American Males, $m = 14.02$, $SD = 7.91$, Females, $m = 17.73$, $SD = 6.94$, Anglo-American Males, $m = 6.98$, $SD = 5.04$, Females, $m = 9.56$, $SD = 7.50$. An analysis of variance resulted in statistically significant effects between ethnic groups, $F = 22.70$, $df = 2,143$; $p < .001$.

Ramirez and Price-Williams concluded that the members from ethnic groups which emphasize group identity as in organized family and friendship groups, and learn to share and participate for the good of the group, are field-sensitive in their cognitive style. Those originating from groups which stress individual identity, encourage competition and the questioning of conventions are field-independent in their cognitive style. Results were also discussed in terms of sex differences, however, they will not be presented herewith as the present study is not concerned with the effects of gender.

In the study conducted by Perney, the *EFT* was used to investigate field

differentiation between Black- and Anglo-Americans.⁶ This research was conducted with forty sixth grade students from suburban areas. Two groups of twenty subjects each were divided into ten boys and ten girls. Groups were distinguished by ethnic identity. One group was comprised of Black-American students, the other group was comprised of Anglo-American students. No greater than nine months existed between the age of each subject and IQs were reported between 110 and 120 on the *Kuhlmann-Anderson Intelligence Test*.

The shortened form of the *EFT* was used to prevent boredom and fatigue. Each subject was shown a total of twelve hidden figures to find in each complex design. The time required to find the simple figure was the subject's score. The maximum amount of time given to find each figure was five minutes.

The data were organized into a 2 X 2 factorial design by race and sex. The means for the scores from the *EFT* for the four groups were reported as: Euro-American Males, $m = 1030.6$, Females, $m = 1129$, Black-American Males, $m = 1155.7$, Females, $m = 1927.5$. The main effect for race was reported as statistically significant, $F = 7.73$, $df = 1/39$, $p < .01$.

Although, significant differences were reported between Black- and Anglo-American subjects, Perney discussed the largest reported differences between the Black-American females and the remainder of the subjects. Perney hypothesized that the Black-American culture fosters field-sensitivity in their females. She cited studies done by Witkin and Dyk in 1965, which showed that the relationships between mother and child, as well as, mother, child and father, can encourage or discourage field-independence in children.

⁶Perney, Violet H., "Effects of Race and Sex on Field Dependence-Independence in Children," *Perceptual and Motor Skills* 42 (1976): 975-980.

This interaction between race and gender does not pertain to the present study.

Comparisons between the Studies for Field-Differentiation
and the Present Study

As in the present study, Ramirez and Price-Williams examined the relationship between ethnicity and field-sensitivity-independence. However, the *PRFT* was used to determine the field differentiation of each subject. As stated earlier, the results for the *RFT* and the *EFT* have been found to be highly consistent, therefore, the results of the *PRFT* are most important to the present study.

Observations of family dynamics in the Ramirez, Price-Williams study which distinguish the personal functioning of the Black-American group from the Euro-American group are of particular interest to this study. In particular, the observations made by Ramirez and Price-Williams concerning the ties to family and extended families, friendships and organizations within ethnic groups are quite relevant to the demographic information and the collective disposition of each group participating in the present study. Such information reinforces the identification of the characteristic patterns of field-sensitive and field-independent constructs. While the reported relationship between ethnic groups and field differentiation is of particular interest to the present study, gender differences examined in this study are not.

Perney's study also investigated the differences between ethnic groups and patterns of field differentiation, as in the present study. However, as in the research of Ramirez and Price-Williams, gender was again examined. The shortened form of the *EFT* was used to differentiate between field-sensitive and

field-independence subjects. The present study utilizes the *Group Embedded Figures Test (GEFT)*. This version contains seventeen of eighteen figures from the *EFT* and enables the researcher to administer the test to a group when individual testing is impractical. Perney's subjects were individually shown twelve hidden and complex figures. Scores for each subject were given by totaling the time taken by the subject to find the embedded figure in each of the twelve complex designs. The mean number of seconds for each group was reported.

In the present study, the test was administered in the form of test booklets which contained twenty-five complex figures in three sections. Section one, consisted of seven practice problems and sections two and three contained nine problems each. Following test instructions, subjects traced the simple figure that they found. Scores consisted of the total number of simple forms that were correctly traced. The first section was discarded as practice. Unfinished items were scored as incorrect.

Again, the results reported as a result of the field differentiation test were of value for this study since the main effect for race was significant, however, the reports for gender were not relevant.

CHAPTER THREE

Design and Analysis

Sample

Undergraduates selected from a state college with integrated enrollment in rural southern New Jersey, participated in this study . Forty-eight volunteers of Black-American and Euro-American descent were considered products of different cultural settings despite having shared environments. All subjects were between the ages of eighteen and twenty-four years with little or no formal art training and were from low to middle class socioeconomic backgrounds.

Procedures

The group version of the *Embedded Figures Test (EFT)* developed by Herman Witkin, known as the *Group Embedded Figures Test (GEFT)* was used to assess the cognitive styles of the subjects for field-sensitive and field independence. The *EFT* "has good internal-consistency reliability," as stated by LaVoie. The scores for the odd items correlate at .80 with a range of .61 to .93 on the even items. Test-retest reliability has been reported as .92.

Concurrent validity of the *EFT* with the *GEFT*, is reported as between .60 and .85.¹ Spearman-Brown split half reliabilities for the *GEFT* between the second and the third sections of the test, are .82.²

The *GEFT* is divided into three sections with a total of twenty-five figures. section one has seven complex figures, each one containing an embedded simple figure. Section two and three consist of nine shaded complex figures each.

