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AESTHETIC EXPERIENCE AND SELF-ESTEEM IN ADOLESCENTS

DESPINA STAMATOPOULOU

A thesis submitted to the University of Bristol
in accordance with the requirements for the
degree of Doctor of Philosophy in the
Faculty of Social Sciences,
Department of Psychology.

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ABSTRACT

The concern is to examine the structure and content of the aesthetic experience of adolescents with particular reference to its relationships with self-esteem. The focus is on the experience of the general population rather than artists, and includes reactions to everyday objects and events as well as to special creations. The literature review of mainly philosophers and critics revealed a diversity of emphasis on the weighting of components but following Aristotle, Dewey and subsequent writers, it was possible to extract sufficient common elements to specify defining characteristics that could form the basis of a conceptual model.

The model served as a framework to generate a large pool of questionnaire items. A sample of 457 13-15 years old pupils completed one of two versions of the questionnaire. Correlation matrices and factor analyses were used to examine the structure and to refine the questionnaire. This Aesthetic Experience Scale was refined still in the main study.

Harter's Perceived Self-Competence Profile was first refined and then supplemented with a specially constructed Aesthetic Affordance Subscale and with Rosenberg's Self-Esteem Scale made up the measures of self-perception and self-evaluation.

All instruments were administered to 652 13-15 years olds, representative of the major demographic groupings in Greece: gender, rural/urban, and socio-economic status. Subsidiary comparisons were possible of schools with and without art education and of schools with and without artistic productions.

Results showed a general Aesthetic Experience Factor, which then differentiated in ways consistent with the structural model proposed. Relationships with self-esteem were positive only with the Rosenberg Scale and for girls on Harter's global self-worth. Within Harter's subscales the Aesthetic Affordance set of items cohered with each other and separated out from the other subscales which in turn behaved as they have done in previous research, except in one important respect. Physical Appearance did not emerge as a factor separate from Global Self-Worth, but that could be because the subscale items were all evaluative rather than descriptive.

The demographic analysis pointed to greater aesthetic maturity of girls and the higher the socio-economic students, as indexed in the extent of differentiation and integration of experience. Art education was a significant influence for one sub-group only, and artistic performances not at all.

These results suggest that the Aesthetic Affordance Subscale can be added to Harter's Profile and that both it and the Aesthetic Experience scale offer instruments for research into this generally neglected fields.

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Finally, I would like to thank the Greek Scholarship Foundation (I.K.Y). The research has been supported by a scholarship which also made possible some of the typing and other services useful in its completion.

MEMORANDUM

This is to certify that the work contained in this thesis is my own work, except where acknowledged and stated in the text

Signed: 

Date: 10/9/93

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CHAPTER ONE

INTRODUCTION

The development of the ability to experience one's surroundings from an aesthetic point of view might be regarded by many as an inborn talent rather than as an attainable skill which can be cultivated and trained. Before questions about this can be answered, it will be necessary to investigate the psychology of aesthetic experience much more than has been done so.

Since the times of Aristotle, people have accepted that a focus on the structure and dynamics of the aesthetic experience is of central importance for further exploration. However, despite a continuing and universal interest in aesthetics, there have been and remain disputes among philosophers, art critics and educators about the nature of the aesthetic experience.

One traditional approach to aesthetics has been through the philosophy of arts; this has sought to discover the defining properties of art, beauty and the aesthetic response, focusing on the engagement of the creator-performer or critic with art objects. The common identification of aesthetics with the philosophy of arts has subsequently broadened its scope to include the psychology of arts and the study of perception. Psychologists, however, have usually confined their interest to the artistic processes of the creator or to the process of appreciation of the critic rather than to the aesthetic processes which might be common to everybody in their everyday surroundings. This more general concern defines the content of the thesis.

What are the reactions and behaviours of ordinary people toward potential aesthetic objects? In particular what is to be claimed about the aesthetic experiences of adolescents? How does their ability to experience the world aesthetically vary across conditions and environments? What are the individual or social differences among them? Answers to these questions might give us an opportunity to study further the nature of aesthetic experience.

Thus, the primary aim of this thesis was to investigate the nature of aesthetic experience in adolescence. The scope and the nature of the investigation has, however, broadened with time. Given that development and refinement of perception and sensitivity is possible, and that individual differences exist what are the relations between a person's capacity for aesthetic experience and his/her self-esteem? The hypothesis to be investigated is that children who are enjoying a wide range of aesthetic experiences and seek the aesthetic in everyday life situations, are also likely to have high self-esteem. The concern of this thesis, therefore, is with adolescents' aesthetic development and here with specific reference to its potential relevance to self-esteem.

In order to explore and study the possible relation of the two concepts it was considered necessary :

- a) to define aesthetic development, conceptually focusing particularly on adolescents' aesthetic development in order to establish a "working definition" of aesthetic experience which enables us to proceed to empirical approaches to the concept. Additionally, any empirical approach to a concept requires the use of appropriate measuring instrumentation. This measurement of aesthetic experience had to be found among available measures or devised especially for the current needs of this research.
- b) to define the concept of self-esteem, and select the most appropriate measure. Working out the possible theoretical relation of self-esteem with aesthetic experience, we also came

across issues raised by questions such as: whether aesthetic experience differences in adolescents could be attributable to sex/gender, socioeconomic status of the schools' catchment area, the teaching of art lessons or the children's experience of art performances.

The thesis is primarily an empirical study, and aims to generate some information of potential relevance to the "real-life" situation in schools. However, this can only be done after a critical examination of the methods used in and the conclusions drawn from the investigations.

The thesis is organised as follows:

Chapters 2 and 3 contain a review of theoretical and empirical approaches to the definition and measurement of aesthetic experience and self-esteem. Chapter 2 contains an exploration of the concept of aesthetic experience and describes the development of aesthetic experience in adolescents as it has been exemplified in recent research. Chapter 3 contains a brief review of the concept of self-esteem and presents and evaluates some of the main approaches to the measurement of self-esteem.

Chapter 4 outlines the research questions and hypotheses and describes the research design of the study. The first part of chapter 4, reports the pilot study carried out in order to develop an adequate measure of aesthetic experience and self-concept.

Chapter 5 and 6 report the main study, its design, method and results, all of which is subsequently evaluated.

Chapter 7 summarises and discusses the results of the study in relation to the hypotheses given in chapter 4, and points out some theoretical, methodological, educational and research implications of the study.

CHAPTER TWO

AESTHETIC EXPERIENCE: LITERATURE REVIEW & EMPIRICAL APPROACHES

2.1 INTRODUCTION

Since this study purports to explore the relationship between the concepts of "self esteem" and "aesthetic experience" in adolescence, "Aesthetic Experience" becomes a paramount concept. This chapter attempts a further exploration of the nature of Aesthetic Experience . However, since the research aims to study qualities of adolescents related to the nature of aesthetic experience, a "working definition" of aesthetic experience has to be derived which enables us to study extensively adolescents' orientations toward aesthetic matters. In the same sense, any extensive study of the concept requires also relevant measurement instrumentation which should be "compatible" with the "working definition" of aesthetic experience, appropriate for adolescents and adapted to the portrait of aesthetic developmental in adolescence.

The first half of this chapter, then, attempts to illustrate a theoretical approach to the concept of aesthetic experience, presenting a variety of its definitions given by authors, in order to elucidate its meaning and to proceed to a "working definition" which enables the further exploration of aesthetic experience.

The second half of this chapter attempts to illustrate an empirical approach to the aesthetic experience concept, presenting a) any available relevant measure to aesthetic experience concept and b) theories, findings and research into aesthetic development of children.

However, what follows in the chapter is an illustrative account, which aims rather to determine a framework of reference for the research's questions than to set out a complete theory of psychology of aesthetics.

2.2 LITERATURE REVIEW : AESTHETIC EXPERIENCE

2.2.1 Introduction

As may have been anticipated, what follows in this section is mainly an illustrative account of various definitions of aesthetic experience as well as a presentation and discussion of emerging differences and divergencies among them. The aim is to outline the frame of reference within which to proceed to a "working definition" of aesthetic experience.

The first part of this section, then, illustrates the range of attempts by authors to define the nature of aesthetic experience.

In the second part, an attempt is made to identify common ideas and patterns in authors' views about aesthetic experience .

The third part is an attempt to explore further the concept of aesthetic experience and discusses systematically both differences and similarities among the various components of aesthetic experience. At this stage, a synthesis of aesthetic experience components will be made.

In the fourth part, a frame of reference for the research is established.

In the fifth part, there will be an attempt to show off some preconditions of the occurrence of an aesthetic experience .

Finally, the remainder of this section will illustrate an attempt to establish a "working definition" of aesthetic experience which enables us to proceed to the empirical approach to aesthetic experience.

2.2.2 Experience

"Every experience is the result of interaction between a live creature and some aspects of the world in which he lives".

Dewey J., 1934, p.44.

2.2.3 What the aesthetic component of an aesthetic experience is.

Introduction

Despite some interest in aesthetics in the early days of psychology, today this interest is found mainly in philosophical essays. Philosophers, however, *treat aesthetics as being* synonymous with "beauty" (Buermeier 1924, 1975) and the many definitions of beauty then prevent aesthetics from achieving definitional clarity (Richards, Ogden, & Wood 1971). Nevertheless, the absence of definitional clarity has not prevented scholars, philosophers and at least some psychologists from assuming that the term "aesthetic experience" (or response) communicates a commonly understood meaning (O'Hare 1981). However, this apparently commonly understood meaning does not yield an unambiguous idea about what makes an experience an "aesthetic" one.

One approach to find out "what an aesthetic experience means" is to show how philosophers and psychologists have attempted to define aesthetic experience and distinguish it from other sorts of experiences. However, since there is great diversity of definitions, some of which are inconsistent with others, and there is little attempt by the

experts to specify similarities and differences from the ideas of other experts it is difficult to classify them into certain categories.

At the risk of over-simplifying the variety it might be argued that definitions fall roughly into three fuzzy groups:

- i. Definitions which give equal weight to the affective and cognitive components of aesthetic experience.
- ii. Definitions which stress the prominence of the cognitive component in the aesthetic experience.
- iii. Definitions which stress the prominence of the affective component in aesthetic experience.

The presentation of some definitions proposed by some philosophers and psychologists will follow this order. However, to elucidate the concept of aesthetic experience most generally, it was considered useful to set down also some of Aristotle's (Butcher, 1895; "The Poetics") ideas since these have provided the schema for subsequent work. Aristotle's theories have been cited since 330 B.C, although they do not specifically refer to aesthetic experience per se; however, ideas related to the concept can be found in those of his works which deal with the function of arts in a society. Aristotle's theories are not included in any of the aforementioned groups of definitions of aesthetic experience, but they are presented at the end of any relevant section.

2.2.3.2 Definitions of aesthetic experience given by 12 authors.

Dewey (1934) describes aesthetic experience abstractly:

"We have 'an experience' (aesthetic experience) when the material experienced runs its course to fulfilment having its own beginning and end. Because of continuous merging there are no holes, there are pauses but they punctuate and define the quality of the movement. Such an experience is a whole and carries with it its own individualising quality and self-sufficiency"
(p.35).

Coming closer to the concrete fact of aesthetic experience, he writes that in order to understand the aesthetic in its ultimate and approved forms, one must begin with it in the raw; *"in the events and scenes that hold the attentive eye and ear of man, arousing his interest and affording him enjoyment as he looks and listens: the sights that hold the crowd... While he does not remain a cold spectator"* (pp.4-5).

Dewey (1934) introduces Coleridge's study as an example of a possible definition of aesthetic experience where as he said the reader should be carried forward, not merely or chiefly by the mechanical impulse of curiosity, not by a restless desire to arrive at the final solution, but by the pleasurable activity of the journey itself. Dewey also writes :

"The word 'aesthetic' refers to experience as appreciative, perceiving, and enjoying. ... It is not possible to divide in a vital experience the practical, emotional, and intellectual from one another and to set the properties of one over against the characteristics of the others... In every integral experience there is form because there is dynamic organization, ... because it is a growth. There is inception, development, fulfilment ... Incubation goes on until what is conceived is brought forth and is rendered perceptible as part

of the common world. An aesthetic experience can be crowded into a moment only in the sense that a climax of prior long enduring processes may arrive in an outstanding movement which so sweeps everything else into it that all else is forgotten. That which distinguishes an experience as aesthetic is conversion of resistance and tensions, of excitations that in themselves are temptations to diversion, into a movement toward an inclusive fulfilling close" (pp.56-57).

He ends by writing:

"An object is peculiarly and dominantly aesthetic, yielding the enjoyment characteristic of aesthetic perception, when the factors that determine anything which can be called an experience are lifted above the threshold of perception and are made manifest for their own sake" (p.57).

According to Beardsley (1982) and O'Hare (1981), the concept of aesthetic experience achieved its fullest development and its richest application in the aesthetic theory of Dewey. However, the former author refuses to accept Dewey's cryptic passage in "Art as experience" where Dewey proposes to identify every experience with "an experience" (aesthetic experience) if it is to achieve its consummation as experience.

2. Beardsley (1982) proposes in his book "The Aesthetic Point of View":

" We can distinguish an aesthetic experience from a non aesthetic one in terms of its own properties. A person is having an aesthetic experience during a particular stretch of time if and only if the greater part of his mental activity during that time is united and made pleasurable by being tied to the form and qualities of a sensuously presented or imaginatively intended

object on which his primary attention is concerned" (p.81; see also Mitias, 1986 p.50 & Hospers 1982, p.357-358).

Beardsley (1982) proposes five necessary criteria for the aesthetic character of an experience: object directedness, felt freedom from the dominance of some antecedent concerns past and future, detached affect- emotional distance, active discovery, wholeness or a sense of integration. He also emphasises the necessity for "unity in the dimension of coherence", intensity, complexity and pleasurableness as characteristic qualities of an aesthetic experience.

Mitias (1986) writes that according to Fisher, Beardsley has probably come as close to developing a theory of aesthetic experience as anyone.

3. Hosper (1982), on the other hand, in his book "Understanding of the Arts" believes that the whole concept of aesthetic experience is confused, muddled, vague, misused and even untenable. Despite these comments, he claims :

"... works of art can do more than please you; they can move you, shock you, startle you into a new awareness, channel your mind into new modes of perceiving the experience of which (especially at the outset) you could hardly describe as pleasant" (p.354).

4. Hosper (1982) introduces Mead's view of what makes an experience aesthetic :

"The aesthetic experience is a pleasurable absorption in the perceptual aspects of phenomena. Aesthetic experience is both an apprehending and an evaluating enjoyment after an investment we make after the fact" (pp.355-356).

Mitias (1986), however, thinks that Mead's view is one-sided for it eliminates from the realm of art not only intellectual experiences but also the whole art of literature.

5. Mitias (1986) citing Hospers' and Beardsley's definitions of aesthetic experience attempts to merge the essential features of aesthetic experience emphasised by each of them, into the following :

1. In the fact of perceiving an artwork (whether sensuous or imaginative) where the relevant sense or imagination should be fixed, absorbed by the form of the given properties.
2. The experience should be at least *of some degree pleasant*.
3. The aesthetic experience should be coherent; it should hang together.
4. It should be complete in itself; the emotional intensity it occasions depends on the internal structure and element of the given art object (p.50).

However, he argues (pp.47-57) that the above criteria are not sufficient to give the aesthetic character to an experience. Thus, for him aesthetic experience can only be identified as constituting a distinguishable class, if we accept that art works also constitute a class, and consequently experiences which these art works occasion would also constitute a class. So art works have to share a common feature on the basis of which they can be grouped as a class. This common feature is the "human purposiveness" of the artwork. The purposive form-meaningful form of an artwork can be regarded as a human aspect that can be actualised as meaning in the aesthetic experience. Thus, what makes an artefact a work of art is possession of aesthetic qualities qua purposive form , which exists as potentialities awaiting realisation in aesthetic perception and which could be actualised into feelings.

Mitias goes further by adding that:

"aesthetic experience is a life-enhancing experience which is not merely concept, sensation, emotion or a mental representation of some kind, but an

image, an imaginative reality in which sensation, emotion and concept fuse into a special kind of apprehension - noetic apprehension'. ... An experience is aesthetic in so far as it is pleasurable absorption (or contemplation) of the perceptual aspect ... (p.57).

He introduces Osborne's accounts about aesthetic experience by writing:

"It is the apprehension of richly and tensely organised perceptual material without practical implication that extends perceptual faculties and bring about the expansion or awareness which ... is the hallmark of aesthetic experience"(p.56).

Also according to his ideas, during the aesthetic experience event the sensuous element of the aesthetic object is "spiritualised" (see also Ingarden 1985), while unfolding the whole range of its potentialities to create a meaningful experience. (This description of aesthetic experience calls to mind some features of the Aristotelian definition of aesthetic experience and of the Aristotelian theory of the unfolding potentialities of the objects to an actual state of being.)

6. Osborne (1986) thinks of aesthetic experience as a complex process which gives a peculiar sort of pleasure. He also cites the view that:

"the capacity of advanced aesthetic experience is not common to all men equally, not a ready-made once-for-all ability as when a man needs only to open his eyes to see. Appreciation is a skill which has to be cultivated and trained on the basis of natural endowment" (p.117).

He also introduces five principles that bear the aesthetic character of an experience which are: (a) the detachment from personal concern, (b) the expressiveness as aesthetic quality of the aesthetic objects which has to be rendered through perception and appreciation, (c) unity in the aesthetic object as well as between the observer and the aesthetic object, (d)

imagination, (e) peculiar pleasure. For the fifth principle, however, he argues that pleasure is neither a necessary concomitant of aesthetic experience nor a criterion of aesthetic excellence. Aesthetic experience is a "peak experience", a "cognitive feeling" where:

"we indulge awareness of some presentation and dwell upon it for its own sake... It is a posture of attention and interest involving detachment from practical concerns" (pp.122-124).

7. Diffey (1986, pp.3-12) also defines aesthetic experience as a stage of "affective awareness" citing the view that the aesthetic implies a wider field of reference than art. In the English speaking world the notion of aesthetics has been monopolised by art so that when we seek to divorce aesthetics from art there seems to be no other place or context for it to occupy. However, he argues that aesthetic experience does not require for its objects works of arts and that the identification of aesthetics with the philosophy of arts is misleading preventing aesthetics from deriving their true meaning.

8. Jauss (1982) writes:

" On the receptive side, the aesthetic experience differs from other functions in the world of every day by a temporality peculiar to it: it permits us to see new and offers through this a discovery of the pleasure of a fulfilled present" (pp.22-23;).

He continues focusing on the aesthetic experience of literature:

" There is more to aesthetic experience than appreciation by sight (aesthesis); the beholder can be affected by what is portrayed, he may identify with the acting persons, give rein to his own aroused passions, and feel pleurably relieved by their relief, as if he had experienced catharsis. This discovery and justification of cathartic pleasure is that of which Aristotle

corrected the "straightline mechanism" on which Plato had based his condemnation of arts"(p.23).

9. Ballard (1957) writes:

" ... in sum, aesthetic experience is a dramatic or cathartic process by which the form of a work of art is incorporated in the material of our own psyches" (p.65).

He says that the artist is absorbed by the "sock" of discovery itself; and his response to it is to create a form which will enable his audience to make the same discovery for themselves.

Thus, he continues:

"the discovery of a common pattern or form by reason of which one "moves" to a new analogue, is a part of the very essence of the aesthetic experience"(p.55).

He also claims (p.163) that the process of learning to perceive the work itself, to feel it emotionally, and to understand it conceptually are to be understood as cathartic processes which move from relatively formless and inchoate imaginative, emotional, or intellectual activity to comparatively sharp and formed activity. The appreciator tends both to identify with the object and also to inhibit this identification; he is both the same as the work and different from it. The process of achieving this distance, I have called catharsis, for it is a process of purging away obstructions which inhibit contemplation of the aesthetic object.

10. Berleant (1970) maintains that aesthetic experience can be only understood by referring to the total situation in which objects, activities and experiences of art occur in the aesthetic field. He claims that aesthetic experience is active, qualitative, sensuous, immediate, intuitive, non-cognitive, unique, intrinsic and an integral experience.

He also says that there is a participatory engagement of the perceiver with the aesthetic object and there is no need for emotional distance as what occurs in an aesthetic experience. is intrinsic perception where pictures are perceived as possessing a full existential life to which we subsequently respond (Berleant 1970, p.97-158 ; Stephan 1990, p.164-165).

However, he also claims that to participate in an aesthetic field precedes cognitive understanding, though appreciation does not presuppose the emotional distance.

11. Unlike Berleant, Bullough (1912) introduces the idea of emotional distance as a fundamental aspect of any aesthetic experience and maintains that our aesthetic experience involves a suppression of our normal engagement with the phenomenal world. He also argues that emotional distance is contingent upon the willful adoption of a certain mental attitude.

Being almost at the end of the presentation of some definitions relevant to aesthetic experience concepts, as may have been anticipated, it was considered of importance to set down also some of Aristotle's ideas as regards "the function of arts-aesthetic experience". Very generally, Aristotle's theory about aesthetics can be characterised as an "arousal theory" (see also Winner 1982). Besides that, it has to be mentioned that many of the definitions already presented (Jauss; Ballard; Mitias; Dewey) are deeply influenced by his ideas.

12. Aristotle's thoughts about poetry were not formed in isolation from comparative activities such as visual arts, music or dancing. The conception of aesthetic pleasure is an integral element of his thinking. However, the function of the arts is not merely to give an aesthetic pleasure to the audience but also to elevate their mental powers through "pity and

fear" (ἰσχυρὸν φόβον) in order to discover and appreciate the arts so that to feel relieved experiencing "catharsis". Three sorts of pleasure could be experienced during the aesthetic experience event :

1) Natural pleasure which is derived from any mimetic work which is slightly different from sensual pleasure that may be taken from unrelated sensuous stimulus such as shape, rhythm etc.,

2) The aesthetic pleasure-"intellectual pleasure" which entails a process of understanding and learning. The cognition involved in discovery and recognition (parts of appreciation) is equally a source of pleasure. In the experience of art any element of purely sensual pleasure must be subordinate to the process of recognition and learning which constitute the proper response to the arts in which cognition and emotion are integrated.

3) The "proper pleasure" (tragic pleasure in the case of drama's function) which must be intimately associated with the concept of "catharsis" .

Halliwell (1986,1987) suggests that the "Catharsis" of the Poetics is a doctrine of the psychological nature and effect of the emotional experience of tragedy, and its presence in the definition of tragedy shows that there is a strong affective dimension to Aristotle's theory of arts. Catharsis is achieved through pity and fear. He also writes :

"Pity and fear are not mere impulses, they have a clear cognitive content, being the emotional consequences of perceptions"(p.182-183).

" Aristotle's notion of catharsis combines an element of release with a sense of the improved of refined state of what remains (p.198) Catharsis is an experience-process both cognitive and emotional and rests on the understanding of the universals embodied in the mimetic representation"(pp.352-353).

2.2.4 What all these definitions share

Introduction

If the concept of aesthetic experience shares a commonly understood meaning despite its vagueness and associated confusion and its alleged non-existence for some philosophers and psychologists (Dickie 1974; Hospers 1982), the following question can be used to organise the definitions cited in the previous section :

What features do all these definitions share?

And more explicitly, are there any widely accepted characteristics across the various definitions which may be considered as basic points on the basis of which an operational working definition of aesthetic experience for this thesis could be established? (Or which characteristics could possibly form a "common ground" for an operational working definition of aesthetic experience in respect to the aims of this thesis?)

However, it has to be mentioned that this investigation will be carried out in the light of the perceiver's-creator's point of view rather than of the aesthetic object's. Thus, in this section there will be no references to "aesthetic values" or "aesthetic qualities of significant forms" etc., as they seem to be irrelevant to the current research questions.

Besides that, it has also to be said that some of the following issues will not be set down in detail in this section, since they will be examined more thoroughly, later.

2.2.4.1 *Characteristic Qualities of Aesthetic Experience*

I. Aesthetic Experience is an Active Process

This is the most prominent characteristic quality of aesthetic experience found across almost all definitions of aesthetic experience. There is agreement among philosophers as well as psychologists that an aesthetic experience should be viewed as an active process.

Dewey (1934) speaks about a "continuous merging" and Osborne (1970) thinks of aesthetic experience as a complex process being unfolded through various but certain phases (absorption, identification, recognition of similarities, imaginative thinking, appreciation etc.). Ballard (1957) introduces the term as a "dramatic process-cathartic process" ; Aristotle (in Butcher, 1895) introduces the concept of catharsis as a kind of refining process. Haworth (1986) developing Dewey's account writes:

"... experience does not consist simply in "having experiences" but includes as well an active aspect, and that these two, having experiences and being active are typically interrelated in a certain way... in experience means and ends form a continuum. In this Deweyan usage, "experience" refers to a connection of events, either to something that happens in consequence of something done, or to something one does in consequence of something that happens ... The experience is attributed to the actor. ... the subject of the experience must have it. In light of this, Dewey's choice of terms 'doing' and 'undergoing', is appropriate" (pp.79-80).

Osborne (1968,1970) writes that we have to choose the frame through which we look at when seeking the aesthetic. He continues referring to the phase of appreciation :

"It is an active , ongoing consummation rather than a passive reception"
(1986, p.119).

Mitias (1986) mentions the essential active and creative imagination which participates in the aesthetic experience event. Arnheim (1966) speaks of aesthetic experience as a perceived dynamic pattern through different mental states. Stolnitz (1986) refers to the active involvement of the perceiver or artist during the aesthetic experience process and Ballard (1957) claims that the appreciation of an art object is never a passive state of being.

The dynamic pattern (sequence of phases, coherence and interdependence) of the aesthetic experience process will be discussed in detail in following sections. At this stage, it is of importance to illustrate that aesthetic experience is agreed to be an active process.

II. Aesthetic Experience has a Beginning, a Middle, and an End.

(sequential, unified and coherent experience)

Despite the fact that there is much conflict among authors as regards differential prominence of aspects of aesthetic experience, aesthetic experience is viewed by all of them as a sequence of certain and coherent phases.

Dewey (1934), as well as Aristotle, has mentioned this characteristic quality of aesthetic experience at the very beginning of a definition. He writes:

"In describing coherence of aesthetic experience one thing leads to another; continuity of development, without gaps or dead spaces, a sense

of overall providential pattern of guidance, an orderly culmination of energy toward a climax, are present to an unusual degree" (p.56).

The above notions are reminiscent of Aristotle 's definition of drama:

"It should have for its subject a single action, whole and complete, with a beginning, a middle, and an end. It will thus resemble a living organism in all its unity, and provide the pleasure proper to it" (Aristotle's Poetics vi. 19-vii. 4 1450b 20-40 by Butcher 1895).

Haworth (1986) claims:

"An aesthetic experience is differentiated from the diffuse experiencing of every day by its coherence, heightened awareness, and endedness, all of which is made manifest as a pronounced sense of having a beginning, middle and end" (p.85-86).

Beardsley (1982) also stresses the notion of "coherence of experience" saying that an aesthetic experience has to be more or less coherent and more or less complete in itself.

Dickie (1974), despite his argument with Beardsley about the difference in meaning of the notions of "coherence of experience" and "the experience of coherence", says that in a work of art we perceive coherence and completeness.

The notions of coherence, sequence, completeness and endedness have also been mentioned by many others (Reid, Berleant, Jauss). At this stage, however, it is not considered necessary to explore further the sequence of phases emerging through aesthetic experience process. This will be discussed later in relation to the components involved in the aesthetic experience process.

III. Aesthetic Experience is characterised by Absorption.

The following phrases are used by authors to describe a state of aesthetic contemplation, one in which we concentrate upon the object while experiencing the aesthetic for its "own sake", at the same time being "divorced" from the real world (needs and desires) and from the art work's phenomenal connotations: "Being absorbed" (Dewey 1934), "lost in admiration" (Valentine 1962), "through pity and fear" (Aristotle's Poetics), "carried away by the plot" (Plato's Republic), "imaginative movements through empathy" (Reid 1973), "identifying with" (Osborne 1970, O'Callaghan 1988), "participatory engagement" (Berleant 1970), "mystic ecstasy" (Valentine 1962), "enthusiasm" (Plato, Aristotle)

The state of contemplation and absorption is viewed as necessary and essential to access a "fulfilling close" of the aesthetic experience process. Plato wrote in his "Republic":

"We follow the poet in emotional identification and let ourselves to be carried away by the feelings... " (ἑδόμεθα συμπάσχοντες -follow suffering with); (Plato Republic, 605d, 3-4).

Lindauer (1981) introduces Dupre (1970) accounts about the involvement of the self:

" The aesthetic experience... is never pure perception but perception coloured by a subjective disposition... an awareness of the self with the object, a conscious merging of subject and object, rather than only a perception of an object" (p.46).

However, there is a fundamental difference among authors' views regarding the concept of contemplation. On the one side, there are those authors (Bullough 1912 1919; Osborne 1968, 1970; Hospers 1982, Beardsley 1982, Stephan 1990, and Reid 1973) who see the contemplative aspect (being absorbed) of aesthetic experience process as a state of emotional "psychical distance" which enables the appreciation and the apprehension of the

aesthetic object. The concept of "psychical distance" has been introduced by Bullough (1912) and since then many authors have shared his views regarding the "psychical distance" or "emotional detachment" or "disinterestedness" as a necessary condition for apprehension and appreciation. Osborne (1986, p.122) has written that without "detachment" from personal concern there is no appreciation of what is presented in works of art. The same ideas are illustrated in Nietzsche's phraseology where the Dionysian strain in art needs to be moderated and transfigured by an infusion of the Apollonian (Jauss 1982; Ballard 1957).

Nevertheless as Bullough (1919, 1912) wrote, the insertion of Distance does not imply an impersonal, purely intellectual relation to phenomena- on the contrary it is often highly emotionally coloured and of a peculiar character (disinterestedness of personal needs while completely absorbed in the object).

On the other side, there are authors like Berleant (1970; 1986), and Valentine (1962) who emphasise the integrative character of the aesthetic experience process with the subject's active involvement where apprehension and appreciation is achieved through intuition, being contingent upon our involvement; "participatory engagement" of Berleant (1986). In this case the aesthetic object is grasped as a whole intuitively. Berleant (1986) argues that our relations to art are not passive but involve "participatory engagement" so that pictures or aesthetic objects are perceived as possessing a full existential life to which we subsequently respond.

Although there is an important measure of truth in theories of distance or of intuition, none of them can be viewed in isolation from the other. Nevertheless, Stephan (1990, p.172) argues that aesthetic experience should be regarded as being integrally related to both our involvement and its psychological suppression for essentially compensatory and adaptive reasons. Different art forms or aesthetic stimuli produce quite different response tendencies to the percipient and they are likely to involve us in different ways and by different

degrees. In this light, the theories of Bullough and of Berleant are not necessarily "wrong"; both may have implications for certain art forms but less so for others (we do not respond to a piece of music in the same way as we respond to either of painting or a piece of theatre). However, we presume that all art forms share a common way of knowing implicit to aesthetics.

The concept of "absorption-identification or participatory engagement" could also meet (converge with) the concept of "absorption-disinterestedness" through another path, that of the arousal theories (Winner 1982, Langer 1953, Aristotle's Poetics). The conception of art as the expression or appreciation of values lends support to the contextualist view that the art is broadly human. The discovery through absorption-"pity and fear" when the feelings aroused, which was initially introduced by Aristotle, entails a kind of involvement and identification which is not impulsive but aligned with recognition and understanding. The sort of sympathy however, which pity entails, requires a certain distance between the pitier and the pitied [cognitive function of feelings (see Winner 1982, Langer 1953)] to enable him to be lifted above the specific in order to apprehend; so that with the "power" of "noesis" to apprehend the aesthetic object which unfolds its potentialities (see also Mitas 1986). Aristotle avoided emphasising any sort of involvement or distance separately but he rather stressed the "enlarging power of sympathy" which helps the spectator to become one with the humanity at large enabling him to discover the purposive form and to appreciate fully all potentialities of the aesthetic object (Butcher 1895; Arnheim 1993). However, Aristotle's definition for pity and fear is not meant to exclude other emotions raised through the aesthetic experience but it is the special material of drama which requires that by pity and fear we must embody a vulnerability to suffering which can touch an audience's deep sense of common humanity.

Nevertheless, his theory as well as theories like Langer's (1942) [that art serves to objectify human feeling so that people can contemplate and understand the world of inner

experience] could form an alternative way in the light of which the concepts of emotional distance or participatory engagement could be interpreted.

IV. Aesthetic Experience is directed (temporally) Toward an End".

"An aesthetic experience can be crowded into a moment only in the sense that a climax of prior long enduring processes may arrive in a outstanding movement which sweeps everything else into it that all else is forgotten... That which distinguishes an aesthetic experience is conversion of resistance and tensions, ...toward an inclusive and fulfilling close ...fulfilling, consummating are continuous functions not mere ends, located at one place only. Aesthetic experience is a process constituting of series of responsive acts that accumulate toward objective fulfilment... The end, the terminus, is significant not by itself but as the integration of the parts".

(Dewey 1934; p.36-57)

Beardsley (1982) writes that aesthetic experience has to achieve its completeness within a twofold pattern. One aspect of these was a "balance" gained through the confrontation of opposed feelings about the same object and the second is the pattern of expectation and fulfilment.

Prall (1967) adds:

"... but both (emotional and cognitive) processes are guided by an end as intended by the artist and as grasped by the aesthetic observer and this end

is the feeling embodied in the concrete work of art (aesthetic object)"

(p.166).

Mitias (1986) writes about the "very end" of the aesthetic experience process as the state of "noetic apprehension" where the awaiting realization potentialities have been apprehended and the process has reached its consummation and becomes a life enhancing experience.

Aristotle argues that the function of tragedy upon the audience's soul is to experience catharsis and reach "the supreme happiness" (Poet. vi.9). He claims that the "end" is a state of feeling that is proper to a normally constituted humanity.

In respect of the above it could be concluded that aesthetic experience has to move toward and reach a "very end" if it is to achieve its consummation, regardless of the fact that the inner core of this end varies across theories in respect of its essence (emotional or cognitive aspect in prominence).

V. Aesthetic Experience constitutes a Coherent experience, despite its Complexity and Diversity.

The most generally accepted characteristic quality of aesthetic experience across the various psychological or philosophical definitions of aesthetic experience is that of "unity"; the organization of the form, the structured whole and the immediate totality of the effect produced by a work of art (O'Hare 1981).

Beardsley (1982) introduced the most comprehensive theory about the unity of aesthetic experience. He considers "unity" and "complexity" as well as "intensity" as the internal

properties for the aesthetic experience's occurrence. He goes further, writing about aesthetic experience as a "united and coherent experience". He claims:

"If it is intelligible to speak of experience as having coherence and completeness, and not merely of 'works of art' as having these properties, -- then it becomes possible to hold that the unity of 'aesthetic experience' is 'due to', is determined by, 'the unity of the work of art that it is the experience of'"(p.82).

In this way, he introduces the twofold character of "unity" in aesthetic experience as: (a) unity of what is seen and (b) unity of experience. He also claims that the perceived unity integrates feelings, emotions etc., and that the affects are unified among themselves; so that the unified elements of an art work plus the unified affects caused by the work of art go together in such a way as to constitute a higher order "unity", which is what he called "unity of experience". Beardsley's theoretical approach to the concept of coherence (pp.84-85) is similar to the concept of unity in the sense that:

- a)"the aesthetic object might be a highly coherent phenomenal object and;
- b) the experience of it might also be highly coherent, when the affective elements of the aesthetic experience are under control,(so to speak of the perceptual elements)".

In the same realm, Dewey (1934) writes:

"...In an aesthetic experience the series of doing in the rhythm of aesthetic experience give variety and movement. The undergoings are the corresponding elements in the rhythm, and they supply unity... Thus, all would be rounded out in a single coherent experience. What is done and what is undergone are reciprocally, cumulatively and continuously instrumental to each other" (p.56).

On the contrary, Dickie (1974) argued against Beardsley, claiming that we cannot speak about united experience or coherent experience, but of unity of experience and coherence of experience, in the sense that it is the experience of perceiving unity which gives a special unity in aesthetic experience.

"We perceive unity (coherence and completeness) in a work of art but we cannot speak about a united experience or coherent experience... The work of art possesses unity" (pp.185-189).

Osborne (1986) claims that unity is more important in contemplating a work of art, by writing:

"It is demanded there because of the function which works of art perform in sustaining percipient at a higher than usual level of intensity or richness of content. Without unity in the object we must perceive in 'bits' which we then bring together and there is no expansion of the perceptual act possible" (p.128).

The world is seen by people in small bits which we bring together, classify, conceptualise etc.. But the expanded percipient which we enjoy in aesthetic contact with successful artworks is in many ways opposite to the above. He continues:

"Hence it is necessary that the visual or sonorous construct which is the work of art shall itself be a complex and unified system of interacting perceptual relations... Unity of this sort is a practical requirement in a work of art because only by its means can the work exercise and expand our powers of percipient" (p.128).

Besides that he writes that in another sense it is further claimed that in aesthetic experience a sense of unity may be brought about between the observer and the object of contemplation, when we are totally engrossed in a work of visual art, and we seem to be

immersed in the object of our contemplation. He also admits that the same sort of unity could be found when we experience nature where experiences seem to merge into a mystical feeling of identification with the whole of creation. This point has been mentioned by many oriental writers. And he continues:

"For this experience to occur, unity in the object such as can quicken and enlarge perceptual animation beyond the ordinary is a necessary condition"

(p.129).

Among the several theories of aesthetic experience there are also notions about unity such as "unity in variety" (Dewey 1934, Reid 1973), "the pleasing variety within a unity", "unity in variety and unity in diversity" (Langfeld 1920). Kellet (1939) argued that unity's source is subjective (i.e. a unity that is felt). Gestalt psychology, where the concept of "whole" is paramount has assigned a great role to the development of the concept of unity in aesthetic theories (Arnheim 1966), so that many theoreticians were influenced in applying holistic Gestalt concepts of perception to arts (Arnheim 1966, Kellet 1939

On the basis of the foregoing presentation about "unity" it could be concluded that despite the variation of approaches to the concept of unity, unity is considered a necessary condition for the aesthetic experience to occur. The ideas of Dewey, Beardsley and Osborne are viewed as more complete treatments of the concept of unity, where emphasis is given to the multifold character of the notion where: the (a) unity that is felt (aesthetic experience) which constitutes a single coherent experience requires the perceived (b) unity of the aesthetic objects and therefore the (c) unity in what is seen.

Summary

The five points of agreement can be summarised by suggesting that Aesthetic Experience is (a) an active process, (b) has a beginning, a middle and an end, (c) characterised by absorption, (d) directed toward an end, (e) and constitutes a coherent experience, despite its complexity and diversity.

2.2.4.2 The components involved in the aesthetic experience process.

Introduction

The description of aesthetic experience in the previous section reveals the variety of views about the differential importance of the various components.

While ideas of sensory elements, perceptual events, appreciation, intellect , emotional phase, affective response, etc. occur in the various accounts, they are not given equal weight. To examine whether any possible conclusions or compromise of the items expressed can be achieved, it will be necessary to set these out in some more detail.

At least two approaches could be used. A first would take authors as an initial point of departure and set down their *individual attitudes to each component*. A second would order descriptions by component. The latter has the advantage of rendering differences and similarities explicit for each significant point of the aesthetic experience. Hence, the listing is by component. Following that, an attempt at a synthesis will be made. To achieve as systematic an order as possible within components, there has to be a rationale for the sequence in which authors' views are presented. Some arbitrary alphabetical sequence was rejected as unnecessary . Authors do fall roughly into the three fuzzy groups mentioned earlier. This order will be used:

(i) First there are theories emphasising the emotional aspect of aesthetic experience. Several of these theories could be described as "pleasure centred". Within this category three subcategories could be distinguished:

a) Long-standing views in the history of philosophy claiming that the essence of aesthetic experience is the apprehension of beauty ,so that aesthetic pleasure (emotions) is essentially derived from the process of apprehension.

b) Theories that stress the arousal aspect of and the pleasure derived from the tension-relief process. (therapeutic theories).

c) Some modern theories combine the pleasures from the tension -relief process with those from the appreciation process. In this sub category could be also included some theories of experimental aesthetics which maintain that people are drawn to art because of its formal properties to elicit pleasure.

(ii) Second are theories which stress the cognitive character of the nature of aesthetic experience.

These are theories which consider the emotional aspect of aesthetic experience to be limited within the perceptual event and entirely dependent on the intellect. For some of them the experience of pleasure is not regarded as a necessary condition for the accomplishment of an aesthetic experience.

Also, some of these theories beyond the pleasure principle insist that art (aesthetic objects) serves the human need for knowledge (Winner 1982, p.65).

(iii) Third are theories which recognise the close tie between cognition and emotion and consider both intertwined. These theories, although they might have been drawn from any of the above categories, insist particularly on the unbreakable continuity of perceptual-cognitive and emotional phase within the aesthetic experience process.

Hence, the general structure will be:

1. Components as described by persons (authors)

Theories which emphasise emotion

Theories which emphasise cognition

Theories which emphasise the integral character of cognition with emotion.

2. Components of aesthetic experience process: synthesis

Sensation

Cognition (perception, recognition, apprehension,
appreciation, evaluation etc.)

Affective-emotional (aroused emotions, feelings dependent on
the process of appreciation, feelings of
sympathy, feelings and emotions related to
tension-relief process etc.)

Absorption (participatory engagement, emotional distance)

1. Components as described by authors

An attempt was made to present *the authors' views in respect to the above classification of the theories*, however, it has to be reinforced that the groups are fuzzy and the categorisation made to facilitate presentation rather than to introduce any further classification within aesthetic theories. Also, it has to be mentioned that the views chosen to be presented comprise moderate approaches rather than extreme ones.

Dewey (1934) held that the word aesthetic refers to experience as appreciative, perceiving and enjoying. He did not separate the sensory component of aesthetic experience seeing it as integral with perception.

"For to perceive, a beholder must create his own experience" (p.54).

The real work of an artist is to built up an experience that is coherent in perception while moving with constant change in its development.

"It is not easy in the case of perceiver or appreciator to understand the intimate union of doing and undergoing as it is in the case of creator. Perception replaces bare recognition. There is an act of reconstructive doing, and consciousness becomes fresh and alive (p. 53).

He concluded by claiming that there is no such a thing in perception as mere seeing or hearing plus emotion.

For to appreciate:

"... the beholder's appreciation will be a mixture of scraps of learning with the conformity to norms of conventional admiration and with a confused, even if genuine, emotional excitation" (pp. 53-54).

He continues by writing about the emotional phase :

" The perceived object or scene is emotionally pervaded throughout. The emotional phase binds parts together into a single whole" (p. 53).

Beardsley (1982) claims:

" The aesthetic experience consists of both objective and affective elements, and, of all the elements of awareness that occur in the perceiver during the time of the exposure to the work of art (except those elements that are unconnected with the artwork ,e.g traffic)" (p.82).

Objective qualities are the properties of the work of art that appear in the experience and affective qualities are subjective feelings and emotions "evoked by" or "responses to" the work of art , and in this sense these affects can be said to be caused by the objective features. He, like Dewey, thinks (pp.81-88) that speaking of the sequence of affects as being "unified" could be lead us to the notion of an "unified experience".

Osborne (1986) stressing the perceptual -cognitive part says:

" within the aesthetic experience process there is a tendency to absorption, to become engrossed in the perceptual object. ... attention is outwardly directed upon the object of apprehension rather than upon our own affective reactions to it" (pp.120-123).

Apprehension and recognition is a necessary factor in the complex process we call aesthetic experience and apprehension gives its own peculiar pleasure.

Mitias (1986), as well as Reid (1973), claims that aesthetic perception is not a merely sensuous activity, it is essentially a creative act of imagination. Aesthetic form is awaiting realization in the aesthetic perception and recognition of its "purposive form" which is entailed in it.

" The texture of the aesthetic experience is not merely concept, sensation, emotion, or a mental presentation of some kind, but an imaginative reality in which sensation, emotion, and concept fuse into a special kind of apprehension "noetic-apprehension" (p.57).

He continues...

" thus, what is peculiar to our experience of fine arts, and what makes the experience aesthetic , is not merely a sensuous pleasure but the capacity of the work to move, enlighten, or delight or perhaps enhance our sense of value and provide an occasion for a joyful, meaningful experience" (p.56).

Aristotle writes about the components of aesthetic experience in relation to their effect upon the audience. He introduced three different kinds of pleasure derived:

a) Sensuous pleasure which is an "immediate" response to sensuous elements without any consciousness.

b) The pleasure of experiencing cognition and the pleasure derived from the apprehension (intellectual pleasure).

c) The "tragic-peculiar pleasure" which is derived when the members of the audience experience "catharsis". Cognition and emotion are integrated within aesthetic experience process and the aesthetic pleasure derived from the artwork contains a process of recognition and understanding implicit in appreciation. "Pity and fear" (the aroused emotions) are to be regarded not as uncontrollable forces, but as responses to reality which are possible for a mind in which thoughts and emotions are integrated and interdependent (Halliwell, 1986; p. 173). "Catharsis" is an experience which is both cognitive and emotional and rests on the understanding of the universals in the artwork (Halliwell, 1986; pp. 198-202).

Jauss (1982) writes:

" The meaning of the aesthetic pleasure acquired during the classical period of German art was proceeded by a process in which cognition and pleasure were hardly differentiated. There is more to the aesthetic experience than apprehensions by sight (aesthesia) and a vision that apprehends (anamnesis): the beholder can be affected by what is portrayed, he may identify with the acting person, give rein to his own aroused passion, and feel pleurably relieved by their release, as if he had experience a 'catharsis' " (p.23).

He also claims that aesthetic experience has not been the opposite of cognition as he points out the cognitive efficacy of aesthetic pleasure.

Winner (1982) also writes that according to the arousal theory:

"after all emotions and knowledge are intertwined: knowledge yields pleasure" (p.65; see also Dewey, Aristotle ,Osborne, Jauss).

Valentine (1962) held:

"... feeling elements combine with and depend upon intellectual processes which contribute to the complexity of the final enjoyment of the object concerned" (p.8).

Conclusion

The description of the components of aesthetic experience by authors reveals that different emphasis is given by authors on each of the aesthetic experience's components. However, this could be because the crucial questions which authors set themselves to answer are different, so they focus on relevant concepts differently. (For example Aristotle focuses on the effects of arts on the audience and not on aesthetics in general, so that, he tries to study the effects of tragedy upon the audience.)

Besides that, both sides require the contribution of emotions and cognition for the accomplishment of the aesthetic experience.

In general, regardless of the different emphasis given on each component, the authors' views reveal a rather similar list of the aesthetic experience components. These comprise: sensory, perceptual elements, aroused emotions, cognitive processes of recognition, apprehension, imagination, appreciation, evaluation; feelings dependent on the cognitive process and feelings-emotions related to the tension-relief process .

2. Components of aesthetic experience process: Synthesis

Within each section the focus is on each particular component. The order of presentation of the authors' views is almost the same as in the previous section.

I. Sensation

Authors have not written much about sensation, treating it as integral with perception. However, it is assumed that there can be no aesthetic experience unless there is some sensation first.

There are not any serious differences among authors' views about sensation , at least among those presented in the previous section. Mitias (1986) held that in aesthetic experience the sensuous element of the artwork is not neglected or discarded but, as Hegel and Alexander have argued, "spiritualised" awaiting realization in perception (p.57). Similarly, Aristotle claimed that in aesthetic experience any element of purely sensuous pleasure must be subordinated to the process of recognition and discovery- apprehension which constitutes the proper response to the artwork. Adcock (1962) says that there is a feeling of satisfaction when unrelated sensory elements (e.g. rhythm, shape) are integrated and recognised.

Conclusion

It can be fairly safely concluded that:

Sensory elements, regardless of how closely they are tied to apprehension, constitute a necessary but not sufficient basis for aesthetic experience, and that the sensuous element will be " spiritualised" throughout the aesthetic experience process.

II. Perception-Cognition

The perceptual and cognitive elements are presented together because it was found difficult to separate them in authors' views.

Unlike those early efforts in psychology to understand the nature of aesthetic experience which emphasised its emotional quality, more recent efforts have put greater emphasis upon its perceptual-cognitive nature. Thus, some theoreticians focus on the cognitive process of apprehension claiming that to perceive is not merely a sensuous activity, but it is essentially a creative act of imagination (Mitias, Osborne, O'Hare, Reid, Dewey). Neither side actually neglects either of the aspects, emotional or perceptual-cognitive.

Beardsley (1982,1986) refers to the perceptual elements of aesthetic experience through the notion of "objective qualities" which "evoke" subjective feelings and emotions. He writes about the cognitive-perceptual event in the light of the notion of aesthetic properties of the objects rather than in the light of the emerging cognitive process (pp. 82-83).

Dewey (1934), without focusing particularly upon perception, says that: a) there is not such a thing in perception as mere seeing or hearing plus emotions, and b) for to perceive the beholder must create his own experience (pp.53-55).

Osborne (1986), on the contrary, writes:

" Apprehension demands the refinement of the perception and sensitivity".

To appreciate presupposes understanding... In the arts as in life this demands empathic imagination, which is dishonest or misleading unless it is based upon correct understanding... To experience something aesthetically happens when percipient is exercised and enlarged and animated above the ordinary" (pp.119-122).

Mitias (1986) emphasises the importance of the perception in the appreciation process within aesthetic experience. He writes:

" real perception takes place when we focus our sensuous attention on an object completely, when the senses involved and the mental powers of the mind are given totally to the object as a complex presentation of colours, lines, sounds, movements, along with other types of qualities. During this activity, I do not merely think the object; I sense , perceive it; I form a percept of it " (p.55).

For him the texture of aesthetic experience is an imaginative reality in which sensation, emotion ,and concept fuse into a special kind of apprehension- "noetic apprehension" (pp.54-56).

Arnheim (1966) emphasises the significant role of perception (perceiving the dynamic pattern) and considers feelings as the outcome of mental activities. He also assumes that there are different sorts of aesthetic pleasure because of the different mental processes of cognition. When appreciating an artwork, the intellect which can apply conceptual rules, such as those of proportion, plays a part but only a minor one (pp.309-314).

Some authors have gone beyond the pleasure centered theories to insist that art serves the human need for knowledge quite apart from any pleasure that such understanding may yield (Arnheim 1966 ; Osborne ,1970). Lager (1942) said that the cognitive function is unique in the art and is more important than the other needs served by arts, such as pleasure of excitement (see also Aristotle, Dewey 1934,& Reid 1973,1970).

Aristotle regards the process of recognition and learning as constituting the proper response to the " formal part " (plot, character, etc) of an artwork. He insists on the importance of the "Dianoia" [Reason -rationale], if it is to be achieved through realization of unity of action the great effect of art upon the spectator (Butcher, 1895; pp. 311-313). He also

writes about the intellectual pleasure derived from the exercise of perception and the process of apprehension.

Ginsberg (1986) says that aesthetic experience is both an appreciating and evaluating event. "*Enjoyment is an investment we make after the fact*" (p. 64).

Conclusions

Authors' views give different weight to the importance of perception-cognition within aesthetic experience.

Although some emphasise the necessity and importance of perception-cognition for the apprehension of the aesthetic object, they proceed to claim that it is the emotional phase which unifies and accomplishes the aesthetic experience process. They also consider the emotional function as more important.

In contrast, some others emphasise the significance of the perceptual-cognitive event in the aesthetic experience where the aesthetic qualities of the objects are awaiting realization in order actualise the spectators' feelings. They also highlight the cognitive function within the aesthetic process of appreciation which indulges the human need for knowledge in arts.

However, there is a third category which compromises some theories that although they might belong to any of the above categories as regards some other general terms, they emphasise particularly the intertwined character of cognition-perception with emotion.

Nevertheless, it has to be admitted that none of the views presented disregards either the perceptual-cognitive aspect or the emotional one, regardless of which aspect they prefer to stress on .

However, this study will maintain the following points as regards perception-cognition:

1. Perception and cognition could be regarded as constituting an unbreakable continuity within aesthetic experience regardless of some differences across views about the differential importance of the components.
2. Cognition is not mere perception since the appreciation process demands other faculties such as recognition, analysis, reconstruction and discovery, imagination, realization, evaluation and synthesis.
3. [Additionally, authors sometimes speak about "instinct perception" which is regarded as an automatic reaction to the aesthetic object (even unconscious) rather than as a process of apprehension.]
4. Nevertheless, it has to be admitted that different forms of aesthetic objects are likely to involve us in different ways of knowing and by a different degree (eg. the process of appreciation of a play is accomplished through many complex stages requiring the audience's attention for long periods, so that perceptions or feelings evoked at the very beginning may be rather different at the middle or at the end).
5. It has also to be admitted that the exercise of perception as well as the process of appreciation can produce pleasure. This sort of pleasure (sense of satisfaction), though it is integrated within the whole aesthetic process, is rather different from the pleasure taken through the tension-relief process.

III. Affective component (Emotions and Feelings)

Within the notion "affective" could be included : emotions aroused as well as feelings perceived or recognised, as well as feelings dependent on the apprehension process, and emotions describing the state of contemplation and relief. However, although all merge continuously and fuse into a single whole experience, it was decided that in order to facilitate comparisons they will be highlighted separately.

The main difference between theories about the affective aspect could be summarised as follows:

Some focus on the arousal in the aesthetic. response claiming that the aesthetic object (art) elicits pleasure by acting on arousal. Some of them link the arousal with the aesthetic pleasure, some with the catharsis feeling (relief).

On the other hand, there are others which focus on the aesthetic pleasure derived from the process of appreciation.

However, putting aside such differences, both sides assert the importance of emotional-affective aspect within aesthetic experience.

Beardsley (1982) stresses the emotional component, the "affective element" of aesthetic experience. He speaks about emotional responses toward the objective qualities of the aesthetic object as well as about the aesthetic enjoyment which derives from the apprehension process. He views this enjoyment as a necessary condition of aesthetic experience (pp.68-69).

Dewey (1934), of the same mind as Beardsley, says that the aesthetic experience will not be a coherent experience unless the perceived thing is emotionally pervasive throughout. He continues, claiming that the emotional phase binds the parts together into a single whole. However, he admits that aesthetic experience requires both intellectual and

emotional aspects in a coherent integrated whole (pp. 53-57). He resists the idea of aesthetic qualities as intrinsic values of the aesthetic objects carrying potential feelings and he prefers to stress the dynamic development of the experience.

Osborne (1986), on the other hand, introduces the affective component of aesthetic experience through the notion of aesthetic qualities. He speaks about the "emotional qualities" of the aesthetic objects indicating two categories : a) the expressive qualities - the evoked qualities which point to the effect which a thing has upon an observer (exciting performance), and b) those which purport to attribute an emotional quality to the object of contemplation (p.125). Thus, direct emotional responses to qualities of the latter (b) type, whether by a similar, echoing emotion or by an antipodal emotion (e.g., pity in response to a presentation of suffering), do not belong to aesthetic commerce with arts. The person who identifies does not experience aesthetically. Instead of identification Osborne puts "sympathetic imagination" which functions as a sort of link with the process of apprehension. The aesthetic object demands apprehension , it is awaiting realization, and its apprehension demands sensitivity and skill, "percipient" and not emotional reaction. If this happens, the feeling "emerges" in the aesthetic perception and constitutes a "cognitive feeling" (Osborne, 1968; p.116) when the expressive form which carries possibilities for actualised feelings is apprehended (pp. 117-119). However, he points out a special faculty of "sensuous feelings" which arises even unconsciously and does not depend on any preceding cognitive process. He also claims that "pleasure " when experiencing something aesthetically is neither a necessary concomitant nor a practicable criterion of aesthetic excellence . He writes:

"At best, pleasure is a subsidiary factor" (1986, p.137).

Mitias (1986), of the same approach as Osborne, says that feelings exist in the aesthetic situation and belong to the aesthetic object as aesthetic qualities; the aesthetic object possesses the capacity of realizing the feeling.

" The aesthetic quality steps into actuality on the hands of consciousness which perceives it (the awaiting realization potential feelings) and transforms it into a living feeling " (p.56).

However, he also speaks about the accomplishment of aesthetic experience as constituting a "joyful", "meaningful experience", when the noetic apprehension has accomplished.

Unlike Osborne, Aristotle regards aesthetic pleasure as a necessary condition of aesthetic experience although, like Osborne, he stresses the function of aesthetic experience to enlarge self-knowledge and activate the deepest levels of our individual contact with the world. Unlike Osborne, however, he thinks that the latter (self-knowledge) is achieved through "pity and fear" emotional states, which presupposes a cognitive aspect , so that to be lifted above the specific, in order to experience " catharsis", a state of contemplation which comprises both the enlargement of self-knowledge as well as the sense of humanity (understanding the universals).

" The feeling accompanies the contemplation in arts in an 'elevated delight' so that the audience reaches 'supreme happiness-eudemonia'" (Boutcher 1895; p.192).

The "supreme happiness", however, is neither the "sensuous pleasure" (Osborne 1986; p.136) nor the pleasure derived from pleasant aesthetic presentations, which is only a subsidiary factor of aesthetic experience (Osborne 1986; p.136), but the feeling which accompanies the contemplation of aesthetic presentation of either pleasant or painful things. The "eudemonia" is a state of being which is reached when the audience experience the "peculiar pleasure" which is the proper pleasure derived from the function of arts upon the

audience. In parallel with the "peculiar pleasure", an "intellectual pleasure" has to be achieved through the realization of the unity of the action (aesthetic properties) and other principles of composition. He also mentions a kind of "immediate" pleasure derived, even unconsciously, from sensory elements (rhythm, resemblance with life-mimesis etc).

Nevertheless, as Lindauer (1981) mentions several theoreticians (psychologists, philosophers) recognise the close tie between perception and emotion. Child (1978) stated that the central problem of aesthetic theory is why people enjoy perceptual experience itself and why some perceptual experiences appear to be enjoyed for their own sake. Similarly, Adcock (1962) held that aesthetic experience derives from the pleasure of perception. He writes that some perceptions are more pleasant than others; and there is a feeling of satisfaction when unrelated sensory elements (e.g rhythm, shape) are integrated and recognised (see also Osborne's accounts about "sensuous pleasure"; and Aristotle's about "the immediate pleasure" -"sensual pleasure" because of sensory elements.).

In addition, Winner (1982; pp.58-65) highlights the aroused emotions claiming that according to arousal theory "*after all emotions and knowledge are intertwined : knowledge yields pleasure*".

Langer (1953) , like Winner (1982), claims that the two are also linked so that art enables people to understand the world of feeling.

Winner (1982) also presenting Goodman's (1976) thoughts that "*emotions function cognitively*" ends:

" Thus, not only does understanding yield pleasure, but pleasure can stimulate people to make further discriminations. And further discriminations allow understanding of both the work and the worlds to which it refers" (p.65).

