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AN ANALYSIS OF SELECTED CONTENTS RELATED TO THE
USAGE OF ART AND AESTHETIC IN TWO TEXTS
IN ART EDUCATION

DISSERTATION

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By

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Because the terms art and aesthetic are often ambiguously used, the purpose of this study was to develop a method of analyzing and clarifying their usage in written texts. Chapter I includes hypotheses and assumptions of this study. The first hypothesis was that it is possible to develop a systematic, objective, and replicable method of analyzing and clarifying the usage of art and aesthetic in art education texts. The second hypothesis is that, as a result of this analysis, it is possible to compare the usage of art and aesthetic in one text with the usage of these same terms in another. The two texts chosen as sources of data were Becoming Human Through Art by Edmund Burke Feldman and Emphasis: Art by Frank Wachowiak and Theodore Ramsey. The assumptions upon which this analysis was based are (a) that frequency of mention indicates author emphasis, and (b) that, based on analysis which indicates emphasis, summary definition of an author's teaching beliefs regarding art and aesthetic would be possible.

Chapter II reviews literature in three areas--art education, aesthetics, and content analysis and draws the conclusion that no sufficiently comprehensive categories already existed for the analysis of the usage of art and aesthetic in art education texts.

In Chapter III, methodology and procedures are explicated. The sample consisted of every positive statement in each text which contained the word art as a noun and every positive statement which contained the word aesthetic as a modifier. Each such statement was analyzed to determine words and phrases related to art and aesthetic which would imply contextual usage. Categories were developed based on (a) general categories of experience and products described in aesthetic literature; (b) the three areas of experience--the cognitive, affective, and psychomotor--explicated in the work of Bloom, Krathwohl, et al.; (c) the characteristics of psychomotor content in the work of Barkan, Chapman, and Kern, and (d) the necessity for other related categories because of the occurrence of certain variables in the sample. Words and phrases related to art and aesthetic were then categorized. To facilitate comparison, percentage frequencies were determined in each category and subcategory. Where percentage frequencies exceeded those which might be expected by chance, emphasis was inferred.

Chapter IV contains the presentation, analysis, and interpretation of all data. As a result of frequencies, author emphasis in usage of art and aesthetic was inferred, and definitions were then summarized. In the usage of both art and aesthetic, Feldman emphasized the cognitive aspects of experience, whereas Wachowiak and Ramsey emphasized the psychomotor.

Chapter V summarizes findings, conclusions, and recommendations. Although both hypotheses are accepted, limitations of the method result from the subjectivity which existed in the selection of variables, the inference of contextual meaning which determined placement of variables in categories, and inference of emphasis based on resulting frequencies. Recommendations for further research are (a) examination of categories for appropriateness and inclusion of all relevant variables; (b) use of the method of contingency analysis to determine the usage of other ambiguous words and phrases; (c) use of variables associated with art and aesthetic as a thesaurus for future reference; and (d) application of the method to other literature in art education, transcribed interviews, and/or classroom instruction.

TABLE OF CONTENTS

	Page
LIST OF TABLES	iv
LIST OF ILLUSTRATIONS.	vi
Chapter	
I. INTRODUCTION	1
II. REVIEW OF RELATED LITERATURE	9
III. METHODOLOGY AND PROCEDURES	54
IV. PRESENTATION AND ANALYSIS OF DATA.	85
V. DISCUSSION AND CONCLUSIONS	125
APPENDIX	152
REFERENCES	286

LIST OF TABLES

Table	Page
1. Percentages of Agreement in Each Category and Subcategory Between Codings of Five Trained Coders and Codings of Primary Analyst	77
2. Average of Percentage Agreements of Categories in Each Domain Resulting From Trial Test of Reliability.	76
3. Percentage Agreement in Each Domain Resulting From Trial Test of Reliability.	78
4. Percentage Agreement with Coding of Each Variable in Trial Test of Reliability	79
5. Sample of Raw Data Tabulation.	86
6. Frequencies of Raw Data in All Categories Related to <u>Art</u> and <u>Aesthetic</u> in <u>Becoming Human Through Art</u>	91
7. Summary of Frequencies of Coded Units Related to <u>Art</u> in <u>Becoming Human Through Art</u>	96
8. Frequencies of Coded Units Related to <u>Art</u> in Subcategories of Experience and Content Emphasized in <u>Becoming Human Through Art</u>	98
9. Percentage Frequencies in Domains Related to <u>Art</u> in <u>Becoming Human Through Art</u>	99
10. Frequencies of Raw Data in All Categories Related to <u>Art</u> in <u>Emphasis: Art</u>	101
11. Summary of Frequencies of Coded Units Related to <u>Art</u> in <u>Emphasis: Art</u>	104
12. Frequencies of Coded Units Related to <u>Art</u> in Subcategories of Experience and Content Emphasized in <u>Emphasis: Art</u>	106

LIST OF TABLES (Continued)

Table	Page
13. Percentage Frequencies in Domains Related to <u>Art</u> in <u>Emphasis: Art</u>	106
14. Frequencies of Raw Data in All Categories Related to <u>Aesthetic</u> in <u>Becoming Human Through Art</u>	108
15. Summary of Frequencies of Coded Units Related to <u>Aesthetic</u> in <u>Becoming Human Through Art</u>	111
16. Frequencies of Coded Units Related to <u>Aesthetic</u> in Subcategories of Experience and Content Emphasized in <u>Becoming Human Through Art</u>	112
17. Percentage Frequencies in Domains Related to <u>Aesthetics</u> in <u>Becoming Human Through Art</u>	112
18. Frequencies of Raw Data in All Categories Related to <u>Aesthetic</u> in <u>Emphasis: Art</u>	115
19. Summary of Frequencies of Coded Units Related to <u>Aesthetic</u> in <u>Emphasis: Art</u>	117
20. Frequencies of Coded Units Related to <u>Aesthetic</u> in Subcategories of Experience and Content Emphasized in <u>Emphasis: Art</u>	118
21. Percentage Frequencies in Domains Related to <u>Aesthetics</u> in <u>Emphasis: Art</u>	118
22. Comparative Percentage Frequencies of Major Categories in Both Texts Related to <u>Art</u>	120
23. Comparative Percentage Frequencies of Subcategories in Both Texts Having More Than 17% of Total Coded Units in the Major Categories Related to <u>Art</u>	121
24. Comparative Percentage Frequencies of Major Categories in Both Texts Related to <u>Aesthetic</u>	123
25. An Example of Contingency Analysis of the Phrase <u>Visual Art</u> in <u>Becoming Human Through Art</u>	131

LIST OF ILLUSTRATIONS

Figure	Page
1. Four Systems of Categorization of Learning Which Have Influenced the Categories Used in This Study.	64
2. Categories of Experience and Contents and Related Categories.	70

CHAPTER I

INTRODUCTION

The Ambiguity of "Art" and "Aesthetic"

Conversation, serious discussion, and writing related to art education make much use of the words art and aesthetic. There has been, in the past ten years, increased concern with "aesthetic education" in addition to, or sometimes in place of, "art education." Professional art educators who discuss the relative merits of art education and aesthetic education are limited in their communication efforts due to lack of clarity of terms basic to their theory and practice--the terms art and aesthetic.

This lack of clarity is not a new development. Study of writings of the past, as well as the present, reveals a variety of uses of these terms (see Appendix A, B, and C for complete derivation). John Dewey, for example, used art to refer primarily to an experience (1934, p. 30). Likewise, Benedetto Croce described art as a "non-spatio-temporal" experience (Rader, 1935, p. 99). In contrast, Henri Bergson meant by art a non-utilitarian object (Rader, 1935, pp. 82, 83), and Herbert Read used art to refer to a particular object "derived from personality type" (1938, p. 77). Aesthetic experience, clearly not an object, has

been described as stimulated by natural events (Dufrenne, 1973, p. 1) or solely by man-made objects (Hegel, 1905/1970, p. 23). The content of aesthetic experience is ambiguous. At times it is described as primarily a sensuous experience (Santayana 1896/1955, p. 85), at other times, as primarily cognitive (Hegel, 1905/1970, p. 31). Such a sampling of literature in aesthetics indicates that these terms are ambiguous and emphasis differs in usage of art and aesthetic. These terms refer to many different objects, events, and experiences. Their characteristics are not all mutually exclusive; an author selects and emphasizes certain characteristics and bases his theory regarding art and/or aesthetic experience on this selection or emphasis. There seem to be no absolute definitions of art and aesthetic, and the implication in this study is not that there should be. However, communication among those who use these terms would benefit from greater attempt at clarity a tempore.

Accountability in Art Education

Communication is essential for accountability, which currently refers to the justification of time, energy, and money spent on any effort either locally or federally supported. There are thousands of art teachers spending thousands of hours per week teaching a subject called "art" in the public schools alone. There are billions of dollars

spent on supporting "arts" and "cultural institutions" across the nation (Farrell, 1975, p. 38). According to one study, on a national level, 49% of the adult public reports attending "art activities," including art shows, museums, historical houses, or antique, craft, or furniture shows," in contrast to 47% who attend "spectator sports" (Farrell, 1975, p. 39). Interestingly, in another study the arts, both supported and attended, include museums, symphony performances, radio, TV, theater, dance, and crafts (Business Committee, 1975, p. 34). This might indicate a need for alteration of the traditional visual art education curricula in the direction of so-called "aesthetic education." In addition, there are greater numbers of people attending arts activities than there are of people producing art objects or events, a situation which might suggest the need for education in the appreciation of art forms rather than in their production.

Accountability requires the clarification of the kind of teaching and learning which are taking place. Professional art educators have a responsibility both to explain and to account for art programs and aesthetic programs in the schools and to inform administrators, other teachers, parents, students, and supportive organizations about such programs. The question is whether art educators are emphasizing learning to paint and to sculpt

or learning to appreciate and to talk about art. In order to determine the kind of learning taking place, there must be evaluation related to clear objectives (Davis, 1972, p. 11). Objectives in art education would seem to be valid only in relation to more general goals which are based on an understanding of art and of aesthetic experience. Such understanding rests on clarification of both individual and cultural usage of the terms art and aesthetic. After an art educator has clarified his own usage of these terms, then valid goals for his curriculum can be established. Priorities can then be given to those experiences both possible and feasible for the learner in the classroom (Davis, 1972, p. 12). Accountability involves this kind of self-consciousness of terminology. As Elliot Eisner wrote in 1974,

I do not believe that this field [art education] can grow either theoretically or practically if we [art educators] do not examine our beliefs with all the clarity we can muster (p. 15).

Art Education as Propaganda

Art education is, in part, propaganda, which according to Webster, is "deliberate indoctrination" (1966, p. 1167). There need be no negative connotation to the word propaganda. Educators, to some extent, do seek to indoctrinate, to develop ideas and opinions, to teach concepts and vocabulary, to provide experiences and the

means of their replicability. Whatever the emphasis is in an art or aesthetic education program, words are a catalyst to those experiences which are the goals. Furthermore, it is at least a point of consideration that many experiences are not possible without the learning of appropriate vocabulary (Laffall, 1969, p. 161). The propaganda of art education is contained in the texts, the articles, the curricula of art programs, and in the talk of art teachers. Propaganda in art education includes both long-considered basic tenets and hastily-phrased notions scrawled on a classroom blackboard.

• Need for Analysis of Texts in Art Education

One way of becoming aware of propaganda regarding art education is to identify its existence and to study it, but this is sometimes difficult. One approach to the analysis of propaganda in any area is to examine verbal texts. An approach to the analysis of propaganda in art education, therefore, is to focus on the texts which have presumably influenced curricula in art education across the nation. Many texts prescribe ways of developing curricula in art, of increasing aesthetic awareness, or of systematizing aesthetic education, but the authors of these texts often do not define the basic assumptions regarding art and aesthetic on which their programs are based.

According to Donald and Sheila Chipley (1970, pp. 61-65), one of the criteria for "structural adequacy of a text" in art education is that

the text identify basic assumptions and define basic terms, discuss a philosophy of education and/or theory of learning and instruction, and specify the author's point of view in relation to considering the content and processes presented in the text (p. 62).

Similarly, Rosalie Asch states that

An author's teaching beliefs or theoretical statements should, unless otherwise noted, serve as an underlying rationale for his presented teaching practices (1974, p. 131).

Purpose and Hypotheses

Because of the ambiguity in usage of the words art and aesthetic, poor communication and subsequent misunderstanding of theory and practice frequently result. There is, then, an apparent need to clarify these basic terms art and aesthetic. The purpose of this study, therefore, is to develop a method of analysis whereby an author's usage of art and aesthetic might be clarified systematically and objectively. Because many authors do not explicitly define art and aesthetic in art education texts to the degree that their emphasis is clear, an analysis of the usage of these terms throughout a text seemed indicated.

This study is based on the underlying hypotheses that

1. It is possible to analyze, in a systematic way, an author's usage of the words art and aesthetic in an art education text; and

2. It is possible, as a result of this analysis, to compare the usage of art and aesthetic by one author to the usage of these same terms by another author.

In order to test these hypotheses, selections from the content of two widely distributed texts, Becoming Human Through Art by Edmund Burke Feldman (1970) and Emphasis: Art by Frank Wachowiak and Theodore Ramsey (1971) were analyzed. These texts were arbitrarily chosen because of their apparent comparability in intention (to influence the art education of children) and their apparent difference in emphasis. The text by Feldman apparently used art and aesthetic most often in relation to criticism and the development of social awareness, whereas the text by Wachowiak and Ramsey seemed to emphasize art and aesthetic in relation to design and technique. These were impressions based on ordinary reading. Further analysis seemed valuable for objective conclusions regarding these emphases.

Assumptions

Several assumptions underlie this study:

1. Frequency of mention indicates author emphasis. This is a basic assumption in much traditional content analysis (Krippendorff, 1969, p. 74);

2. Based on this indication of emphasis in usage, summary definition of an author's beliefs regarding art and aesthetic can be inferred;

3. An author's philosophy of art education can be summarized on the basis of his beliefs regarding art and aesthetic;

4. Comparison of the usage of these two terms in different texts indicates comparable philosophies of art education;

5. Analysis increases understanding. The method of content analysis, in addition to providing another approach to criticism of art education texts, should result in an increased scope of the possible meanings of art and aesthetic, generating new understanding of the range of art and aesthetic experiences and art forms.

Value judgment regarding the usage of art and aesthetic and regarding inferences based on analysis of the usage of these terms was suspended in this study. Development of a method to clarify the usage of these terms was the primary goal, and it was hoped that this study would be a step toward improved communication among art educators, teachers and pupils, artists and art teachers (if they are different), and, in the long run, increased understanding of what is believed about art today.

CHAPTER II

REVIEW OF RELATED LITERATURE

In order to develop a methodology for analyzing and clarifying the usage of the words art and aesthetic in art education texts, it was important to review literature in three areas: (a) content analysis in art education literature, (b) literature in aesthetics, and (c) types of verbal content analysis in other disciplines. As a matter of course, since this is a study in art education, texts in that field were reviewed in greater detail. Review of the literature in art education revealed three systematic studies of structure, one qualitative study of vocabulary, one quantitative study of vocabulary, and several studies dealing with the development of categories related to learning in art. In the area of aesthetics, although no systematic studies of content analysis exist, selective reading was done to discover descriptive words and phrases related to art and aesthetic experience which would suggest potentially relevant descriptors in art education texts. Review of verbal content analysis in other disciplines was necessary to discover the intents, methods, problems, and conclusions of verbal content analysis in general.

Content Analysis in Art Education Literature

To show the contribution of each one to the next, the studies in art education concerning content analysis are reviewed in this section as they appeared chronologically.

Systematic Studies of Structure in Art Education Texts

Only in the past six years have there been studies attempting to analyze the verbal content of art education texts in a systematic way. In 1970 Donald and Sheila Chipley published "Structural Criteria for Textbook Evaluation in Art Education." The authors examined three texts: Emphasis: Art by Frank Wachowiak and Theodore Ramsey; Art Education: Strategies of Teaching by Mark Luca and Robert Kent; and Preparation for Art by June McFee. These texts were analyzed for "structural adequacy" by identifying and specifying "basic criteria" which would enable "art educators to make a diagnostic assessment of texts" (p. 61). There were four hypotheses:

1. A framework of criteria can be developed for determining the adequacy of art education texts;
2. The framework can be designed to include sufficient criteria to assess the strengths and weaknesses of several major components of art education texts;
3. The framework can be used by art educators to make a systematic study of art texts and to reach more competent judgments concerning specific strengths and weaknesses;
4. The framework can be used to investigate and assess the adequacy of several different types of art education texts (Chipley and Chipley, 1970, p. 62).

Eleven criteria were determined, based on the works of Douglass, Goodlad, Jacobs, Lumsdaine, Stratemeyer, and Bruner. They were as follows:

1. a clear statement of objectives
2. a theoretical rationale
3. an appropriate treatment of the content and processes relevant to the selected area
4. provisions for individual differences
5. a differentiation of content and processes in terms of sequential patterns of development
6. adequate considerations for applying the content and processes in various instructional situations
7. supplementary lists of related resource information
8. adequate considerations of evaluation procedures
9. a summary statement
10. a presentation which is artistic and appealing to the reader, [and]
11. a description of the conditions needed to implement the proposed program (Chipley and Chipley, 1970, p. 62).

These criteria were then used as a basis for eleven questions. For example, criterion #2 became question #2:

Does the text present a theoretical rationale as basis for justifying the approach utilized in the text? This criterion refers to whether or not the text identifies basic assumptions and defines basic terms, discusses a philosophy of education and/or a theory of learning and instruction, and specifies the author's point of view in relation to considering the content and processes presented in the text (Chipley and Chipley, 1970, p. 62).

The eleven questions were then applied to each text. The study did not state in what manner or by whom these questions were applied.

If a text met a majority [unspecified] of the requirements, it was rated strong; if it met

some [unspecified] it was rated fair; and if it met only a few [unspecified] it was rated as weak (Chipley and Chipley, 1970, p. 63).

Emphasis: Art was found to be strong in six areas, Art Education: Strategies of Teaching was found to be strong in two areas, and Preparation for Art was found to be strong in four areas (Chipley and Chipley, 1970, p. 64). The authors accepted as verified the four hypotheses of the study.

In 1974-75, Rosalie L. Asch published "A Critical Look at Textbooks for Consistence Between Theory and Practice." She examined three texts in art education--Children and Their Art by C. D. Gaitsill and Al Hurwitz, Teaching Art to Children by B. Jefferson, and Creative and Mental Growth, 5th ed., by V. Lowenfeld and W. L. Brittain. In brief, she advocated the following procedure, using objectives and strategies regarding, for example, the development of originality:

1. Locate theoretical discussions in the book. . .
2. Examine all theoretical discussion for referents to originality (e.g. "inventive, innovative, novel, unique," etc.)
3. Analyze only passages containing referents and which also reflect beliefs about originality. Examine the meaning put upon referents by their use in each passage. . . .
4. Make note of any information regarding beliefs about originality which would be pertinent for analyzing examples of teaching strategies. . . .
5. Write out the gist of each statement expressing a brief about methods or conditions for encouraging originality. Each rewritten statement can then be referred to as a

- "component" of the author's overall belief about originality.
6. List components on the left side of an analysis sheet and number each one in consecutive order. . . .
 7. Identify examples of teaching strategies which will be analyzed for consistency with each of the components. . . .
 8. Indicate page and chapter number of any other pertinent descriptive information regarding selected teaching strategies horizontally across the top of the analysis sheet.
 9. Analyze the information reflected by each teaching strategy according to components listed on the left side of the analysis sheet. . . . Place C opposite a component and under the appropriate page number if a teaching strategy reflects a belief about teaching and/or teaching objective which is consistent with the information in the component. Place I . . . if a . . . strategy . . . is inconsistent. . . . Place UI (unrelated information) . . . if . . . strategy . . . is unrelated (pp. 35, 36).

Asch's conclusions were that inconsistencies existed between theoretical objectives and practical strategies in the texts examined and that these inconsistencies could be identified systematically. In addition, by applying the suggested method, inconsistencies in other texts could be described (p. 37).

In 1975 Sheila A. H. Clark wrote "Modern Theoretical Foundations of Appreciation and Creation in Art Education Textbooks 1960-1970," to "determine the theories which were being used in art education textbooks designed for art teachers" (p. 11). She first defined theory as "an attempt to explain and organize the things that we know exist

through our experience, but which cannot easily be accounted for" (p. 11). For development of theoretical groupings, Clark studied

1. Melvin Rader's A Modern Book of Esthetics
2. George Dickie Aesthetics
3. Harold Osborne's Aesthetics and Art Theory and
4. Donald Arnstine's "Art, Experience, and Education--a Philosophical Inquiry," Art Education Theories, in The Encyclopedia of Education, Vol. 1., New York (p. 2).

She concluded that there were eight general groups of theorists, five of which she labeled "aesthetic theorists":

1. John Dewey and the Sociological Theories,
2. Benedetto Croce and R. G. Collingwood and the Theories of Expression and Communication,
3. Clive Bell and the Formalistic Theories,
4. Susanne K. Langer and the Symbolic Imitation Theories, and
5. Morris Weitz and the Analytical Philosophy Theories. (p. 13),

The next two were called "psychological theorists":

6. Sigmund Freud and the Psychoanalytic Theories, and
7. Rudolf Arnheim and Gestalt Theories (p. 13).

The last group was "unclassified" as

8. Other--aesthetic theories not classified, anthropological theories, art history theories, contemporary art theories, psychological theories (p. 13).

Clark used as her sources the following ten texts

"designed for art teachers of students ages 11 to 14"

(pp. 13, 14):

1. Manfred Keiler, The Art in Teaching Art,
2. Guy Hubbard, Art in the High School,
3. Betty Lark-Horovitz, Hilda Lewis, and Mark Luca, Understanding Children's Art for Better Teaching,
4. Kenneth Lansing, Art, Artists, and Art Education,

5. Angiola Churchill, Art for Preadolescents,
6. E. B. Feldman, Becoming Human Through Art,
7. Victor Lowenfeld and W. L. Brittain, Creative and Mental Growth, 5th ed.,
8. June K. McFee, Preparation for Art,
9. Fred Schwartz, Structure and Potential in Art Education, and
10. Frank Wachowiak and David Hodge, Art in Depth: A Qualitative Program for the Young Adolescent (pp. 13, 14)

Clark's criteria for selection of sources were widespread use, popularity, and the inclusion of "practical instructions" (p. 14). She selected as her sample all statements in each text which referred to explanations about art, the value of art, criticism of art, and teaching strategies implied from theory.

Certain questions were asked:

- I. Which theories are used in texts?
- II. Did the authors use quotations from a reference to major theories to stress the significant messages concerning appreciation, creation, and the value of art?
- III. Did the authors make biased or contradictory statements in attempting to support a theoretical position?
- IV. Did the authors suggest standards by which art could be evaluated?
- V. Did the authors develop the theories they used so that the reader could understand their implication in teaching? Were the theory-to-practice relationships logical and feasible? (pp. 14-19)

Supported by the frequencies tabulated, Clark's conclusions were, "with respect to the theoretical foundations of the visual arts textbooks for the teacher of the young adolescent, 1960-1970":

1. The authors refer most frequently to John Dewey and related sociological theories, followed next by the expression and communication theories, and then the formalistic theories.
2. There is a noticeable lack of references to modern and contemporary art theory in the theoretical foundations of the textbooks.
3. Authors of the texts do refer to the essential messages of the theories which they employ, as well as interpreting and presenting those theories in a relatively unbiased manner.
4. While greater attention is given to the theoretical foundations of art appreciation than to the creation of art, considerably more attention is devoted to practical suggestions for creative than for appreciative skills.
5. The value of art is stated as providing benefits for (a) the individual in that it assists growth, and (b) for society in that it provides a means of communication.
6. There are very few statements about art criticism or the evaluation of art in the majority of the texts.
7. Texts tend to be oriented primarily either to art and aesthetic or to psychological theoretical foundations.
8. Authors of the texts do not present alternative theoretical points of view about the appreciation and creation of art (p. 20).

Among the implications of this study, Clark stated,

If it is considered important that art teachers be aware of alternative theoretical foundations in art education, then the theoretical bases of art instruction should be available in the texts. . . . The teacher of these [adolescent] students needs far more understanding of contemporary art theory . . . [and] there is a greater need to emphasize contemporary art theory in the textbooks for the teacher of the young adolescent (p. 20).

Clark recommended "paying more attention to appreciative aspects of art education for the young adolescent," examining "more extensively the role of psychological

theories in art education of young adolescents," and using textbooks which "instruct art teachers in making decisions from theoretical alternatives that will influence an art program" (p. 21).