The examiner (E) and proctors distributed the test booklets and pencils. Reading the standardized directions given in the test manual, the E instructed the subjects to fill in the identifying information on the cover of the booklet, read the directions to themselves, and do the two practice problems provided. The practice problems were presented as such, a simple figure, "X", is shown, and below "X" is a more complex figure, the subject is instructed to "find the simple form in the complex form and trace it in pencil directly over the lines of the complex figure. The simple form is the same size, in the same proportions, and faces in the same direction as when it appeared alone."³ Subjects completed the two practice problems and the E read aloud the statements at the end of the practice problems to stress the importance of tracing all lines and erasing any which were incorrect. The simple figures were located on the back page of the test booklet and were identified with letters of the alphabet. Subjects were instructed to do the problems in order of appearance and locate the simple figure figure indicated by the letter under each complex figure from the back

¹ Allan L. LaVoie, review of *Embedded Figures Test*, by Test Corporation of America, *Test Critiques*, vol. 1, Kansas City, Mo., 1984.

² Herman A. Witkin, Philip K. Oltman, Evelyn Raskin and Stephen A. Karp, *A manual for the Embedded Figures Test*. (Palo Alto, CA: Consulting Psychologists Press, Inc., 1971), 26.

³Herman A. Witkin, Philip K. Oltman, Evelyn Raskin and Stephen A. Karp, *Group Embedded Figures Test Booklet*. (Palo Alto, CA: Consulting Psychologists Press, Inc., 1971), 1.

page. They were permitted to refer to the back page as often as needed. Subjects were asked by the E if they had any questions concerning the instructions.

The E timed each section with a stopwatch. The First Section with seven problems was allotted two minutes, the Second and Third, five minutes each for nine problems each. Subjects were told how much time they would have to complete each section before beginning each section and were instructed to close the test booklets if finished before time was called. Proctors circulated throughout the room during the exam. The average time for the test took between fifteen to twenty minutes. Fifty-five students were tested, only the data from forty-eight students as stated in the sample were used. Those seven subjects were discarded because they did not fit into either of the determined race categories.

The results were scored by the researcher for each subject using the scoring key provided by the publishers of the *GEFT*. The scores for the *GEFT* were derived from the total number of simple forms correctly traced in the second and third sections combined. The first section was omitted from the total score for each subject, however, problems were scanned to see if the subjects fully understood the directions of the test. During scoring, the E made certain that all lines of the Simple Form were traced, those that were not traced correctly were not given credit for that problem. These scores from the *GEFT* served as the data for learning styles.

On the same day, the art preference test was administered following the technique for the semantic differential as used by Neperud.⁴ Recording sheets

⁴ Ronald W. Neperud and Harvey C. Jenkins, "Ethnic aesthetics: Blacks' and Nonblacks' aesthetic perception of paintings by Blacks," *Studies in Art Education* 23 (1982):16.

for the semantic differential rating scale were handed to each subject. The E explained the instructions and demonstrated the practice example for the subjects. Subjects were instructed to begin upon the E's directive. Nine slides were projected, each in random order. The response time per slide was two minutes. Completion time for the entire test was twenty minutes or sooner had subjects finished before the allotted time.

The nine test slides consisted of both the figurative and abstract styles of painting. The six works of art representing the figurative style, contained easily identifiable subject matter with reference to social interactions of people, the family, unity, and the Black Experience. These works were, 1) *Five O'Clock Tea* by Mary Cassatt, 2) *The Banjo Lesson* by Henry Tanner, 3) *Into Bondage* by Aaron Douglas, 4) *Dancer Series* by Charles Searles, 5) *Before the Race* by Edgar Degas, and 6) *Stag at Sharkeys* by George Bellows. The works of art for the abstract style were chosen to convey the concepts and ideas nonrepresentational arrangements of form, color and light. These works were, 1) *Forms* by Patrick Henry Bruce, 2) *Abstractions* by Georgia O'Keefe, 3) *Ocean Greyness* by Jackson Pollock. The subjects were asked to judge the concept for each artwork by rating the meaning each work held for them using the rating scale including the twenty bipolar adjectives. The slides and rating scale are appended to the paper.

The five point scales were randomly arranged so that the positive and negative poles differed from left to right for each slide shown. In addition, the order of each adjective rating scale was randomly arranged from slide to slide to prevent a biased response. Each test was, however, the same from subject to subject. Scores ranged between nine and forty-five. These scores served as

the dependent measure one each for the figurative and abstract styles of painting

Analysis of Data

Alpha coefficients for internal consistency reported for the *Group Embedded Figures Test* have been reported as excellent, and therefore, were not calculated for the present study.

The data was organized into four 2 X 2 factorial designs (race x learning style), one each for the Evaluative, Evaluative-Affective, Descriptive-Unique and a Total of all Dimensions. An analysis of variance (ANOVA) was used to see if significant differences and interactions existed between and within groups for race, learning styles and painting styles. A .05 confidence level was used for all analyses.

CHAPTER FOUR

Results and Interpretation

Results

Analysis of Differences

Presented in Table 1 are the means, standard deviations, and analysis of variance summary data for the Evaluative dependent variable. The observed mean for the Black-American, field-sensitive is 316.944 while the remaining three means range between 286.00 and 294.00. The researcher failed to find a significant difference for the interaction or main effects.

TABLE 1

Means and Standard Deviations for the Evaluative Dimension

	Black-American			Euro-American		
	N	M	SD	N	M	SD
Field-Sensitive	18	316.944	48.578	11	293.091	21.576
Field-Independent	6	286.2	30.321	13	282.385	36.384

TABLE 1 (CONT'D)

**ANALYSIS OF VARIANCE SUMMARY TABLE
FOR THE EVALUATIVE DIMENSION**

Source	SS	DF	MS	F	
Race	2565.823	1	2565.823	1.616	n.s.
Learning Style	3602.204	1	3602.204	2.268	n.s.
Race X Learning Style	662.196	1	662.196	0.417	n.s.
Error	69875.764	44	1588.086		

The means and standard deviations and analysis of variance summary data for the Evaluative-Affective dependent variable are presented in Table 2. The observed mean for the Black-American field-sensitives is 96.722 while the remaining three means range between 87.00 and 89.00. The researcher failed to find statistically significant mean differences for the interaction or main effects.