She writes that emotions stimulated Freud in "Moses" to try to understand the work, to try to unravel its mystery. And the more he came to understand, the greater the pleasure he felt. For Winner (1982), it is impossible to separate the contributions of Freud's emotion and reasoning power in his response to Michaelangelo's "Moses". She concludes by writing:

" The cognitive function of the emotions dissolves the paradox of tragedy, ... because the function stimulates the mind to be lifted above the specific, to appreciate and understand the vulnerability of his own place in the world"
(p.66).

Conclusions

The description of the affective component establishes that some theories stand in opposition to each other. On the one hand, *there are theories which claim that perception binds everything into a single whole* , so that the feelings awaiting realization (as emotional qualities of the aesthetic objects) become actual - a living feeling -, constituting a meaningful, life-enhancing experience. (Mitias 1986, Osborne 1986, Arnheim 1966) These theories tend to interpret the existence of aroused emotions through notions such as " emotional qualities of aesthetic objects ", awaiting realisation, and so on.

On the other hand, there are theories which claim that the feeling binds everything into a single whole; (Dewey 1934, Beardsley 1982, Aristotle, Berlyne 1971) some of which, however, emphasise also the role of aesthetic experience to serve the human need for knowledge (Dewey 1934, Aristotle). Moreover, some of the previous theories stress the concept of aesthetic enjoyment which depends on the process of apprehension (Beardsley

1982, Bullough 1919, Prall 1967, Osborne 1986), while others link the aesthetic pleasure with the arousal (Berlyne 1971, 1974; Berleant 1970).

However, some theories might yield a third group (Winner 1982, Langer 1953, Aristotle, Goodman 1976) which tries to converge all sides (emotion vs cognition; intellectual pleasure vs tension-relief derived aesthetic pleasure) by insisting on (a) the unbreakable continuity of the cognitive and affective component which entails that emotions function cognitively; and (b) the fact that art enables people to understand the world of feeling.

Thus, owing to the fact that emotions function cognitively, it can be dissolved the contrast between emotions aroused through the tension-relief process and feelings derived from the intellectual process, since arousal stimulates the mind through the enlarging power of sympathy to be "spiritualised" (Halliwell, 1987, "The Poetics of Aristotle", p.90); and to serve the human need for knowledge while at the same time this "Knowledge" may yield pleasure which is apart from the pleasure derived from the tension-relief process (Winner 1982, p.65).

The third category of theories is regarded as more advantageous for the purposes of this study, so that many of their thoughts will be adopted throughout.

General conclusions

Since all theories include both the perceptual-cognitive and the affective, and do not offer criteria as to why they place different emphasis on one at the expense of the other, it is most parsimonious to accept both components as necessary, but to leave the issue of relative importance as open.

For the purposes of this study the following conclusions seem to be warranted:

1. The sensory elements constitute the basis of the aesthetic experience, but they will be "spiritualised" through the aesthetic experience process.
2. Perception is neither a mere sensory activity nor a bare recognition where we fall back, as upon a stereotype, upon some previously formed scheme.
3. Perception replaces bare recognition. There is an act of reconstructive doing, and consciousness becomes fresh and alive. The viewer activates the aesthetic object, turning it from a physical object into a perceptual one to study and to "take in" (Dewey 1934, p.53; Stephan 1990, p.160).
4. Cognition is not mere perception since appreciation although it demands the refinement of perception, it also demands the participation of other faculties in the process of appreciation such as realization, reconstruction, imagination and abstraction, recognition and discovery of analogies of the aesthetic qualities, recognition and discovery of the represented feelings, synthesis, evaluation etc.
5. Appreciation will be a mixture of scraps of learning with conformity to norms of conventional admiration, where the intellect can apply conceptual rules such as those of proportion, balance, rhythm; and with a confused, even if genuine, emotional excitation (Dewey 1934).

6. Thus, the cognitive process is a perceiving, appreciating , evaluating and emotionally exciting event.

7. However, different art forms are likely to involve us in different ways of knowing and by different degrees, so that the cognitive process of appreciation may vary relatively, regarding the emphasis given to the various aspects of the appreciation process each time.

8. Although we can not provide any adequate answer to the question about the predominant aspects of the aesthetic experience, it is safest probably to recognise the close tie between affect and cognition. This can be supported through two supplementary observations.

According to the first, it should be pointed out that an "aesthetic enjoyment" can be achieved when exercising perception. A pleasurable feeling depending on and derived from the process of appreciation could emerge throughout.

As regards the second, emotions aroused when relieved throughout the process can give a sense of fulfilment.

Both sides of the affective component [(a) the intellectual pleasure, exercising perception and (b) the aesthetic pleasure linked to the arousal] and the aspect of perception-cognition could converge into a single point where emotions and knowledge are intertwined (Winner 1982, Langer 1953).

Besides that, the cognitive function of the feelings could dissolve the "paradox of tragedy" and bring closer theories of arousal with theories of aesthetic enjoyment through the appreciation, and also with theories which emphasise the role of aesthetic experience to serve the human need for knowledge. This happens because the "cognitive function" of the emotions (aroused emotions) stimulates the mind to be lifted above the specific (emotional distance), to appreciate (knowledge yields pleasure and further knowledge) and to understand the vulnerability of one's own place in the world.

9. Therefore, the cognitive efficacy of the feelings can be converted into the communicative efficacy of the aesthetic experience.

10. Aesthetic experience according to this point of view could serve the human need for knowledge (Osborne, Dewey, Winner, Aristotle, Arnheim) as well as the "need" to reach the "supreme happiness-eudemonia" (Aristotle, Dewey).

11. Pleasure in the "narrow" sense (when we like something or when pleasurable feelings are recognised) is not a necessary condition of aesthetic experience. However, aesthetic pleasure is a necessary condition for us to fully appreciate something, feeling a sense of satisfaction - "intellectual pleasure" even if we did not feel pleasure through the process of apprehension or while identifying with an unpleasurable event; or even if, we did not eventually like the aesthetic object.

In addition, aesthetic pleasure is also a necessary condition for us, since there is another "sort of pleasure" (which is emphasised by arousal- psychoanalytic or therapeutic theories) "evoked" by acting on arousal (increases in tension and relief). This pleasure emerges in parallel to the "intellectual pleasure" rather than in opposition (see comments on the Winner's accounts about the cognitive function of feelings), presupposing an arousing-calming process which is being unfolded during the aesthetic event.

More comments about this tension-relief process will be presented in the next section.

IV. Absorption, Tension and Relief, and Catharsis.

Introduction

In the previous section emphasis was given to the cognitive process of apprehension rather than to the process of tension and relief. This happened because the pattern of components presented emphasised the sequential and interactive character of the emotion and cognitive aspect rather than the sequence of increases of tension and relief during the aesthetic experience event. However, in the section about the affective component, there were some comments about the pleasure derived from increases in tension and relief from tension.

The description of the aesthetic experience components yields a pattern in which a sort of link among the notions of absorption, tension and relief, catharsis could be detected, forming another set of components. Although some of these concepts have been discussed in previous chapters (e.g absorption) or mentioned in the previous section, emphasis has not been placed on their relationship. To examine further their relationship as it has been illustrated through some theories, it will be necessary to set these out in some more detail.

There are two approaches to be presented:

The first presents some empirical data pointing out the existence of such a dimension within aesthetic experience.

The second sets down some authors' views about the relevant concepts.

Both approaches will be presented within the same section in the above order but following the argument continuously rather than in separate subsections.

Some researchers (Lindauer,1981) in their attempt to define the nature of aesthetic experience tried to obtain empirical descriptive accounts of the aesthetic experience. People

were asked to list some words which they think people use to describe their aesthetic experience. The words that were given could be categorised as follows:

(1) arousing, (2) calming, (3) cognitive, (4) emotional. (1) plus (2) can be put together under the label "arousing-calming" or "tension-relief". The majority of the words given occurred in the arousing-calming category although the most frequent category cited was the emotional. This happened because some of the words fall into the emotional as well as into an other category (arousing-calming or cognitive). No words fell into both the cognitive and arousing category. Different sort of people (observer- creator) highlight different categories of words, and also different forms of aesthetic objects (nature- artwork, play-painting etc.) require emphasis on different categories, for example when people were asked to describe the aesthetic experience of the nature, the most of the descriptives (words) given fall into the calming category (pp. 29-74).

The above study attempted to show off the dimensions-components of aesthetic experience, one of which is found to be the arousing-calming dimension of aesthetic experience.

This dimension-component although does not seem related to the cognitive process of appreciation, it may function as a prerequisite for its accomplishment.

As it has been mentioned in the section of absorption, some theories used the notion of "emotional distance" or "disinterestedness" to explain the transition from the arousal phase and absorption to the phase of appreciation and contemplation.

However, Aristotle's theory of catharsis achieved through "pity and fear", which stimulate the mind to be lifted above the specific, the transition from the phase of "suffering with" and "carried away by the sufferings of the hero" to the phase of realization of the awaiting potentialities of the aesthetic object, and to the accomplishment of the aesthetic experience. Thus, the spectator" with the power of "reason" experiences relief-catharsis while contemplating the aesthetic object with a sense of common humanity.

Winner (1982) writes (p.58) that Berlyne (1971) was not the first to point out the role of arousal in aesthetic response; the idea was stressed centuries earlier by Aristotle in his theory of the response to tragedy. But while Aristotle focused on the relation between arousal and catharsis Berlyne sought to discover the link between arousal and aesthetic pleasure.

Berlyne, as Winner (1982) writes (pp. 58-65) suggested a comprehensive theory of the nature of aesthetic experience (about aesthetic pleasure and the properties of the aesthetic objects). This claims that art elicits pleasure by acting on arousal; that is, on a person's level of attention, alertness or excitement. He argued that art affects arousal through three different properties. First are the psychological properties such as brightness, size, etc.. The second is through ecological properties, through associations with experiences recognised as harmful or helpful to survival (Freud's theories). The third way, which had not been previously subjected to systematic studies, is through the "collative" variables such as novelty, newness in the combination of the elements, symmetry, complexity, irregularity, frustration of expectations, surprise etc..

According to the arousal theory, pleasure is to be had from moderate increases in tension or sharp relief from tension. This is not far from Aristotle's view that the properties of the plot, the character, etc., could increase, step by step, the wondering and the excitement of the audience and then through recognition the solution-relief will arise as a bit of a sock. This is also similar to Freud's view, as it has been cited in Winner's accounts (pp. 61-65), that fore-pleasure is given by a moderate rise in tension and end-pleasure is given by a total relief of tension.

Conclusions

The above presentation of the arousal theories did not aim to emphasise their significance for aesthetic experience since they face a number of problems; the major difficulty is that the arousal theories do not differentiate the difference between art and other exploratory activities . Rather the discussion aimed to examine possible links between the concepts of Absorption-Tension and Relief-Catharsis as they emerge through the arousing -calming process during the aesthetic event.

Arousal theories, however, offer a possible pattern of explaining why the tension- relief process (arousal) is linked to catharsis, and to aesthetic pleasure. The element of absorption has been related to tension-relief process, because the tension and relief process, although not entirely confined to the absorption phase, unfolds largely within the phase of absorption when the observer feels "lost in" the aesthetic object. The tension-relief process, according to arousal theories, ends at the phase of catharsis (state of contemplation; Ballard 1970, Aristotle; Reid 1973).

Besides that, theories which insist on the "aesthetic distance", refer to "distance" as a contemplative mode of cognition (Bullough 1919; Jauss 1982; Osborne 1986).

Although it seems odd, this contemplative mode in aesthetic experience might associate, in a way, the phase of absorption to the phase of catharsis. This might be because, the contemplative mode can appear when a) the spectator or creator is totally "lost in" or "gazes at" the object while the mind is "spiritualised" in order to appreciate, and b) it can also reappear at the phase of catharsis-calming phase, when the spectator, having appreciated the aesthetic object, "gazes at " it with a deep sense of common humanity (Halliwell, 1987).

The difference between the two modes-states of contemplation is that the former corresponds to the tension-arousing phase and the latter to the relief-calming phase.

However, as already mentioned, the above differences function as a sort of link among the concepts of Absorption-Tension and Relief-Catharsis.

As a final conclusion, it can be said that the arousal theory offers an alternative not necessarily conflicting with the other components of aesthetic experience. But since the boundaries of affective (emotional) and arousal -calming aspects could be hardly differentiated, it is more helpful for the purposes of this study to consider that the element of arousal (tension-relief process), emerging through the aesthetic experience process, constitutes another category of components which although is essential, it can not provide by itself an integral answer about the nature of aesthetic experience.

2.2.4.3 Within *Aesthetic Experience*, components occur in sequence

Researchers generally agreed that there is sequence within aesthetic experience process.

The use of the term "sequence" does not mean that components are ordered invariably into a single linear set. As already mentioned, theories, depending on their theoretical background, emphasise differently the sequential occurrence of some components.

Theories of "distance", for example, set out that the moment of contemplation functions as prerequisite of the appreciation, while theories of "arousal" refer to the "contemplative mood" not only as part of the tension phase but also of the calming phase.

Also some philosophers and psychologists (Langer 1953, Arnheim 1966) have gone beyond the pleasure-centered theories to insist that art serves the human need of knowledge quite apart from any pleasure that such understanding may yield.

Thus, theories either emphasising the sequential character of cognition and emotion or the sequential character of arousal and aesthetic pleasure, and theories going beyond the pleasure requisite to insist that art serves the human need for knowledge introduce different sequential models of aesthetic experience.

The components which are often ordered variably within the models of aesthetic experience process are those of affection and contemplation. This happens because in the light of different theories, for example, pleasure functions differently in an aesthetic experience process. On the contrary, the cognitive component emerges as the most invariable component of aesthetic experience process. However, within the process of appreciation the various activities involved (discovery and recognition, abstraction, analysis, reconstruction, evaluation, synthesis etc..) are ordered variably.

Given the above, an attempt to converge different approaches, as regards the sequence within aesthetic experience process, into a single comprehensive but not linear pattern was attempted below. The common sequence is as follows:

i. Perceptual event

The object, if it is to become an aesthetic object has to be sensed and perceived by the observer. To perceive the person must create his own experience; his mental powers must be given to the object as a complex presentation of colours, lines, sounds, movements, or whatever other qualities are relevant. The perceptual event constitutes the basis of the process of appreciation.

ii. The first aroused feeling

This initial feeling arises as response to the initial perceptual cognitive activity.

However, if it is assumed that aesthetic experience is a "peak experience" (Osborne, 1970) the initial perceptual activity and the initial aroused feeling could be hardly differentiated and ordered.

Beside that, the first aroused feelings constitute the basis of moderate increases in tension which emerge through the process of appreciation . In this sense then, this increasing arousal is not but a necessary precursor to the tension-relief process within aesthetic experience.

iii. Absorption (tense with expectancy toward a relief, suffering with, being identified etc.)

At this stage, the above differentiated components tend to merge into single whole when the observer/creator is "lost in" the aesthetic object, while being tense with expectancy toward the fulfilling close. Notions such as active participation, lost in admiration, carried

away by the ...plot, given totally to the object, suffering with, totally engrossed in a work of art, etc. can be used to describe the phase of absorptions. Aristotle and arousal theories claim that through "pity and fear" or "increases of tension", the percipient is stimulated to be raised above the specific case to objectify human feeling in order to appreciate, and evaluate the work of art. Others speak about emotional distance and detachment as prerequisites for the cognitive phase of apprehension.

The above views about the stimulation of the mental powers used to appreciate an object or event could be regarded as complementary to one another than as conflicting.

iv. Apprehension and appreciation (reasoning, evaluating and feeling through discovery and recognition)

As already mentioned, in the appreciative event, there is involved a set of various other activities such as recognition of aesthetic qualities and feelings, abstraction, analysis, imagination, application of conventional aesthetic rules, understanding of representational symbols, comparisons, synthesis, evaluation etc.. However, apprehension process unfolds in parallel, but also in a mutual influence, with the tension and relief-process, and both form a dynamic interactive whole rather than two clearly differentiated processes. The cognitive process of appreciation can be intertwined with the tension-relief process when, through recognition and discovery, the "collative" properties (meaning, form, complexity, symmetry, newness etc.) are being decoded and recognised, so that decreases of tension toward a relief could be achieved.

Nevertheless, the intellectual process of appreciation gives an intellectual pleasure—a sense of satisfaction which is a rather different sort of pleasure from that derived from the tension and relief process (sense of relief).

v. Contemplation within a "fulfilling close" (a sense of relief-catharsis and "intellectual" pleasure)

Notions such as "fulfilling close" (Dewey, 1934), "noetic apprehension"(Mitias, 1986), supreme happiness (Aristotle), sense of deep common humanity, enlarged self-knowledge (Langer, 1953) are used to describe the end and essence of aesthetic experience.

This study can not provide an adequate answer as to whether the prevailing character of this very end (fulfilling close) reflects an emotional quality or a noetic-perceptual event. It has to be accepted that these are two complementary and interactive aspects of experience rather than different processes with different endings.

2.2.5 The elements which participate in the aesthetic experience.

(the structure of the aesthetic experience)

Authors share to a large extent their views about the structure of aesthetic experience. The totality of any aesthetic experience as it has been pointed out by most of them requires three constituents: the aesthetic object or event, the subject (perceiver or creator), and the emerging interaction between the object and the subject.

Authors do not give equal weight to each of the aesthetic experience structure elements. Philosophers like to stress upon the part of the object and its aesthetic properties and engage themselves with questions about the aesthetic properties of beauty and so on. Psychologists (Arnheim, Beardsley, Berlyne, Child, Langer, Parsons) concentrate more on the subject's part. Even when they write about the aesthetic qualities of the object, they require the subject's active involvement to unfold the object's potentialities awaiting realization in aesthetic perception.

Berleant introduced in his book "The Aesthetic Field" (1970) a pattern of aesthetic experience structure in which the object is the centre of attention in the aesthetic field and it acts as the main stimulus of experience.

However, he also held that :

" perceiver's active involvement must vitalize the object by setting off its aesthetic potentialities ... the recognised object contributes to the occasion"
(pp.52-53).

Haworth (1986) writes that according to the "Deweyan view" aesthetic experience is attributed to the actor-perceiver.

Dewey as well as Valentine (1962) places stress upon the importance of the interaction between the observer and the aesthetic object within the aesthetic experience process.

Diffey as well as Ginsberg, Osborne, Arnheim point out the importance of the subject's moving toward the "objects" in order to interact and experience aesthetically.

The above notions give a brief idea about some of the range of authors' views dealing with the concept of aesthetic experience structure. Authors' views do not differ to such an extent that it is useful to set them down in some more detail. However, three relevant questions remain about the aesthetic experience structure, answers which can facilitate arrival at an operational definition of aesthetic experience. The answers will be discussed throughout the three following subsections. The questions are as follows:

- 1) Why does this study focus on the subject's part rather than on the object's ?
- 2) Are the creator and the perceiver undergoing the same sort of experience ?
- 3) Are there differences between the aesthetic experience of a work of art and of nature?

1) Why does this study focus on the subject's part rather than on the object's?

Unlike the philosophers of aesthetics, psychologists concerned with psychology of arts or psychological-experimental aesthetics emphasise the importance of the subject's role within the aesthetic experience process. They tried to study and explain the psychological processes that make possible the creation of and response to art-aesthetic object rather than to establish theories about the "aesthetic qualities" and the "significant form" of the aesthetic objects.

Winner (1982; pp.8-9) writes that two broad questions have guided the psychological study of the artist. (What motivates the artist to create, and what cognitive processes are involved in artistic creation). Two parallel questions have guided the study of the perceiver. (What psychological factors motivate a person to contemplate works of art, and what cognitive process is required to understand a work of art.)

Although it is out of this study's scope to investigate the first questions of each set, asking about the psychological factors which motivate the artist's or the perceiver's involvement in the aesthetic situation, it was considered of importance to point out a general condition which characterises this motivation, and which is the active and decisive involvement of the perceiver or the artist in the aesthetic situation.

Dewey, Diffey, Ginsberg, Osborne, Arnheim, Reid and many others point out the importance of the subject's movement toward the object in order to interact and experience aesthetically. Ginsberg (1986) writes:

" The aesthetic occurred if the subject seeks it. Within the phase of discovery is not only the object which stimulates the mind to appreciate but the subject has to move toward" (p.67).

The subject has to look at the world as forming a potential aesthetic realm. Osborne adds that we have to choose the frame through which we look at to find out the aesthetic.

As a conclusion, it could be said that because this study does not aim to explore further any motivational aspects of the artist's or the perceiver's aesthetic process but purports to focus on the aesthetic process itself, the active participation of the perceiver or the artist in the aesthetic event is regarded as a necessary precondition of any aesthetic experience for its accomplishment.

Therefore, emphasis is given to the subject's active participation seeking the aesthetic event and to the aesthetic experience process that the person undergoes, rather than to the subjects's motivation or to the object's capacity to evoke and actualise the feelings of the perceiver/creator.

2) Are the creator and the perceiver undergoing the same sort of experience?

This question has to be answered in order to draw an outline in the light of which the research will be carried out, rather than to highlight particularly some relevant issues. It seems out of the scope of this research to examine to a great extent and detail theories and views dealing with this question. Nevertheless, there will be an attempt to set out very briefly a few author's comments-views about the relevant topic.

Dewey in his book "Art as experience" brings the creator and the perceiver very close, claiming that both have in general the same kind of experiences, since the creator within the process of creation functions as perceiver to what he is creating. The artist embodies in himself the attitude of the perceiver, while he works, since for Dewey "The artistic presupposes the aesthetic". As regards the perceiver, he writes:

"For to perceive, a beholder must create his own experience. And his creation must include relations comparable to those which the original producer underwent. They are not the same in any literal sense. But with the perceiver, as with the artist, there must be an ordering of the elements of the whole that is in form, although not in details, the same as the process of

organization the creator of the work consciously experienced... The artist selected, simplified, clarified, abridged and condensed according to his interest. The beholder must go through these operations according to his point of view and interest" (p.54).

Arnheim (1966) also claims that an artist is an observer of his paintings, a dancer of his dance etc. And Reid continues: " we are primarily spectators..."(p.37).

Berleant (1970) writes:

" the artist himself, becomes a participant in the aesthetic field. As an experiencing person , he is an active perceiver of art" (p.57).

As a conclusion, it has firstly to be said that the perceiver's and the creator's process of undergoing could not be identical. It has also to be admitted that there are some phases, in general, analogous, but there are not the same exactly in any literal sense, as their way (perceiver's or creator's) of looking at, reacting to and interpreting the aesthetic stimulus is rather different (Valentine, Berleant, Mitias). And although the artistic presupposes the aesthetic, the aesthetic does not presuppose the process of artist creation.

Nevertheless, the aim is to focus on universal aspects of the aesthetic experience, because while the perception of art is part of everybody's experience, the production of art is restricted to a relatively small number of people. Thus, this study purports to explore the aesthetic experience nature by putting the perceiver as centre of the aesthetic experience situation.

3) *Is a work of art (perceived or created) a necessary condition for having an aesthetic experience ?*

The above question about whether we could have an aesthetic experience in which instead of a work of art we have natural objects to stimulate the observer's aesthetic interest, is linked directly to the two previously cited questions.

However, as Berleant (1970) writes:

"Putting perceiver as centre, aesthetic experience may include objects of all kinds, not always considered as artworks".

Herburn's (1968) accounts might explain better some of the above syllogism.

"... a landscape for example (nature) is an unframed ordinary object, in contrast to the framed, 'esoteric', 'illusory' or 'virtual' character of the art object... art objects have a number of general characteristics not shared by objects in nature ... the absence of certain of these features is not merely privative in its effect, but can contribute valuably to the aesthetic experience of nature" (pp.50-53).

On occasion, however, a spectator might confront natural objects whose dynamic pattern might arise his involvement and aesthetic detachment. In this case, as Herburn writes, he is both actor and creator. He gives "frame" to the frameless natural object and then the aesthetic pleasure is direct; the aesthetic meaningfulness (Reid 1982) of the object is embodied in it by the way that the spectator arranges himself toward it (by choosing the frame to look at). Herburn continues:

" In a painting the frame ensures that each element of the work is determined in its perceived qualities (including emotional qualities) by a limited context... If the absence of 'frame' precludes full determinateness

and \ stability in the natural aesthetic object, it at least offers in return such unpredictable perceptual surprises; and their mere possibility impacts to the contemplation of nature a sense of adventurous openness" (pp.51-52; see also Gingberg 1986).

In addition, Diffey (1986) writes that in the English speaking world the notion of the aesthetic has been monopolised by art. He introduces Moore's ideas by writing that he included under aesthetic experience the beauty of nature as well as the artworks. He goes further, claiming that to understand the aesthetic, is not merely to isolate certain elements such as "pertaining to arts" or "pertaining to beauty". He also tries to carry the readers of his books to the conviction that when we speak of aesthetic experience we are not necessarily (though commonly we may be) speaking of the experience of art of beauty. He concludes by saying that the use of the term aesthetic is wider and shows the path to understand the aesthetic experience (p.6-12).

Hungerland (1957), of the same mind as Diffey, complained writing about aesthetics that aesthetic experience have remained too closely tied to the fine arts and have been not sufficiently related to everyday life and its objects.

These close ties, between art and aesthetics, are especially adopted and emphasised by psychologists and philosophers who link the process of apprehension with the discovery and recognition of the "purposive form"- "meaningful form" which entails the intentions, feelings etc. of the creator and which actualises the perceiver's feelings (Mitias 1986, p.147). Mitias continues by writing:

"If... we grant that art works constitute a class, if, in other words, we grant that they somehow possess an art-making aspect (element), it would follow that the experiences which these works occasion would constitute a class, and this in virtue of the ingression of this aspect in the experience. ... This

element, or aspect, is usually called 'aesthetic quality'. An artefact is a work of art in as much as it possess aesthetic qualities and is therefore the ground of an aesthetic experience" (p.52).

Besides that, however, it is likely possible that the discovery of the "purposive form" (the noetic apprehension) of an artwork and that of a natural aesthetic object may evoke different emotions (not as regards their nature but rather as regards their intensity and their focal point). This could be more obvious in the case of the cognitive process of apprehension and evaluation of the work of art, where conventional rules of the art forms are applied.

Lindauer (1981), in his research dealing with the "aesthetic descriptors" of the aesthetic experience, find out that when the aesthetic experience is dependent upon natural objects people gave him adjectives which mostly fall in the calming category . On the contrary, when people referred to aesthetic experience "evoked by" artworks, the words given fall mostly in the tension-arousing and cognitive category.

As a conclusion, first we should follow, as Diffey writes, Dickie's proposal that, if our interest is really in works of art, to drop talk about aesthetic experience, and to talk instead about our experience of works of art (p.6). But, if there are such accounts speaking about aesthetic experience, it is possible that such accounts are seeking after something wider than art, such that not all aspects of art are to be caught within the aesthetic and the aesthetic implies a wider field of reference than art (p.5).

And secondly, we should focus on the active participation of the spectator to pose himself purposively toward the "right frame" in order to attribute aesthetic meaningfulness to the natural objects. And in this sense, he is both "creator" and "perceiver". In this sense also, one can argue that everything in life could have its aesthetic side (O'Hare, Reid).

one can argue that everything in life could have its aesthetic side (O'Hare 1981, Reid 1982).

However, the above notions might lead to a relative approach to aesthetic experience, where different objects in different forms, through different points of view, involve us to distinct modes of aesthetic response, although they all share a common way of knowing and understanding.

Finally then, it could be said that, despite some differences between the processes unfolded within the aesthetic experience when the aesthetic object is a work of art and when it is a natural object, it is considered that both processes share to an extent the same characteristics of the aesthetic experience process. Hence, regardless the character of the aesthetic object, the aesthetic experience process is describing the same phenomenon, in general.

Conclusions

At this stage, if we assume that the aesthetic process is an active process where the subject-perceiver poses himself toward the objects, setting the "frame" through which he will concentrate his attention on an artwork or a natural object, and he "creates" in a way the aesthetic objects (pictures), giving them a sort of "purposive form"; it could be said then, that this process, either related to work of arts or to natural objects, is likely to share some aspects of the process in which the real creation of an artwork occurs.

2.2.6 Some conditions of aesthetic experience's occurrence.

While the description of the aesthetic experience elements reinforced the subject's active involvement, a relevant question has been raised which is formed as follows: Could everybody be in the position to "choose the frame through which to look at the object" and so to interact with in the realm of the aesthetic experience?

In theory, the occasions to have an aesthetic experience when coming across potential aesthetic objects would have been unlimited. However, in practice, we react and experience aesthetic objects in only a few cases.

The traditional philosophical approach attempted to deal with the above question focusing on the observer's attitude toward the aesthetic event and using terms such as aesthetic attitude, aesthetic behaviour, diversive exploratory behaviour, etc. This kind of approaches set down in details views about the "ideal" aesthetic attitude.

However, it seems out of the scope of this study to address further realization about which is the "ideal aesthetic attitude". It is preferred instead to focus particularly on some specific aspects-conditions of aesthetic experience occurrence, considering them more as prerequisites of the experience rather than as characteristics of the observer. These conditions which challenge the aesthetic to happen and constitute key elements of its "correct understanding" (Osborne 1986) could be such as readiness, openness to experience, sensitivity, knowledge of the conventions of the art medium, familiarity with materials-instruments-similar occasions, ability to manipulate symbols and to make subtle discriminations etc.. The conditions-prerequisites of aesthetic experience occurrence could fall roughly into three main categories, as follows:

(i) Readiness-Openness to experience

(ii) Sensitivity

(iii) Being familiar with the conventions of the aesthetic medium.

Some relevant authors' views will be presented below according to the above classification.

(i) Mitas (1986) emphasised the prevailing role of the state of readiness (even consciousness) in a certain moment under certain conditions to entertain objects as the content of some aesthetic experience.

Ginsberg (1986) puts great emphasis on the decisive role of openness to experience and readiness, if the aesthetic event is to occur. He writes:

"... I had been seeking the aesthetic. I knew I would find it. I was suitably prepared. ... My eye was sharp, my ear, my nose. I was open to experience aesthetically. Readiness was all. I was moving toward the objects" (pp.65-67).

He suggests that the aesthetic could be found, if we invest in openness, being awake to the surroundings so that they are no longer context and background sidelines, but central organising powers in experience.

Prall (1967) also points out the importance of readiness to the aesthetic experience occurrence by writing:

"... he also needs the readiness and flexibility, the freshness and range, that gives a margin for perception beyond the present scope of his controlled and surveyed field; for it is in this margin that any distinctively original creation necessarily appears" (p.171).

Berleant mentions that for Aristotle the ideal of the contemplative attitude-openness to experience- was considered a man's greatest good".

(ii) Osborne (1986; pp.118-120) claims that the apprehension demands the refinement of sensitivity. He thinks that apprehension is a skill which could be refined through sensitivity by training. And as with all kind of skills, practice and enlightened cultivation are a necessary condition of accomplishment.

Ballard writes:

" Although, no doubt, the kind and degree of catharsis which any one individual can effect is relative to his sensitivity, his talents, his potential background and culture, still it may be possible to argue that there are certain general conditions which hold universally and indicate the direction in which it proceeds" (p.166).

(iii) The knowledge of the conventions and the ability to manipulate symbols and to make subtle discriminations were emphasised by many authors as being significant determinants of the occurrence of the aesthetic experience event.

Dickie (1974), as well as Berleant (1970), held that the knowledge of the same kind (concerned with aesthetic matters) of conventions is presupposed in the experience of arts. The conventions that structure the experience of arts are learned in much the same way that a native language is learned. He added that in the appreciation of the nature there are also conventional aspects.

Osborne (1970) also points out the importance of the knowledge of the language of the feelings for the appreciation of the artworks as well as of the nature. However, he claims that for the appreciation of the nature the person has to be supported more, and also his "background qualities" (sensitivity, alertness, etc.) has to be enhanced.

Berlyne (1971) claimed that the capacity to be aroused by the arts depends on our past experience and training; the successes and failures we have met in the past and the

tolerances and preferences we have developed for acceptable degrees of complexity and other "collative" properties of stimuli.

Conclusions

1. The aesthetic experience requires the refinement of alertness and sensitivity.
2. The aesthetic can be found if we invest in openness, being awake to the surroundings as central organising powers for potential aesthetic experience, when we bring them into relationships, formal and meaningful. In this sense the surroundings would offer scope for the exercise of imagination.
3. The background and the culture play a great role in the refinement of sensitivity , and therefore in the occurrence of the aesthetic experience.
4. a) The knowledge of the language of the medium, its conventions as well as the knowledge of the language of the feelings, b) the ability to be familiar with and to manipulate symbols; and c) the ability to make subtle discriminations could support and strengthen the observer's movement toward the aesthetic.
5. However, it has to be admitted that a person may have an aesthetic experience without being familiar with or knowing certain aesthetic rules or conventions.
6. In this sense, it is more sensible to consider that all the conditions previously cited could be viewed as supportive rather than as necessary conditions of aesthetic experience, despite their great influence on the subjects active participation in the realm of aesthetic experience.
7. Finally, in an attempt to overcome divergent approaches describing the conditions in the light of a certain attitude such as aesthetic attitude, aesthetic behaviour, diversive

exploratory behaviour, etc., it was considered more helpful to avoid the vague concept "attitude" and to use a conventional one derived from Greek philosophers called "stasis". "Stasis" describes a state of affairs toward something without any reference to any proceeding emotional or cognitive quality. It rather gives the conduct (location) of the person's style of life.

2.2.7 A possible "working definition" of aesthetic experience.

There is a wide diversity of views about the appropriate usage of the term "aesthetic experience", since this is a value-laden word which can have quite different connotations for different researchers and theoreticians.

This section, however, aims to outline some crucial features of aesthetic experience, establishing a "working definition" which can be used to evaluate any further empirical approach to the concept. In section 2.2.2 (p. 29), five points of agreement among authors that characterize aesthetic experience were presented. These points suggest that:

Aesthetic experience could be defined as *an (a) active process, an ongoing consummation rather than as a passive reception, (b) which is moving through sequent and coherent phases (c) toward an inclusive and fulfilling end (fulfilling close), (d) being a pleasurable absorption and a continuous merging of the mental powers of the subject in the object's aesthetic qualities (perceptual phenomena); (e) in order to appreciate, to recognise and discover the inner world of the feeling applying conceptual rules, and to form an integrated whole where feelings and perception-cognition are intertwined and hardly differentiated.*

However, definitional attempts like the previous could be regarded as rather abstract to extract a set of features that can be used to empirical approaches. Focusing on the fact of aesthetic experience itself simply and pragmatically, rather than on its abstract (structural) pattern would be proved more effective.

Aesthetic experience is a situation in which an object or symbol is perceived in an aesthetic context evoking an aesthetic response to the subject (observer/creator) of aesthetic experience. Aesthetic responses may refer to all art forms as well as to objects which are not conventional works of arts but which are perceived in an aesthetic context. Moreover, aesthetic responses are not only evoked by pleasing, beautiful or "serious" art objects; they

can equally well be evoked by objects which are ugly, disturbing or mundane (Hargreaves, 1989).

The aesthetic context is referred to the experience as appreciative, perceiving, enjoying... following all the phases which form an aesthetic event. The aesthetic event could be described, in a synoptic and simplified way, as follows:

" When the sensitive and open to experience observer's eyes were caught by the potential aesthetic object, he leaves himself to be carried away by the object, being absorbed with his feelings aroused and also being tense with expectancy for the end. At the same time, his mind, stimulated by the enlarging power of sympathy, is "spiritualised" in order to appreciate the aesthetic object, trying comparisons, analogies and evaluations, discovering the form, the feeling and the meaning of the aesthetic object moving toward a fulfilling twofold close where a sense of relief accompanies the enlargement of self-knowledge." In real life, however, a large range of experiences could be merged under the label of "aesthetic experience". Some of them could be elaborated and differentiated in a high level constituting an integrated whole, some others could be less coherent and interrupted by external factors (noise etc.), and some others could be "more primitive" in a way but still having a strong aesthetic character.

Unless we speak about a very limited range of experiences, any attempt to extract a set of features of aesthetic experience that can be used to evaluate any measure of aesthetic experience should refer to the minimum but necessary of aesthetic experience that someone-anyone may have.

If the above description of an aesthetic event is a complete aesthetic experience, the necessary components (see section 2.2.4) of aesthetic experience are:

1) the sensory elements which constitute a necessary but not sufficient basis for aesthetic experience (see section 2.2.4 section b).

2) the cognitive process of appreciation where the perceptual and cognitive element constitute an unbreakable continuity. However, cognition is not mere perception since appreciation process demands other faculties such as recognition, abstraction, analysis, reconstruction and discovery, application of conceptual aesthetic rules and conventions, evaluation and synthesis (see pp.38-40, section 2.2.4).

3) the affective component, within which can be included: emotions aroused accompanied also by feelings of sympathy (identification) and emotions describing the state of contemplation and relief (catharsis), and feelings dependent on the appreciation process (see pp.42-45, section 2.2.4).

4) the absorption element [either as the enlarging power of sympathy to stimulate the mind (cognitive function of feelings) or as emotional distance] which functions as a cohesive force to bind within the arousal, the cognitive process of appreciation, and its accomplishment (see pp. 50-54, section 2.2.4).

5) the elements of sensitivity, openness to experience and the ability to manipulate conventional symbols dealing with aesthetic matters . However, these elements although not necessary, they are significant determinants of the occurrence of the aesthetic event (see section 2.2.6).

A brief description of each of these elements (phases) as they have been revealed from the above description will enable us to proceed better some of the next chapter's emerging issues dealing with some empirical approaches to aesthetic experience (measurement, developmental stages etc.).

(i) STASIS : The background qualities of the observer/ creator, his alertness and openness to experience as well as his familiarity with the conventions that might challenge him to seek the aesthetic; the frame through which he would look at the surroundings.

(ii) **FIRST EMOTIONAL RESPONSE:** The first feeling arisen when the subject concentrates his attention on an aesthetic object.

The "simple" pleasure (sensuous or instinct) that he feels when looking at unrelated sensory elements (colour, shape, rhythm).

(iii) **BEING ABSORBED AND TENSE WITH EXPECTANCY:**

The subject is carried away by the object being tense with expectancy toward the end -the fulfilling close of the aesthetic experience. This is a very essential phase for the development of the rest of the aesthetic experience, as the subject has to focus on the object for "its own sake", if it is to follow the phase of appreciation afterwards .However, different art forms or aesthetic stimulus require different "ways of absorption" and "emotional distance".

(iv) **APPRECIATING, REASONING, EVALUATING:**

The cognitive function of the feelings stimulates the mind to rise above the specific and to be able to appreciate and understand the aesthetic object as regards its aesthetic qualities. The "purposiveness" of the form and its properties are being apprehended through the cognitive process of appreciation. At the same time, comparisons, categorisations, abstractions, evaluations and interpretations are taking place. The form unfolds its meaning enhancing the intellectual pleasure derived from the process of appreciation.

(v) **SENSE OF RELIEF, CATHARSIS A LIFE-ENHANCING EXPERIENCE:**

While the "meaning" is entirely gained and the object is perceived as a whole, a sense of relief-a calming phase is attained. The "noetic apprehension" of the object's purposive form has been accomplished and the subject has lived a life-enhancing experience where the pervasive feeling leads to a deeper self-knowledge as well as to a deeper sense of the human vulnerability.

2.3 AESTHETIC EXPERIENCE: EMPIRICAL APPROACHES & ISSUES

2.3.1 Introduction

In general, any empirical approach to the concept of aesthetic experience requires a measure specially devised to measure the relevant concept across a large number of people who may have or not a heightened capacity for aesthetic experience. Additionally, another perspective which is related with empirical approaches to aesthetic experience is that of the aesthetic development .

The following section will set out these two topics.

This section will end with a third part dealing with the decisions which have to be taken as regards the purposes of this study in terms of the most appropriate measure of aesthetic experience in adolescents.

2.3.2 Measurements of aesthetic experience

Introduction

Available tests dealing with aesthetic experience in respect to psychology of aesthetics are a rarity in books such as the Mental Measurement Yearbooks or the Personality Tests (Buros 1968, 1972 & Tests in print III). The absence of definitional clarity (Bullough, 1919; Lindauer 1981) in the area and the perceived irrelevance to a) mainstream processes and b) applied areas would seem the major reasons for neglect. The complexity of the aesthetic experience event would be also another reason. However, the study of aesthetic experience has been facilitated by the study of aesthetic perception and perception in general, and several attempts to measure relevant concepts have been made by many investigators.

The most widely used tests in psychology of aesthetics are:

i) The Meier-Seashore Art Test (1939) of artistic judgements and aesthetic perception was mainly used to discriminate artists from non-artists. The test requires judgements to be made about aesthetic value and preferences, and the extent to which these agree with the judgements and preferences of experts is taken as a measure of aesthetic sensitivity (Buros, 1968). This test was revised in 1940. The revision consisted essentially in the elimination of the 25 items which had the lowest correlations with the total score and, within the remaining 100 items, the allotment of double credit to the 25 having the highest correlations with the total score. The test consists of judgements about pictorial art works. All reproductions are in black and white. Each item contains only two versions, an original and a variation in which the symmetry, balance, unity or rhythm has been altered. The test concentrates upon the judgement of aesthetic organization. The test was administered to art

students. Split-half reliability coefficients between .70 and .84 are reported for relatively homogeneous samples (Anastasi 1961).

ii) The Birkhoff's Polygon Test (1932). There are 90 geometrical figures and subjects are required to rate them for aesthetic pleasantness from 7 (the most pleasing) down to 1. This test has also been used by Eysenck (1972, 1968). The original version used blue patterns on white while Eysenck used black on white. Eysenck (1972) correlated scores on the Birkhoff's Polygon test with those from Maitland Grave's Design Judgment Test and the Child's Painting Choice Test. He found very low correlations and suggested that the three tests do not measure the same sort of sensitivity. However, the test showed discrimination validity between artists (art students) and non-artists liking the simple patterns rather than the complex ones (Eysenck, 1972).

iii) The Maitland Grave's Design Judgement Test (1948) was widely used in the selection of students for art training courses. The test calls for a choice between 2 (or more rarely 3) specially drawn designs intended to illustrate good and poor design respectively; there are 90 such pairs or triplets. The designs are abstract and drawn in black, white and gray. Percentile norms (Anastasi 1961) are given for several art and non-art student groups. Split-half reliability coefficients in fairly homogeneous groups ranged from .81 to .93. Validity data are meagre, being based chiefly on significant differences in mean scores between contrasted criterion groups.

However, Eysenck (1970) showed that the claims of the originator of the test to be able to discriminate between art and non-art students could not be justified in terms of the samples of English students tested. Eysenck (1967, 1970) also demonstrated that Graves's assumption that all the 90 items measured one and the same ability was unjustified, factor analysis of the intercorrelations between the items disclosed several independent factors.

Smets and Knops (1976) claimed also that tests like the Graves (1948) and the Meier (1939), cannot be used to measure what they pretend to measure, aesthetic sensitivity, because it can not be said that non-conventional answers (more marginal judgements and preferences not agreeing with the consensus but maybe more radical) are proof of a poorer sensitivity than conventional ones. So, these tests are impossible to demonstrate the validity of the criterion of scoring (lack of validity in discriminating artist from non-artists). Thus, although they might discriminate art students and non art students, this discrimination might not be relevant to their aesthetic sensitivity, but to how their preferences and judgements agreed with the standard artistic taste. (Smets & Knops 1976; Gotz, Borisy, Lynn and Eysenck 1979).

iv) The Bulley Test of Aesthetic Judgements (1937) presents pairs of art objects and asks the subject to judge which of the pair is the better work of art. According to Child (1962), if aesthetic goodness is a more-or-less objective fact about the response to a work of art by anyone who observes it with sufficient understanding, such a test has a better initial claim to measure aesthetic sensitivity than a test whose stimuli are not works of art, and whose instructions do not direct attention to aesthetic values. However, this test abbreviated by Child (1962) and showed a split-half reliability of .54.

v) The Barron & Welsh Art Scale (1952) uses as a stimulus material figures in black and white and was used to discriminate artists from non-artists. It consists of 86 drawings, to each of which the subject responds with L (for like) or D (for dislike). The scoring key purports to measure the degree of preference for complexity or simplicity shown by the subject. The authors of the test assumed unidimensionality. However, Eysenck and Castle (1970) showed that this assumption cannot be justified and the factor pattern yielded four independent factors, each of which could be labelled with some confidence.

vi) Also Child (1962) used paintings of great diversity , which he had rated for personal preferences in combination to some experts' judgements in order to provide an "external value" criterion. This 120-item test has been constructed and evaluated by Child (1962). It consists of pair of pictures which the subject was instructed to judge in terms of his personal preference. The criterion used was the judgement of experts Child had consulted in constructing his test.

Conclusions

All the above tests deal with concepts such as : aesthetic preferences, aesthetic judgement, aesthetic sensitivity, aesthetic aptitudes, aesthetic or artistic abilities etc. However, none of these tests could be used for this study's purposes for the following reasons:

- a) None of the tests presents anything but visual stimuli,
- b) The visual stimuli presented are mostly "fine art" material.
- c) The criterion used mostly is the judgements of experts, however, it can not be said that non-conventional judgements, not agreeing with the standard artistic taste indicates poor aesthetic sensitivity,
- d) Of all the components mentioned in earlier sections only judgements and preferences are included in the tests,
- e) None of the tests is concerned to explore the aesthetic experience of the general population; their most common aim seems to have been to select students for courses.

Other Possible Tests and emerging issues

No test was found which dealt with the concept of aesthetic experience in general, but two further types of tests were examined.

a) Sensitivity Tests

Most investigators define and measure aesthetic sensitivity using only tests of aesthetic preferences and aesthetic judgements despite the fact that aesthetic sensitivity is a more inclusive term. However, the validity of this procedure of measuring aesthetic sensitivity by an aesthetic judgement test plus aesthetic preference measures has been questioned (Child, 1964, Smets & Knops 1976; see also previous section). Child (1964) argued that the three concepts (aesthetic sensitivity, aesthetic preference and aesthetic judgement) are define different concepts which should be measured through different procedures of psychological testing.

The following measures of aesthetic sensitivity were found:

- i) The Smets, G. & Knops, L. (1976) Test of Visual Sensitivity explores the possibility of measuring aesthetic sensitivity by means of the subject's ability to judge whether or not paintings by the same artist. This measurement has right and wrong answers. It discriminates between subjects with and without art training. It had high split-half reliability of .91.

- ii) Eysenck (1984) constructed a new Visual Aesthetic Sensitivity Test for administration to children and adolescents, based on an earlier version produced by Iwawaki, S. & Eysenck, J., & Gotz, O. (1979). Both consist of 42 pairs of non-representational drawings, one of each pair having been unanimously judged by eight well-known painters. High scores come from agreeing with the experts. Split-half reliabilities fall round the values of .70 to .84.

Conclusions

The tests of aesthetic sensitivity suffer from similar limitations to the first set reviewed, and their only additional asset is that they were designed for use with wider samples of people.

b) Self-Descriptive Measures of Aesthetic Values and Experience.

Lindauer (1981) says that the typological approaches to aesthetics, despite the acceptance of the Allport test (1960) which exemplifies at least one system, is not favoured today in psychology. However, these tests seem closer to the working definition of aesthetic experience as they are trying to discover who are the aesthetic persons. Moreover, they do not use only art material stimuli but also environmental aesthetics as well as descriptions of creative activities etc. They also maintained that aesthetic experience transcended any one specific art form and it even applies to the non-arts.

The following tests were found to deal with aesthetic persons:

a) Allport's Test of Values (1960) has been used as an aptitude test for art students, as well as for a variety of diagnostic, correlational, and experimental purposes. It deals with six value areas (political, economic, theoretical, aesthetic, social, religious). Because the response alternatives are forced choices, response alternatives are forced choices, each of the six values, but only their comparative strength. It does not attempt to measure anything about aesthetic experience other than its value to the person.

b) Lindauer's (1981) New Aesthetic Test is a modified version of the Allport Test referring to the aesthetic area of values. It consists of 36 statements using a 7 point rating scale to indicate the extent to which a person would agree or disagree with each statement. It contains items that refer to different areas of the arts, environmental aesthetics, creativity, and activities like reading and taking courses in the arts. The items were drawn up by a group of undergraduates in psychology of art class. They include autobiographical accounts and philosophical analyses of the aesthetic experience. Criteria for selection were that the final set should include an array of aesthetic and related activities and not just those related to one or two of the traditional arts and a variety of components describing the aesthetic event such as inspiration, judgement and other cognitive and motivational referents. The test showed high correlations with the Allports Test but it was proven more sensitive in differentiating groups. Unfortunately, no evidence was found referred to reliability and validity scores for the above test.

Sample items from the New Aesthetic Test are exemplified below:

1. When watching an athlete, I appreciate the beauty of form as much as who wins or loses.
5. I become completely engrossed when I do creative work.
14. I rarely consider buying paintings that I like.
15. Given a choice, I would rather be a rich tycoon than a creative artist.

Conclusions

In general,

- a) These tests refer to art in general and not just to one art form in isolation from the others.
- b) They maintain that aesthetic experience could even be applied to the non-arts.
- c) However, they also focus on self-descriptions of behaviours to reflect the person's type rather than on the processes of aesthetic experience and the extent to which a person is able to and does undergo such experiences.

More specifically,

- d) Allport's test meets none of the criteria.
- e) The new Aesthetic Test meets some of the conditions of the "working definition" of aesthetic experience given in the previous chapter. It:
 - 1) relates to arts of any possible form,
 - 2) includes every day possibilities of having aesthetic experiences in a variety of environments,
 - 3) refers to a variety of experiences that could be described as aesthetic in general with a variety of items for aesthetic experience and its cognitive or motivational referents,
 - 4) however, it emphasises observing aesthetically to the neglect of creative activity, and
 - 5) has an unknown and far from comprehensive structure.

Summary (General Conclusions)

- 1) None of the test of aesthetic sensitivity seem to be appropriate for the purposes of this study.
- 2) The Lindauer New Test of Aesthetic seems to be most "compatible" test with the aims of this thesis, but the emphasis is on distinguishing types of persons not experience.
- 3) The New Aesthetic Test has items, e.g., 14, 15 which offer an inadequate range of coverage.

Implications

In the absence of any test meeting the criteria referred to our working definition of aesthetic experience (section 2.2.7), it will be necessary to construct one.

2.3.3 The development of aesthetic experience

Introduction

An alternative perspective of empirical investigations and approaches of aesthetic experience is that of aesthetic development.

In the first part of this section, there will be a brief presentation of some of the main approaches in the area of aesthetic development.

The second part will outline some of the main characteristics of aesthetic development in adolescence.

And in the last part, there will be discussed some emerging issues for the purposes of this study in relation to the developmental portrait of aesthetic experience in adolescence.

However, this study does not aim to study in great extent any developmental theory. It rather aims to present in brief the general framework of developmental aesthetics as well as some specific developmental characteristics of adolescence in order to explore adolescents' behaviours, reactions or social qualities which are relevant to the concept of aesthetic experience. Moreover, any information relevant to the aesthetic developmental portrait in adolescence could be very helpful to the outline of a currently devised measure of aesthetic experience as well as to the interpretation of the results.

2.3.3.1 Theories of aesthetic development

Introduction

Witkins (1982, p.67) writes that there is no agreed description of the nature or processes of personal or mental development in aesthetic experience.

However, authors have offered theoretical models, some taking a broader definition of the area than others. "Aesthetic" is more general than "artistic". Aesthetic responses occur when ever an object (artwork or not) is perceived in an aesthetic context (aesthetically). Aesthetic responses are not only evoked by art objects or pleasing ones but can also evoked by ugly ones. For Hargreaves (1989 ,p.7), aesthetic development is the gradual acquisition of an increasingly sophisticated and differentiated repertoire of aesthetic responses.

On the other hand, artistic development can be defined, more narrowly, confined to the behaviours and skills conventionally associated with the creator- artist's point of view toward the art objects (art subjects). In many cases there will be an overlapping relationship between the aesthetic and the artistic, but this may not always be so. According to Reid (1982) artistic development is more complex, free and original ,not always subject to certain rules; it has a mystic dimension related to creativity. Dewey writes (1934 p.47) that "the artistic presupposes the aesthetic", since the creator functions as perceiver of his own creation while creating his own work. Serafine (1979) claims that the aesthetic and the artistic are the opposite sides of the same coin and aesthetic thoughts act in both realms.

However, there is a sort of misunderstanding in the way that some authors use the term "artistic", referring to the aesthetic experience of art objects (when they are perceived or created) rather than to the process of the creation. Aesthetic experience of art objects might be rendered better with the roundabout notion of " aesthetic perception or experience of art objects" rather than with the term "artistic".

Nevertheless, in the following presentation of the developmental models of the aesthetic experience, the term has to be accepted in the way it has been cited by the authors. Here the focus is on the aesthetic development more generally and artistic development will be examined only in so far as it has an overlap.

Two main approaches to assessing children's aesthetic development.

Parsons (1978) argues that there are general aesthetic principles ,hierarchically structured in certain developmental stages which all children access in a predetermined sequence. This model is based on the cognitive-development theory of Piaget and more immediately on that of Kohlberg's theory of moral development. Parsons (1978, p.12) writes that the five stages of his model run in parallel with Kohlberg's first five, except that his fifth must be taken as a conflation of Kohlberg's fifth and sixth. His model is based on a large amount of empirical data. His investigations were based on interviews with a wide range of people from preschool children to art professors, in order to understand, as he says, what people thought about the paintings (Parsons 1978, p.19). The sampling was opportunistic. The data are used to offer apt illustrations and were not subjected to the kinds of collection procedures or analysis psychologists would require. However, Parsons makes it explicit that he is generalizing rather than testing and validating a model.

Very briefly, he proposes the following five developmental stages in children's development of aesthetic experience:

Stage 1 ("favouritism"). The aesthetic qualities of an object are conceived in an egocentrically close relation between the self and the object. Paintings are above all a means to enjoyment. There is an intuitive delight in aesthetic objects , a strong attraction to colour and a freewheeling associative response to "subject-matter".

Stage 2 ("beauty and realism"). The "subject-matter" becomes important. Children apply certain rules when they conceive aesthetically; the degree of realism, and the primary purpose of the painting could be factors of judging the quality of a painting. In summary, "beauty, realism, and skill are objective grounds for judgements" (p. 22).

Stage 3 ("expressiveness"). Expressiveness becomes a salient factor of judging the quality of an aesthetic object. Also, emphasis is given to how the artist is able to express his intentions (appreciation of the artist's perspective).

Stage 4 ("style and form"). The form and the style become paramount. The aesthetic object is conceived and judged in relation to the culturally and socially defined standards. Paintings are social phenomena, and they function as having a certain (communicative) social role. Objects assume symbolic quality and serve as idealised forms (Ross, 1982, p. 89).

Stage 5. The final stage of "autonomy" is when the objects are enjoyed and appreciated for their own sake. Personal and social standards are applied when aesthetic objects are judged.

Earlier Gardner (1973) had proposed a different account, but with a similar Piagetian basis, and checked empirically in Harvard's Project Zero. Gardner (1973) emphasised the interplay of cognition and affect within the development of aesthetic experience. A central aspect of his theory is the interacting "systems" in the development (the making, the perceiving and the feeling system). Their interaction is held to increase with age until they eventually become completely interdependent. This feature enables him to deal with the subtle distinction of affect and cognition. Aesthetic objects simultaneously produce thoughts and feelings in the observer (Ross, 1982, Hargreaves, 1989). Gardner's theory is also based on the idea of the development of "symbol systems" (music, literature, paintings). After experimental studies, mainly on artistic development in children which

focused on different art forms, studied across all the three systems (making, perceiving, feeling), Gardner (1971;1973) "arrived" at unexpected conclusions that:

a) The major symbolic developments which are needed for fully-fledged participation in the art-aesthetic experience have been achieved, in most respects, by the age of 7 or so, and there is no need for concrete operational structures of the Piagetian type (p. 6).

b) Developments in different symbol systems tend to occur independently of one another, and not in immediate dependence of general cognitive developmental stages (p.175-177).

He proposes two broad developmental periods, namely a "presymbolic period" , from 2 to 7 years old, and a "period of symbol use" from 7 years old onwards.

However, in his late writings, Gardner (1981, p.127) moderates this view, presenting a more comprehensive portrait of the child's emerging profile as aesthetic perceiver. He writes: " our stages of artistic perception seem consistent with other investigator's efforts in this area" (Parsons et al., 1978). And the main conclusions drawn refer to general age-related changes which occur across different domains. Thus, he proposes the following stages of aesthetic perception:

1. Infant perception: ages 0-2

There is growing evidence to suggest that infants less than a year old can "read" pictures and relate them to their referents in the 'real" word. The various features to which the child is becoming sensitive- slant, colour, size, texture,- are also crucial for ultimate aesthetic perception.

2. The cognition of symbols: ages 2-7

A "first draft" capacity to read symbols has coalesced (Gardner and Winner, 1980). But, a few demonstrations showed that this very facility in making sense of words, pictures and gestures underscores limitations in the realm of aesthetic perception. When these children

are given the opportunity to examine paintings and thereafter place together those in the same style (Gardner, 1972a and b), the subject matter constituted the only evident basis on which to group the paintings. However, subsequent research showed (Gardner 1974) that children can perform at a higher level when the task is greatly simplified (e.g. to decide which of the two colours is "loud").

3. The heights of literalism: ages 7-9

Not only do children continue to look directly through works of art to what they represent, but they rigidify this way of thinking into a strict and all-pervasive set of rules (Gardner, 1981; p.134). Thus, the child is much involved in the mastery of rules and conventions. However, Gardner argues that this literalism may be a necessary stage of development.

Also, research on sensitivity to paintings style (Silvermam, Winner, *Rosenstiel and Gardner*, 1975) showed that after few weeks training, eight years old children who used to sort paintings only by subject matter learn to attend to more aesthetic aspects of the paintings ,e.g. the use of colour.

Gardner (1981, p.137) introduces Garfunkel's research (Harvard Zero Project) by writing that at this age a sizeable number of children are already rejecting the realm of the arts as something for "others", for "girls", for "sissies". He admits that these attitudes are particularly prevalent among males in our society, and they naturally reduce involvement with art objects on the part of boys and may well retard their aesthetic growth and appreciation.

4. The breakdown of literalism and the emergence of aesthetic sensitivity: ages 9-13

Research showed that in the literally, musical and graphic arts, children (aged 9-13) can exhibit clear sensitivity to stylistic elements (Gardner, 1973; 1971). In studies probing sensitivity , children, 12 years old, proved able to discriminate works of art on the basis of line quality and expressiveness (Carothers & Gardner, 1979). Pre-adolescents are now

curious about the way in which an art work has been produced, how the colours have been combined, etc..