Quantitative Studies of Vocabulary
in Art Education Texts

In 1975, June Van Cleef investigated the art vocabulary contained in seven sources of visual art curricular materials for the elementary grades. She used as her sources Our Expanding Vision by Kelly Fearing, C. I. Martin, and Evelyn Beard; Meaning, Method and Media, by Guy Hubbard and Mary J. Rouse; My World of Art by B. Jefferson; Young Artists by Flossie Kysar, M. E. Maxey, and J. Roberson; A Book About Cities by June McFee; Growing with Art by B. H. Sandborne; and Teaching Through Art by Robert Saunders. Her data consisted of art and art-related terms used in each of the above texts. These terms were grouped according to grammatical usage (noun, verb, adjective) and contextual usage (productive, historical, critical) (Van Cleef, p. 29), thus adapting, but not citing the domains of learning in art as outlined by Elliot Eisner (1972, p. 65 ff.). Van Cleef also tabulated and evaluated the objectives of each of the texts related to vocabulary development in art. In addition, she tabulated the art

and art-related words occurring in three or more of the texts, indicating grade level at which these words were introduced and giving total number of times these words occurred (pp. 117-146).

To further discriminate the types of vocabulary used, she established six categories of possible usage: "1) art elements, 2) principles of design, 3) art processes, 4) descriptive words, 5) proper nouns, and 6) abstract words" (p. 126), and tabulated the percentage of vocabulary related to each category at the primary and intermediate grade levels. She identified the dissimilar use of the terms "collage, monoprint, sketch, texture, tone, and warp" (p. 139). Based on her tabulations, Van Cleef concluded that

- 1) the authors of three or more of the selected visual art curricula do not agree on at least 50% of the art vocabulary terms (Hypothesis I--rejected). . . .
- 2) of the 687 art and art-related terms and short-word phrases, which occur among the seven selected sets of visual art curricula for elementary grades, only twelve art terms are defined by the authors of three or more of the sources (Hypothesis II--rejected).
- 3) only two sources . . . contain definite art-vocabulary objectives (Hypothesis III--rejected) (p. 155).

Van Cleef's conclusion was that art processes were most frequently mentioned at both primary and intermediate level (p. 155).

A Quantitative Study of Vocabulary
in Children's TV

In 1974 Shirley McCollum investigated art and art-related vocabulary on selected children's educational TV programs. Three children's TV programs were analyzed: "Misterroger's Neighborhood," "Sesame Street," and "The Electric Company." She categorized the 467 art and art-related terms into five categories as follows:

- I. Art and Art-Related Visual Elements and Organizational Terms
- II. Art and Art-Related Products
- III. Art and Art-Related Descriptive (Emotional and Physical) Terms
- IV. Art and Art-Related Conceptual and Effective Processes
- V. Art and Art-Related Materials and Tools
(pp. 41, 42)

Categorizing of words depended on contextual usage (p. 42). The frequency of each word in each category was tabulated, as was the total cumulative frequency percentage (p. 47).

The following questions were asked:

1. Numerically, how many art and art-related words were used in the selected programs?
2. What was the frequency of occurrence of each identified art and art-related word in the total sample?
3. Numerically, what was the frequency of occurrence of all art and art-related vocabulary in the selected programs?
4. How did the frequency of occurrence of each art and art-related word compare to the frequency of occurrence of all art and art-related words throughout all three programs?
5. What were the twenty-five most frequently used art and art-related words in the selected programs?

6. Into what categories, if any, can the identified art and art-related words be grouped?
7. If categories exist, how many words can be assigned to each category?
8. If categories exist, what is the frequency of occurrence of each category throughout the selected programs?
9. If categories exist, how does the frequency of each art and art-related word compare to the frequency of other words in the category?
10. If categories exist, how does the frequency of each category compare, one to the other, and to the total frequency of all art and art-related words?
11. If categories exist, what is their relationship to the twenty-five most frequently used art and art-related words in all programming? (pp. 45-47).

Her conclusions indicate that "action verbs (category IV) and descriptive words (category III) were used the majority of the time in these programs (with few nouns and a minimal art and art-related vocabulary)" (p. 94).

Specifically, the words which occurred most frequently, ranging from 283 to 25 times, were "see, take, look, good, little, think, make, big, beautiful, water, line, turn, wet, pretty, mud, rock, yellow, long, feel, happy, set, building, looks, made, and sign" (p. 91).

McCollum's overall conclusion was that "television as a viable common language source is limited in terms of vocabulary" (p. 93). She urged that since "TV . . . utilized simultaneous verbal and visual elements . . . previous systems of evaluation cannot apply to this unique form" (p. 103).

The Development of Categories
of Learning in Art

In two texts, the Taxonomy of Educational Objectives, Handbook I: Cognitive Domain (1956) and the Taxonomy of Educational Objectives, Handbook II: Affective Domain (1964), Bloom, Engelhart, Hill, Furst, and Krathwohl and Krathwohl, Bloom, and Masia, respectively, divided all learning experience into three major categories--the cognitive, the affective, and the psychomotor. The authors defined cognitive objectives as

Those which emphasize remembering or reproducing something which has presumably been learned, as well as objectives which involve the applying of some intellectual task for which the individual has to determine the essential problem and then reorder the given material or combine ideas, methods, or procedures previously learned. . . . These vary from simple recall of material learned to highly original and creative ways of combining and synthesizing new ideas and materials (Krathwohl, 1964, p. 6).

Affective objectives were defined as

Those objectives which emphasize a feeling tone, an emotion, or a degree of acceptance or rejection . . . which may vary from simple attention to selected phenomena to complex but internally consistent qualities of character and conscience (Krathwohl, 1964, p. 7).

Psychomotor objectives included

Those objectives which emphasize some muscular or motor skill, some manipulation of material and objects, or some act which requires a neuro-muscular coordination (Krathwohl, 1964, p. 7).

Separate texts were written for the cognitive and affective categories of learning to describe in detail specific behavioral objectives and content within the more general domain. An outline of those behaviors and contents related to the Cognitive Objective (Handbook I) was developed, arranged hierarchically in order of sequence of experience, the second type of learning being dependent on the first, and so on (Bloom et al., 1956), as follows)

- 1.00 Knowledge
 - 1.10 Knowledge of specifics
 - 1.11 Knowledge of terminology
 - 1.12 Knowledge of specific facts
 - 1.20 Knowledge of ways and means of dealing with specifics
 - 1.21 Knowledge of conventions
 - 1.22 Knowledge of trends and sequences
 - 1.23 Knowledge of classifications and categories
 - 1.24 Knowledge of criteria
 - 1.25 Knowledge of methodology
 - 1.30 Knowledge of the universals and abstractions in a field
 - 1.31 Knowledge of principles and generalizations
 - 1.32 Knowledge of theories and structures
- 2.00 Comprehension
 - 2.10 Translation
 - 2.20 Interpretation
 - 2.30 Extrapolation
- 3.00 Application
- 4.00 Analysis
 - 4.10 Analysis of elements
 - 4.20 Analysis of relationships
 - 4.30 Analysis of organizational principles
- 5.00 Synthesis
 - 5.10 Production of a unique communication

- 5.20 Production of a plan, or proposed set of operations
- 5.30 Derivation of a set of abstract relations
- 6.00 Evaluation
 - 6.10 Judgments in terms of internal evidence
 - 6.20 Judgments in terms of external criteria (Bloom pp. 201-207)

An outline of those behaviors and contents related to the Affective Objective or domain (Handbook II) was also developed, arranged in hierarchial order, "along a continuum of internalization from lowest to highest" (Krathwohl, p. 95):

- 1.0 Receiving (attending)
 - 1.1 Awareness
 - 1.2 Willingness to receive
 - 1.3 Controlled or selected attention
- 2.0 Responding
 - 2.1 Acquiescence in responding
 - 2.2 Willingness to respond
 - 2.3 Satisfaction in response
- 3.0 Valuing
 - 3.1 Acceptance of a value
 - 3.2 Preference for a value
 - 3.3 Commitment (conviction)
- 4.0 Organization
 - 4.1 Conceptualization of a value
 - 4.2 Organization of a value system
- 5.0 Characterization by a value of value complex
 - 5.1 Generalized set
 - 5.2 Characterization (Krathwohl, p. 95).

No text outlining behaviors and contents related to psychomotor objectives has yet been published by either of these groups.

In Guidelines, Curriculum Development for Aesthetic Education by Manuel Barkan, Laura H. Chapman, and Evan J. Kern, published in 1970, materials for curriculum development are

classified primarily for the utility and convenience of the curriculum writer . . . [and] intended to demonstrate the range and variety of possible activities--actions and focal points--which might be considered for inclusion in curriculum plans for aesthetic education (p. 70).

This classification was explicated in the appendices as a thesaurus, divided into

1. Activity Descriptors--verbs-- . . . organized into seven categories: analyze, judge, perceive, produce/perform, react, talk, and value. . . . Within each category is a list of verbs which can be used to make linguistic distinctions for describing activities pertaining to the general type . . . with certain words and phrases occurring under more than one category. . . . The particular use of such a word or phrase must be made clear in any curriculum sentence (p. 74).
2. Centers of Attention and Contexts--objects-- which represent aspects of aesthetic phenomena and relationships among them. They are arranged in the following six categories
 - A. Natural and man-made objects and events
 - B. General characteristics of art forms
 - C. Functions of art forms
 - D. Sensuous qualities of art forms
 - E. Persons concerned with the artistic community
 - F. Settings for the arts (p. 87).

Category A (natural and man-made objects and events) "provides a means for classifying objects and events that are potential sources of aesthetic qualities" and "includes the five man-made objects and events" (p. 87), which are dance, literature, music, theatre, visual arts, and natural objects and events such as animals and lightning, and man-made objects and events such as automobiles, brick and war

(pp. 94, 95). Category B (general characteristics of art forms) included medium (materials and techniques), structure, subject matter or theme, and style (p. 96), and Category C (functions of art forms) included such descriptors as "cathartic," "decorative," "educational" (p. 117). Category D (sensuous qualities of art forms) listed as descriptors "color, energy or tension, form or shape, images, light, line, mass or volume, movement, size, smell, sound, space, taste, texture, and time" (pp. 118-121). Such persons as "actors, dealers, educators, and students" were included in Category E (persons concerned with the artistic community) (p. 122). Category F (settings for the arts) listed such places as "arenas, homes, museums, and theatres" (p. 123).

In "Evaluation of Learning in Art Education" (1971, pp. 499-588), Brent Wilson developed two sets of categories, one related to learning in art, the other to the materials and subject matter. In a "Table of Specifications for Art Education" he divided types of behavior in art into seven categories, with subcategories, as follows:

1. Perception
 - within a work
 - between works
 - among works
2. Knowledge
 - terminology
 - facts
 - conventions
 - trends and sequences

- classifications and categories
- criteria
- methodology
- theories
- 3. Comprehension
 - translation
 - interpretation
- 4. Analysis
 - elements
 - relationship of parts
 - relationship of parts to whole
- 5. Evaluation
 - empirical
 - systematic
- 6. Appreciation
 - valuing
 - emphasizing
 - feeling
- 7. Production
 - skill
 - creativity (pp. 502-503).

Wilson stated that "several behaviors have been taken directly from or adapted from Handbooks I and II of the Taxonomy of Educational Objectives" (1971, p. 517). He further defined these categories of learnings:

1. Perception in art education goes "beyond customary perception and recognition . . . which is usually passive and directed toward recognition of objects for use." Perception in art education refers to that type "used by artists and critics as they make and describe and evaluate works of art," sometimes called aesthetic perception. "A distinction is made between behaviors involving perception which are assessable at a preverbal level through observation of how an individual orders, selects, relates, and groups visual aspects and works of art, and behaviors such as comprehension, analysis, evaluation, which are generally assessed by observation of verbal behavior" (pp. 517, 518).
2. Knowledge in art education is "almost entirely a verbal behavior . . ." (P. 518).

3. Comprehension is "concerned almost entirely with understanding meanings of the subject-matter aspects of works of art . . . [indicating that] the individual has an understanding of the literal, symbolic, or allegorical messages of works of art" (p. 519).
4. Analysis is a "dissection of the work of art into its constituent parts, a detection of the relationships among the parts, and a determination of the relationship of the parts to the whole . . . [and is] generally determined through an assessment of verbal descriptions" (p. 520).
5. Knowledge is the "making [of] reasoned critical judgments about the aesthetic quality and values of works of art" (p. 520).
6. Appreciation is "valuing, empathizing, feeling . . . a kind of connoisseurship." Furthermore, "a sensitive aesthetic analysis and evaluation based on reasonable criteria is considered a prerequisite to the desirable forms of appreciation" (pp. 521-522).
7. Production is "skill and creativity [which at the] highest level [is] an ordering of formal aspects and subject matter into a whole which is firmly integrated, fused, and meaningful . . . [and at] lower levels [is the] manipulation of . . . elements. . . . Production need not contain creativity which is characterized by boundary pushing, inventing, boundary breaking, and aesthetic organizing" (pp. 522-523).

In addition to types of learning experience in art, Wilson listed six categories of content in art education, comprising the materials and concepts to be studied:

1. Media, tools and forming processes
 - media
 - tools
 - processes
 - techniques

2. Visual structure
 - sensory qualities
 - composition
 - modal character
3. Subject matter
 - objects, events, and themes
 - symbols and allegories
 - expressive content
4. Art form
 - painting
 - sculpture
 - film
 - happenings
 - drawings
 - prints
 - collages
 - architecture
 - photographs
 - pottery
 - jewelry
 - product design
 - advertising design
 - interior design
 - weaving
 - cartoons
 - etc.
5. Cultural context
 - Artist
 - Date
 - Period
 - Location
 - Style
 - Use
 - Culture
6. Art theory and criticism
 - Art theories
 - Judgment standards (1971, pp. 502, 503).

Categories of content, Wilson stated, "are an adaptation and expansion of organizing centers of art instruction outlined by Barkan and Chapman in Guidelines for Instruction Through Television for the Elementary School, 1967 (1971, p. 514, footnote). Wilson defined "art theories," category number six, as "expression, emotionalism, formism,

organicism" according to Weitz, adding that "judgment standards . . . are usually grounded in the standards which follow from the major theories of art" (p. 517). Since Wilson emphasized the evaluation of learning, he attempted to specify what type of learning was taking place during a given activity. By listing behaviors across the top of a page and content down the left-hand margin, he developed a chart by which one could indicate those behavioral objectives relevant to a particular activity, for purposes of evaluating learning.

Donald Jack Davis' "The Visual Experience--A Classroom Myth" (1972) included a survey of existing theories concerning categories of learning in art. His sources were

1. Taxonomy of Educational Objectives, Handbook I, by B. Bloom, et al.;
2. Taxonomy of Educational Objectives, Handbook II, by Krathwohl, Bloom, and Masia;
3. Art Objectives, by National Assessment of Education Progress;
4. Curriculum Development for Aesthetic Education, by Manuel Barkan;
5. "Aesthetic Behavior in Music" in Handbook on Formative and Summative Evaluation of Student Learning, by Bennet Reimer;

6. "The Awakening Years, The Challenging Year,"
Visual Art Education, by Del Dace;
7. "Art for Elementary Schools," by Helen Patton;
8. "Human Behavior: Its Implications for
Curriculum Development in Art," by D. J. Davis;
9. "Evaluating Learning in Art Education" by Brent
Wilson, in Handbook on Formative and Summative Evaluation
of Student Learning; and
10. "Structured Curriculum in Art for the Classroom
Teacher: Giving Order to Disorder," by Mary Rouse and Guy
Hubbard (pp. 14, 15).

Davis summarized these categories of behavior in art
which his sources had in common:

Category 1: Perception--seeing, receiving, attending,
discriminating, observing, distinguishing, more than
sheer recognition;

Category 2: Knowing or conceptualizing--identifying,
defining, generalizing, understanding the language of art
and understanding and learning about artists and their
works;

Category 3: Reacting--feeling, undergoing, being
absorbed, sensing, empathizing;

Category 4: Analyzing--classifying, describing,
exploring, and interpreting;

Category 5: Judging or evaluating--criticizing, assessing, estimating, ranking;

Category 6: Producing--learning to use tools and materials, synthesizing, producing art forms, utilizing various techniques and methods; and

Category 7: Valuing--developing attitudes and long-term effects (pp. 4-8).

Davis then listed these categories in hierarchial fashion, in the order in which one would have such experiences in time, the higher deriving from the lower, placing them in the general order of "means behaviors," "end behaviors," and "outcome behaviors" (p. 5). "Knowing, analyzing, producing, and evaluation," in that order, were categorized as "means behaviors." "Perceiving and responding" as "ends behaviors," and "valuing" as the "outcome behavior" (p. 5). Six authors of those comprising Davis' sources specified the ultimate learning behavior in art as "valuing or appreciation," one as "deciding and choosing," and two as "seeing, feeling, or perceiving" (pp. 5-7). Davis' premise was that "heightened visual experience" is the ultimate learning experience in art, and he defined heightened visual experience as

the actual living through a visual event or events: actual visual enjoyments or visual suffering, hence the effects upon the visual judgment or feelings produced by personal and direct visual impressions (p. 1).

Davis' qualitative conclusion was that most art activities are not productive of this "heightened visual experience." He recommended greater attention to the analysis of activities in arts programs to assess the kinds of learning outcomes expected and those actually taking place, which would involve evaluation techniques appropriate to the classroom. Such evaluation techniques would be necessarily of high inference, because heightened visual experience is an internal response, and, as yet, arts specialists have no direct measure of covert behaviors (pp. 10-13).

In 1972, Elliot Eisner, in Educating Artistic Vision, categorized experiences related to art into three general domains of learning--the productive, the critical, and the cultural (p. 65). The productive domain referred to "the development of qualitative intelligence with respect to the creation of visual form" (p. 134). The critical domain of artistic learning implied "the ability to describe appropriately the qualities that constitute visual form" (p. 134). The cultural domain, sometimes called historical (p. 174), emphasized "the powers of aesthetic perception" (p. 65), more specifically

the student's attention to the uses of art in society over time, . . . statements artists make about the world--including themselves--through their work . . . and the relationship between society and the content and form of works of art (pp. 170, 171).

In summary, analysis of art education textbooks focuses on "structural adequacy" (Chiple, 1970); consistency of theory and practice (Asch, 1974-75); theoretical foundations (Clark, 1975); and vocabulary (Van Cleef, 1975). Because of the importance of vocabulary in the analysis of art education, the study of art-related vocabulary in TV programs designed for children was also included (McCollum, 1974).

Other studies have been reviewed which were relevant to the development of categories of experience or learning related to art (Bloom et al., 1956, Krathwohl, et al., 1964; Barkan et al., 1970; Wilson, 1971; Davis, 1972; and Eisner, 1972). The writings of Wilson, Barkan, Chapman, and Kern included descriptors not only of activities and learnings in art but also of "centers of attention within contexts" (Barkan, p. 87) and characteristics of the art product (Barkan, pp. 96-121).

Content Analysis in Aesthetics

Yet another area of potential importance to this study is literature in aesthetics. Because the purpose of this study is to clarify the usage of the terms art and aesthetic in two art education texts, a review of literature in aesthetics seemed obviously appropriate in order to reveal possible descriptors of art and aesthetic.

As a systematic methodology, content analysis has not been applied to literature concerned with aesthetics. Considerable difference of opinion exists regarding what constitutes art, aesthetic experience, and even aesthetics itself. Etienne Gilson distinguished between philosophy of art and aesthetics, saying that the philosophy of art is the study of the beautiful or what constitutes beauty in the making of art, not art criticism; and aesthetics is the study of perception, sight, and art appreciation (1963, pp. 39, 40). Hegel, on the other hand, said that "aesthetics . . . is the science of sensation or feeling" (1970, p. 22), a definition which seems to overlap both production and appreciation. Some authors, such as Read, Dewey, Langer, and Dufrenne, were concerned with many arts; others, such as Hegel, Maritain, and Jung, described, primarily, the function of literature. Bergson, Croce, and Read emphasized art production, while Pepper, Arnheim, and Feldman focused on appreciation or criticism of visual arts. Some writers were apparently more concerned with experience which produces art and which the viewer must recreate to perceive art. In this group were Santayana, Whitehead, Dewey, and Dufrenne. Not intended as an exhaustive review, these references merely indicate the range of experiences included in aesthetic literature.

In the selected readings in aesthetics, art has been discussed either as an object or as an experience. As an object, art was described as having certain characteristics: form, expressiveness, non-utilitarian function, symbolism, particular rather than universal qualities, or vice versa, the quality of being "fine" or otherwise, beauty, sensibility, amorality, ability to satisfy needs, and the embodiment of Idea. Characteristics mentioned less frequently were clarity, sincerity, modesty, superiority to nature, ability to give pleasure, contingency on circumstance, objectivity, and illusion (see Table 26 in Appendix A for specific references). Art was also described as an experience (see Table 27 in Appendix A for specific reference). In such descriptions, the product or object created was considered the "work of art." Emphasis was, then, on the process of creating for such writers as Croce, Maritain, Dewey, Whitehead, and Gilson.

In some of the selected readings in aesthetic literature, aesthetic experience was described as an experience not necessarily related to a work of art (see Table 28 in Appendix A for specific references). Most often this experience was described as conveying a sense of ultimate reality, as contemplative, primarily sensible, sometimes cognitive, with emotional qualities, conveying a sense of brotherhood. It was also described

as a detached experience, satisfying, intuitive, pleasurable, having a physiological base, giving a sense of unity, non-discursive, fleeting, imaginative, infectious, sublimating, irrational, reminiscent, and communicative.

Obviously, there is no either/or relationship between these characteristics. Since authors in the field of aesthetics have not, customarily, denoted clearly what art is, what the work of art is, or what constitutes the aesthetic experience, a review of these writings yields somewhat impressionistic conclusions. A thorough content analysis of any one author's writing would be necessary to objectify and to clarify that particular author's usage of the terms art and aesthetic. A review of this selected literature in aesthetics does, however, provide many potential characteristics describing art and the aesthetic experience, and these characteristics will be used in this study to develop categories which will be, hopefully, inclusive of all those descriptors mentioned. Focus remains, of course, on the usage of the terms art and aesthetic in the particular texts chosen as sources of data. As yet, no systematic categorizing of descriptors and other related words exists. It would seem appropriate, therefore, to review literature in the general area of content analysis which described techniques developed for the analysis of specific words in other written texts.

Verbal Content Analysis in Other Disciplines

Types of Verbal Content Analysis

"Content analysis" as Berelson states, "is a research technique for the objective, systematic, and quantitative description of the manifest content of communications" (Berelson, 1952, p. 18). The techniques of verbal content analysis have developed into a method of objectifying meaning in spoken or written content which is studied as a transaction between two or more parties. In viewing any verbal transaction, an analyst may focus on the content itself, on the content as a revelation of author bias, or on the content as affecting the audience. Ordinary reading for understanding of the text is a form of "discourse" analysis (Krippendorff, 1969, pp. 78-90), also called "manifest" analysis (Pool, 1959, p. 26). In this type of analysis, the reader attempts to understand the manifest text and may, or may not, know its author or be concerned with author biases. Nor is the reader, in this case, concerned with the persuasive effects of the text. The term "associative" analysis has been given to that analysis in which the content is a clue to author intent or bias (Krippendorff, 1969, pp. 76-78). "Communication" or "instrumental" analysis focuses on content as a persuasive instrument (Krippendorff, 1969, pp. 90-95).

It is difficult to limit verbal content analysis to one focus, but the implications are that discourse analysis is more amenable to quantification and objectification than are the other models. Discourse models seek to limit inference by treating the text as a pattern of symbols, not as a set of indices (Krippendorff, 1969, p. 105). The discourse model, therefore, apparently has the fewest limitations and is most accessible to computations (Krippendorff, 1969, p. 86). This is not to say that the discourse model is free of inference or qualitative judgment. The analyst is still selective in categories and in sample and must have "some semantic and syntactic understanding of the variables" (Krippendorff, 1969, pp. 81-82). For example, "Time flies like an arrow" may be taken to mean several things: (a) that there is a species called "time flies" which prefer arrows, or (b) one must measure the speed or flies quickly, or (c) (the more common interpretation) that time moves swiftly (Krippendorff, 1969, pp. 81-82).

In associative models, limitations result because the "failure of the message source to give comparable consideration to all relevant dimensions affects the analyst's ability to make causal inferences" (Mitchell, 1967, p. 235). Additional limitations in associative models are that reference meanings are unclear, the analyst is often

"incapable of making inferences about syntactically expressed content," and inferences are "inadequate when the source exhibits some intelligence and exercises cognitive control over its products . . . i.e. manipulates symptoms to his advantage" (Krippendorff, 1969, p. 76). When output is less controlled, as in the unstructured interview, words may indicate the "speaker's state of stress" (Krippendorff, 1969, p. 73). Also, the associative model requires a

set of operationally defined terms . . . that represent extratextual states or properties of the source. These terms constitute the possible contents among which selections are made (Krippendorff, 1969, p. 74).

In addition to enumeration of variables, there is an "observed probability of co-occurrence" and a "text can be said to be informative about unobserved states of a source, if the probability distribution significantly deviates from chance" (Krippendorff, 1969, p. 75). As Rapoport points out,

Frequently the end product of content analysis is an index or set of indices, which is supposed to represent objectively some attitudinal level characterizing the "author" of a verbal output (Rapoport, 1969, p. 23).