TABLE 2

Means and Standard Deviations for the Evaluative-Affective Dimension

	Black-American			Euro-American		
	N	M	SD	N	M	SD
Field-Sensitive	18	96.722	16.292	11	87.545	11.965
Field-Independent	6	87.833	12.928	13	88.462	19.567

TABLE 2 (CONT'D)

**ANALYSIS OF VARIANCE SUMMARY TABLE
FOR THE EVALUATIVE DIMENSION**

Source	SS	DF	MS	F	
Race	187.353	1	187.353	0.668	n.s.
Learning Style	162.966	1	162.966	0.581	n.s.
Race X Learning Style	246.472	1	246.472	0.879	n.s.
Error	12332.402	44	280.282		

The means, standard deviations and analysis of variance summary data for the Descriptive-Unique dependent variable are presented in Table 3. The means range between 99.00 and 103.00 for each group. Again, the researcher failed to find a significant difference for the interaction or main effects.

TABLE 3

Means and Standard Deviations for the Descriptive-Unique Dimension

	Black-American			Euro-American		
	N	M	SD	N	M	SD
Field-Sensitive	18	101.778	9.144	11	99.909	7.267
Field-Independent	6	103.667	4.606	13	99.385	11.519

TABLE 3 (CONT'D)

**ANALYSIS OF VARIANCE SUMMARY TABLE
FOR THE DESCRIPTIVE-UNIQUE DIMENSION**

Source	SS	DF	MS	F	
Race	96.991	1	96.991	1.084	n.s.
Learning Style	4.773	1	4.773	0.053	n.s.
Race X Learning Style	14.932	1	14.932	0.167	n.s.
Error	3938.430	44	89.510		

The means, standard deviations and analysis of variance summary data for all three dependent variables are presented in Table 4. The means range between 470.00 and 515.00 for each group. Again, the researcher failed to find a significant difference for the interaction or main effects.

TABLE 4

Means and Standard Deviations for All Three Dimensions

	Black-American			Euro-American		
	N	M	SD	N	M	SD
Field-Sensitive	18	515.444	65.911	11	480.545	32.390
Field-Independent	6	481.667	42.098	13	470.231	56.991

TABLE 4 (CONT'D)

ANALYSIS OF VARIANCE SUMMARY TABLE
FOR ALL THREE DIMENSIONS

Source	SS	DF	MS	F
Race	5504.160	1	5504.160	1.698 n.s.
Learning Style	4984.293	1	4984.293	1.538 n.s.
Race X Learning Style	1411.384	1	1411.384	0.436 n.s.
Error	142594.813	44	3240.791	

Interpretation of the Data

That the researcher failed to find statistically significant differences between groups for each dimension, the Evaluative, Evaluative-Affective and Descriptive-Unique, may have been due to several possibilities. First, a Type II error may have been committed based on the observed means in all analyses of variance for the dependent variables, with the exception of the Black-American, field-sensitive group. The observed mean for this group was higher. Therefore, it is reasonable to suggest the difference, may in fact, exist. One of the reasons the researcher failed to find the differences may have been because the sample size was too small. A larger number may have yielded a significant F-ratio for the race X learning style interaction. Based on assumptions that can be made about the normal distribution, the researcher expected that the subjects would be distributed more equally among the four cells delineated by race and learning style factors. That so few subjects were included in the Black-American, field-independent cell may be because there is an association between those factors that was unaccounted for. During the

GEFT, the researcher noted competition between a small group of male students. This may have made students in the surrounding seats anxious due to the nature of the timed test. A few students expressed their concerns for failing during the test and decided to erase their names on the front page and opt for anonymity. The researcher did assure the students prior to administering the test, that this was not a test for intelligence. One student pointed out the publishers name, *Consulting Psychologists Press, Inc.*, on the back of the test booklet. She asked if this was a Rorschach test. Other than asking the publisher to change their name or just use their logo on the booklets, the researcher could only try to convince the students of the true nature of the test. This may have had an effect on some students performance and responses.

Failure to establish significant differences may have also been due to student bias. While administering the art preference test, one student concluded that the researcher was looking for Black-American students to choose the Black-American art over the Euro-American works and was sharing this information with his peer. In addition, the researcher observed that after the sixth slide, students grew restless. Perhaps, a shorter version of the art preference test would have drawn more accurate responses by the students. Finally, the researcher arranged the positive and negative poles of the Art Preference Test in a random order. This made it difficult to score and mistakes could have been made in the process.

CHAPTER FIVE

Summary and Conclusions

Purpose and Problem of the Study

The purpose of this study was to gather information about the interaction between the aesthetic criteria for evaluating art and learning styles for two distinct cultures. The problems of the study were to find differences among culture, learning styles and aesthetic preferences for art between Black-American and Euro-American students.

Design and Analysis

Fifty undergraduate students from a state college with integrated enrollment in rural southern New Jersey volunteered to participate in this study. All participants were tested at the same time and location. The group version of the *Embedded Figures Test (GEFT)* was administered. Following the standardized instructions, the participants attempted to complete a total of twenty-five problems divided into three sections. The first section consisted of seven practice problems. These were not counted as part of the score. The

second and third sections each contained nine figures. The objective was for the participants to find the given simple figure embedded within the given complex design in their test booklets. Participants were instructed to indicate the simple figure by tracing the lines using a pencil within the complex figure. The allotted time was two minutes for the seven problems in the first section, five minutes for the nine problems in the second section, and five minutes for the nine problems in the third section. A key, provided by the publisher for the *GEFT*, was used to score each test booklet. The score was the total number of simple forms correctly traced combined in the second and third sections. The total time for the test was between fifteen and twenty minutes.

On the same day, the art preference test was administered. The examiner explained the instructions and demonstrated a practice example for the participants. The examiner then projected, in random order, nine slides of paintings. Six of the slides represented the figurative style, and the other four were representative of abstraction. Participants were instructed to rate the meaning that each work held for them using the rating scale including twenty bipolar adjectives. The response time per slide was two minutes. Completion time for the entire test was twenty minutes.