5. The crisis of aesthetic involvement: ages 13-20

Adolescents possess a much wider range of skills and knowledge which they can bring to bear upon the arts (Gardner, 1981; p.142). Investigations showed that adolescents while younger children tend to confuse with one another their own personal preferences and the taste of the community, and they often confound technical competence with expressive skills, adolescents can distinguish between the technical competence and the expressive skills, and this enhanced *differentiation places them in good stead* when they contemplate the realm of the arts (Rosenstiel and Gardner, 1977).

However, since adolescents capacity to be involved in critical matters has been increased, findings showed an increased "relativism" on their aesthetic judgments and preferences (e.g., you like one thing, I like another, it's a matter of taste, and about taste there is no dispute". Kohlberg (1981) identifies such a period at the end of high senior school where moral judgments of some students become totally relative (Gardner, 1981; p.143). Nevertheless, investigations showed that adolescents have a more sophisticated level of critical awareness, a greater interest in historical information and formal standards, and a keener awareness of the relativity of judgements (Gardner, 1978; Gardner, 1981, p.144).

Conclusions (Summary)

Parsons' analysis concentrates on cognition in aesthetic development, and although he assumes that cognition and affect are importantly interactive in the experience of both the child and the adult (Reid, 1982), he does not emphasise their interactive character . He specifies the developmental stages as well as their salient content. The stages are

predetermined and hierarchically ordered. The process of the development depends on the cognitive and on moral development. The development is treated as complete when the fifth stage is reached.

Gardner, on the other hand, emphasizes the constant interplay of cognition and affection in the development of aesthetic experience (Gardner, 1973; p.22). The process of development depends on the three developing interactive "systems" (making, perceiving, feeling), and cognition is no longer included as an autonomous system (p.22). The development of "symbol systems" (music symbol system, literature etc.) is essential to the aesthetic development and enables children to participate fully in the aesthetic experience realm. The child fluent in symbol use must pass through discrete stages before his aesthetic development been accomplished. The artistic development continues throughout life (p.23).

Gardner's late work (Wolf and Gardner 1981) represents a compromise with Parsons' aesthetic development model, in that he has come to accept the existence of age-related stages, which occur across different domains (music, literature etc.) in all the three "systems" (making, perceiving, feeling).

In general, *then it seems that:*

- 1) The trajectory of aesthetic development is congruent with that encountered in other domains of growth, such as cognitive, moral, emotional and social development (Gardner, 1981; p.144) .
- 2) Regardless of the fact that different art forms require for their understanding the development of different "medium-specific" symbolic systems (e.g., music symbols) that might be additional to the general-cognitive development, we can detect some certain

generalities in the development of aesthetic behaviour (Hargreaves, 1989). There are distinctive age-related changes that can be observed in all children (Gardner, 1981; Parsons, 1978; Hargreaves, 1989; Ross, 1982; Reid, 1982; Wolf, 1989).

3) However, generalised cognitive structures cannot underlie developmental changes irrespective of the artistic medium. Sometimes if we want to speak about the complete aesthetic development of age-related changes in a certain domain of experience it is also better to speak about specific processing strategies (Hargreaves, 1989; Gardner, 1973,1981; Wolf, 1989).

4) Therefore, the theories of Gardner and Parsons can be put together, and as Hargreaves (1989, p.12) suspects, "their differences may well turn out to be in emphasis rather than in substance".

5) There are two main implications for the aesthetic development:

a) That individuals could differ greatly from one another. Specific art forms are an area in which individuals may differ a lot at a high level of specification.

b) All individuals have at least the potential for achieving comparable competence in order to be able to attain sensitivity to style and potential aesthetic objects, expressiveness and compositions across the range of art forms; to understand the process involved in the artistic production ;and to make critical discriminations and judgments (Gardner 1981; p.145).

6) When we speak about aesthetic development we cannot separate the two kinds of systems. By contrasting feelings of thoughts we cannot fully understand the concept of aesthetic. development (Reid, 1982 ; Gardner 1981; Gardner, 1973). Thus, the development of the aesthetic perception and the development of aesthetic feeling must fuse to an interdependent system (Hemming, 1982) .

- 7) Aesthetic development, although it can be admitted that is accomplished by the age of adolescence, is a life-span development which can be enhanced and enlarged throughout the life (Gardner 1973; Hardgreaves, 1989).
- 8) At any developmental stage the aesthetic stimuli-events can be fully experienced regardless of the degree of differentiation and sophistication within the aesthetic experience process (Ross, 1982).
- 9) The aesthetic development of children does not require to have them in touch only with art objects. The enlargement of aesthetic sensitivity can achieved when the aesthetic meaningfulness of the things is embodied in them as apprehended- when the things enjoyed for their "own sake" (Reid, 1976-77).

2.3.3.2 Aesthetic Development in Adolescence

Introduction

Since this study aims to investigate the concept of aesthetic experience in adolescents aged 13, 14 and 15 years old, differentiations in the aesthetic. experience. across adolescents are preferred to be measured by a currently designed measure which attempts to operationalise whatever it refers to as "the aesthetic experience process". Hence, any attempt to develop any sort of measurement should also take into account the developmental portrait of aesthetic experience in adolescence.

However, although abstract, these ages correspond to the first years of adolescence, the ages of 13-14, might also correspond to the last years of preadolescence, especially when we speak about boys. This means that in this section it is better to make some notes referring to the aesthetic development of the last years of preadolescence.

Aesthetic development in Adolescence

Parsons's model does not specify the exact periods of children's ages which correspond to each one of the developmental stages. Hence, the years of preadolescence could be regarded as the time of the transition from the Stage 2 to 3; where the emphasis on the criteria of beauty and realism upon which children judge aesthetic objects converted into the emphasis on the criteria of the expressive qualities of the aesthetic objects (Parsons 1978; p.22-24).

At Stage 2 skill, patience, care, realism are objective grounds for judgments. Psychologically, Stage 2 acknowledges the viewpoint of other people. Aesthetically, it enables the viewer to distinguish some aspects of experience as aesthetically relevant (those having to do something with what is pictured) from some that are not (those not having to do with what is pictured). For example, the colour of the Klee is good; and this is a fact about the colour, not about personal favourites (p.23).

Stage 3, "the expressiveness", of Parsons aesthetic development model could also be considered corresponding to the last years of preadolescence. Children at these stage would give the following answers about why they like or not some paintings:

"A. The distortion really brings the feeling out more strongly than a photo would.

A. You can see the artist felt really sorry for her"
(Parsons, 1978, p.23).

Parsons contends that at this stage the beauty of the subject matter becomes secondary to what is expressed. Creativity, originality, depth of feeling are newly appreciated. Psychologically, Stage 3 rests on a new awareness of the interiority of the experience of others. There is also a corresponding awareness of one's own experience as something inward and unique (p.24). Aesthetically, it enables one to see the irrelevance of the beauty of the subject, the realism of the style, and the skill of the artist (p.24).

Parsons argues that although studies (Gardner 1970; 1972b) showed that pre-adolescents are sensitive to stylistic features these findings do not support the idea that they can also understand aesthetically the style of the paintings. This happens because although after training (Gardner 1972b) the preadolescents might be able to detect visually the different styles, they are not in the position to understand styles as meaningful and to appreciate

them fully. However, according to Parsons's model, an adolescent might have reached the Stage 4 of "style and form" or even the last Stage of "autonomy" but is possibly like also to find him at the Stage 3 of "expressiveness".

At Stage 4 what is expressed in art is reinterpreted in terms of form and style, and is a public idea than a private state of mind. Children could mention in their answers:

A. "There is a quick humour in the face. It is basically frontal, but the eyes are done in a cubist style" (Parsons 1978, p.24).

Psychologically, at Stage 4 the ability is gained to take the perspective of the tradition as a whole. An example is when one reads several interpretations of a work, and sees how each makes sense in its own terms and yet is a part of the same tradition. Aesthetically, it finds significance in the stylistic and historical relationships of paintings, and it expands the kinds of meanings that can be expressed. It enables also to find art criticism useful as a guide to perception (p.25).

On the other hand, Gardner's aesthetic developmental model introduces certain ages corresponding to certain developmental stages.

The years of preadolescence 9-13 correspond to what Gardner (1981) described as "the breakdown of literalism and the emergence of aesthetic sensitivity".

"Now is the time to go beyond the literal readings of words , pictures and songs, and to attend less denotational and more expressive aspects of these symbol" (p.138).

By the age of 10, findings suggest (Rubin and Gardner, 1980) only an incomplete understanding of stories where children are seduced by surface features rather than by substantial.

Children 11 or 12, however, are able to make inferences which penetrate the surface features or stories, paintings etc. Studies suggest that in the literary, musical and graphic arts children exhibit clear sensitivity to stylistic elements (Gardner, 1970, Carothers and Gardner, 1979). They start pay attention to the style , composition and expressiveness of the aesthetic. object. They are also in the position to appreciate deviations from the canonical form as their aesthetic sensitivity has been increased and they are beginning to discover their own modes of expression (Wolf, 1989). The years preceding adolescence are a time of transition in the development of aesthetic perception (Gardner 1981). He introduces Feldman's accounts by writing:

"What seems needed to further development is not an advance to a qualitatively different level of thinking, but rather a deeper immersion in the media of an artistic realm (Feldman, 1980) as well as a dialogue between one's feeling life and the art objects in one's surround" (p.143).

Children aged 11 or 12 are now able to make inferences that penetrate the surface features of the story, or painting etc. (Gardner, 1981).

Adolescents , however, possess a much wider range of skills and knowledge which can bring to bear upon the arts. Perhaps for the first time, they are significantly engaged by historical and philosophical questions associated with arts (p.142). Studies showed an enhanced capacity for differentiation related to critical matters about art's appreciation (Rosenstiel and Gardner, 1977). Also findings suggest that the risk for adolescents lies in an equally uncritical relativism (Gardner, 1981) where all judgements become relative and not being seen through a consistent perspective. However, the adolescent in our society (Gardner, 1981) should have achieved basic competence in aesthetic perception.

"They should be alert to those features of art objects which go beyond representationality such as the style, expressiveness composition. Gardner

writes: "She need not be able to discuss these aspects fluently but should at least invoke them in perceiving and in evaluating art works. She should appreciate a range of art works and aest. forms even if she does not esteem them all. By the same token , she should exhibit some knowledge of how the artistic process unfolds. ...And, in the realm of critical judgement, she should be able to apply a range of standards with some consistency, and to distinguish between questions of taste and questions of fact" (p.144).

Conclusions

The presentation of both Parson's and Gardner's developmental portraits of aesthetic experience in pre-adolescence and adolescence makes clear that the theories differ only in the emphasis given to the developmental form of some aspects of the aesthetic development (e.g., rendition of symbols, style) rather than in their substance.

The exception is that Parson's developmental changes "roll" more slowly than Gardner's (e.g., the acquisition of the ability to perform the "expressiveness" criterion in aesthetic judges constitutes the salient content of a single stage in Parsons' model while in Gardner's it is achieved at the same stage when "style and form" are apprehended). It could be said that, according to Gardner's model, adolescents might be capable for fully-fledged appreciations of aesthetic objects at the age of 14-15.

Finally, it can be concluded that:

In the years preceding adolescence what seems needed for further development is not an advance to a qualitatively different level of thinking, but rather a deeper immersion in the media of an artistic -aesthetic realm (Feldman, 1980; Gardner, 1981)).

The adolescent has a more sophisticated level of critical awareness (ability to think of alternatives and symbolic meaning -"message") and also a great interest in historical,

cultural information and formal standards as well as an awareness of relativity of judgements (Wolf 1989, p.32).

Thus, the adolescent is able to perceive objects in terms of their aesthetic properties (for its own sake) and to evaluate them on their own terms (Ross, 1982; Gardner, 1981; Hargreaves, 1989). And as Gardner says : "... in adolescence the opportunity is at hand for a genuine integration of artistic production and perception"(p.144).

2.3.4 Decisions about this study

Given that it was necessary to develop a measure of aesthetic experience to be administered to adolescents aged 14-15, it was clear that this measure had to be constructed so as to be comprehensible to adolescents as well as to fit the "working definition" of aesthetic experience as an unfolding process. With respect to the working definition of aesthetic experience the following factors needed to be taken into account for the measurement of Aesthetic Experience :

1. The Aesthetic Experience Scale should ask adolescents about a wide range of aesthetic experience (works of art, natural objects etc.),
2. from a less sophisticated and differentiated level to a complete and highly sophisticated and differentiated one,
3. where the cognitive process of appreciation and apprehension should be differentiated across various but sequent stages such as recognition of aesthetic qualities and feelings, discovery, abstraction, application of conventional rules of aesthetics, rendition of symbols, analysis and synthesis, evaluation etc.;
4. and the emotional aspect should require fully fledged participation (being absorbed while feelings function cognitively) in the aesthetic experience.
5. Both cognition and emotion should be constantly interactive.

In respect to the adolescents' aesthetic developmental portrait then, the following emerging issue should be taken into account:

Because the majority of authors consider that the aesthetic development is almost accomplished by the age of adolescence in the sense that:

- a) adolescents are able to achieve a great level of sophistication and differentiation in their critical awareness; in their appreciation and evaluation,

b) as well as a fully-fledged participation in the aesthetic experience as a whole integrated experience.

Thus, any measure of aesthetic experience in adolescents should:

1. "expose" them to a large range of possible aesthetic experiences (e.g., from a less sophisticated and differentiated level of experience to highly sophisticated and differentiated one). However, it has to be mentioned that in a school-class somebody can come across a large range of students belonging not only in one developmental stage. This could be very obvious in classes of children aged 13-15 , since these years constitute the time of transition from the one stage to the other in many developmental areas (e.g., cognitive, moral etc.) Thus, in order to have a clearer idea of the aesthetic experience portrait and of its possible differentiations in adolescents, there will be an attempt to administer the currently devised Scale of aesthetic experience to adolescents aged 14-15 years old, rather than 13 years olds.
2. Besides that, emphasis must be given to the constant interplay of cognition and affection within any aesthetic experience event, since, according to Gardner, their interaction is held to increase with age until they eventually become completely interdependent. (So that, any questions has to be formed in a way that both "systems" could be involved). Also, emphasis has to be given to the third interacting "system of making" with relevant questions.
3. Moreover, the issue of rendition might be emphasised more, as adolescents like to "play" the game of thinking about alternatives, symbolic meaning-messages and they also know what to generalise and where to focus on in the aesthetic appreciation of the objects.
4. Additionally and besides the above, the language as well as the selection of the aesthetic stimulus materials should be quite familiar to adolescents' style of life and education. (Easy-going "soft" language as well as every day potential aesthetic objects in their world and well-known art-works.

5. Hence, any attempt aiming to design a relevant measure to aesthetic experience concept requires a pilot study which will enable us to proceed to the final stage of development of the aesthetic experience measure.

CHAPTER THREE
SELF-ESTEEM: DEFINITIONS AND MEASUREMENT

3.1 INTRODUCTION

As may have been anticipated, what follows in this chapter is mainly a brief review of the concept of self-esteem and a presentation and evaluation of the main approaches to the measurement of self-esteem.

The first part of this chapter, then, illustrates the problem of definition of self-esteem.

In the second part, an attempt is made to present and evaluate some of the main measurements of self-esteem.

The third part is an attempt to show off the most appropriate measure of self-esteem for the current needs of this study, presenting also a brief rationale for the decision and some specific problems concerned with the selected measuring scale.

3.2 DEFINITIONS OF SELF-ESTEEM

3.2.1. Self-Esteem: Problems of Definition

As a term frequently used in common speech, self-esteem tends to have a vaguely limited consensus of implicit meaning which it is difficult to confine by formal means, but which is contained in the context of the concept's use - in the description of behaviour, the suggestion of examples, the derivation of hypothesis and the construction of research procedures (Wells, 1976).

Any attempt to come to a definition of self-esteem is likely to be frustrated by the diversity of use extant. The everyday use of the term allows writers and readers to have some intuitive common sense of what self-esteem is, which may lead to the creation of an illusion of a universally accepted well defined entity (Blascovich & Tomaka, 1991). In fact, within the limits, however, of this well accepted but vague consensus of meaning, the professional uses of self-esteem take its explicit meaning from the context in which the term occurs, and from the perspective of the researcher which is reflected in the operational process of the measuring procedure and instrumentation selected.

There is also a proliferation of cognate terms often of unspecified relation to self-esteem: self-confidence, self-evaluation, self-appraisal, self-respect, self-acceptance, self-regard, self-worth, self-image, self-satisfaction, self-concept. Each of these terms has possible implications of different connotations which in fact obscure the definitional clarity of the concepts. However, with the exception of self-concept and self-image all of these notions appear to have in common some basic process of self-evaluation.

The vague uses of the terms as they have been used over the last century by psychologists have intensified the problem of definitional confusion in this area, especially in the construction of measuring instruments (Robinson, 1990; Blascovich & Tomaka, 1991).

However, as Robinson (1990, p.4) pointed out, one traditional strategy for avoiding confusion has been to reserve the word self-concept as the superordinate term to include self-description (self-image) and self-evaluation (self-esteem).

And as Blascovich (1991) writes, self-esteem is usually thought to be the evaluative component of a broader representation of self, the self-concept itself, being a more inclusive construct than self-esteem, one that contains cognitive and behavioural components as well as affective ones.

In tight relation to the above notions, two relevant conceptual problems emerge, obscuring the definitional elucidation of the concept and consequently its methodological repercussions (Wells, & Marwell, 1976).

The former is related to the not constantly held in mind distinction between the evaluative and the descriptive components of the self-concept. For example, as Robinson (1990, p.4) writes, some measures of self-concept (Brookover 1979) are descriptive, although they are cited as being concerned with self-esteem. He continues by saying that texts can use "self-concept" as a synonym for self-esteem and falsely treat descriptions as entailing evaluations.

There are also different approaches to self-esteem. Rosenberg (1965) treats it as a global concept, while others argue (Marsh, Smith, & Barnes, 1984; p.367) that it is best represented as a higher-order factor at the peak of a hierarchy of more specific facets of self-concepts each of which will have its own evaluative aspect.

Yet, other approaches (Harter, 1982, 1987; see also Piers 1984) combine the two previously cited approaches, basing their measures on the multidimensionality of the self concept and the evaluative distinctions that individuals make about their competence or adequacy in different domains of their life as well as the individual's overall sense of self-worth (self-evaluation). The final components which are too often ignored in some proposed models of self-esteem are the *importance* of the domain to the self and the *sizes* of the discrepancies between the reality and the pretended ideal.

Whatever "self-esteem" eventually comes to mean as a technical term, it will surely have to incorporate an evaluative component, and regardless of the exact definition one chooses to employ, at this stage it is defensible to treat it as an overall affective evaluation of one's own worth, value, or importance. It is also sensible to take accounts of the different domains of the self, as exemplified by Harter (1987).

The brief presentation of the above theoretical problems of self-esteem will be continued in the following section in relation to some relevant measurements which have been evolved to measure it.

3.3 MEASUREMENT OF SELF-ESTEEM

3.3.1 Measurements of Self-Esteem

Conceptual and methodological problems combine to make a valid measurement of self esteem difficult. Wylie (1974) noted that there is a tendency for many researchers to develop their own ad hoc, idiosyncratic instrument without adequately considering their psychometric properties, and this is a major weakness in self-esteem research. The result is that most measures are not only short-lived but of unknown quality (Wells & Marwell, 1976).

Although there is little dispute that global self-esteem involves self-evaluation, different hypothetical self-evaluation processes have been proposed (Wells & Marwell, 1976; Blascovich & Tomaka 1991). Most simply, self-esteem could be described as an attitude, the evaluative component of self concept (Rosenberg, 1965).

More recent researchers (Marsh, Smith & Barnes, 1984; Harter, 1982; Piers, 1984) have proposed a multidimensionality for the self concept, claiming that self-esteem includes distinct "facets" relevant to specific domains of the individual's life and experience. Some of these researchers (Marsh, Smith, & Barnes, 1984) focus on the hierarchical order of these facets explicitly requiring measurement specificity across the different facets of self-esteem while some others tried to develop more modified measures taking also into account the importance of the domains (Harter, 1982) and not only measuring and scoring the specific facets of self esteem additively (Coopersmith, 1967). But how are the domains to be derived and validated? Generally, they have been determined a priori to reflect the conceptual model of the authors. Translated into sets of cognate items, it is not surprising that,

subsequent factor or cluster analysis yield greater coherence within than between sets. This process does not really allow alternative solutions to emerge, since the sets of items are related to pre-defined domains. Although, it is of importance to ask whether these categories reflect people's categories or the investigator's, respondents are prone to accept the items offered as legitimate questions (Robinson, 1990).

Another issue concerns the weight to be given to the different domains. For those following the holistic strategy adopted by Rosenberg there is no problem. For those following the model of more specific measures based on facets of the self (domains), there is the problem related to whether the domains to be summed are weighted equally (Coopersmith, 1967).

Originally, self-esteem was defined by the equation "success/pretensions" (James 1890), and self-esteem is still regarded as one's feelings about the discrepancy between the actual and the ideal self (Wells & Marwell, 1976; Harter, 1982). In relation to this, some researchers favour direct face-valid questionnaires using terms that yield self-ideal discrepancy scores (Blascovich & Tomaka, 1991). More commonly, self-esteem is typically measured in adults and adolescents by dichotomous or Likert responses to a number of questionnaire items, which are summed or scored to produce a self-esteem index (Blascovich & Tomaka, 1991; p.117). That the measurement of self-esteem might become complicated or time-consuming does not justify the use of marketing cheap, quick, easily administered questionnaires lacking adequate conceptual analysis (Robinson, 1990).

[One approach to attain direct self-report measures is by asking individuals about self-evaluations of their ability to perform in a certain domain of their life. The rationale for such a procedure is based on theoretical associations between self-evaluations of specific domains-attributes and overall self-esteem.]

For the present study it was decided to ask about self-descriptions across the specific domains, while asking about self-evaluation toward the overall sense of self-worth, self-esteem. This approach seems to be the most adequate conceptually, but suffers from the serious weakness that some items in the descriptive scales are explicitly evaluative (Robinson, 1990).

However, given the ultimately subjective nature of self-esteem in relation to the conceptual confusion which is reflected to methodological problems to make a valid measure of self-esteem, it can be concluded that it is difficult to conceive of a measure that could tap perfectly self-esteem.

3.3.2 The most appropriate measure of self-esteem for the current aims of this research.

Of the questionnaires which have a small number of domains and a general measure of self-evaluation, two candidates stand out.

Coopersmith (1967) devised a Self-Esteem Inventory comprised of 50 heterogeneous items which are designed to measure self-regard in four specific areas: peers, parents, school, and personal interests.

Harter constructed a Perceived Competence Scale for Children comprised of 36 items tapping five specific domains (scholastic competence, social acceptance, athletic competence, physical appearance, and behavioural conduct), with an additional 5 items to measure global self-worth.

Both attempts presume a multidimensional model, but without the detailed hierarchy proposed by Marsh Smith and Barnes. Their difference lies in the fact that Coopersmith's specific domains summed to constitute the overall self-esteem score, while Harter's domains are scored independently of global self-worth and the individuals are also asked about the importance of the domains .

Besides the above, Coopersmith's (1967) most critical problem (Blascovich 1991; Harter 1982;Robinson, 1990) has been the lack of a demonstrated stable factor structure. The scale originally intended to be unidimensional with a single total score, but data have indicated multidimensionality (Blascovich & Tomaka, 1991). It is also true (Robinson, 1990) that the relationship between many items and self-esteem are problematic. Failures to endorse descriptive items about having many friends and getting on well with parents are presumed to be indicative of a low self-

esteem without any measure of concern or indication of a discrepancy between what is the case and what the respondent wants.

In Harter's Scale, at least at a conceptual level, to separate self-descriptions from self-evaluations, even if they are not always successful, provides a higher order conceptual adequacy.

The details of Harter's Scale will be discussed in the following chapters.

3.3.3 A very brief rationale for the decision of the selection of self-esteem measurement.

Given the current situation it was decided that, Harter's and Rosenberg's Scales had clear advantages over the other self esteem measurements as far as the aims of this thesis are concerned.

Harter's Scale has been selected because it aspired to combine self-perception with self-evaluation and because it has been validated both for its internal structure (Harter, 1982) and for its external validity (Robinson, 1990; Makris-Botsaris & Robinson, 1990).

And, as far as the aims of this study are concerned, although it has no aesthetic scale among its specific subscales, it could be readily adapted to include one.

Rosenberg's Self Esteem Scale was included as the best check on Harter's Scale, being similar in intention to her measure of global self-worth.

As Robinson (1990) has written, Rosenberg's items are clearly evaluative, general, and without overt contextual bias. Besides that, the scale has achieved sound and consistent results (Rosenberg, 1965; Burns, 1979; Blascovich & Tomaka, 1991).

3.3.4 Some specific problems concerned with Harter's Perceived Competence Scale for Children (PCS)

However, in addition to the fact that Harter's scale does not have an aesthetic subscale, there are some other problems.

(i) Descriptive versus Evaluative Dimension of Items.

Not all the items in the domain subscales are purely descriptive. Some are purely evaluative, while some others are ambiguous. This ambiguity, in the sense that there are difficulties in distinguishing description from evaluation, might be responsible for some conceptual confusion.

For example, an inspection shows that 5 of the 6 items of the Physical Appearance subscale explicitly express satisfaction or discontent (evaluative dimension) with some aspects of appearance (Makris-Botsaris & Robinson, 1990).

(ii) Focus of the items

Some of her items seem to focus on behavioural aspects, while some other focus more on affective or cognitive aspects of self attitudes. It does not seem, however, that this has followed any certain and consistent pattern across all subscales, e.g, some kids have a lot of friends , some kids wish that... , some kids are happy with... ; some kids think that they are good looking.

(iii) Symmetry of items

Items are bipolar but in some cases the poles are asymmetric.

So that, for example, the positive case of one items focuses on a behavioural aspect of an attitude, while the negative might focus on the feeling derived from such a behaviour, e.g., some kids behave themselves very well, while other kids often find it hard to behave themselves.

The same problem occurs in the descriptive and evaluative dimension of the items, e.g., some kids don't do well at new outdoor games, while other kids are good at new games right away.

(iv) **Similar Wordings of Global Self-Worth subscale.**

The Global Self-Worth subscale has items whose wordings are so similar, that it might be wondered if in reality the same question is not simply being repeated several times.

(v) **The Evaluative dimension of the Physical Appearance subscale.**

The Physical Appearance subscale consists mostly of evaluative items, while other subscales have fewer and some none. Differential correlations with Global Self-Worth could therefore arise from the differentiated degree of evaluation in items rather than from their content.

Although Harter's scale appears to be the best available instrument, it does require some modifications. The modifications appear in chapter 4.

CHAPTER FOUR
INTRODUCTION TO THE MAIN STUDY

4.1. THE MEASURES OF ANALYSIS

4.1.1 Some modifications to the Perceived Competence Scale of Harter's

Theoretical considerations, mentioned in the previous chapter, and some empirical evidence (Botsaris & Robinson, 1990) required Harter's scale to be modified in certain respects. Problems arise from:

- a. Items of the specific subscales which were intended to be descriptive are in fact evaluative. However, in common usage some words which appear to be evaluative are used descriptively and the inverse. Furthermore, some phrases or words suggest but do not entail ideas of evaluation, e.g. "some kids are pretty slow" looks to be descriptive but in its context of finishing schoolwork it could be suggestive either of a positive evaluation of doing the work carefully or of a negative evaluation of slow learning because of some learning difficulties. This item being ambiguous, could be interpreted differently by different people.

- b. Items focus variously on thoughts, feelings, wishes, and descriptions of behaviours. Furthermore, the use of the expression "what do you feel" for "what do you think" might give rise to some ambiguity in that it is not clear if the items related to an emotion or to an evaluation. In casual everyday English "feel" and "think" are not always distinguishable, but in careful English and in any Greek translation the two words are distinguishable and function differently.

- c. Some items have asymmetric poles. For example the positive pole is purely evaluative (e.g. "Some kids feel that most people of their age do like them"), while the negative is

ambiguous or descriptive (e.g. but "Some other kids wish that more people of their age liked them").

The same may happen in relation to the focus of the item, so that the positive case refers to a feeling but the negative to a wish or a behaviour or a thought.

There were three major ways of modifying items. These were:

1. by eliminating the evaluative dimension of the specific subscales items.
2. by trying to have items with symmetric poles as regards their evaluative and descriptive aspect or their focus on feelings, thoughts, behaviours.
3. by avoiding ambiguous expressions such as "I wish", or "pretty slow" which might or might not also entail evaluation.

The modified items were :

Social Acceptance Subscale. Item 211: "Some kids wish that more people of their age liked them BUT other kids feel that most people of their age do like them" became "Some kids think that quite a few people of their age do like them BUT other kids think that most people of their age do like them". To eliminate the evaluative aspect and ambiguity problem, the expression "I wish" changed to "I think".

Conduct Behaviour Subscale. Item 222: "Some kids behave themselves very well BUT other kids often find it hard to behave themselves" became "Some kids behave themselves very well BUT other kids do not behave themselves very well". This item has asymmetric poles, the positive pole was more descriptive while the negative was more evaluative since it was referred to a feeling. The negative pole, then, was put in symmetry to the positive.

Scholastic Competence Subscale. Item 233: "Some kids feel like they are just as smart as other kids of their age BUT other kids aren't so sure and wonder if they are as smart" became "Some kids believe they are just as clever as other kids their age BUT other kids

believe that they aren't as clever as other kids of their age". The adjective "smart" has been changed to a less ambiguous one ("clever").

Item 234: "Some kids are pretty slow in finishing their schoolwork BUT other kids can do their schoolwork quickly" became "Some kids cannot do their schoolwork so quickly BUT other kids can do their schoolwork quickly". This item was asymmetric and the expression "pretty slow" is evaluative and ambiguous in a school context, since they might be also some children who produce excellent work but pretty slowly.

Item 235: "Some kids often forget what they learn BUT other kids remember things easily" became "Some kids find it hard to remember things easily BUT other kids remember things easily". The item was also asymmetric and the expression "often forget what they learn" entails strong evaluation in a school context.

Athletic Competence Subscale. Item 242: "Some kids do very well at all kinds of sports BUT other kids don't feel that they are very good when it comes to sports" became "Some kids do very well at sports BUT other kids don't do well at sports". This item entails an ambiguous evaluative aspect in the expression "feel that they are very good when it comes to sports". Also the "all" has been replaced since it was considered very strong.

Item 243: "Some kids think they could do well at just about any new sports activity they haven't tried before BUT other kids are afraid they might not do well at sports they haven't tried". The expression "afraid of" has been changed to "believe" for the sake of symmetry between the poles.

Physical Appearance Subscale. No changes have been attempted in this subscale, although the items were purely evaluative, they proved to be impossible to modify. Attempts to generate descriptive items yielded banal or unhelpful self-descriptors.

Global Self-Worth Subscale. Item 271: "Some kids are very happy being the way they are BUT other kids wish they were different" became "Some kids are very happy being the way they are BUT other kids aren't so happy being the way they are". This item was asymmetric and ambiguous.

Item 276: "Some kids like the kind of person they are BUT other kids often wish they were someone else" became "Some kids like the kind of person they are BUT other kids often wish they were different". The expression "someone else" was ambiguous.

In the Greek translation the use of the verb "I feel" has been eliminated and changed to the equivalent of "I think" or "I believe".

4.1.2 The addition of the Aesthetic Affordance Subscale

As far as the aims of this study are concerned, although PSC has no aesthetic subscale among its subscales, it could be readily expanded to include one. Thus, 6 items were added to make up an Aesthetic Affordance Subscale. Harter's word "competence" is not satisfactory, "Affordance" combines the idea of competence and potential for experience. The items devised related to general aspects of aesthetic experience. The form of the other subscales was kept throughout the aesthetic subscale to a great extent (see symmetry, focus of the items, evaluative vs. descriptive aspect). The Aesthetic Affordance Subscale items were:

251. Some kids think they are good at expressing themselves through the arts BUT Other kids think they aren't as good at expressing themselves through the arts.

252. Some kids feel happy when expressing themselves through the arts BUT Other kids do not feel happy when expressing themselves through the arts.

253. Some kids enjoy making beautiful things BUT Other kids do not enjoy making (beautiful) things.

254. Some kids often forget the time when they are absorbed in "making" something BUT Other kids never become so absorbed in making something that they forget the time.

255. Some kids can feel proud when looking at something they have "made" BUT Other kids do not feel proud when looking at something they have "made".

256. Some kids think they are sensitive to stimuli BUT Other kids think they aren't so.

4.1.3 The pilot study to devise the Aesthetic Experience Scale

Since people vary considerably in the range and types of experience that would be described as aesthetic and as, there were no suitable available measuring instruments to investigate the notion of aesthetic experience, considerable effort was applied to the construction and checking of items which could form an appropriate scale. This scale needed to cover the range of distinctions and components listed in chapter 2. An extensive and intensive preliminary study was conducted to explore relationships among long sets of items.

Two questionnaires were devised, each containing 72 items. The items of both questionnaires were designed to access the aesthetic experience process in the light of the operational definition of aesthetic experience posed in Chapter 2.

The items were drawn by introspective accounts (self-report), provided also my familiarity with aesthetic matters, and by other people's observation while (a) expressing themselves aesthetically (at the same time I was undertaking a part-time Art and Design course) and while (b) reacting to some possible aesthetic stimuli (people in the streets, in museums, people's reactions while travelling and coming across beautiful or ugly surroundings, etc.). My classmates in Art and Design course and ordinary people have been asked to go through their possible aesthetic experiences and describe them. Thus, the primary aim was to investigate and locate those feelings, thoughts and behaviours that people have toward aesthetic objects, and to convert them into "pictures" - "brief stories" (to exemplify them) in order to comprise the Aesthetic Experience Scale items. As a result, subjective accounts

of the aesthetic experience together with a more objective approach to the aesthetic response, and the relevant theoretical framework formed a pool of an initial set of items (about 300). This pool of items constituted the basis of the two sets of the 72 item questionnaires. The two questionnaires were designed to be equivalent; containing items which tapped the same phases of aesthetic experience; altogether, however, they tapped a wider range of possible aesthetic experiences with a wide assortment of associations. This was done in order to expand the possibilities of exploring and investigating aesthetic experience in a variety of possible aesthetic situations, since different art forms generate distinct modes of aesthetic response. However, with respect to experiential content, items were otherwise deliberately varied. In this manner (two equivalent sets), it was hoped to select as many answers as possible concerning aesthetic feelings, thoughts and activities, and to compare after both factor solutions in order to choose the better performed one.

The questionnaires were administered randomly and simultaneously to 457 secondary students aged 13-15 years old (about 230 students each).

Analysis of both questionnaires yielded a similar factor pattern but varimax failed to converge in both cases. The thirteen of the larger-variance factors that seemed to represent important and replicable dimensions of aesthetic experience process yielded the same pattern across both questionnaires . However, the second set of items yielded one more distinctive factor (appreciation of the language-conventions). Hence, these fourteen factors were chosen as targets for further scale development. Additionally, in order to obtain more identifiable results in terms of the aesthetic experience process, some items of both questionnaires: those were dropped from further consideration with very low factor loadings and low correlations among items of the same questionnaire. For each of these factors, a set of unique salient items (items for which loadings were distinctively high for only the one (their) target factor but also their correlations among other items of the same

set of items were reasonable) were retained for further analysis. These were combined to form two sets of 36 items each, tapping in general the same stages of the aesthetic experience process.

Factor analysis of the 36 items that remained yielded a 12 factor solution. The factor patterns were the same, in general, across both sets of items with the exception that in the second set of items the second factor was still distinctive (Appreciation of the language; see Table A1 in Appendix A). In both sets of items the factor pattern yielded the same three factors (excluding F2 Factor of the 2nd. set of items), accounting for the largest of the total variance, and most of the other factors were quite clearly identifiable describing the same stages, in general, of the aesthetic experience process. However, the first set of items seemed to form a clearer factor pattern with distinctively higher factor loadings for each of the target factors. In addition, the items of the first set of items correlated appreciably with items constituting the same target factor and with the total scores for the set of items comprising a more coherent content. These items, then, were used to make up the final set of 36 Aesthetic Experience Scale Items.

This final set of items devised for the current needs of this study comprised the main measuring instrument of aesthetic experience, which was administered to a sample of 637 Ss when the main study was carried out.

The final set of items was:

STASIS

1111. Do you enjoy studying people faces?

1112. Have you ever felt distressed by the sight of ugly buildings at the outskirts of a town?

1121. Have you ever made any piece of designed jewellery, a carnival costume or a piece of furniture?

1122. Have you ever tried to play "Karagiozis", marionettes or puppets?

1131. Do you feel competent enough to make subtle discriminations about some general characteristics of modern and classic Art?

1132. Have you ever asked to attend any Art lesson for your own pleasure?

INITIAL EMOTIONAL RESPONSE

1211 Do you enjoy making things for yourself?

1212 Have you ever felt completely absorbed in a work of art?

1213. Could a misty light give you the first idea for a painting?

1214. Have you ever done a painting for your own pleasure?

1215. Do you enjoy trying to identify feelings on faces of portraits?

1216. Do you like improvising when painting?

1221. Do you exercise strong pleasure at the end of listening to a song you like?

1222. Do you ever have an optimistic feeling after listening to a piece of music?

ABSORPTION

1231. Have you ever cried watching a film?

1232. Do you find your feet moving in time with the rhythm of some music?

1233. Have you ever gazed at the sea, thinking about some relevant old myths?

1234. When you are surrounded by beautiful things, made by you, do you feel a sense of fulfilment?

1243.If you are making something do you forget the time?

1244. Are you tense with expectancy about the final result of any piece of artwork you do?

FEELING-REASONING-EVALUATING

1411. Have you ever realised that your attempt to appreciate a painting might give you pleasure?

1412 Evaluating your finished creation do you have some strong feelings related to your evaluations?

1413. Looking at a complicated carpet, would a knowledge about the weaving increase your enjoyment?

1414. While you are enjoying music, do you ever have the sense that you have escaped from some of your troubles?

1415. Do you believe that you have some reasons for your colour preferences?

1416. While you are enjoying a play, have you ever realised that the costumes match its meaning?

1421 Do you think that you appreciate a painting more if you realise how its structure is balanced?

1422. Have you ever thought a photo or a portrait was spoilt because the background was too complicated?

1431. Do you think that the fact that Kariotakis committed suicide helps you to appreciate his poems more?

1432. Do you think that one of the reasons you appreciate a poem is that the form enhances its meaning?

THE FINAL FEELING-CATHARSIS

1511. Have you ever felt refreshed after finishing playing a role?

1512. Have you ever felt as a remarkable performer when dancing?

1521. Looking at a finished piece of your handicraft (clay, jewellery, wood), do you feel proud?

1522. Looking at an everyday life scene in the street, do you sometimes go away with a smile of pleasure?

1531. Do you sometimes like sitting in your room just looking at some things you have made?

1532. Have you ever felt "purged" after listening to a musical composition?

4.2 RESEARCH QUESTIONS AND RESULTING HYPOTHESES

The research questions posed in the study emerged from the literature reviews of the theoretical and empirical approaches to the relevant concepts (Aesthetic Experience vs. Self-Esteem), and these are presented below. The resulting hypotheses fall roughly into three categories:

Research questions concerned with the structure of Self-Esteem as it has been revealed from the analysis of PCS of Harter's (Perceived Competence Scale) and Rosenberg's Self-Esteem Scale.

Research questions dealing with the nature of Aesthetic Experience in adolescents, as it has been revealed from the currently devised measure of aesthetic experience, with specific reference to the "working definition" posed by the study in an attempt to define aesthetic experience operationally.

Research questions which focus on possible relations of Self-Esteem with Aesthetic Experience.

a) Self-Esteem (Conceptualization and Measurement)

(1) Do the results of this study justify Harter's approach to tap a more global judgement about children's Self-Worth directly as well as independently of the specific domain judgements?

Hypothesis 1: Global Self-Worth can be treated as a general construct, and children of the age of 13-15 would have a view of their general self worth as a person that was superordinate to specific competence judgements.

(2) What evidence for justification is to be found for Harter's approach to tap specific perceptions of competence distinctively, across the results of this study (factor analysis)?

Hypothesis 2: Adolescents will make discrete judgements about their competence in different domains.

(3) What evidence for justification is to be found for the addition of the Aesthetic Affordance subscale as a distinctive domain in Harter's PSC?

Hypothesis 3: *Aesthetic Affordance will emerge as a distinctive factor, and adolescents can make discrete judgements about their experience in this particular area.*

(4) Could the emerging Self-Concept structure of Harter's Scale be supported by the results of Rosenberg's Self-Esteem Scale?

Hypothesis 4: The Global Self-Worth subscale of Harter's and the Self-Esteem Scale of Rosenberg's should be correlated significantly with each other.

4(a) Their correlations with the other subscales and with the Aesthetic Experience Scale should follow the same pattern.

(b) Aesthetic Experience (Conceptualization and Measurement)

(5) Could the aesthetic experience structure, as identified by the analysis of the results, give evidence for justification for the "working definition" of aesthetic experience posed at the beginning of this study?

Hypothesis 5: Aesthetic experience is best viewed as an active process with certain phases, which should reveal the existence of affective (feeling) and cognitive components distinguishable but interactive.

(5a) Could the structure of aesthetic experience as revealed by the results justify the existence of a General Aesthetic factor?

Hypothesis 5a: The results should support the existence of a General Aesthetic factor.

(5b) Could the structure of aesthetic experience indicate some specific factors which might be identified as the components of aesthetic experience?

Hypothesis 5b: The emerging aesthetic experience structure, however, should also define some specific components of aesthetic experience.

(6) What developmental differences are to be found for aesthetic experience across:

(a) school areas of different socio-economic and demographic background,

(b) between students who have been taught aesthetic lessons and students who have not had any art lesson's tuition;

(c) between students who have experience of art performances in their schools and students who not had any previous relevant experience?

Hypothesis 6a: The higher the socio-economic status of the students' background (schools' catchment area) the greater the differentiation of aesthetic development, especially on the cognitive aspect of aesthetic experience.

Hypothesis 6b: Students who have had art lessons will show greater differentiation in their aesthetic development than students who have not had any art lesson.

Hypothesis 6c: Students who have previous relevant experience of art performances in their school curriculum will achieve higher scores on the Aesthetic Experience Scale.

(7) What differences are attributable to sex regarding the above situations?

Hypothesis 7: Girls will show some indications of greater maturity in aesthetic development, revealed as (a) greater differentiation among the phases within the aesthetic experience process and as (b) greater integration within the aesthetic experience's phases in order to comprise a coherent experience.

(8) What differences are to be found in the aesthetic experience structure between the cognitive and the affective component, in the above situations?

Hypothesis 8: Differentiations in the aesthetic experience are likely to occur in the Cognitive part rather than in the Affective part due to socio-economic background, art tuition, practice, culture etc..

(9) Are there any indications suggesting that aesthetic experience could be regarded as an attainable capacity and skill which could be cultivated and refined?

Hypothesis 9: There should be some indications, especially for the cognitive component of aesthetic experience that it is refined and cultivated with training and experience.

(c) Self-Esteem vs. Aesthetic Experience

(10) What are the general developmental trends across the whole sample for each of the measures with specific reference to any potential relevance of Aesthetic Experience to Self-Esteem?

Hypothesis 10: There will be an association between aesthetic experience and self-esteem (Aesthetic Experience Scale & Aesthetic Affordance Subscale of PSC with GSW & Rosenberg's Self-Esteem Scale).

(11) What are the general developmental trends between the extreme scores of Aesthetic Experience Scale and the extreme scores of Self-Esteem (GSW subscale and Rosenberg's SE), respectively?

Hypothesis 11: *Children who are likely to have high (or very low scores) in the Aesthetic experience measure might also have high (or very low scores) in the self-esteem scale.*

(12) What differences are attributable to sex, in the above situations?

Hypothesis 12: *There will be some indications of a greater degree of association between self-esteem and aesthetic experience among girls.*

CHAPTER FIVE

MAIN STUDY: METHOD & FINAL REVISION OF QUESTIONNAIRES

5.1 INTRODUCTION

What follows in Chapter 5 & 6 reports the main study, its method, design and results.

Chapter 5, then, illustrates the main study's design, its method and its measuring instruments, and also the refinement of the data procedure which was carried out in order to validate the measuring scales and evaluate the results subsequently.

In Chapter 6, the main statistical analysis of the results is reported. Results concerned with Self-Esteem and results concerned with Aesthetic Experience are reported and evaluated separately with no reference to any of their potential relevance across different sub-samples.

Then in the last part of Chapter 6, there will be an attempt to explore further any emerging relationships between Self-Esteem and Aesthetic Experience across different sub-samples.

5.2 METHOD

5.2.1 Design

The study is cross-sectional in design. Because one of the instruments in the research was especially constructed for the work, the sample drawn was large. This was necessary to validate the structure of the main questionnaire.

The sample was drawn from the population of secondary school students of Greece. Within schools the selection of the classes was random, but the selection of schools was intended to yield contrasts of relevance to the study. These are described in greater detail in Section 5.2.2 .

Each subject completed a number of questionnaires which included scales of Aesthetic Experience and Sensitivity, Self-Concept, and Self-Esteem.

5.2.2 Sample Subjects

The sample consisted of 652 secondary school students, aged 14-15 years old, from 14 schools all round Greece.

The schools were selected and matched in accordance with the following criteria:

1. The socio-economic status of the catchment area of the school. Five categories were used :

UPPER CLASS, UPPER-MIDDLE CLASS, MIDDLE CLASS,
LOWER-MIDDLE CLASS, LOW CLASS.

2. The geographical quality of the sampling area. The schools were classified as :
URBAN, SUBURBAN, and RURAL.

Within each of these categories, schools were contrasted on one of two criteria:

1. Whether Art lessons were part of the curriculum of the school. Although Art is in the Greek national curriculum, in practice, staff shortages, especially in mountainous areas, mean that some schools have no qualified staff and do not teach Art.

2. Whether school activities included artistic performances. It was known which schools put on drama performances, painting or photography exhibitions etc..

For particular comparisons schools were matched on socio-economic status and geographical location, and then contrasted on, for example, art being taught or not.

5.2.3 The Measurement Instruments

5.2.3.1 Self-Esteem Measurement

a) The revised scale of Harter (PCS)?

As already stated, we decided to use Harter's Self-Perception Profile for Children (Perceived Competence Scale) as the main instrument for measuring self-esteem in the research. Harter's scale had already been standardized in Greece when it was given to 1172 Greek students of secondary school (Makris-Botsaris and Robinson, 1990).

I. The Revised Scale Structure

The present version of this instrument consists of seven separate subscales tapping 6 specific domains and global self esteem.

Specific Subscales

1. Social acceptance
2. Conduct Behaviour
3. Scholastic Competence
4. Athletic Competence
5. Aesthetic Affordance
6. Physical Appearance

Global Self-Esteem

7. Global Self-Worth

Content of each domain:

1. *Social acceptance.* The items do not tap competence directly in the sense that they do not refer to social skills. Rather, they tap the respondents' degree to which have friends, feel they are popular, and feel that most kids like them.
2. *Conduct Behaviour.* It taps the degree to which children like the way they behave, do the right thing, act the way they are supposed to and avoid getting into trouble.
3. *Scholastic Competence.* It taps the child's perception of his/her competence or ability within the realm of scholastic performance.
4. *Athletic Competence.* It taps content relevant to sports and outdoor games.
5. *Aesthetic Affordance.* It taps the degree to which children are likely to experience things from the aesthetic point of view (take part in aesthetic performances, feel competent about their own art performances, enjoy art).
6. *Physical Appearance.* It taps the degree to which the child is happy with the way he/she looks, likes one's height and weight, body face, and feels that he/she is good-looking.
7. *Global Self-Worth.* It taps the extent to which the child likes self as a person, is happy with the way one is leading one's life and is generally happy with self.

II. Question Format

The revised version used the same format as the original instrument and was the version used with Greek children in earlier research. One problem with the question format of earlier self-concept scales was their alleged tendency to evoke socially desirable responses. In addition, a binary scale (true-not true) format did not provide respondents with any opportunity to qualify their responses. Hence, Harter devised a "structured alternative format" in which the child was presented with the following type of question:

*Really Sort
true true
for for
me me*

*Sort Really
true true
for for
me me*

Some kids...

BUT

Other kids...

The children were asked to decide which kind of child is most like him/her and then asked whether this is only "sort of true" or "really true" for him/her. The effectiveness of this format lies in its implication that it is all right to tick either pole. This type of question legitimizes either choice.

III. Scoring

The general procedure is to score each item from 1 to 4, where a score of 1 indicates low perceived competence and a score of 4 reflects high perceived competence (see scoring key in the appendices).

IV. Specific Scale Structure

Each of the seven subscales contains six items, constituting a total of 42 items. Within each subscale two or three items are worded such that the first part of the statement reflects high competence. In chapter 5 it was noted that some items were unnecessarily and inappropriately evaluative and that their negative and positive poles were asymmetric. Efforts were made to correct evaluative formulations and to reduce asymmetry and

ambiguity. This was not possible for the Physical Appearance subscale and unnecessary for the Global Self-Worth. The subscales were given the following code numbers:

211 to 216 Social Acceptance

221 to 226 Conduct Behaviour

231 to 236 Scholastic Competence

241 to 246 Athletic Competence

251 to 256 Aesthetic Affordance

261 to 266 Physical Appearance

271 to 276 Global Self-Worth

The actual questionnaire, filled out by the Greek children, was entitled "What I am like".

b) Rosenberg's Self-Esteem Scale

In addition to Harter's Self-Perception for children, we used Rosenberg's Self-Esteem scale for supplementary evidence. It is intended to measure the same self-evaluation concept. It differs, however, from Harter's scale that it focuses on success and failure, whereas Harter's is more concerned with happiness. The scale is an attempt to achieve a unidimensional index of context and content-independent Global Self-Esteem. The scale has high reliability coefficients attained on its 10 items, and there is considerable evidence for its construct validity (Rosenberg, 1965; Blascovich & Tomaka, 1991).

I. The Scale Structure

The scale consists of 10 items, which ask people to evaluate themselves directly; 5 items are phrased positively and 5 negatively. Attempting to be unidimensional, the items are general. (They referred to heterogeneous aspects of life, preserving the idea of Self-Esteem as a general concept).

The items presented at the questionnaire were:

1. On the whole, I am satisfied with myself.
2. At time I think I am no good at all.
3. I feel that I have a number of good qualities.
4. I am able to do things as well as most other people.
5. I feel that I do not have much to be proud of.
6. I certainly feel useless at times.
7. I feel that I am a person of worth, at least on an equal plane with others.
8. I wish I could have more respect for myself.
9. All in all, I am inclined to feel that I am a failure.
10. I take a positive attitude toward myself.

II. Question Format

Rosenberg's Self-Esteem Scale employs only a 4 point answering format. This format does not permit a "neutral point" .

The 4 points range from strongly agree, through agree to disagree and strongly disagree. Each item was scored from 1 to 4, where a score of 1 indicated low perceived self esteem and a score of 4 reflects high perceived self esteem.

III. Scoring

Table 1 shows the scoring key for the Rosenberg's Self Esteem Scale .

TABLE 1 Scoring Key for Rosenberg Self-Esteem Scale

Items Description

	SA	A	D	SD
1. On the whole, I am satisfied with myself.	4	3	2	1
2. At times I think I am no good at all	1	2	3	4
3. I feel that I have a number of good qualities.	4	3	2	1
4. I am able to do things as well as most other people.	4	3	2	1
5. I feel that I have not much to be proud of.	1	2	3	4
6. I certainly feel useless at times.	1	2	3	4
7. I feel that I am a person of worth, at least equally with others.	4	3	2	1
8. I wish I could have more respect for myself.	1	2	3	4
9. All in all, I am inclined to feel that I am a failure.	1	2	3	4
10. I take a positive attitude toward myself.	4	3	2	1

c) The Aesthetic Experience Scale

The Aesthetic measure was developed especially for the current study. In previous chapter 4, the results of the pilot study were presented.

I. The Scale Structure

The final version of this measurement consists of 5 subgroups of items: all of them tap specific parts of the process operationally defined as the aesthetic experience, being steps in the process, not categories. All subgroups of items include at least two clusters of items, each with two items or more.

The subgroups were labelled:

1. Stasis (Alertness or preparedness)
2. Initial Emotional Response (Entyposis)
3. Absorption
4. Reasoning-Feeling-Evaluating
5. Final Emotional Response (Apotyposis and Catharsis)

Details of each Subgroup of Items.

1. Stasis Subgroup.

This scale sets out the degree to which the child might have adopted a receptive attitude to an aesthetic stimulus. It consists of 6 items, grouped into three clusters which are named: Cluster of Sensitivity, Cluster of Creativity Elements, Cluster of being Familiar with Aesthetic Conventions and Rules, the Language of the Art Medium.

2. Initial Emotional Response

This scale reflects the degree to which the child might have an initial emotional response (feeling) when listening to, looking at or making something he/she likes or not. It consists of 8 items, grouped into two clusters named: Cluster of First Feeling, Cluster of Strong Pleasure.

3. Absorption Subgroup

As the title indicates, this sub-group emphasised the degree of concentration upon and involvement in the reaction to or construction of a work of art. It consists of 6 items grouped into two clusters named: Cluster of Absorption as Perceiver, Cluster of Absorption as Creator.

4. Feeling-Reasoning-Evaluating subgroup

During the elaborative phase where inspection, reflections, feeling and evaluation interact in the context of cultural conventions and reaction to these, a range of experiences cluster together. It consists of 10 items, grouped into three clusters, named: Cluster of Feeling-Evaluating, Cluster of Conventions of the Form, Cluster of Form-Meaning Relationships.

5. Final Emotional Response (Catharsis) Subgroup

This scale relates to the final feeling we gain when the Aesthetic Experience is over, appreciating the experience as a whole. It consists of 6 items, grouped into three clusters, named: Cluster of Sense of Refreshment, Cluster of the Feeling of Accomplishment, Cluster of Sense of Freedom/Catharsis.

II. Question Format

The final version employed the same 5 point format which was used with children in the pilot study.

A 3 point format would not have allowed respondents with enough latitude to qualify their responses. A 4 point format would not have allowed a neutral or an average point or a mixture of positive and negative poles. The form of the question was:

How often does it happen to you...

Never, Rarely, Sometimes, Quite Often, Very Often.

The child was asked to put a cross in the square following the phrase which described him or her best.

III. Scoring

The general procedure was to score each item from 1 to 5, where 1 indicates "never", 2 "rarely", 3 "sometimes" 4 "often", and 5 "very often" .

5.2.4 Administration and Instructions. Procedure for data collection.

The measurement scales of Self-Esteem and Aesthetic Experience-Sensitivity were presented to children as a booklet of three questionnaires with a brief introduction about the purposes of the work and with a final page allowing them to comment on their art lessons and what they want like to happen. The first section of the packet contained the 40-Item Aesthetic Scale. Harter's Self-Perception Profile for Children (Perceived Competence Scale) was the second part, and Rosenberg's Self-Esteem Scale was the third. The same order was retained partly because it would have been confusing for pupils in the same class to be doing different things at the same time and impossible to organise any randomization. If any order effect was relevant to answers, then inter-group comparisons would need the same order.

General instructions were given on the first page of the booklet and more specific ones at the top of each particular scale. On the first page the children were asked to give some information about themselves. The children were asked to read the instructions silently and carefully, and they were encouraged to ask if there was anything they did not understand. One example of each scale was demonstrated, and again children could ask if they had any questions about what to do. The stated purpose was to study High School Students' thoughts and feelings about art and their views of themselves. It was made clear that there were no right or wrong answers and that just their truthful answers were wanted. The pupils were thanked for their help in questionnaires. In explaining each scale's format, it was essential, especially for the Harter scale, to make clear that for any given item they should check one box only.

The investigator administered all questionnaires and was present in the classroom while questionnaires were completed. If the class teacher remained, he or she took no part.

5.2.5 Treatment of results

5.2.5.1 Self-Esteem Measurement

Refinement of Harter's scale

Harter's Self-perception Profile for Children (Perceived Competence Scale (PSC)) was given to 652 junior high school students aged 14 to 15: 330 of them were boys and 322 were girls.

Using the total sample, a correlation matrix was calculated, followed by a factor analysis, with a subsequent varimax rotation on a Principal Component (P.C) analysis. The results with either the total sample or the girls alone yielded a factor structure in which Physical Appearance was loaded with Global Self-Worth on the F1 factor, and items of the other five subscales loaded distinctively on the five subsequent factors. With boys a similar correlation matrix emerged, but the P.C analysis with varimax rotation failed to converge within 25 iterations. When a factor solution specifying 7 factors was imposed, varimax did converge for boys (See Table 2, p.156). Inspection of the factor analysis pattern showed some weak item loadings on several subscales. These were:

1. Global Self-Worth subscale. Item 274:

"Some kids do not like the way they are leading their life". The item loadings for total, boys and girls sample on the F1 (Global Self-Worth factor emerged with Physical Appearance factor) respectively were low .23, .18 and .16 (See Table 2, p.156). It is not clear why the loadings were low. This item also crossloaded on F3 factor for the total and boys' sample and on F7 factor for the girls' sample.

2. Physical Appearance. Item 264:

"Some kids feel happy with their height and weight". Although the item loadings for the total, boys and girls sample on F1 factor respectively were .47, .31, .47, they also crossloaded on an unnamed F7 factor. Especially for boys, the crossloaded item was high: .50.

Athletic Competence. Item 246:

"Some kids like to watch games and sports instead of play." This item crossloaded for boys on F3 (Social Acceptance factor) with a higher loading than on F2 (Athletic Competence factor) . (For 246 a possible reason is that this item is not concerned with participation but observation and observing sports is often a group activity for boys.)

4. Social Acceptance. Item 212:

"Some kids are popular with others."

The item loadings for the total, boys' and girls' sample on F3 (Social Acceptance factor) respectively were .18, .08, .62. The item also crossloaded .49 on F7 factor for total and on F1 (.30) for boys.

5. Social Acceptance. Item 216:

"Some kids do things with a lot of kids."

The item loadings for the total, boys' and girls' sample respectively were .26, .22, .37. The item crossloaded .43 on F7 factor for boys (for 216 a possible reason is that the item is the only clearly descriptive one and not evaluative. All other items are either evaluative or ambiguous in their descriptive evaluative quality).

6. Scholastic Competence. Item 233:

"Some kids believe that they are just clever as other kids".

This item crossloaded .43 more highly on F7 factor than on F4 (Scholastic Competence factor) (.35) for the total (for 233 it is known why the loading was low).

7. Conduct Behaviour. Item 223:

"Some kids don't like the way they behave".