The problem is that, according to Pool, "inferences as to what the propagandist is trying to say and why he is trying to say it are not neatly discrete" (Pool, 1959, p. 29).

In associative analysis, the difference between "conjecture" and "conclusion" suggests computer processing (Krippendorff, 1969, p. 7).

The analyst's understanding of language and his research design are critical. In the design of communication or instrumental models, conjecture seems to increase. Content becomes varied with any given situation, and one "cannot assume a constant probabilistic relationship between manifest evidence and underlying variables" (Mitchell, 1967, p. 237). When a child says, "I am hungry," he may, indeed, be simply unwilling to go to bed (Krippendorff, 1969, p. 89). The communication model must consider information about the source, the situation, the recipient, and each party's perception of the situation and/or content (Krippendorff, 1969, p. 101). Such models are most appropriately applied to observed dialogue or conversation. In spite of the limitations of communication models, "instrumentality" of any verbal content may not be discounted, because "purpose is basic to all sources to whom intelligence can be attributed and, in the case of human beings, instrumentality may enter all spheres of their overt behavior" (Krippendorff, 1969, p. 91). It is also notable that "specific outcomes of content analysis often exhibit the message of the analytic audience rather than the message of the producer" (Deese, 1969, p. 40).

It would seem improbable to have purely discursive, purely associative, or purely instrumental studies. For example, in the analysis of political propaganda (or any other propaganda, for that matter), the analyst may be unaware of authorship, but conclusions from such analysis will indicate some political (or otherwise) biases of the author or authors. The text does not arrive de novo. The implication is always that the words were chosen by a person, thus revealing thought patterns and word usage. Because any text in education is written for the purpose of directing its audience, it becomes instrumental. Even a descriptive analysis of content of other than "scientific" texts reveals bias, on the part of both author and analyst, in selection and use of words.

In the past, verbal content analysis has been applied, for the most part, to political and social attitudes as revealed in writings and speech. "The most detailed summary of the many uses of content analysis," according to Cartwright in his 1953 review, "is that of Berelsen." He cited Berelsen as his source when giving the following examples of discourse analysis.

1. Lewin's comparison of literature written for the Hitler Youth with that written for the Boy Scouts of America in terms of goals and justification;

2. McGanahan and Wayne's comparisons of major themes in most popular dramas in Germany and America in the years 1910 and 1927;

3. Lazarsfeld, Berelson, and Gaudet's study of partisanship in newspapers, magazines and radio in the 1950 presidential campaign;

4. Millspaugh's analysis of newspapers for interracial prejudice; and

5. Sussman's study of 30 major news programs for balanced presentation of major social groups (pp. 424-427).

Another group of examples given by Cartwright focused on discourse analysis which emphasized form, technique, or style, such as

1. White's study of values employed by Hitler and Roosevelt in speeches just before World War II;

2. Waples and Berelson's index of emotional terms in various media during the 1940 presidential campaign;

3. Flesch's study of reading ease and human interest for the purpose of determining "readability" in communication material; and

4. Skinner's study of alliteration in Shakespeare's sonnets (1953, pp. 427-429).

The following were listed as examples of associative analysis, the purpose of which was to identify intentions of the communicators:

1. Britt and Lowre's analysis of AFL-CIO local/national leadership tensions as revealed in labor newspapers, and

2. Leites et al's. analysis of speeches by Soviets celebrating Stalin's birthday (Cartwright, 1953, pp. 429-430).

Also in the associative group were those studies to determine psychological states:

3. Baldwin's analysis of themes in personal letters, and

4. The U. S. Strategic Bombing Survey of captured German mail to determine effects of bombing on morale (Cartwright, 1953, pp. 430-431).

Cartwright listed the following as examples of instrumental content analysis, used as "a basis for inference about characteristics of the audience for whom the content was intended:"

1. Hart's study of popular magazines from 1900-1930 indicating the "decline in status of religion and increase of sexual freedom;"

2. Wolfenstein and Leites' study of movies as national "day dreams;"

3. Festinger, Cartwright, and others' analysis of the effect of rumors of Communism in newspapers; and

4. Arnheim's study of soap-operas which revealed an emphasis on personal problems rather than public affairs (1953, pp. 431-434).

Also in this group of instrumental analysis studies were those which described attitudinal and behavioral responses to communications:

1. Berelson's analysis of the frequency and acceptance of certain political arguments (Cartwright, 1953, p. 433), and

2. Anderson's study of verbal interactions of teachers and students in a science classroom (Anderson, 1972, p. 305).

The studies cited above illustrate the three general types of verbal content analysis and the range of subject matter with which verbal content analysis has been concerned.

There are some problems related to verbal content analysis which were discussed in related literature. These problems of assumption and inference, the meaning of words, qualitative versus quantitative analysis, and contingency or co-occurrence of words within a given contextual unit are described on the following pages.

Problems of Assumption and Inference

Most studies of verbal content analysis are descriptive, seeking to indicate frequency of mention of words and phrases for various purposes. As Krippendorff explains,

The basic assumption of much traditional content analysis has been that the relative frequency with which a certain reference is made within a text correlates with the attention or importance assigned by a writer to the object referred to (1969, p. 74).

Pool likewise notes that

The underlying assumption is that the greater the source's interest in a given topic, the greater will be the relative frequency with which lexical items associated with his topic are produced (1957, p. 37).

Frequency of mention, however, may not always indicate higher value (Rapoport, 1969, p. 37), but may instead be polemical, overemphasis occurring when a writer seeks to make a particular point or points. Any inference, then, must take this into consideration.

Verbal content analysis relies, in addition, on the analyst's prior understanding of the meaning of verbal content to be analyzed. Some studies have sought to objectify the meaning of abstract terms by asking for ratings of similar and dissimilar words, resulting in a "multidimensional scaling." Such was the case in the studies of Rosenberg in determining terms used to describe personalities or those used to describe the seeming affinity of nations (Kruskal, 1972, p. 187). Such studies involved

semantics, syntactics, and linguistics, and were an attempt to objectify that part of content analysis which remains qualitative.

Meaning of Words in Content Analysis

Because meaning seems complex and non-material, like "emotion" or "intelligence," and refers to a process which must be inferred from observables, "there have been few attempts to subject meaning to quantitative measurement" (Osgood, 1957, p. 1). In content analysis the "observables" are words, which a source uses to refer to experience. These words are called "signs" or, more appropriately, "verbal signs," and the things referred to are the "significates." The philosopher's, the linguist's, and the psychologist's study of meaning differs, the latter being more concerned with the "role of the organism's behavior system in mediating the relation between signs and significates" (Osgood, 1957, p. 3). According to Laffal,

Words are associated with implicit mediational responses or sets. These sets have certain organizing and defining properties, and it is possible to describe them as "concepts" or "areas of meaning" . . . which structure the individual's orientation to experience (1965, p. 161).

In content analysis of verbal text, the goal is to determine linguistic, syntactical, or contextual meaning and is justifiable because verbal signs do seem "to occur in predictable association with other signs in messages"

(Osgood, 1957, p. 10). In other words, it is valid to attempt to discover meaning from the association of certain words with other words. In content analysis, the analyst focuses on "that aspect of the phenomenon which his discipline equips him to handle" (Osgood, 1957, p. 2). The meaning of a word in ordinary speech is influenced, of course, by its context (Osgood, 1957, p. 275). Perhaps "meaningfulness" is more appropriate than "meaning" as a goal of content analysis of verbal texts which the analyst seeks through verbal associations (Noble, 1952, p. 17). According to behavioral psychologists, however, association of signs does not provide an "index of meaning of signs" but is more a result of "strengths of transitional habits based upon contingencies in experience," thought patterns, verbal fluency, and conditioning (Osgood, 1957, p. 16).

There is, in addition, a philosophic problem concerning the meaning of words related to real objects and experiences. Operating, however, on a kind of "common sense epistemology," one can expect some "orderly relation between the perceived world and ideas in the head" (Deese, 1969, p. 40). Words "give specific attributes" to an experience and bring it "more fully into awareness" (Laffal, 1965, p. 161). Furthermore, according to Laffal,

In large measure what becomes conscious is what the individual has words for. . . . Language itself becomes a means of evoking [bodily] states and of

being conscious of them. . . . Language is the link between the individual's experience and the cultural world view (1965, p. 161).

Qualitative Versus Quantitative Verbal Content Analysis

Strict objectivity is defied in verbal content analysis. There is no clear dichotomy between "qualitative" and "quantitative" analysis (Berelson, 1952, p. 116). This is not to say that the method is without objectivity, but to allow that there are certain selections made by the analyst according to his prior understanding and the purposes of his analysis. In addition to the dependence of the analyses on the analyst's understanding of verbal content, further qualitative steps include (a) the selection of quotes to be used in the sample and (b) the reading of samples to formulate categories (Berelson, 1952, p. 115). Thus "the researcher himself imposes a logical structure on his data" (Mitchell, 1965, p. 235).

Illustrating the contrast between qualitative and quantitative content analysis, the occurrence of a word once, such as "counterterror" in Goebbel's speech, was inferred in qualitative analysis to mean pogroms against Jews (Pool, 1959, p. 12); whereas in "systematic quantitative analysis" all of the relevant content ". . . must be analyzed in terms of all the relevant categories for the problem at hand" (Berelson, 1952, p. 17). In seeking objectivity, which is a primary criteria for

replicable methodology, the verbal content can be viewed as a system, described "in terms of frequency of temporal distributions of its semantic units" (Rapoport, 1969, p. 31). According to Rapoport, it is possible to "imagine that successive similar verbal outputs from the same source represent a manifestation of the 'system' at successive moments of time" (1969, p. 30). Quantification enters in at two points: first, the drawing of the samples and the making of measurements; and, second, the analysis of data that have been produced (Mitchell, 1967, p. 238). That is, there is a number assignable to the sample and a number which can be used to represent portions of the sample. The importance of such numbers, however, is still dependent on qualitative judgment.

In science, the analyst seeks to determine the system by "finding, guessing, or postulating the system laws which govern the relation of the variables to each other . . . through sequences of states" (Rapoport, 1969, p. 27). In social science, the laws which govern the relationships between abstractions are not clear. However, in pursuit of this sophistication, social scientists can apply quantitative analysis "to break down complex materials into their components so that they can be reliably measured" (Berelson, 1952, p. 126). One must count so that "descriptive results can be accepted with a higher

degree of confidence than those produced by impressionistic, subjective, non-systematic procedures" (Berelson, 1952, p. 129). In addition, "counting is valuable when comparisons are to be made with other numerical data" (Berelson, 1952, p. 131). Although counting is valuable, it does not replace judgment nor validate meaning. It may, however, support judgment and indicate usage. Although counting is the function of computers, computers cannot distinguish between several possibilities of word meanings (Holsti, 1969, p. 119). The analyst must determine word meanings, and "the terms of the analyst's formalized language determine the kind of information that can be utilized for subsequent content inferences" (Krippendorff, 1969, p. 87). The analyst imposes his understanding on the material, and his familiarity with the language, along with some basic knowledge about the subject matter of the discourse, influence the categorical structure applied to the content analyzed (Deese, 1969, pp. 43, 54).

Contingency Analysis

In Trends in Content Analysis, Pool stated that "in the 1930's and 1940's counting frequencies was the main activity of content analysts," referring to studies by Berelson, Lasswell, and the RADIR studies at Hoover Institute involving the counting of column inches, key

words, themes, literary forms, and types of characters. By 1959, however, there was more interest in contingencies (1959, pp. 195-196). In developing a contingency analysis, Pool suggested that there be a clear-cut hypothesis to minimize the coding of irrelevant content (1959, p. 16). His method was amplified by Osgood in the same text: "The message is first divided into units according to relevant criterion" "The coder then notes for each unit the presence or absence of each content category for which he is coding" (1959, p. 61). Furthermore, Osgood explained that the method was generative:

If one is struck by the predominance of a certain kind of symbolic behavior in a text, it seems an abnegation of one's critical intelligence to refuse to note that behavior as a category because one has not started out realizing its significance or because it has not been identified in other social theories or pieces of social research (Osgood, 1959, p. 214).

After units have been recorded, a contingency analysis can be made.

The contingencies or co-occurrence of categories in the same units are then computed and tested for significance against the null (chance) hypothesis. Finally, patterns of such greater-than or less-than-chance contingencies may be analyzed. This may be done by a visual model which gives simultaneous representation to all of the relationships (Osgood, 1959, p. 61).

Osgood found it necessary to assume that "a significant contingency . . . is evidence for an underlying association between content categories" (1959, p. 75), and he explained

that "it seems reasonable to assume that greater-than chance contingencies of items in messages would be indicative of associations in thinking of the source" (1959, p. 55).

Even so, according to Pool, nothing definitive can be said regarding the meaning of the content in question (1959, p. 23), partly because the analyst may also estimate meanings of words (1959, p. 26). Nor, according to Osgood, can one assume the direction of assertions, that is, whether there is a positive or negative relationship between units (1959, p. 74). Osgood also noted that one cannot assume that the associations indicated by the contingency method are deliberate (1959, p. 75), and further pointed out that the analyst may infer an association structure of a source from contingency analysis (p. 60), which indicates greater-than or less-than-chance associations (p. 37). According to Osgood, "the contingency method provides evidence for non-chance structure; interpretation of this structure is still the job of the skilled analyst" (1959, p. 75). It is one of the limitations of this method that contingencies among categories that occur infrequently across units studied are difficult to interpret statistically, but they may nevertheless represent significant associations (Osgood, 1959, p. 76).

In conclusion,

when dealing with deliberately planned messages, as is particularly true in propaganda analysis, it would probably be safest to speak of the "policy" of the

source, rather than its association structure (Osgood, 1959, p. 73).

Conclusion

This chapter has attempted to review related literature in three areas, including (a) current analyses of content in art education literature, (b) selected readings in aesthetic literature for potential descriptors of art and aesthetic, and (c) examples of verbal content analysis and some problems of the method. The conclusion resulting from this review is that apparently no method exists for the systematic analysis of the usage of art and aesthetic in written texts. The next chapter will describe a possible method for such a systematic analysis, employing previous methods of analyzing verbal content in other areas and encompassing the multiple descriptors which have been related to art and the aesthetic experience in the past.

CHAPTER III

METHODOLOGY AND PROCEDURES

The first step towards developing a method of analyzing and clarifying the usage of art and aesthetic in verbal texts in art education was to identify appropriate sources of data and devise methodologies for collecting and analyzing that data. This step was necessary in order to examine the underlying hypotheses that it is possible to analyze an author's usage of the terms art and aesthetic systematically and objectively, and that it would then be possible to compare two authors' usage of these terms to discover similarities and differences in usage. The procedures followed in this study are presented in this chapter.

Sources of Data

The sources of data for this study were Becoming Human Through Art by Edmund Burke Feldman (1970) and Emphasis: Art by Frank Wachowiak and Theodore Ramsey (1971). These texts were selected because of their popularity, comparability of intention, and because they apparently represent different trends in emphasis in art education. Becoming Human Through Art is distributed to at least 46

campus bookstores in 25 states. Emphasis: Art is, likewise, distributed nationwide. The assumption was that these two books were not only widely distributed but also widely read, thus having some influence on programs in teacher preparation and art education of children. The following quotations justify comparability of intention:

The book . . . concerns itself with the adventures, the joys, and the responsibilities of teaching art to children, with the significant, guiding role of the teacher, with art projects based on strong, aesthetic foundations, and with those important evaluative clues that can help the teacher identify and nurture the art in children's art (Wachowiak and Ramsey, 1971, p. ix).

It [the text] was planned to be used by college teachers, college students, school teachers, and in some cases, school pupils (Feldman, 1970, p. v).

It should help . . . to guide the artistic and aesthetic development of . . . pupils (Feldman, 1970, p. 2).

Sample for Study

The sample for this study consisted of all statements in each text which used art as a noun and all statements in each text which used aesthetic as a modifier. Statements including art as a noun were assumed to be sufficient in number to provide an indication of author emphasis and to reduce significance of error in categorization of variables associated with the key terms. There were 842 statements including the word art as a noun in the main body of the text of Becoming Human Through Art and 92 statements

including art as a noun in the main body of the text of Emphasis: Art. The difference in number of statements does indicate a difference in the frequency of mention of the key word art; however, this difference in frequency of mention tells nothing about the usage or contextual meaning of this key word. Therefore, actual frequencies of art and aesthetic are incidental in this study. Percentages are used to indicate frequency, and, in turn, emphasis; therefore, comparability of size of sample is not necessary. Statements including the word aesthetic as a modifier were, likewise, assumed to be sufficient in number to indicate author emphasis in usage. There were 91 such statements in the main body of the text of Becoming Human Through Art and 12 such statements in the main body of the text and in the glossary of Emphasis: Art. Regarding this sample, "studies provide very little data on the adequacy of different sample sizes or on the conformity of the sample to the universe" (Berelson, 1952, p. 175). Only positive statements were selected for further analysis, so that, although no cause and effect relationships are apparent in the tables, it can be safely inferred that there is a positive relationship between all variables. Questions, negative statements, or references to others' opinions were not included because it was assumed that they did not represent the author's opinion in the texts being analyzed.

Data Collection and Analysis

In order to analyze the data for this study, all positive statements using art as a noun were typed separately on 3" by 5" cards. This group of statements represented the sample for analysis of the usage of art. Statements including aesthetic as a modifier were likewise collected. Some statements, of course, existed in both samples, in which case they were analyzed separately, in each context. Some statements, in which the subject was a pronoun, required reference to previous statements. For example, "It is natural and logical, then, that they will seize upon the arts" (Feldman, 1970, p. 121, left column, line 32) required reference to a previous statement to locate the antecedent of "they" which was "adolescents." The word "adolescent" was inferred to be an important variable because it specified a type of person associated with art. All words and phrases related to either art or aesthetic which were inferred to be of potential importance were selected for tabulation as coded units. For example, in the statement, "It is desirable, clearly, to have experience in the practice of art" (Feldman, 1970, p. 1), the important variables were inferred to be "desirable," "experience," and "practice." Art was never used as a variable, because it was a constant in every statement. Only when it was a necessary part of a phrase,

as in "visual art" was it included in the tabulations. In like manner, in order to analyze the usage of the word aesthetic, all words and phrases related to aesthetic which were inferred to be important indicators of usage were tabulated. For example, in this statement, "In this section we have to examine the relations between learning in general and learning through art, or aesthetic learning" (Feldman, 1970, p. 79), the important variables were inferred to be "examine," "relations between learning in general and learning through art," and "aesthetic learning." Although aesthetic was included in the tabulations because of its importance as a modifier, the noun which aesthetic modified was the variable whose contextual meaning determined placement within a category.

Analysis of each key term proceeded independently, the analysis of art being completed before the analysis of aesthetic was begun.

Development of Categories

Having selected the variables which were inferred to be important as indicators of association with the key words art and aesthetic, the next procedure was to establish general categories which seemed appropriate to encompass the range of variables related to these key words. Two general categories of usage were derived from a review of literature concerned with art and aesthetic experience:

(a) experience, and (b) objects or products (see Figures A, B, and C, in the appendix). While art was described as an experience in some of the selected readings in aesthetic literature, in many more, art was described as an object or event, including literature, drama, or musical performance. Whether or not art would be emphasized as an object in the texts to be analyzed in this study, it was important to know what experiences were associated with that object. Therefore, the two categories of experience and objects seemed comprehensive enough to initiate categorization of the variables associated with art. The only other phenomena which suggested themselves as possible categories were energy or idea, and it was decided that both of these also might fall within the categories of experience or object, depending upon their contextual usage. Likewise, in the literature in aesthetics, aesthetic most often described an experience (see Figure 5 in the appendix). Aesthetic, however, is also found in such phrases as "aesthetic object" and "aesthetic evidence." It was concluded, therefore, that the same two general categories--experience and objects--which seemed appropriate for the analysis of art were also appropriate for the analysis of aesthetic.

Although other unsystematic categories were suggested in reviewing literature in aesthetics, it was decided to

continue the development of categories by reference to literature in the field of education, in which categories were already established and were apparently more comprehensive. Bloom, Engelhart, Hill, Furst, and Krathwohl divided educational objectives into three major categories--the cognitive, the affective, and the psychomotor (1956, p. 7) (see review in Chapter II, page 21). As earlier stated, these three major categories represented three major areas of learning, plus the contents or objects of that learning. For example, cognitive objectives included

those which emphasize remembering or reproducing something which has presumably been learned, as well as objectives which involve the solving of some intellectual task (Krathwohl, 1964, p. 6).

Within this category were knowledge, comprehension, application, synthesis, and evaluation (Bloom, 1956, pp. 201-207).

The affective objectives included

those objectives which emphasize a feeling tone, an emotion, or a degree of acceptance or rejection (Krathwohl, 1964, p. 7).

Included within that category were experiences of receiving, responding, valuing, organizing, and "characterization by value or value complex" (Krathwohl, p. 95).

Psychomotor objectives included

some muscular or motor skill; some manipulation of material and objects, or some act which

requires a neuromuscular co-ordination (Krathwohl, 1964, p. 7).

No further divisions were delineated for the psychomotor category. Because these categories of objectives included a combination of behaviors and contents or objects of those behaviors, it was assumed that these three major categories of educational objectives are equivalent to the three major categories of experience, contents, and objects of those experiences in general. Further, it was assumed that these categories of learning experience and contents or objects might encompass the range of experiences, contents, and objects related to art and aesthetic. Such an assumption seemed compatible with conclusions drawn from a review of the literature in aesthetics. These three areas of experience, contents and objects--the cognitive, affective, and psychomotor--were chosen as the subcategories with which this analysis proceeded. Variables which did not seem to fall within these three subcategories necessitated the development of further categories, in keeping with the generative method of this analysis.

In considering categories of experience, one should not assume that all experiences can be isolated into one of these categories--either cognitive, affective, or psychomotor. Most human experience, being psychophysical, is a combination of these three types of experience,

sometimes thought of even more simplistically as intellectual, emotional, and physical. Other studies might employ categories of neuromuscular or chemical change to analyze experiences related to art and aesthetic. However, for purposes of analysis of verbal content, these three categories--the cognitive, affective, and psychomotor, with their respective contents or objects--were assumed to encompass the range of experiences and objects which words can indicate or describe. It was the task of the analyst to infer that domain to which the variable referred.

In addition to the work of Bloom, Krathwohl, et al., other studies which included specific descriptors or characteristics related to art and aesthetic experience were reviewed in preparation for categorizing the variables in this study. Barkan, Chapman, and Kern, in 1965, developed Guidelines, which included a thesaurus of experience or behaviors partially derived from Bloom and Krathwohl. Wilson, in 1971, divided behavior related to art into seven categories, crediting his sources also as Handbooks I and II of Bloom, Krathwohl, et al. In 1972, Davis reviewed related literature, which in addition to those works mentioned above, included a summary of work by Reimer, Dace, Patton, Hubbard, and Rouse related to behaviors in art (pp. 6-7). Because Davis' summary of categories of learning art was inclusive of those cited here, but not

described, his categories, along with those of Bloom and Krathwohl, Barkan, and Wilson are presented in Figure 1 as the four systems of categories which have most influenced the categories of experience used in this study.

It was decided that the categories to be used in this study, in order to be comprehensive, must attempt to include all those formerly established in the literature reviewed and outlined in Figure 1. Some behaviors, however, were grouped differently. For example, in the cognitive area, comprehension seemed similar to knowledge, and was, therefore, combined with it in this study, as in the work of Davis (1972, p. 7), under the heading "Know." Application, synthesis, and analysis were grouped under the heading "Study." "Talk" was changed to "Verbalize" to include such experiences as writing. Evaluation and Judging were grouped under the heading "Judge." In the affective domain, "receive" was combined with "perceive" under the heading "Perceive." "Respond" and "react" were combined under the heading "React." "Value" was used as a main heading for both valuing and appreciating. Organizing and characterization, explained in the work of Bloom, were also included under the heading "Value" because their further definition included "value systems" and "predispositions" (Krathwohl, 1964, pp. 182-185). The additional category "Express" was added in this study in the affective

	Bloom, Krathwohl 1956, 1964	Barkan 1965	Wilson 1971	Davis 1972
COGNITIVE	Education Objectives	Activity Descriptors	Art Behaviors	Behavioral Categories of Learning in Art
	knowledge comprehension application synthesis evaluation	judge talk	knowledge comprehension analysis evaluation	knowing analyzing judging
AFFECTIVE	receive respond value organize characterization	perceive react value	perception appreciation	perception reacting valuing
PSYCHOMOTOR	muscular skill	produce/ perform	production	producing

Fig. 1.--Four systems of categorization of learning which have influenced the categories used in this study.

domain, because it seemed necessary to include such variables as "express" and "display" when referring to feeling. In the psychomotor domain, there was general agreement among the authors consulted, as Figure 1 shows; therefore, producing and performing, involving muscular skill, were assumed to be appropriately placed under the general heading "Psychomotor Experience," and the specific heading "Make." In this study Psychomotor Experience also includes other experiences which seem more appropriately placed in the psychomotor domain than in either the cognitive or affective domains. These additional experiences are doing and teaching, headed respectively "Do" and "Teach." These additional categories were established in the course of analyzing variables from the texts so that categories would be sufficiently comprehensive to include such behaviors as "act," which was placed under the heading "Do," and "guide," which was placed under the heading "Teach" when the contextual meaning implied the direction of children.