To determine the effects of culture on learning style and art preferences, the data were organized into four 2 X 2 factorial designs (race x learning style), one each for the Evaluative, Evaluative-Affective, Descriptive-Unique and the Total for all three Dimensions. An analysis of variance (ANOVA) was used to see if significant differences and interactions existed between and within groups for race, learning styles, and painting styles.

Results

For all dependent variables, Evaluative, Evaluative-Affective, and Descriptive-Unique Dimensions, the researcher failed to find statistically significant main effects and interaction effects among the four groups, Black-American, field-sensitives, and field-independents, and Euro-American, field-sensitives, and field-independents.

Conclusions and Recommendations

Based on the data acquired from this study, it cannot be concluded that differences exist among cultures, a learning styles and aesthetic preferences for art.

A larger sample size may have revealed otherwise. Perhaps a shortened version of the Art Preference Test would contribute more positively toward finding differences. Based upon the literature cited in this study, learning styles are specific for cultures. Research on Black-Americans has favored the field-sensitive style of learning. Thus, it seems reasonable to associate this particular style with Black-Americans. For further study, one might consider eliminating the learning style section and investigating the possibilities of associations between culture and aesthetic preferences. In addition, further research between other cultures' aesthetic preferences and the Western aesthetic domain would provide art educators with new strategies when devising their educational goals.

APPENDIX A

GROUP
EMBEDDED
FIGURES TEST

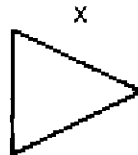
By Philip K. Oltman, Evelyn Raskin, & Herman A. Witkin

Name _____ Sex _____

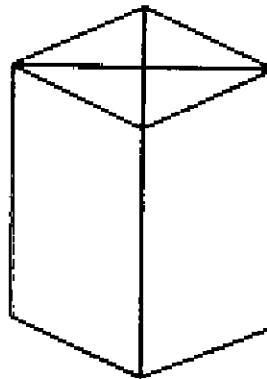
Today's date _____ Birth date _____

INSTRUCTIONS This is a test of your ability to find a simple form when it is hidden within a complex pattern.

Here is a simple form which we have labeled 'X'



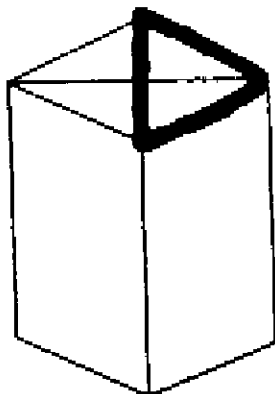
This simple form, named "X", is hidden within the more complex figure below:



Try to find the simple form in the complex figure and trace it *in pencil* directly over the lines of the complex figure. It is the **SAME SIZE**, in the **SAME PROPORTIONS**, and **FACES IN THE SAME DIRECTION** within the complex figure as when it appeared alone.

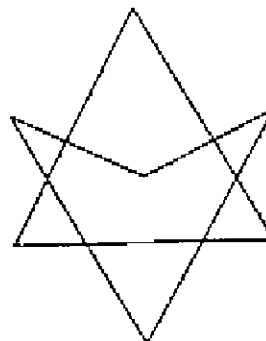
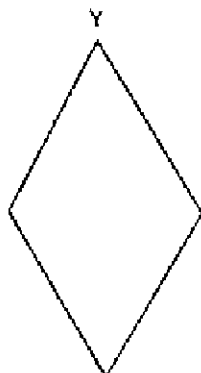
When you finish, turn the page to check your solution.

This is the correct solution with the simple form traced over the lines of the complex figure:



Note that the top right-hand triangle is the correct one, the top left-hand triangle is similar, but faces in the opposite direction and is therefore *not* correct.

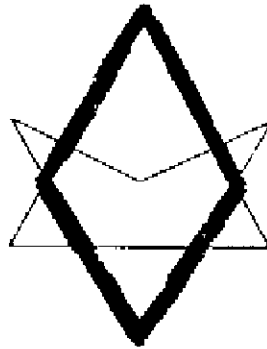
Now try another practice problem. Find and trace the simple form named "Y" in the complex figure below it:



Look at the next page to check your solution.

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Solution



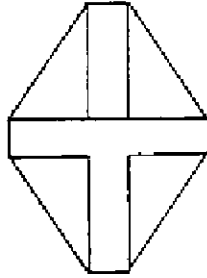
In the following pages, problems like the ones above will appear. On each page you will see a complex figure, and under it will be a letter corresponding to the simple form which is hidden in it. For each problem, look at the **BACK COVER** of this booklet to see which simple form to find. Then try to trace it in pencil over the lines of the complex figure. Note these points:

1. Look back at the simple forms as often as necessary.
2. **ERASE ALL MISTAKES.**
3. Do the problems in order. Don't skip a problem unless you are absolutely "stuck" on it.
4. Trace **ONLY ONE SIMPLE FORM IN EACH PROBLEM.** You may see more than one, but just trace *one* of them.
5. The simple form is always present in the complex figure in the **SAME SIZE, the SAME PROPORTIONS, and FACING IN THE SAME DIRECTION** as it appears on the back cover of this booklet.

Do not turn the page until the signal is given

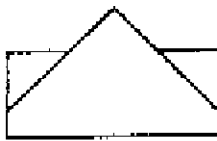
FIRST SECTION

1



Find Simple Form "B"

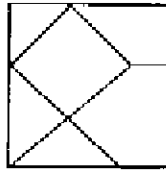
2



Find Simple Form "G"

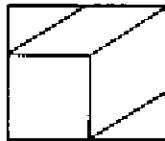
Go on to the next page

3



Find Simple Form (D)

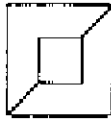
4



Find Simple Form (E)

Go on to the next page

5



Find Simple Form "C"

6



Find Simple Form "F"

Go on to the next page

7



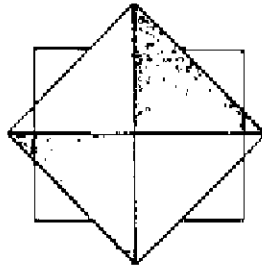
Find Simple Form "A"



PLEASE STOP. Wait for
further instructions.