TABLE 2 Factor Pattern (Varimax Rotation) for the Perceived Competence Scale for Children (Total, Boys and Girls)

Item Description	FACTORS														
	1		2		3		4		5		6		7		
	T	H	F	T	H	F	T	H	F	T	H	F	T	H	F
I. GLOBAL SELF WORTH															
271 Sk are very happy being the way they are	69	70	66												
272 Sk aren't so satisfied with the way they do things	30	18	27												
273 Sk often disappointed by themselves	34	23	36												
274 Sk don't like the way they are leading their life	13	18	16												
275 Sk are happy with themselves as a person	45	34	40												
276 Sk like the kind of person they are	42	30	35												
2. PHYSICAL APPEARANCE															
261 Sk wish smth. at their face looked different	65	62	67												
262 Sk wish they are good looking	52	50	68												
263 Sk are happy with the way they look	65	62	68												
264 Sk are happy with their height & weight	47	31	47												
265 Sk wish their body was different	67	51	67												
266 Sk wish their physical appearance was different	74	70	73												
3. ATHLETIC COMPETENCE															
241 Sk don't do well at new outdoor games	52	53	42												
242 Sk do well at all kinds of sports	76	68	82												
243 Sk wish they could do a lot better at sports	71	62	75												
244 Sk think they could do well at any new sport	64	63	66												
245 Sk believe they are better at sports than others	65	57	70												
246 Sk watch instead of play games and sports	49	37	46												
4. SOCIAL ACCEPTANCE															
211 Sk think that most kids like them				56	38	27									
212 Sk are popular with others				18	08	62									
213 Sk find it hard to make friends				68	68	61									
214 Sk have a lot of friends				49	47	70									
215 Sk would like to have a lot of friends				77	74	76									
216 Sk do things with a lot of kids				26	22	37									
5. SCHOLASTIC COMPETENCE															
231 Sk have trouble figuring out answers							76	74	71						
232 Sk believe they are good at schoolwork				67	71	65									
233 Sk believe they are just clever as other kids				35	43	43									
234 Sk cannot do their schoolwork quickly				54	52	43									
235 Sk find it hard to remember things easily				46	47	49									
236 Sk do very well at classwork				75	71	76									
6. CONDUCT BEHAVIOUR															
221 Sk do things they know they shouldn't															
222 Sk behave themselves well				49	60	33									
223 Sk often they don't like the way they behave				59	28	67									
224 Sk usually do the right thing				37	12	37									
225 Sk act the way they are supposed to				71	62	76									
226 Sk get in trouble because of thing they do				64	55	74									
7. AESTHETIC AFFORDANCE															
251 Sk think they are good in art expression							48	51	48						
252 Sk feel happy when express themselves in arts							66	63	65						
253 Sk enjoy looking at beautiful things							55	52	49						
254 Sk forget the time when "absorbed" in making smth							57	62	51						
255 Sk feel proud when looking at smth they create							64	60	69						
256 Sk think they are sensitive to aesthetic stimulus							34	17	33						

Note: Loadings less than .20 not included for the sake of clarity. Decimial points are omitted. SK = Some kids. Smith = Something. T = Total, M = Male, F = Female. The sample is 652 students; 330 Boys and 322 Girls.

For boys, the item loading .12 on F5 (Conduct Behaviour factor) was low (for 223 also it is not known why the loading was low).

8. Aesthetic Affordance Item 256:

"Some kids think they are sensitive."

For boys, the item loading .17 on F6 (Aesthetic Affordance factor) was low, as well (for 256 a possible reason is that the question was too vague. "Sensitive" adjective may be interpreted in various ways. Many children asked to clarify further the meaning of the relevant adjective.

Although there was nothing qualitatively deviant about the weakest items on every subscale, we decided to eliminate the lowest loading item from each sub-scale to strengthen the factorial coherence while equalizing item numbers across subscales. The reduced set of items was put back into a P.C analysis with varimax rotation and converged for all cases. Oblimin rotation also converged when a factor solution which specified 7 factors was imposed. Table 4 in Chapter 6 shows the results.

5.2.5.2 Aesthetic Experience Measurement

Refinement of Aesthetic Experience Scale

The Aesthetic Sensitivity Scale for Children was given to 652 junior High School students aged 14 to 15: 330 of them were boys and 322 were girls.

The Aesthetic Sensitivity measure was developed especially for the current study. The final version was drawn from the processed results of the pilot study. This was also subjected to further analysis to determine:

- (i) Whether the items correlated significantly with each other.
- (ii) Whether the factor pattern of the pilot study was replicated.
- (iii) Whether a general factor emerged defining Aesthetic Experience generally .
- (iv) Whether a factorial pattern emerged defining groups of items identifiable as components of Aesthetic Experience.

Using the total sample, an item correlation matrix was calculated followed by a factor analysis, with a varimax rotation on P.C analysis (Tables 3, p.160).

(i) Correlation Matrix

The matrix was entirely positive and almost all the correlations were significant. This means there is sufficient positivity as well as variance to proceed to factor analysis. One item was eliminated because its average r was very low, and also its loading on the specific target factor of its group and on the general factor were not sufficiently high (Table A5a,5b,5c,5d in Appendix C).

(ii) Relation of Analysis to Pilot Study. The results of the Pilot study were replicated for both unrotated and rotated analyses.

(iii) Existence of General Factor

For the total sample of subjects the unrotated factor matrix of the P.C analysis yielded a factor structure in which all the items loaded on the F1 factor, and this accounted for the 22% of the total variance. None of the item loadings was less than .30 . This commonality means that the scale could be treated as having a unidimensional component (Table 3, p.160). After varimax rotation, 30 out of 36 items, still loaded on the F1 factor. The strongest group was the "Initial Emotional Response" set. Items not loaded on F1 were: 1112, 1132, 1221, 1222, 1415, 1512. Items 1234 and 1521 loaded on F1 factor but negatively. F1 factor was labelled "General Aesthetic Factor".

(iv) Factor Pattern, with special reference to the final refinement of the scale.

The individual item loadings were inspected to see whether a further elimination of some weak item loadings would help to consolidate the specific factor pattern. Some items loaded on more than one factor. This could be expected for the reason that all the items comprised two components (feeling- absorption, feeling-evaluation-reasoning etc.) so that, when the focus was on one component the item loaded on one factor but when on the other the item was cross-loaded on another factor. Despite the above, a strong core of items drawn from the same subscale identified a specific factor.

Given the above, it was considered appropriate to eliminate the following items:

F1, General Aesthetic Experience Factor.

Items with very low loadings were eliminated unless their factor loading on a specific factor was high.

Item 1415: "Do you believe that you have reasons for your colour preferences?"

TABLE 3

Factor Pattern (unrotated and varimax rotated factor solutions) for the First Version of the Aesthetic Experience Scale.

ITEM DESCRIPTION	FACTORS													
	1		2		3		4		5		6		7	
	UHR	ROT	UHR	ROT	UHR	ROT	UHR	ROT	UHR	ROT	UHR	ROT	UHR	ROT
STASIS														
1111 To study people's faces	50	42	08	13	-22	11	-13	-07	-02	40	22	12	-13	02
1112 To feel distressed by the sight of ugly buildings	29	-06	23	02	08	09	22	21	46	31	23	58	24	07
1121 To make a carnival costume or designed jewellery	48	29	06	09	-03	35	05	28	37	01	-28	33	-10	-24
1122 To play marionettes or "karagozis"	49	30	07	01	-04	26	30	29	-04	27	09	04	-10	20
1131 To feel competent to make subtle discriminations about Art	38	26	-34	06	18	01	44	63	10	-02	-01	-01	-05	16
1132 To have asked to attend any Art lessons for your pleasure	30	06	-23	15	37	01	30	68	34	09	03	03	-19	-14
INITIAL EMOTIONAL RESPONSE														
1211 To enjoy making things for yourself	35	14	-38	41	40	-11	20	44	-15	-08	08	-12	19	34
1212 To feel completely absorbed in a work of art	53	51	-24	24	-11	09	-02	10	-09	-06	-11	11	10	16
1213 To have an idea for a painting, having seen a misty light	55	48	-14	19	-14	08	01	12	-01	13	05	17	05	14
1214 To do a painting for your own pleasure	48	11	14	21	18	33	20	33	09	16	-03	14	03	11
1215 To enjoy trying to identify feelings on faces of portraits	53	40	-27	37	15	01	-04	29	02	10	04	01	-07	-01
1216 To like improvising when painting	59	60	-31	16	-18	03	07	22	03	-02	-06	21	08	15
STRONG PLEASURE														
1221 To experience strong pleasure listening to a song	41	04	53	15	11	69	06	03	-16	20	-20	-03	-11	05
1222 To have an optimistic feeling listening to a piece of music	43	09	45	03	-05	66	21	09	-10	09	-24	15	08	21
ABSORPTION (perceiver's)														
1231 To cry while watching a film	48	32	15	03	-15	08	09	07	-09	65	48	-01	-21	16
1232 To find your feet moving in time with the rhythm of music	49	26	26	-03	-15	47	24	13	-11	22	03	18	03	18
1233 To gaze at the sea, thinking about some relevant old myths	44	48	-15	04	-24	08	19	02	-37	07	08	-04	14	48
1234 To feel fulfilled when surrounded by things made by you	42	-26	42	19	14	32	07	12	07	53	27	13	-06	07
ABSORPTION (creator's)														
1243 To forget the time while making something	54	17	04	63	32	08	-31	04	-05	30	20	03	05	02
1244 To be tense with expectancy for the final result of your creation	57	20	-03	69	33	10	-30	07	-03	14	07	09	15	04
FEELING-REASONING-EVALUATING														
1411 To realise as pleasurable your attempt to appreciate a painting	59	62	-15	12	-18	23	05	-03	-24	09	-10	08	-13	14
1412 To have some strong feelings when evaluating your creation	50	19	08	58	24	30	-35	-05	-01	-03	-21	12	11	-09
1413 To appreciate better a carpet because of some relevant knowledge	52	53	-22	18	-10	04	-09	15	05	15	01	04	-20	-12
1414 To escape from some of your troubles, while enjoying music	38	35	-06	12	-25	13	-15	-01	30	-14	-25	49	20	-10
1415 To believe that you have reasons for your colour preferences	41	-03	52	28	13	49	-12	-09	-01	35	02	14	-01	-01
1416 To realise that the costumes match the style of a play you enjoy	50	39	-12	11	-10	10	08	25	19	10	-01	27	01	02
FORM-MEANING RELATIONSHIP														
1421 To appreciate, being aware of the colour balance in an artwork	34	26	06	08	-40	-01	-15	-19	24	06	07	64	44	17
1422 To think that a photo is spoilt because of the too complicated "fonto"	58	58	-21	22	-14	13	-10	12	06	-01	-16	17	-04	-06
1431 To appreciate a poem more because you know the lifestyle of the poet	39	49	-16	23	-26	-09	-29	-25	-23	12	14	05	08	15
1432 To appreciate a poem more because its form enhances its meaning	50	59	-11	-02	-30	14	-06	07	09	18	-05	10	-29	-18
FINAL FEELING-CATHARSIS														
1511 To feel refreshed after finishing playing a role	50	45	01	10	-11	15	-03	07	-09	38	16	-09	-31	-04
1512 To feel like a remarkable performer when dancing	27	08	25	04	-04	26	34	03	-25	11	12	16	43	63
1521 To feel proud while looking at a piece of your handicraft	38	-19	28	29	06	21	-26	-06	17	37	13	20	-09	-19
1522 To gaze at an everyday life scene in the street feeling pleasure	55	20	-14	64	41	07	-18	26	01	11	06	02	06	01
1531 To gaze at your creations while sitting in your room	46	29	23	18	06	62	-01	01	-21	-04	-41	-14	-20	-06
1532 To feel "purged" after listening to a musical composition	49	24	-12	45	24	19	-01	18	-16	-10	-14	01	20	22

Note. N=652. Loadings above .20 are given in bold face. Decimal points are omitted. UHR=Unrotated factor matrix. ROT=Rotated factor matrix.

The item loading on F1 General factor was $-.03$ and on F6 specific factor was $.14$. A possible reason for the item's weakness is that this item comprises one process (cognitive) in its relation to a characteristic not mentioned in any other item, i.e. colour.

Item 1512: "When dancing, have you ever felt that you are almost a remarkable performer?"

The item loaded $.08$ on F1, and on F2, its relevant specific factor, $.04$. In addition, its correlations with the other items were very low (see correlation matrix in Table A in Appendices). A possible reason for the weakness of this item could be that the equivalent of the adjective "remarkable" was interpreted by children as very strong; they may have seen it as tantamount to being arrogant and beyond the right to make such a claim. Since there was only one other item in the cluster pair, it too was dropped (1511).

Item 1511: "After you have finished playing a role, have you ever felt refreshed?"

F2 Factor "Tense with expectancy for the final feeling"

A cluster of "Absorption" subgroup labelled "*Absorption in creation*" emerged under the F2 Factor of the "Final Feeling" subgroup, defining a new combined factor labelled "Tense with expectancy for the Final Feeling". No item dropped out of this group.

F3 Factor "Strong pleasure"

"Strong pleasure" cluster of the "First Emotional Response" subgroup defined its own separate factor named respectively. Some items of the "Absorption" subgroup and of the "Final Feeling Subgroup" appeared with F3 Factor, linking Strong Pleasure to Absorption and Catharsis. There was no need to drop any items.

F4 Factor "Creativity Elements"

Item 1112: " Have you ever felt distressed by the sight of so many filling stations on the outskirts of towns?"

This item did not load sufficiently either on the F1 General Factor (-.06) or on the F4 specific factor (.21). A possible reason for the weakness of this item could be that the Greek word "filling station" was not known by many students. I was asked to explain on a number of occasions.

With Item 1112 dropped, Item 1111 ("Do you ever enjoy studying people's faces") had also to go because there were only 2 items in the cluster.

F5 Factor of "Absorption"

Item 1233: "While you are looking at the sea, do you think about some old myths connected with the sea?"

Although this item loaded .44 on F1, the item loading on F5 specific relevant factor was only .07. This item was dropped to strengthen the factor pattern of the specific factor.

F6 Factor "Feeling-Reasoning-Evaluating"

As already mentioned, Item 1415 of "Felling-Reasoning-Evaluating" subgroup was eliminated.

The reduced set of items was put back in a P.C analysis with varimax rotation and converge for all cases. Table 10 (see section 6.2) shows the results.

5.3 FINAL REVISIONS OF QUESTIONNAIRES

5.3.1 The 5 Item Revised Perceived Competence Scale for Children.

[The use of E, D, DE and ED initials after each item, indicates the items' descriptive vs evaluative aspect. The use of DE means that the item is basically descriptive entailing evaluation, while ED indicates that the item is basically evaluative expressed in a descriptive form.]

The finally selected items and subscales for general analysis were:

Global Self-Worth

- 271 Some kids are very happy being the way they are BUT Other kids aren't so happy being the way they are. *E*
- 272 Some kids aren't so happy with the way they do things BUT Other kids are happy with the way they do a lot of things. *E*
- 273 Some kids are often feel unhappy with themselves BUT Other kids are pretty pleased with themselves. *E*
- 275 Some kids are happy (satisfied) with themselves as a person BUT Other kids are often not happy with themselves. *E*
- 276 Some kids like the kind of person they are BUT Other kids often wish they were different. *E*

Physical Appearance

- 261 Some kids wish something about their face or hair looked different BUT Other kids like their hair and face the way they are. *E*

- 262 Some kids think they are good looking BUT Other kids think that they are not very good looking. *DE*
- 263 Some kids are happy with the way they look BUT Other kids aren't happy with the way they look. *E*
- 265 Some kids wish their body was different BUT Other kids like the way it is. *E*
- 266 Some kids wish their physical appearance was different BUT Other kids like their physical appearance the way it is. *E*

Social Acceptance

- 211 Some kids think that quite a few people of their age do like them BUT Other kids think that most people of their age do like them. *ED*
- 212 Some kids are popular with others of their age BUT Other kids aren't very popular. *D*
- 213 Some kids find it hard to make friends BUT Other kids find it's pretty easy to make friends. *D*
- 214 Some kids have a lot of friends BUT Other kids don't have very many friends. *D*
- 215 Some kids would like to have a lot of friends BUT Other kids have as many friends as they want. *E*

Conduct Behaviour

- 221 Some kids do things they know they shouldn't BUT Other kids hardly ever do things they know they shouldn't. *ED*
- 222 Some kids behave themselves very well BUT Other kids do not behave themselves very well. *DE*

224 Some kids usually do the right thing BUT Other kids don't do the right thing. *DE*

225 Some kids act the way they know they are supposed to BUT Other kids often don't act the way they are supposed to. *DE*

226 Some kids usually get in trouble because of things they do BUT Other kids usually don't do things that get them in trouble. *D*

Scholastic Competence

231 Some kids have trouble figuring out the answers in school BUT Other kids almost always can figure out the answers. *DE*

232 Some kids believe that they are good at their classwork BUT Other kids worry about whether they can do the school work assigned to them. *ED*

234 Some kids cannot do their schoolwork so quickly BUT Other kids can do their school work quickly. *D*

235 Some kids find it hard to remember things easily BUT Other kids can remember things easily. *DE*

236 Some kids do very well at their classwork BUT Other kids don't do very well at their classwork. *DE*

Athletic Competence

241 Some kids do well at new outdoor games BUT Other kids don't do well at new outdoor games. *DE*

242 Some kids do well at all kinds of sports BUR Other kids

don't do well at sports.

DE

243 Some kids wish they could be a lot better at sports BUT

Other kids feel they are good enough at sports.

E

244 Some kids think they could do well at just about any new

sport activity they haven't tried BUT Other kids believe

might not do well at sports they haven't ever tried.

DE

245 Some kids believe that they are better than others of

their age at sports BUT Other kids don't believe they can

play as well.

ED

Aesthetic Affordance

251 Some kids think they are good at expressing themselves

through arts BUT Other kids think they aren't as good at

expressing themselves through the arts.

DE

252 Some kids feel happy when expressing themselves through

arts BUT Other kids do not feel happy when expressing

themselves through the arts.

E

253 Some kids enjoy looking at beautiful things BUT Other

kids do not enjoy looking at beautiful things.

D

254 Some kids often forget the time when they are absorbed in

"making something" BUT Other kids never become so

absorbed in "making something" that they forget the time.

D

255 Some kids feel proud when looking at something they have

"made" BUT Other kids do not feel proud when looking at

something they have "made".

ED

5.3.2 Aesthetic Experience Scale

The finally selected items and subgroups for general analysis are:

Stasis

Creativity Elements

1121 Have you ever made any piece of designed jewellery, a carnival costume or a piece of furniture?

1122 Have you ever tried to play "Karagiozis", marionettes or puppets?

Appreciation of the language

1131 Do you feel competent enough to make subtle discriminations about some general characteristics of modern and classic Art?

1132 Have you ever asked to attend any Art lesson for your own pleasure?

Initial (first) Emotional Response

Art as a stimulus of a feeling

1211 Do you enjoy making things for yourself?

1212 Have you ever felt completely absorbed in a work of art?

1213 Could a misty light give you the first idea for a painting?

1214 Have you ever done a painting for your own pleasure?

1215 Do you enjoy trying to identify feelings on faces of portraits?

1216 Do you like improvising when painting ?

Strong Pleasure

1221 Do you experience strong pleasure at the end of listening to a song you like?

1222 Do you ever have an optimistic feeling after listening to a piece of music?

Absorption

The perceiver's part/absorption in an art work

1231 Have you ever cried watching a film?

1232 Do you find your feet moving in time with the rhythm of some music?

1234 When you are surrounded by beautiful things, made by you, do you feel a sense of fulfilment?

Absorption in creation

1243 If you are making something do you forget the time?

1244 Are you tense with expectancy about the final result of any piece of artwork you do?

Feeling-Reasoning-Evaluating

Feeling and evaluating

1411 Have you ever realised that your attempt to appreciate a painting might give you pleasure?

1412 Evaluating your finished creation do you have some strong feelings related to your evaluations?

1413 Looking at a complicated carpet, would a knowledge about the weaving increase your enjoyment?

1414 While you are enjoying music, do you ever have the sense that you have escaped from some of your troubles?

1416 While you are enjoying a play, have you ever realised that the costumes match its meaning?

Conventions of the Form

1421 Do you think that you appreciate a painting more if you realise how its structure is balanced?

1422 Have you ever thought a photo or a portrait was spoilt because the background was too complicated?

Form-Meaning Relationships

1431 Do you think that the fact that Kariotakis committed suicide helps you to appreciate his poems more?

1432 Do you think that one of the reasons you appreciate a poem is that the form enhances its meaning?

The Final Feeling/Catharsis

Accomplishment

1521 Looking at a finished piece of your handicraft (clay, jewellery, wood), do you feel proud?

1522 Looking at an everyday life scene in the street, do you sometimes go away with a smile of pleasure?

Sense of freedom/Catharsis

1531 Do you sometimes like sitting in your room just looking at some things you have made?

1532 Have you ever felt "purged" after listening to a musical composition?

CHAPTER SIX
MAIN STUDY: RESULTS

6.1 INTRODUCTION

The following section describes the order of the presentation of the results chapter and includes notes on the labelling of the groups used throughout, on the significance levels adopted, on the presentation of the tables and on the use of FACTOR ANALYSIS , CORRELATION, ANOVA, and CHI-SQUARE TESTING statistical methods.

PRESENTATION

The results' section consists of 3 main parts, respectively relevant to:

1. Self-Concept Structure: The Perceived Competence Scale for Children of Harter.
2. Self-Esteem Structure: Rosenberg's Self-Esteem Scale.
3. Aesthetic Experience Structure: Aesthetic Experience Scale.

This order is followed throughout the whole presentation of the analysis.

Each part focuses on 3 main points :

- i. Factor Pattern.
- ii. Intercorrelations among subscales in different subjects' groups.
- iii. Means and Standard Deviations of subscales in different groups.

The above order was also followed within each part of the results' section, and only where it was considered appropriate for reasons of interpretation, some more relevant analysis of the data was included.

LABELLING OF GROUPS

The total sample consisted of 652 students of secondary public schools, aged 14-15.

The geographic quality of the school area and its socioeconomic status, the school curriculum in terms of whether art is taught or not in the school, and in terms of whether

the school includes artistic performances as parts of its curriculum, were considered introductory of certain categories for grouping, which were labelled respectively:

1. Urban areas (URB) Suburban (SUR), Rural areas (RUR)
2. Upper-Middle class (UM), Middle class (M), Lower-Middle class (LM), Working class (W), Agricultural Working class (AW).
3. With art lessons tuition, Without art lessons' tuition.
4. With artistic experience, Without artistic experience.

USE OF FACTOR ANALYSIS, CORRELATIONS, ANOVAS, CHI-SQUARE STATISTICAL METHODS.

The statistical procedures of Factor analysis, Correlations, Anovas, and Chi-Square testing methods, were employed . Moreover, to facilitate comparisons among the results of each measures and their interpretation, the same focus points were kept throughout the whole statistical analysis.

However, all analyses must be interpreted with caution , especially in Factor analysis and Chi-Square techniques, as statisticians differ in their views on the most preferred techniques for each occasion.

SIGNIFICANCE LEVELS.

Throughout the Factor Analysis Process, eigenvalues of 1 were used to determine the number of factors to retain for rotations.

Results for main effect and two-way interactions, are reported at the $p < .001$, $p < .01$, $p < .05$ levels ,following the usual conventions.

PRESENTATION OF THE TABLES.

Within each section, tables of factor analysis patterns, of mean scores for the main effects ,of correlation matrixes and of chi-square testing cells are included. There are also some graphics for mean scores for the main effect and for the two way interactions.

Due to the large number of the separate analyses which were carried out not all are shown in Tables in the text; some are listed in Appendices.

6.2. Structure of Self-Concept

6.2.1 The 5 Item Revised Perceived Competence Scale for Children

I. Factor Pattern

Factor Analysis model was imposed on Harter's Self Concept Scale in order to determine:

- (i) Whether Harter's factor pattern is replicated.
- (ii) Whether the Global Self Worth Subscale will emerge as a distinctive factor.
- (iii) Whether the new subscale of Aesthetic Affordance constitutes a separate factor.

In Table 4 (p.176) the factor pattern for the 6 specific subscales and the one of Global Self-Worth is presented. A varimax rotation was performed (When asking for 7 factors solution an oblique rotation was performed, too). The rotation converged for all cases (total, girls, boys).

(i) Replicability of the factor pattern

The factor solution which emerged for the Harter's Perceived Competence Scale before the refinement of data and the factor solution for the final refined version of Harter's Scale yielded a similar factor pattern, and both showed the same differences from the factor solution that Harter reported in the "The Perceived Competence Scale for Children"(1982).

The emerging differences were:

1. The rotated factor solution either for the total or for the girls' or for the boys' sample yielded a factor structure in which Physical Appearance loaded with Global Self Worth (GSW) on the F1 Factor.

2. Some items of Global Self Worth (GSW) subscale crossloaded on F4 Factor which defines the Social Acceptance subscale.

3. F7 Factor for both rotated and unrotated solutions is an unidentified factor. Several items of Physical Appearance, especially for girls crossloaded on F7 Factor. Possibly the F7 factor is dealing with a cross-sex popularity [being popular with the opposite sex] (items 212, 215, 263 ,265). A possible reason for the above could be that in the age of adolescence popularity focuses mainly on successful contacts with the opposite sex and therefore adolescents may think that it can depend to a great extent on their appearance (items: 263, 265).

However, the factor pattern is clear on each of the other specific factors and each of the specific subscales defines its own factor. The factor loadings of each item in each subscale are substantial, running from .23 to .84. The lowest factor loading , .23, is on Social Acceptance subscale for boys, and the highest , .84, on Athletic Competence subscale for girls ' sample.

(ii) Global Self Worth as a distinctive factor.

Under the label of F1 Factor, Physical Appearance items appeared together with Global Self Worth ones. Global Self Worth and Physical Appearance do not emerge as distinctive factors.

(iii) Aesthetic Affordance as a separate factor.

The addition of the Aesthetic Affordance Subscale provided a more differentiated profile of Self-Perception of children. Aesthetic Affordance Subscale defines its own factor, with item loadings running from .41 to .68, with no significant cross-loadings.

(iv) Conclusion

All the specific domains of Harter's Self Concept Scale define distinct factors, except Physical Appearance which is confounded with Global Self-Worth. In previous research

TABLE 4 Factor Pattern (Varimax Rotation) for the 5 Item Revision of the PCS for Children (Total, Boys and Girls)

	FACTORS						
	1	2	3	4	5	6	7
	T H F	T H F	T H F	T H F	T H F	T H F	T H F
GLOBAL SELF WORTH							
Sk are very happy being the way they are	66 61 68						
Sk aren't so satisfied with the way they do things	36 41 32	27		23 20			
Sk often disappointed by themselves	38 29 42	32		37 30			
Sk are happy with themselves as a person	50 62 42	29		22			
Sk like the kind of person they are	48 60 40			15			
PHYSICAL APPEARANCE							
Sk wish smth. at their face looked different	66 53 71						48 60 35
Sk wish they are good-looking	51 27 68						33 25 30
Sk are happy with the way they look	65 63 69						
Sk wish their body was different	68 63 66						
Sk wish their physical appearance was different	75 65 75						
ATHLETIC COMPETENCE							
Sk don't do well at new outdoor games		50 53 39					
Sk do well at all kinds of sports		76 66 84					
Sk wish they could do a lot better at sports		72 63 76					
Sk think they could do well at any new sport		68 69 66					
Sk believe they are better at sports than others		67 56 73					
SCHOOLASTIC COMPETENCE							
Sk have trouble figuring out answers			76 74 73				
Sk believe they are good at school work			60 67 65				
Sk cannot do their school-work quickly			56 59 54				
Sk find it hard to remember things easily			45 47 49				
Sk do very well at classwork			77 74 76				
SOCIAL ACCEPTANCE							
Sk think that most kids like them				57 44 59			
Sk are popular with others				28 23 37			50 41 62
Sk find it hard to make friends				76 73 70			
Sk have a lot of friends				61 51 71			30 21 29
Sk would like to have a lot of friends				63 67 65			
CONSTRUCTIVE BEHAVIOR							
Sk do things they know they shouldn't					46 62 33		
Sk believe themselves well					60 44 69		
Sk usually do the right thing					75 65 78		
Sk act the way they are supposed to					70 64 76		
Sk get in trouble because of things they do					60 63 55		
ARTISTIC AFFORDANCE							
Sk think they are good in art expression						52 41 54	
Sk feel happy when express themselves in arts						60 57 68	
Sk enjoy looking at beautiful things						61 56 61	
Sk forget the time when "absorbed" in making smth						61 66 55	
Sk feel proud when looking at smth they create						62 63 65	

Note: Loadings less than .20 not included for the sake of clarity. Decimal points are omitted. SK = Some kids. Smth = Something. T = Total, M = Male, F = Female. The sample is 652 students; 330 boys and 322 girls.

findings (see Botsaris & Robinson, 1990) Physical Appearance was confounded with Athletic Competence yielding, however, the highest correlations with Global Self-Worth. The present factor pattern appears to be interpretable in two ways. The first is that Physical Appearance is the most important constituent of GSW. The second is that, the subscales which emerged under the F1 factor consist only of evaluative items in contrast to the other subscales which consisted mostly of descriptive or descriptive-evaluative items. Looking at the focus of the items, it might be wondered if the high incidence of evaluative items in both subscales could be a possible explanation of such a factor pattern.

II. Intercorrelations among Subscales (boys' & girls' sample)

The intercorrelations among the 6 subscales' totals and GSW total for the boys' and the girls' samples, are presented in the Table 5 (p.180). As shown by the results, several patterns are of interest. There is a general tendency for the scores (totals of subscales) to be more highly interrelated in the girls' sample.

a) Intercorrelations among subscales

(i) Boys

Social Acceptance tends to be quite highly related to Athletic Competence ($r = .42$). There also, appears to be a group (cluster) involving Social Acceptance, Athletic Competence and Physical Appearance subscales which are moderately related to one another (Table 5, p.180). Social Acceptance and Scholastic Competence in boys have almost no relation to each other. Also, Conduct Behaviour although is more related to Scholastic Competence ($r = .23$) than to Social Acceptance ($r = .10$), it is not related enough to indicate any strong tendency.

(ii) Girls

In the girls sample, there appears to be a cluster involving Social Acceptance, Athletic Competence, Scholastic Competence and Physical Appearance. Unlike boys, Conduct Behaviour for girls is related highly to Scholastic Competence. Aesthetic Affordance domain is related to Scholastic Competence.

(iii) Significant Differences between boys' and girls' intercorrelations.

Fisher's r to Z transformation was applied to the correlations and the resulting Fisher Z s subjected to z test.

1. Significant difference was found between boys' and girls' r s of Social Acceptance with Scholastic Competence, $z = 3.47$, $p < .01$, two-tailed), where, for girls, Social Acceptance was more highly correlated with Scholastic Competence than for boys.

2. Significant differences were also found between boys' r and girls' r of Scholastic Competence and Athletic Competence, $z=2.26$, $p<.05$ and of Scholastic Competence and Aesthetic Affordance correlation, $z=2.51$, $p<.05$, where the girls' correlations were higher than the boys' ones.

3. Significant difference emerged between boys' r and girls' r for Scholastic Competence and Global Self-Worth (GSW) correlation, $z=2.27$, $p<.05$, where girls associate more highly GSW with Scholastic Competence than boys do.

(iv) Conclusions

For boys doing well at school appears to be irrelevant to popularity and acceptance. For girls, however, doing well at school is associated with greater attractiveness among peers.

Girls who think that they are doing well at school report, they also behave well.

In general, for girls the Scholastic Competence domain is integral to other specific domains of Self Concept. Girls think of competence in some specific domains in relation to whether they are competent at school.

b) Correlations between each domain and Self Worth.

The correlations between each specific domain and Self-Worth are also of interest. Across all the samples Physical Appearance is the subscale both for girls and boys which is consistently related to Self-Worth at a high level (its range falls between .55 to .50). One may say that physical attractiveness is important to one's sense of Self-Worth but it also has to be remembered that these two subscales are the only ones consisting mostly of evaluative items and possibly this may be another reason for their high intercorrelation (in contrast to other subscales).

The other 5 specific subscales are also related to Global Self-Worth with r 's falling into range of .17 to .45.

TABLE 5 Intercorrelations Among the Subscales of the revised PCS for Boys and Girls

SUBSCALE TOTALS	GSW		BA		CB		SC		AC		AA		PA	
	M	F	M	F	M	F	M	F	M	F	M	F	M	F
Global Self-Worth	1.00	1.00												
Social Acceptance	43**	45**	1.00	1.00										
Conduct Behaviour	31**	39**	11	22**	1.00	1.00								
Scholastic Competence	24**	40**	07	33**	23**	37**	1.00	1.00						
Athletic Competence	18**	27**	42**	32**	03	13 *	12 *	29**	1.00	1.00				
Aesthetic Affordance	17**	28**	10	09	17**	18**	09	28**	06	14	1.00	1.00		
Physical Appearance	54**	58**	29**	37**	19**	22**	16**	29**	24**	28**	15**	12	1.00	1.00

Note. PCS = Perceived Competence Scale for Children. The sample is 652 students; 330 boys and 322 girls. GSW = Global Self-Worth. SA = Social Acceptance. CB = Conduct Behaviour. SC = Scholastic Competence. AC = Athletic Competence. AA = Aesthetic Affordance. M = Male; F = Female. Decimal points are omitted. * $p < .05$. ** $p < .01$.

III. Intercorrelations among Subscales for different population: Urban, Suburban, Rural.

As shown at the Table 6 (p.183) where the intercorrelations among subscales for both sexes across urban (URB), suburban (SUR) and rural (RUR) areas are presented, some differences among groups are of interest:

a) Gender

(i) Boys (Differences within URB, SUR, RUR subgroups)

The URB and SUR subgroups for boys are almost identical, the RUR boys differ in several aspects. The Rural are like the other two in having their r 's high between Social Acceptance & Athletic Competence (URB' $r=.43$, SUR' $r=.37$, RUR' $r=.41$) and Physical Appearance & GSW , otherwise only 2 r s of GSW with each specific subscale are significant in this group (Conduct Behaviour and Physical Appearance).

Significant difference was obtained between rural boys' $r=.64$ and urban boys' $r=.26$ of GSW correlation with Conduct Behaviour, $z=2.81$, $p<.01$, two tailed. A possible reason for the above could be the close character of the Rural society and their way of bringing up boys. Boys are treated to be the obedient but challenging sons who will support the family.

(ii) Girls

Although all subgroups (URB, SUR, RUR) vary quite a lot in their correlation matrix pattern, no significant differences were found among them, except that, of the Physical Appearance correlation with Social Acceptance between Rural and Urban girls, $z=2.29$, $p<.05$.

URB girls' correlations of Physical Appearance, Scholastic Competence, and GSW with each specific domain were significant.

SUR girls do the same for Physical Appearance and GSW but not for Scholastic Competence.

On the other hand, for RUR girls, Scholastic Competence was correlated significantly with almost each specific domain but not Physical Appearance.

Conclusion

URB and SUR subgroups for both boys and girls are almost identical, especially in having their r s high between GSW and the other specific domains.

In RUR boys and girls, there are only a few significant r s among specific domains and between GSW and each specific domain.

b) Area

RUR boys vs RUR girls.

Boys' Scholastic Competence is not related, $r=.12$, to GSW, on the other side girls' Scholastic Competence is highly related, $r=.52$, to GSW, indicating statistically significant difference at level 5% ($z=2.21$, $p<.05$). Girls also associate Social Acceptance with GSW, although boys they do not ($z=2.36$, $p<.05$).

SUR boys vs SUR girls.

Girls' correlation of Conduct Behaviour with Scholastic Competence was highly significant, whereas boys' correlation was not (girls' $r=.56$ and boys' $r=.12$). The difference between r s is statistically significant, $z=2.81$, $p<.01$.

For both cases a possible reason for the above differences could be the way that boys and girls are grown up in these changing environments.

URB boys vs URB girls.

For boys, Athletic Competence was correlated with Social Acceptance, while for girls Athletic Competence was related with Scholastic Competence.

Boys' $r=.10$ and girls' $r=.31$ between Athletic Competence &

TABLE 6

Intercorrelations Among the Subscales of the 5 item revision of the PCS for children across different sub-samples (Urban, Suburban, Rural)

SUBSCALE TOTALS	URBAN SUB-SAMPLE													
	GSW		SA		CB		SC		AC		AA		PA	
	M	F	M	F	M	F	M	F	M	F	M	F	M	
Global Self-Worth	1.00	1.00												
Social Acceptance	48**	45**	1.00	1.00										
Conduct Behaviour	26**	44**	04	19**	1.00	1.00								
Scholastic Competence	24**	46**	00	24**	29**	35**	1.00	1.00						
Athletic Competence	19**	37**	43**	33**	00	12	10 *	31**	1.00	1.00				
Aesthetic Affordance	18**	24**	07	05	08	18 *	13*	31**	04	20**	1.00	1.00		
Physical Appearance	55**	60**	31**	48**	13**	29**	18**	35**	23**	33**	15 *	13	1.00	1.00
SUBURBAN SUB-SAMPLE														
Global Self-Worth	1.00	1.00												
Social Acceptance	43**	38**	1.00	1.00										
Conduct Behaviour	31**	23**	21*	17	1.00	1.00								
Scholastic Competence	28**	12	12	39**	12	56**	1.00	1.00						
Athletic Competence	16	18**	37**	36**	02	18	23 *	26 *	1.00	1.00				
Aesthetic Affordance	12	16**	12	14	36**	17	06	22 *	06	05	1.00	1.00		
Physical Appearance	54**	65**	33**	28**	30**	08	22 *	18	25 *	31**	17	18	1.00	1.00
RURAL SUB-SAMPLE														
Global Self-Worth	1.00	1.00												
Social Acceptance	09	52**	1.00	1.00										
Conduct Behaviour	64**	45**	29	41**	1.00	1.00								
Scholastic Competence	12	52**	23	54**	20	32**	1.00	1.00						
Athletic Competence	11	10	41**	22	21	22	-03	29 *	1.00	1.00				
Aesthetic Affordance	22**	32*	08	21	25	18	-22	28*	06	14	1.00	1.00		
Physical Appearance	39**	47**	08	18	31 *	22	-11	27	19	08	08	04	1.00	1.00

Note. PCS=Perceived Competence Scale for Children. The sample is 652 students; 330 boys and 322 girls. GSW=Global Self-Worth. SA=Social Acceptance. CB=Conduct Behaviour. SC=Scholastic Competence. AC=Athletic Competence. AA=Aesthetic Affordance. PA=Physical Appearance. M=Male; F=Female. * p<.05. ** p<.01. Decimal points are omitted.

Scholastic Competence indicate significant difference at level 5% ($z=2.17$, $p < .05$).

Boys' $r=.00$ and girls' $r=.24$ between Scholastic Competence & Social Acceptance indicate significant difference, $z=2.39$, $p < .05$.

Conclusions

Whatever the subgroup area is, girls always associate Scholastic Competence with the other specific domains more highly than boys . The predominance of scholastic competence domain upon the others, specific ones, could be possibly reasoned by the fact that girls are treated to be the obedient daughters, the "good" charming girls that they do not behave as boys, they do not do monkey tricks, they do not play outdoor games etc.. They do only "well" at school, where their social life unfolded.

The importance of athletics in URB boys could be reasoned from the fact that boys in cities do athletics in outside school places and this is an important aspect of their social life.

IV. Means, Standard Deviations of Items and Subscales.

The item analysis, their Means and Standard Deviations, are presented at the Tables A6 in Appendix D. The item Means fluctuate around the value of 2.8-2.9, which is above the middle point (2.5) of the scale whereas the majority of Standard Deviations fall between 0.8 and 1.00 revealing adequate variation among individuals. Nothing strange happened with the item Means and Standard Deviations. These Tables are presented just for supplementary evidence to the Table 7(p.186) which shows the Means and the Standard Deviations of each subscale. A more analytical presentation about the gender effect of the Means among subscales will be presented bellow.

a) Gender

The subscales' Means and Standard Deviations presented by gender, fluctuate around the value of 2.8 which is above the midpoint of the scale. However, there are some differences associated with gender for certain subscales. Apart from this there is some sample variation. The majority of Standard Deviations fall between .55 to .73 indicating considerable variation among individuals.

Gender Effects:

Boys > Girls

Boys see themselves as significantly more athletically competent than girls do. There is also Gender Effect favouring boys for both Physical Appearance and Global Self-Worth. Boys consider themselves to be better looking and like themselves more as a person than girls do.

Girls > Boys

On the contrary, girls see themselves as better behaved than boys do. As shown by the scores, in Conduct Behaviour domain girls achieved the highest scores among the other subscales. Also, girls see themselves as more aesthetically expressed than boys do and boys consider themselves to be not good enough at school as it is shown by their Means at Scholastic Competence subscale.

b) Area

As shown at the Table 7 (p.186) presenting the Means and the Standard Deviations of subscales across different subgroups (URB, SUR, RUR), there are not any significant differences among the three groups of Means and Standard Deviations. The same happened when the Means and the Standard Deviations for both sexes separately were checked. Means fall round the point of 2.75 and Standard Deviations round the point of .60, that is just above the middle point in both scales.

TABLE 7 Means and Standard Deviations for the revised PCS sub-scales.

SUBSCALE TOTALS	Means			Std. Dev.		
	T	M	F	T	M	F
Global Self-Worth	2.86	2.94	2.79	.63	.58	.67
Social Acceptance	2.91	2.84	2.98	.59	.58	.59
Conduct Behaviour	2.62	2.59	2.64	.63	.62	.63
Scholastic Competence	2.74	2.89	2.59	.67	.64	.66
Athletic Competence	3.04	2.97	3.11	.59	.61	.56
Aesthetic Affordance	2.65	2.75	2.55	.69	.63	.73
Physical Appearance	2.78	2.85	2.72	.56	.55	.57

	URB	SUR	RUR	URB	SUR	RUR
Global Self-Worth	2.89	2.86	2.78	.64	.63	.59
Social Acceptance	2.89	2.95	2.94	.60	.60	.54
Conduct Behaviour	2.66	2.60	2.47	.62	.61	.65
Scholastic Competence	2.74	2.77	2.71	.65	.70	.68
Athletic Competence	3.06	3.10	2.88	.58	.63	.53
Aesthetic Affordance	2.64	2.70	2.60	.67	.71	.70
Physical Appearance	2.78	2.84	2.72	.56	.57	.55

Note. N=652. PSC=Perceived Competence Scale. T=Total. M=Male. F=Female. Males' N=330. Females' N=323. URB=Urban. SUR=Suburban. RUR=Rural. URB N=388. SUR N=159. RUR N=105. Std. Dev.=Standard Deviation.

6.2.2 Rosenberg's Self-Esteem Scale

Introduction

According to Rosenberg the scale was intended to be unidimensional. In previous factorial analysis of the scale, two factors were identified, the first loaded on the positively worded self-appraisal items and the second on the negative items. This could have been indicative of response sets and suggested that the scale could be treated as unidimensional (McInver & Carmines, 1981; Carmines & Zeller, 1979).

(i) Factor pattern

As shown at the Table 8 (p.188) where the unrotated factor matrix on P.C analysis is presented, all items loaded on the F1 factor, which accounted for 30% of the variance. Nothing odd happened in the correlation matrix (Table 9, p.189) and almost all the items were intercorrelated beyond the 5% significance level. When a varimax rotation was performed on the P.C analysis, 52% of the variance was accounted for the three first factors but the pattern does not seem related to positive or negative wording or anything else, and the P.C general factor is probably the best basis for interpretation (Table 8, p.188).

(ii) Conclusion

The rotated factor solution revealed an interpretable multi- factorial pattern. Thus, the most appropriate interpretation is that the unrotated factor solution performs a better determination for the structure of Self Esteem.

TABLE 8

Factor Pattern (unrotated and varimax rotated factor solutions) for the Rosenberg Self-Esteem Items

Items Description	FACTORS													
	1		2		3		4		5		6		7	
	UNR	ROT	UNR	ROT	UNR	ROT	UNR	ROT	UNR	ROT	UNR	ROT	UNR	ROT
1. On the whole, I am satisfied with myself.	63	26	-06	72	-36	21	-28	01	04	-01	01	01	19	10
2. At time I think I am no good at all	56	21	-20	26	30	79	-43	-11	-17	-06	-09	05	31	07
3. I feel that I have a number of good qualities.	29	04	65	09	22	04	-09	-01	61	97	-20	09	-09	08
4. I am able to do things as well as most other people.	43	10	46	11	-14	05	26	07	-45	09	-55	10	08	97
5. I feel that I have not much to be proud of.	52	14	-14	-11	62	70	17	46	08	18	01	08	26	00
6. I certainly feel useless at times.	70	82	-30	18	03	25	-13	05	-06	-03	-11	01	-39	07
7. I feel that I am a person of worth, at least equally with others.	37	07	58	09	17	07	-05	03	-37	09	58	98	-13	10
8. I wish I could have more respect for myself.	55	20	-20	21	-07	05	66	87	13	-04	18	02	14	08
9. All in all, I am inclined to feel that I am a failure.	72	82	-18	18	-02	08	05	22	05	09	-02	09	-47	06
10. I take a positive attitude toward myself.	59	11	12	82	-51	-02	-08	20	20	12	19	11	23	05

Note. N=652. Loadings above .20 are given in bold face. Decimal points are omitted. UNR=Unrotated factor matrix. ROT=Rotated factor matrix.

TABLE 9 Correlation Matrix of Rosenberg Self-Esteem Scale

Rosenberg's Self-Esteem Scale Items

Items Description	1	2	3	4	5	6	7	8	9	10
1. On the whole, I am satisfied with myself.	1.000									
2. At time I think I am no good at all	26**	1.000								
3. I feel that I have a number of good qualities.	10 *	08 *	1.000							
4. I am able to do things as well as most other people.	20**	13**	18**	1.000						
5. I feel that I have not much to be proud of.	19**	29**	13**	12**	1.000					
6. I certainly feel useless at times.	37**	36**	06	18**	31**	1.000				
7. I feel that I am a person of worth, at least equally with others.	14**	13**	21**	22**	14**	12**	1.000			
8. I wish I could have more respect for myself.	23**	18**	05	16**	26**	28**	10 *	1.000		
9. All in all, I am inclined to feel that I am a failure.	35**	31**	13**	20**	29**	52**	17**	36**	1.000	
10. I take a positive attitude toward myself.	39**	20**	16**	21**	11**	29**	18**	27**	32**	1.000

Note. N=652. Decimal points are omitted. * $p < .05$. ** $p < .01$.

6.3 Aesthetic Experience Structure

6.3.1 Aesthetic Experience Scale

I. Factor Pattern

Table 10 (p.192) shows the factor pattern on Principal Components (P.C) analysis for the final revision of Aesthetic Experience Scale with its 7 Factors.

(i) Existence of a General Factor.

When an unrotated factor solution was performed, all items loaded positively on F1 Factor accounting for 23,5% of the variance. The lowest loading was .30. This suggests that the scale could be treated as having a unidimensional component (Tables A7,8,9 in Appendix E).

(ii) Factor Pattern: Identification of some Specific Factors.

When a varimax rotation was performed on P.C analysis, the rotation converged for all three samples (total, girls ,boys). The rotated factor solution was clear enough on each specific factor and each subgroup of items defined its own factor.

Besides that, 22 out of 30 items emerged under the label of F1 Factor, again indicating a general factor solution on Principal Components (P.C). In addition, 26 out of 30 items loaded on F1 Factor, when a Principal Axis Factoring (PAF) was performed.

However, the core of the items of F1 is drawn from the "First Emotional Response" Subgroup, with their loadings running from .30 to .67.

F2 was defined by the Final Feeling subgroup items and by the items 1243 & 1244 of the Absorption subgroup (Creator's Absorption cluster), with loadings running from .20 to .67.

F3 factor indicated the Strong Pleasure cluster of First Feeling subgroup. The Catharsis cluster's items cross-loaded on F3 factor (1531,1532).

F4 was defined by a cluster from the Feeling-Reasoning- Evaluating Subgroup named "Form-Meaning Relationships". Some other items from the Reasoning Subgroup also appeared on F4 (referred to the fact that knowledge may yield pleasure).

F5 contained the Stasis Subgroup with factor loadings running from .22 to .68.

F6 held the Absorption Subgroup. The core of the factor focused on the perceiver's part items (1231, 1232, 1233,).

Finally, F7 factor was defined by the Feeling-Reasoning-Evaluating Subgroup items in general.

The Feeling component, included in almost all the items, might be the reason of some cross loadings among items sharing the same main component (First Feeling-Final Feeling etc.).

(iii) Differences between P.C and P.A.F factoring methods, performed to the Aesthetic Experience Scale.

As statisticians differ in their view on the most preferred technique for the factor analysis methods, it was considered sensible to perform supplementary P.A.F analysis to the same data to examine whether a similar solution emerged (Eysenck, 1979; Golberg, 1990). Inspection of the P.A.F factor pattern and of the P.C one shows an almost identical factor solution, with some differences in the initial and final analysis, owing to the excluded communality in the final analysis on the P.A.F method. A varimax rotated 7 Factor Solution on P.A.F emerged when an eigenvalue of .1 was used. However, a 5 Factor solution accounting for 32% of the total variance could be interpreted without any difficulty. The F6 & F7 Factors could not be identified clearly (Table 10, p.192).

TABLE 10

Factor Pattern (Varimax Rotation) on Principal Components and Principal Factoring for the Revised Aesthetic Experience Scale for children

ITEM DESCRIPTION	FACTORS						
	1	2	3	4	5	6	7
	PC PAF	PC PAF	PC PAF	PC PAF	PC PAF	PC PAF	PC PAF
STASIS							
1121 To make a carnival costume or designed jewellery	03 36	14 -29	30 12	21 21	29 -04	06 -03	45 -02
1122 To play marionettes or "karagiozis"	20 23	03 30	22 09	30 21	22 11	38 22	02 01
1131 To feel competent to make subtle discriminations about Art	25 14	01 07	08 02	15 58	67 13	02 05	-01 16
1132 To have asked to attend any Art lessons for your pleasure	-01 07	17 -05	-06 14	12 50	68 01	12 04	05 -08
INITIAL EMOTIONAL RESPONSE							
1211 To enjoy making things for yourself	43 -01	29 -01	-02 26	-17 43	46 36	01 -05	-19 12
1212 To feel completely absorbed in a work of art	61 39	14 14	20 17	10 15	09 31	-03 -04	10 17
1213 To have an idea for a painting, having seen a misty light	55 41	10 14	04 14	16 13	06 29	22 15	19 05
1214 To do a painting for your own pleasure	30 14	15 38	19 17	-15 21	23 26	53 13	12 -23
1215 To enjoy trying to identify feelings on faces of portraits	48 29	31 08	-05 29	10 27	22 28	22 13	05 -01
1216 To like improvising when painting	67 52	06 09	06 09	20 21	16 42	10 05	19 05
STRONG PLEASURE							
1221 To experience strong pleasure listening to a song	-04 03	21 -60	62 18	06 -02	-06 20	33 07	-02 04
1222 To have an optimistic feeling listening to a piece of music	04 13	04 -62	67 05	02 03	03 -01	25 -03	18 12
ABSORPTION (perceiver's)							
1231 To cry while watching a film	09 25	10 25	04 12	55 09	-01 -01	51 43	-05 06
1232 To find your feet moving in time with the rhythm of music	22 27	-05 47	44 02	04 11	10 02	37 06	27 -02
1234 To feel fulfilled when surrounded by things made by you	05 05	18 42	21 17	06 06	01 10	63 26	01 -05
ABSORPTION (creator's)							
1243 To forget the time while making something	13 15	67 17	07 57	20 08	02 08	19 21	00 09
1244 To be tense with expectancy for the final result of your creation	29 20	65 16	07 56	04 12	06 08	17 08	07 02
FEELING-REASONING-EVALUATING							
1411 To realise as pleasurable your attempt to appreciate a painting	43 42	11 21	34 12	48 15	08 20	-04 17	01 43
1412 To have some strong feelings when evaluating your creation	13 24	61 28	27 50	-06 06	01 16	01 -17	27 -04
1413 To appreciate better a carpet because of some relevant knowledge	27 46	21 05	00 20	53 22	15 03	03 14	13 05
1414 To escape from some of your troubles, while enjoying music	19 42	10 11	07 10	13 04	04 02	-06 -02	62 00
1416 To realise that the costumes match the style of a play you enjoy	13 40	14 15	08 13	42 24	27 02	09 12	32 07
FORM-MEANING RELATIONSHIPS							
1421 To appreciate more, being aware of the colour balance in an artwork	20 39	05 13	-04 06	05 -06	-13 -19	14 00	66 -03
1422 To think that a photo is spoilt because of the too complicated "fonto"	54 52	17 13	11 19	22 14	07 -01	07 03	25 00
1431 To appreciate a poem more because you know the lifestyle of the poet	46 36	21 02	-03 19	31 -07	-31 01	05 13	03 09
1432 To appreciate a poem more because its form enhances its meaning	22 50	07 13	15 09	59 11	05 24	01 14	22 11
FINAL FEELING-CATHARSIS							
1521 To feel proud while looking at a piece of your handicraft	-08 18	38 27	10 25	16 -03	-09 -15	33 12	25 -05
1522 To gaze at an everyday life scene in the street feeling pleasurable	14 19	67 12	06 59	16 31	26 -02	08 06	04 03
1531 To gaze at your creations while sitting in your room	19 19	20 40	64 19	15 05	-02 00	-01 00	-05 12
1532 To feel "purged" after listening to a musical composition	19 18	44 16	32 35	19 23	24 02	-19 00	01 30

Note. Loadings above .20 are given in boldface. Decimal points are omitted. PC=Principal Component. PAF=Principal Axis Factoring. The sample is 652 students; 330 boys and 322 girls.

(iv) Conclusion

As shown by the results, the factor pattern of Aesthetic Experience Scale appears to be interpretable.

It could be also considered that the existence of a General Factor is justified .

And the emerging factorial pattern defines some specific factors, which could be identified as components of Aesthetic Experience.

II. Factor Pattern

The Aesthetic Experience Scale was subject to further factorial analysis on account of the fact that the Aesthetic Experience Scale was developed especially for the current study, and that the structure of the Aesthetic Experience Scale may differ across different subgroups (sex, geographical units, etc.). Further factor analysis was carried out in order to answer the following questions:

- (i) Does the factor pattern yield a General Factor in each of the sub-groups?
- (ii) Does the Factor analysis yield the same structure in each of the samples?
- (iii) Do P.C and P.A.F factoring methods of analysis yield almost the same factor pattern across all the samples?

a) Boys & Girls Groups

- (i) Existence of a General Factor.

For the final version of the Aesthetic Experience Scale, the results on P.C analysis showed:

Boys' & girls' unrotated factor matrixes yielded a general factor accounting of 19.3% for boys and 23.4% for girls (Tables A8,9 in Appendix E). The item loadings on the first unrotated factor were, in each case, highly similar to each other, suggesting that the nature of the Aesthetic Experience is almost identical for boys and girls.

- (ii) Identification of some specific factors.

A rotated factor solution (varimax) showed almost the same factor pattern on P.C for both sexes separately (Table 11, p.195). The girls' rotated factor pattern looks to be clearer than the boys', and it is somewhat easier to distinguish the same specific distinct factors and label them under the same label agreed upon for the factor pattern of the total sample.

TABLE 11
Factor Pattern (Varimax Rotated Principal Components) for the Aesthetic Experience Scale for children (Boys and Girls)

ITEM DESCRIPTION	FACTORS													
	1		2		3		4		5		6		7	
	M	F	M	F	M	F	M	F	M	F	M	F	M	F
STASIS														
1121 To make a carnival costume or designed Jewellery	33	12	10	-00	26	30	-01	49	35	25	-20	13	25	21
1122 To play marionettes or "karagiozis"	10	17	-08	08	26	22	43	29	12	20	12	04	05	43
1131 To feel competent to make subtle discriminations about Art	14	-08	12	25	-08	11	63	04	24	74	09	04	02	17
1132 To have asked to attend any Art lessons for your pleasure	-03	16	19	-05	02	-03	18	04	74	70	13	12	04	07
INITIAL EMOTIONAL RESPONSE														
1211 To enjoy making things for yourself	12	31	23	40	00	-04	30	-08	03	51	67	12	10	00
1212 To feel completely absorbed in a work of art	56	18	17	52	12	10	08	22	-05	39	14	24	-15	-04
1213 To have an idea for a painting, having seen a misty light	49	08	16	62	16	06	20	11	03	02	02	17	-05	20
1214 To do a painting for your own pleasure	19	21	08	05	47	14	08	03	28	08	35	14	00	72
1215 To enjoy trying to identify feelings on faces of portraits	45	45	30	25	02	-08	25	07	-00	30	28	-02	04	35
1216 To like improvising when painting	69	10	06	68	04	13	11	15	17	27	04	-01	-00	15
STRONG PLEASURE														
1221 To experience strong pleasure listening to a song	-02	37	15	-24	73	52	-00	19	-15	20	-06	05	-01	06
1222 To have an optimistic feeling listening to a piece of music	07	06	06	-04	68	56	03	43	01	15	00	-01	-05	-08
ABSORPTION (perceiver's)														
1231 To cry while watching a film	11	07	07	33	05	62	09	-11	11	-01	08	-01	74	-08
1232 To find your feet moving in time with the rhythm of music	28	07	-14	17	53	51	05	33	26	08	08	-26	-06	31
1234 To feel fulfilled when surrounded by things made by you	05	16	11	07	49	56	-11	-07	11	-00	29	28	15	16
ABSORPTION (creator's)														
1243 To forget the time while making something	13	61	67	05	03	21	02	10	-08	03	15	29	20	18
1244 To be tense with expectancy for the final result of your creation	25	63	63	23	06	21	06	02	18	-02	20	00	-05	23
FEELING-REASONING-EVALUATING														
1411 To realise as pleasurable your attempt to appreciate a painting	50	17	10	39	16	10	42	42	-14	19	-03	21	27	-15
1412 To have some strong feelings when evaluating your creation	12	64	61	06	24	19	-05	24	23	-02	-14	-01	-20	03
1413 To appreciate better a carpet because of some relevant knowledge	36	43	15	23	-03	-09	13	26	43	26	-27	11	06	-11
1414 To escape from some of your troubles, while enjoying music	45	05	08	09	01	-09	14	67	-02	-13	02	01	-31	21
1416 To realise that the costumes match the style of a play you enjoy	48	08	03	02	08	04	11	24	26	22	-07	69	24	10
FORM-MEANING RELATIONS(IIP)														
1421 To appreciate more, being aware of the colour balance in an artwork	42	02	-07	27	-02	22	-42	33	20	-19	-05	32	-35	13
1422 To think that a photo is spoilt because of the too complicated "fonto"	64	30	17	36	12	-13	-01	34	07	15	-10	-01	13	34
1431 To appreciate a poem more because you know the lifestyle of the poet	54	32	17	47	-05	05	-16	14	-02	-39	02	-05	25	-22
1432 To appreciate a poem more because its form enhances its meaning	32	22	03	23	-04	07	45	56	20	03	-45	12	01	-05
FINAL FEELING-CATHARSIS														
1521 To feel proud while looking at a piece of your handicraft	17	15	42	01	26	49	-02	07	-14	-11	-23	17	21	12
1522 To gaze at an everyday life scene in the street feeling pleasurable	16	65	66	08	02	14	13	02	27	22	09	16	12	17
1531 To gaze at your creations while sitting in your room	03	40	20	18	58	24	21	38	-06	06	-21	-01	10	03
1532 To feel "purged" after listening to a musical composition	16	20	51	20	11	15	47	04	-01	08	-02	67	-21	03

Note. Loadings above .20 are given in boldface. Decimal points are omitted. M=Male, F=Female. The sample is 652 students; 330 boys and 322 girls.