In addition to the categories of learning experience, this study includes categories of contents and objects of experience. These are derived from Bloom and Krathwohl, et al. (1956, 1964), who included contents and objects of experience in their respective taxonomies of educational objectives, Handbooks I and II. Bloom et al. specified

the following contents for "knowledge:" terminology, facts, conventions, trends and sequences, classifications and categories, criteria, methodology, principles and generalizations, theories, and structures (1965, pp. 63-77). Objects of "comprehension" were specified as translation, interpretation, and extrapolation (pp. 91-160). "Application" had no specified contents, but involved the ability to "relate concepts and principles to new situations" (pp. 124-125). The specific contents of "analysis" were elements, relationships, and organizational principles" (pp. 145-148). "Synthesis" involved the production of unique communication, a plan or proposed set of operations, or derivation of a set of abstract relations (pp. 162-172). Specific contents of "judgments" were terms of internal evidence and external criteria (pp. 188-190).

Krathwohl, et al. (1964) further divided "receiving" in the affective domain into "awareness, willingness, and controlled or selected attention," with specific contents of those experiences being such things as situations, phenomenon, state of affairs, mood, and meaning (pp. 176-178). "Responding" involved interest, desire, compliance, commitment, satisfaction, presence of emotional component, enjoyment, and pleasure (pp. 178-180). "Valuing" involved "attitudes, acceptance, preference, and [again] commitment" (pp. 180-182). "Organization" had as its objects

conceptualization and value systems (pp. 182-183).

"Characterization" was directed toward a tendency, orientation, or predisposition, a persistent and consistent response, a philosophy, beliefs, and emphasis, even the "regulation of one's personal and civic life" (pp. 184-185).

It was decided that all contents or objects of experience in the cognitive and affective domains should be included in the categories developed for the analysis of art and aesthetic. This was accomplished by the establishment of the subcategories "Cognitive Content" and "Affective Content."

As has been noted above, no contents or objects were outlined for the psychomotor domain by Bloom, Krathwohl, et al. However, Barkan, et al., outlined in Guidelines "art forms, objects and events" which provided a category for possible objects of psychomotor experience related to art and aesthetic (1965, pp. 110-111). Barkan called this category "centers of attention and contexts," with specified contents being "dance, literature, music, theater, and the visual arts" (p. 70). The authors further defined this category as including:

Natural and Man-made Objects and Events

This category provides a means for classifying objects and events that are potential sources of aesthetic qualities. It includes the five man-made objects and events. Since no finite

distinctions can be made between any two arts or between the arts and general environment, this category represents necessary and yet arbitrary and incomplete distinctions among the phenomena to which aesthetic education can attend (1965, p. 87).

Included in this category, therefore, are dance, literature, music, theater, and the visual arts, plus natural objects and events such as lightning (p. 94) and man-made objects and events, such as skiing (p. 95). Whereas the authors of Guidelines referred to this category as it related to aesthetic education, for the purposes of this study this category can be assumed to be potentially related also to art education. As Barkan, et al. stated, distinctions between man-made and natural objects and events are incomplete.

Throughout the process of categorization, the analyst had to remain open to variables which did not fit into previously determined categories. For this reason, in this study, two subcategories related to types of art objects and events were added to those of Barkan, et al.: "Other" and "Unspecified." The subcategory "Other" was needed to include such potential art types as "advertising" (Feldman, 1970, p. 21) when the context did not specify a visual form of advertising, and "ritual" (Feldman, 1970, p. 6).

"Unspecified" was needed to include rather general variables, such as "popular arts" (Feldman, 1970, p. 53) and "varieties of expressive activities" (Feldman, 1970, p. 211). Natural events, such as lightning, sunsets, and

natural objects, such as wind and seashells (Barkan, 1965, p. 95) could be objects of aesthetic experience and would be categorized under the heading "Other." Wind, however, could also be a component of the setting in which art experience might occur, or possibly one of the media in production. One must remember that Barkan, et al. were developing guidelines for the writing of curriculum for aesthetic education, whereas the purpose of this study was the analysis of already written texts presumably concerned with both art and aesthetic experience.

Therefore, to accomplish the purposes of this study and guided by important variables as they appeared in the sample, adaptations of the categories of Bloom, Krathwohl, et al. (1956, 1964), Barkan, et al. (1965), Wilson (1971), and Davis (1972) have been made. The result is a set of categories and subcategories which is, hopefully, comprehensive enough to include all variables associated with art and aesthetic in the texts analyzed. Figure 2 shows the expanded categories which were developed for use in this analysis. Listed within each category are examples of variables inferred to belong in that category. One can see that within the category Cognitive Experience, there are four subcategories (level I)--Know, Study, Verbalize, and Judge. Within the major category Affective Experience, there are four subcategories (level I)--Perceive, React,

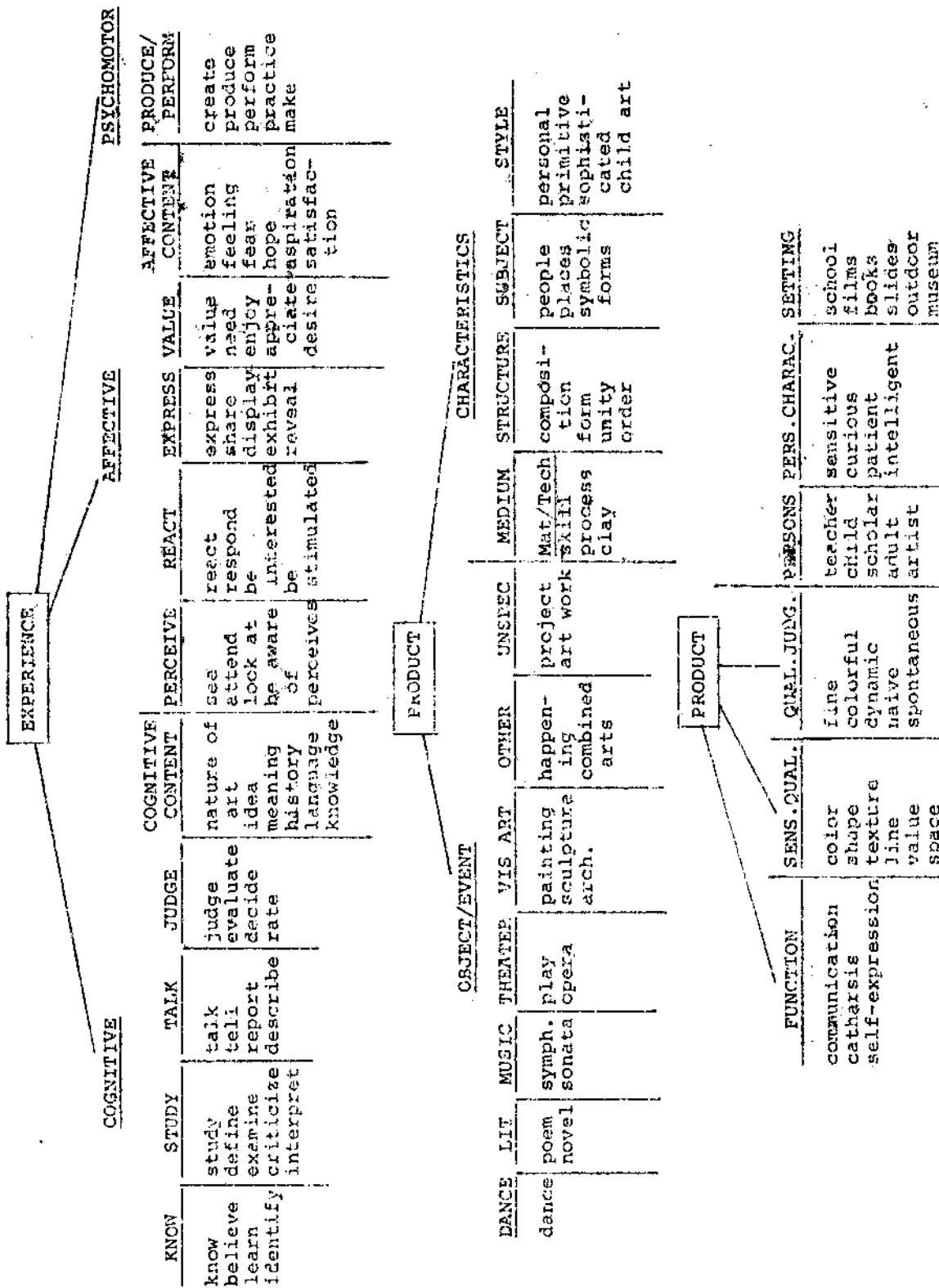


Fig. 2.--Categories of experience and contents and related categories

Express, and Value. The major category Psychomotor Experience, comprises three subcategories (level I)--Make, Do, and Teach. Cognitive Content includes those things known, studied, verbalized, and judged. Affective Content includes bodily states, emotions, and moods created. Psychomotor Content includes Types of Objects/Events (level I), plus Characteristics of those objects and events (level I). It was necessary to devise level I and level II subcategories. Barkan, et al. suggested in Guidelines, for example, that Characteristics of Art Forms include "Medium, Structure, Subject, and Style." These became subcategories (level II) of Characteristics of Art Forms. He also suggested that "Sensuous Quality" and "Function of Art Forms" be considered parallel categories with Characteristics (1965, pp. 88-89). In this study, however, Sensuous Quality and Function are subcategories (level II) of Characteristics of Art Forms. This was decided after considering the automobile as a possible art form with characteristics among which might be its color (Sensuous Quality) and its mpg or passenger capacity (Function). "Persons Concerned with the Artistic Community" and "Setting" have been taken directly from Barkan's Guidelines (1965, pp. 88-89). The subcategory headed "Medium" has been adapted to include "Materials" and "Tools," whereas Barkan included in this subcategory

"Materials" and "Techniques." In this study Techniques and processes were entered in the subcategory Make of Psychomotor Experience. Other new subcategories in this analysis chart are "Time" and "Place" as related to art and aesthetic. "Talk," as explained earlier, has been changed to "Verbalize" to include such variables as "write" (Feldman, 1970, p. 367) and "report" (Feldman, 1970, p. 188). Two further categories related to both experience and products are "Qualitative Judgment of Product" and "Qualitative Judgment of Process," which seemed necessary in order to include such variables as "exotic" (Feldman, 1970, p. 16) and "exciting" (Wachowiak and Ramsey, 1971, p. 6), variables which would be entered in one or the other of these two categories depending on their contextually inferred meaning.

Tests for Validity

There are two tests of validity which are applicable to this study in verbal content analysis. Construct validity and face validity. The first, construct validity, means that "the recorded data accurately represent relevant features of the text" (Krippendorff, 1969, p. 71). The development of categories which relate to art and aesthetic used in this analysis has been traced, showing derivations and adaptations of previous systems. Additional categories have been explained as necessary to "house"

variables which occurred in the data. Inference regarding contextual meaning is inevitable, and there are, according to Berelson, no rules for valid inference (1952, p. 121). The best the disciplined analyst can do is to reread the communication material many times "to satisfy himself that the inference favored by him is consonant with all the relevant portions and characteristics of the original communication material" (Pool, 1959, p. 29). In this study the analyst examined and reexamined each statement, selecting, categorizing, and reevaluating categorization of variables, four different times during the course of 14 months. It was assumed that this method of classifying descriptors had construct validity. It was further assumed that the categories developed were sufficiently comprehensive to include variables related to both art and aesthetic and thereby indicate author emphasis in usage of these key terms.

The second type of validity relevant to this study, face validity, has not yet been tested. "An instrument may be said to have 'face validity,'" Osgood explains, "to the extent that the distinctions it provides correspond with those made by most observers without the aid of the instrument" (1957, p. 141). Since face validity assumes there are numerous observers who have made distinctions, such validity cannot be tested until results of this system

have been determined and knowledgeable observers have assessed these results in comparison to their own distinctions.

Tests for Reliability

One can expect a high degree of reliability when categories and units are simple, coders are experienced and trained, and there are precise coding rules with sufficient illustrations (Berelson, 1952, p. 174). A pilot test of the reliability of this method of analysis was done, although this was not a major thrust of the study. Precise coding rules were set forth, with five illustrations. To test the adequacy of the categories, as well as the instructions, six coders were selected based upon the criteria set forth by Cartwright in 1953 that coders (a) have reasonable intelligence; (b) be able to detect subtle differences of meaning and to neglect differences that are not relevant to a specific purpose; (c) be able to tolerate repetitive work; (d) be able to communicate difficulties openly; and (e) be motivated by full understanding of the project (pp. 461-463). Discrepancies which occurred in coding may be attributable to one or more of the above inadequacies, which must remain the subject of another study.

After a discussion of the background of interest in this research, a written explanation and instructions were given to each of the coders and reviewed with the group in the first session. The explanation included the purpose, method, steps in analysis, sample category charts with examples of variables appropriately categorized, and examples of five statements from Becoming Human Through Art with important variables selected from these statements and appropriate categories suggested for each variable (see Appendix B).

Following a suggested procedure of reliability outlined by Cartwright (1953, p. 460), the six coders attempted to replicate the analysis using a random sampling (approximately 30 statements) at two different times. As a result of the first coding and subsequent discussion, a few additions and modifications were made in the instructions: (a) paraphrasing was not necessarily useful, though the substitutions of synonyms was helpful in deciding contextual meaning; (b) all parts of speech were admissible as variables; (c) a "key word" or "phrase" (later to be called "coded unit") should be as long as necessary to include all relevant modifiers; (d) Qualitative Judgment of Process was added to include such variables as "spontaneously" (Feldman, 1970), p. 34); (e) Function should indicate an attribute of the art form, something the

art would do, not something the artist would do. A different random sample was then coded by the same six coders, with the following results, indicated as percentage of agreement with the primary analyst, in Table 1.

Table 1
Percentages of Agreement in Each Category and Subcategory Between Codings of Five Trained Coders and Codings of Primary Analyst

Category and Subcategory	% Agreement Where Variables Were Coded
Experience	
Cognitive	
Know	15
Study	45
Verbalize	
Judge	
Affective	
Perceive	48
React	10
Express	60
Value	0
Psychomotor	
Produce/Perform	50
Content	
Cognitive Content	33.3
Affective Content	16
Psychomotor Content	
Types of Objects/Events	
Visual Art	
Dance	
Lit	
Music	
Theater	
Other	60
Unspecified	0
Characteristics	
Medium	80
Structure	60
Subject	
Style	47
Sensuous Quality	
Function	33.3

Table 1--Continued

Category and Subcategory	% Agreement Where Variables Were Coded
Qualitative Judgment of Product	20
Qualitative Judgment of Process	
Persons Related to Art Community	54.7
Setting	47

The results were then analyzed in several other ways. All percentages of agreement in each of the three domains were averaged and the mean percentage of agreement in each domain was determined. The results are presented in Table 2.

Table 2

Average of Percentage Agreements of Categories
in Each Domain Resulting From Trial
Test of Reliability

Domain	% Agreement
Cognitive	31
Affective	27
Psychomotor	45

Next, the codings of each variable were examined to discover proximity of agreement, i.e. to discover if the trial analysts had agreed with the primary analyst on the general domain, with the results presented in Table 3.

Table 3
 Percentage Agreement in Each Domain Resulting
 From Trial Test of Reliability

Domain	% Agreement
Cognitive	41.1
Affective	49
Psychomotor	58.1

It is apparent from comparing Table 2 and Table 3 that there was a higher percentage of agreement when general domain rather than specific subcategory was the criteria for figuring percentages. It is also interesting to note that the Psychomotor Domain received the highest percentage of agreement in both instances. Implications are that variables denoting objects and their characteristics are more easily categorized than are other variables.

Table 4 shows all the variables that were inferred to be important by the primary analyst. They are grouped by percentage agreement, those at the top being agreed upon 100%, i.e. being categorized the same way by all coders; the next group having 80% agreement (4 coders agreed with the primary analyst); the next group 60% agreement (3 coders agreed with the primary analyst); and so forth. Some variables occur more than once, which means that they appeared more than once in the sample statements.

Table 4
 Percentage Agreement with Coding of Each Variable
 in Trial Test of Reliability

Variables	% Agreement with Primary Analyst
performance make perform Op Art	100%
study see painting create ordinary materials child anthropologist different kinds of people collections museums	80%
study art as a language encounter view express generate visual relationship shape arrangement student children subculture of the school	60%
approach what happens in the mind historiography artist tradition of art meaning witness self-gratification institute changes plan design	40%

Table 4--Continued

Variables	% Agreement with Primary Analyst
instrument to deal with human situations	
induce states of consciousness	
teachers	
artists	
developmentalist	
our complex civilization	
gain insight	20%
think	
get at	
concepts	
visual elements	
experience	
impact	
interest	
action	
unite art and life	
schools	
use	
child art	
imitation of reality	
dramatic	
artists	
child art	
pupils	
identify	0%
style	
visual learning	
be influenced	
use	
seek to persist	
interest	
desire	
lighting	
ethical behavior	
type of reality	
text	

Examination of the codings in the reliability test resulted in the following conclusions:

1. The longer the statement, the more variables were omitted.

2. Long phrases which should have been coded as a whole were too often broken into meaningless fragments. For example, in the statement "We should try to think of art, in the present context, as an instrument or tool for dealing with human situations that call for expression" (Feldman, 1970, p. 131), three coders attempted to code "instrument," "tool," "deal," "human situation," and "expression" separately; whereas the primary analyst coded the series of phrases "instrument or tool for dealing with human situations that call for expression" as a function of art.

3. Superficial codings occurred in the analysis of such clauses as "you can study the styles of art" (Feldman, 1970, p. 247), in which "styles" should not be placed under the heading Style, but under the heading Cognitive Content, as the object of "study."

4. Variables which occurred more than once in a statement were coded only one time.

5. Many words and phrases needed to be discussed in order to determine their contextual meanings.

6. Much more training of coders seemed indicated for acceptable levels of reliability.

Some revisions in categorization were made subsequent to the second and final trial analysis by the five coders. These revisions were the result of further considerations of logic in the grouping of categories. For example, all experience categories were put in sequence, followed by all content categories; "Function" and "Sensuous Quality" were subsumed under "Characteristics;" "Qualitative Judgment" was divided into "Qualitative Judgment of Product" and "Qualitative Judgment of Process;" and "Personal Characteristics" were omitted as somewhat irrelevant to this study. The revised chart of categories appears in Figure 2, page 70.

Determination of Emphasis

Author emphasis in a subcategory was determined by reference to chance distribution, according to the method of Krippendorff (1959, p. 75). In the six subcategories which were assumed to be comparable--the cognitive, the affective, and the psychomotor domains of experience and of content--one might expect a 16.7% chance distribution. If tabulations of data resulted in 17% or higher frequency, it was inferred that the subcategory was emphasized by the author. For example, if data in the subcategory Cognitive Experience showed a frequency of 20%, it was

assumed to be emphasized by the author. In addition, by combining data, percentages were determined for each domain. By chance, one would expect a 33.3% distribution in each of the three domains, and any percentage exceeding that was inferred to indicate emphasis.

Within subcategory (level I) and subcategory (level II), where groups of variables were not considered comparable, emphasis was assumed in those subdivisions which were obviously of much higher frequency or where natural breaks in data occurred. In the subcategory (level II) Style emphasis was inferred by reference to an obviously much higher incidence as compared with other characteristics of art.

Verbal Translation

After determination of emphasis on the basis of percentage frequencies, summary definition of author emphasis was made. General emphasis was determined and noted. If the psychomotor domain received 48% of the three major domains, it was inferred to be emphasized and was further described. In each subcategory with a percentage frequency of greater-than-chance, further analysis revealed behaviors and contents which were most often mentioned and verbal description was attempted. For example, in a hypothetical case, if Psychomotor Contents

received greater-than-chance emphasis (45% as compared to 16.7%), further analysis was made to determine which subcategories (levels I and II) of Psychomotor Content were emphasized. If the only type mentioned was visual arts, this type was obviously emphasized. If Medium received 35% and Structure 30% of the characteristics mentioned, and the next most frequently mentioned characteristic was Sensuous Quality, with 15%, Medium and Structure were assumed to be emphasized. In such a hypothetical case, summary definition would result as follows: In usage of the word art, this author emphasized Psychomotor Content, specifically the visual arts, most often in association with materials, tools, composition, and design.

Following this analysis and verbal description, the usage of the word art by Feldman was compared to the usage of the word art by Wachowiak and Ramsey. Similarly, following an analysis of the usage of the word aesthetic by each author, emphasis in usage of the word aesthetic by Feldman in Becoming Human Through Art was compared to usage of the word aesthetic by Wachowiak and Ramsey in Emphasis: Art.

CHAPTER IV

PRESENTATION AND ANALYSIS OF DATA

This chapter presents the raw data, the percentage frequencies of data within categories and subcategories, interpretations of the usage of art and aesthetic in each text, and comparisons of the usage of art and aesthetic in both texts.

Tabulations of Raw Data

The raw data for the study are the primary analyst's tabulations (see Appendix C, D, E, and F). An example is presented here in Table 5. The data are organized by the major category and appropriate subcategory. A coded unit may be a word or phrase, the length being determined by the inclusion of those modifiers considered essential to preserve the inferred contextual meaning. Parts of speech within a subcategory may vary depending on the inferred meaning of the text. It is not necessary, for example, that all words in the categories of experience be verbs; some are nouns derived from verbs. The rationale for the placement of any coded unit in one category rather than another is its inferred contextual meaning. All possible suffixes indicating tense and plurality were

Table 5
 Sample of Raw Data Tabulation
 Cognitive Experience--Know

Coded Unit	Page and Line	Frequency
know	1(1), 3(r.12), 3(r.13), 6(1.28), 22(r.11), 28(1.22), 46(1.17), 70(r.33), 79(1), 82(r.12), 83(r.16), 90(r.12), 93(1.4), 141(1.13), 214(r.7), 250(r.9), 289(1.18), 289(1.25), 363(r.7), 364(r.22) 372(1.8), 377(r.8)	22
learn	vi(34), 2(10), 17(r.3), 22(r.17), 28(r.20), 29(1.1), 34(1.31), 51(1.17), 60(r.20), 99(r.20), 99(r.28), 175(r.27), 181(1.30), 181(1.38), 183(r.23), 219(r.22), 219(r.23), 220(1.21), 247(r.2), 345(r.22), 382(r.28)	21
see	3(1.11), 109(1.15), 171(r.35), 181(1.33), 345(r.23)	
recognize	6(1.36), 60(r.23), 158(r.13), 185(r.6), 348(1.20), 273(r.35)	
perceive	63(r.6), 78(1.15), 124(1.5), 173(r.18), 173(r.27), 193(r.9)	18
find (out	31(1.19), 77(r.9), 171(1.16), 174(r.21), 214(r.7), 220(1.22), 229(1.1), 230(1.36), 288(r.17), 294(1.26), 363(r.20)	
discover	93(1.19), 175(1.1), 181(r.20), 348(1.6), 351(1.30), 364(r.25)	17

Table 5--Continued

Coded Unit	Page and Line	Frequency
understand	1(8), 6(1.28), 31(1.28), 63(r.1), 70(1.20), 172(r.19), 181(1.17), 183(r.16), 189(1.5), 220(1.24), 289(1.19), 355(1.5), 363(1.26)	
realize	171(1.25), 171(1.30)	
grasp situation	113(1.22)	
apprehension	99(1.5)	17

There will be approximately 120 tables in the Appendix containing coded units in each category and subcategory, their page, line, and frequency.

assumed as appropriately included after the root word recorded as a coded unit. For example, "know" included such actual words from the text as "knowing," "knows," "knew," etc. Reference to the test is indicated under the heading "Page and Line" which includes that statement or those statements which yielded the coded unit. If a coded unit appeared twice in a line, both instances are listed. Where there were two columns on a page, the left column is indicated by "l." and the right by "r." Where there was only one column on the page, no abbreviation appears. All numbers refer to lines counted down from the

top, excluding top headings. Headings, however, which appear within the text of the page are included in the line count.

Frequencies of coded words and phrases are also shown. The coded units are grouped by apparent and inferred similarity. For example, within the subcategory (level II) Style, coded words are grouped by "child art," "primitive art," "naturalism," etc., with frequencies indicated for each group to supply information for further analysis. Coded words are listed in hierarchical order within categories, with those of highest frequency listed first.

Because of the length of tabulations of raw data, these have been placed in the appendices. Tables 29 through 74 in Appendix C contain raw data related to art in Becoming Human Through Art; Tables 75 through 108 in Appendix D contain raw data related to art in Emphasis: Art; Tables 109 through 142 in Appendix E contain raw data related to aesthetic in Becoming Human Through Art, and Tables 143 through 152 in Appendix F contain raw data related to aesthetic in Emphasis: Art. Summary tables of this raw data are presented as the usage of each key word in each text is analyzed and interpreted.