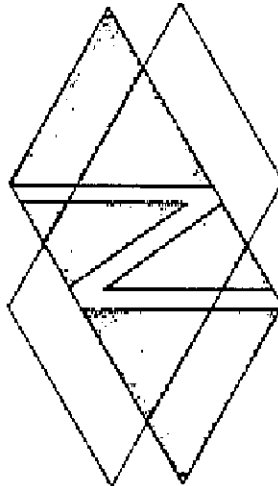
SECOND SECTION

1



Find Simple Form "G"

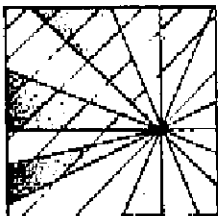
2



Find Simple Form "A"

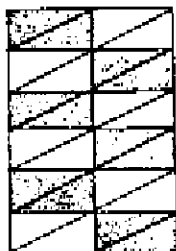
Go on to the next page

3



Find Simple Form "G"

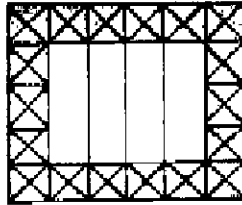
4



Find Simple Form "E"

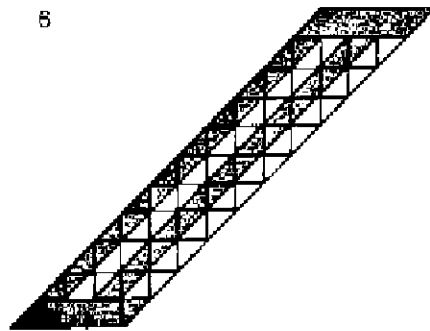
Go on to the next page

5



Find Simple Form "B"

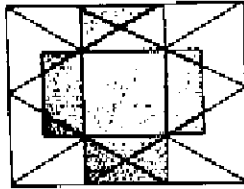
8



Find Simple Form "C"

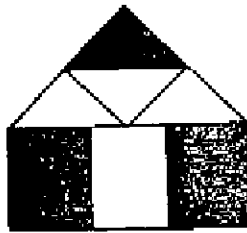
Go on to the next page

7



Find Simple Form "E"

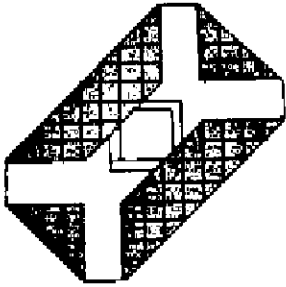
8



Find Simple Form "D"

Go on to the next page

19



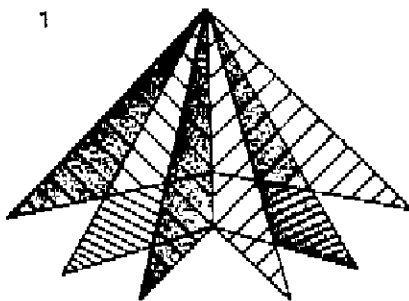
Find Simple Form "H"



PLEASE STOP. Wait for
further instructions.

THIRD SECTION

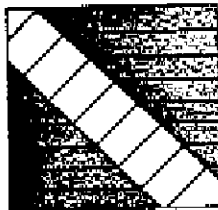
1



Find Simple Form "F"



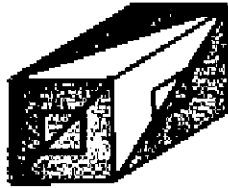
2



Find Simple Form "G"

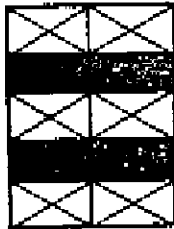
Go on to the next page

3



Find Simple Form "C"

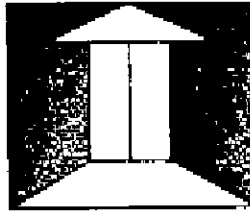
4



Find Simple Form "E"

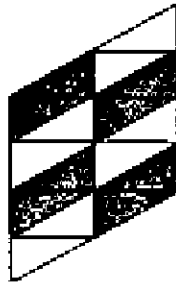
Go on to the next page

5



Find Simple Form "B"

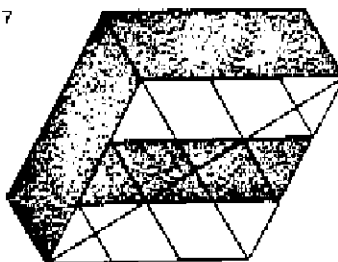
6



Find Simple Form "E"

Go on to the next page

7



Find Simple Form "A"

8



Find Simple Form "C"

Go on to the next page

8



Find Simple Form "A"

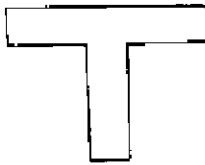
PLEASE STOP. *Wait for further instructions.*

SIMPLE FORMS

A



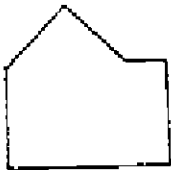
B



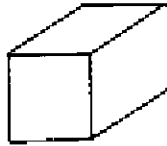
C



D



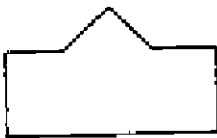
E



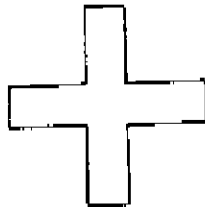
F



G



H



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APPENDIX B

Art Preference Test

Name _____ Date _____

Instructions:

This instrument is being used to assess your preferences in paintings for selected art styles.