TABLE 12

Factor Pattern (Varimax Rotation on Principal axis Factoring) for the Aesthetic Experience Scale for Children.

ITEM DESCRIPTION	FACTORS													
	1		2		3		4		5		6		7	
	M	F	M	F	M	F	M	F	M	F	M	F	M	F
STASIS														
1121 To make a carnival costume or designed jewellery	38	12	10	35	22	11	04	21	-07	35	20	13	01	13
1122 To play marionettes or "karagiozis"	13	16	01	28	19	13	18	17	07	20	12	10	-12	27
1131 To feel competent to make subtle discriminations about Art	09	14	09	12	-01	-06	57	73	13	04	21	05	01	12
1132 To have asked to attend any Art lessons for your pleasure	08	04	17	02	01	12	14	47	06	06	54	18	-00	10
INITIAL EMOTIONAL RESPONSE														
1211 To enjoy making things for yourself	05	30	21	-04	03	36	14	57	69	-12	08	04	-15	-03
1212 To feel completely absorbed in a work of art	44	50	18	12	13	13	10	25	16	10	-04	20	08	03
1213 To have an idea for a painting, having seen a misty light	36	51	17	09	13	04	23	08	01	03	03	12	06	28
1214 To do a painting for your own pleasure	17	05	11	21	36	16	-02	13	16	08	27	12	-07	48
1215 To enjoy trying to identify feelings on faces of portraits	33	24	27	02	04	21	25	27	21	11	02	06	02	36
1216 To like improvising when painting	70	60	07	14	01	06	09	29	12	04	09	-02	01	17
STRONG PLEASURE														
1221 To experience strong pleasure listening to a song	-01	-04	14	49	64	25	-03	08	-05	13	-09	15	-61	01
1222 To have an optimistic feeling listening to a piece of music	06	09	06	52	62	05	04	07	05	24	01	06	07	-08
ABSORPTION (perceiver's)														
1231 To cry while watching a film	13	17	08	42	06	07	08	03	04	-10	09	00	-08	06
1232 To find your feet moving in time with the rhythm of music	26	18	-08	50	47	05	06	09	13	21	16	-16	10	20
1234 To feel fulfilled when surrounded by things made by you	-02	10	14	47	37	11	00	-01	07	-08	05	22	11	16
ABSORPTION (creator's)														
1243 To forget the time while making something	12	16	57	28	04	48	04	04	10	08	-04	27	-06	19
1244 To be tense with expectancy for the final result of your creation	17	29	59	27	06	50	16	02	10	-01	13	08	13	24
FEELING-REASONING-EVALUATING														
1411 To realise as pleasurable your attempt to appreciate a painting	41	50	11	17	17	10	42	13	03	25	-14	22	-04	-07
1412 To have some strong feelings when evaluating your creation	18	12	48	26	23	57	02	05	-05	20	18	-02	04	-01
1413 To appreciate better a carpet because of some relevant knowledge	42	31	12	01	01	29	14	19	-07	18	25	16	01	05
1414 To escape from some of your troubles, while enjoying music	23	17	11	06	03	07	25	-03	-04	45	-03	05	20	11
1416 To realise that the costumes match the style of a play you enjoy	44	10	06	10	11	08	16	19	04	18	13	52	07	11
FORM-MEANING RELATIONSHIP														
1421 To appreciate more, being aware of the colour balance in an artwork	20	15	-01	21	01	09	-02	-01	-10	21	-01	14	69	04
1422 To think that a photo is spoilt because of the too complicated "fonto"	62	38	18	00	11	21	02	18	-02	30	-05	03	04	30
1431 To appreciate a poem more because you know the lifestyle of the poet	41	34	17	07	-01	18	-01	-07	03	08	15	04	09	-02
1432 To appreciate a poem more because its form enhances its meaning	37	37	02	16	-02	16	32	01	-23	34	-04	14	-10	-01
FINAL FEELING-CATHARSIS														
1521 To feel proud while looking at a piece of your handicraft	19	03	30	38	19	15	-01	-04	-13	02	-23	07	-09	07
1522 To gaze at an everyday life scene in the street feeling pleasurable	22	14	57	21	06	52	13	20	15	04	09	17	-02	20
1531 To gaze at your creations while sitting in your room	11	29	13	30	46	26	09	04	-11	27	-21	08	-18	08
1532 To feel "purged" after listening to a musical composition	16	25	43	18	17	16	44	10	12	-01	-02	45	-05	06

Note. Loadings above .20 are given in boldface. Decimal points are omitted. M=Male, F=Female. The sample is 652 students; 330 boys and 322 girls.

(iii) Differences between P.C & P.A.F factoring methods
across boys & girls.

For the final version of the Aesthetic Experience Scale a factor solution was also performed on P.A.F analysis for both sexes (Table 12, p.196). Both the unrotated (Tables A11,12 in Appendix F) and the rotated factor solutions on P.A.F method were almost identical to the ones when a P.C analysis was performed.

(b) Urban, Suburban and Rural Groups.

[Although the separate factor solutions for boys and girls indicated a slight difference in their factor structures, this difference does not seem remarkable enough to introduce any different interpretation. However, this might be indicative of further differences between boys and girls among the urban, suburban and rural samples.]

The factor analysis for the urban, suburban and rural areas was performed separately and together for both sexes.

(i) Existence of a General Factor.

As shown in the unrotated factor solutions a General Factor could be justified for all groups for both sexes (Tables A13,14,15, for both sexes together, in the Appendix G).

(ii) Identification of some specific factors.

When a varimax rotation was performed, the factor structure on P.C was similar in general terms across all samples for both sexes (Table 13 &14, pp.198-199).

Conclusion.

None of the differences established any strong exceptions, although it was clear that for rural areas the factor pattern was not so clear as it was for the urban areas. This might

TABLE 13

Factor Pattern (Varimax Rotation on Principal Components) for the Aesthetic Experience Scale for Children for different sub-samples (Urban, Suburban, Rural).

ITEM DESCRIPTION	FACTORS																				
	1		2		3		4		5		6		7								
	URB	SUR	URB	SUR	URB	SUR	URB	SUR	URB	SUR	URB	SUR	URB	SUR							
STATUS																					
1121 To make a carnival costume or designed jewellery	07	17	43	15	-06	45	31	21	11	01	01	-02	12	22	64	-09	25	14	05		
1122 To play marionettes or "karagozs"	07	34	02	15	09	01	10	57	57	17	10	41	-15	01	34	11	06	23	09	15	
1131 To feel competent to make subtle discriminations about Art	02	07	02	39	04	-02	04	-04	68	07	26	40	2	25	60	15	05	04	-03	04	
1132 To have asked to attend any Art lessons for your pleasure	13	07	42	-10	17	-04	-01	61	07	04	11	28			75	-25	-38	-01	-02	09	
INITIAL EMOTIONAL RESPONSE																					
1211 To enjoy making things for yourself	39	05	05	31	11	06	-01	29	-08	03	69	73			50	-04	-06	04	-06	10	
1212 To feel completely absorbed in a work of art	16	44	30	66	13	20	11	10	-11	-15	43	22			10	01	45	07	38	-26	
1213 To have an idea for a painting, having seen a misty light	09	49	-13	50	26	43	19	07	28	39	28	39			06	-01	-06	14	36	31	
1214 To do a painting for your own pleasure	16	05	19	08	27	30	-12	55	02	33	30	-12	29		32	06	06	51	14	54	
1215 To enjoy trying to identify feelings on faces of portraits	48	40	12	29	24	21	-07	28	-09	20	24	18			20	08	07	39	-13	13	
1216 To like looking when painting	08	59	10	57	06	30	00	09	-20	14	35	61			14	32	27	38	09	04	
STRONG PLEASURE																					
1221 To experience strong pleasure listening to a song	19	05	53	-25	20	14	02	67	15	15	32	03	-26		-03	13	12	-01	-20	12	
1222 To have an optimistic feeling listening to a piece of music	07	20	23	07	-11	19	76	-10	58	09	16	-18			00	02	28	-05	-09	21	
ABSORPTION (perceiver's)																					
1231 To cry while watching a film	-01	41	48	15	32	-15	22	12	-01	64	-05	20			04	37	20	13	-20	08	
1232 To find your feet moving in time with the rhythm of music	-01	13	26	12	-03	03	51	04	28	12	05	10			07	13	38	42	29	51	
1233 To feel fulfilled when surrounded by things made by you	11	01	26	02	19	06	-02	51	04	72	57	37	05		01	04	08	05	07	18	
ABSORPTION (creator's)																					
1243 To forget the time while making something	68	34	37	17	68	10	07	01	08	08	17	22	08	11	02	17	-05	06	03	11	
1244 To be tense with expectancy for the final result of your creation	69	19	17	16	73	22	03	06	06	06	15	46	22	10	04	-01	20	15	-01	-03	
FEELING-REASONING-EVALUATION																					
1411 To realize as pleasurable your attempt to appreciate a painting	14	62	06	62	22	23	24	15	14	11	-08	14			05	11	21	07	09	-16	
1412 To have some strong feelings when evaluating your creation	60	21	64	-05	60	12	24	31	-30	02	-08	17	13		04	-03	11	17	16	08	
1413 To appreciate better a carpet because of some relevant knowledge	21	73	26	13	05	-06	-06	07	39	17	07	58			23	03	03	08	00	-21	
1414 To escape from some of your troubles, while enjoying music	02	10	13	11	45	54	11	-01	-01	-04	-37	06	11		11	11	44	11	45	-18	
1416 To realize that the costumes match the style of a play you enjoy	13	50	13	32	01	12	08	47	66	09	-03	02			06	24	-19	11	24	-16	
FORM-MEANING RELATIONSHIP																					
1421 To appreciate more, being aware of the colour balance in an artwork	15	58	01	48	26	67	06	39	25	01	15	28			-03	02	18	43	19	08	
1422 To think that a photo is spilt because of the too complicated "fontus"	38	57	01	16	23	18	60	03	-22	31	00	06	13		-10	-04	24	37	03	-67	
1431 To appreciate a poem more because you know the lifestyle of the poet	07	44	10	20	12	55	12	31	28	01	-16	28	-14		10	04	01	-16	04	-15	
FINAL FEELING-CATHARSIS																					
1521 To feel proud while looking at a piece of your handicraft	36	-01	20	09	24	53	14	14	02	09	22	27	50	06	-14	68	15	-12	-01	13	
1522 To gaze at an everyday life scene in the street feeling pleasurable	48	15	42	12	45	07	04	23	32	01	49	18			24	32	02	11	07	-09	
1531 To gaze at your creations while sitting in your room	07	35	63	27	39	42	11	39	11	62	-12	-01	05	-02	06	-11	-11	08	-23	-07	
1533 To feel "purged" after listening to a musical composition	48	11	45	50	42	09	10	20	31	17	32	02	-01	10	01	13	25	23	-28	04	02

Note. N=652. Loadings above .20 are given in boldface. Decimal points are omitted. URB=Urban, SUR=Suburban, RUR=Rural. Urban N=388, Suburban N=159, Rural N=105.

TABLE 14

Factor Pattern (Varimax Rotation on Principal axis Factoring) for the Aesthetic Experience Scale for Children for different sub-samples (Urban, Suburban, Rural).

ITEM DESCRIPTION	FACTORS													
	1		2		3		4		5		6		7	
	URB	SUR	URB	SUR	URB	SUR	URB	SUR	URB	SUR	URB	SUR	URB	SUR
STASIS														
1121 To make a carnival costume or designed jewellery	11	13	33	25	16	21	25	-04	20	07	06	33	10	-04
1122 To play marionettes or "karagozis"	12	30	17	51	18	12	19	06	25	09	31	17	10	-06
1131 To feel competent to make subtle discriminations about Art	04	05	10	01	29	70	09	04	52	-05	03	05	-04	-01
1132 To have asked to attend any Art lessons for your pleasure	12	10	13	03	-02	36	01	05	52	08	-09	-04	04	08
INITIAL EMOTIONAL RESPONSE														
1211 To enjoy making things for yourself	32	09	-06	10	27	44	01	02	46	06	07	-16	-02	41
1212 To feel completely absorbed in a work of art	17	46	19	11	51	13	14	13	14	-04	30	24	-07	41
1213 To have an idea for a painting, having seen a misty light	13	48	26	07	40	10	10	20	10	08	24	24	-01	25
1214 To do a painting for your own pleasure	18	09	-01	45	23	19	25	20	24	08	19	18	33	-03
1215 To enjoy trying to identify feelings on faces of portraits	35	33	21	10	33	34	00	15	22	10	13	01	19	14
1216 To like improvising when painting	11	51	34	11	57	27	05	02	16	09	26	15	16	19
STRONG PLEASURE														
1221 To experience strong pleasure listening to a song	15	04	06	62	01	02	56	18	-03	13	06	-09	01	17
1222 To have an optimistic feeling listening to a piece of music	06	18	16	55	03	-01	68	05	01	-07	47	-10	-07	07
ABSORPTION (perceiver's)														
1231 To cry while watching a film	05	33	26	23	11	14	15	-03	06	56	11	01	04	-05
1232 To find your feet moving in time with the rhythm of music	04	16	28	51	17	03	45	-02	09	02	37	22	21	08
1234 To feel fulfilled when surrounded by things made by you	11	07	03	44	06	08	28	04	00	21	21	00	04	30
ABSORPTION (creator's)														
1243 To forget the time while making something	59	22	11	04	15	13	12	29	07	63	21	14	-02	16
1244 To be tense with expectancy for the final result of your creation	62	19	08	06	18	25	10	52	07	34	06	05	05	08
FEELING-REASONING-EVALUATING														
1411 To realise as pleasurable your attempt to appreciate a painting	55	25	27	44	16	23	14	13	22	-04	16	-10	-10	-09
1412 To have some strong feelings when evaluating your creation	46	22	23	25	05	14	24	68	08	04	14	17	09	16
1413 To appreciate better a carpet because of some relevant knowledge	19	08	06	18	25	10	52	07	34	04	03	05	02	03
1414 To escape from some of your troubles, while enjoying music	06	13	41	04	13	-07	12	25	10	18	23	41	02	-09
1416 To realise that the costumes match the style of a play you enjoy	14	44	36	14	24	40	11	-08	11	09	32	33	-01	-08
FORM-MEANING RELATIONSHIP														
1421 To appreciate more, being aware of the colour balance in an artwork	06	16	44	-01	09	-02	13	00	-09	-01	03	38	02	07
1422 To think that a photo is spilt because of the too complicated "fonto"	19	54	34	09	45	30	11	15	05	15	09	18	18	13
1431 To appreciate a poem more because you know the lifestyle of the poet	24	47	34	07	22	-09	06	15	02	20	02	03	23	07
1432 To appreciate a poem more because its form enhances its meaning	09	58	52	30	15	06	06	13	10	07	32	13	-18	-09
FINAL FEELING-CATHARSIS														
1521 To feel proud while looking at a piece of your handicraft	28	01	13	24	06	-01	15	08	-08	22	03	20	-05	08
1522 To gaze at an everyday life scene in the street feeling pleasurable	61	15	18	10	09	41	06	22	28	29	10	16	02	40
1531 To gaze at your creations while sitting in your room	11	31	08	34	18	01	46	45	09	05	09	-16	01	-06
1532 To feel "purged" after listening to a musical composition	43	12	11	22	31	35	15	26	19	20	02	17	-37	04

* Varimax Rotation failed to converge for the Rural sub-sample.

Note. N=652. Loadings above .20 are given in boldface. Decimal points are omitted.

URB=Urban, SUR=Suburban, RUR=Rural, Urban N=388, Suburban N=159, Rural N=105.

possibly be expected because of the lack of stimulus and experiences in such isolated environments (mountainous villages). However, although the factor solution it was not clear enough for rural areas, it accounted for more of the variance than in urban areas, indicating that the Aesthetic Experience is more differentiated among urban area's students but also that Aesthetic Experience might be a fully fledged experience for students of rural areas (Tables 13, p.198).

(iii) Differences between P.C & P.A.F methods across urban, suburban, rural samples.

The factor solutions from both factoring methods showed a similar factor pattern across all samples (3X3), justifying both a General Factor and the specific ones. The only difference is that on account of the different methods, the rotated 7 factor solution accounted for less of the total variance on P.A.F than on P.C, as the common shared part of the factors (communality) does not participate in the factoring process on P.A.F (Tables 14, p.199).

General Conclusion.

Regardless of the factoring method which was employed (P.C or P.A.F), the factor structure of the Aesthetic Experience Scale yielded the same structure, indicating that the nature of Aesthetic Experience is almost identical across all the subjects for all subgroups, (boys vs girls, urban vs suburban vs rural) and justifying: (a) the existence of a general aesthetic factor, and (b) some specific ones that could be identified as components of the aesthetic experience process.

III. Intercorrelations between the Cognition centered and Feeling centered group (cluster) of items.

Introduction

As may have been anticipated, we cannot provide any adequate answer to the question about the predominant aspects of the aesthetic experience, it is safest probably to recognise the intertwined character of emotion and cognition. Thus, it was considered of importance to study the relationships between the items focusing on the feeling/affective aspect and the items focusing on the cognitive one. This relationship could give also supplementary evidence for the justification, if any, of the existence of a general aesthetic factor. The Aesthetic Experience Scale Items were grouped into two clusters named: (a) cluster of reasoning (cognition) centered items (Cognitive score) and (b) cluster of feeling centered items (Affective score).

To facilitate interpretation, the clusters' totals were calculated and the correlation analysis was performed throughout.

The intercorrelations between the Affective and Cognitive scores are presented in the Table 15 (p.202). As shown by the results, the Affective and the cognitive scores are highly related (r 's range fall between .51 to .74) for both sexes across all different sub-samples (Urban, Suburban and Rural). And as it is shown by the results, they are both very highly related to the Aesthetic Experience Scale total score (see Table 15, p. 202).

TABLE 15 Intercorrelations among the A.E.S Total score, the Cognitive Score and the Feeling score.

	A.E.S score			Cognitive score			Feeling score		
	T	M	F	T	M	F	T	M	F
A.E.S score	1.00	1.00	1.00						
Cognitive score	89**	85**	90**	1.00	1.00	1.00			
Feeling score	92**	91**	91**	69**	61**	69**	1.00	1.00	1.00
	URB	SUR	RUR	URB	SUR	RUR	URB	SUR	RUR
Sex=Male									
A.E.S score	1.00	1.00	1.00						
Cognitive score	87**	82**	79**	1.00	1.00	1.00			
Feeling score	91**	88**	92**	64**	51**	57**	1.00	1.00	1.00
	URB	SUR	RUR	URB	SUR	RUR	URB	SUR	RUR
Sex=Female									
A.E.S score	1.00	1.00	1.00						
Cognitive score	88**	91**	90**	1.00	1.00	1.00			
Feeling score	90**	90**	94**	63**	69**	74**	1.00	1.00	1.00

Note. N=652. 330 Boys and 323 Girls. A.E.S=Aesthetic Experience Scale. T=Total. M=Male. F=Female. URB=Urban. SUR=Suburban. RUR=Rural. URB N=388. SUR N=159. RUR N=105. Decimal points are omitted. * p < .05. ** p < .01.

Conclusion

The Affective and the Cognitive totals appeared to be highly correlated across all subsamples, indicating that both groups of items could form an integrated whole and also suggesting the existence of a general aesthetic factor (unidimensional).

6.3.2 Cross-sectional analysis of Aesthetic Experience Score.

Introduction

To clarify further the qualities of Aesthetic Experience for both sexes across different social groups, a cross-sectional analysis of Aesthetic Experience scores was performed with Analyses of Variance.

What are the differences attributable to:

- a) sex,
- b) geographic quality of the sampling area,
- c) the socio-economic status of the catchment area of the school,
- d) whether art is being taught or not in the school,
- e) whether the school achieves art performances or not in its curriculum.

The subjects were grouped in accordance with the above criteria.

An initial analysis showed that suburban areas consisted mostly of middle class residents and rural areas of lowest class residents, the criteria of the geographic quality of the school area and socio-economic status were merged into one consolidated variable:

- 1.URB * Upper-Middle class*
- 2.URBM * Middle class*
- 3.SUR * Lower Middle class*
- 4.URBK * Urban Working class*
- 5.RUR * Agricultures'class*

The Aesthetic Experience Scale (A.E.S) scores were calculated separately in series of 2 x 5 or 2 x 2 or 2 x 2 analysis of variance design, for each of the following pair of variables, respectively:

- (i) Sex --- Socioeconomic status of the school area
- (ii) Sex --- Art lessons in the school

(iii) Sex --- Existence of art performances in the school

Additionally, to facilitate interpretation (especially as regards the research question about which component of the Aesthetic Experience is more susceptible of improvement due to educational reasons) the analysis of variance design was performed to the Affective score and to the Cognitive Score of the Aesthetic Experience Scale (see p.201) . Thus, the three scores calculated were:

- a) a Total score of A.E.S,
- b) a Cognitive (Reasoning) score and
- c) a Affective (Feeling) score

6.3.2.1 Analysis of Variance for total, Cognitive and Affective Score by sex and socioeconomic class.

For Total Score.

(i) Sex

Significant main effect for sex was obtained for the total Score, where Female produced higher score than Male (see Table 16 & Figure 1). For sex $F(1,641)=128.7$, $p < .001$.

TABLE 16: CELL MEANS, F VALUES AND PROBABILITIES FOR ANOVAS FOR TOTAL SCORE BY SOCIOECONOMIC CLASS AND BY SEX

CLASS	SEX	
	BOYS	GIRLS
URB	2.97 ab	3.38 a
URBM	2.88	3.40 b
SUR	2.78	3.45 cd
URBK	2.69 a	3.13 d
RUR	2.59 b	2.96 _{abc}
F(4,641)	5.01	8.99
p	<.001	<.001

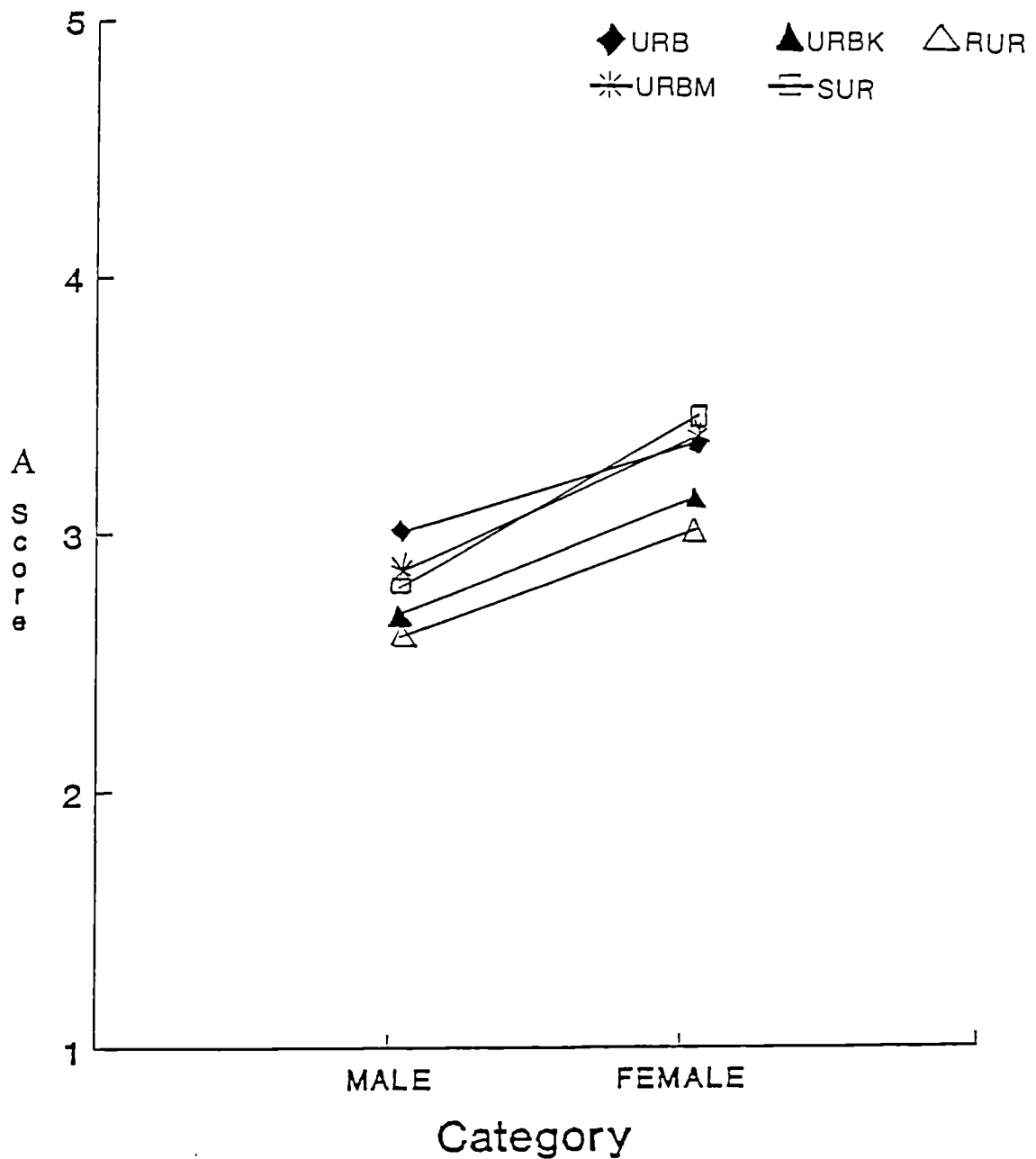
Note. Groups having the same subscript are significantly different at $p < .05$.

(ii) Socieconomic Class

Significant main effect was obtained for the Total score (see Table 16). For socioeconomic class $F(4,641)=12.7$, $p < .001$.

(iii) Interactions

FIGURE 1 :MEAN SCORES FOR A.E.S TOTAL SCORE BY SOCIO-ECONOMIC CLASS AND BY SEX



Note. A=A.E.S Total score. URB=Upper-Middle class. URBK=Urban Working class. RUR=Agricultures' class. SUR=Lower Middle class. URBM=Middle class.

No significant interactions emerged for the the the total score. For 2 way interaction $F(4,641)=1.625$, $p=.166$, (see Figure 1).

To check whether some of the differences among classes were significant, ONE-WAY Analysis was carried out for both sexes separately (see Table 16).

For Cognitive Score

(i) Sex

Significant main effect for sex was obtained for the cognitive part's score, where female score higher than male. For sex $F(1,641)=34.38$, $p<.001$, (see Table 17 & Figure 2).

TABLE 17: CELL MEANS, F VALUES and PROBABILITIES FOR ANOVAS FOR COGNITIVE PART SCORE BY SOCIOECONOMIC CLASS and BY SEX

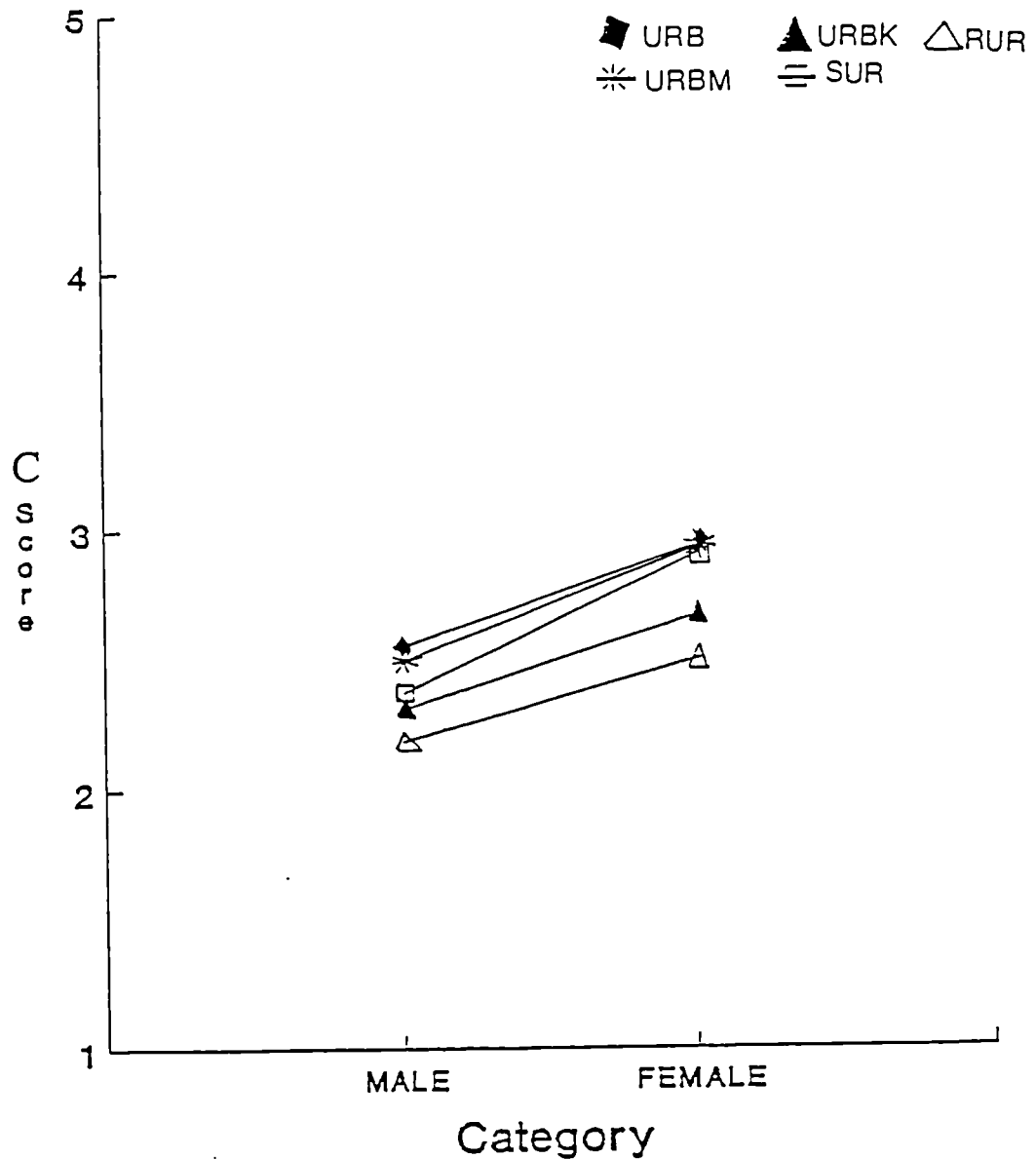
CLASS	SEX	
	BOYS	GIRLS .
<i>URB</i>	<i>2.56_a</i>	<i>2.99_a</i>
<i>URBM</i>	<i>2.51</i>	<i>2.96_b</i>
<i>SUR</i>	<i>2.38</i>	<i>2.93_c</i>
<i>URBK</i>	<i>2.30</i>	<i>2.75 .</i>
<i>RUR</i>	<i>2.19_a</i>	<i>2.52_{abc}</i>
<i>F(4,641)</i>	<i>3.89</i>	<i>5.99 .</i>
<i>p</i>	<i><.01</i>	<i><.001 .</i>

Note. Groups having the same subscript are significantly different at $p<.05$.

(ii) Socioeconomic class

Significant main effect was obtained for the Cognitive score. For socioeconomic class $F(4,641)=9.04$, $p<.001$.

FIGURE 2 :MEAN SCORES FOR COGNITIVE SCORE BY SOCIO-ECONOMIC CLASS AND BY SEX



Note. C = Cognitive score. URB = Upper-Middle class. URBK = Urban Working class. RUR = Agricultures' class. SUR = Lower Middle class. URBM = Middle class.

(iii) Interactions

No significant interactions emerged for Cognitive score. For 2 way interaction $F(4,641) = .222, p = .66$.

For the reason of further interpretation, ONE-WAY Analysis was performed for the Cognitive Score by socioeconomic class to see which differences are significant among the class groups (see Table 17).

For Affective score

(i) Sex

Significant main effect for sex was obtained for the Affective part score, where female scored more highly than male. For sex $F(1,641) = 112.212, p < .0001$; see Table 18 & Figure 3.

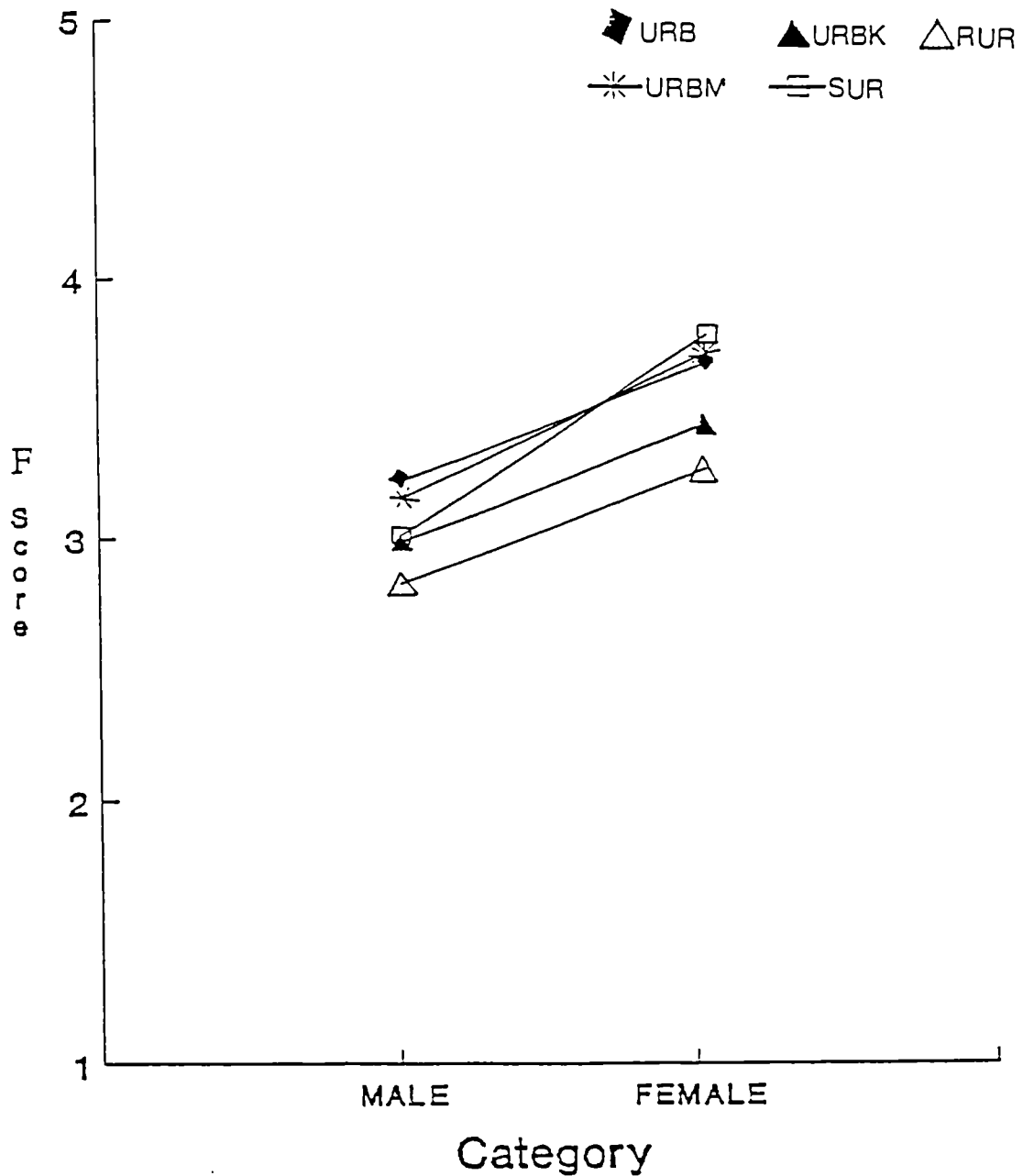
TABLE 18: CELL MEANS, F VALUES and PROBABILITIES FOR ANOVAS FOR AFFECTIVE SCORE BY SOCIOECONOMIC CLASS and BY SEX

CLASS	SEX	
	BOYS	GIRLS
URB	3.25	3.68 a
URBM	3.17	3.73 b
SUR	3.07	3.77 cd
URBK	3.01	3.43 d
RUR	2.90	3.26 _{abc}
$F(4,642)$	3.064	8.224
p	< .05	< .0001

Note. Groups having the same subscript are significantly different at $p < .05$.

(ii) Socioeconomic class

FIGURE 3 :MEAN SCORES FOR AFFECTIVE SCORE BY SOCIO-ECONOMIC CLASS AND BY SEX



Note. F=Affective score URB=Upper-Middle class. URBM=Middle class. SUR=Lower Middle class. URBK=Urban Working class. RUR=Agricultures' class.

Significant main effect for socioeconomical class was obtained for the Affective score. For socioeconomic class $F(4,641)=9.635$, $p < .001$.

(iii) Interaction

No significant interaction was found.

Furthermore, ONE-WAY Analysis was calculated for Affective score by socioeconomic class in order to check the differences among classes for both sexes, (TABLE 18) & (Figure 3).

Conclusion

1. A Sex main effect was found on Total, Cognitive and Affective Scores, where girls score higher than boys.
2. Upper Middle class boys score significantly higher than their Rural peers on Total and Cognitive score but not on Affective Score.
3. Upper middle class, Middle class and Lower middle class girls score significantly higher than their rural peers on all three scores.
4. Significant differences, which emerged among the socio-economic class groups for both sexes, were on the Cognitive and Total score. There were significantly different groups for the Affective Score only for girls.

6.3.2.2 Analysis of Variance for Total, Cognitive and Affective Score by sex and by type of school's curriculum in terms of whether art lessons are part of it or not.

Introduction

In order to control extraneous variables, two Urban Working class schools were chosen which were lodged in the same buildings, with lessons in the morning or in the afternoon, respectively. The schools differed in their curriculum. In the first, no art lessons were being taught, in the second one they were.

(A) Art tuition in Urban Working class schools

For Total Aesthetic Experience Score

(i) Sex

Significant main effects for sex were obtained for both samples, where girls produce higher scores than boys. For Sex $F(1,120)=30.900$, $p<.00001$.

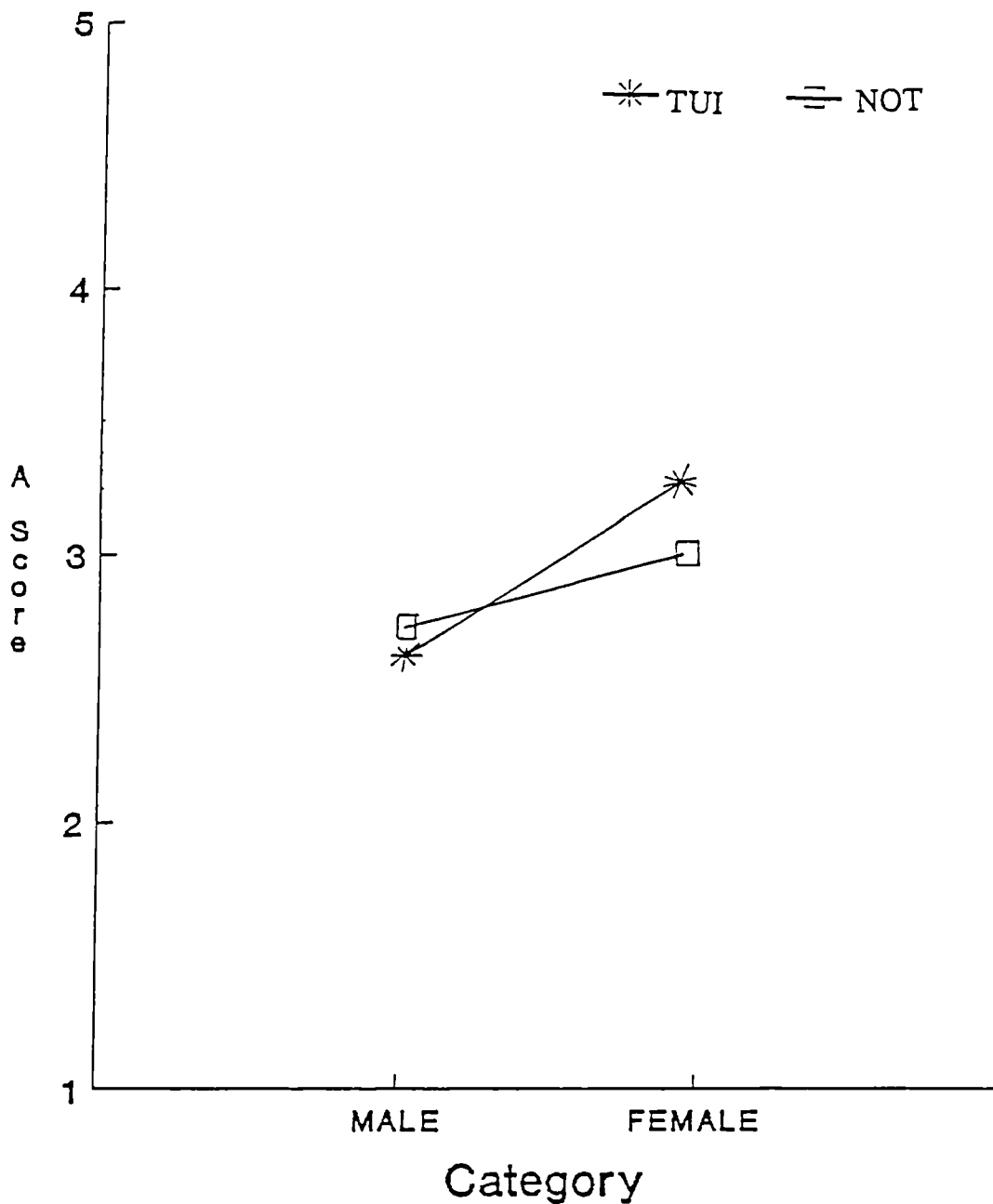
TABLE 19: CELL MEANS, F VALUES and PROBABILITIES FOR ANOVAS FOR TOTAL SCORE BY ART LESSONS' TUITION and BY SEX

	BOYS	GIRLS
School without art tuition	2.69	3.01 _a
School with art tuition	2.61	3.31 _a
<i>F</i> (1,120)	.46	4.6
p	n.s	< .05

Note. Groups having the same subscript are significantly different at $p < .05$.

(ii) Art Tuition

FIGURE 4 :MEAN SCORES FOR A.E.S TOTAL SCORE BY SEX AND ART TUITION, FOR URBAN WORKING CLASS SUB-GROUP



Note. A=A.E.S Total score. TUI=With Art Tuition group. NOT=Without Art Tuition group.

The results of ANOVA showed no significant main effect for the Art Tuition across the two samples. For Art Tuition $F(1,120)=.902$, $p=.34$.

But, due to significant disordinal interaction (when girls' scores tend to be higher, boys' tend to be lower), it may be an important main effect for Art Tuition that operates differently on males and females.

(iii) Interactions

A quite significant Two-Way Interaction emerged. For Interaction $F(1,120)=4.34$, $p<.05$. This is presented in Figure 4. As it is shown by the graphical presentation of the scores, the main effect for Art Tuition is found mainly for girls, where girls with Art Tuition score significantly higher than girls without any Art Tuition. On the contrary, boys under one art lesson's tuition score slightly lower than boys under no art lesson's tuition.

For the purpose of further interpretable results, the Simple effect by level design was performed, due to quite significant Two-Way interaction between the two variables (TABLE 19).

(a) Boys

No significant differences were obtained between groups ($p=.5$).

(b) Girls

For girls, quite significant differences between groups were found, where $p<.05$.

For Cognitive Score of Aesthetic Experience Scale

(i) Sex

A significant main effect for sex was obtained across both samples, where girls produced higher scores than boys. For Sex $F(1,120)=27.3$, $p<.0001$.

(ii) Art Tuition

A significant main effect for Art Tuition was obtained across both samples. Students with one art lesson scored higher than the students without any art lesson. For Art Tuition $F(1,120)=5.54$, $p < .025$; (see Table 20).

TABLE 20: CELL MEANS, F VALUES and PROBABILITIES FOR ANOVAS FOR COGNITIVE SCORE BY ART TUITION and BY SEX

	BOYS	GIRLS
without art tuition	2.28	2.54 _a
with art tuition	2.29	3.05 _a
F(1,120)	.004	9.95
p	n.s	< .01

Note. Groups having the same subscript are significantly different at $p < .05$.

(iii) Interaction

A significant interaction was found across the groups, at level .05, where for interaction $F(1,120)=6.52$, $p < .02$; (see Figure 5).

For further interpretation of the results ,and due to significant interaction the Simple Effect Analysis by level was performed (see TABLE 20).

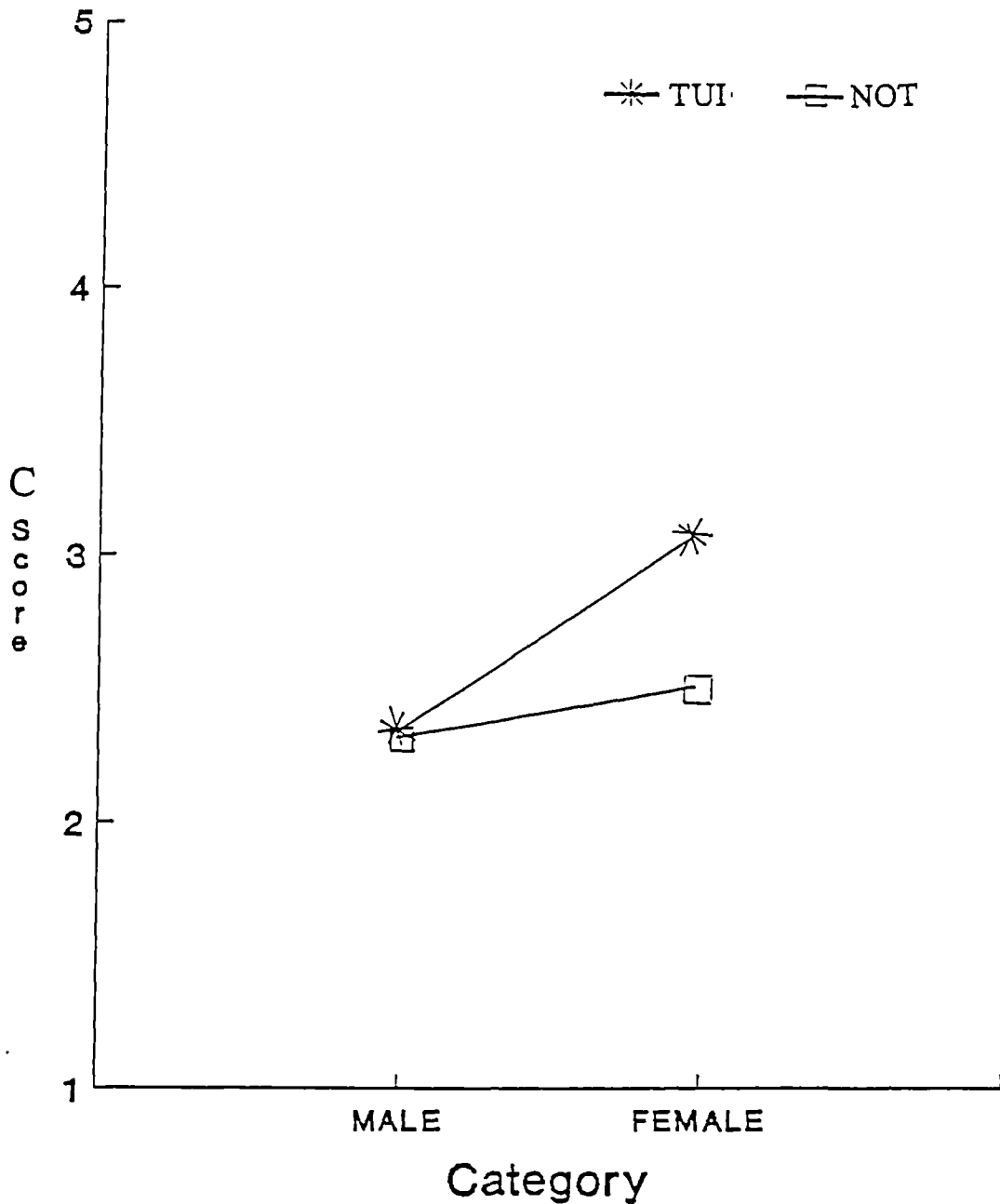
(a) Boys

For boys, no significant main effect of Art Tuition was found ($p = .95$).

(b) Girls

For girls, significant differences were obtained between groups; $p = .012$.

FIGURE 5 :MEAN SCORES FOR COGNITIVE SCORE BY SEX AND ART TUITION, FOR URBAN WORKING CLASS SUB-GROUP



Note. C =Cognitive score. TUI=With Art Tuition group. NOT=Without Art Tuition group.

For Affective Score of Aesthetic Experience Scale

(i) Sex

Strong significant main effect for sex was obtained for both groups. For Sex $F(1,120)=22.204, p < .0001$.

TABLE 21: CELL MEANS, F VALUES and PROBABILITIES FOR ANOVAS FOR AFFECTIVE SCORE BY ART TUITION and BY SEX

	BOYS	GIRLS
without art tuition	3.03	3.37
with art tuition	2.90	3.54
F(1,120)	.85	1.193
p	n.s	n.s

(ii) Art Tuition

No significant main effect for Art Tuition was found across the groups. Although the interaction between sexes is disordinal, it could not be considered strong enough to establish any other interpretation. For Art Tuition $F(1,120)=000, p=.991$; (see Figure 6 & Table 21).

On the purpose of further interpretation, we calculated ONE-WAY analysis design to study the results of non significant main effect for Art Tuition across both sexes.

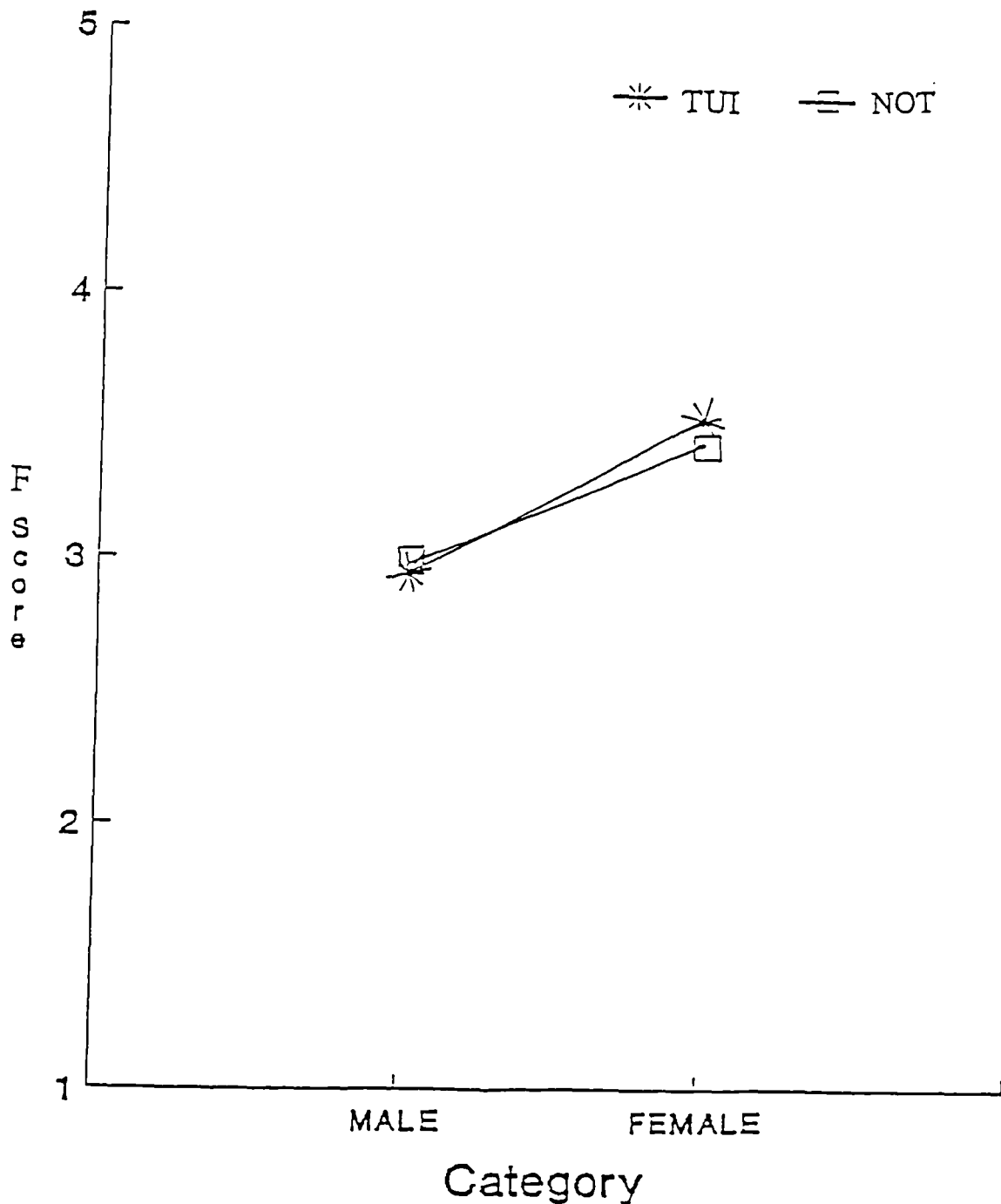
(a) Boys

For boys no significant differences were obtained ($p=.39$).

(b) Girls

No significant differences were obtained for girls, where $p=.28$.

FIGURE 6 :MEAN SCORES FOR AFFECTIVE SCORE BY SEX AND ART TUITION, FOR URBAN WORKING CLASS SUB-GROUP



Note. F=Affective score TUI=With Art Tuition group. NOT=Without Art Tuition group.

Conclusions for Total, Cognitive, Affective Score by sex and Art Tuition in URBK areas.

(a) Girls always score higher than boys for all three scores .

(b) There is no main effect for Art Tuition for boys, however, there is a strong main effect for Art Tuition for girls.

(c) For the Affective Score there is not any Art Tuition main effect for both sexes. Therefore, boys' and girls' Affective Score does not seem to depend on any art lesson's tuition.

(d) For the Cognitive score, however, there is not main effect for Art Tuition for boys, but there is a very strong main effect for Art Tuition for the girls's sample. Therefore, girls' score on Cognitive part may depend on art lesson's tuition in their schools.

(B) Art tuition in Rural areas

For a more integrated analysis of our results, another analysis of variance for Total, Cognitive & Affective Score was calculated for the same pair of variables (sex- Art Tuition) but for Rural areas. Aesthetic Experience Scores were drawn from schools in Rural areas. Some of the students had one art lesson's tuition in their curriculum and some others had no art lesson's tuition in their curriculum.

The results showed:

For Total score by sex by Art Tuition.

(i) Sex

Significant main effect for sex was obtained for both samples. For sex $F(1,101)=10.323$, $p < .01$.

TABLE 22: CELL MEANS, F VALUES and PROBABILITIES FOR TOTAL SCORE BY ART TUITION and BY SEX

	BOYS	GIRLS
without art tuition	2.58	3.00
with art tuition	2.61	2.90
F(1,101)	.034	.35
p	n.s	n.s

(ii) Art Tuition

No significant main effect was obtained for both samples.

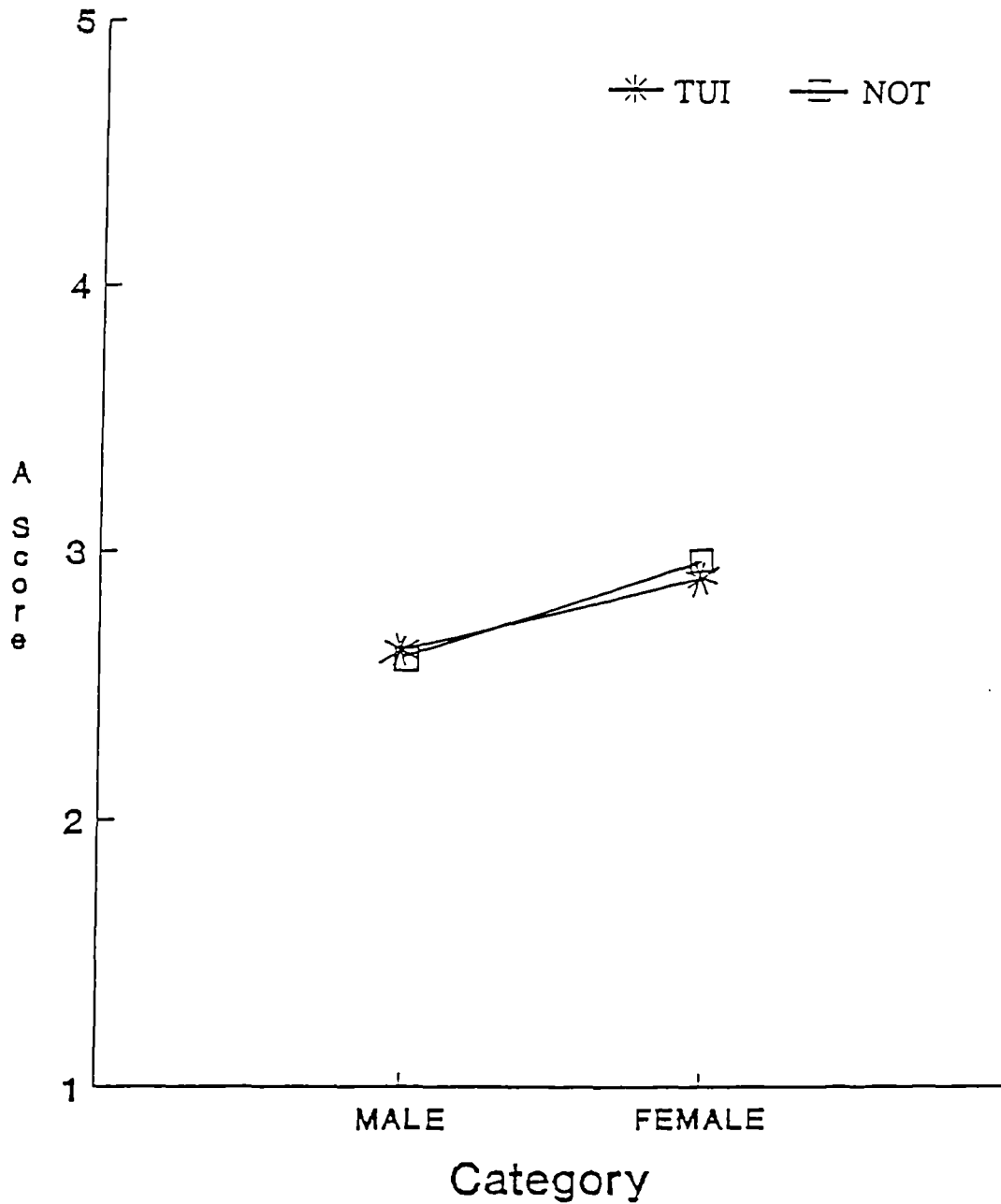
For Art Tuition $F(1,101)=.193$, $p=.662$; (TABLE 22 & FIGURE 7).