Summary of Percentage Frequencies in Categories and Subcategories

In order to facilitate analysis of an author's usage of art and aesthetic, the data are summarized in the two major categories, experience and content, and in their respective subcategories--cognitive, affective, and psychomotor. These six subcategories contain what is assumed to be the most important data related to author usage of the terms art and aesthetic. Frequencies of coded units in each subcategory are then listed. For example, the sum of frequencies of all coded units in the subcategories (level I) Know, Study, Verbalize, and Judge is listed following Cognitive under the major category Experience. Percentages were then derived by comparing the subcategory, for example Cognitive Experience, to the total coded units of the six subcategories which were considered comparable.

Certain categories contain data which, although of interest, should not be included in the major categories. For example, Qualitative Judgment of Product contains coded units which, if included in the subcategory Psychomotor Content, where products are listed, would be repetitious and result in a duplication of the product mentioned. Qualitative Judgment of Process includes coded units which refer to any of the subcategories of experience. Persons, likewise, contains coded units related to any of

the major six subcategories, as is true also of Setting. Therefore, these four categories are listed separately, with their frequencies followed by percentages based on the total number of coded units in all categories. These percentages were determined to facilitate comparisons. Within this group of related categories, comparison of frequencies between Qualitative Judgment of Products and Qualitative Judgment of Process seems reasonable. Likewise, comparisons between Persons and Setting might be of interest as a further indication of author emphasis. The percentage frequencies in the Related Categories, however, will not be further analyzed.

Presentation, Analysis, and Interpretation
of Data Related to Art and Aesthetic

Presentation, Analysis, and Interpretation
of Data Related to "Art" in
"Becoming Human Through Art"

Table 6 presents a summary of raw data in all categories related to art in Becoming Human Through Art. These frequencies are presented, for the most part, in the order in which categories were outlined for tabulation, not in hierarchial order of frequency. Exceptions are the raw data presented in the subcategories of Cognitive Content, Affective Content, Characteristic--Function, and Persons. These subcategories do occur in hierarchial order because they were generated as analysis proceeded, and there was

Table 6

Frequencies of Raw Data in All Categories Related to
Art in Becoming Human Through Art

Category	Frequency		
	Subcategory (level III)	Subcategory (level II)	Subcategory (level I)
Experience			730
Cognitive			343
Know	155		
Study	116		
Verbalize	52		
Judge	20		
Affective			216
Perceive	98		
React	60		
Express	25		
Value	33		
Psychomotor			171
Make	120		
Do	28		
Teach	23		
Content			1105
Cognitive			323
General concepts	76		
Nature of art	61		
Disciplines	60		
Theory	30		
Studies	17		
Characteristics	38		
Curriculum	12		

Table 6--Continued

Category	Frequency		
	Subcategory (level III)	Subcategory (level II)	Subcategory (level I)
Culture			15
Reality			14
Affective			135
General affects			84
Positive affects			36
Negative affects			15
Psychomotor			647
Type			164
Visual art			
Lit	99		
Music	5		
Dance	10		
Theater	3		
Other	4		
Unspec	14		
Characteristics	29		
Medium			483
Structure	13		
Sens Qual	49		
Subject	78		
Style	32		
Function	147		
Foster hum dev	164		
Cultural		32	
Self-express		28	
Vis persuader		28	
Communication		19	
Formal		14	
		11	

Table 6--Continued

Category	Frequency			Total coded units in maj cat
	Subcategory (level III)	Subcategory (level II)	Subcategory (level I)	
Re. reality		11		1835
Instrumental		7		
Other		14		
Qualitative Judgment of Product				
				92
Qualitative Judgment of Process				
				34
Persons				
Children				338
People in general				67
Artists				61
Teachers				59
Scholars				41
Pupils				34
Cultured people				21
Critics				11
Primitives				11
Adolescents				9
Adults				9
Dealers				8
				7

Table 6--Continued

Category	Frequency	
	Subcategory (level II) (level III)	Subcategory (level I)
Setting Place Time	59	84
	25	
Total of all coded units		2383

no already-existing outline for them. One can see from reference to this table exactly how many mentions were tabulated in each category, subcategory, subcategories (level I), subcategories (level II), and subcategories (level III), the latter group being necessary for the variables within the subcategory (level II) of Function (for further explication, see Appendix C).

By reference to the summary table of raw data, one can see the total coded units in the major categories which provided the basis for figuring percentage frequencies of subcategories. Table 7 presents the summary of percentage frequencies in the major categories and subcategories. Percentage frequencies are useful, primarily, when comparisons are made between samples of different size, as in the comparison of two texts. They are also useful in seeing relationships more readily between data in the same sample. These percentages have been rounded off to the tenth position and, therefore, may not total exactly 100%.

Table 7 indicates that the highest frequency of mention was in the subcategory Psychomotor Content (35.3%), followed by Cognitive Experience (18.7%), Cognitive Content (17.5%), and Affective Experience (11.8%). Psychomotor Experience and Affective Content received the least mention (9.3% and 7.4%, respectively). Related

Table 7

Summary of Frequencies of Coded Unites Related to
Art in Becoming Human Through Art

Major Categories and Subcategories	Frequency of Raw Data	% Frequency of Coded Units in Major Categories
Experience		
Cognitive	343	18.7%
Affective	216	11.8
Psychomotor	171	9.3
Content		
Cognitive	323	17.6
Affective	135	7.4
Psychomotor	<u>647</u>	35.3
Total Coded Units in Major Categories	1835	
<hr/>		
Related Categories	Frequency of Raw Data	% Frequency of Total Coded Units
Qualitative Judgment of Product	92	3.9
Qualitative Judgment of Process	34	1.4
Persons	338	14.2
Setting	<u>84</u>	3.5
Total Coded Units in All Categories	2383	

categories are also summarized by percentage frequencies based on the total coded units in all categories. These percentages would be expected to be lower than those in the major categories because they are based on a larger total.

In order to interpret the percentage frequencies in the major categories and subcategories, further analysis must be made. Only those subcategories with a percentage frequency of 17% or higher, which is a greater-than-chance occurrence, are presented in the summary tables as important indicators of emphasis. It was assumed that percentage frequencies of less than 17% did not reflect author emphasis, because even a chance distribution would be 16.7% in each of the six subcategories.

In Table 8, information regarding the percentage frequencies of subcategories within Psychomotor Content is presented. The subcategory Characteristic received most frequent mention (74.6%), which would be expected because of the numbers of groups within that subcategory. Of those groups, or subcategories (level I), Function received the most mention (33.8%), followed by Style (30.4%). There was a natural break in the number of frequencies mentioned after Style, so no other subcategories in this group were inferred to be emphasized. Within the subcategories Type (25.4%), the visual arts were emphasized (60.4%). The reader can now refer to Table 6 which contains

Table 8

Frequencies of Coded Units Related to Art in
Subcategories of Experience and Content
Emphasized in Becoming Human
Through Art

Subcategory	% Frequency		Subcategory
	Subcategory (level II)	Subcategory (level I)	
Psychomotor Content			35.3
Characteristic		74.6	
Function	33.8		
Style	30.4		
Type		25.4	
Cognitive Experience			18.7
Know		45	
Study		34	
Cognitive Content			17.6
General concepts		23.7	
Nature of art		19	
Disciplines		18.7	

a summary of all raw data related to art in Becoming Human Through Art to see what specific types and functions were mentioned and how often. Information regarding specific styles is presented in Appendix C, Table 60.

Cognitive Experience received 18.7% of coded units in the major categories, and this subcategory is further broken down to show which cognitive experiences were most frequently mentioned: Know (45%) and Study (34%). The reader can now refer to Appendix C, Tables 29 and 30 to see what specific variables were most frequently mentioned within these subcategories of cognitive experience.

Cognitive Content received the next highest percentage frequency in the major categories (17.6%), and a breakdown of that subcategory shows that General Concepts (23.7%), Nature of Art (19%) and Disciplines (18.7%) were most frequently mentioned, in that order. Again, reference to Appendix C, Tables 40 through 48 give detailed information regarding the most frequently mentioned general concepts, variables involving the nature of art, and disciplines concerned with art.

Table 9 is an even more summary presentation of emphasis in each of the three domains--the cognitive, affective, and psychomotor. Because one would expect a 33.3% chance distribution in each of these three domains, one can see at a glance where there was author emphasis.

Table 9

Percentage Frequencies in Domains Related to Art
in Becoming Human Through Art

Domain	% Frequency
Cognitive	36%
Affective	19%
Psychomotor	45%

Reference to the data presented reveals that Feldman emphasized the functions of art which foster human development, transmit cultural values, and express the

self. Within the subcategory Style, Feldman emphasized primitive and prehistoric art and the art of children. He also frequently mentioned the visual arts, particularly graphic arts, architecture, painting, sculpture, photography, design, crafts, and advertising, plus other forms not limited to visual experience, including communication, mass media, and the whole man-made environment. The subcategory Cognitive Experience included frequent mention of the cognitive experiences of knowing, learning, understanding, and discovering, plus studying, examining, criticizing, interpreting, and analyzing. The cognitive contents emphasized appear to be ideas, meanings, knowledge, concepts related to art, and the disciplines of art education, art history, and art criticism.

A summary definition of Feldman's usage of art in Becoming Human Through Art based on this analysis is inferred as follows: Art most often means visual art, including most of the man-made environment. The cognitive aspects of experience are stressed in understanding art forms which primarily instruct the young in comprehending cultural values and in self-expression.

Presentation, Analysis, and Interpretation of
Data Related to "Art" in "Emphasis: Art"

Table 10 presents a summary of all raw data related to art in Emphasis: Art. This is followed by Table 11, which

Table 10

Frequencies of Raw Data in All Categories Related
to Art in Emphasis: Art

Category	Frequency		
	Subcategory (level III)	Subcategory (level II)	Subcategory (level I)
Experience			132
Cognitive			36
Know		18	
Study		7	
Verbalize		4	
Judge		7	
Affective			36
Perceive		9	
React		7	
Express		7	
Value		13	
Psychomotor			60
Make		40	
Do		7	
Teach		13	
Content			301
Cognitive			44
General concepts		22	
Disciplines		2	
Characteristics		2	
Curriculum		17	
Culture		1	

Table 10--Continued

Category	Frequency			Subcategory Category
	Subcategory (level III)	Subcategory (level II)	Subcategory (level I)	
Affective			36	
General affects		27		
Positive affects		9		
Psychomotor Content			221	
Type		41		
Vis Art	38			
Other	2			
Unspec	1			
Characteristic		180		
Medium	70			
Structure	37			
Sens qual	52			
Subject	8			
Style	10			
Function	3			
Foster hum dev				1
Formal				1
Re. reality				1
				Total coded units in major category
				433
Qual Judgment of Product				14
Qual Judgment of Process				4

Table 11
 Summary Frequencies of Coded Units Related
 to Art in Emphasis: Art

Major Categories and Subcategories	Frequency of Raw Data	% Frequency of Coded Units in Major Categories
Experience		
Cognitive	36	8.3
Affective	36	8.3
Psychomotor	60	13.9
Content		
Cognitive	44	10.2
Affective	36	8.3
Psychomotor	<u>221</u>	51.0
Total Coded Units in Major Categories	433	
<hr/>		
Related Categories	Frequency of Raw Data	% Frequency of Total Coded Units
Qualitative Judgment of Product	14	2.4
Qualitative Judgment of Process	4	.7
Persons	106	18.2
Setting	<u>28</u>	4.8
Total Coded Units in All Categories	585	

is a summary of percentage frequencies in major categories and subcategories. In examining the summary table of percentage frequencies, one can see that the greatest

percentage frequency was in Psychomotor Content (51.2%). Because no other subcategory had a percentage frequency of 17% or higher, which would be a frequency greater than that expected by chance, no other subcategory is further analyzed. Reference to Table 12 shows that within the subcategory Psychomotor Content, Characteristics were most often mentioned (81.4%), and within Characteristics, Medium (39%), Sensuous Quality (29%), and Structure (21%). Type was also mentioned frequently (18.6%). Appendix D contains all variables for each of these subcategories, showing which media, sensuous qualities, structures, and types were most frequently mentioned.

Table 12

Frequencies of Coded Units Related to Art
in Subcategories of Experience and
Content Emphasized in
Emphasis: Art

Subcategory	% Frequency	
	Subcategory (level II)	Subcategory (level I)
Psychomotor Content		52.1
Characteristic		81.4
Medium	39	
Sensuous Qual	29	
Structure	21	
Type		18.6

The most summary data regarding domains is presented in Table 13.

Table 13
Percentage Frequencies in Domains Related to
Art in Emphasis: Art

Domain	% Frequency
Cognitive	19%
Affective	17%
Psychomotor	64%

Based on an analysis of the data presented regarding the usage of art in Emphasis: Art, Wachowiak and Ramsey most often associated art with Psychomotor Content, especially with media (crayon, watercolor, and tesserae); sensuous qualities (shape, texture, color, and line, in that order), structure (composition, variety, design, and pattern being most frequently mentioned), and type (visual arts, painting, collage, sculpture, and printmaking).

A summary definition of art in this text is that art means visual art, with two-dimensional forms emphasized more than three-dimensional.

Presentation, Analysis, and Interpretation of
Data Related to "Aesthetic" in
"Becoming Human Through Art"

After the analysis of the term art in each text, data related to aesthetic is presented. Appendix E contains all coded units and their frequencies related to the usage of aesthetic in Becoming Human Through Art. Table 14 presents a summary of all raw data in all categories related to aesthetic, followed by Table 15, which summarizes percentage frequencies in the major categories and subcategories. One can see that these percentage frequencies reflect an almost equal distribution of data in the six major subcategories of experience and content. However, Cognitive Content is somewhat higher (18.4%), followed by Affective Experience (18%), and, because both of these subcategories have a higher percentage frequency than would be expected by chance, they are analyzed further in Table 16.

The cognitive contents have been arranged in hierarchial order with those most frequently mentioned being first. Likewise, affective experiences have been listed hierarchically, showing the emphasis of valuing (45%) and perceiving (34%) (see Appendix E for specific frequencies within all categories). A summary by domains is contained in Table 17, again demonstrating the equal distribution of variables associated with aesthetic.

Table 14
 Frequencies of Raw Data in All Categories Related
 to Aesthetic in Becoming Human Through Art

Category	Frequency		
	Subcategory (level II)	Subcategory (level I)	Subcategory Category
Experience			121
Cognitive			39
Know	15		
Study	15		
Verbalize	4		
Judge	5		
Affective		43	
Perceive	14		
React	5		
Express	4		
Value	20		
Psychomotor		39	
Make	11		
Do	26		
Teach	2		
Content			121
Cognitive			45
General concepts	15		
Education	13		
Concepts mod by aesthetic	8		
Other	9		

Table 14--Continued

Category	Frequency		
	Subcategory (level II)	Subcategory (level I)	Subcategory Category
Affective			36
Affects mod by			
aesthetic		12	
General affects		9	
Positive affects		9	
Negative affects		6	
Psychomotor			40
Type		23	
Vis Art	5		
Lit	1		
Music	1		
Dance	1		
Theater	1		
Other	9		
Unspec	5		
Characteristic		17	
Structure	11		
Sens Qual	1		
Function	5		
			242
	Total coded units in major category		
Qualitative Judgment of Product			3

Table 14--Continued

Category	Frequency		
	Subcategory (level II)	Subcategory (level I)	Subcategory Category
Qualitative Judgment of Process			7
Persons			49
Setting Place		9	12
Time		3	---
Total Coded Units			313

Table 15

Summary of Frequencies of Coded Units Related to
Aesthetic in Becoming Human Through Art

Major Categories and Subcategories	Frequency of Raw Data	% Frequency of Coded Units in Major Categories
Experience		
Cognitive	39	16.1
Affective	43	17.8
Psychomotor	39	16.1
Content		
Cognitive	45	18.6
Affective	36	14.9
Psychomotor	<u>40</u>	16.6
Total Coded Units in Major Categories	242	
<hr/>		
Related Categories	Frequency of Raw Data	% Frequency of Total Coded Units
Qualitative Judgment of Product	3	1.0
Qualitative Judgment of Process	7	2.2
Persons	49	15.7
Setting	<u>12</u>	3.8
Total Coded Units in All Categories	313	

Table 16

Frequencies of Coded Units Related to Aesthetic
in Subcategories of Experience and Content
Emphasized in Becoming Human Through Art

Subcategory	% Frequency		Subcategory
	Subcategory (level II)	Subcategory (level I)	
Cognitive content			18.4
General concepts		33.3	
Education		28.9	
General concepts mod by aesthetic		17.8	
Other		20	
Affective Experience			18
Perceive		34	
React		11	
Express		9	
Value		45	

Table 17

Percentage Frequencies in Domains Related to Aesthetics
in Becoming Human Through Art

Domain	% Frequency
Cognitive	34.4
Affective	32.8
Psychomotor	32.8

It will be noticed in Appendix E that, although the term aesthetic is included in the tabulations of many phrases in which it is a modifier, it is the noun which determines placement within a category. For example,

"aesthetic value" (Feldman, 1970, p. 53, r. 17), was inferred from the context to mean a cognitive experience and placed in the subcategory Cognitive Experience--Judge. "Aesthetic values" (Feldman, 1970, p. 126, r. 27), however, was inferred from the context to belong in Affective Content. The word aesthetic occurs in many contexts, and it appears as a coded unit in many subcategories. It is the frequencies of all coded units used in association with aesthetic in these subcategories which were assumed to imply the meaning or usage of the word aesthetic.

Based on an analysis of the presented data, a summary definition of the term aesthetic in Becoming Human Through Art is inferred as follows: There is almost equal emphasis on all types of experience, with somewhat more mention of emotion than of knowledge. Stress is put on analysis, understanding, perception, and valuing of a wide range of visual arts, including useful objects and mass media. Ethical behavior is as often associated with aesthetic experience as is creating. General feelings, interest, and development of the individual are emphasized, as are self-gratification and self-integration. Negative feelings associated with aesthetic involve fragmentation and loss of confidence, emphasizing, again, that the aesthetic experience is one of integration.

Presentation, Analysis, and Interpretation of Data
Related to "Aesthetic" in "Emphasis: Art"

By reference to Tables 143 through 152 in Appendix F, one can examine all coded units with their specific frequencies which were inferred to be related to aesthetic in Emphasis: Art. This raw data is summarized in Table 18, and then turned into percentage frequencies in Table 19. More analysis of these subcategories which had 17% or more of the total frequencies is presented in Table 20, with subcategories listed in order of highest frequency. Characteristics were most often mentioned (68.8%), and within that group Structure (45.4%) and Sensuous Quality (36.4%). Type was also frequently mentioned (31.3%). Within these two subcategories, the visual arts, design, and "art structure" are emphasized. Sensuous Quality included emphasis on color, line, value, and texture, in that order. In the subcategory Cognitive Experience, the emphasis was obviously on judging, including evaluating, choosing, and discriminating. Within the subcategory Psychomotor Experience, emphasis was on making, followed by teaching.

Table 21 contains the percentage frequencies in each domain.

Table 18

Frequencies of Raw Data in All Categories Related
to Aesthetic in Emphasis: Art

Category	Frequency		
	Subcategory (level II)	Subcategory (level I)	Subcategory Category
Experience			35
Cognitive			
Know		1	14
Study		2	
Verbalize		1	
Judge		7	
Affective			10
Perceive		5	
React		1	
Value		4	
Psychomotor			11
Make		6	
Do		1	
Teach		4	
Content			17
Cognitive			
Affective			6
Psychomotor			6
Type		5	16
Vis Art	4		
Unspec	1		

Table 18--Continued

Category	Frequency			Category
	Subcategory (level II)	Subcategory (level I)	Subcategory	
Characteristics Medium Style Structure Sensuous Qual		11		
	1			
	1			
	5			
	4			
Total Coded Units in Major Category				52
Qualitative Judgment of Product				2
Qualitative Judgment of Process				8
Persons				19
Setting Place Time			6	6
Total of all Coded Units				98

Table 19

Summary of Frequencies of Coded Units Related
to Aesthetic in Emphasis: Art

Major Categories and Subcategories	Frequency of Raw Data	% Frequency of Coded Units in Major Categories
Experience		
Cognitive	14	22.2
Affective	10	15.9
Psychomotor	11	17.5
Content		
Cognitive	6	9.5
Affective	6	9.5
Psychomotor	<u>16</u>	25.4
Total Coded Units in Major Categories	63	
Related Categories	Frequency of Raw Data	% Frequency of Total Coded Units
Qualitative Judgment of Product	2	2
Qualitative Judgment of Process	8	8.2
Persons	19	19.4
Setting	<u>6</u>	6.1
Total Coded Units in All Categories	98	

Table 20

Frequencies of Coded Units Related to Aesthetic
 in Subcategories of Experience and Content
 Emphasized in Emphasis: Art

Subcategory	% Frequency		Subcategory
	Subcategory (level II)	Subcategory (level I)	
Psychomotor Content			25.4
Characteristics		68.8	
Medium	9.1		
Style	9.1		
Structure	45.4		
Sens Qual	36.4		
Type		31.3	
Cognitive Experience			22.2
Know		7.1	
Study		14.3	
Verbalize		7.1	
Judge		50	
Psychomotor Experience			
Make		54.5	
Do		10	
Teach		36.4	

Table 21

Percentage Frequencies in Domains Related to Aesthetics
 in Emphasis: Art

Domain	% Frequency
Cognitive	31.7
Affective	25.4
Psychomotor	42.9

In summary, then, and based on analysis of the above data, aesthetic in Emphasis: Art is inferred to mean an experience associated with the judging of design and the ability to discriminate in regard to structure and sensuous qualities.

Comparisons of the Usage of Art and Aesthetic in Both Texts

Comparisons of the Usage of "Art" in Both Texts

Analysis of the term art has proceeded from examination of raw data to summary of raw data, to summary of percentage frequencies which indicate emphasis, and finally, to definitions of art in each text based on this analysis. Likewise, the usage of the term aesthetic has been analyzed and then interpreted. Because it was hypothesized that, based on this analysis, usage of art and aesthetic by one author could be compared to usage of these same terms by another author, summary tables of comparative data follow.

The usage of art in both texts is compared first. Table 22 shows the comparative percentage frequencies in the major categories related to art in both texts. It is interesting to note that in both texts the highest relative percentage frequency was in the subcategory Psychomotor Content. This is inferred to be a similarity of emphasis. The similarity seems to stop there, unless one considers the relatively low frequency of Affective

Table 22

Comparative Percentage Frequencies of Major
Categories in Both Texts Related to Art

Major Categories and Subcategories	<u>Becoming Human</u> <u>Through Art</u>	<u>Emphasis:</u> <u>Art</u>
Experience		
Cognitive	18.7	8.3
Affective	11.8	8.1
Psychomotor	9.4	13.9
Content		
Cognitive	17.6	10.2
Affective	7.1	8.3
Psychomotor	35.4	51.2
<u>Related Categories</u>		
Qualitative Judgment of Product	3.9	2.2
Qualitative Judgment of Process	1.4	.7
Persons	14.2	18.2
Setting	3.5	4.8

Content to be a similarity. In other words, in relation to art, both authors, in spite of what they seemed to say from time to time, emphasized objects and deemphasized feeling. However, it is also apparent that Feldman put more emphasis in the combined cognitive areas than did Wachowiak and Ramsey, who continued to stress the psychomotor domain.

Proceeding to analyze further any subcategory with 17% or higher percentage frequency in both texts, Table 23

Table 23

Comparative Percentage Frequencies of Subcategories in Both Texts Having More Than 17% of Total Coded Units in the Major Categories Related to Art

Subcategory Over 17%	Becoming Human Through Art		Emphasis: Art	
	Level II	Level I	Level II	Level I
Psychomotor Content		35.4		52.1
Characteristics		74.6		81.4
Medium	7.9		39	
Structure	10		21	
Sens Qual	16.2		29	
Subject	6.6		4.4	
Style	30.5		5.5	
Function	33.8		1.6	
Type		25.4		18.6

presents the data related to that one similar subcategory, Psychomotor Content.

In interpreting this data, it seems that Feldman is consistent in his cognitive emphasis by emphasizing those characteristics of art which require the most cognition--function and style; whereas Wachowiak and Ramsey are consistent in their emphasis on materials, sensuous qualities, and composition. In summary, then, inference was made that the comparative philosophies of art reflected here are the visual/cognitive for Feldman and the visual/material sensuous for Wachowiak and Ramsey.

Comparisons of the Usage of "Aesthetic"
in Both Texts

In analyzing the usage of aesthetic in both texts, one should refer first to Table 24, which shows comparative percentage frequencies in all major categories.