Using the rating scale provided for each projected slide, circle the number which most closely describes your feelings about the picture. Rely on your first impressions, they are important to the results of this study. There are five points you can choose from, the extremes 1 and 5 represent the strongest feeling one can have with respect to the adjectives on either end of the scale. There are nine pictures in all, each with twenty sets of adjectives. Please carefully read the adjectives, they are not in the same order for every picture. You will have two minutes for each slide.

The following page contains a sample. Feel free to raise any questions that you might have about the instructions during this practice sample instruction.

When you are finished answering for each slide shown, please sit quietly while waiting for the next slide to be projected onto the screen.

STOP

Wait until you are instructed to continue.

Sample Slide

pleasant	1	2	3	4	5	unpleasant
sincere	1	2	3	4	5	insincere
superficial	1	2	3	4	5	profound
complex	1	2	3	4	5	simple
commonplace	1	2	3	4	5	unique
meaningless	1	2	3	4	5	meaningful
good	1	2	3	4	5	bad
pleasing	1	2	3	4	5	annoying
accidental	1	2	3	4	5	controlled
strong	1	2	3	4	5	weak
ugly	1	2	3	4	5	beautiful
complete	1	2	3	4	5	incomplete
interesting	1	2	3	4	5	boring
subtle	1	2	3	4	5	obvious
unsuccessful	1	2	3	4	5	successful
sensitive	1	2	3	4	5	insensitive
sophisticated	1	2	3	4	5	naive
regressive	1	2	3	4	5	progressive
vague	1	2	3	4	5	precise
unimportant	1	2	3	4	5	important

Wait

Turn page when instructed to do so



Slide #1

pleasing	1	2	3	4	5	annoying
subtle	1	2	3	4	5	obvious
unsuccessful	1	2	3	4	5	successful
pleasant	1	2	3	4	5	unpleasant
strong	1	2	3	4	5	weak
vague	1	2	3	4	5	precise
good	1	2	3	4	5	bad
sophisticated	1	2	3	4	5	naive
unimportant	1	2	3	4	5	important
interesting	1	2	3	4	5	boring
ugly	1	2	3	4	5	beautiful
superficial	1	2	3	4	5	profound
complex	1	2	3	4	5	simple
accidental	1	2	3	4	5	controlled
complete	1	2	3	4	5	incomplete
sensitive	1	2	3	4	5	insensitive
regressive	1	2	3	4	5	progressive
meaningless	1	2	3	4	5	meaningful
sincere	1	2	3	4	5	insincere
commonplace	1	2	3	4	5	unique

Wait

Turn page when instructed to do so



Slide #2

ugly	1	2	3	4	5	beautiful
subtle	1	2	3	4	5	obvious
sophisticated	1	2	3	4	5	naive
accidental	1	2	3	4	5	controlled
meaningless	1	2	3	4	5	meaningful
superficial	1	2	3	4	5	profound
complete	1	2	3	4	5	incomplete
unsuccessful	1	2	3	4	5	successful
sincere	1	2	3	4	5	insincere
unimportant	1	2	3	4	5	important
strong	1	2	3	4	5	weak
pleasant	1	2	3	4	5	unpleasant
complex	1	2	3	4	5	simple
good	1	2	3	4	5	bad
commonplace	1	2	3	4	5	unique
pleasing	1	2	3	4	5	annoying
vague	1	2	3	4	5	precise
sensitive	1	2	3	4	5	insensitive
regressive	1	2	3	4	5	progressive
interesting	1	2	3	4	5	boring

Wait

Turn page when instructed to do so



Slide #3

ugly	1	2	3	4	5	beautiful
sophisticated	1	2	3	4	5	naïve
accidental	1	2	3	4	5	controlled
complete	1	2	3	4	5	incomplete
commonplace	1	2	3	4	5	unique
meaningless	1	2	3	4	5	meaningful
interesting	1	2	3	4	5	boring
good	1	2	3	4	5	bad
subtle	1	2	3	4	5	obvious
unsuccessful	1	2	3	4	5	successful
superficial	1	2	3	4	5	profound
unimportant	1	2	3	4	5	important
strong	1	2	3	4	5	weak
pleasant	1	2	3	4	5	unpleasant
complex	1	2	3	4	5	simple
sensitive	1	2	3	4	5	insensitive
vague	1	2	3	4	5	precise
pleasing	1	2	3	4	5	annoying
regressive	1	2	3	4	5	progressive
sincere	1	2	3	4	5	insincere

Wait

Turn page when instructed to do so



Slide #4

accidental	1	2	3	4	5	controlled
regressive	1	2	3	4	5	progressive
unsuccessful	1	2	3	4	5	successful
commonplace	1	2	3	4	5	unique
subtle	1	2	3	4	5	obvious
strong	1	2	3	4	5	weak
pleasing	1	2	3	4	5	annoying
sincere	1	2	3	4	5	insincere
meaningless	1	2	3	4	5	meaningful
ugly	1	2	3	4	5	beautiful
complete	1	2	3	4	5	incomplete
sensitive	1	2	3	4	5	insensitive
vague	1	2	3	4	5	precise
pleasant	1	2	3	4	5	unpleasant
complex	1	2	3	4	5	simple
good	1	2	3	4	5	bad
unimportant	1	2	3	4	5	important
superficial	1	2	3	4	5	profound
sophisticated	1	2	3	4	5	naïve
interesting	1	2	3	4	5	boring

Wait

Turn page when instructed to do so



Slide #5

meaningless	1	2	3	4	5	meaningful
sensitive	1	2	3	4	5	insensitive
pleasant	1	2	3	4	5	unpleasant
good	1	2	3	4	5	bad
accidental	1	2	3	4	5	controlled
superficial	1	2	3	4	5	profound
sincere	1	2	3	4	5	insincere
vague	1	2	3	4	5	precise
complex	1	2	3	4	5	simple
regressive	1	2	3	4	5	progressive
unimportant	1	2	3	4	5	important
commonplace	1	2	3	4	5	unique
strong	1	2	3	4	5	weak
ugly	1	2	3	4	5	beautiful
sophisticated	1	2	3	4	5	naive
complete	1	2	3	4	5	incomplete
subtle	1	2	3	4	5	obvious
unsuccessful	1	2	3	4	5	successful
interesting	1	2	3	4	5	boring
pleasing	1	2	3	4	5	annoying