(iii) Interaction

No significant interaction was found for both sexes.

Furthermore, the results of the ONE-WAY analysis showed that neither for boys nor for girls there was any significant main effect for Art Tuition.

FIGURE 7 :MEAN SCORES FOR A.E.S TOTAL SCORE BY SEX AND ART TUITION, FOR RURAL CLASS SUB-GROUP



Note. A=A.E.S Total score. TUI=With Art Tuition group.
NOT=Without Art Tuition group.

For Cognitive Score of Aesthetic Experience Scale by Art Tuition and by sex.

(i) Sex

Significant main effect for sex was obtained across both samples. For sex $F(1,101)=7.89$, $p < .01$.

(ii) Art Tuition

No significant main effect for Art Tuition was found across both samples. For Art Tuition $F(1,101)=.299$, $p = .586$.

TABLE 23: CELL MEANS, F VALUES and PROBABILITIES FOR COGNITIVE PART SCORE BY ART TUITION and BY SEX

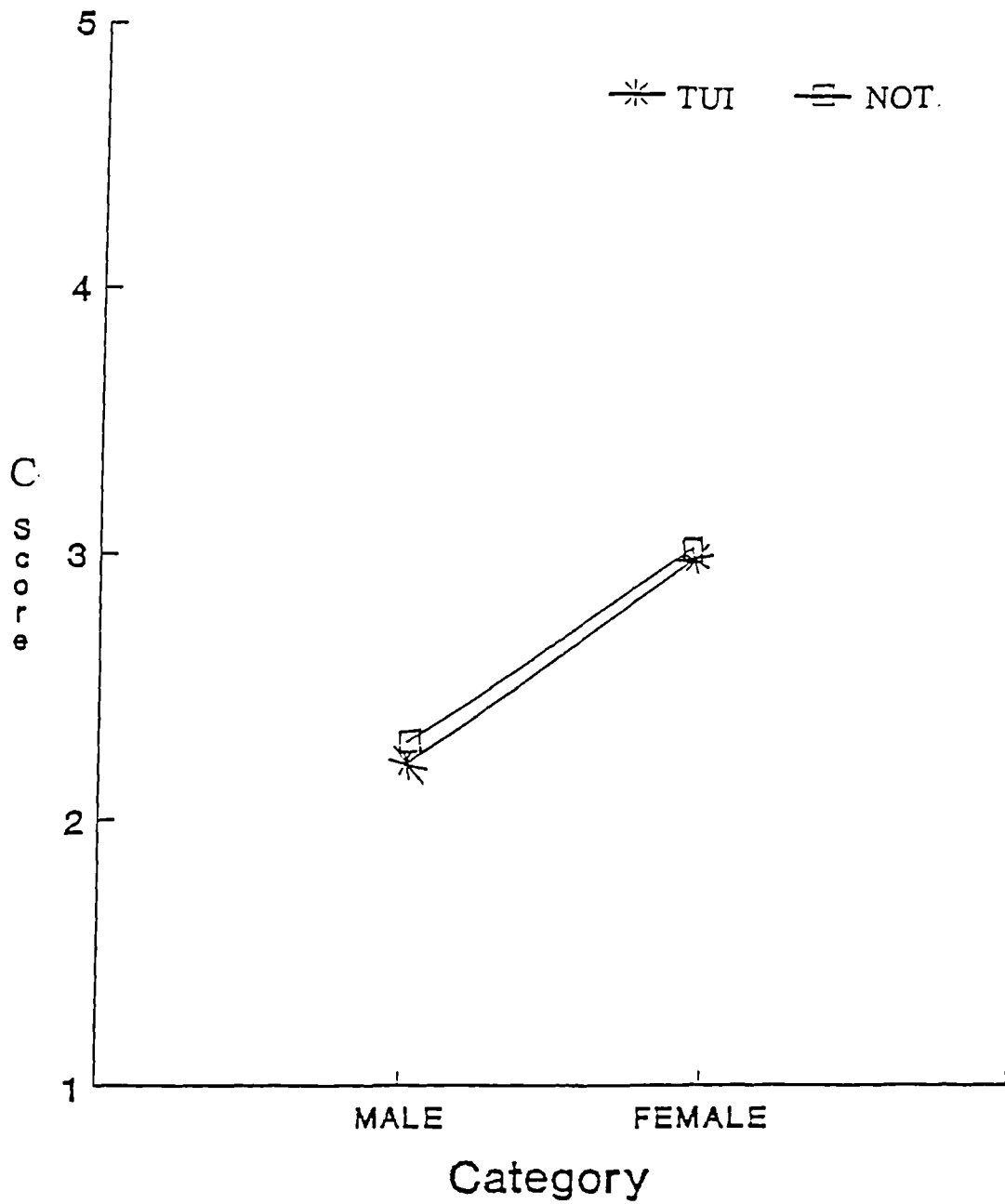
	BOYS	GIRLS
without art tuition	2.21	2.54
with art tuition	2.14	2.48
F(1,101)	.25	.13
p	n.s	n.s

(iii) Interactions

No significant interaction was found.

Further analysis on ONE-WAY analysis design showed that no significant main effect for Art Tuition was found for neither of the samples (see TABLE 23 & FIGURE 8).

FIGURE 8 :MEAN SCORES FOR COGNITIVE SCORE BY SEX AND ART TUITION, FOR RURAL CLASS SUB-GROUP



Note. C = Cognitive score. TUI = With Art Tuition group. NOT = Without Art Tuition group.

For Affective Score of Aesthetic Experience Scale.

(i) Sex

Significant main effect for sex was obtained across both samples; girls produced higher scores than boys. For sex $F(1,101) = .069$, $p < .01$.

TABLE 24: CELL MEANS, F VALUES and PROBABILITIES FOR AFFECTIVE PART SCORE BY ART TUITION and BY SEX

	BOYS	GIRLS
without art tuition	2.87	3.32
with art tuition	2.98	3.20
F(1,101)	.31	.42
p	n.s	n.s

ii) Art Tuition

No significant main effect for Art Tuition was found. $F(1,101) = .069$, $p = .80$.

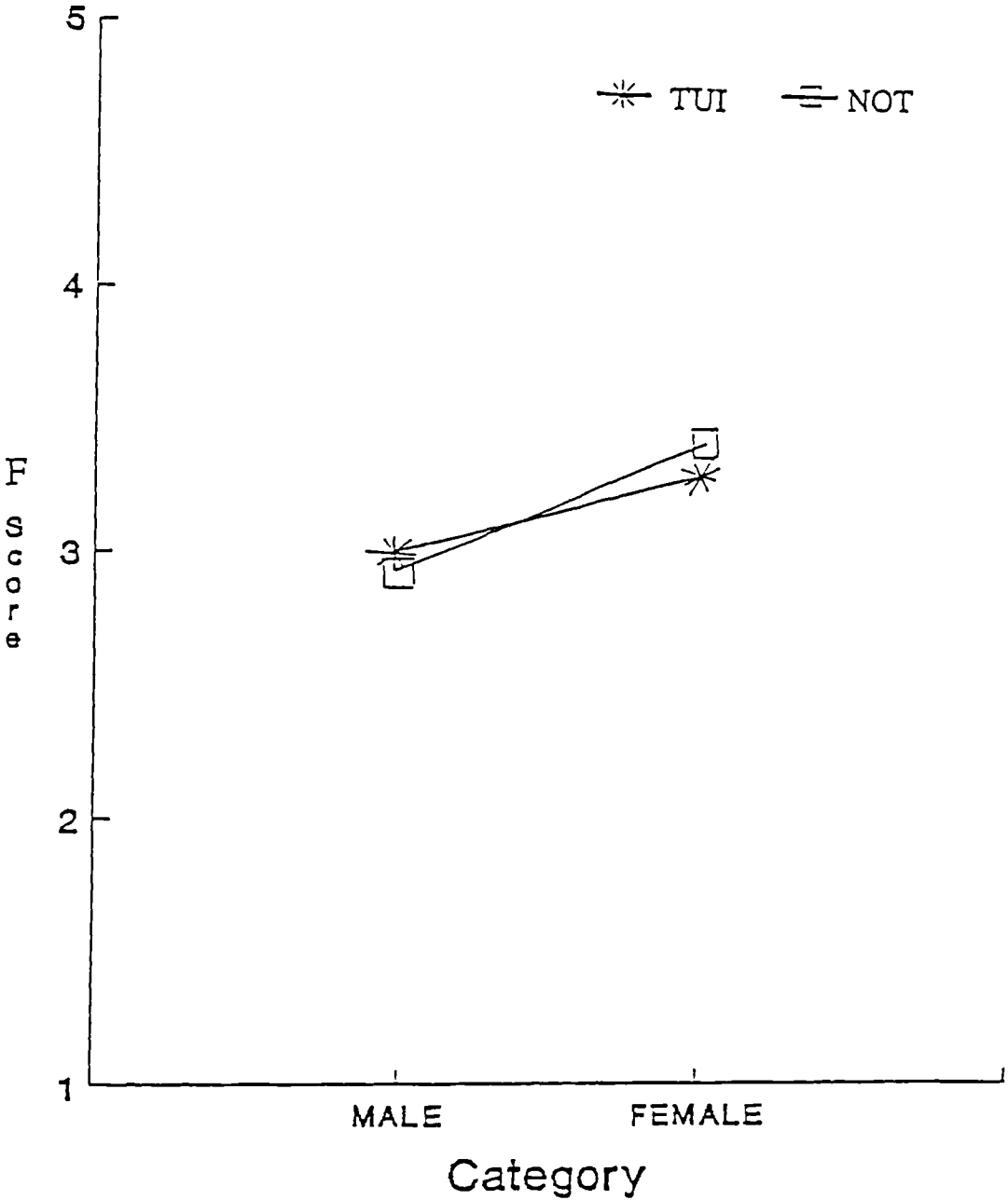
(iii) Interaction

No significant interactions were found across samples.

$F(1,101) = .66$, $p = .419$.

Further analysis in the ONE-WAY analysis design showed no significant main effects for Art Tuition for both sexes (see TABLE 24 & FIGURE 9).

FIGURE 9 :MEAN SCORES FOR AFFECTIVE SCORE BY SEX AND ART TUITION, FOR RURAL CLASS SUB-GROUP



Note. F=Affective score TUI=With Art Tuition group.
 NOT=Without Art Tuition group.

Conclusions

At rural areas, possibly due to the lack of aesthetic informations (media, exhibitions etc), regardless of Art Tuition, students who usually have art lessons in school and students who do not have any art lesson score similarly.

6.3.2.3 Analysis of variance for Total, Cognitive, Affective Score of the Aesthetic Experience Scale by sex, and by whether or not the school achieves any art performances in its curriculum.

Introduction

Two schools were chosen drawn from Upper-Middle class areas of Athens. The socio-economic background of the areas was supposed to be the same according to some statistical maps of residential areas & socioeconomic status of the residents.

I was, however, of the opinion that, there was a slight difference between these schools. The school without any special achievement of any art performances was more homogeneous as regards the socio-economic background of the area. However, it has also to be mentioned that, at the school which achieved art performances in its curriculum, there were found three of the highest scores (3 out of 7) on the Aesthetic Experience Scale (three boys who had set up a music group by their own).

The results showed:

For Total score by sex and by experience of art performances.

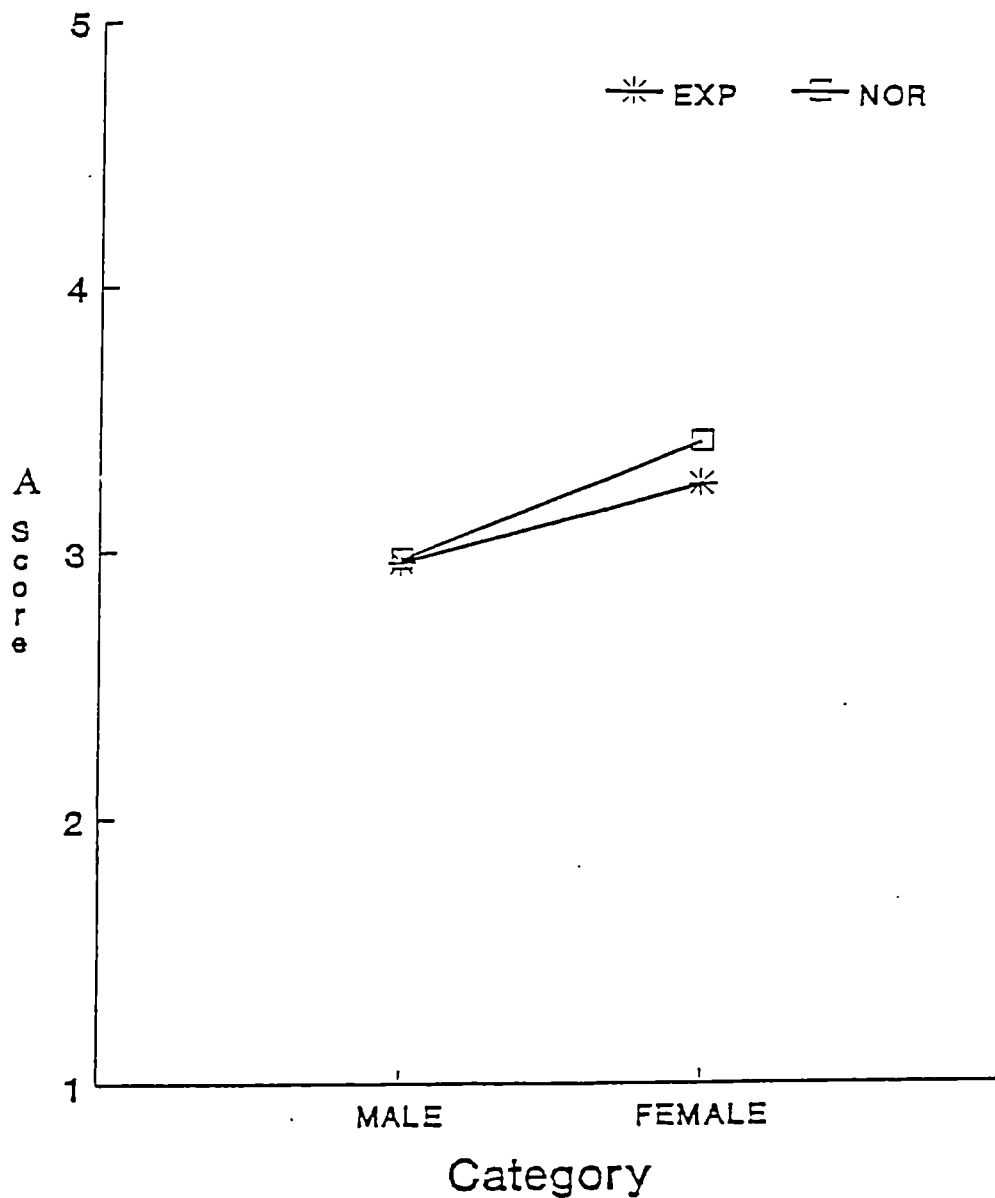
(i) Sex

A significant main effect for sex was obtained for both sexes; girls produce higher scores than boys. For $\text{sex}F(1,104)=15.424$, $p<.0001$.

(ii) Experience of art performances

No significant main effect for experience of art performances were found. For Art Experience $F(1,104)=.697$, $p=.406$ (see FIGURE 10 & TABLE 25).

FIGURE 10 :MEAN SCORES FOR A.E.S TOTAL SCORE
BY SEX AND ART EXPERIENCE



Note. A=A.E.S Total score. EXP=With Art Experience group.
NOR=Without Art Experience group.

TABLE 25: CELL MEANS, F VALUES and PROBABILITIES FOR TOTAL SCORE BY EXPERIENCE OF ART PERFORMANCES and BY SEX

	BOYS	GIRLS
without art experience	2.96	3.26
with art experience	2.97	3.42
F(1,104)	.31	.42
p	n.s	n.s

(iii) Interaction

No significant interaction emerged .

Further analysis on ONE-WAY analysis design showed that for none of the samples any significant main effect was obtained for experience of art performances.

For Cognitive score by sex, by experience of art performances.

(i) Sex

A significant main effect for sex was obtained for both sexes; girls score more highly than boys. For sex $F(1,104)=13.2$, $p < .0001$.

(ii) Experience of art performances

No significant main effect for experience of art performances were found for both sexes. For Art Experience $F(1,104)=.324$, $p = .571$ (see FIGURE 11).

(iii) Interaction

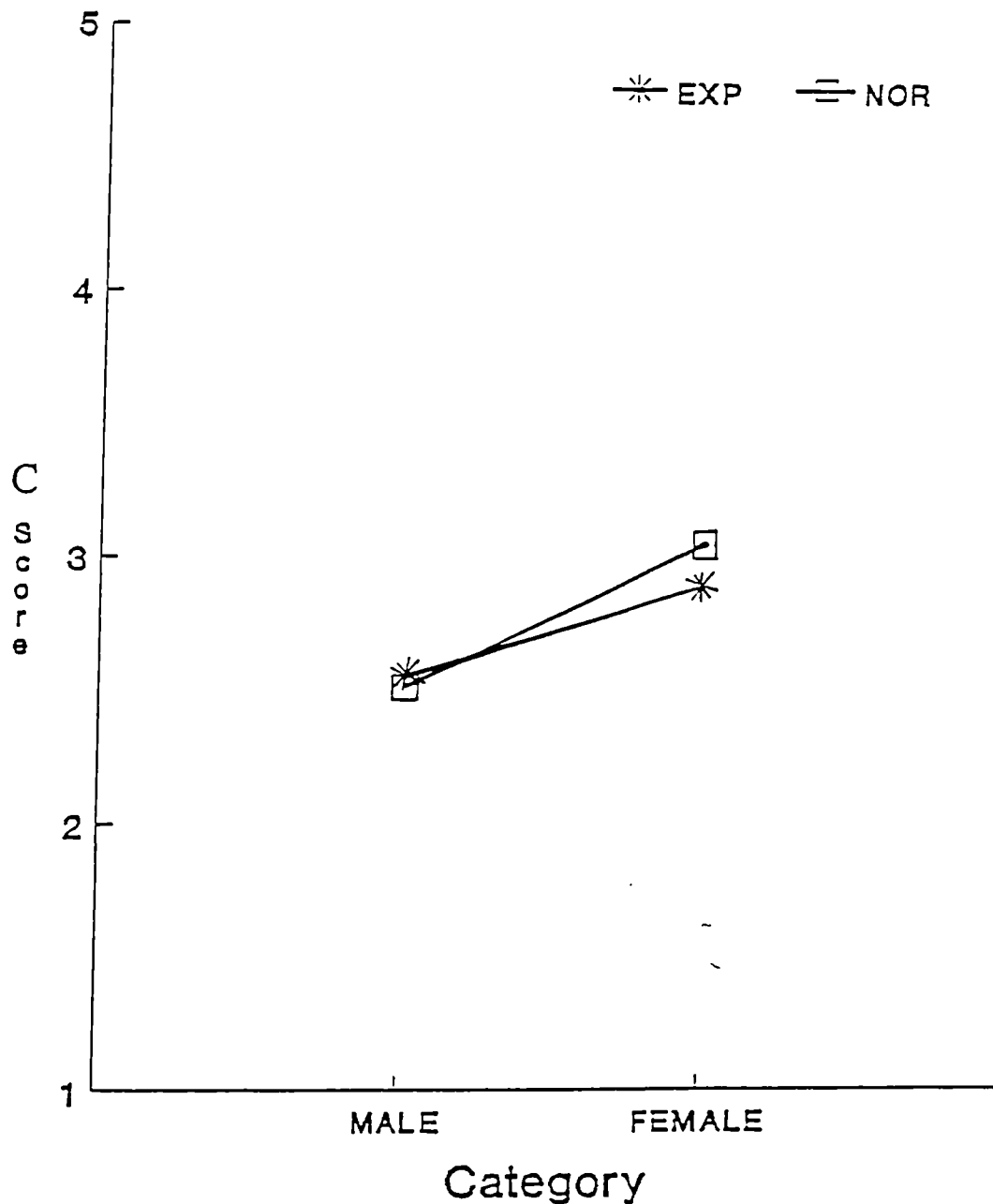
No significant interaction emerged.

Further analysis employing ONE-WAY technique showed that for none of the samples any significant main effect emerged for experience of art performances (see TABLE 26).

TABLE 26: CELL MEANS, F VALUES and PROBABILITIES FOR COGNITIVE SCORE BY EXPERIENCE OF ART PERFORMANCES and BY SEX

	BOYS	GIRLS
without art experience	2.55	2.89
with art experience	2.54	3.04
F(1,104)	.006	.72
p	n.s	n.s

FIGURE 11 :MEAN SCORES FOR COGNITIVE SCORE BY SEX AND ART EXPERIENCE



Note. C=Cognitive score. EXP=With Art Experience group.
NOR=Without Art Experience group.

For Affective Score by sex by experience of art performances.

(i) Sex

A significant main effect for sex was obtained for both sexes. For sex $F(1,104)=13.969$, $p < .0001$.

(ii) Experience of art performances

No significant main effect for experience of art performances was obtained, $F(1,104)=.44$, $p=.504$ (see FIGURE 12 & TABLE 27).

(iii) Interaction

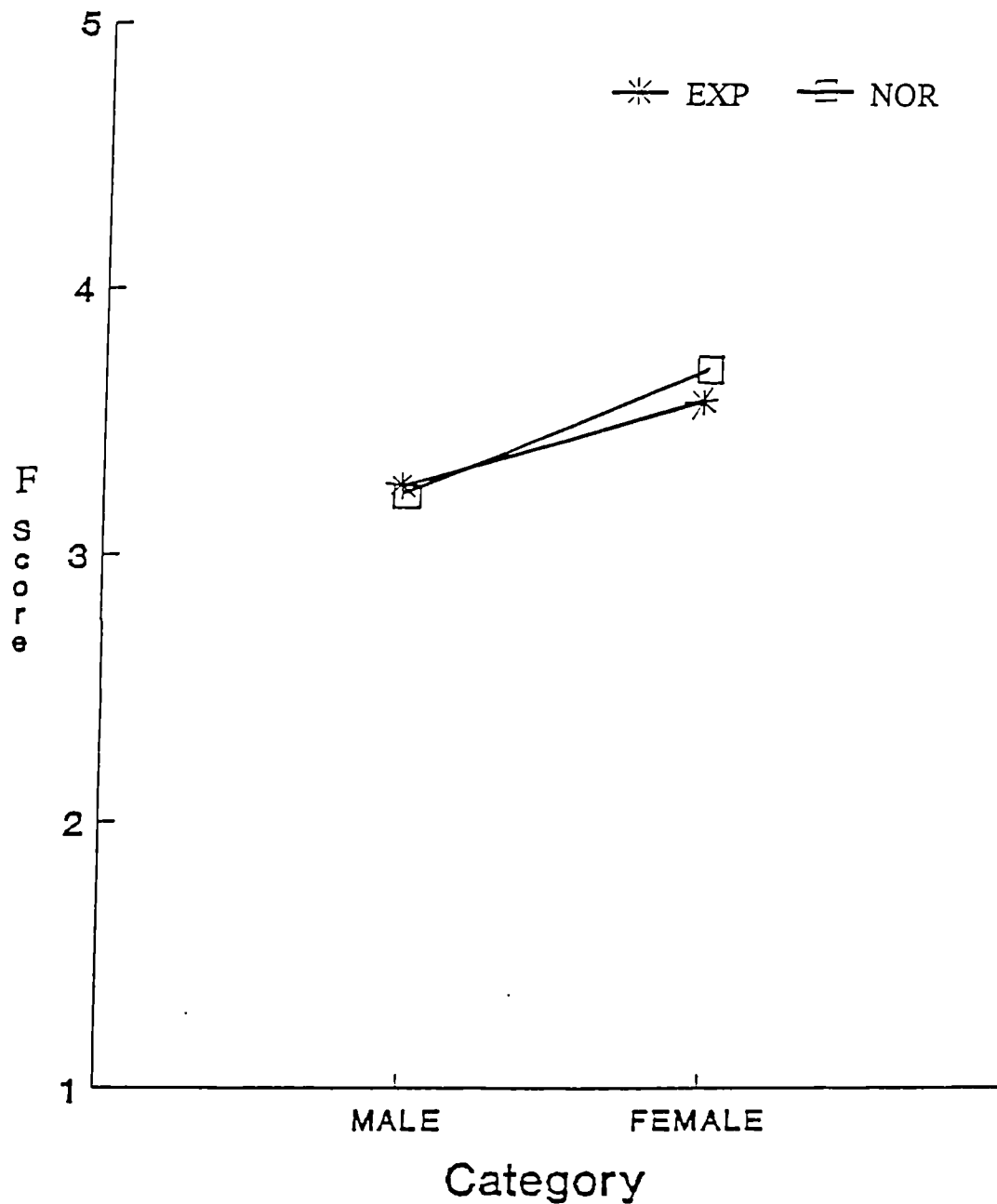
No significant interaction emerged.

Further analysis on the ONE-WAY analysis design showed that for neither of the samples nor significant main effect was obtained.

TABLE 27: CELL MEANS, F VALUES and PROBABILITIES FOR AFFECTIVE SCORE BY EXPERIENCE OF ART PERFORMANCES and BY SEX

	BOYS	GIRLS
without art experience	3.24	3.58
with art experience	3.26	3.70
F(1,104)	.02	.75
p	n.s	n.s

FIGURE 12 :MEAN SCORES FOR FEELING SCORE BY SEX AND ART EXPERIENCE



Note. F=Feeling score. EXP=With Art Experience group.
NOR=Without Art Experience group.

Conclusions

Whatever the experience of art performances was, it does not seem to have any influence upon the students' score on Aesthetic Experience Scale.

Despite the fact that one of the schools achieved some art performances in its curriculum, maybe the homogeneity in the socio-economical background of the area of the other school was an extraneous variable strong enough to produce such results.

6.4 RELATIONS AMONG AESTHETIC EXPERIENCE SCORE, ROSENBERG'S SELF-ESTEEM SCORE AND GLOBAL SELF-WORTH OF HARTER'S SCORE.

Introduction

Whether Aesthetic Experience contributes to the possibility of having high Self Esteem is, however, a more difficult question.

This section sets up the analysis of the results with regard to the above question in order to study the relations between:

- a) Global Self Worth (Harter's Self-Concept)
---- Aesthetic Experience .
- b) Self-Esteem (Rosenberg's Self-Esteem)
---- Aesthetic Experience .
- c) Global Self Worth (Harter's) ---- Self-Esteem
(Rosenberg's scale).

To study the association between Self Esteem or GSW and Aesthetic Experience the correlation analysis design was used. Variables are positively correlated ,if cases with low value for one variable also tend to have low values for the other and cases with high on one also tend to have high on the other.

Also, due to the difficulty in studying relationships and measuring associations between variables, the Chi-Square Testing technique was carried out as a measure of independence between variables. And although it was known that the Chi-Square is a test of independence and it could not provide information about the degree of association or of the strength or of the direction it was nevertheless decided to use this in order to study the distribution of the scores between two variables. For the chi-square method, the formulated question was : How were high scores on the Aesthetic Experience Scale distributed on Self-Esteem scoring scale and the inverse?

The co-operation of the correlations and the Chi-Square methods for measuring associations between variables was considered a quite efficient method to give interpretable results which should be consistent with each other.

6.4.1 Correlations among Aesthetic Experience, GSW (Harter's) and Self Esteem (Rosenberg's)

a) Aesthetic Experience vs GSW

(i) Boys

Table 28 (p.238) gives the correlations of Aesthetic Experience with GSW. Aesthetic Experience scores were not significantly correlated with GSW scores ($r=-.037$, $N=330$.)

(ii) Girls

On the contrary, Aesthetic Experience scores for girls were significantly correlated with GSW scores ($r=.25$, $N=323$, $p<.01$)

b) Aesthetic Experience vs Aesthetic Affordance Subscale (PSC) vs GSW.

(i) Boys

Aesthetic Experience score was highly correlated with Aesthetic Affordance Subscale (Perceived Competence Scale) score for boys ($r=.50$, $p<.01$). Aesthetic Affordance Subscale score was also significantly related to GSW ($r=.17$, $p<.05$).

(ii) Girls

TABLE 28

Correlations among Rosenberg S.E. Scale, GSW, Aesthetic Affordance Subscale, and A.E. Scale for different sub-samples

	R			Q			O			A		
	URB	SUR	RUR	URB	SUR	RUR	URB	SUR	RUR	URB	SUR	RUR
SEX=MALE												
Rosenberg S.E. Scale	1.00	1.00	1.00									
Global Self-Worth	49**	49**	51**	1.00	1.00	1.00						
A.A. Subscale (PSC)	24**	29**	25	18**	12	22	1.00	1.00	1.00			
A.E. Scale	14 *	02	22	-05	13	33 *	54**	44**	26	1.00	1.00	1.00
SEX=FEMALE												
Rosenberg S.E. Scale	1.00	1.00	1.00									
Global Self-Worth	64**	57**	58**	1.00	1.00	1.00						
A.A. Subscale (PSC)	23**	30**	11	25**	36**	32 *	1.00	1.00	1.00			
A.E. Scale	24**	20	25	28**	09	42**	46**	47**	51**	1.00	1.00	1.00
Rosenberg S.E. Scale 1.00 1.00												
Global Self-Worth 49** 60** 1.00 1.00												
A.A. Subscale (PSC) 27** 22** 17** 28** 1.00 1.00												
A.E. Scale 14 * 23** 04 25** 50** 50** 1.00 1.00												

Note. R=Rosenberg Self-Esteem Scale, Q=Global Self-Worth Subscale, O=Aesthetic Experience Subscale in PCS (Harter's), A=Aesthetic Affordance Scale. The sample is 330 Boys and 322 Girls, M=Male, F=Female, URB=Urban, SUR=Suburban, RUR=Rural. URB N=388, SUR N=159, RUR N=105. Decimal points are omitted. * p < .05. ** p < .01.

Aesthetic Experience score was highly related to Aesthetic Affordance Subscale for girls ($r=.50$, $p<.01$). Aesthetic Affordance Subscale score was significantly correlated with GSW, as well ($r=.28$, $p<.01$).

b) Aesthetic Experience vs Self Esteem (Rosenberg's)

(i) Boys

Table 28 (p.238) gives the Correlations of Aesthetic Experience with Self Esteem (Rosenberg's). Aesthetic Experience scores were significantly correlated with Self Esteem scores ($r=.14$, $p<.01$)

(ii) Girls

Aesthetic Experience scores were significantly associated with Self Esteem scores ($r=.23$, $p<.01$)

GSW (Harter's) vs Self Esteem (Rosenberg's)

The correlations are presented in Table 28.

(i) Boys

GSW scores were significantly highly correlated with Self Esteem (S.E) scores ($r=.49$, $p<.01$).

(ii) Girls

GSW scores were significantly highly correlated with Self Esteem scores ($r=.60$, $p<.01$).

Self-Esteem (Rosenberg's) vs. Specific Subscales (PCS)

The correlations are presented in Table 29 (p.239). These correlations were calculated for supplementary evidence.

(i) Boys

All correlations of S.E Scale with the 6 Specific Domains are significant at level .01.

(ii) Girls

All correlations of S.E Scale with the 6 Specific Domains are significant at level .01.

TABLE 29 Correlations between Self-Esteem (Rosenberg) and Self-Concept Domains (PCS) for boys and girls.

	Specific Domains					
	Soc.Ac.	Con.Beh.	Sch.Com.	Ath.Com.	Aest.Af.	Phy.Ap.
M	37**	26**	30**	27**	27**	36**
F	40**	36**	47**	27**	23**	45**

Note. M=Male. F=Female. Soc.Ac.=Social Acceptance. Con.Beh.=Conduct Behaviour. Sch.Com.=Scholastic Competence. Ath.Com.=Athletic Competence. Aest.Af.=Aesthetic Affordance. Phy.Ap.=Physical Appearance. Decimal points are omitted. *p<.05. **p<.01.

6.4.2 Aesthetic Experience vs. Self-Esteem and GSW, using Chi-square testing method.

To answer the question of how high scores of Aesthetic Experience Scale were distributed on the Self Esteem and the Self Concept scoring Scales, the Aesthetic Experience scores were ranged into four categories (high scores, medium-high scores, medium-low scores, low scores) .

The categorisation of the scores was based on the frequencies Tables, so that each of the two extreme cells contained the 10%-11% of the highest and lowest scores, respectively; and the two middle cells shared the remain 78%-80% devided roughly equally. The same was done for the total scores of Rosenberg's Self Esteem Scale and for the scores of Global Self Worth subscale of Harter's Self Concept Scale.

a) *Chi-Square for Aesthetic Experience scores by GSW scores .*

Table 30 (p.243) presents the chi-square results.

(i) Boys

There were 7 (expected value 4.2) out of 33 students (category of high AE scores) who scored highly on Aesthetic Experience scale and also on GSW. However, there were 5 students out of 33 (exp. value 3.1) who scored highly on Aesthetic Experience while they scored low on GSW ($\chi^2=11.787$, $df=9, n=330$, $p=.225$). The results for boys showed no statistical significance of χ^2 for boys.

(ii) Girls

The results showed statistical significance of χ^2 for girls, where girls with high Aesthetic Experience scores tend to have high GSW scores and girls with low Aesthetic Experience scores tend also to have low GSW scores; $\chi^2=21.306$, $df=9, n=323$, $p < .015$.

b) *Chi-Square for Aesthetic Experience scores by Self Esteem scores (Rosenberg's SE scale)*

Table 31 (p.244) presents the chi-square results.

(i) Boys

The results showed high statistical significance of χ^2 for boys, where boys who score highly on Aesthetic Experience scale also score highly on Rosenberg's Scale and boys who score low on Aesthetic Experience scale score low on Rosenberg's scale, $\chi^2 = 31.04$, $df=9, n=330$, $p < .001$.

(ii) Girls

The results showed high statistical significance of χ^2 for girls ($\chi^2 = 24.227$, $df=9, n=323$, $p < .0001$); where girls who score highly on Aesthetic Experience scale also score highly on Self Esteem scale (Rosenberg's) and girls who score low on Aesthetic Experience scale also score low on Self Esteem scale.

TABLE 30

Chi-Square analysis for A.E.S Score (in four categories) by GSW score (in four categories) for boys and girls.

SEX=MALE

		GSW Score					
		Count	LOW SCORE	MEDIUM LOW SCORE	MEDIUM HI. SCORE	HIGH SCORE	Row
		Exp. Val	1	2	3	4	total
		Row Pct					
A.E.S Score							
	1		2	15	11	4	32
			3.0	14.0	11.0	4.1	9.7%
			6.3%	46.9%	34.4%	12.5%	
	2		11	72	51	11	145
			13.6	63.3	49.7	18.5	43.9%
			7.6%	49.7%	35%	7.6%	
	3		12	44	40	20	116
			10.9	50.6	39.7	14.8	35.2%
			10.3%	35.1%	29.7%	12.7%	
	4		6	13	11	7	37
			3.5	16.1	12.7	4.7	11.2%
			16.2%	35.1%	29.7%	18.9%	
	column		31	144	113	42	330
	total		9.4%	43.6%	34.2%	12.7%	100%

SEX=FEMALE

		GSW Score					
		Count	LOW SCORE	MEDIUM LOW SCORE	MEDIUM HI. SCORE	HIGH SCORE	Row
		Exp. Val	1	2	3	4	total
		Row Pct					
A.E.S Score							
	1		4	17	8	1	30
			2.7	11.7	10.5	5.0	9.3%
			13.3%	56.7%	26.7%	3.3%	
	2		16	52	46	14	128
			11.5	50.1	44.9	21.5	39.8%
			12.5%	40.6%	35.9%	10.9%	
	3		8	45	48	28	129
			11.6	50.5	45.3	21.6	40.1%
			6.2%	34.9%	37.2%	21.7%	
	4		1	12	11	11	35
			3.2	13.7	12.3	5.9	10.9%
			2.9%	34.3%	31.4%	31.4%	
	column		29	126	113	54	322
	total		9.0%	39.1%	35.1%	16.8%	100%

Note. A.E.S=Aesthetic Expenence Scale. GSW=Global Self-Worth Suoscaae. Exp. Val=Expected Value. Row Pct= Row Percentages. Medium Hi. Score=Medium High Score.
The sample is 330 boys an 322 girls.

TABLE 31

Chi-Square analysis for A.E.S Score (in four categories) by SE score (in four categories) for boys and girls.

SEX=MALE

A.E.S Score		Count Exp. Val Row Pct	SE Score				Row total
			LOW SCORE	MEDIUM LOW SCORE	MEDIUM HI. SCORE	HIGH SCORE	
			1	2	3	4	
1	LOW SCORE	3 2.6 9.4%	12 11.6 37.5%	15 14.4 46.9%	2 3.4 6.3%	32 9.7%	
2	MEDIUM LOW SCORE	14 11.9 9.7%	60 52.7 41.4%	62 65.0 42.8%	9 15.4 6.2%	145 43.9%	
3	MEDIUM HIGH SCORE	7 9.5 6.0%	38 42.2 32.8%	60 52.0 51.7%	11 12.3 9.5%	116 35.2%	
4	HIGH SCORE	3 3.0 8.1%	10 13.5 27.0%	11 16.6 29.7%	13 3.9 35.1%	37 11.2%	
column total		27 8.2%	120 36.4%	148 44.8%	35 10.6%	330 100%	

SEX=FEMALE

A.E.S Score		Count Exp. Val Row Pct	SE Score				Row total
			LOW SCORE	MEDIUM LOW SCORE	MEDIUM HI. SCORE	HIGH SCORE	
			1	2	3	4	
1	LOW SCORE	4 3.0 13.3%	13 11.1 43.3%	12 12.5 40.0%	1 3.4 3.3%	30 9.3%	
2	MEDIUM LOW SCORE	15 12.7 11.7%	61 47.3 47.7%	44 53.3 34.4%	8 14.7 6.3%	128 39.8%	
3	MEDIUM HIGH SCORE	12 12.8 9.3%	37 47.7 28.7%	59 53.7 45.7%	21 14.3 16.3%	129 40.1%	
4	HIGH SCORE	1 3.5 2.9%	8 12.9 22.9%	19 14.6 54.3%	7 4.0 20.0%	35 10.9%	
column total		32 9.9%	119 37.0%	134 41.6%	37 11.5%	322 100%	

Note. A.E.S=Aesthetic Experience Scale. GSW=Gloabal Self-Worth Subscale. Exp. Val=Expected Value. Row Pct= Row Percentages. Medium Hi. Score=Medium High Score.
The sample is 330 boys and 322 girls.

Conclusions

Both the correlation and the chi-square analysis designs do converge at the same conclusion as regards any potential relevance between Self-Esteem and Aesthetic Experience (A.E). Thus it can be said that: a) for boys, the correlation and chi-square analysis are in agreement with each other, however each one, especially the correlation pattern is not positively consistent, since A.E score is related to S.E but not to GSW, which is highly correlated with S.E. In addition, GSW is related to Aesthetic Affordance Subscale score which is also highly related to A.E score. We cannot provide any adequate answer about the correlation pattern for boys.

b) On the contrary, girls' correlation and chi-square solutions are positively consistent with each other, indicating that for girls, A.E score is related to the same extent with GSW and Rosenberg S.E scores and besides that, that GSW is related to both Aesthetic Affordance Subscale and to A.E.

With specific reference to the chi-square results, it could be concluded that although the results suggest that both variables (A.E Score and GSW Score) are not independent to each other, no further conclusion can be drawn about the degree of association of this relation or its direction.

CHAPTER SEVEN

DISCUSSION OF RESULTS AND CONCLUSIONS

7.1 DISCUSSION OF THE HYPOTHESES

In Chapter 4, twelve major research questions and resulting hypotheses were presented. In this Chapter each of these hypotheses is examined and discussed in the light of the statistical analysis of the results presented in Chapter 6. This discussion will be carried out with reference to the theoretical and empirical framework described in the Chapters 1 and 2.

Hypothesis 1

Global Self-Worth can be treated as a general construct and children of the age of 13-15 would have a view of their general self worth as a person that was superordinate to specific competence judgements.

The hypothesis was tested by the statistical procedures of factor analysis and correlations reported in Chapter 6. Global Self-Worth items as well as the other specific subscales' items were subjected to factor analysis and a varimax rotation was performed.

The factor analysis showed that Global Self-Worth does not emerge as a distinctive factor, since Global Self-Worth (GSW) items appeared together with Physical Appearance items

on F1 (see pp.176, Table 4). Besides that, some items of GSW crossloaded on F4 which defines the Social Acceptance domain. These findings, then, indicate that we could not draw any precise conclusions as to how the GSW is perceived and interpreted by children. However, this subject will be addressed further in the later discussion.

The correlation analysis showed that Global Self-Worth Subscale is substantially related to the other five subscales of perceived competence, indicating that this subscale might tap a superordinate sense of worth. Physical Appearance subscale showed the highest correlation with Global Self-Worth (Table 5, p.180).

[This pattern was repeated in general across all the different sub-samples (Urban, Suburban, Rural). In Rural boys and girls, however, there were only a few significant *r*'s between the Global Self-Worth and the *specific domains*. For RUR boys, GSW correlated significantly only with Conduct Behaviour and Physical Appearance. This pattern might indicate that self esteem is more highly differentiated in adolescents in Urban and Suburban areas.]

Discussion of Hypothesis 1

The issue of whether the GSW subscale actually taps a superordinate sense of self-worth or whether it is merely tapping second-order evaluation has not been elucidated by the results. And although the opposite could not be justified either, the emergence of GSW with Physical Appearance on the same F1 might indicate any of three main possibilities. The first is that Physical Appearance is the most important constituent of Global Self-Worth. The second is that Global Self-Worth should not be viewed as a superordinate construct

over and above the specific Physical Appearance judgements . This possibility might be also supported by the fact that the factor loadings of Global Self-Worth were substantially lower than those of Physical Appearance and that also some items of GSW crossloaded on F4 which defined Social Acceptance specific domain. A third possibility is that the failure to eliminate the evaluative aspect of the Physical Appearance subscale items provides the commonality. Besides that, both subscales' items refer to happiness with one's characteristics either external or internal, but overall in both cases. In this case, despite the possibility that the high incidence of evaluative items in Physical Appearance subscale might account for the high correlations and the confounded factor loadings on F1, there might be also a fourth possibility that the Physical Appearance subscale, although it is defined as specific domain, may not tap exactly a specific domain but some overall evaluation of a person by the way he/she looks by externals (Appearance). In future work, we need to address this particular issue for further investigation, if we intend to move to a deeper and clearer interpretation.

Hypothesis 2

Adolescents will make discrete judgements about their competence in different domains.

This hypothesis was tested and supported by the statistical procedures reported in chapter 6, where the specific subscales were subjected to factor analysis.

The emerging factor solution for both sexes, separately and combined, yielded a stable and coherent factor pattern for the specific domains of perceived competence, except for Physical Appearance. There were a number of item crossloadings (Table 4, p.176), but not across most subscales. As already noted, Physical appearance loaded with Global Self Worth on F1 factor, and several items of Physical Appearance, especially for girls, crossloaded on the unlabelled F7 factor.

Among the Urban, Suburban and Rural subgroups, the results showed that the associations are generally lower in the Rural sample than in the Urban and Suburban. This might indicate that the components of the self-concept in the Rural sample are less integrated than in the Urban and Suburban sample.

Discussion of Hypothesis 2

As already noted, with but a few cross-loadings the factor structure of the subscales supports the hypothesis that children are able to make discrete judgements about their competence in different domains. These results are in general agreement with other findings, that the self-esteem includes distinct "facets" relevant to specific domains of the individual's life and experience. (Marsh, Smith & Barnes, 1984; Harter 1982; Piers 1984). However, as already mentioned in previous research (Botsaris & Robinson, 1990), the scale still has the weakness that five out of the six Physical Appearance items are explicitly evaluative. This is perhaps responsible for much of the confusion about the relation of GSW with Physical Appearance.

A different point for comment arises in the differences found among the intercorrelations of the specific subscales across the Urban, Suburban and Rural areas (see p.183, Table 6), where Rural students' scores were numerically lower than the scores produced by their Urban and Suburban peers. One possible argument to explain this could cite the very different way of life between the urban and rural areas. The pre-defined specific domains of PCS have been derived by factor analytical procedures operated on urban data. Do these specific domains of self-concept of urban children, then, reflect rural children's specific domains ? Are they realistic for rural children? For example, Greek children, especially in villages, experience a strong extended family structure in which Conduct Behaviour is a paramount concept. In the light of such explanations, some highly significant correlations of this subscale with other specific domains or with GSW could be interpreted for the rural sub-samples (see Table 6, p.183).

Hypothesis 3

Aesthetic Experience will emerge as a distinctive factor, and adolescents can make discrete judgements about their competence in this particular area.

This hypothesis was tested and supported by the statistical procedures reported in Chapter 6.

The factor analysis of the results revealed that the Aesthetic Affordance Subscale defined its own factor, with items having substantial factor loadings across all samples. There were no cross-loadings. These findings indicate that aesthetic experience domain constitutes a specific competence domain, and that adolescents of 13-15 years old could make discrete judgements about their capacities and potential in this area.

In addition, aesthetic affordance items correlated with the other subscale items as other specific domain subscales. *Aesthetic Affordance* also correlated significantly with Global Self-Worth to the same extent that other subscales (see p. 176, Table 4).

This pattern was repeated for both sexes across most of the samples of URB, SUR, RUR areas . However, the Aesthetic Affordance Subscale, as well as some other specific domains, is not related with Global Self-Worth for the SUR and RUR boys (see p.183, Table 6). For girls, aesthetic affordance was correlated with Global Self- Worth for all sub-samples (URB, SUR, RUR,).

Discussion of Hypothesis 3

A point for comment arises from Tables 6 (p.183), where the intercorrelations among the subscales are presented. Aesthetic Affordance is in general not so strongly associated with Global Self-Worth as the domains of Scholastic Competence, Conduct Behaviour, or Social Acceptance. The following cited reasons-arguments could account for aesthetic prowess of being of low general relevance to Global Self-Worth. The first argument-comment refers to the fact that aesthetics are very poorly represented in the Greek society, and community facilities are very rare even in urban areas. The second is that the Greek educational system, unlike the ancient Greek one, disregards aesthetics' and also athletics' (compare also aesthetic affordance's correlations, and the athletic competence's correlations with GSW) importance to the students' cultivation. In particular, aesthetics are taught twice a week (if only painting) or four times (if painting & music) in the last two hours of the everyday, six or seven hours, programme. This misrepresentation of aesthetics in Greek schools is also worsened by the fact that aesthetic affordance is mostly regarded by teachers, parents and consequently students as a specific area of competence, an inborn talent, rather than as a learned skill or sensitivity which can be cultivated and refined. In this sense then, any training and cultivation might not prove fruitful and therefore necessary. On the top of these, sometimes there is not sufficiency of art teachers in all schools. Nevertheless, even if we accept that there is sufficiency of art teachers in some schools, aesthetics, as already mentioned, is still treated as a low priority subject and is not always seen as necessary for the students' further education. The emerging question is, then: How could a child consider aesthetics as an important constituent of Global Self-Worth, when the "important others" (teachers, parents or even the society) do not share and maintain this attitude ?

Hypothesis 4

Both the Global Self-Worth subscale of Harter's and the Self-Esteem Scale of Rosenberg's should correlated significantly with each other.

4(a) Their correlations with the other subscales and with the Aesthetic Experience Scale should follow the same pattern.

This hypothesis was tested by the statistical procedures reported in the last part of Chapter 6, where the intercorrelations among the seven subscales of the Harter's Scales , the Rosenberg's Self-Esteem Scale and the Aesthetic Experience Scale have been presented.

The hypothesis was supported strongly by the results as regards the significant correlation between the Harter's Global Self-Worth (GSW) subscale and the Rosenberg's Self Esteem Scale, justifying to some extent the use of Rosenberg's Self Esteem Scale as one of the best standards of checking its convergence with the Harter's scale.

Hypothesis 4a was also supported by most of the results. Rosenberg's Self Esteem (S.E) scale was correlated significantly with all the specific competence domains, following the same pattern of GSW correlations with the specific domains for both sexes. However, the correlation coefficients of the Physical Appearance subscale with S.E were lower in comparison to the correlation coefficients of Physical Appearance with GSW for both sexes. Global Self-Worth achieved the highest correlations with the Rosenberg's Self Esteem scale for both sexes, suggesting that Global Self-Worth might be treated as a superordinate construct over and above the specific competence judgements.

As already cited, Rosenberg's Scale should follow the same pattern of correlations as GSW with the Aesthetic Experience Scale for both sexes. However, despite the fact that Global Self-Worth subscale was significantly correlated with Aesthetic Experience only for the girls sample, Rosenberg's Scale was significantly correlated for both sexes. These last findings, however, could cause some difficulties in the interpretation of the relation between Self Esteem and Aesthetic Experience . This subject will be further discussed in the section of hypothesis 10.

Discussion of Hypothesis 4, 4a

The findings indicate that the goal of using Rosenberg's Scale as a standard to check its convergence with Harter's Scale has been adequately achieved (Table 28, p.238 & Table 29, p.240). And despite the fact that Rosenberg's Scale emphasises the holistic and unidimensional character of the self concept, it showed very good correlations with the specific domains of perceived competence of Harter's Scale. It could be also said that somehow this correlation pattern (Rosenberg's S.E) gave a better solution to the weakness of descriptive vs evaluative aspect of some subscales, since Physical Appearance Subscale is correlated with the Rosenberg's scale to the same extent as with some other subscales, like Scholastic Competence. This correlation pattern appears stable and coherent for both sexes across all different sub-groups. A possible reason for the above could be that in Rosenberg's Scale items, although evaluative, focus not only on happiness, but also on feelings of satisfaction in relation to the person's perceived failure and success, feelings of adequacy, pride, and respect. This deliberate variation allowed them to achieve good correlations with all the specific subscales of Harter's scale. Perhaps it is this deliberate variation which occasions the moderate (less high) correlations found with Physical

Appearance in comparison with the high correlations found with GSW or Scholastic Competence domain. This indicate that the actual operationalisation of Rosenberg's Scale performed a better solution than GSW as regards the weakness of some items in the descriptive scales being explicitly evaluative and speaking about happiness which sometimes could also be a matter of mood.

Hypothesis 5

Aesthetic experience is best viewed as an active process with certain phases, which should reveal the existence of affective (feeling) and cognitive components distinguishable but interactive.

(5a) The results should support the existence of a General Aesthetic factor.

(5b) The emerging aesthetic experience structure, however, should also define some specific components of aesthetic experience.

These hypotheses were tested by the statistical procedures presented in Chapter 6, where factor analysis and correlations were used on the Aesthetic Experience Scale. Furthermore, two models of factor analysis, Principal Components and Principal Axis Factoring (P.A.F), were imposed on the Aesthetic Experience Scale to examine whether alternative methods of factor extraction and rotation would generate different factors.

The hypothesis found support in most of the results. The factor pattern of Aesthetic Experience appears to be interpretable. The existence of a General factor could be justified, since the unrotated factor solution yielded a factor pattern in which all items loaded on the F1 General factor, and the rotated factor solution yielded a factor pattern in which 22 out of 30 items emerged on F1 (see pp.192 & 195, Table 10 & Table 11). Furthermore, most of the Aesthetic Experience (AE) items were correlated significantly with each other; also the Cognitive part scores and the Affective part scores of the AE were highly correlated with each other and with the total scores for the whole Aesthetic Experience Scale.

Besides that, the emerging factorial pattern defines some specific factors, which could be identified as components of Aesthetic Experience. Across the various samples the order of the emerging factors varies, but the three first of the large -variance factors are always the same (see Table 10, p. 192), namely: General Aesthetic Factor (the intertwined character of emotion and cognition), absorption vs tension-relief process (tense with expectancy for the final feeling), absorption vs strong aesthetic pleasure.

As regards the different factoring methods, in none of these methods have the findings changed in any substantial way . As a consequence, this discussion will include mainly the varimax-rotated solutions based on an initial Principal Components analysis of the variable intercorrelations (Table 12, p.196).

However, the findings have to be treated with much caution, since further developmental studies of aesthetic experience could clarify more explicitly some of these issues, offering a wider understanding of aesthetic experience process.

The separate factor solutions for boys and girls indicated a slight difference in their factor structure. However, this difference does not seem remarkable enough to introduce any different interpretation suggesting that the nature of the Aesthetic Experience is almost similar for both sexes. This pattern was repeated, in general, for both sexes in the URB, SUR and RUR samples. And although it is obvious enough that for the rural areas the factor pattern was not so clear as it was for urban areas, none of the differences could establish a more sound interpretation. This could be merely indicative that aesthetic experience it is more differentiated experience in the urban samples.

Discussion of hypotheses 5a & 5b

Since little research has been conducted on the structure of aesthetic experience itself, the discussion will be carried out with reference to some theoretical approaches to aesthetic experience.

Although not in the same dimension with Eysenck's (1940) and also with Gotz, Borisy, Lynn and Eysenck (1979, p.801) research referring to the existence of a general aesthetic factor, the findings of this research may also suggest that the scale could be treated as unidimensional, justifying the existence of a General Aesthetic factor.

If we begin with the assumption that the set of the most unique salient items for the F1 shows off the inner core of the factor, the intertwined character of the emotional and the cognitive component of the aesthetic experience, then, becomes the most crucial and essential dimension of the aesthetic experience process (Winner 1982, Osborne 1968, Langer 1953, Dewey 1934, Aristotle "Poetics"(Butcher 1895)). This is because the core items of the F1 pertain mainly to the "Affective" and "Cognitive" sets of clusters. And although some of the items crossloaded occasionally across the different groups, this pattern emerged consistently, introducing some evidence to justify Goodmans's suggestions (see also Reid ,1982) that the feeling, being continuously interactive, functions cognitively during the aesthetic experience process.

[As already noted, the same evidence can be also found in the intercorrelation pattern of the items, and in a more outstanding way, in the correlations of the Cognitive part and of the Affective part of the Aesthetic Experience Scale with the total scores of the A.E. Scale.

These correlations fall round .80 to .87, while their intercorrelation falls round .62 to .69 (see Table 15, p.202).]

Thus, these results might add to the body of research and theoretical approaches about the existence of a general aesthetic factor, even if aesthetic experience is not studied through notions such as aesthetic preferences and aesthetic judgements.

Besides that, the findings also indicated that apart from the general factor, some other specific factors could be identified which represent the most important components of aesthetic experience.

The working definition of the aesthetic experience proposed the following stages as the most essential within an aesthetic experience process:

- The stasis (a general attitude toward any potential aesthetic situation) ,
- The initial emotional response to an aesthetic stimulus,
- The phase of getting absorbed (participatory engagement) while tense with expectancy for the fulfilling close.
- The process of appreciation while reasoning, evaluating and feeling the aesthetic event,
- And the final feeling of fulfilment with a sense of relief when the aesthetic experience is over.

These stages could be clearly identified as distinctive factors in the factor patterns for both sexes across almost all the samples.

A point for comment arises, however, when we focus on the set of items referring to the absorption phase within the aesthetic experience. Some items of this group which refer particularly to the situation of participating while being tense with expectancy, appeared together with the items of the "final feeling of fulfilment and relief" cluster, defining the second of the large -variance factors across almost all the samples (see Table 10, p.192). This factor focuses on the tension-relief (arousal-relief) process which takes place during

the aesthetic experience event. These particular findings could be supported by another study-research, that of Lindauer (1981), which suggests that the adjectives given by people to describe their aesthetic experience could fall into the three following categories: the emotional, the arousing-calming and the cognitive. The arousing- calming process within the phase of absorption, then, might be the point in which theories suggesting the "emotional distance" and theories which suggest the "participatory engagement" might seek convergence. With reference to the above, it seems of interest that another factor, F3 for example in the total sample (Table 10, p.192 & Table 11 p.195), links absorption and arousal with strong aesthetic pleasure under the same factor while the F2 factor links absorption-arousal with Catharsis (tense-relief). This calls to mind some comments made by Winner (1982) who referred to the Arousal theory by writing that while Aristotle focused on the relation between the arousal and Catharsis, Berlyne sought to discover the link between arousal and aesthetic pleasure. Whilst such claims stand in need of more evidence, the fact that a quite coherent pattern can be discerned regarding the nature of absorption and arousal offers some ideas for studying aesthetic experience in the light of arousal theories.

The results showed that the "absorption" component of aesthetic experience can be argued to be central to an understanding of the nature of aesthetic experience, constituting a multidimensional conceptual construct. There is, however, much confusion among theoreticians as regards the exact conceptual formulation of absorption (a variety of some specific notions is linked to the phase of absorption such as "carried away by", "lost in admiration", "emotional distance", "active participation", etc.). This, however, points to theoretical and empirical questions that need to be addressed in future research, since questions exist about the precise defining features of absorption, and absorption emerges as

a construct that we need to understand for a full appreciation of the individual's aesthetic experience.

Finally, as already mentioned, the factor structure across the URB, SUR, and RUR samples indicates that aesthetic experience is a less differentiated and integrated experience in the Rural samples than in the Urban samples. Aesthetic experience for rural areas appears (to be) a rather unprocessed -unrefined experience, in that specific factors are not clearly differentiated and defined (especially those associated with the cognitive process of appreciation), while sometimes the 7 factor solution accounts for more of the total variance (see page 200). Many possible explanations could be cited for the above, all of which are related with the core argument about the variety and quality of aesthetic stimulus in urban areas, in contrast to the very poor representation of aesthetics in rural areas. However, this matter will be discussed extensively below (p.263).