It is seen that there are no relatively similar percentage frequencies in these compared subcategories. That subcategory with the highest relative frequency in Becoming Human Through Art has one of the lowest in Emphasis: Art, and vice versa. In other words, Wachowiak and Ramsey are consistent in their emphasis on the psychomotor domain when using aesthetic, and Feldman is consistent in his emphasis of the cognitive. Wachowiak and Ramsey do, however, apparently emphasize cognitive

Table 24

Comparative Percentage Frequencies of Major Categories
in Both Texts Related to Aesthetic

Major Category and Subcategory	<u>Becoming Human</u> <u>Through Art</u>	<u>Emphasis:</u> <u>Art</u>
Experience		
Cognitive	16.1	22.2
Affective	17.8	15.9
Psychomotor	16.1	17.5
Content		
Cognitive	18.6	9.5
Affective	14.9	9.5
Psychomotor	16.6	25.4
<u>Related Categories</u>		
Qualitative Judgment of Product	1	2
Qualitative Judgment of Process	2.2	8.2
Persons	15.6	19.4
Setting	3.8	6.1

experience also, especially in the making of discriminating choices in design. In summary, then, the comparative usage of the term aesthetic would seem to imply that Feldman uses the term in association with experiences in all areas-- thinking, feeling, and creating, with somewhat more emphasis given to feeling. Wachowiak and Ramsey emphasize aesthetic experience, on the other hand, as related to evaluating the well-designed product.

Comparative Philosophies of Art Education

Philosophy of art education has been assumed to be an extension of philosophy of art. In this study, philosophy of art has been inferred from an author's usage of the words art and aesthetic, with emphases in definition based on objective quantification. Comparative philosophies of art education are a further inference, supported by the data.

Feldman's philosophy of art education appears to be (a) that attention to each of the three domains of human experience is important in an art curriculum, (b) that cognitive experiences--knowing, learning, recognizing, and studying--are keys to understanding art forms and should be stressed, (c) that the kinds of art forms studied should include all man-made products in the environment, with particular attention to mass media, and (d) that the styles and functions of art forms are of more importance than their materials, structure, or subject.

In like manner of inference, the philosophy of art education revealed by analysis of data in selections from Emphasis: Art by Wachowiak and Ramsey appears to be (a) that psychomotor experience is of utmost importance, (b) that materials, sensuous qualities, and composition should be stressed, and (c) that, based on experiences in producing art forms, judgment and discrimination should be encouraged.

CHAPTER V

DISCUSSION AND CONCLUSIONS

The purpose of this study was to develop a method to clarify usage of two key words used in art education texts, the terms art and aesthetic. The first hypothesis was that it is possible to determine this usage systematically, objectively, and replicably. The assumptions were (a) that by analyzing the verbal text, coding descriptors associated with the key words into appropriate categories, and tabulating frequencies of mention in each category, author emphasis could be determined; and (b) that author emphasis implied an author's philosophy of art in regard to art education. A second hypothesis was that by the method of content analysis developed, the usage of art and aesthetic in one text could be compared to the usage of these same terms in another text, resulting in a comparison of art education. The two texts selected as sources of data were Becoming Human Through Art by Edmund B. Feldman and Emphasis: Art by Frank Wachowiak and Theodore Ramsey.

The method developed for this study was that of content analysis of verbal texts, accordingly, categories adapted and developed, in which variables related to the

key words were placed. In this way, frequencies of mention in each category could be determined. The categories were derived from the literature in art education and aesthetics. They were based primarily on the domains of educational objectives--the cognitive, the affective, and the psychomotor domains--set forth in the work of Bloom, Krathwohl, et al. Further subcategories related to types of art, characteristics of art forms, persons related to art, and settings for the arts were adapted from the Guidelines of Barkan, Chapman, and Kern. Two general categories resulted--Experience and Content--each with three subcategories--cognitive, affective, and psychomotor. Frequencies were tabulated in each subcategory, and emphasis was inferred based on these frequencies. Any percentage frequency in one of the six major subcategories which exceeded 17% was assumed to indicate author emphasis, since a random distribution of variables in the six subcategories would result in 16.7% by chance. Likewise, any percentage frequency over 33.3% in combined data in one of the three domains was inferred to indicate emphasis in a general domain. By reference to the appendix it is possible to analyze further the frequencies within any category or subcategory. All coded units or variables are listed there, with the page and line in the text in which they occurred, and their frequencies.

Definitions of the usage of the terms art and aesthetic by each author were inferred, based on the analysis of data. Subsequently, comparisons were made between the usage of the words art and aesthetic in the two texts analyzed. Based on data frequencies, it was inferred that Feldman's emphasis in the usage of art in Becoming Human Through Art was cognitive understanding of the visual forms, including mass media, which primarily instruct the young in cultural values. Wachowiak and Ramsey, on the other hand emphasized primarily psychomotor content in their usage of art, especially materials, sensuous qualities, and composition in two-dimensional art forms.

A comparison of the usage of the term aesthetic in the two texts was also possible, based on analysis of the data. Feldman related the term aesthetic almost equally to all areas of experience, with slightly more emphasis on the affective. Aesthetic experience, for Feldman, involved ethical development and feelings of self-integration; whereas for Wachowiak and Ramsey, the aesthetic experience was related primarily to the ability to make discriminating choices with regard to sensuous qualities in design.

As a result of these analyses and comparisons, both hypotheses were accepted.

Two kinds of emphases seemed indicated as a result of this study: (a) the usage of art, that is, what art means, as indicated by usage in the texts, and (b) the relationship man has or should have with it. The a priori categories made it possible for art to be either an experience (which for some writers in the past, such as Dewey, it was) or a product (viz. Feldman, Wachowiak and Ramsey). There was no a priori conclusion concerning what art would be in the texts analyzed. Frequencies implied usage in this analysis, with the resulting conclusion that art meant visual art, products, in both texts, with many more referents, such as architecture and photography, in Feldman's text than in Emphasis: Art (see tables 52 through 55 in Appendix C and 128 in Appendix D). In addition, the data provided information regarding man's relationship to art, information which was generated during analysis and was not hypothesized; and it was in this respect that the two texts differed most in emphasis (see Table 22).

Conclusions

It is important to recognize the limitations of objectivity and quantification in this method of content analysis. Subjectivity exists in the selection of words to be coded and in the placement of these words in categories. Quantification is valuable only as an indication of trend in

usage or relative emphasis. It is assumed that emphasis implies an author's values or attitudes, but caution is advised in assuming that the analysis of usage of art and aesthetic in one text reveals an author's thoroughgoing philosophy of art.

The meaning of words which are considered important variables is sometimes difficult to ascertain, as was demonstrated in the tests for reliability of this method. The meaning of most related words must be inferred from the text. Agreement in coding is never expected to be absolute, because percentage trends, not objective quantities, indicate usage. One obvious conclusion is that the meaning of many words is not determinable out of context. For example, "perceive" may mean "see," optically, or it may mean "think" or "know." Likewise, "find" may be a psychomotor experience or a cognitive experience similar to "decision" in such a clause as "He finds this to be true." More difficult to infer is the meaning of a phrase such as "imitation of reality," which could be either a function of an art form or a style. The range of possible meanings or usage or emphasis-by-association of the words art and aesthetic is to be found in the categories developed. Attention to such a range of meanings should promote a greater tolerance for and understanding of any particular predisposition toward art and aesthetic experience.

One by-product of this method is the categorization of coded units which resulted in a thesaurus of possible value in further studies of language used to describe experiences and objects of experience related to art and aesthetic. For example, there were dozens of different functions attributed to art by Feldman, plus multiple settings where art could occur. Wachowiak and Ramsey listed numerous materials and tools. All of this data is categorized, hierarchically, by frequency of mention in the Appendices C, D, E, and F.

In addition, analysis of the data in this study indicates not only what art is, according to these authors, but how students, teachers, and people in general should deal with it, whether in a primarily cognitive, affective, or psychomotor context.

Recommendations

Contingency Analysis as Applied to Other Words and Phrases

By developing a method for analyzing the terms art and aesthetic, a method has been developed for the analysis of other similarly ambiguous words, such as form, beauty, or visual art. In this study all words considered relevant which occurred or were contingent to the key words were categorized. This method is called contingency analysis (Osgood, 1959, p. 61). Data recorded in the Appendices

C, D, E, and F make possible contingency analyses of any coded unit. For example, because Psychomotor--Type has a relatively high frequency in Feldman's text, further analysis of Type might be of interest. Such further analysis shows that visual art is mentioned with greatest frequency of all types mentioned. By reference to the text, visual art(s) is found to occur in association with or contingent to the variables which are grouped in the categories and subcategories outlined for art and aesthetic (see Table 25). Numbers in parentheses after each variable indicate the number of times that variable occurred.

Table 25

An Example of Contingency Analysis of the Phrase
Visual Art in Becoming Human Through Art

Major Categories and Subcategories	Associated Variables	Frequency
Experience		
Cognitive	recognize, understand, think, learn (2), study (3), read examples, search, rove	11
Affective	look (at) (2), have opportunity, experience, look (to), be shocked, "be in," want	8
Psychomotor		
Make	create (2), practice, change	4

Table 25--Continued

Major Categories and Subcategories	Associated Variables	Frequency
Teach		0
Do	do	1
Content		
Cognitive	media/meaning, relation- ship, theoretical unity, aesthetics, language (4)	7
Affective	stimulation, interest, sense of freedom, wonderful trance-like states, hope	5
Psychomotor Type	painting (3), sculpture (2), architecture (2), other creative language, events in space/time continuum, film, crafts, visual communication	12
Characteristics		
Medium		0
Style	visual, perceptual, sensory styles; haptic, romantic, abstract modes; contemporary art	3
Subject		0
Structure	control of focus	1
Sens Qual	shape, color, light pattern (2), volume, lines of perspective, contours	7
Function	magical relation to viewers tested needs, imitates what we see, have effect	3

Table 25-Continued

Related Categories	Associated Variables	Frequency
Qualitative Judgment of Product	complex, convincing, accurate	3
Qualitative Judgment of Process		0
Persons	jet-setters, middle-aged suburbanites, young sophisticates, old money set, new money set, everyone, corporate executives, social workers, parish priests, prize fighters, physicians, individual, artist, adolescent children (3), people (2)	17
Setting Place	book	1
Time		0

A summary description of E. B. Feldman's usage of visual art(s) based on the above contingency analysis is that this author stressed the varieties of people who are affected by painting, sculpture, architecture, and other combined forms, and that these people relate to these art forms through study of and attention to sensuous qualities in them.

Thus it can be seen that contingency analysis of any word or phrase of interest can be made. It should be remembered that specific quantities are less important

than relative frequencies for implications of meaning or usage through association.

Further Tests for Validity

Future research in content analysis of art education texts should include an examination of the categories in the present study for inclusion of all important experiences and contents of experience related to art and to aesthetic. Categories and subcategories of experience and content and other categories pertaining to persons and setting were derived from previous studies and formed a basis for initial coding. There were additions to these categories, such as qualitative judgment of products and processes, necessitated by the occurrence of variables in the sample which did not seem to fit into the a priori categories.

The coded units, likewise, should be examined for relevance and for appropriate placement within categories. Differences of opinion regarding contextual meaning of coded units should be discussed for a refinement of this method in the direction of greater objectivity.

The validity of this method could be tested by applying it to the analysis of other verbal texts related to art and aesthetic, other texts by Feldman and Wachowiak and Ramsey, or others who write in the area of art education. Analysis of the terms art and aesthetic in other literature would also test the general applicability

of this method, which might be applied to recorded interviews, conversations, or class instruction. A further check, that of face validity, would be the comparison of qualitative impressions of students of these texts with the quantitative findings of this analysis.

General Recommendations and Implications

For future use, where time is not available for such detailed content analysis as this study involved, procedures could be simplified, as illustrated in Table 25, in which no percentage frequencies or summaries were determined. Categories might also be condensed. For example, the three major areas--cognitive, affective, and psychomotor--might be the only three categories used. All words related either to experience or content in these three areas might be counted, not listed. The sample could also be reduced to speed up the process of analysis. The smaller the sample, of course, the less valid the findings because errors in coding can be assimilated and not alter a trend where the sample is large. In other words, where data decreases, inference increases.

Another caution is that value judgment be suspended during analysis. Prejudice regarding art, aesthetic, or any word chosen for study, is assumed to bias this type of content analysis, the purpose of which is not to judge but to clarify.

A general implication of this study is that words are important as descriptors of events and objects. To some as yet unknown extent, words influence man's ability to understand experience, communicate it, and reproduce it. If the experience is important, the words used to communicate that experience are likewise important. This is not to say that words alone communicate experience, or even that they do it best. The degree to which words are vehicles of communication regarding art and aesthetic is a subject for another study, but to that degree it is suggested that art educators use their words with as much clarity as possible. It is hoped that increased understanding of the range of possible meanings of art and aesthetic will increase tolerance and decrease provincialism.

APPENDIX A

DESCRIPTORS FOR ART AND AESTHETIC FROM
SELECTED READINGS IN AESTHETICS

Table 26

Characteristics of Art As An Object

Descriptor	Reference
formal	Hegel, in Knox, 1952, p. 3 Santayana, 1896/1955, p. 111 Croce, in Rader, 1935, p. 104 Dewey, 1934, pp. 14, 24 Pepper, 1949, p. 90 Langer, 1957, p. 165 Arnheim, 1954, p. 374 Feldman, 1970, p. 350 Dufrenne, 1973, p. 90
expressive	Santayana, 1896/1955, Pt. IV Croce, in Rader, 1935, p. 104 Hartshorne, 1934, p. 162 Langer, 1957, p. 80 Arnheim, 1954, p. 360 Feldman, 1970, p. 173 Dufrenne, 1973, p. 138
non-utilitarian, primarily	Hegel, 1905/1970, p. 65 Bergson, in Rader, 1935, pp. 82, 83 Maritain, 1939, p. 37 Dewey, 1934, p. 27 Pepper, 1949, p. 235 Langer, 1957, p. 42 Gilson, 1963, p. 16
symbolic	Hegel, in Knox, 1958, p. 88 Jung, 1939, p. 67 Maritain, 1939, p. 57 Hartshorne, 1934, p. 187 Langer, 1957, pp. 9, 53 Arnheim, 1954, pp. 370, 376
particular	Santayana, 1896/1955, p. 27 Bergson, in Rader, 1935, p. 84 Croce, in Rader, 1935, p. xxviii Read, 1938, p. 77 Dufrenne, 1973, pp. 103, 104

Table 26--Continued

Descriptor	Reference
"fine" and "not fine" alike	Tolstoy, 1898, p. 178 Dewey, 1934, p. 27 Pepper, 1949, pp. 235, 471 Read, 1966, p. 118 Langer, 1957, p. 111 Feldman, 1970, p. 6.
beautiful	Hegel, in Knox, 1958, p. 98 Santayana, 1896/1955, p. 30 ff. Maritain, 1939, p. 23 Whitehead, 1933, p. 324 Pepper, 1949, pp. 12, 13 Gilson, 1965, p. 16, 182
sensible	Hegel, 1905/1970, p. 24 Read, 1938, p. 218 Langer, 1957, p. 80 Gilson, 1959, p. 30 Dufrenne, 1973, p. 239, 138
universal	Dewey, 1934, p. 68 Jung, 1939, p. 53 Hartshorne, 1934, p. 173 Pepper, 1949, p. 19 Arnheim, 1954, p. 373
amoral	Croce, in Rader, 1935, p. 91 Maritain, 1939, p. 13 Jung, in Rader, 1935, p. 150 Gilson, 1965, p. 172
unified, harmonious	Hartshorne, 1934, p. 160 Read, 1938, p. 69 Langer, 1957, p. 57 Dufrenne, 1973, p. 301
need-satisfying	Hegel, 1905/1970, p. 59 Santayana, 1896/1955, p. 15 Feldman, 1970, Pt. I Dufrenne, 1973, p. 554

Table 26--Continued

Descriptor	Reference
Ideal	Hegel, in Knox, 1958, p. 82 Maritain, 1939, p. 9 Whitehead, 1933, p. 344 Feldman, 1970, title
either "fine" or otherwise	Maritain, 1939, p. 15 Pepper, 1949, p. 285
metaphoric	Langer, 1957, pp. 9, 53 Arnheim, 1954, pp. 370, 376
"clear, sincere, modest"	Tolstoy, 1898, p. 226
"is superior to nature"	Hegel, in Knox, 1958, p. 23
pleasurable	Read, 1938, p. 15
contingent on circumstance	Langer, 1957, p. 120
objective, impersonal	June, in Rader, 1935, p. 153
illusionistic	Langer, 1953, p. 45

Table 27

Art As An Experience

Descriptor	Reference
art as experience	Croce, in Rader, 1935, p. 99 Maritain, 1939, pp. 6, 12 Dewey, 134, p. 65 Whitehead, 1933, pp. 328 ff. Gilson, 1965, pp. 87, 132, 157

Table 28

Characteristics of Aesthetic Experience

Descriptor	Reference
has sense of ultimate	Hegel, 1905/1970, p. 29 Tolstoy, 1898, pp. 266, 272, 273 Bergson, in Rader, 1935, pp. 82, 83 Dewey, 1934, p. 195 Maritain, 1948, p. 97 Read, 1966, p. 105 Whitehead, 1933, pp. 326, 339, 348 Hartshorne, 1934, pp. vi, 187 Pepper, in Rader, 1935, p. 469 Langer, 1953, p. 66 Arnheim, 1954, p. 376 Gilson, 1965, p. 182 Dufrenne, 1973, pp. 545, 546
in contemplation	Bergson, in Rader, 1935, p. 161 Maritain, 1939, p. 180 Dufrenne, 1973, p. 333
is sensible contemplation	Santayana, 1896/1955, p. 85 Langer, 1953, p. 55
is cognitive contemplation	Hegel, 1905/1970, p. 31 Gilson, 1959, p. 175 Arnheim, 1954, p. 370
is both sensible and cognitive contem- plation	Maritain, 1939, p. 24 Gilson, 1959, p. 174
is emotional	Santayana, 1896/1955, p. 30 ff. Tolstoy, 1898, p. 125 Bergson, in Rader, 1935, p. 159 Maritain, 1939, p. 66 Read, 1938, p. 218 Pepper, in Rader, 1935, pp. 117, 118 Dufrenne, 1973, p. 411

Table 28--Continued

Descriptor	Reference
is sensation	Santayana, 1896, 1955, pp. 15, 30 Hartshorne, 1934, p. 174 Pepper, 1949, p. 118 Read, 1938, p. 62 Langer, 1957, p. 15 Arnheim, 1954, p. 369 Dufrenne, 1973, p. 138
is feeling objectified	Hartshorne, 1934, p. 189 Langer, 1957, p. 73 Arnheim, 1954, p. 366 Feldman, 1970, pp. 19, 353
has sense of brotherhood	Tolstoy, 1898, p. 133 Dewey, 1934, p. 271 Read, 1938, p. 69 Dufrenne, 1973, pp. 68, 480
is detached	Tolstoy, 1898, p. 121 Santayana, 1896/1955, p. 24 Bergson, in Rader, 1935, p. 162 Pepper, 1949, p. 11 Dufrenne, 1973, p. 95
is satisfying	Hegel, 1905/1970, p. 63 Dewey, 1934, pp. 46, 47, 134, 137 Hartshorne, 1934, p. 186 Feldman, 1970, pp. 44, 220
is intuitive	Croce, in Rader, 1935, p. 95 Pepper, 1949, p. 118 Langer, 1957, p. 66
is pleasurable	Santayana, 1896/1955, p. 30 ff. Maritain, 1957, p. 23 Gilson, 1965, p. 39
has physiological base	Santayana, 1896/1955, pp. x, xi, 14, 57 Arnheim, 1954, p. 360 Feldman, 1970, p. 622
has sense of unity	Dewey, 1934, pp. 15, 37, 40 Feldman, 1970, pp. 279, 351

Table 28--Continued

Descriptor	Reference
removes prejudice	Santayana, 1896/1955, p. 76 Dewey, 1934, p. 325
involves funding and fusion	Pepper, 1949, pp. 11, 67 Feldman, 1970, p. 351
is non-discursive	Croce, in Rader, 1935, p. 93 Langer, 1957, p. 68
is fleeting	Whitehead, 1933, p. 348 Gilson, 1959, pp. 39 ff.
is imaginative	Santayana, 1896/1955, p. 15
is "infectious"	Tolstoy, 1898, p. 201
sublimates	Hegel, 1905/1970, p. 79
is irrational	Santayana, 1896/1955, pp. x, xi, 14
is a "remembrance"	Bergson, 1958, p. 43
is communication	Tolstoy, 1898, p. 125

APPENDIX B

INSTRUCTION TO CODERS

METHOD OF ANALYZING ART EDUCATION TEXTS TO
DISCOVER AUTHOR'S MEANING OF THE WORD ART

PURPOSE: To discover a method of analysis of verbal content in art education texts which will indicate an author's meaning of the word art.

METHOD: Every statement which uses the word art as a noun becomes part of the population. Negative statements and references to others' opinion are eliminated from the population, as are captions and parenthetical material. The analyst determines key words or phrases, tabulated these in categories, and counts the frequency of entrees in each category to determine author emphasis. Specific entrees may then be tabulated for more specific emphasis. A summary of the author's meaning of the word art will then be made by placing those characteristics mentioned most frequently in primary position.

The analyst should become familiar with possible categories. He should change parts of speech, if necessary, to facilitate listing characteristics relevant to art. For example, "creating art" would best be listed as "create" in the category EXPERIENCE, PSYCHOMOTOR (PRODUCE/PERFORM). Art is not necessary, since it is assumed in every statement. If, after careful consideration of a phrase, there is no apparent category which seems appropriate, an additional category may be suggested, or the phrase under scrutiny should be marked unclear and set aside for further study.

Disagreement about words and/or phrases is expected and inevitable. The method is subjective and qualitative in the selection of words and phrases considered "key." However, familiarity with terms used in art education and within the texts analyzed should result in some degree of agreement, and a reliability between 70% and 80% is considered adequate (Lasswell, 1952, p. 62). Trends rather than exact quantities will be used for comparing frequencies. A category will be considered emphasized if it has significantly more entrees than would be expected by chance.

STEPS IN ANALYSIS

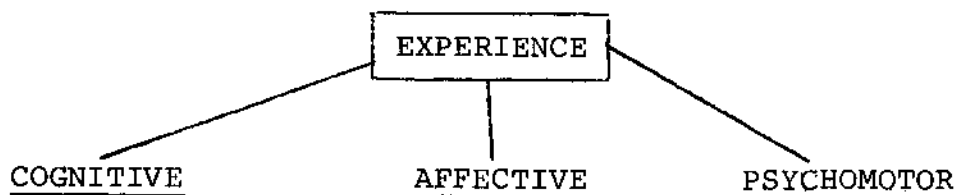
1. Read text.
2. Select each statement using art as a noun.
3. Read each statement for general meaning, asking
 - a. Is the statement positive?
 - b. Is the statement the author's view or opinion?
4. Eliminate statements which are not positive or do not represent the author's opinions--e.g. quotes which represent others' opinions, questions, statements which imply false opinions according to the author of the text being analyzed.
5. Paraphrase each statement for better understanding and possible synonyms.
6. Determine whether the author is using art in reference to an EXPERIENCE or a PRODUCT.
EXPERIENCE will be assumed to be a behavior, either covert or overt. It may or may not be observable.
PRODUCT will be assumed to be an object or event, more or less independent of persons who produce or perceive it. It is tangible, sensible, observable.
7. If the statement refers to an EXPERIENCE, determine what kind of EXPERIENCE. The following categories of Krathwohl, Bloom, and Masia will be used:

COGNITIVE--remembering, reproducing, something which has been learned, solving intellectual tasks; determining essential problems . . . reordering given material . . . or combining it with ideas, methods, or procedures previously learned.

AFFECTIVE--involving feeling, tone, emotion, degree of acceptance or rejection, from simple attention to selected phenomena to complex but internally consistent qualities of character and conscience; interests, attitudes, appreciations, values and emotional sets or biases.

PSYCHOMOTOR--some muscular or motor skill; some manipulation of material and objects; some act which requires neuromuscular coordination.

COGNITIVE, AFFECTIVE, PSYCHOMOTOR are, therefore, subcategories of the larger category EXPERIENCE.



Within the subcategories above may be placed specific behaviors associated with each kind of experience. The following pyramidal structure shows those related behaviors, adapted from Barkan, et al. (1970), pp. 74 ff.), with examples of words which can be placed within the subdivided categories.

8. If the EXPERIENCE or behavior has an object, what is it? In addition to categories of EXPERIENCE outlined above, there are objects or CONTENTS of experience, clarifying what is known, studied, perceived, valued, etc. The expanded chart, then, would include an additional two columns: COGNITIVE CONTENT, following COGNITIVE behaviors, and AFFECTIVE CONTENT, following AFFECTIVE behaviors (see Figure 3). The content or object of PSYCHOMOTOR experience is the PRODUCT, which is further divided into six subcategories by Barkan, Chapman, and Kern (1970, p. 87 ff.).