Wait

Turn page when instructed to do so

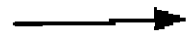


Slide #6

commonplace	1	2	3	4	5	unique
sophisticated	1	2	3	4	5	naive
unimportant	1	2	3	4	5	important
subtle	1	2	3	4	5	obvious
good	1	2	3	4	5	bad
superficial	1	2	3	4	5	profound
ugly	1	2	3	4	5	beautiful
complex	1	2	3	4	5	simple
unsuccessful	1	2	3	4	5	successful
pleasing	1	2	3	4	5	annoying
accidental	1	2	3	4	5	controlled
meaningless	1	2	3	4	5	meaningful
complete	1	2	3	4	5	incomplete
strong	1	2	3	4	5	weak
sensitive	1	2	3	4	5	insensitive
regressive	1	2	3	4	5	progressive
sincere	1	2	3	4	5	insincere
interesting	1	2	3	4	5	boring
pleasant	1	2	3	4	5	unpleasant
vague	1	2	3	4	5	precise

Wait

Turn page when instructed to do so



Slide #7

complete	1	2	3	4	5	incomplete
complex	1	2	3	4	5	simple
accidental	1	2	3	4	5	controlled
superficial	1	2	3	4	5	profound
commonplace	1	2	3	4	5	unique
pleasing	1	2	3	4	5	annoying
meaningless	1	2	3	4	5	meaningful
subtle	1	2	3	4	5	obvious
unimportant	1	2	3	4	5	important
unsuccessful	1	2	3	4	5	successful
sophisticated	1	2	3	4	5	naïve
good	1	2	3	4	5	bad
ugly	1	2	3	4	5	beautiful
regressive	1	2	3	4	5	progressive
strong	1	2	3	4	5	weak
sensitive	1	2	3	4	5	insensitive
sincere	1	2	3	4	5	insincere
interesting	1	2	3	4	5	boring
pleasant	1	2	3	4	5	unpleasant
vague	1	2	3	4	5	precise

Wait

Turn page when instructed to do so



Slide #8

strong	1	2	3	4	5	weak
commonplace	1	2	3	4	5	unique
complete	1	2	3	4	5	incomplete
meaningless	1	2	3	4	5	meaningful
complex	1	2	3	4	5	simple
interesting	1	2	3	4	5	boring
superficial	1	2	3	4	5	profound
pleasant	1	2	3	4	5	unpleasant
unsuccessful	1	2	3	4	5	successful
accidental	1	2	3	4	5	controlled
ugly	1	2	3	4	5	beautiful
pleasing	1	2	3	4	5	annoying
sensitive	1	2	3	4	5	insensitive
vague	1	2	3	4	5	precise
unimportant	1	2	3	4	5	important
subtle	1	2	3	4	5	obvious
sincere	1	2	3	4	5	insincere
regressive	1	2	3	4	5	progressive
good	1	2	3	4	5	bad
sophisticated	1	2	3	4	5	naive

Wait

Turn page when instructed to do so



Slide #9

meaningless	1	2	3	4	5	meaningful
strong	1	2	3	4	5	weak
sincere	1	2	3	4	5	insincere
ugly	1	2	3	4	5	beautiful
good	1	2	3	4	5	bad
complete	1	2	3	4	5	incomplete
superficial	1	2	3	4	5	profound
subtle	1	2	3	4	5	obvious
regressive	1	2	3	4	5	progressive
unimportant	1	2	3	4	5	important
pleasing	1	2	3	4	5	annoying
commonplace	1	2	3	4	5	unique
accidental	1	2	3	4	5	controlled
pleasant	1	2	3	4	5	unpleasant
unsuccessful	1	2	3	4	5	successful
vague	1	2	3	4	5	precise
sophisticated	1	2	3	4	5	naive
complex	1	2	3	4	5	simple
sensitive	1	2	3	4	5	insensitive
interesting	1	2	3	4	5	boring