Hypothesis 6a, 6b, 6c

(6a) The higher the socioeconomic status of the students' background (schools' catchment area) the greater the differentiation and integration of aesthetic development, especially on the cognitive aspect of aesthetic experience.

(6b) Students who have had art lessons will show greater differentiation in their aesthetic development than students who have not had any art lesson.

(6c) Students who have previous relevant experience of art performances in their school curriculum will achieve higher scores on the Aesthetic Experience Scale.

The hypotheses were tested by the statistical procedures reported in Chapter 6, where socioeconomic status, art lessons' tuition and previous experience of art performances were variables in the analysis of variance of the scores of the Aesthetic Experience measure.

The 6a hypothesis was supported strongly by the results. The results showed that Upper middle class boys scored significantly higher than their rural and working urban class's peers on Cognitive score but not on the Affective. For girls, the results showed that upper middle, middle, and lower middle class girls scored significantly higher than rural girls on both scores. No significant interaction has been found between sex and socioeconomic class.

Thus, in any case, children from rural areas scored significantly lower than their urban peers, while this is not always the case for working urban class children.

Discussion of hypothesis 6a

For the analysis of variance, the geographic quality of the sampling area and the socioeconomic-status of the catchment area of the school were merged into one consolidated variable forming five categories.

The findings could be also supported by the factor patterns for the urban , suburban, and rural groups. The rural factor solution yielded a factor pattern in which some specific factors were not clearly identifiable, suggesting a less differentiated pattern among the phases of aesthetic experience process. The factor solution for the Rural sample was also the least integrated and coherent as regards the factor structure of each specific subscale.

Some reasons could be cited to explain this pattern of aesthetic development across the socioeconomic classes. In a rural environment whatever is related to aesthetics, besides the natural aesthetic stimuli, is likely to be treated as a luxury, since the poverty of the villages gives prominence to other essential needs to be served first. Thus, these attitudes are particularly prevalent in rural areas, and naturally discourage any involvement with the arts. Working class or Rural families' of low socioeconomic status hardly encourage, guide and maintain children's involvement with the arts.

Additionally, the lack of relevant stimulus (media, adverts, art performances etc.) and of general information in such areas, where the community facilities are rare, makes the possibility of a child's asking, for example to attend an art performance or some private lessons of music or painting, as being rather unimaginative.

The above possible reasons could give some ideas explaining why children in rural samples scored significantly lower than their urban peers, and also why their cognitive score is likely to be the one which is substantially lower in all cases.

A second point for comment arises in the fact that most differences were obtained for the Cognitive (Reasoning) part of aesthetic experience for both sexes. This aspect will be discussed further in Hypotheses 8 & 9. However, girls showed a greater degree of differentiation among socioeconomic classes than boys for the cognitive score. For girls, all socioeconomic classes differ significantly with each other, while, for boys, this happened only between the Upper Middle class boys and their Rural peers. For the Affective score there were obtained no significant differences for boys, while there were found significant differences among the socioeconomic classes for girls, following the pattern of the Cognitive score. The above findings could suggest two main approaches. The first could refer to the aesthetic experience as a fully fledged and felt experience regardless the degree of differentiation and sophistication within the cognitive process of appreciation since the cognitive score seems to be dependant more on the socioeconomic background (Ross,1982). Nature could be perhaps the only but sufficient source for rich aesthetic feelings for rural children. The rural children, being less distracted by environmental constraints such as plurality of information, lack of free time, complexity and multidimensionality of life patterns as they emerge in the urban areas, might be able to feel aesthetic experiences more deeply than their urban peers (see p. 200, where the Rural 7 factor solution accounted for more of the total variance than the Urban or Suburban). As may has been anticipated in Chapter 2 (see comments on Lindauer's research) the appreciation of nature evokes different emotions which entail a certain but different approach to the aesthetic object from the appreciation of artworks etc.. This approach stresses the calming emotional effect of the nature on the perceiver without requiring to the same extent the sharpening of the cognitive processing-elaboration which is necessary for the creation or for the appreciation of art objects. Nevertheless, such an approach seems a rather one- sided than an integrated one. Maybe it is more sensible and safe to accept that, since there were obtained more differences for girls for the Cognitive score,

indicating a greater degree of differentiation among girls (and given the intertwined character of emotion and cognition within the aesthetic event), it is likely to expect more differences in the girls' sample for the Affective score, also. However, there was only one significant difference among boys of different social classes for the Cognitive score. Given this and the fact that the cognitive aspect of aesthetic experience is subject to a greater differentiation, it is not surprising then, why no emerging difference for the Affective score was obtained for boys. This approach could give a simple but sensible explanation of why there were no differences for the Affective score in the boys sample, whereas there were for girls. As already mentioned, girls' and boys differences' in the aesthetic experience will be discussed extensively below (p.272).

Finally, it has to be mentioned that some similarities could be found regarding the above comments between the rural and the working lower urban class students. However, further discussion about any emerging differences between working urban class students and upper-middle class students, it was not considered appropriate, since these differences follow to a great extent the pattern of social class differences found in the relevant literature references. It was considered more preferable, however, to comment upon some crucial characteristics found across the rural and suburban areas describing the specific Greek situation.

However, since the analysis was cross-sectional the explanations offered here would only be speculative and they give some ideas showing directions of causal relations rather than explaining these causal relations directly. It seems to be the case that these sort of explanations have to be treated more as open questions cautiously treated and interpreted.

Hypothesis 6b

The hypothesis 6b was tested by the statistical procedures reported in Chapter 6 , when art teaching was a variable in the analysis of variance of the aesthetic experience score in a working urban class sample and also in a rural sample (the analysis was carried out seperately for each sub-group).

The hypothesis 6b was supported by the results of the working urban girls group. The results showed that there was no main effect for the art tuition favouring boys, whereas there was a strong main effect for art tuition for girls. For the Cognitive (cognitive) score, girls with art teaching scored significantly higher than girls without any art teaching. For boys, there was no main effect for art teaching for the Cognitive score. No differences were found in scores on the Affective score for either sex.

The findings, therefore, suggest that only for girls the score on the Cognitive part of the Aesthetic Experience Scale may depend on art lessons's tuition.

Results for the rural sample showed no significant differences between the two types of curriculum for either sex on either the Cognitive or the Affective scores.

Discussion of hypothesis 6b

This discussion will be further addressed in Hypotheses 7, 8 and 9. In particular, if hypothesis 7 focuses on the emerging differences between cognition and feeling/affect attributable to sex, and 8 & 9 focus on whether there are any indications that the cognitive

component of aesthetic experience could be refined and cultivated with art tuition; hypothesis 6b refers very briefly to the cognitive aspect of aesthetic experience, while stressing the Affective aspect of aesthetic experience with respect to the socioeconomic background of the students (Urban Working class sample vs Rural sample).

a) Urban Working Class

Relative to the cognitive component of aesthetic experience, girls who had art lessons scored significantly higher than girls without any art lessons. More comments about sex differences in aesthetic experience scores will be presented in the hypothesis 7 (p.272).

As regards the Affective aspect of aesthetic experience then, it can be said that the findings indicate that art teaching has no effect in enhancing and enlarging the possibilities of further and deeper (more integrated) aesthetic feelings for either sex. Being more specific, besides the fact that the Cognitive score may depend on art teaching (for girls); the results might also indicate that art teachers do not expand all the possibilities for fully fledged and deeply felt aesthetic experiences, since they might think that the didactic targets of art teaching could be fulfilled by supplying students with all the relevant cognitive information about materials or techniques and their successful elaboration in practice. The emotional reaction to the aesthetic stimulus appears the easiest to be achieved at a first stage, but the hardest to be differentiated in an advanced level of aesthetic experience, since it presupposes the cognitive differentiation and the control and direction of the feeling in order to achieve a feeling integral to understanding. It rather depends then, on the educators' and parents' endeavour to direct and control the feelings in the enterprises of artistic understanding (Reid, 1970). The above ideas could introduce some of the reasons of why art lessons' tuition has no effect for the Affective part score but does for the Cognitive in the sample of working urban girls.

The findings are in agreement with Gotz, Borisy, Lynn and Eysenck (1979, p.801) who suggested that their research findings indicate that the aesthetic sensitivity ability owes little

to explicit teaching, in view of the fact that there was no correlation with age in the school children, and only a relatively small difference in scores between children and students.

However, besides the fact that the previous research dealt with aesthetic sensitivity and not with aesthetic experience, it has to be remembered that the fact that this research sample is restricted to an Urban Working sample and not to an Upper Middle or Middle class one presupposes, according to the previous hypothesis 6a, a lower degree of differentiation and integration in the children's aesthetic development, generally. In this sense then, any effect of art tuition for Urban Working class (and also for rural) students might be slightly more difficult to be discerned.

b) Rural sample

With respect to the fact that the results suggested no effect of art tuition for either sex in the rural sample, it could be said that, even if the case is that the rural students have art lessons, the quality of these lessons is likely to be substantially lower than the quality of the same lessons in urban areas to have any effect in either aspects (cognition and affect/feeling) of aesthetic experience. This happens because: a) art lessons require the teachers' special interest and willingness to spend extra time to make preparations , to show off performances etc. which are rather difficult in rural schools since most of the teachers in these places do not stay in the villages but in near cities, b) these lessons require some special equipment and teaching materials to be thoroughly instructed which are not always available for rural schools.

Hypothesis 6c

The hypothesis 6c gained no support in the results. Students who have experienced art performances in their school curriculum and students who have not any experience of art performances scored similarly on all the aesthetic scores. However, in this case also girls scored significantly higher than boys.

Discussion of Hypothesis 6c

Although we cannot provide any adequate answer to the question of why there was no main effect for experience of art performances for urban students, some comments might be cited for further consideration. Firstly, some comments could be made about the "quality" of these art experiences. Art performances might have no effect on students, if teachers treat art experience superficially rather than require the real active participation of the students.

A further point for comment could also cite the issue of whether the active participation in art performances is undertaken individually by some students (mostly the same each time) or whether this participation requires the entire (overall) engagement of the classroom with the aesthetic event. Regarding the above, it has to be reminded that in the school which achieved art performances in its curriculum, there were found three highest (3 out of 7) scores on the aesthetic experience scale (see p.228, in Chapter 6). However, as it is shown by the results, this was not enough for the school's overall good performance on the aesthetic scores.

However, none of the above comments should be taken as definite. Further investigation with more than one school which offered educationally strong art performances in its curriculum to eliminate a possible "quality of art performances effect", and with more information about the quality of these art performances, might yield results which would introduce better solutions and a wider understanding of the effect of art performances within each schools' curriculum.

Hypothesis 7

Girls will show some indications of greater maturity in aesthetic development, revealed as (a) greater differentiation among the phases of the aesthetic experience process and as (b) a greater integration within the aesthetic experience's phases in order to comprise a coherent experience.

The variable sex was investigated as a main effect in the analyses of variance reported in Chapter 6 of the aesthetic experience score (Cognitive/Affective score-socioeconomic background x Sex, Cognitive/Affective score- Art tuition x Sex, Cognitive/Affective score - experience of art performances x sex). The hypothesis was also tested by the statistical procedures of factor and correlation analysis.

The hypothesis was supported by most of the results. The results showed a very strong main effect for sex, with girls scoring significantly higher than boys, in all the above situations (differences attributable to socioeconomic status, art tuition, previous experience of art performances). The results also showed a main effect for socioeconomic background on both scores (Cognitive, and Affective) for girls, whereas a significant main effect for socioeconomic class in the boys sample was found only on their Cognitive score. The results also showed a significant main effect for art tuition on the Cognitive score for girls but not for boys. Furthermore, the girls' factor solution provided a more differentiated profile of aesthetic experience, where some distinct factors can be clearly identified as components (phases) of aesthetic experience, whereas at the same time the girls' factor pattern appeared to be more integrated regarding the structure of each specific factor and especially this of the F1 General Aesthetic Factor.

Thus, higher scores might indicate evidence of maturity in the development of aesthetic experience for girls, suggesting also in conjunction with the emerging main effects for art tuition and the factor solutions, a higher degree of differentiation among the phases of the aesthetic experience for girls and a higher degree of integration within each of the aesthetic experience phases and therefore of the aesthetic experience as whole (coherent experience).

For the sake of clarity, it has to be stated that relative to the above, differentiation does not mean fragmentation. It means emergence of distinct components within the aesthetic experience process which are integrated in their structure constituting a (integrated) coherent whole-the aesthetic experience process. Given this, differentiation is considered as a necessary condition for the integration and coherence of the aesthetic experience.

Discussion of hypothesis 7

The above findings could also be supported by the correlation pattern regarding the correlations between the Aesthetic Experience Scale (A.E) and GSW, A.E and Rosenberg's S.E Scale; and also the intercorrelations between the Affective and the Cognitive scores of the A.E. With respect to the above as already noted, girls showed not only a greater degree of differentiation but also a greater degree of integration as regards their developmental aesthetic profile in the following respects:

1. girls score significantly higher than boys for both scores (Affective and Cognitive) in all the previously cited situations (across all different socioeconomic backgrounds, art tuition, previous art experience).

2. A significant main effect for art tuition was obtained for girls for the Cognitive score but not for the Affective one. No main effect for art tuition was found for boys for either of the scores (Cognitive, Affective).
3. The girls' rotated factor pattern regarding the Aesthetic Experience Scale appears to be clearer than the boys', and also it is somewhat easier to distinguish the specific factors which could be identified as components of the aesthetic experience process.
4. Furthermore, it looks to be more coherent than the boys' with respect to (a) the factor structure of each specific factor (especially for the General aesthetic Factor), and (b) the fact that the 7 factor solution accounts for more of the total variance
5. The emerging correlation pattern of the Aesthetic Experience scores (Cognitive, Affective), as well as of its correlations with GSW or Rosenberg's S.E scores, is more positively consistent.

The above findings suggest a greater maturity in aesthetic development for girls, in that the girls' aesthetic development could be identified (reflected) in the holistic character of the aesthetic experience which presupposes differentiation among the distinct but interactive components of the aesthetic experience process. On the contrary, boys showed that they have not always reached the stage where aesthetic experience is a coherent whole, since their aesthetic experience has not been differentiated yet. Aesthetic experience for boys appeared to be a more unrefined-undeveloped process.

Given the lack of much previous research or relevant framework in literature (as far as this research is concerned), it is not safe to attempt generalizations, regarding the role of sex in the nature of aesthetic experience. However, it seems that the findings follow the general developmental trends of the child's development in cognitive or moral developmental aspects. Besides that, these findings are in agreement with Garfunkel's research (Gardner, 1982 ; Harvard Zero Project) which suggests that before entering adolescence a sizeable

number of boys are already rejecting the realm of the arts as something for "others", for "girls", for "sissies". He admits that these attitudes are particularly prevalent among males in our society, and they naturally reduce involvement with art objects on the part of boys and may well retard their aesthetic growth and appreciation.

In this realm, then, it is relevant to note that for many years in Greek schools the lesson of "housekeeping" was widely regarded as one of the basic aesthetic lessons, justifying the generally admitted attitude toward aesthetics which presumes girls' active involvement and participation in aesthetic activities, while on the other hand, throwing doubt upon boys' involvement in such activities. Aesthetics were restricted to the instruction of needlework or interior design (sometimes painting) for girls, while boys were concerned with more practical activities such as woodcrafts, etc., or sometimes with just nothing but lazing around playing games and football... The teacher was always female. It has to be admitted, however, that the above situation has changed nowadays, but the attitudes seem to be still deeply rooted in the society and especially in the rural one. Nowadays, four times a week, painting and music are supposed to be instructed in each school's curriculum. However, the strict enforcement of the curriculum as regards the "quality" of the boys' performance in aesthetics is still under question.

However, arguments like the above are considered incomplete to identify a more generally implied pattern of developmental trends in girls' aesthetic development, unless some extended empirical relevant work is carried out.

Hypothesis 8

Differentiations in the aesthetic experience are likely to happen in the Cognitive part rather than in the Affective part due to socioeconomic background , cultivation (art tuition and experience of art performances).

This hypothesis was tested by the statistical procedures reported in Chapter 6, where it was examined what differences are to be found between the Cognitive and the Affective components of aesthetic experience attributable to sex, socioeconomic background, art tuition, and art experience.

The hypothesis was supported by some of the results. The strongest support occurred for Urban Working class girls, for whom it was found that there was no main effect for art tuition (art teaching vs. non art teaching) for the Affective score, while there was for the Cognitive score. The hypothesis was also supported by those results showing that Upper-Middle class boys differ significantly from the Urban Working class and Rural boys in their Cognitive score but not in their Affective score. There was found no significant main effect for art experience on either score (Cognitive and Affective) for either sex in an Upper-Middle class sample.

The above findings indicate that differentiations in the aesthetic experience are likely to happen in the Cognitive part rather than in the Affective part due to socioeconomic background and art tuition.

However, these results have to be treated with much caution, since they have emerged through the analysis of variance of the scores of one sub-sample only and not of the overall girls' or boys' sample.

Discussion of Hypothesis 8

The findings reported above seem to suggest that children, regardless of social classes or specific trainings, share aesthetic feelings to a great extent, being capable for fully fledged aesthetic experiences, even if they tend to score variably on the Cognitive score due to cultural, educational, or socioeconomic factors. An obvious explanation for the above is that, since the cognitive process of apprehension demands the participation of other faculties such as recognition, analysis, imagination and abstraction, discovery of analogies, synthesis and evaluation for its accomplishment, thus it allows a great variation and differentiation among individuals across different environmental conditions. The differentiation is likely to be then cognitive-developmental in character, since as Dewey writes appreciation is a mixture of scraps of learning with conformity (Dewey 1934) to norms of conventional admiration where the intellect can apply conceptual rules related to the art means and artworks, and practice. With respect to the above, some words of Osborne seem to be of relevance. He suggested that the cognitive process of appreciation is an active , ongoing consummation rather than a passive reception; and as with all kind of skills, practice and enlightened cultivation are a necessary condition of its accomplishment. However, the quality of the aesthetic feeling in the case of a very poor appreciation or understanding (cognitive) might not be the most appropriate, since without a certain degree of differentiation or sophistication, any sort of aesthetic experience might be merely incomplete and misleading.

Furthermore, access to some relevant information about aesthetic conventions and practice that would gratify a person's aesthetic pursuit seems to be, however, not only a matter of art teaching but also of socioeconomic background. None the less, all the foregoing accounts have to be viewed as a stimulus to further research rather than as definite answers dealing with the nature of aesthetic experience. The above arguments will be further addressed in the following section.

Hypothesis 9

There should be some indications, especially for the cognitive component of aesthetic experience that it is refined and cultivated with training and experience.

This hypothesis was tested by the statistical procedures presented in Chapter 6, where art tuition was investigated as a main effect in the analysis of variance of the three scores (Total, Cognitive, Affective) for schools with art teaching as parts of their curriculum and without any.

This hypothesis is the same as hypothesis 6b, but viewed from another perspective.

The hypothesis was tested on a sub-sample only (Urban Working class) and received support by the results only for the girls' group. Urban Working girls with art teaching scored significantly higher on their Cognitive score of the Aesthetic Experience Scale than their peers without any art tuition. However, no significant differences emerged between the Urban Working class boys with art tuition and their peers without any art tuition on both scores.

In this specific case, it has to be mentioned that both groups of children were drawn from exactly the same area, and they were even sharing the same school buildings. However, the Urban Working class subgroup students scored significantly lower than their Upper-Middle class or Middle class peers, indicating a higher possibility of obtaining less differentiated (variation) aesthetic experience scores, since according to this research findings (p.263) the higher the socioeconomic status of the students the greater the differentiation and integration of their aesthetic development.

The results of the urban working class areas showed that, at least for girls, there are some indications that the ability of adolescents for advanced aesthetic experience could be enlarged through practice and enlightened cultivation. Furthermore, this cultivation has to focus particularly on the enlargement of the ability for appreciation , apprehension and evaluation within the aesthetic event (Cognitive part).

The hypothesis found no support in the rural sample for either sex. As may have been anticipated (see hypothesis 6b), the quality of the art teaching and therefore the possible effect of art tuition in these areas, where aesthetic stimuli such as media, performances, exhibitions are very rare or even unknown, could be seriously questioned.

Discussion of Hypothesis 9

Hypothesis 8 and 9 form the two complementary options of the same argument. And in fact, one supports the other, in the sense that no conclusion could be drawn regarding the cognitive vs affective aspects of aesthetic experience, unless both hypotheses seek convergence.

As already noted, hypothesis 8 was supported by the results which indicated that the cognitive component of aesthetic experience is likely to be more differentiated across different situations (cultural and demographic, educational differences etc.), and therefore possibly more susceptible to improvement (education). With respect to the above, considering also the supportive results of the hypothesis 9 (for girls), we could accept that the ability to experience aesthetically a wide range of possible aesthetic stimuli is a skill that could be cultivated and refined, and that this refinement or cultivation is likely to be

exercised on (in) the cognitive component of the aesthetic experience rather than on (in) the emotional.

The literature on this subject matter is also supportive of the findings (Reid 1982, Ballard 1957, Mitias 1986, Beardsley 1982, Ross 1982, Parsons 1978, Gardner 1982, Osborne 1986). Osborne (1986) held that " appreciation is a skill which has to be cultivated and trained on the basis of natural endowment. It demands the refinement of percipience and sensitivity. To appreciate presupposes understanding. In art as in life this demands empathic imagination , which is dishonest or misleading unless it is based upon correct understanding". Reid (1982) affirms that appreciative understanding can be taught and developed, and mature aesthetic responses are those where the function of feeling is within the process of knowing and understanding (feelings function cognitively).

Furthermore, Lindauer (1981) cites Meir's research which suggests that the aesthetic ability of visualising the potential aesthetic stimulus is largely hereditary, while aesthetic judgement (the evaluative component) is largely learned and due to experience.

Nevertheless, the crucial emerging questions are why does art tuition have no effect on any of the boys' scores (even on their cognitive score)?, and what differences attributable to sex could be found regarding the effectiveness of art teaching in schools? The above questions could be viewed in the light of the findings that girls showed greater maturity in their aesthetic development. Besides that, due to lack of much comparable previous work (as far as this study is concerned), we could cite only Garfunkel's research (Gardner 1982) as supportive to these findings. The research suggested that before entering adolescence, a sizeable number of children, mostly boys, are already rejecting the realm of the arts as something for "girls". If such an attitude is prevalent among boys, what effect would any art teaching have on their aesthetic growth? This question, as already mentioned, suggests

some possible implications for educators such as: what could be the conditions for a cognitive-developmental account of aesthetic experience for boys and how can educators set up situations in which the prevalent (negative) attitude among boys that aesthetics is something for girls could be converted into a positive one.[what does and does not count in an aesthetic response as something for "girls" and at what ages these attitudes start being prevalent among boys; and what are the general cultural characteristics of the societies in which these attitudes are particularly strong?].

Hypothesis 10

There will be an association between aesthetic experience and self-esteem (Aesthetic Experience Scale & Aesthetic Affordance Subscale of PCS vs. GSW & Rosenberg's Self-Esteem Scale).

[It has to be remembered that for the sake of clarity the following abbreviations will be used throughout :

A.E = Aesthetic Experience Scale

A.A subscale= the Aesthetic Affordance subscale in the PCS

PCS= Perceive Competence Scale for Children of Harter's

GSW= Global Self-Worth subscale in the PCS

S.E= Rosenberg's Self-Esteem Scale]

This hypothesis was tested by the statistical analysis reported in Chapter 6.5, where the relations among the AE score, the GSW of Harter's and the SE score of Rosenberg's were studied in the correlation analysis design and by the chi-square (see Table 28, p.238; see also Table 29, p.240). The correlations of A.A subscale with A.E scale, with GSW, and with S.E scale of Rosenberg's were also tested for supplementary evidence.

The results provided some support for the hypothesis. The strongest support occurred with the correlations of the S.E score of Rosenberg's Scale with the A.E Scale, where Aesthetic Experience scores were significantly associated with Self-Esteem scores for either sex, however to a less extent for boys. The correlations of GSW with A.E scale were not

significant for boys, whereas for girls, A.E scores were significantly correlated with GSW. Aesthetic Affordance subscale was significantly correlated with GSW and S.E of Rosenberg's for either sex.

The results evidenced that relative to S.E scale, there could be justified a possible relation of aesthetic experience with self-esteem. However, relative to GSW, the findings suggest a potential relation between self-esteem and aesthetic experience only for girls. Besides that, as regards the correlations of A.A subscale with GSW and S.E, the results indicate that aesthetic experience domain is significantly related with self-esteem (GSW & S.E) for both sexes. Given these results, it is more sensible to conclude that: (a) for (GSW), any potential relation of Global Self-Worth with aesthetic experience for either sex can be justified thoroughly to the extent to which aesthetic experience could be viewed as a significant correlater of the GSW; and (b) for S.E, there is a significant (see Table 29) association between self-esteem and aesthetic experience for both sexes.

Discussion of Hypothesis 10

To begin with, it must be noted that very little comparable work has been carried out concerning any potential relation between self esteem and aesthetic experience. This, however, presupposes that any interpretation in the light of the results has to be treated with much caution since no previous findings could support and maintain our findings.

For a wider understanding, it might be of importance to look at (see Table 29) the following:

a) the correlations of GSW with S.E,

- b) the correlations of GSW and S.E with the Aesthetic Affordance Subscale of the Harter's Scale,
- c) the correlations of GSW and S.E with A.E scale,
- d) the correlations of A.E scale with Aesthetic Affordance Subscale.

Table 29

	S. E		GSW		A.A sub		A. E	
	M	F	M	F	M	F	M	F
S.E	1.00	1.00						
GSW	49**	60**	1.00	1.00				
A.A sub	27**	22**	17**	28**	1.00	1.00		
A.E	14*	23**	04 .	25**	50**	50**	1.00	1.00

Note. S.E =Rosenberg's Self-Esteem Scale. GSW=Global Self-Worth. A.A sub=Aesthetic Affordance subscale. A.E=Aesthetic Experience Scale. M=Male. F=Female. Decimal points are omitted. * p < .05. ** p < .01.

The following pattern shows more schematically the correspondence between the correlations for boys and girls:

BOYS		GIRLS
AE correlated with AA Sub.	&	AE correlated with AA Sub.
AA Sub. correlated with GSW	&	AA Sub. correlated with GSW
GSW correlated with SE .	&	GSW correlated with SE
SE correlated with AE .	&	SE correlated with AE
AE not correlated with GSW	but	AE correlated with GSW

To the exclusion (excluding) of the correlations of GSW with A.E scale for both sexes, the correlation analysis yielded a coherent and consistent pattern, where A.E and A.A are

correlated significantly with S.E, and A.A with GSW for either sex. It has to be admitted, however, that the correlation pattern indicates that, for boys, there is a tendency of A.E and A.A subscale to be more weakly associated with S.E and GSW, respectively. Until this point, the boys' correlation pattern of the above scores appeared positively consistent with each other, and also in complete agreement with the girls' one. According to this pattern, it is expected then that GSW should be significantly related to A.E for both sexes. However, with the inclusion (including) of the correlations of GSW with A.E the correlation pattern indicated that A.E is related with S.E and GSW for girls but not for boys. The boys' correlations of A.E with GSW were very low ($r=.04$). The fact that boys' scores are not positively consistent with each other, being "unusual", in that Aesthetic Experience is related with S.E but not with GSW, although S.E and GSW are highly related to each other, prevent us from any clear interpretation and further generalization. These findings are no identical with girls' ones, and no obvious explanation could be cited regarding the emerging question of why A.E is not correlated with GSW for boys.

In the light of the above, these findings might indicate either that (a) there could be some qualitative differences between boys and girls or that (b) there is a possibility of some misleading-exceptional results found due to chance as regards the A.E Scale, or that (c) once more (see hypothesis 3, p.252) Rosenberg's S.E scale performed a better solution than GSW regarding any potential relation of self-esteem with global self-worth, since GSW has the weakness of referring to a very narrow assortment of feelings such as happiness or likeness feeling. The GSW was intended to be evaluative asking about an overall evaluation of the self. The first emerging point for comment then is whether the feeling of happiness could tap an overall evaluation of the self as a person, since, although it is derived from an evaluative process, it is an emotion and not a direct evaluation which sometimes could be also a matter of mood. The second point is that GSW covers a very limited assortment of relevant feelings. This characteristic, although it might give better

correlations with other subscales of the same type, does not allow very good associations with other scales which cover a wider assortment of relevant associations. On the contrary, Rosenbergs' scale (a) consisting of evaluative items, not emotions-reactions to an evaluation and (b) varying deliberately with respect to an assortment of evaluative feelings such as feelings of satisfaction in respect to the person's perceived failure and success, feelings of adequacy, pride, respect and usefulness, achieves perhaps less high but more consistent correlations with scales of the same type (evaluative content) and also with other scales which cover a wider range of feelings and behaviours. Aesthetic Experience scale consists mostly of descriptive items, with reference to some feelings such as happiness and satisfaction when making, looking at, or listening to, something, a sense of relief, excitement, feelings of competence and pride or adequacy, a sense of being unique, etc.

With respect to the above, it could be said that although the Rosenberg's scale was used in this study for supplementary evidence, it yielded better results than the GSW of Harter's as a measure of Self-Esteem in terms of consistency.

Given these, it could be safely said that the results, as a whole, do provide some support for the hypothesis, indicating that aesthetic experience is associated significantly with self esteem. And relative to GSW, aesthetic experience ability could be regarded as an additional correlater of self esteem (such as athletic competence etc., constituting a specific domain of perceived competence).

Hypothesis 11

Children who are likely to have high (or very low scores) in the Aesthetic Experience measure might also have high (or very low scores) in the Self-Esteem scale.

The hypothesis was tested by the statistical procedures of chi-square testing methods, where aesthetic experience scores were ranged into four categories (high, medium-high, medium-low, low scores) to examine how high scores of Aesthetic Experience scale were distributed on the GSW and SE scoring scales.

The results provided some support for the hypothesis. The strongest support occurred with the extreme scores. For example, girls and boys who scored highly on the Aesthetic experience scale, also scored highly on the S.E scale of Rosenberg's. The results also showed that girls who scored highly on the Aesthetic Experience scale, also achieved high scores on the GSW scale. The results, however, showed no statistical significance of χ^2 for boys between GSW and A.E scores.

The chi-square pattern yielded the same "unusual"- "inexplicable" solution for boys as the correlation pattern, indicating, however, more clearly that children who are likely to have high scores on the aesthetic experience scale might also have high scores on the S.E (either sex) and on GSW (girls only) scales, respectively.

The chi-square results of Rosenberg's Scale indicated a higher degree of association between self-esteem and aesthetic experience for both sexes, suggesting that S.E showed generally better associations with aesthetic experience, irrespective of the sex differences.

Besides that, no further indications or causal inference about the direction of the association between aesthetic experience and self-esteem can be justified.

Discussion of hypothesis 11

The results showed high statistical significance of χ^2 ($p < .001$) for both sexes on the SE scores, whereas the results showed statistical significance of χ^2 ($p < .02$) for girls only on the GSW scores .

Given the above and besides the possibility that the misleading results could be these of A.E for boys, the question which still emerges is whether the specific content of GSW (the evaluative aspect plus the reference to the happiness feeling, throughout all the six items of GSW), could serve an explanation for such results. Thus, as already cited, the latitude in the feelings which are described in the A.E and S.E scales taps a wide assortment of associations, while Harter's range is very limited. Given this, the next emerging question is how similarities in the content of a measure, as well as in its latitude might influence the results. At this point, however, it is not within the scope of this thesis to address further such questions, since they require further methodological investigation and more explicit work on this particular issue. Nevertheless, it has to be admitted that this issue could give rise to a matter of controversy for this research's findings.

Hypothesis 12

There will be some indications of a greater degree of association between self-esteem and aesthetic experience among girls.

The hypothesis was tested by the statistical procedures reported in Chapter 6.5.

The hypothesis gained support in the results. The correlation pattern showed that Aesthetic Experience is more strongly associated with Rosenberg's Self-Esteem (** $p < .01$) for girls than for boys (* $p < .05$).

As already noted, it has also been shown that A.E is not correlated with GSW for boys. On the contrary, for girls, A.E is related to GSW to the same extent as it is correlated with Rosenberg's S.E.

The chi-square results yielded the same pattern as the correlation's one, indicating that girls in all cases associate aesthetic experience with self esteem.

Discussion of hypothesis 12

With the exception of Garfunkel's research, there is not a great deal of relevant research with which to compare the results particularly regarding sex differences in the aesthetic development. Therefore, not many comments could be made on this subject matter, and furthermore, on its potential relevance to self esteem, unless further research was carried out.

Two relevant questions, however, may arise regarding the above situation. The first is related to whether sex differences could produce such results. If this was to be argued, the

general attitude toward the aesthetics, which presumes the girls' active involvement in aesthetic activities, and the fact that girls are encouraged to perform in the aesthetic field could be cited as playing a crucial role in the sex differences occurred, since aesthetic experience ability is "socially valued" for girls. Unlike girls, boys are discouraged to participate in such activities which are considered inconsistent with their nature and their supposed interests. But even if the case was the above, one wonders then, whether such a difference between boys' and girls' rs of A.E with GSW (girls' $r=.25$, boys' $r=.04$) could be justified only by some general aesthetic developmental trends regarding boys' and girls' aesthetic development, since for boys, A.E is correlated significantly with Rosenbergs' S.E. Nevertheless, some difference between boys and girls was expected, since as it has been discussed in hypothesis 7 girls showed a greater maturity in aesthetic development. However, the difference found is high and thus "inexplicable" and "unexpected", since we cannot provide any adequate answer about its magnitude (of why is so high).

The second point for comment drawn from the above argument arises (from) by questioning the specific content of the GSW subscale with respect to the boys' nature. In particular, the fact that this subscale did not show convergence with the other findings only for the boys could indicate that boys might define the prevailing happiness feeling of GSW subscale differently from girls, in a way which might be irrelevant to any aesthetic endeavour or experience. Such an explanation, however, should be also related to the specific nature of aesthetic experience for boys and to a specific range of behaviours and activities that convey the boys' way of expressing themselves aesthetically.

Nevertheless, it could be premature to seek any further exploration or causal relation from these findings, since this work needs corroboration and suggests a number of further questions. These could deal with some (methodological) related characteristics of a scale

such as the width of the assortment of associations included in the scale with specific reference to what is measured and what the measure is intended to be compared with.

All the above issues are likely to be viewed as a range of open questions rather than as an attempt to explain or justify the findings of this research.

7.2 SOME METHODOLOGICAL CONSIDERATIONS

The study was carefully designed, piloted and implemented with the aim of studying those reactions and behaviours of adolescents related to the nature of aesthetic experience and its potential relevance to self-esteem under various conditions.

The sampling was carefully carried out with the aim of collecting a sample of adolescents representing the Greek reality in schools regarding not only some demographic and socio-economic criteria but also the fact that some schools had art teaching as part of their curriculum, while some others they had not.

Because one of the instruments in the research was especially constructed for the study, the sample drawn was large. One of the major parts of this thesis was to develop and investigate the structure of a new scale and to refine it for a new final version. Moreover, any attempt to devise a new measuring instrument implies certain related to the measurement validation and evaluation.

It is believed that the design of the study was adequate in its administration and implementation, and that the results collected provide meaningful information when subjected to the statistical analysis.

However, certain decisions related to some aspects of the design (e.g. the development of a new measuring instrument) indicate also choices reflected inevitably on the overall design of this research which might entail some possibilities for potential weakness.

Furthermore, some constraints have been placed on the research by some outside extraneous factors, such as effectiveness of the art teaching, and methods used by teachers to achieve art performances.

In the light of such possibilities, some of these relevant constraints are discussed below along with some suggestions for their resolution.

7.2.1 The development of an Aesthetic Experience measure especially for the current study.

The aim of developing a measure of aesthetic experience predetermined to a large extent the overall design of the research. Although it might have nothing to do with the quality or adequacy of the measurement's design and construction, it confined the study to a certain perspective. With respect to its empirical content, the study had to expand the possibilities of exploring and investigating aesthetic experience in a variety of possible aesthetic situations across various environments and conditions. The exploratory character of the study, however, required a cross-sectional design with a large sample partly because no reliable and valid tests were available. We put emphasis on the investigation of those behaviours of adolescents which are related to aesthetics across various conditions and not on the conditions which might define or influence these behaviours.

Further research, however, could overcome the above limitations, since a relevant Aesthetic Experience measure has now been developed, and this would allow concentration on specific research problems.

7.2.2 A possible "Art Teaching Quality Effect"

Within the schools, the selection of the classes was random, but for particular comparisons, the selection of schools was intended to yield contrasts of relevance to the study, for example, whether or not art was being taught in the school. We were informed by school reports whether art teaching was part of the school's curriculum. However, there was no

information about the quality of the particular art teaching in the school. Besides that, the poor quality of art teaching might also have been affected by any views which regarded aesthetic lessons as supplementary to the students' main education and mainly entertaining. As far as could be ascertained from informal discussions and brief observations, the curricula in the relevant schools differed only in terms of the existence of art tuition.

However, by questioning the quality or the effectiveness of some art teaching, we could also accept the possibility that some results of the analysis may differ to some extent and even produce some "incomprehensible (inexplicable)" results which cannot be supported by the proposed hypothesis. In this study, any possible "art teaching quality effect" may have only slightly weakened the support of the hypothesis but did not produce any incomprehensible results.

A possible investigation and "solution" for the "problem" could be a sample of schools in such conditions where: (a) there is evidence of good teaching by committed and competent teachers, (b) ordinary art teaching is taking place, and (c) where there is no art teaching in the school's curriculum. Differences and similarities among the three "types" of schools might introduce some ideas then, of the "art teaching quality effect" in relevant research. However, such a decision was not within the scope of this thesis.

7.2.3 A Possible "Quality of Art Performances Effect"

The "problem" identified in the previous section could be also be relevant to the quality of the art performances achieved in the schools' curriculum. Different methods and instructions are used by teachers to achieve art performances. However, the instructions (staging) of art performances may not always be successfully implied, treating art

experience more on the surface rather than requiring the real active participation of the students. Furthermore, another issue which emerges is related to whether the active participation, when achieved, is undertaken individually by some students or whether it requires the entire classroom's engagement with the aesthetic event. Unfortunately such questions would not be justified, unless further investigation with more evidence about the quality of these art performances was carried out, introducing better solutions and a wider understanding of the effect of art performances within schools' curricula.

In this study, the "Quality of Art Performances Effect" may have produced some inexplicable results. However, as already mentioned in the Chapter 6, these results might also have been attributed to a slight, according to our opinion, difference in homogeneity of the socio-economic background of the schools.

7.3 A BRIEF EVALUATION OF THE MEASURES OF ANALYSIS

The study aimed to investigate the nature of aesthetic experience in adolescence with specific reference to its potential relevance to Self-Esteem. The study used three measures of analysis, two of them concerned with Self-Esteem and a third one with Aesthetic Experience.

Questions could be raised as to whether the measures were successfully employed throughout, and whether they provide the information for this research questions posed in Chapter 4.

Harter's Perceived Competence Scale and Rosenberg's Self-Esteem Scale were chosen to explore the Self-Esteem concept. Harter's measure reflected the conceptual model of self-concept as a multidimensional construct, while Rosenberg's emphasised the holistic-unidimensional character of self-esteem. The Perceived Competence Scale was in need of some modifications due not only to some empirical evidence and theoretical consideration but also due to the current needs of this study with respect to the aesthetic experience investigation.

In absence of any measure meeting the criteria referred in to the "working definition" of aesthetic experience, it was necessary to construct a new measure for the current needs of this research. The "working definition" of the Aesthetic Experience comprised the basis on which the relevant measure was devised.

Factor analyses supported to a great extent the proposed constructs (Self-Esteem, Self-Concept and Aesthetic Experience). More explicitly:

a) The factor solutions of PCS were found to be supportive to the conceptual model of Self-Concept as a multidimensional construct, suggesting that self-concept includes distinct "facets" relevant to specific domains of the individual's life and experience.

b) The emerging factor solution of the Rosenberg Scale, however, gave support to the holistic approach of self-esteem concept, suggesting that Global-Self-Worth might be treated as a superordinate construct over and above the specific competence (facets) judgements. Besides that, Global Self- Worth Subscale of PCS and the Rosenberg Self-Esteem Scale were highly correlated to each other, justifying to some extent the use of Rosenberg's Scale as one of the best standards of checking its convergence with the Harter Scale.

c) Factor analysis of the Aesthetic Experience Scale gave support to the proposed model of Aesthetic Experience ("working definition) , justifying the existence of a general aesthetic factor and also identifying some distinct factors as specific components of the aesthetic experience process.

In conclusion, it is believed that the measures of analyses used in this study were successfully employed throughout, and did provide useful information about the research questions and hypotheses.

7.4 IMPLICATIONS OF THE STUDY

7.4.1 Theoretical Implications

This study has been concerned with the nature of aesthetic experience generally, and particularly aesthetic experience in adolescents and its potential relevance to self-esteem.

The proposed model of aesthetic experience was substantially supported by the results, when the aesthetic experience scale whose design has been based on the aesthetic experience model was investigated empirically.

Some of the theoretical suggestions (accounts) of Dewey (1934), Winner (1982), Reid (1982) and many others found empirical support. Aesthetic experience, then, can be viewed as an active process of certain sequential phases (Dewey 1934), which at least should indicate the existence of some feeling-affective and cognitive component, being distinctive but continuously interactive and intertwined (Winner 1982, Reid 1982, Osborne 1968; the cognitive function of feelings within the aesthetic event-- a general aesthetic factor).

The "absorption" element of aesthetic experience has revealed as an essential aspect of aesthetic experience providing empirical evidence in support of earlier theoretical considerations (Berlyne 1974, Winner 1982 and Aristotle). Absorption, related either to the arousal (Aristotle; tension-relief-catharsis) or to the aesthetic pleasure (Berlyne 1974) emerges as a complex necessary condition of aesthetic experience that we need to understand further for the full appreciation of the individual's aesthetic experience.

7.4.2 Educational Implications

The research described in this study offers many possible implications for educators.

The primary aim of this study was to investigate the nature of aesthetic experience in adolescence. The cognitive component of aesthetic experience has been found to be susceptible to improvement due to training and cultivation in relation to a wider understanding of the art medium, its conventions, and some relevant information, at least for some pupils.. This understanding could be acquired either in a school environment by training and exercise (art teaching) or in the society, in general, due to the society benefits related with aesthetic matters such as exhibitions, adverts, media. It has been found, however, that if the environment offers a very limited and poor amount of relevant stimuli, as is currently the case in the rural areas, the training or the cultivation within the schools is not sufficient to enlarge and refine the appreciative understanding of the students. It has been also found that the prevailing attitude toward aesthetics among males in the society may act to retard boys' aesthetic growth.

These points each of them separately and also in combination could give rise to many implications for educators who are concerned to work on the refinement of percipience and the development of appreciative understanding. To enlarge the possibilities of aesthetic development in children educators have to develop and adopt certain activities , actions and policies which could help students to overcome the inefficiency of the society to provide facilities related, and to convert negative attitudes toward aesthetic matters into a positive ones. The main issue then could be how educators can set up situations which encourage both boys and girls to immerse deeply in aesthetic matters, and how they can set up situations rich in aesthetic stimuli and information, in a school or in a local environment, which enable students to overcome some of the disadvantages of living in areas where the

community facilities related to aesthetics-arts are rare. However, some of these aspects will be discussed further in the following section 7.4.3, on directions of further research. However, more general question could be raised related to be whether we could seek a cognitive-developmental account of the aesthetic experience or whether aesthetic experience's development is a more autonomous development, owing to the intertwined character of emotion and cognition in the aesthetic event. Even if we can identify some relevant to a general cognitive development developmental stages in children's aesthetic experiences, are there any specific aesthetic cognitive developmental stages that could be identified in children's aesthetic experiences? And how could the aesthetic emotional/feeling development be defined and identified in the children's aesthetic development? Could it be reflected by the aesthetic cognitive development?

The findings also suggested that the cognitive differentiation in the aesthetic experience functions as a prerequisite for the feeling/emotional differentiation which is harder to be achieved despite the fact that any emotional reaction to an aesthetic object is the easiest to emerge within the aesthetic experience process. The emerging question then, is at which stage of the children's aesthetic development, the transition - the synthesis of an integrated aesthetic experience could take place (when the cognitive differentiation plus the emotional differentiation of the phases of the aesthetic experience process becomes an integrated unified whole) in order to speak about "an aesthetic experience- an integrated whole" in its Deweyan meaning?

Besides that, the cognitive aesthetic development could be fulfilled by "good quality" art teaching and by supplying students with all the relevant cognitive information about materials or techniques and their successful elaboration in practice in a rich of relevant stimuli environment. It seems, however, that for the full bloom of the aesthetic emotional development we need something more. What could be this then, and how crucial could be the role of the families' and the teachers' encouragement and support to this endeavour?

Emotion and Cognition are intertwined in the aesthetic experience event. Goodman (1968) and Reid (1982) argued that in arts emotions "function cognitively" and pleasure yields further understanding. However, "emotional thinking" is misleading for the appreciation of aesthetic objects and not identical with "understanding feelingly" (Reid 1970), since the understanding can be obscured by feeling and "over-emotion". Likewise, in the aesthetic experience, feeling is the basic notion for its accomplishment. This above emerging issue also suggests some implications for educators which are related to how educators can use, control and direct the aesthetic feelings profitably for a wider understanding and fully fledged aesthetic experiences. How they can direct feelings in the enterprises of intellect and artistic-aesthetic understanding within an aesthetic experience process. This aspect also suggests further research questions.

The findings which are related to Self-Esteem itself (its correlates) and Self-Concept structure in adolescence also provide useful general information, suggesting some implication for educators. Self-Esteem' potential relevance to the ability for advanced aesthetic experience is not supported to a great extent by the results. However, the fact that the ability of aesthetic experience functions as a specific domain of perceived competence related to Global Self-Worth offers some further educational implications. These could be related to how educators can encourage some children with lack of self-esteem to participate actively in aesthetic activities, while at the same time highlighting these activities as part of the social life of the classroom. This aspect will be discussed further in section 7.4.3.

7.4.3 Research Implications

Although the results of this study provide some evidence about the nature of aesthetic experience in adolescence and its potential relevance to self-esteem, they nonetheless leave a number of important issues unresolved and raise additional questions.

Firstly, there are aspects of the methodology of this study which could have been extended or suggest further development.

The Aesthetic Experience Scale is in need of further investigation in order to achieve greater validation and evaluation. The issue of whether aesthetic experience could be considered a multidimensional construct, consisting both of cognitive and emotional facets or whether it should be better viewed as a unidimensional construct (holistic approach) has to be further investigated. Furthermore, the scale was administered to "ordinary" students who even if they had some art teaching cannot be considered as art-students. It might be of interest to explore the aesthetic experience of artist non-artist comparisons (as far as these categories could be found in the adolescents' population) in order to investigate the discrimination criterion of the Aesthetic Experience Scale.

Secondly, there are aspects of the theoretical background of this study which suggest further exploration in conjunction with some relevant empirical approach. The "absorption phase" as an aspect of aesthetic experience emerges as a construct that we need to further understand and explore. Questions could be raised about the precise defining features of absorption and the way in which they can be measured. Is absorption viewed as a multidimensional construct, then? Are there any distinctive cognitive and emotional elements, characterizing the absorption phase? And, what could be the specific distinction between the emotional and cognitive aspects of the absorption and those emotional and cognitive aspects of the appreciative understanding (for example)? The disposition of

absorption could be assessed by questionnaire methods, regarding why active involvement and detachment of practical concerns in one situation (art form) is different from involvement in another.

Furthermore, there are other aspects of this study which suggest further research in the field of education, regarding the role of art teaching in the aesthetic development of adolescents. Questions could exist about the possibilities for a student to be really interested in aesthetics-arts if his interest has been aroused by the way that art instructions are given in his classroom. Does art teaching then reflect the adolescents' real interest in aesthetic matters or does it follow to a great extent the traditional and sometimes "boring" way of teaching (instruction)? Art performances in schools; is this enough for the students' aesthetic cultivation? How teachers could encourage students' active participation in some aesthetic activities which are performed in the school's environment? How can educators set up situations which create the necessary intellectual and emotional preconditions for students to immerse deeply in aesthetic experience?

It is highly desirable to explore further the role of sex in the aesthetic development of adolescents. With regard to the findings of this study, this exploration would have much relevance in the field of education suggesting also further research concerned with some cultural aspects (constraints) that could reduce involvement with art objects on the part of boys. Questions could arise then, regarding the aesthetic development of girls and boys in different societies in order to explore how attitudes which throw doubt upon boys' active involvement in aesthetic activities could be changed into some more positive ones. And what could be an effective training and cultivation directed for this particular purpose?

Finally, the absence of some more sound and conclusive evidence in support of the hypothesis concerned with the potential relevance of aesthetic experience ability to self-

esteem indicates the need of further research, however, focusing particularly on the extreme cases (those adolescents who scored highly or low in both measuring scales). Nevertheless, it is believed that it is also important to supplement the findings of these studies by exploring the "socially valued" and the "evaluative" aspect of self-esteem in relation to how "socially valued" and "evaluative" the notion of aesthetic experience ability could be. Such studies could be a major step forward for our understanding of the nature of aesthetic experience itself, or of its relation with self-esteem, in a field in which there is absence of much relevant previous work.

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APPENDICES

APPENDIX A

TABLE A1

Rotated Factor Pattern on Principal Components for the two initial Set of Items (Pilot Studies)

	FACTORS																									
	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12		
Q1	28	13	08	-06	07	04	02	23	01	19	30	30	-34	24	12	-15	06	31	06	-34	-24	11	27	01		
Q2	69	-06	09	10	12	-01	00	13	01	21	01	70	06	06	-13	04	23	-16	-05	03	04	08	03	07		
Q3	61	11	09	09	12	11	-04	-05	01	12	00	57	06	-05	14	07	02	02	13	-22	-06	40	07	11		
Q4	53	01	-04	-06	-01	-03	48	08	-02	05	10	15	-12	12	18	03	05	-10	19	08	06	73	-04	-05		
Q5	65	05	15	15	12	-01	05	55	02	03	07	07	04	36	04	22	02	-11	10	-12	17	-29	05	02		
Q6	67	08	08	32	00	03	21	08	-08	19	21	11	-05	44	10	40	00	13	00	03	-03	-11	04	-25		
Q7	25	-02	09	01	02	02	-01	-07	31	00	05	09	50	75	-40	16	19	04	03	06	-21	15	-12	21		
Q8	16	29	-02	02	05	13	34	18	22	-18	14	47	15	22	-40	14	03	27	09	10	07	04	35	07		
Q9	20	-13	08	00	17	00	06	08	-02	02	-02	69	00	-00	74	03	04	01	02	06	12	06	12			
Q10	21	10	28	06	-20	06	00	-02	37	24	14	-11	10	10	50	05	01	56	15	-12	08	-13	13	-14		
Q11	05	03	63	-05	07	03	-14	03	10	62	-18	12	-05	11	-03	-04	02	12	21	04	12	-01	20	29		
Q12	-03	-12	72	08	11	-02	03	02	-10	62	15	10	10	-01	22	09	06	16	-16	02	22	-05	-11	75		
Q13	16	13	49	-06	09	07	22	01	18	15	01	11	10	12	13	01	36	02	-16	02	22	-05	-11	75		
Q14	24	-11	62	15	-06	13	07	-19	15	04	26	34	10	-04	-08	00	-02	32	-01	23	03	-11	-02	-27		
Q15	01	05	12	-02	09	55	23	-05	-08	-22	03	09	19	12	-06	-23	66	01	15	-32	-09	00	00	-23		
Q16	36	-09	-05	11	-03	69	-11	-08	23	01	08	05	-12	16	03	-10	51	03	-02	12	05	-17	-02	27		
Q17	-02	32	-01	06	04	-07	76	-03	04	20	-07	14	-03	05	01	-06	-07	02	05	52	11	01	16	-08		
Q18	13	14	06	19	02	13	71	25	16	-01	04	-13	09	06	00	07	22	-06	01	61	00	13	-09	11		
Q19	37	66	-05	-28	58	-04	03	22	13	-11	11	04	09	-11	-03	-07	-10	03	01	20	-12	13	02	04		
Q20	21	64	-03	08	26	-04	08	-13	23	-13	50	-07	15	04	02	05	-07	-11	22	02	-07	03	-03	04		
Q21	16	61	17	13	45	08	23	20	16	-01	02	-02	-07	03	16	10	18	08	21	14	-06	-04	06	14		
Q22	06	57	06	20	70	03	-06	-05	11	24	06	28	-11	-01	-07	05	10	02	02	-02	08	-13	11	-03		
Q23	22	31	18	45	32	11	01	27	03	11	02	18	13	11	-22	13	-07	06	-05	07	04	34	43	-23		
Q24	14	44	06	25	11	11	-05	-06	07	09	-12	06	-09	11	-11	09	37	-20	31	-26	24	17	41	-03		
Q25	32	32	11	02	09	37	00	17	-04	47	-12	06	-09	-23	06	23	07	09	74	13	-08	09	-05	-07		
Q26	-02	06	03	00	04	54	13	23	03	12	22	15	-09	-23	06	23	07	09	17	27	-16	25	23	11		
Q27	14	08	-04	13	16	37	07	06	-16	37	12	-04	60	28	09	02	01	12	-17	27	-16	25	23	11		
Q28	-04	11	07	16	-11	48	-02	17	12	25	06	-16	-01	-02	08	-07	09	11	01	08	79	06	07	-11		
Q29	12	-02	02	16	-05	08	07	75	06	16	01	00	-01	-02	08	-07	09	11	01	08	79	06	07	-11		
Q30	-03	18	06	07	42	02	13	55	04	-10	25	18	07	-18	-05	-02	-20	01	01	12	54	20	-10	22		
Q31	05	-01	20	14	08	13	-07	09	-02	-03	70	23	08	13	-06	64	-02	01	12	03	04	03	10	00		
Q32	05	21	00	43	00	06	06	01	07	14	60	-01	00	47	06	-31	39	04	-18	02	18	07	14	-08		
Q33	-02	24	01	05	03	-16	06	-10	08	10	11	-12	05	00	20	72	00	02	-05	05	-01	05	72	03		
Q34	-06	17	06	19	39	11	10	07	09	06	04	-00	18	-02	36	18	24	04	18	00	20	-05	14	07		
Q35	00	02	02	68	16	-02	05	16	72	-03	07	17	11	00	04	-01	08	00	-03	18	05	-06	-04	-08		
Q36	07	13	12	69	14	06	15	00	69	05	02	08	-08	-01	06	19	00	05	03	13	04	10	20	-02		

Note. Loadings above .20 are given in boldface. Decimal points are omitted. A1 = First group of items. A2 = Second group of items. The sample is 236 Ss for A1, and 222 Ss for A2. Q... = Code number of the items for A1 and A2, respectively (see next page). F... = Emerging factors (see next page, for details).

CODING MANUAL FOR A1 SET OF ITEMS (PILOT STUDIES)

- Q1. Do you enjoy making faces?
- Q2. Have you ever felt completely absorbed in a work of art?
- Q3. Could a misty light give you the first idea for a painting?
- Q4. Have you ever done a painting for your own pleasure?
- Q5. Do you enjoy trying to identify feeling on the faces of the portraits?
- Q6. Do you enjoy improvising accompaniments to the songs?
- Q7. Have you ever cried watching a film?
- Q8. Do you find your feet moving in time with the rhythm of some music?
- Q9. Do you think that expressing yourself through arts gives you an optimistic feeling in life?
- Q10. Have you ever felt emotionally embellished and fulfilled after appreciating a poem or a work of art?
- Q11. While you are looking at the sea, do you think about some old myths connected with the sea?
- Q12. When you are surrounded by beautiful things, made by you, do you feel a sense of fulfilment?
- Q13. Do you forget the time while you are making something?
- Q14. Are you tense with expectancy about the final result of any piece of artwork you do?
- Q15. Do you study people faces?
- Q16. Have you ever felt distressed by the sight of so many garages at the outskirts of a town?
- Q17. Do you consider yourself familiar with reading musical notation or performing a musical instrument?
- Q18. Do you feel excited when trying to compose some music?
- Q19. Do you ever have an optimistic feeling after listening to some music?
- Q20. Evaluating your finished creation do you have some strong feelings related to your evaluations?
- Q21. Looking at a complicated carpet, would a knowledge about the weaving increase your enjoyment?
- Q22. While you are enjoying a play, have you ever realised that the costumes match its meaning?
- Q23. Have you ever thought, looking at a painting of El Greco, that the shape of the figures and the dark colours enhance its symbolic meaning?
- Q24. Do you believe that you have some reasons for your colour preferences?
- Q25. Do you think that you appreciate a painting more if you realise how its structure is balanced?
- Q26. Have you ever thought a photo or a portrait was spoilt because the background was too complicated?
- Q27. Have you ever felt refreshed after finishing playing a role?
- Q28. Have you ever felt as a remarkable performer when dancing?
- Q29. Do you think that the fact that Kariotakis committed suicide helps you to appreciate his poems more?
- Q30. Do you think that one of the reasons you appreciate a poem is that the form enhances its meaning?
- Q31. Looking at a finished piece of your handicraft (clay, jewellery, wood), do you feel proud?
- Q32. Looking at an everyday life scene in the street, do you sometimes go away with a smile of pleasure?
- Q33. Do you sometimes like sitting in your room just looking at some things you have made?
- Q34. Have you ever felt "purged" after listening to a musical composition?
- Q35. Do you exercise strong pleasure at the end of listening to a song you like?
- Q36. Have you ever realised that you attempt to appreciate a painting might give you pleasure?