NATURAL and MAN-MADE OBJECTS AND EVENTS
 GENERAL CHARACTERISTICS OF ART FORMS
 FUNCTIONS OF ART FORMS
 SENSUOUS QUALITIES OF ART FORMS
 PERSONS CONCERNED WITH THE ARTISTIC COMMUNITY
 SETTINGS FOR THE ARTS.

(See Figure 4 for pyramidal structure of PRODUCT and its subcategories and characteristics appropriate in each column.)

In the expanded table, Figure 5, three additional subcategories have been added:

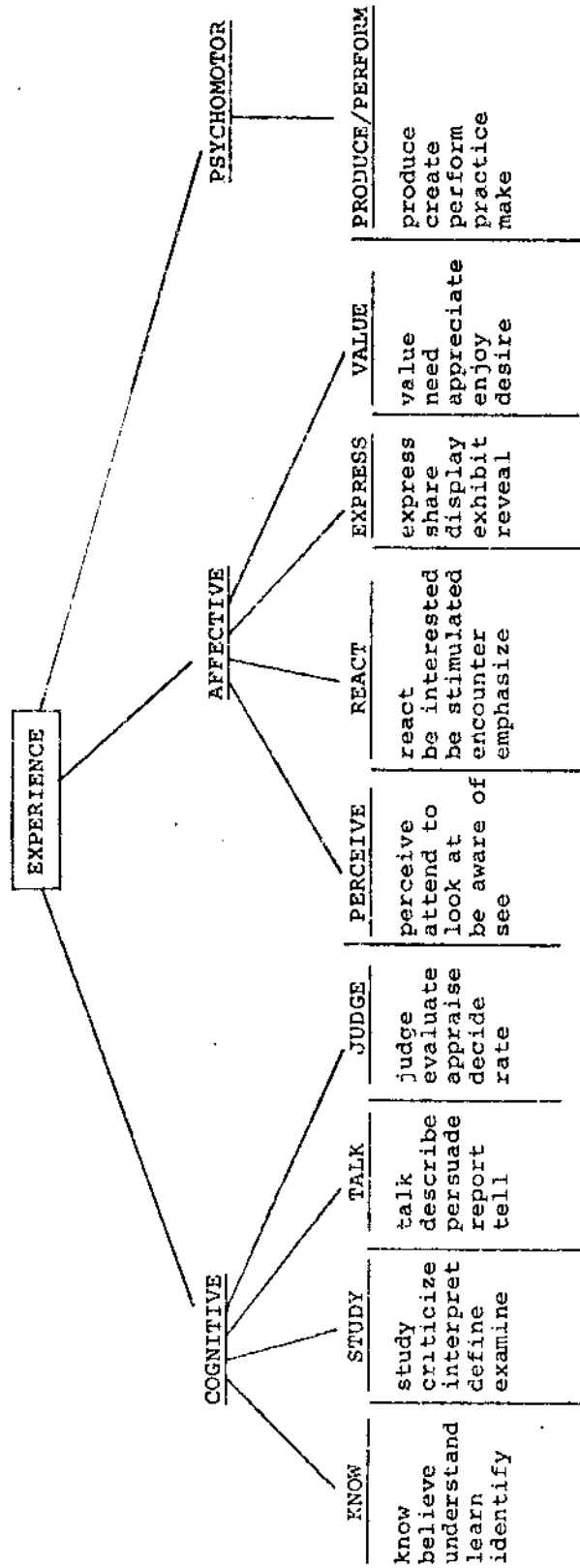


Fig. 3.--Categories of experience and subcategories of related behaviors

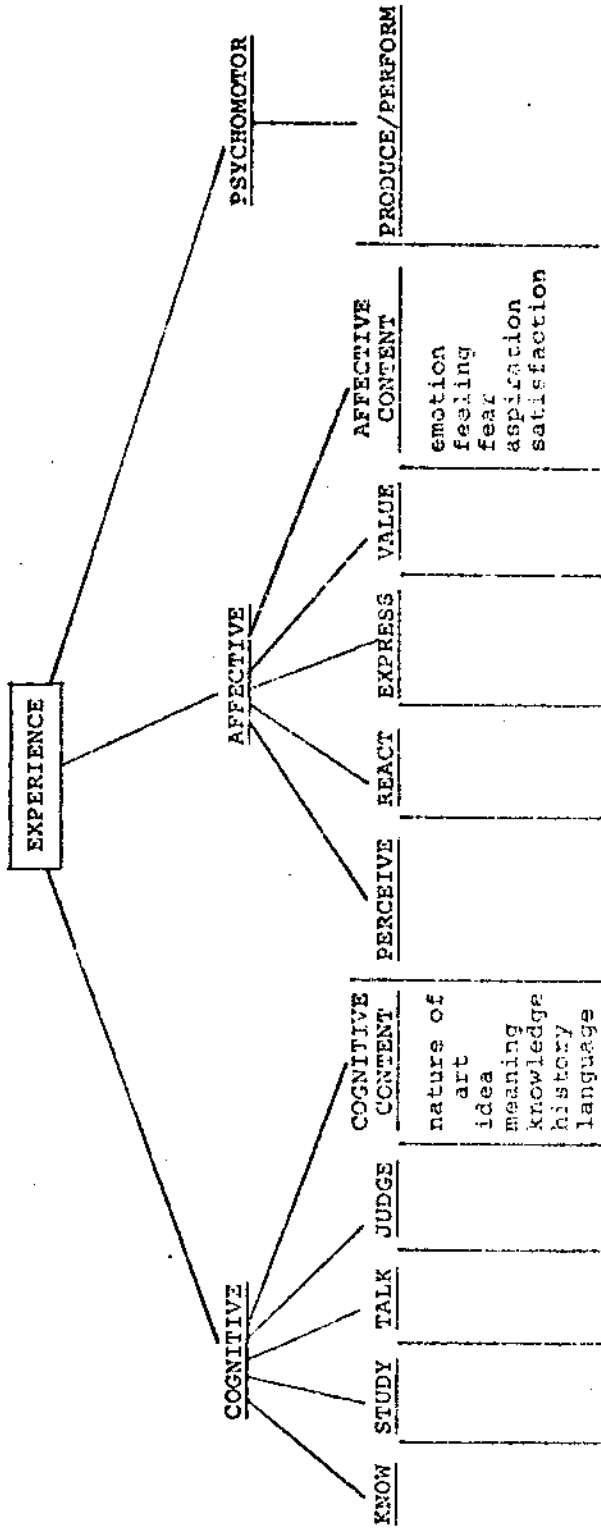


Fig. 4.--Categories of experience and related contents

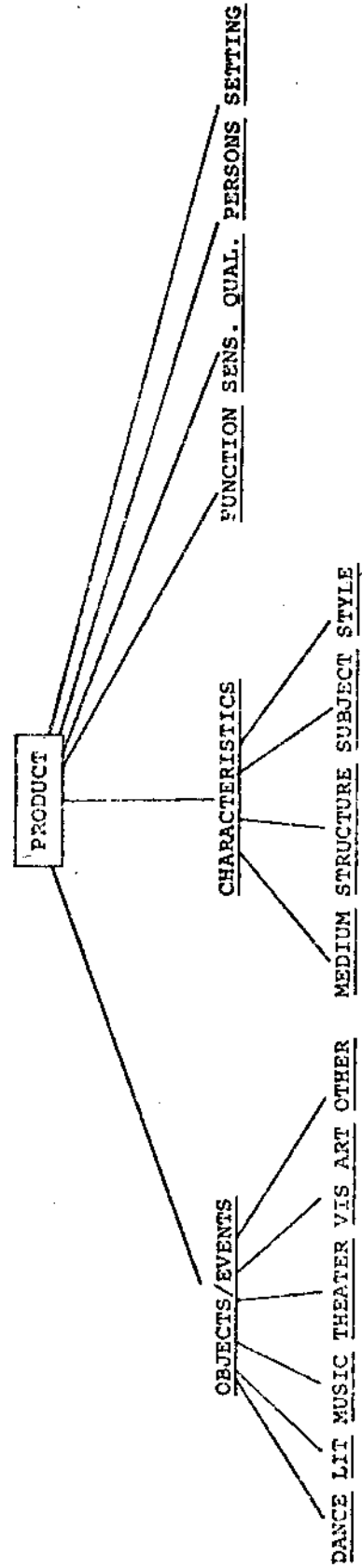


Fig. 5.--Subcategories of psychomotor content--product

UNSPEC for unspecified object/event,
QUAL JUDG for qualitative judgment of product, and
PERS. CHARAC for personal characteristics
associated with an artist.

(See Figure 6 for examples of characteristics for each of these three additional subcategories.)

9. It is important that these categories be comprehensive, that is, that they include all possible descriptors related to an author's use of the word art. The analyst must always ask, of each statement, WHAT IS THE AUTHOR SAYING ABOUT ART? It is not necessary to tabulate the word art because it is assumed in every statement. The analyst must determine what experiences are being mentioned and what objects are being described. If there seems to be no appropriate category for a descriptor, please indicate this in the margin of the sample statement. Remember, also, that descriptors may be verbs, nouns, adjectives, adverbs, prepositional phrases, even clauses. If the word art is necessary for meaning, such as in the phrase "tribal art," which would be listed under "style," include art. The importance of words and phrases occurring together in a statement will be analyzed in a later process.

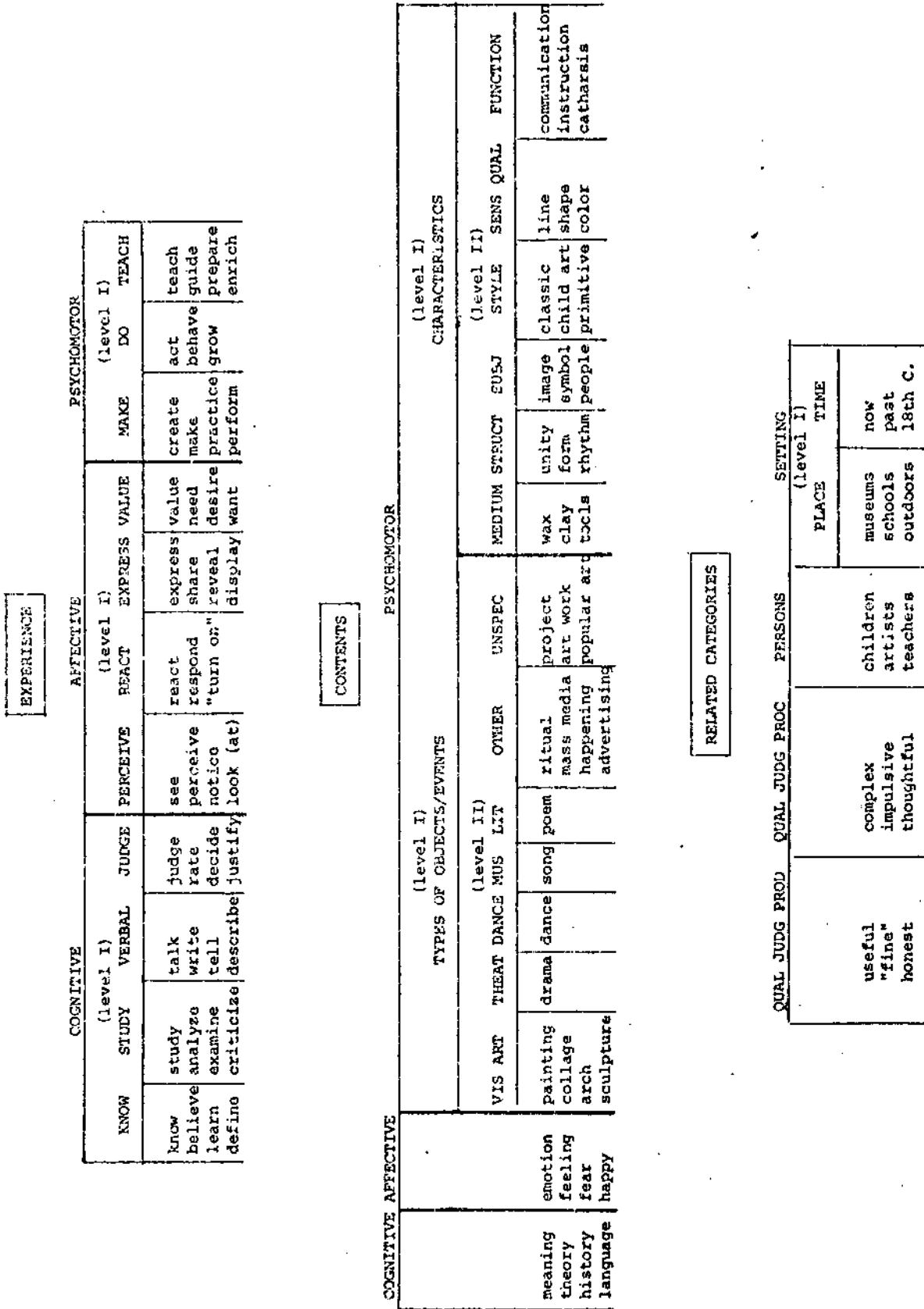


Fig. 6.--All categories used in trial test for reliability

APPENDIX C

RAW DATA RELATED TO ART IN
BECOMING HUMAN THROUGH ART

Table 29
Cognitive Experience--Know

Coded Unit	Page and Line	Frequency
know	1(1), 3(r.12), 3(r.13), 6(1.28), 22(r.11), 28(1.22), 46(1.17), 70(r.33), 79(1), 82(r.12), 83(r.16), 90(r.12), 93(1.4), 141(1.13), 214(r.7), 250(r.9), 289(1.18), 289)1.25), 363(r.7), 364(r.22), 372(1.8), 377(r.8)	22
learn	vi(34), 2(10), 17(r.3), 22(r.17), 28(r.20), 29(1.1), 34(1.31), 51(1.17), 60(r.20), 99(r.20), 99(r.28), 175(r.27), 181(1.30), 181(1.38), 183(r.23), 219(r.22), 219(r.23), 220(1.21), 247(r.2), 345(r.22), 382(r.28)	21
see	3(1.11), 109(1.15), 171(r.35), 181(1.33), 345(r.23)	
recognize	6(1.36), 60(r.23), 158(r.13), 125(r.6), 348(1.20), 273(r.35)	
perceive	63(r.6), 78(1.15), 124(1.5), 173(r.18), 173(r.27), 193, (r.9)	18
find (out)	31(1.19), 77(r.9), 171(1.16), 174(r.21), 214(r.7), 220(1.22), 229(1.1), 230(1.36), 288(r.17), 294(1.26), 363(r.20)	
discover	93(1.19), 175(1.1), 181(r.20), 384(1.6), 351(1.30), 364(r.25)	17

Table 29--Continued

Coded Unit	Page and Line	Frequency
understand	1(8), 6(1.28), 31(1.28), 63(r.1), 70(1.20), 172(r.19), 181(1.17), 183(r.16), 189(1.5), 220(1.24), 289(1.19), 355(1.5), 363(1.26)	
realize	171(1.25), 171(1.30)	
grasp situation	113(1.22)	
apprehension	99(1.5)	17
gain	2(r.12), 3(r.18), 3(r.21), 75(1.5), 93(r.1), 183(r.32)	
gain weight	182(r.12), 184(1.1)	
acquire	181(1.31), 182(r.19)	
get	182(1.7), 247(1.12), 251(1.28)	13
believe	1(2), 82(r.11), 96(r.21), 182(r.34), 372(r.19), 374(1.14), 374(1.16), 376(r.6)	8
identify	17(1.18), 17(1.19), 19(r.10), 180(1.34), 349(1.1), 349(1.21)	6
make sense	214(1.9), 362(1.35), 363(1.38)	
shed light	174(r.22)	
account for	140(1.1)	5
fuse	292(r.37)	
unify		
impressions	293(r.26)	
mind will		
sum up	293(r.26)	
"add up"	292(r.36)	4
feel	257(1.16), 277(r.25), 374(r.19)	3
be familiar	16(1.18), 213(1.13)	2

Table 29--Continued

Coded Unit	Page and Line	Frequency
acquaint	46 (r.29)	
serious		
acquaintance	75 (r.21)	2
define	3 (1.2)	
redefine	190 (r.13)	2
decide	370 (r.6)	1
establish	46 (r.24)	1
place	160 (r.6)	1
be aware	175 (r.3)	1
look for	364 (1.4)	1
be up-to-date	16 (1.28)	1
concede	57 (r.4)	1
develop	372 (1.26)	1
plan	75 (1.26)	1
invent	225 (1.17)	1
have vivid		
conception	125 (1.8)	1
get evidence	357 (r.22)	1
think it means	367 (1.10)	1
remember	200 (1.8)	1
have choice	372 (1.19)	<u>1</u>
	Total Cognitive Experience--	
	Know	155

Table 30
Cognitive Experience--Study

Coded Unit	Page and Line	Frequency
study	1(9), 2(12), .3(1.1), 13(1.4), 13(1.26), 13(r.17), 14(2), 21(1.19), 21(1.26), 22(r.18), 22(r.28), 28(1.28), 31(r.12), 60(r.26), 60(r.27), 61(1.9), 95(1.7), 95(1.9), 120(r.19), 124(1.5), 124(1.21), 125(1.11), 125(r.6), 126(1.14), 127(1.12), 158(1.2), 174(r.21), 181(r.17), 181(r.30), 183(1.17), 184(1.7), 228(r.19), 241(1.14), 247(1.13), 247(1.14), 247(1.16), 247(1.17), 277(1.26), 289(1.15), 351(1.31), 357)r.21), 383(1.6)	42
examine	4(1.14), 7(r.18), 29(r.6), 31(r.11), 52(1.3), 79(11), 139(18), 174(r.19), 184(1.38), 214(r.13), 220(1.29), 364(r.20), 370(1.5), 377(r.2)	14
criticize	348(r.19)	
criticism	200(1.9), 348(1.13)	
critical		
technique	171(1.15)	
critical study	187(r.4)	
critical		
operation	187(19)	
critical		
interpre-		
tation	362(1.32)	
invoke		
critical		
techniques	61(7)	8
interpret	93(1.37), 171(1.13), 348(r.12), 357(r.34), 362(1.32), 363(1.34), 367(1.1), 370(1.3)	8

Table 30--Continued

Coded Unit	Page and Line	Frequency
analyze	13(r.12), 82(r.21), 93(1.37), 184(r.25)	
classify	3(1.3)	
distinguish		
between	187(r.8)	
take apart	263(r.34)	7
decide	95(1.19), 229(r.25), 229(r.26), 247(1.5), 357(r.23)	5
organize	96(r.19)	
direct and		
organize	99(1.14)	
systematize	187(r.1)	3
solve	23(1.22), 28(1.7), 32(r.22)	3
read	22(r.9), 219(r.24)	
"read" a		
work	247(1.3)	3
deal (adequately)	75(1.16), 138(5), 180(1.35)	3
connect	251(1.26)	
fit together	362(1.37)	
make meaningful		
connection	363(r.1)	3
think about	23(1.24)	
exercise mental		
powers	31(1.29)	2
compare	223(1.2), 367(r.10)	2
search	293(r.37), 364(r.21)	2
locate	16(1.12)	1
derive	21(r.32)	1
treat (ment)	47(1.5)	1
bring (to bear)	184(1.34)	1

Table 30--Continued

Coded Unit	Page and Line	Frequency
inspect(ion)	51(1.6)	1
control	292(r.12)	1
convert	182(r.15)	1
dialogic technique	192(r.19)	1
form hypothesis	363(r.33)	1
take steps	372(1.2)	1
step outside	383(r.15)	1
	Total Cognitive Experience-- Study	116

Table 31

Cognitive Experience--Verbalize

Coded Unit	Page and Line	Frequency
talk	101(1.18), 101(1.19), 101(1.20), 182(r.3), 187(r.2), 187(r.3), 191(r.25), 342(1.4), 350(r.26), 350(r.28), 367(1.9)	
talk-about-art spoken discourse critical discourse	188(1.33), 200(1.9) 20(1.7) 46(r.31)	15
describe	93(1.37), 289(r.29), 349(1.3), 350(1.22), 350(r.9), 350(r.25), 355(r.18), 363(r.8)	
describe technically	355(1.6)	9

Table 31--Continued

Coded Unit	Page and Line	Frequency
explain	147(1.15), 289(1.27), 355(1.6), 362(r.10), 364(1.5)	
explicate	187(r.26)	
justify opinion	377(1.27)	
give defense	225(1.18)	
give reasons	37 2(1.9)	9
say	175(r.1), 177(1.3), 376(r.4)	
statement	362(1.32), 364(1.5), 382(1.14)	6
write	20(1.6), 233(r.34), 367(1.9)	3
report	188(1.18), 348(1.20)	2
make a list	357(1.4), 379(r.27)	2
discuss	182(r.3), 213(17)	2
communicate	90(r.6)	1
question	93(1.35)	1
answer	182(1.16)	1
strategies of disclosure	93(1.34)	<u>1</u>
	Total Cognitive Experience-- Verbalize	52

Table 32

Cognitive Experience--Judge

Coded Unit	Page and Line	Frequency
judge	372(1.16), 372(1.20), 349(1.22), 349(r.27), 363(1.27), 372(1.17), 372(1.21), 372(1.27), 377(1.27)	
justify	372(1.20)	
evaluate	348(1.7)	
appraise	93(1.38)	12
make intelligent discrimination	60(r.20)	1
discernment	77(r.7)	1
make estimate	93(1.28)	1
become own authority	372(1.3)	1
become own guide	372(1.3)	1
point to the evidence	139(16)	1
claim	181(1.37)	1
conclude	374(1.27)	<u>1</u>
	Total Cognitive Experience-- Judge	20

Table 33
Affective Experience--Perceive

Coded Unit	Page and Line	Frequency
look (at)	22(r.9), 23(1.23), 75(r.10), 96(r.22), 99(1.16), 101(.2), 163(r.32), 180(1.33), 182(1.8), 188(1.17), 213(15), 214(1.9), 220(1.20), 223(1.15), 229(r.13), 230(1.3), 247(1.4), 255(1.26), 264(1.4), 277(r.1), 282(1.10), 240(r.15), 291(r.34), 293(r.30), 363(r.4), 367(1.8), 374(1.11)	
observe	357(r.33), 362(1.34), 363(r.35), 364(1.7)	
watch	290(r.37), 292(1.17)	
view	22(r.6)	35
see	92(r.33), 93(1.2), 121(r.27), 158(1.2), 166(1.29), 173(1.24), 230(1.32), 247(1.18), 251(1.25), 255(r.15), 265(1.5), 283(r.24), 289(1.34), 289(r.28), 29(r.31), 291(r.25), 293(r.33), 318(1.34), 350(r.27), 364(r.22), 379(r.29), 382(r.18)	22
perceive	17(1.32), 26(r.22), 99(r.27), 113(16), 113(23), 114(r.34), 147(r.26), 163(r.31), 167(r.9), 173(r.18), 183(4.15)	
percepts	153(r.7)	12
be aware	34(r.15), 175(r.3), 184(1.5)	5
hear	289(1.34), 382(r.18)	
listen to	290(r.37), 292(1.17)	4
feel	92(r.33), 101(1.20), 265(1.5), 364(r.22)	4

Table 33--Continued

Coded Unit	Page and Line	Frequency
attend	213(18), 348(r.18), 370(r.7)	3
search	282(1.16), 294(1.5), 364(r.23)	3
contemplate	372(r.5)	1
senses detect	290(r.4)	1
visual learning	vi(8)	1
can be approached	22(r.3)	1
read examples	113(1.20)	1
find	153(1.30)	1
focus imagination	364(r.23)	1
have access	185(r.6)	1
have opportunity	190(r.22)	1
rove	293(r.37)	<u>1</u>
	Total Affective Experience-- Perceive	98

Table 34

Affective Experience--React

Coded Unit	Page and Line	Frequency
be interested (in)	16(r.3), 181(1.28), 196(r.14), 289(1.35), 289(r.34), 372(1.28)	
be concerned	20(1.7)	
be involved	281(1.18), 289(r.34), 291(r.4), 291(r.24)	11
identify with	289(1.35)	
have as little distance as possible	291(r.16), 291(r.23)	
put a lot of himself	370(1.5)	
try to initiate "look like" or "feel like" reaction	290(r.4) 364(r.25)	6
experience	vi(14), 28(r.2), 28(r.9), 37(1.15), 192(r.25), 372(r.4)	6
encounter	16(1.21), 22(r.4), 52(r.18), 170(r.8)	
real encounter	188(1.6)	5
respond	46(r.23), 93(1.36), 255(r.15), 375(1.26)	
human reaction	289(1.28)	5
be influenced	17(1.31), 63(r.22)	
be stimulated	2(11)	3
"turn on"	289(r.31), 289(r.32)	2
feel	220(1.29), 289(1.31)	2
traffic with	77(r.4)	
deal with	109(1.13)	2
satisfy	364(1.5)	
pleases	196(r.14)	2