The End

**Please wait quietly until all papers are collected.
Thank you again for your participation in this study.**

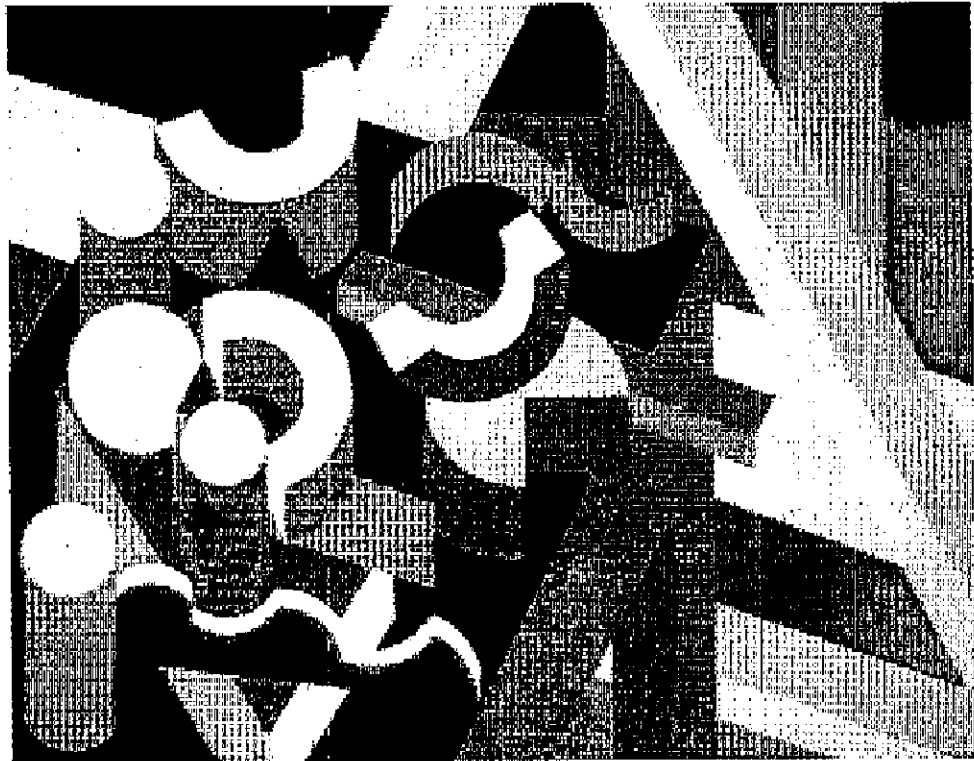
APPENDIX C



"Five O'Clock" Tea by Mary Cassatt



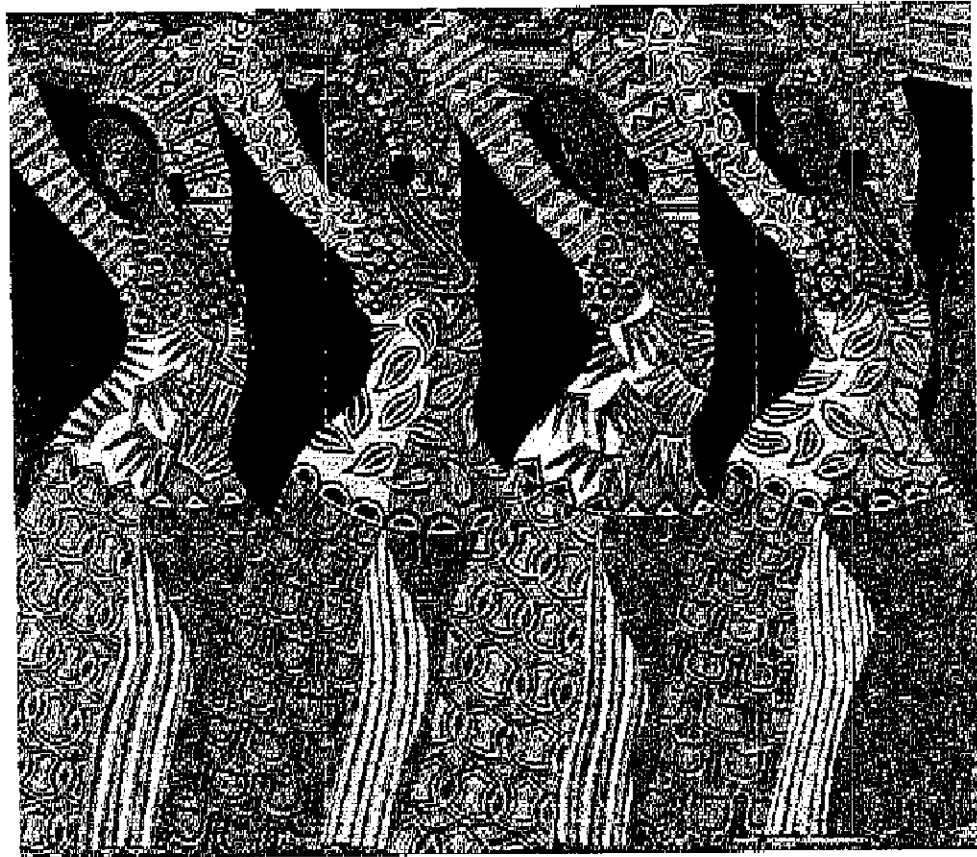
"The Banjo Lesson" by Henry Tanner



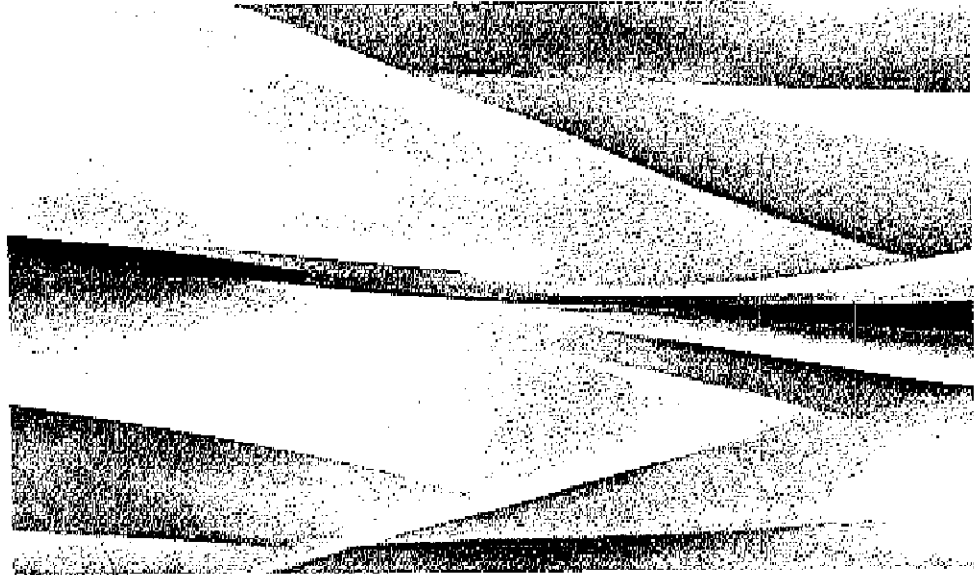
"Forms" by Patrick H. Bruce



"Into Bondage" by Aaron Douglas



"Dancer Series" by Charles Searles



"Abstractions" by Georgia O'Keefe



"Sharkey's" by George Bellows



"Ocean Greyness" by Jackson Pollock



"Before the Race" by Edgar Degas

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