CODING MANUAL FOR A2 SET OF ITEMS (PILOT STUDY)

- Q1. After you have finished playing a role, have you ever said "that was wonderful" ?
- Q2. When you have finished your musical composition, do you feel a pleasant sense of self-confidence?
- Q3. While you are looking at your painting, do you make some corrections to improve it?
- Q4. When you stop playing a piece of music, do you sometimes feel pleasantly exhausted?
- Q5. Could you give some reasons of why you like some works of art?
- Q6. Do you believe that being aware of some conventions of drama helps you to appreciate drama better?
- Q7. Does 'knowing' how long it takes stalactites to grow, increase your appreciation of them?
- Q8. When choosing a costume for a play, do you take consideration of the character whose the costume is?
- Q9. Before starting to make a piece of handicraft, do you make draft plans?
- Q10. Could you enjoy trying to understand a painting/poem you don't like?
- Q11. When finishing a piece of handicraft, do you sometimes feel a sense of freedom?
- Q12. Have you ever shouted with happiness because you really enjoyed a sight?
- Q13. Have you ever felt as a "king" after looking at your finished creation?
- Q14. If you spend a lot of time just looking at the sea, do you have a sense of peacefulness at the way home?
- Q15. Does a film with happy end satisfy you more than a film with an unhappy end ?
- Q16. When you are looking at the lines of Parthenon, have you ever realised that you have a feeling of balance and harmony?
- Q17. Have you ever felt purified after enjoying a painting?
- Q18. Have you ever wondered how you might capture emotions in a painting you are doing?
- Q19. Do you enjoy making faces?
- Q20. Are you in doubt sometimes about your competence in art expression while looking at your finished painting?
- Q21. When you are watching a film do you feel sympathy with the sufferings of the hero?
- Q22. Could the variation of the colours in a photo be a good stimulus for any feeling?
- Q23. Do you enjoy improvising when you are acting or playing a role?
- Q24. Do you ever have visual images when listening to music?
- Q25. Do you like predicting what the future shape of the clouds will be?
- Q26. Do you feel excited when you are wondering what to paint?
- Q27. Do you feel sorry when you see nice old buildings pulled down?
- Q28. When you see old people at a cafe does it make you think of old photos?
- Q29. Have you ever developed a design for a piece of furniture, clothes, jewellery?
- Q30. Have you ever tried to play marionettes or Karagioziz?
- Q31. Are there any pleasant sights on your way home from school?
- Q32. If you went a long time without dancing do you feel missing something important?
- Q33. Are there any beautiful things in your room which help you to feel pleasant and warm?
- Q34. At the seaside have you ever sat just listening and watching the waves moving?
- Q.35 Do you feel competent enough to make subtle discriminations about some general characteristics of modern and classic Art?
- Q36. Have you ever taken any private lessons in Arts?

CODING MANUAL FOR THE EMERGING FACTORS OF A1 & A2 SET OF ITEMS

A1

F1: Art as a stimulus of a feeling
 F2: Absorption in creation (tense for the final feeling)
 F3: Feeling/Reasoning/Evaluating
 F4: Music/Dance
 F5: Strong pleasure/Fulfilment
 F6: Primus inter pares
 F7: Sense of freedom/Catharsis
 F8: Absorption (perceiver's)/The power of art
 F9: Sensitivity
 F10: Form/Meaning relationship
 F11: Relevant Knowledge enhancing appreciation
 F12: Absorption/Catharsis

A2

F1: Art as a stimulus of a feeling
 F2: Appreciation of the language (conventions)
 F3: Sensitivity
 F4: Creativity elements
 F5: Final feeling/Catharsis Absorption (in creation)
 F6: Feeling/Reasoning/Evaluating
 F7: Reasoning/relevant knowledge enhancing appreciation
 F8: Absorption (perceiver's)
 F9: Analysing while appreciating
 F10: Form/Meaning relationship
 F11: Feeling and thinking simultaneously while creating
 F12: Primus inter pares

APPENDIX B

WHAT I AM LIKE

SCORING KEY

REVISED PERCEIVED COMPETENCE SCALE FOR CHILDREN

(Revision of the Self-Perception Profile for Children)

271	4	3	Some kids are very happy being the way they are .	BUT	Other kids aren't so happy being they way are	2	1
272	1	2	Some kids aren't so happy with the way they do a lot of things	BUT	Other kids are happy with the way they do a lot of things	3	4
273	1	2	Some kids are often fell unhappy with themselves.	BUT	Other kids are pretty pleased with themselves	3	4
274	1	2	Some kids don't like the way they are leading their life	BUT	Other kids are often not happy with themselves.	3	4
275	4	3	Some kids are happy with themselves	BUT	Other kids are often not happy with themselves	2	1
276	4	3	Some kids like the kind of person they are	BUT	Other kids often wish they were different	2	1
261	1	2	Some kids wished something about their face or hair looked different	BUT	Other kids like their hair and face the way they are	3	4
262	4	3	Some kids think they are good looking	BUT	Other kids think that they are not very good looking	2	1
263	4	3	Some kids are happy with the way they look	BUT	Other kids aren't happy with the way they look	2	1
264	4	3	Some kids are happy with their height and weight.	BUT	Other kids wish their height or weight were different	2	1

265	<input type="text" value="1"/>	<input type="text" value="2"/>	Some kids wish their body was different	BUT	Other kids like the way it is	<input type="text" value="3"/>	<input type="text" value="4"/>
266	<input type="text" value="1"/>	<input type="text" value="2"/>	Some kids wish their physical appearance was different	BUT	Other kids like their physical appearance the way it is	<input type="text" value="3"/>	<input type="text" value="4"/>
211	<input type="text" value="1"/>	<input type="text" value="2"/>	Some kids think that quite a few people of their age do like them	BUT	Other kids think that most of their age do like them	<input type="text" value="3"/>	<input type="text" value="4"/>
212	<input type="text" value="4"/>	<input type="text" value="3"/>	Some kids are popular with others their age	BUT	Other kids aren't very popular	<input type="text" value="2"/>	<input type="text" value="1"/>
213	<input type="text" value="1"/>	<input type="text" value="2"/>	Some kids find it hard to make friends	BUT	Other kids find it pretty easy to make friends	<input type="text" value="3"/>	<input type="text" value="4"/>
214	<input type="text" value="4"/>	<input type="text" value="3"/>	Some kids have a lot of friends	BUT	Other kids don't have very many friends	<input type="text" value="2"/>	<input type="text" value="1"/>
215	<input type="text" value="1"/>	<input type="text" value="2"/>	Some kids would like to have a lot of friends	BUT	Other kids have as many friends as they want	<input type="text" value="3"/>	<input type="text" value="4"/>
216	<input type="text" value="4"/>	<input type="text" value="3"/>	Some kids are always doing things with a lot of kids	BUT	Other kids usually do things by themselves	<input type="text" value="2"/>	<input type="text" value="1"/>
221	<input type="text" value="1"/>	<input type="text" value="2"/>	Some kids do things they know they should not	BUT	Other kids hardly ever do things they know they should not	<input type="text" value="3"/>	<input type="text" value="4"/>
222	<input type="text" value="4"/>	<input type="text" value="3"/>	Some kids behave themselves very well	BUT	Other kids do not behave themselves very well	<input type="text" value="2"/>	<input type="text" value="1"/>
223	<input type="text" value="1"/>	<input type="text" value="2"/>	Some kids often do not like the way they behave	BUT	Other kids usually like the way they behave	<input type="text" value="3"/>	<input type="text" value="4"/>
224	<input type="text" value="4"/>	<input type="text" value="3"/>	Some kids usually do the right thing	BUT	Other kids don't do the right thing	<input type="text" value="2"/>	<input type="text" value="1"/>
225	<input type="text" value="4"/>	<input type="text" value="3"/>	Some kids act the way they are supposed to	BUT	Other kids often don't act the way they are supposed to	<input type="text" value="2"/>	<input type="text" value="1"/>

226	1	2	Some kids usually get in trouble because of things they do	BUT	Other kids usually don't do things that get them in trouble	3	4
231	-1	2	Some kids have trouble figuring out the answers in school	BUT	Other kids almost always can figure out the answers	3	4
232	4	3	Some kids believe that they are good at their classwork	BUT	Other kids worry about whether they can do school work assigned to them	2	1
233	4	3	Some kids believe that they are just as clever as other kids their age	BUT	Other kids believe that they aren't as clever as other kids their age	2	1
234	1	2	Some kids cannot their schoolwork work so quickly	BUT	Other kids can do their school work so quickly	3	4
235	1	2	Some kids find it hard to remember things easily	BUT	Other kids can remember things easily	3	4
236	4	3	Some kids do very well at their classwork	BUT	Other kids don't do very well at their classwork	2	1
241	4	3	Some kids do well at new outdoor games	BUT	Other kids don't do well at new outdoor games	2	1
242	4	3	Some kids do well at all kinds of sports	BUT	Other kids don't do well at sports	2	1
243	1	2	Some kids wish they could be a lot better at sports	BUT	Other kids feel they are good enough at sports	3	4
244	4	3	Some kids think they could do well at just about any new sport they haven't tried	BUT	Other kids believe might not do well at sports they haven't ever tried	2	1
245	4	3	Some kids believe that they are better than others their age at sports	BUT	Other kids don't believe they can play as well	2	1
246	1	2	In games and sports some kids usually watch instead of play	BUT	Other kids usually play rather than watch	3	4

251	4	3	Some kids think they are good expressing themselves through arts	BUT	Other kids think they are not as good at expressing themselves through arts	2	1
252	4	3	Some kids feel happy when expressing themselves through arts	BUT	Other kids do not feel happy when expressing themselves through arts	2	1
253	1	2	Some kids do not enjoy looking at beautiful things	BUT	Other kids enjoy looking at beautiful things	3	4
254	4	3	Some kids often forget the time when they are absorbed in "making something"	BUT	Other kids never became so absorbed in "making something" that they forget the time	2	1
255	4	3	Some kids feel proud when looking at something they "made"	BUT	Other kids do not feel proud when looking at something they have "made"	2	1
256	1	2	Some kids think they aren't so sensitive	BUT	Other kids think they are sensitive to stimuli	3	4

TABLE A5a

Correlation matrix of Aesthetic Experience Scale Items

	Q1111	Q1112	Q1121	Q1122	Q1131	Q1132	Q1211	Q1212	Q1213	Q1214	Q1215
Q1111	1.0000										
Q1112	.1562**	1.0000									
Q1121	.2049**	.2124**	1.0000								
Q1122	.2143**	.2049**	.10030	1.0000							
Q1131	.1439**	.1999**	.1999**	.13000	1.0000						
Q1132	.0404	.1657**	.1657**	.1610**	.2926**	1.0000					
Q1211	.1064**	.0852**	.0852**	.1331**	.3260**	.2467**	1.0000				
Q1212	.2772**	.1835**	.1835**	.2189**	.1976**	.1310**	.2736**	1.0000			
Q1213	.2367**	.0909**	.1931**	.2204**	.2051**	.1332**	.1691**	.3053**	1.0000		
Q1214	.1621**	.1540**	.2023**	.3430**	.1485**	.1969**	.1626**	.2449**	.2449**	1.0000	
Q1215	.2752**	.0711	.1892**	.2115**	.2853**	.1979**	.2932**	.2459**	.3111**	.2768**	1.0000
Q1216	.1694**	.1430**	.3008**	.2427**	.2846**	.1596**	.2777**	.2446**	.3772**	.2767**	.3547**
Q1221	.2844**	.0571	.2517**	.2094**	.2616**	.1064**	.1814**	.3360**	.0807**	.2314**	.1726**
Q1222	.2949**	.1794**	.1776**	.2570**	.1732**	.0934**	.0755	.1540**	.2183**	.1929**	.2818**
Q1223	.2666**	.1593**	.2902**	.2850**	.1511**	.0870**	.0864**	.1853**	.2351**	.2632**	.1781**
Q1224	.2030**	.0795	.1416**	.2439**	.1684**	.0754	.2224**	.2720**	.2260**	.1619**	.1934**
Q1234	.2216**	.2162**	.1634**	.1615**	.0922**	.1234**	.0749	.1472**	.2306**	.2826**	.1585**
Q1244	.2598**	.1427**	.1846**	.3369**	.1191**	.1457**	.2237**	.2210**	.2261**	.2172**	.2854**
Q1245	.2519**	.1226**	.2086**	.2408**	.1619**	.1624**	.2485**	.2476**	.2786**	.2820**	.3154**
Q1311	.3062**	.1134**	.2835**	.2778**	.2080**	.1404**	.1394**	.3241**	.2935**	.2091**	.2221**
Q1312	.3035**	.1793**	.2889**	.3301**	.2315**	.1217**	.1970**	.3509**	.3249**	.2371**	.2155**
Q1321	.2441**	.1863**	.2712**	.3133**	.1189**	.1171**	.0850**	.2085**	.2484**	.2310**	.1442**
Q1322	.1962**	.1571**	.2712**	.3382**	.1376**	.1143**	.0624	.1759**	.2484**	.2581**	.0450
Q1411	.1804**	.2150**	.2150**	.2251**	.1064**	.0486	.0509	.2004**	.1592**	.2150**	.0870**
Q1412	.2453**	.0673	.2277**	.1619**	.0999**	.1418**	.0509	.2004**	.1592**	.2150**	.0870**
Q1413	.2449**	.0766	.1710**	.2281**	.2028**	.2092**	.1492**	.2379**	.1606**	.2383**	.2445**
Q1414	.1547**	.1325**	.2023**	.1354**	.1018**	.0935**	.0397	.2849**	.2678**	.1643**	.2660**
Q1415	.2108**	.1527**	.1745**	.1853**	.0216	.0485	.0299	.1663**	.2410**	.1651**	.1926**
Q1416	.2839**	.1416**	.3129**	.2180**	.2396**	.1463**	.0485	.1172**	.1997**	.2150**	.1371**
Q1421	.1946**	.1812**	.1465**	.1067**	.0651	.1463**	.1385**	.2344**	.2476**	.1890**	.2558**
Q1422	.2472**	.1156**	.2973**	.1067**	.0651	.1067**	.0053	.1949**	.2014**	.0972**	.1151**
Q1431	.2213**	.0695	.2973**	.2189**	.1967**	.1308**	.1592**	.3822**	.3745**	.2505**	.3603**
Q1432	.2806**	.1413**	.2238**	.1170**	.0370	.0226	.0873**	.2059**	.2059**	.0880**	.2334**
Q1511	.0994**	.0726	.2127**	.2832**	.1274**	.1559**	.0509	.2912**	.2777**	.1331**	.2243**
Q1512	.2242**	.1353**	.0582	.1916**	.0681	.1487**	.1016**	.2046**	.2777**	.1927**	.2583**
Q1521	.1164**	.1574**	.2163**	.1565**	.0208	.0242	.0681	.0558	.1567**	.1605**	.0440
Q1522	.1164**	.1133**	.2573**	.1881**	.2511**	.0284	.0453	.2611**	.1838**	.1467**	.1617**
Q1531	.1889**	.1122**	.2444**	.1881**	.1159**	.0813**	.0691	.1713**	.2187**	.2531**	.3341**
Q1532	.1270**	.1016**	.1890**	.1983**	.2439**	.1491**	.2180**	.2613**	.2750**	.1630**	.1666**

* - Significant, LE .05 ** - Significant, LE .01 *** - Significant, LE .001 **** - Significant, LE .0001 # - printed if a coefficient cannot be computed

Note. N=652. Q...= Code number of the items (see pp. 167-169). Referred to on page 158
* p<.05. ** p<.01.

TABLE A5b

Correlation matrix of Aesthetic Experience Scale Items

-- Correlation Coefficients --											
	Q1216	Q1221	Q1222	Q1231	Q1232	Q1241	Q1242	Q1243	Q1244	Q1311	Q1312
Q1111	.2752**	.1694**	.2844**	.2949**	.2806**	.2030**	.2216**	.2398**	.2510**	.3062**	.3035**
Q1112	.1418**	.1438**	.0671	.1794**	.1598**	.0795*	.2162**	.1427**	.1226**	.1134**	.1749**
Q1121	.3088**	.1788**	.2517**	.1776**	.2902**	.1416**	.1634**	.1846**	.2084**	.2835**	.2889**
Q1122	.2027**	.1951**	.2894**	.2575**	.2850**	.2439**	.1616**	.2369**	.2408**	.2778**	.3031**
Q1131	.2046**	.0399	.2616**	.1732**	.1511**	.1684**	.0922*	.1191**	.1619**	.2080**	.2315**
Q1132	.1596**	.0532	.1064**	.0904*	.0870*	.0754	.1234**	.1457**	.1624**	.1404**	.1217**
Q1211	.2777**	.0302	.1814**	.0755	.0864*	.2224**	.0749	.2210**	.2485**	.1394**	.1970**
Q1212	.4246**	.1332**	.3360**	.1540**	.1853**	.2725**	.1472**	.2237**	.2476**	.3241**	.3509**
Q1213	.3772**	.0807*	.3138**	.2183**	.2351**	.2260**	.2306**	.2261**	.2786**	.2935**	.3249**
Q1214	.2767**	.2314**	.1624**	.1929**	.2632**	.1619**	.2826**	.2172**	.2820**	.2091**	.2371**
Q1215	.3547**	.1726**	.2838**	.1985**	.1781**	.1904**	.1585**	.2854**	.3154**	.2221**	.2165**
Q1216	1.0000	.0813*	.3703**	.2346**	.2751**	.3011**	.1103**	.2148**	.2929**	.3187**	.3471**
Q1221	.0310*	1.0000	.1506**	.2123**	.2821**	.1450**	.3205**	.2031**	.1873**	.2592**	.2700**
Q1222	.3703**	.1506**	1.0000	.2702**	.2529**	.3087**	.1803**	.2742**	.2777**	.3114**	.3498**
Q1231	.2346**	.2120**	.2702**	1.0000	.2191**	.1742**	.2515**	.2405**	.1872**	.2734**	.2293**
Q1232	.2751**	.2821**	.2529**	.2191**	1.0000	.1742**	.2475**	.1512**	.1790**	.2772**	.2755**
Q1241	.3511**	.1450**	.3087**	.3087**	.2530**	1.0000	.0811*	.1240**	.1585**	.2384**	.2731**
Q1242	.1103**	.3205**	.2031**	.2530**	.2561**	.0811*	1.0000	.2496**	.2211**	.1864**	.2330**
Q1233	.2148**	.2031**	.2742**	.2405**	.1512**	.1240**	.2496**	1.0000	.4413**	.2650**	.2259**
Q1234	.2929**	.1873**	.2777**	.1872**	.1790**	.1585**	.2211**	.4413**	1.0000	.2605**	.2900**
Q1311	.3187**	.2592**	.3114**	.2734**	.2772**	.2384**	.1854**	.2650**	.2605**	1.0000	.3058**
Q1312	.3471**	.2703**	.3498**	.2293**	.2755**	.2701**	.2330**	.2259**	.2900**	.3058**	1.0000
Q1321	.2272**	.2316**	.3406**	.1827**	.3002**	.1907**	.2257**	.2352**	.2871**	.1883**	.3151**
Q1322	.1376**	.1609**	.2700**	.0534	.1832**	.1440**	.0684	.1502**	.1684**	.1980**	.2428**
Q1411	.1149**	.3836**	.2380**	.2021**	.3618**	.1360**	.2694**	.1738**	.1630**	.2240**	.2797**
Q1412	.1824**	.2362**	.1827**	.1188**	.1921**	.1234**	.1694**	.3207**	.3807**	.2517**	.2456**
Q1413	.3512**	.1422**	.2878**	.2424**	.1682**	.2064**	.0901*	.2169**	.2650**	.2565**	.2583**
Q1414	.2453**	.0887*	.2386**	.1047**	.1654**	.1397**	.0583	.1893**	.1673**	.1558**	.2083**
Q1415	.0918*	.4022**	.1423**	.2171**	.2154**	.1027**	.3920**	.2581**	.2834**	.1604**	.2149**
Q1416	.1397**	.1339**	.2928**	.2257**	.2022**	.1979**	.1726**	.2229**	.1912**	.1965**	.2537**
Q1421	.2045**	.0680	.1492**	.1622**	.1876**	.1887**	.1256**	.0955*	.1412**	.1557**	.1752**
Q1422	.4153**	.1446**	.3383**	.2109**	.2228**	.2574**	.1458**	.2441**	.3001**	.3158**	.2473**
Q1431	.2821**	.0831*	.2697**	.2161**	.1636**	.2490**	.0953*	.2044**	.2132**	.1925**	.1694**
Q1432	.3023**	.1314**	.3591**	.2286**	.1924**	.2341**	.1425**	.1985**	.1829**	.2517**	.2742**
Q1511	.1952**	.1392**	.3260**	.3110**	.2498**	.2328**	.2075**	.2668**	.1923**	.3189**	.2639**
Q1512	.1260**	.1709**	.1360**	.1762**	.2169**	.1769**	.1224**	.2240**	.0923*	.0712	.2243**
Q1521	.1956**	.2347**	.1405**	.2247**	.1726**	.0527	.1913**	.2425**	.2236**	.1369**	.2183**
Q1522	.2274**	.1559**	.2299**	.2194**	.2013**	.1660**	.1928**	.4282**	.4290**	.2329**	.2652**
Q1531	.2109**	.3419**	.2943**	.1815**	.2259**	.1834**	.1764**	.2080**	.2069**	.2268**	.3061**
Q1532	.2356**	.1846**	.3332**	.1432**	.1187**	.1965**	.1314**	.3061**	.3248**	.2066**	.3185**

* - Signif. LE .05 ** - Signif. LE .01 (2-tailed) * * * printed if a coefficient cannot be computed

Note. N=652. Q... = Code number of the items (see pp. 167-169). Referred to on page 158

* p < .05. ** p < .01.

TABLE A5C

Correlation matrix of Aesthetic Experience Scale Items

-- Correlation Coefficients --

	Q1321	Q1322	Q1411	Q1412	Q1413	Q1414	Q1415	Q1416	Q1421	Q1422	Q1431
Q1111	.244100	.106200	.186400	.245300	.244900	.154700	.210800	.203900	.194600	.267200	.221300
Q1112	.146300	.0515	.164200	.0678	.076800	.132500	.152200	.141600	.181200	.115600	.0695
Q1121	.271200	.157100	.225000	.227700	.171600	.202300	.174500	.312900	.146500	.297300	.133300
Q1122	.313000	.330200	.225100	.161800	.228100	.135400	.185300	.218000	.106700	.218900	.117000
Q1131	.118900	.107600	.106400	.099900	.202800	.101800	.0216	.229600	.0651	.196700	.0370
Q1132	.117100	.114500	.0486	.141800	.209200	.093500	.0485	.146300	-.0118	.130800	.0226
Q1211	.085000	.0624	.0509	.184900	.149200	.0397	.0299	.138500	-.0053	.159200	.087300
Q1212	.278500	.175900	.203400	.237900	.284900	.166300	.117200	.234400	.194900	.382200	.205900
Q1213	.243400	.167700	.159200	.160600	.267800	.241000	.199700	.247600	.201400	.374500	.205900
Q1214	.273100	.258100	.215000	.238300	.164300	.165100	.215000	.189000	.097200	.250500	.088000
Q1215	.144200	.0450	.087000	.244500	.260000	.192600	.137100	.255800	.115100	.360300	.233400
Q1216	.227200	.137600	.114900	.182400	.351200	.088700	.091800	.264500	.189700	.415300	.082100
Q1221	.231600	.166900	.388600	.236200	.142200	.230600	.142300	.292800	.149200	.338300	.263700
Q1222	.340600	.270300	.230000	.182700	.237800	.230600	.142300	.292800	.149200	.338300	.263700
Q1231	.182700	.0534	.202100	.118800	.242400	.104700	.217100	.225700	.162200	.210900	.216100
Q1232	.330200	.183200	.361800	.192100	.168400	.165400	.215400	.202200	.187600	.222800	.163600
Q1233	.190700	.144000	.136000	.123400	.206400	.139700	.102700	.197900	.188700	.257400	.249000
Q1234	.225700	.0684	.269400	.169400	.098100	.0583	.392000	.172600	.125600	.145000	.095300
Q1243	.235200	.150200	.173800	.320700	.216900	.189300	.258100	.222900	.095500	.244100	.204400
Q1244	.237100	.168400	.163000	.380700	.265000	.167300	.283400	.191200	.141200	.300100	.213200
Q1311	.198300	.198000	.224000	.261700	.256500	.155800	.160400	.196500	.155700	.315800	.192500
Q1312	.315100	.242800	.279700	.245600	.258300	.208300	.214900	.253700	.175200	.247300	.169400
Q1321	1.0000	.261700	.341400	.240300	.172800	.186000	.299000	.220000	.122400	.261600	.108000
Q1322	.261700	1.0000	.239300	.169900	.166700	.151200	.091000	.0739	.0680	.146600	.0618
Q1411	.341400	.239300	1.0000	.235300	.133200	.130900	.298200	.168700	.173400	.154400	.0540
Q1412	.240300	.169900	.235300	1.0000	.221100	.162800	.245500	.173300	.189300	.263500	.201000
Q1413	.172800	.166700	.133200	.221100	1.0000	.189300	.121900	.190800	.260300	.306700	.241000
Q1414	.196000	.151200	.130900	.162800	.189300	1.0000	1.0000	.101100	.164300	.228000	.0466
Q1415	.299000	.091000	.298200	.245500	.165000	.121900	1.0000	.101100	.164300	.131100	.0466
Q1416	.220000	.0739	.160700	.173300	.190800	.190800	.101100	1.0000	.193500	.331600	.183300
Q1421	.122400	.0680	.173400	.189300	.181200	.260300	.164300	.193500	1.0000	.182400	.183900
Q1422	.261600	.146600	.154400	.263500	.306700	.228000	.131100	.331600	.182400	1.0000	.253200
Q1431	.138000	.0618	.0540	.200000	.241000	.157400	.0466	.183300	.180900	.250200	1.0000
Q1432	.227300	.176000	.155800	.204900	.360400	.258900	.112800	.228300	.180900	.323700	.179700
Q1511	.213200	.186600	.210700	.210700	.217900	.167800	.125400	.226400	.155900	.250300	.183500
Q1512	.217100	.099300	.243800	.094300	.0565	.0676	.134500	.226400	.091700	.079900	.0634
Q1521	.174400	.111400	.172500	.244400	.105700	.137100	.262600	.164100	.103700	.143600	.0712
Q1522	.190800	.184500	.137700	.356700	.341600	.121200	.157100	.230000	.109800	.293800	.173900
Q1531	.330600	.312700	.268400	.271400	.195600	.148000	.177300	.134800	.0448	.238300	.153000
Q1532	.266300	.191400	.169900	.254000	.169100	.170500	.213400	.277200	.103300	.188800	.137300

Q = Signif. LE .05 * = Signif. LE .01 12-called * = * printed if a coefficient cannot be computed

Note. N=652. Q... = Code number of the items (see pp.167-167). Referred to on page 158

* p < .05. ** p < .01.

TABLE A5d

Correlation matrix of Aesthetic Experience Scale Items

		Correlation Coefficients - -									
		Q1532	Q1511	Q1512	Q1521	Q1522	Q1531	Q1532			
Q1111	.240600	.282300	.09940	.224200	.186400	.188900	.127000				
Q1112	.141300	.0726	.135300	.157400	.113000	.112200	.101600				
Q1121	.223800	.212700	.0582	.216300	.257300	.244400	.189000				
Q1122	.233200	.224000	.191600	.156500	.188100	.188100	.198000				
Q1131	.127400	.135400	.0681	.3208	.220400	.115900	.243900				
Q1132	.155900	.148700	.0242	.0284	.251100	.081300	.149100				
Q1211	.0509	.101600	.0681	.0453	.297300	.0691	.210600				
Q1212	.271200	.204000	.0558	.130600	.261100	.171300	.261300				
Q1213	.270900	.277700	.156700	.183000	.217500	.218700	.275000				
Q1214	.133100	.192700	.160500	.146700	.240200	.253100	.163000				
Q1215	.224300	.258500	.0440	.161700	.334100	.166600	.234300				
Q1216	.312300	.195200	.125000	.185600	.227400	.213900	.235600				
Q1221	.131400	.139200	.170900	.234700	.155900	.341900	.184600				
Q1222	.359100	.326000	.136000	.140500	.229900	.294300	.333200				
Q1231	.228600	.311000	.176200	.172000	.217400	.181500	.143200				
Q1232	.192400	.249800	.176900	.0527	.201300	.225900	.138700				
Q1233	.234100	.232800	.140300	.191200	.166000	.183400	.196500				
Q1234	.142500	.203500	.122400	.242500	.428200	.176400	.131400				
Q1243	.198500	.266800	.192300	.223600	.429000	.208000	.306100				
Q1311	.251700	.318900	.0712	.138900	.236200	.206900	.324800				
Q1312	.274200	.260900	.224300	.218300	.265200	.306100	.206600				
Q1321	.227300	.213200	.217100	.174400	.190800	.330600	.310500				
Q1322	.176000	.188600	.099300	.111400	.190800	.330600	.266300				
Q1411	.155800	.210700	.243800	.172500	.137700	.268400	.191400				
Q1412	.224900	.213700	.094300	.244400	.184500	.268400	.169800				
Q1413	.360400	.217900	.0565	.105700	.356700	.271400	.254000				
Q1414	.258900	.167800	.0676	.137100	.341600	.195600	.169100				
Q1415	.112800	.125400	.134500	.137100	.121200	.148000	.170500				
Q1416	.228300	.226400	.140100	.262600	.157100	.277300	.134400				
Q1421	.168500	.155900	.091700	.164100	.230000	.134800	.277200				
Q1422	.323700	.250300	.079900	.103700	.109800	.0448	.277200				
Q1431	.179700	.183500	.0634	.143600	.293800	.238300	.103300				
Q1432	1.0000	.279200	.081000	.0712	.173900	.153000	.188800				
Q1511	.279200	1.0000	.085400	.198700	.183200	.189900	.137300				
Q1512	.081000	.085400	1.0000	.092900	.225800	.112200	.237200				
Q1521	.165400	.198700	.092900	1.0000	.225800	.118200	.158800				
Q1522	.133200	.225800	.115500	.092900	1.0000	.159000	.131100				
Q1531	.189900	.211200	.118200	.159000	.131100	.225100	.371500				
Q1532	.195500	.237200	.158800	.131100	.371500	.225900	1.0000				

* - Signif. LE .05 ** - Signif. LE .01 † - t2-tailed) * * * printed if a coefficient cannot be computed

Note. N=652. Q...= Code number of the items (see pp.167-169). Referred to on page 158

* p < .05. ** p < .01.

TABLE A6
Means and Standard Deviations for the Perceived Competence Scale Items (boys & girls)

Variable	MALE		FEMALE		Valid N
	Mean	Std Dev	Mean	Std Dev	
Q211	2.82	.82	2.86	.79	322
Q212	2.73	.92	2.48	.92	322
Q213	3.16	.92	3.05	.94	322
Q214	3.17	.99	2.96	1.22	322
Q215	2.82	1.00	2.59	1.10	322
Q216	2.98	.90	3.17	.90	322
Q221	2.74	.95	2.94	.93	322
Q222	2.95	.98	3.10	.90	322
Q223	2.70	.87	2.75	.90	322
Q224	2.95	.89	2.98	.85	322
Q225	2.92	.90	3.00	.80	322
Q226	2.64	.93	2.88	.90	322
Q231	2.42	.94	2.57	.91	322
Q232	2.56	.85	2.68	.80	322
Q233	3.04	.87	2.78	.93	322
Q234	2.59	.98	2.55	.97	322
Q235	2.88	1.00	2.75	.97	322
Q236	2.51	.95	2.65	.89	322
Q241	3.01	.92	2.85	.92	322
Q242	3.22	.91	2.80	.94	322
Q243	2.72	1.12	2.42	1.07	322
Q244	2.79	.95	2.53	.89	322
Q245	2.73	.90	2.34	.82	322
Q246	3.06	.97	2.94	.90	322
Q251	2.57	1.02	2.55	.90	322
Q252	2.96	1.00	3.39	.81	322
Q253	3.14	.93	3.32	.87	322
Q254	3.00	1.01	3.08	.93	322
Q255	3.18	.89	3.22	.80	322
Q256	2.48	.97	2.96	.94	322
Q261	2.52	1.39	2.39	1.13	322
Q262	2.76	.81	2.64	.84	322
Q263	2.94	.84	2.76	.84	322
Q264	2.64	1.15	2.37	1.10	322
Q265	2.62	1.03	2.40	1.06	322
Q266	2.89	.94	2.57	1.00	322
Q271	2.89	.96	2.52	.98	322
Q272	2.70	.65	2.77	.66	322
Q273	2.69	.83	2.66	.86	322
Q274	2.90	.98	2.82	.98	322
Q275	3.07	.86	2.81	.86	322
Q276	3.02	.85	2.99	.89	322

Note. Males' N=330. Females' N=323. Dev. = Standard Deviation. Q... = Code number of the items (See pp. 163-166)
Referred on page 184

TABLE A7

Unrotated Factor Matrix on PC of the Aesthetic Experience Scale Items for Total sample.

F A C T O R A N A L Y S I S

FACTOR MATRIX

	FACTOR 1	FACTOR 2	FACTOR 3	FACTOR 4	FACTOR 5	FACTOR 6	FACTOR 7
Q1121	.44629	-.10863	-.08311	.13382	.33687	.20081	.13285
Q1122	.60823	.10795	-.02695	.28566	-.13950	-.00816	-.08465
Q1131	.60094	-.234707	.15631	.46453	.11498	-.02673	.00298
Q1132	.32248	-.26909	.32400	.33910	.08152	.28544	-.19751
Q1211	.36791	-.41628	-.60405	.13017	.03094	-.29915	-.24180
Q1212	.34301	-.19470	-.43253	-.60153	.03825	-.23369	-.223705
Q1213	.52295	-.12302	-.14950	.02651	-.14031	-.20805	-.22517
Q1214	.48667	.16223	.13191	-.21673	-.14533	.18090	-.34643
Q1215	.35764	-.24537	.17386	-.01372	-.16154	-.05199	-.16543
Q1216	.50609	-.27219	-.23700	.02833	-.02117	-.07101	-.22825
Q1221	.39146	.37330	.15467	.06355	.03220	-.18423	.01914
Q1222	.41260	.31738	.02212	.20206	.21023	-.12623	-.07422
Q1231	.65543	-.17264	-.10177	.08226	-.43939	-.26057	.29736
Q1232	.47733	.33415	-.11913	.25932	-.05046	.04118	-.19029
Q1233	.40122	.39117	.16376	.10693	-.31715	.14459	-.00695
Q1243	.34342	.02805	.33139	-.35735	-.12356	-.03287	-.12023
Q1244	.57893	-.04735	.23109	-.33539	-.05155	.04312	-.08420
Q1311	.59346	-.07597	-.23617	.06853	.60055	-.33224	.15545
Q1412	.30481	.12654	.22312	-.36235	.26633	.05345	-.00732
Q1413	.52959	-.19667	-.16385	-.03699	-.08619	-.00377	-.29144
Q1414	.39024	.02521	-.33224	-.12145	.32222	.26712	-.05035
Q1416	.50902	-.08223	-.15447	.09411	.03439	.10729	.26094
Q1421	.32300	.03148	-.60536	-.17896	.14154	.30971	-.19547
Q1422	.59765	-.15808	-.21967	-.04626	.00161	-.04805	-.14178
Q1431	.35022	-.09662	-.27115	-.33181	-.26089	-.19105	-.05314
Q1432	.50128	-.04724	-.33872	.01140	-.00240	-.05508	-.32649
Q1521	.37032	.29774	.05857	-.23124	-.07596	.25564	.10920
Q1522	.57522	-.12802	.38383	-.23848	.04253	.08340	.14727
Q1531	.43744	.29490	.05760	.02047	.19121	-.41961	-.03264
Q1532	.30193	-.10493	.21045	-.10543	.26118	-.21576	.15990

Note. N=652. Q... = Code number of the items (See p.167-169) PC = Principal Components. Referred to on page 190.

TABLE A8

Unrotated Factor Matrix on PC of the Aesthetic Experience Scale Items for boys.

MALE

FACTOR ANALYSIS

FACTOR MATRIX:

	FACTOR 1	FACTOR 2	FACTOR 3	FACTOR 4	FACTOR 5	FACTOR 6	FACTOR 7
Q1121	.47076	-.00400	.23309	.09461	-.11053	-.04411	.32354
Q1122	.30282	.14280	.00310	.39032	.15003	-.02444	-.11607
Q1131	.39136	-.19092	-.20640	.39025	.18402	-.14744	-.11000
Q1132	.35083	-.05671	-.25751	.21900	.35774	-.01590	.51624
Q1211	.35891	.05692	-.47040	.15532	.11316	.44497	-.19031
Q1212	.50180	-.11474	.15009	-.16319	.00822	.13117	-.22600
Q1213	.53120	-.10319	.11140	-.01177	.03937	.06251	-.20956
Q1214	.47672	.31729	.02624	.09925	.22769	.27101	.10628
Q1215	.55663	-.13665	-.15663	-.01760	-.01268	.17465	-.20019
Q1216	.50012	-.30005	.24131	.00065	.04922	.16951	-.06364
Q1221	.28565	.63018	.19071	-.06253	-.04291	-.11627	-.10153
Q1222	.33710	.54546	.24811	.01655	.08330	-.05745	-.02050
Q1231	.27401	.02446	-.12135	.35100	-.53914	.14451	.20456
Q1232	.39909	.26720	.34835	.16529	.24155	.14768	.06206
Q1242	.30105	.44026	.01996	.00130	-.00159	.29101	.11947
Q1243	.43092	.07308	.41739	-.30065	-.27093	.02307	-.00953
Q1244	.57021	.00132	-.34047	-.30117	.00153	.02029	.07198
Q1411	.56515	-.09110	.08135	-.25405	-.26452	-.03543	-.30037
Q1412	.47464	.15003	-.12130	-.40003	.14630	-.20178	.19411
Q1413	.44532	-.29839	.11496	.07231	.05979	-.19616	.20613
Q1414	.36625	-.21375	.14057	-.15265	.19460	-.01703	-.25266
Q1416	.40750	-.19308	.19301	.16140	-.10756	.05755	.14406
Q1421	.11208	-.22140	.43509	-.39539	.25911	.14126	.15065
Q1422	.57567	-.19590	.27870	-.11259	-.17701	.04399	.01694
Q1431	.39138	-.24261	.14596	-.16094	-.30506	.22974	.02928
Q1432	.36840	-.31621	.16305	.25931	.02342	-.46316	-.02012
Q1521	.36847	-.19779	.02011	-.20780	-.34036	-.21634	-.00144
Q1522	.56735	-.01819	.40271	-.17054	-.03249	-.00513	-.21231
Q1531	.36913	.45000	.12256	.10632	-.10963	-.26975	-.00804
Q1532	.51446	.01901	-.29759	-.06775	.16736	-.32579	-.27096

Note. N=330. Q... = Code number of the items (See p167-167)PC=Principal Components. Referred to on page194

TABLE A9

Unrotated Factor Matrix on PC of the Aesthetic Experience Scale Items for girls.

FEMALE

----- 4 FACTOR ANALYSIS -----

FACTOR MATRIX:

	FACTOR 1	FACTOR 2	FACTOR 3	FACTOR 4	FACTOR 5	FACTOR 6	FACTOR 7
Q1121	.53474	.10869	.09976	.26939	-.18900	-.13342	-.00864
Q1122	-.50977	-.05728	.12322	.10451	.07021	-.21742	.13553
Q1131	.40902	-.42917	.35241	.40840	-.05773	.06566	-.07633
Q1132	.34051	-.35770	.45574	.11365	-.20135	-.06068	-.16660
Q1211	.48842	-.48669	.13749	-.07860	.10076	.15045	.00061
Q1212	.50491	-.26281	-.15108	.10357	.00806	.22280	-.07953
Q1213	.49545	-.19976	-.24313	.08680	.23742	.11954	.12572
Q1214	.43865	.05122	.20201	.03903	.18037	-.29758	.40706
Q1215	.52696	-.29593	.10920	-.14231	.12719	-.25230	.06103
Q1216	.57441	-.29942	-.17384	.16657	.31340	.11615	-.05154
Q1221	.41220	.43552	.28748	.01134	-.16971	-.00444	-.32089
Q1222	.40341	.42021	.01866	.35665	-.07185	.03266	-.25689
Q1231	.35843	.26131	.07692	.02028	.41962	.30259	-.00395
Q1232	.45455	.33220	.02224	.31797	.32358	-.19098	-.08232
Q1242	.39573	.35653	.25300	-.01192	.10910	.25590	.01524
Q1243	.60525	.14211	.11951	-.35386	-.10098	-.02779	.07600
Q1244	.60222	.08799	.04725	-.40544	.15290	-.06891	.00200
Q1411	.55124	-.11276	-.25504	.11569	-.14771	.12964	-.27150
Q1412	.53108	.20278	-.07282	-.32138	-.02520	-.18722	-.05658
Q1413	.49491	-.23060	.12150	-.15359	-.10647	-.02300	-.14960
Q1414	.35228	.10774	-.39301	.21855	-.24210	.30622	.27834
Q1416	.45242	-.00709	.11585	.06018	-.49038	.25532	.26541
Q1421	.41276	.17143	-.31557	.13802	-.04335	.19899	.44605
Q1422	.55865	-.23591	-.14758	-.00201	.06625	-.30693	.06327
Q1431	.33306	-.00624	-.42300	-.25292	.16344	.10773	-.23779
Q1432	.50691	.05587	-.33105	.07567	-.20899	-.06733	-.12332
Q1521	.33492	.39377	.09323	-.06362	.06180	.22702	.21379
Q1522	.60184	-.02926	.22027	-.37023	-.03250	.07764	-.00084
Q1531	.54063	.18558	-.11519	-.02780	-.03500	-.16063	-.25364
Q1532	.48098	-.04186	.05420	-.11721	-.27104	.37099	.14884

Note. N=322. Q... = Code number of the items (See p167-169). PC=Principal Components. Referred to on page 194

TABLE A10

Unrotated Factor Matrix on PAF of the Aesthetic Experience Scale Items for Total sample

FACTOR ANALYSIS

FACTOR MATRIX:

	FACTOR 1	FACTOR 2	FACTOR 3	FACTOR 4	FACTOR 5	FACTOR 6	FACTOR 7
Q1121	.43727	.08143	-.07552	.06809	.00999	-.34346	.22223
Q1122	.45735	.08446	-.03690	.15792	-.02813	.11283	-.02767
Q1131	.30524	-.28164	.08318	.31363	.12902	.01114	.05391
Q1132	.30423	-.19533	.23184	.24900	-.02142	.09792	.20673
Q1211	.35403	-.33729	.29034	.17706	-.02074	-.13309	-.12925
Q1212	.51709	-.15120	-.11095	-.01278	-.00256	-.18000	-.09569
Q1213	.52440	-.10093	-.15206	-.00371	-.09007	.01044	-.10871
Q1214	.46461	.13489	.11139	.17449	-.30894	.31311	-.01657
Q1215	.51031	-.10390	.07230	.01339	-.12709	.33292	-.05595
Q1216	.37201	-.24951	-.23389	.03984	-.16668	-.10634	-.09783
Q1221	.31434	.43031	.19920	.07961	.03951	-.05333	-.04226
Q1222	.39647	.44301	-.02591	.15356	.11152	-.15244	.00363
Q1231	.43161	.13476	-.08963	.04170	.02923	.32293	-.13308
Q1232	.45190	.26241	-.11677	.16878	-.06723	-.06126	.02442
Q1234	.31795	.30042	.09744	.09300	-.08175	.14014	-.10014
Q1243	.52500	.03063	.29140	-.23633	.05475	.12978	-.09226
Q1244	.53997	-.03480	.27322	-.21813	-.05235	-.00323	-.06414
Q1411	.51806	-.06432	-.20520	.02378	.29036	-.01214	-.18695
Q1412	.48529	.11442	.22058	-.23160	-.03249	-.18872	.16159
Q1413	.50198	-.14581	-.11419	-.06135	.04150	.12070	.12864
Q1414	.36219	-.01499	-.19703	-.10445	-.01420	-.04357	.12902
Q1416	.47873	-.05703	-.11586	.03760	.07977	.08077	.13522
Q1421	.29865	.05854	-.22550	-.13362	-.04840	-.02918	.10554
Q1422	.57344	-.12749	-.17796	-.07609	-.11562	-.06680	.03000
Q1431	.36404	-.06115	-.15514	-.22251	-.01772	-.03290	-.09915
Q1432	.47453	-.03242	-.25644	-.06045	.09405	.09405	.09673
Q1521	.34359	.20424	.04650	-.11900	-.05176	.06428	.02143
Q1522	.56096	-.10636	.36230	-.14155	.05586	.06565	.11820
Q1531	.42896	.22262	.01845	.01879	.07600	-.11671	-.02501
Q1532	.47711	-.07465	.16080	-.03551	.25297	-.08310	-.04114

Note. N=652. Q... = Code number of the items (See pp167-169)PAF=Principal Axis Factoring. Referred to on page 197

TABLE A11

Unrotated Factor Matrix on PAF of the Aesthetic Experience Scale Items for boys.

SEX: 1 MALE

F A C T O R A N A L Y S I S

FACTOR MATRIX:

	FACTOR 1	FACTOR 2	FACTOR 3	FACTOR 4	FACTOR 5	FACTOR 6	FACTOR 7
Q1121	.43050	.02747	.18829	.02900	.05052	.08645	.16134
Q1122	.27414	.09232	-.00074	.20734	-.01759	.04930	-.03916
Q1131	.37251	-.19023	-.18330	.30861	.16193	.10706	-.15736
Q1132	.33724	-.07456	-.18397	.15154	-.05804	.43159	.19928
Q1211	.35377	-.02843	-.41911	.23248	-.35578	-.14537	-.10981
Q1212	.46910	-.07530	.11701	-.09888	-.14370	-.08765	-.13048
Q1213	.48733	-.05933	.11019	-.00111	-.02560	-.01407	-.06891
Q1214	.43939	.27555	.00034	.11004	-.30282	.13045	.07430
Q1215	.52299	-.12474	-.09577	.03597	-.10063	-.09418	-.08008
Q1216	.57421	-.24953	.27434	-.00299	-.23573	-.01280	-.03319
Q1221	.26502	.51494	.08896	-.04335	.07109	-.05398	-.05761
Q1222	.30570	.43203	.12385	.02801	.03682	.00920	-.08430
Q1231	.25925	-.00388	-.07738	.13996	.13996	-.18121	.36014
Q1232	.36059	.25623	.22384	.11485	-.09575	.10374	-.06573
Q1234	.26739	.33497	-.02772	.04547	-.06431	-.02669	.11072
Q1243	.42195	.01393	-.33726	-.21890	.05436	-.19380	.13107
Q1244	.55197	-.03667	-.28439	-.22588	-.02650	.02182	.03808
Q1411	.54838	-.07525	.10637	.23310	.19600	-.27669	-.06919
Q1412	.44959	.12671	-.11836	-.33606	.05547	.18394	-.01344
Q1413	.41484	-.20596	.13481	-.00733	.08570	.15637	.07742
Q1414	.32330	-.11239	.11573	-.05371	-.02351	.01639	-.13206
Q1416	.45347	-.12746	.17130	.08469	.04286	-.00692	.07102
Q1421	.10581	-.11611	.28064	-.22969	.06834	.07813	-.03532
Q1422	.54959	-.13535	.26119	-.11644	-.04471	-.10951	.07645
Q1431	.36346	-.16369	.12998	-.10899	-.03991	-.16824	.10795
Q1432	.34438	-.22126	.18337	.10347	.23355	.14200	-.03640
Q1521	.33911	.13544	.00251	-.14351	.09646	-.08565	.11242
Q1522	.55212	-.06390	-.33688	-.14719	.07756	.05453	.10756
Q1531	.33112	.37790	.07325	.06037	.14181	-.00039	-.01222
Q1532	.50300	-.01118	-.26567	-.06101	.21501	.05099	-.34912

Note. N=330. Q... = Code number of the items (See pp167-169) PAF=Principal Axis Factoring. Referred to on page 197

TABLE A12

Unrotated Factor Matrix on PAF of the Aesthetic Experience Scale Items for girls.

SEX: 2 FEMALE

FACTOR ANALYSIS

FACTOR MATRIX:

	FACTOR 1	FACTOR 2	FACTOR 3	FACTOR 4	FACTOR 5	FACTOR 6	FACTOR 7
Q1121	.51214	.12294	.03282	.21925	.67672	-.16995	.04929
Q1122	.47336	.05651	.06199	.10365	-.04034	-.11785	-.10549
Q1131	.40481	-.45442	.29318	.37871	-.04977	-.02094	.10714
Q1132	.31783	-.29330	.20342	.07638	.10800	-.09456	.01077
Q1211	.47521	-.44909	.15038	-.10914	-.07201	.15539	.27578
Q1212	.52065	-.21467	-.16333	.04398	.06219	.15478	.02572
Q1213	.47115	-.15925	-.22234	.02098	-.10613	.12718	-.24339
Q1214	.42257	.04797	.17903	.00958	-.09021	-.13570	-.25611
Q1215	.45694	-.20926	.09292	-.13799	.11246	-.16245	-.12068
Q1216	.55602	-.27334	-.20230	.10858	-.21403	.14852	-.03813
Q1221	.39387	.32427	.23490	.05770	.06493	-.00864	.06217
Q1222	.39239	.31534	.61117	.26105	.03040	.02503	.15162
Q1231	.32139	.20135	.04582	.11717	-.15066	.25022	.01649
Q1232	.44541	.25599	-.00518	.25819	-.27960	-.07790	.00306
Q1234	.33168	.27172	.16414	.07445	.01352	.20505	-.16270
Q1243	.53190	.15884	.14365	-.24716	.06229	.01429	-.05640
Q1244	.57987	.11466	.07300	-.28769	-.14673	.05065	-.07558
Q1411	.51201	-.03046	-.23339	.06517	.12675	.06273	.03197
Q1412	.51461	.20122	.03303	-.26769	-.06603	-.07875	.30900
Q1413	.46305	-.15597	-.07618	-.13279	.08600	-.04553	.05501
Q1414	.33073	.08616	-.28959	.06691	.08600	-.24681	.04715
Q1416	.42223	-.06763	.05309	.06904	.40305	.00327	-.10053
Q1421	.37035	.13737	-.16903	-.06641	.06233	.05111	.10018
Q1422	.52507	-.18122	-.15724	-.05066	-.00217	-.22779	-.09065
Q1431	.29919	.01811	-.24587	-.12919	-.06005	.10967	.05279
Q1432	.47253	.05849	-.27476	.00923	-.06990	-.06990	.05022
Q1521	.30336	.29240	.06390	.03826	-.02391	.10415	.02132
Q1522	.57756	.00890	.23175	-.25678	-.00574	-.03210	.02013
Q1531	.52523	.13854	-.08925	-.01259	-.00521	-.07396	.03169
Q1532	.44984	-.01639	.03209	-.04402	.27994	.20200	-.11792

Note. N=322. Q... = Code number of the items (See pp167-169)PAF=Principal Axis Factoring. Referred to on page 197

TABLE A13
Unrotated Factor Matrix on PC of the Aesthetic Experience Scale Items for the urban sub-sample.

JEM:	1.000	U.S.	FACTOR ANALYSIS						
			FACTOR 1	FACTOR 2	FACTOR 3	FACTOR 4	FACTOR 5	FACTOR 6	FACTOR 7
J1121	.47750		.01199	.32362	.15476	.61338			-.04323
J1122	.49033		.04449	.31890	.23248	.29564			.11791
J1131	.42772		-.11763	.13903	.46453	-.01801			.11584
J1132	.29764		-.00999	.18175	.33201	.19583			.37807
J1211	.37233		.11612	-.01403	.25232	-.10664			-.00329
J1212	.54354		-.12417	-.00801	.08550	-.26353			-.03089
J1213	.62325		-.53560	-.48095	.03069	-.06381			-.04391
J1214	.40820		.15440	-.11429	.32381	.35130			-.20070
J1215	.50707		-.05393	-.07192	-.53966	.22888			-.18901
J1216	.62324		-.53560	-.48095	.03069	-.06381			-.04391
J1221	.30324		.47568	.48095	.08069	-.05263			.10373
J1231	.43055		.32732	.06111	.03398	-.30380			.03381
J1232	.49118		-.05376	.31365	.17123	.37646			.20893
J1242	.35113		.09860	.18967	.19512	.06766			-.24245
J1243	.55228		.19930	-.25408	.06399	.21260			.14619
J1244	.56207		.28400	-.20004	-.27377	.02039			-.00244
J1411	.58329		.26347	-.25285	-.24744	.07261			-.04368
J1412	.47230		-.05209	.09766	.06240	-.24676			-.04737
J1413	.49173		.35835	.08860	.28837	-.05313			-.09413
J1414	.39512		-.13284	.28837	-.18913	.13679			.26644
Q1410	.48773		-.24053	.29073	-.09575	-.09796			.04782
Q1421	.35101		-.14408	.24894	-.11042	-.04511			.01189
Q1422	.54835		-.17553	.20215	-.33783	-.04877			-.03211
Q1431	.45298		-.16969	.17553	-.06167	-.01999			-.31876
Q1432	.48379		-.07149	.21609	-.23315	-.21852			-.43876
Q1521	.30161		-.22176	.24284	-.20909	-.05305			.43206
Q1522	.55103		.15614	-.31365	-.31503	.06655			.27298
Q1531	.42595		.24562	-.00851	-.16778	.03488			-.01775
Q1532	.51761		.25362	.02710	.26956	-.25536			-.11157
			.08830	-.12566	-.05443	-.46440			.13807

Note. N=652. Q... = Code number of the items (See pp 167-169) PC=Principal Components. Referred on page 197

TABLE A14

Unrelated Factor Matrix on PC of the Aesthetic Experience Scale Items for the Suburban sub-sample.

DEM:	2.00	SUR	FACTOR ANALYSIS						
			FACTOR 1	FACTOR 2	FACTOR 3	FACTOR 4	FACTOR 5	FACTOR 6	FACTOR 7
Q1121			.35422	-.10894	.01985	-.28749	.30665	.34592	-.33116
Q1122			.54914	.38531	-.01352	.24781	.13258	-.10010	.14014
Q1131			.28675	-.27161	.50496	.30032	.07232	.06214	.10182
Q1132			.25745	-.20855	.41635	.16799	-.01798	-.19092	.27007
Q1211			.32155	-.19091	.52164	.08266	-.31162	.32269	.02541
Q1212			.55671	-.19016	-.07242	.11767	-.09058	.01547	.16356
Q1213			.63838	-.37853	-.38234	-.03667	-.35935	.28165	-.05165
Q1214			.47123	.33911	.14936	.05063	.08771	.12443	.32575
Q1215			.49588	-.15692	.24336	.03699	.00813	-.24651	.00843
Q1213			.63338	-.37863	-.38234	-.03667	-.35935	.28165	-.05165
Q1221			.38781	.09933	.15743	-.07963	-.11885	-.30463	-.01240
Q1222			.33676	.51679	-.00392	.13694	-.30710	-.03181	-.00264
Q1231			.51516	.09620	.03962	-.11014	.22341	-.18012	-.40893
Q1232			.42287	.38968	-.08458	.23510	-.06002	.28269	.14733
Q1242			.42891	.23687	.15770	-.01164	-.36975	.28734	-.17146
Q1243			.56941	-.12379	.10817	-.71357	.19821	-.04754	-.17906
Q1244			.54502	-.08965	.22678	-.45742	.11467	-.12907	.17535
Q1411			.65583	.05422	-.16718	.11657	.11822	-.20222	-.09251
Q1412			.61369	.35325	.04833	-.34545	-.08023	.05732	.28114
Q1413			.57138	-.06772	-.20397	.19867	-.01504	-.36036	-.08747
Q1414			.32175	-.00175	-.27420	-.27583	.44075	.15096	.38774
Q1416			.56401	-.16253	-.01027	.42282	.28311	-.03268	-.05270
Q1421			.21749	-.15590	-.29245	.14867	.26897	.29367	.31129
Q1422			.67878	-.25077	-.04226	.13587	-.01852	-.13611	-.00559
Q1431			.44776	-.04283	-.31156	.16341	-.02257	.30812	-.11010
Q1432			.61556	.12118	-.26885	.17863	.01939	-.26070	-.03527
Q1521			.25638	.27066	.04505	-.23596	.32408	.01918	-.26669
Q1522			.57245	-.22635	.37387	-.14599	.03995	.18109	-.17560
Q1531			.47109	.28526	-.07678	-.29710	-.25938	-.21251	.10924
Q1532			.52914	-.03923	.21944	-.09632	.03251	.24898	-.08119

Note. N=652. Q... = Code number of the items (See pp167-169) PC=Principal Components. Referred on page 197

XX

TABLE A15

Unrotated Factor Matrix on PC of the Aesthetic Experience Scale Items for the Rural sub-sample.

3.0) RUR

F A C T O R A N A L Y S I S

FACTOR MATRIX:

	FACTOR 1	FACTOR 2	FACTOR 3	FACTOR 4	FACTOR 5	FACTOR 6	FACTOR 7
Q1121	.54132	.29321	.20313	-.14492	-.35529	-.07593	.03763
Q1122	.32925	-.26991	-.13704	.15983	.20846	-.31420	.00251
Q1131	.48939	-.38247	-.17663	.34543	.21890	-.15263	-.03137
Q1132	.42906	-.11788	-.38187	.33611	-.35588	-.16661	-.01901
Q1211	.35462	-.37473	-.01447	.18863	-.31967	.29045	-.36458
Q1212	.40900	.11701	.41973	.28271	.07221	-.05228	-.14317
Q1213	.57365	-.56735	-.04351	-.43303	-.15232	.05520	.12737
Q1214	.48628	-.04541	-.13978	-.38219	-.12961	-.02021	-.16969
Q1215	.44303	-.33059	.08462	.11079	-.08138	-.28015	-.08155
Q1213	.57365	-.56735	-.04351	-.43303	-.15232	.05520	.12707
Q1221	.39596	.35412	-.08682	-.04386	.04299	-.30733	.12239
Q1231	.54432	.21842	-.15300	-.17786	.43757	-.11753	.14083
Q1232	.42207	.28606	-.25335	.08843	.03334	.21407	-.08459
Q1242	.48443	.15755	-.22050	-.25313	.29250	-.02443	-.45246
Q1243	.47577	.17051	-.36388	-.19142	.25432	.16882	.27435
Q1244	.65862	.29593	-.20953	.05382	-.18739	-.04675	-.01056
Q1411	.52820	-.27114	.00813	.01615	.04041	.46598	-.00950
Q1412	.35611	.53593	.19985	.32720	.20138	-.19009	.06043
Q1413	.58107	-.12432	-.15890	-.06494	-.27196	.15433	-.26409
Q1414	.47651	-.32125	.55789	-.00698	.11755	-.10208	-.01777
Q1415	.46909	-.03235	-.27061	.40239	-.00564	.39515	-.01777
Q1421	.33516	.03977	.32705	.13016	.14209	-.05284	.45815
Q1422	.58629	-.07761	.35667	-.27988	.54864	.07860	-.34813
Q1431	.35051	.14508	.48633	.15050	.04225	.13370	-.04409
Q1432	.34277	-.07968	.43791	.12293	-.20238	.44768	.44631
Q1521	.45976	.20351	.18265	-.12975	.05733	-.23829	.04941
Q1522	.59841	.30797	-.15276	.25608	-.09172	-.14831	.07760
Q1531	.50420	.35385	.13640	.05084	-.37522	.07679	.02086
Q1532	.45468	.15503	.03552	.14232	.04690	-.22566	.14169
						-.20139	-.05759

Note. N=652. Q... = Code number of the items (See pp.167-169)PC=Principal Components. Referred on page 197