Table 34 --Continued

Coded Unit	Page and Line	Frequency
worry	17(r.5), 196(r.14)	2
have effect	282(1.13)	1
receive signals	289(r.29)	1
be impelled	133(1.28)	1
(be) shaped by	383(r.14)	1
curious	214(r.6)	1
be anxious	90(r.6)	1
be put off	167(1.13)	1
bracket out	167(r.9)	1
get tense	263(r.17)	1
be shocked	282(1.11)	1
sit or stand quietly	290(r.14)	1
suppress normal desires	290(r.29)	1
delay the movement when a single feeling seems to dominate all the parts	293(r.31)	1
forget	291(r.33)	<u>1</u>
	Total Affective Experience-- React	60

Table 35

Affective Experience--Express

Coded Unit	Page and Line	Frequency
express	13(1.13), 37(1.1), 104(1.4), 141(r.11), 153(r.9), 175(r.17), 177(1.3), 182(1.19), 219(r.18), 288(r.18), 290(r.38), 305(1.35), 376(1.25)	13
share	126(1.28), 133(r.11)	
share discovery	182(1.10)	3
display	6(r.16), 125(r.8)	2
influence	255(1.25)	
want to		
persuade	348(1.9)	2
disclose feeling	182(1.11)	1
say something	133(1.20)	1
exchange	133(1.11)	1
dissipate fear	48(21)	1
convert magic	48(r.22)	<u>1</u>
	Total Affective Experience-- Express	25

Table 36

Affective Experience--Value

Coded Unit	Page and Line	Frequency
need	(1(8), 3(1.15), 6(r.30), 37(1.1), 125(r.4), 175(r.3), 188(1.1)	7
want desire	282(1.13), 375(1.15) 1(2), 187(r.2), 280(1.33)	5
stress	3(r.20), 127(1.9), 172(r.19), 372(1.31)	4
prefer	280(1.32), 375(1.13)	2
enjoy	60(r.32), 281(r.2)	2
take seriously be concerned	60(r.6) 374(1.9)	2
care be interested	183(1.11) 349(1.33)	2
welcome	280(r.9)	1
rely on	363(r.37)	1
delights (in)	51(1.19)	1
seize upon	121(1.32)	1
make investment	184(r.2)	1
use	7(1.11)	1
hope	282(1.11)	1
reevaluate	13(r.31)	1
be "in"	16(r.15)	<u>1</u>
	Total Affective Experience-- Value	33

Table 37

Psychomotor Experience--Make

Coded Unit	Page and Line	Frequency
create	vi(35), 4(1.12), 6(1.19), 7(1.16), 13(1.13), 14(1.14), 16(1.21), 17(1.36), 31(1.23), 32(r.18), 34(r.1), 46(1.16), 51(1.15), 96(r.22), 99(1.17), 103(r.6), 127(1.10), 137(2), 138(13), 157(1.15), 158(1.3), 160(r.7), 163(r.33), 174(r.31), 175(1.1), 175(1.2), 175(1.22), 175(1.36), 175(1.37), 175(r.10), 175(r.14), 175(r.29), 177(1.2), 178(1.2), 182(1.9), 192(r.26), 214(1.8), 225(r.29), 230(1.37), 292(1.25), 305(1.25), 351(1.32), 376(r.25), 382(r.29)	44
make	6(r.29), 7(1.12), 22(r.13), 31(1.28), 34(1.32), 172(r.19), 180(1.33), 188(1.19), 214(1.11), 355(1.7), 382(r.17)	
fashion form produce	6(1.25), 175(r.36) 47(r.35), 64(r.17) 197(1.23)	16
techniques	7(r.19), 13(1.19), 13(1.37), 17(r.1), 315(r.6), 351(1.29), 1(16)	
operations procedures	23(1.22)	8
skill	6(r.25), 28(r.22), 96(r.23), 99(1.4), 159(1.14)	
proficiency ability	1(4) 28(r.24)	7
practice	1(3), 6(r.27), 21(1.22), 37(1.11), 184(1.4), 213(12)	6

Table 37 --Continued

Coded Unit	Page and Line	Frequency
perform(ance)	vii(2), 1(18), 82(r.12), 184(1.2), 354(r.31)	5
design	52(r.19), 61(1.29), 75(1.9), 61(1.32)	4
casting	315(1.5), 315(1.29), 315(r.6)	3
change	88(1.16), 250(1.12)	2
represent	147(1.2), 155(1.31)	2
paint	37(1.14), 354(r.29)	2
shape	63(r.3), 75(1.10)	2
execute	114(r.35), 51(1.25)	2
activity	137(18), 137(19)	2
imitate	112(r.13)	1
direct and organize	99(1.12)	1
plan	247(1.15)	1
assert dominion over	48(r.20)	1
effort	152(1.21)	1
invent	103(r.7)	1
innovate	16(1.28)	1
graphic processes	160(1.7)	1
experiment	16(1.28)	1
metalworking	314(r.23)	1
draw	141(1.13)	1

Table 37--Continued

Coded Unit	Page and Line	Frequency
light from within	354(r.29)	1
enlarge	223(1.1)	1
unify	264(r.20)	1
violate rules of common sense and get away with it	283(1.26)	<u>1</u>
	Total Psychomotor Experience-- Make	120

Table 38

Psychomotor Experience--Do

Coded Unit	Page and Line	Frequency
use	6(r.16), 22(r.13), 49(r.11) 220(r.12), 255(r.14)	5
do	43(r.11), 101(1.20), 196(r.13), 250(1.12)	4
act	17(1.18), 17(1.32), 104(1.11), 375(1.25)	4
behave	13(r.1)	
exotic behavior	16(r.1)	
erotic behavior	170(r.9)	3
give away	17(1.35)	
discard	17(1.36)	2
respond (motor)	96(r.20), 290(r.30)	2
afford to own	371(1.8)	1
progress	20(r.12)	1
confront the world	382(r.28)	1

Table 38--Continued

Coded Unit	Page and Line	Frequency
bring about	21(r.38)	1
generate	88(1.18)	1
direct and organize	99(1.14)	1
get physical jolt	282(1.16)	1
collect	233(r.32)	1
	Total Psychomotor Experience-- Do	28

Table 39

Psychomotor Experience--Teach

Coded Unit	Page and Line	Frequency
teach	13(r.34), 20(r.13), 28(r.1), 34(r.16), 47(1.3), 79(4), 174(r.30), 181(1.38), 182(r.26), 187(1.32), 191(r.24), 383(r.22)	12
motivate	34(r.2)	1
enrich	197(1.23)	1
slowdown	197(1.22)	1
extend	197(1.4)	1
prepare	46(r.27), 197(1.24)	1
provide	46(r.30)	1
create encounters	46(r.8)	1
instruct(ion)	93(r.4)	1
uniting art and life	175(r.6)	1

Table 39--Continued

Coded Unit	Page and Line	Frequency
translate behavior	383(r.20)	1
display	197(1.29)	<u>1</u>
	Total Psychomotor Experience-- Teach	23

Table 40

Cognitive Content--General Concepts

Coded Unit	Page and Line	Frequency
meaning	13(1.30), 88(1.19), 93(1.19), 101(1.21), 126(1.29), 182(r.14), 188(1.34), 251(1.29), 363(1.16), 383(r.21)	10
idea	46(r.25), 75(1.25), 77(r.7), 96(r.20), 167(1.22), 171(r.28), 182(1.19), 288(r.18), 351(1.30), 379(r.17)	10
knowledge	7(r.15), 28(r.6), 93(1.39), 128(1.15), 141(1.19), 182(1.19), 182(r.16)	7
language	183(1.18), 183(r.24), 277(r.28), 289(1.18), 299(1.1), 383(1.13)	6
reason	174(1.31), 175(r.8), 372(1.9), 72(1.16)	4
problem	23(1.21), 28(1.8), 32(r.20), 34(r.16)	4
fact	28(r.21), 181(1.18), 181(1.28)	3
concept	141(1.17), 141(r.10), 247(1.13)	3

Table 40--Continued

Coded Unit	Page and Line	Frequency
thought	22(r.21), 255(1.25)	2
insight	3(r.18), 140(4.5)	2
information	181(1.18), 181(1.31)	2
opinion	348(1.10), 372(1.9)	2
dialectic	177(1.2), 177(1.9)	2
cognitive phase	182(r.8)	1
what happens in the mind	247(1.17)	1
intellectual response	96(r.20)	1
intellectual goals	93(r.3)	1
intellectual growth	139(17)	1
traits of mental behavior	31(1.14)	1
conscious portion	152(1.8)	1
mental power	364(r.28)	1
explanation	157(1.5)	1
proper relation	160(r.6)	1
argument	377(1.28)	1
familiarity	16(1.19)	1
answer	182(1.8)	1
finding	188(1.18)	1
value	13(1.30)	1
valid assertion	90(1.13)	1

Table 40 --Continued

Coded Unit	Page and Line	Frequency
conventional justification	75(r.8)	1
something relevant	93(1.4)	1
relevance and significance of observation	363(r.19)	<u>1</u>
Total Cognitive Content-- General Concepts		76

Table 41

Cognitive Content--Nature of Art

Coded Unit	Page and Line	Frequency
definition of art	3(1.4), 3(r.10), 3(r.12), 13(r.11), 17(1.20), 21(1.18), 26(r.21), 28(r.33), 58(1.8), 70(1.33), 70(r.34), 134(1.20), 383(r.16)	13
ideas of art	3(1.14), 16(1.12), 21(r.33), 28(r.12), 75(1.25), 121(r.19)	6
meaning of art	29(r.14), 52(1.1), 247(1.5), 349(1.34), 357(r.24)	5
nature of art	1(7), 2(9), 47(1.5), 177(r.2)	4
what art is	1(2), 3(1.2), 31(r.13), 289(1.24)	4
purpose of art	13(1.21), 177(1.10), 183(r.18), 349(1.34)	4
concept of art	21(r.37), 28(r.15), 31(r.13)	3

Table 41--Continued

Coded Unit	Page and Line	Frequency
knowledge about art	181(1.18), 181(1.33)	
notions of art	4(r.3)	3
function of art	13(1.21), 177(10)	2
teleology	175(r.27), 177(1.8)	2
aesthetics	382(r.29), 383(1.5)	2
role of art	171(1.18), 171(r.27)	2
connection between art and life	125(1.9), 363(r.2)	2
assumptions about art	29(r.7)	1
traditions of art	63(r.22)	1
idea of range of art in size and variety	75(1.6)	1
"big picture" of art	2(12)	1
art in its widest manifestation	4(1.14)	1
art as language	184(1.1)	1
fundamentals of art	182(r.33)	1
art as knowledge and performance	82(r.21)	1
insight about art	93(1.29)	1
	Total Cognitive Content-- Nature of Art	61

Table 42

Cognitive Content--Discipline

Coded Unit	Page and Line	Frequency
art education	vii(2), 13(r.30), 21(1.29), 99(r.5), 137(18), 157(1.13), 158(1.8), 171(r.26), 173(r.26), 174(r.24), 177(1.12), 180(1.31), 181(1.37)	
art instruction	29(r.7)	
teaching of art	2(9)	15
art history	vii(1), 17(11), 28(1.23), 28(r.14), 137(15), 143(1.26), 152(1.24), 174(1.21)	
historiography	22(r.3)	9
art criticism	vii(2), 13(1.13), 137(15), 187(r.4), 348(1.13), 370(r.8)	
critic's conclusions	363(1.24)	7
anthropology	7(r.15), 14(1.11), 14(1.18), 16(1.1), 17(1.10), 32(r.22)	6
philosophy	vii(1), 174(1.21), 183(r.17), 372(1.18), 372(1.20), 377(r.9)	6
education	75(1.26), 171(1.3), 171(1.9), 171(1.20)	4
disciplines	2(13), 3(r.20), 4(1.14)	3
aesthetic education	382(r.29), 383(1.5)	2
archeology	13(1.31), 17(1.10)	2
psychology	34(1.1)	1
art appre- ciation	137(15)	1
arts	174(1.22)	1

Table 42--Continued

Coded Unit	Page and Line	Frequency
letters	174(1.22)	1
mathematics	335(1.6)	1
engineering	335(1.15)	<u>1</u>
	Total Cognitive Content-- Discipline	60

Table 43

Cognitive Content--Theory

Coded Unit	Page and Line	Frequency
theory	140(1.1), 140(1.21), 141(r.13), 157(1.2), 158(1.32), 158(r.11)	6
psychoanalytic theory	147(1.14), 147(r.25), 152(r.5) 156(1.24)	4
humanistic theory	177(r.3), 181(1.26), 192(r.22)	
humanistic reason	174(r.30)	4
theories that endeavor to account for child art	139(18), 140(r.5)	2
Romanticism	282(1.26)	
Romantic goal	167(r.30)	2
theoretical unity	184(r.6)	1
cognitive theory	141(1.11)	1
Gestalt theory	156(1.27)	1
perceptual theory	177(1.15)	1

Table 43--Continued

Coded Unit	Page and Line	Frequency
semantic signs	182(1.30)	1
semiotic theory	182(1.29)	1
syntactic signs	182(1.33)	1
formalism	372(1.30)	1
pragmatic signs	182(1.35)	1
connoisseurship	184(1.34)	1
cathartic foundation	37(1.22)	1
way habit effects business of looking at art	289(1.16)	<u>1</u>
	Total Cognitive Content-- Theory	30

Table 44

Cognitive Content--Studies

Coded Unit	Page and Line	Frequency
language of art	247(r.2), 275(r.28), 289(1.18), 363(r.7)	
linguistic study	182(r.17), 212(1)	6
cognitive study	181(1.31), 182(r.15), 211(23) 211(23)	3
media study	182(r.18), 184(r.25), 212(1)	3
critical study	182(r.18), 212(1)	2
empirical investigation	22(r.20)	
empirical study	3(r.21)	2
humanistic study	174(1.21)	<u>1</u>
	Total Cognitive Content-- Studies	17

Table 45
Cognitive Content--Characteristic of Art

Coded Unit	Page and Line	Frequency
structure of art	182(r.12), 182(r.13), 182(r.28)	
formal organization	182(1.22)	4
styles	181(r.4), 247(1.16), 277(1.26)	3
visual language of art	184(1.17), 184(r.24)	2
primitive origins	6(1.10), 6(1.29)	2
transmission of style and influence	181(r.5), 345(r.22)	2
practical uses	182(r.7)	
uses in physical environment	182(1.24)	2
visual evidence	363(1.3)	
aesthetic evidence	182(1.16)	2
origins of ideas about art	29(r.5)	1
origins of art	34(1.2)	1
names of media and materials	181(r.5)	1
media/meaning relationship	185(r.7)	1
form/content relationship	184(r.26)	1
expressive meaning	182(r.4)	1

Table 45--Continued

Coded Unit	Page and Line	Frequency
conventional expectations about functions of art	175 (r.19)	1
influence	28 (1.8)	1
purposes of an art object	63 (r.2)	1
function of artifacts	13 (1.33)	1
distribution of artifacts	13 (1.31)	1
names and dates of artists	181 (r.3)	1
dating	28 (1.2)	1
provenience	28 (1.2)	1
status of art genre as symbolic form	183 (r.19)	1
iconological symbols	181 (r.6)	1
movements of art	181 (r.3)	1
"subject matter"	211 (14)	1
wide range of quality	60 (r.23)	1
polarization of styles	109 (1.15)	1
places and things	182 (r.6)	<u>1</u>
Total Cognitive Content-- Characteristic of Art		38

Table 46
Cognitive Content--Curriculum

Coded Unit	Page and Line	Frequency
curricula	21(1.18), 158(1.26)	
art education		
curriculum	184(1.3)	
art program	31(1.13)	4
objectives	46(r.23), 187(r.9)	2
way of learning	137(9)	1
transfer of		
critical		
learning	188(r.25)	1
relationship		
between learning		
in art and		
learning in		
general	79(11)	1
educational		
objectives	21(r.31)	1
strategies and		
sequences	75(1.22)	1
distinctive		
subject matter	99(r.21)	<u>1</u>
	Total Cognitive Content-- Curriculum	12

Table 47
Cognitive Content--Culture

Coded Unit	Page and Line	Frequency
man	vi(34), 174(r.25), 181(1.32) 181(1.35), 182(1.10), 182(r.9)	
individual personality	182(r.4)	7
groups	181(r.18)	
general laws among groups persons	13(1.6) 181(r.17)	
group and social function	182(r.5)	4
culture	7(r.21), 75(r.1), 75(r.9)	3
physical communi- cation	181(r.18)	<u>1</u>
	Total Cognitive Content-- Culture	15

Table 48
Cognitive Content--Reality

Coded Unit	Page and Line	Frequency
reality	6(1.38), 48(r.23), 141(1.20) 166(1.28), 166(1.30)	
what is real	311(1.25)	6
life	78(1.15), 184(1.38), 219(r.23)	3
world	46(r.29), 229(r.27)	2
phenomenon	75(1.16), 157(1.6)	2
being	48(r.23)	<u>1</u>
	Total Cognitive Content-- Reality	14

Table 49

Affective Content--General Affects

Coded Unit	Page and Line	Frequency
feeling	51(1.22), 77(r.21), 96(r.19), 109(1.14), 114(r.34), 182(1.19), 219(r.18), 220(r.23), 220(r.26), 280(r.7), 281(1.18), 313(r.37), 364(1.6)	
bodily feeling	291(1.2), 291(1.3)	
single unified feeling	293(1.1)	
emotion	4(1.2), 282(1.16), 290(r.38)	
emotional power	364(r.29)	
emotional jolt	282(1.15)	
affect	171(1.19)	
mood	113(1.23)	
sensation	109(1.14)	
sensitivity	28(r.22)	25
interest	16(r.2), 17(1.16), 30(1.2), 47(1.6), 93(1.6), 93(1.28), 121(1.26)	
attention	17(1.15), 90(r.2), 125(r.15)	
awareness	32(r.20), 291(1.1)	
concern	43(r.3), 363(r.12)	14
creativity	vi(28), 13(r.22), 30(1.3) 31(1.3), 60(r.14), 90(1.9) 181(1.36)	7
aesthetic		
experience	121(1.33), 364(4.26)	
aesthetic preference	109(r.14), 125(1.11)	
aesthetic goal	46(1.26)	5
value	22(1.29), 127(1.7), 127(1.10), 377(r.18)	4
attitude	7(1.7), 109(r.14), 265(1.27)	3
self		
personality	37(1.1), 128(1.16) 152(1.9)	3
influence	60(r.14), 90(r.3), 255(1.25)	3

Table 49--Continued

Coded Unit	Page and Line	Frequency
motivation	51(1.15), 376(r.7)	2
depth and intensity of experience	374(1.10)	1
unconscious suggestions	152(1.20)	1
process during which it is born in time	197(1.24)	1
association	167(1.22)	1
need to master reality	48(1.4)	1
need to communicate	133(1.1)	1
psychic distance	292(1.13)	1
tempo and pattern of perception	163(r.31)	1
stimulation	282(1.10)	1
impression	292(r.35)	1
individual responsibility	127(1.9)	1
expressive meaning	183(1.11)	1
natural and social forces	177(1.7)	1
parts and types of experience	193(r.9)	1
effect of electronic media	163(r.31)	1

Table 49 --Continued

Coded Unit	Page and Line	Frequency
pure will	103(r.7)	1
desire for approval	112(r.14)	1
excitement	281(r.3)	<u>1</u>
Total Affective Content-- General Affects		84

Table 50

Affective Content--Positive Affects

Coded Unit	Page and Line	Frequency
satisfaction	16(r.24), 377(r.19)	
pleasure	51(1.7), 373(r.19)	
self-gratification	51(1.27)	
happiness	219(r.18)	
enjoyment	51(1.22), 348(r.1)	8
freedom	37(1.13), 51(1.24), 77(r.13), 93(1.19)	
being responsible to no one	51(1.23)	5
perfectionist (impulse)	47(1.16), 49(r.6), 51(1.34)	
completeness	47(1.18)	4
love	17(1.8), 128(1.13), 219(r.21)	3
aesthetic fascination	6(r.2)	
aesthetic gratification	61(1.6)	
aesthetic delight	114(r.37)	3
success	16(1.30), 219(r.20)	2

Table 50--Continued

Coded Unit	Page and Line	Frequency
optimism	92 (r.33)	1
hope	219 (r.19)	1
inspiration	13 (r.23)	1
appreciation	125 (r.8)	1
fascination	103 (r.6)	1
spontaneity	43 (1.1)	1
honesty	277 (r.25)	1
unity	128 (1.14)	1
erotic energy	131 (r.19)	1
wonderful, trance-like states	282 (1.12)	1
desire	104 (1.11)	<u>1</u>
	Total Affective Content-- Positive Affects	36

Table 51

Affective Content--Negative Affects

Coded Unit	Page and Line	Frequency
horror vacuii	49 (1.22)	
fear of		
unadorned		
reality	49 (r.8)	2
ostentation	13 (1.15)	
pride	13 (1.14)	2
fear	49 (1.18)	1
problem of		
being a man	174 (r.23)	1
personal		
urgencies	14 (1.14)	1
worries	219 (r.20)	1
failures	219 (r.20)	1
hatred	219 (r.21)	1
violence	281 (1.16)	1
anxiety	13 (1.14)	1
crises	180 (1.34)	1
snobbism	99 (r.4)	1
real perplexities	188 (1.7)	<u>1</u>
	Total Affective Content-- Negative Affects	15

Table 52

Psychomotor Content--Type--Visual Art

Coded Unit	Page and Line	Frequency
visual art	vi(35), 16(r.14), 37(1.3), 59(1.34), 109(r.11), 113(1.21), 121(1.26), 121(1.26), 183(1.17), 183(r.25), 184(1.35), 184(r.7), 185(r.8), 189(1.5), 229(r.14), 250(1.7), 277(r.12), 278(r.24), 282(1.10), 293(r.35), 299(1.1)	
visual and plastic	16(1.11)	
visual communication	57(r.3), 299(1.4)	24
graphic(s)	49(r.18), 105(r.20), 170(r.18)	
images	75(r.12), 133(1.15), 141(r.12)	
drawing	140(1.2), 152(1.11)	
picture	310(1.2), 341(1.30)	
poster	22(r.14)	
illustration	159(1.17)	
mural	159(1.17)	
art framed	61(1.10)	
child art	173(1.35)	15
architecture	52(223), 60(r.25), 250(1.7), 299(1.2), 335(1.10)	
spaces	52(r.9)	
structures	52(r.9)	
school	52(r.20)	
store	52(r.20)	
library	52(r.20)	
theater	52(r.20)	
house	214(r.14)	
building	214(r.15)	
street	214(r.15)	
other construction	214(r.15)	15

Table 52--Continued

Coded Unit	Page and Line	Frequency
painting	60(r.25), 250(1.7), 299(1.2) 301(r.1), 305(1.27), 305(1.34), 318(1.33)	
Aboriginal	77(r.10)	
"Guernica"	113(1.35)	
"The Frugal Repast"	223(1.17)	
examples of	223(1.1)	11
sculpture	60(r.25), 250(1.7), 299(1.22), 318(1.32), 340(1.30)	
"Young Man Seated"	223(1.15)	
"Cain"	223(1.16)	
"Pieta"	173(1.35)	
"Man Pointing"	223(18)	9
photography	305(1.26), 305(1.33)	
film	299(1.3), 341(r.18)	
movie	292(r.13)	
motion picture	229(1.6), 382(1.14)	
TV	229(1.6)	8
design	335(1.16)	
spoon	61(1.28), 75(1.10)	
fire hydrant	21(r.19)	
bicycle pump	21(r.19)	
chair	22(r.14)	
stage and costume	159(1.15)	7
crafts	21(1.20), 21(1.22), 299(1.3)	3
advertisement	220(1.11), 225(r.30)	2
artifacts	13(r.12), 13(1.13)	2
art of galleries	60(r.11)	1
great works of art	75(r.10)	1
so-called fine art	160(1.4)	<u>1</u>
	Total Psychomotor Content-- Type--Visual Art	99

Table 53

Psychomotor Content--Type--Literature

Coded Unit	Page and Line	Frequency
poems	197(1.30)	
poetry	220(r.13)	2
short stories	197(1.30)	1
playwright's script	248(r.9)	1
literature	383(1.7)	<u>1</u>
	Total Psychomotor Content-- Type--Literature	5

Psychomotor Content--Type--Music

music	220(r.12), 382(1.15), 383(1.6)	3
record	197(1.29), 288(r.17)	2
composition	248(r.9)	1
performance	289(1.33)	1
sounds	291(1.5)	1
rhythm	291(1.5)	1
song	6(r.14)	<u>1</u>
	Total Psychomotor Content-- Type--Music	10

Psychomotor Content--Type--Dance

dance	6(r.14), 318(1.33), 383(1.6)	<u>3</u>
	Total Psychomotor Content-- Type--Dance	3

Table 53--Continued

Coded Unit	Page and Line	Frequency
Psychomotor Content--Type--Theater		
theater	6(r.14), 318(1.32)	2
play	382(1.15)	1
drama	383(1.7)	<u>1</u>
	Total Psychomotor Content-- Type--Theater	4

Table 54

Psychomotor Content--Type--Other

Coded Unit	Page and Line	Frequency
communication	21(1.6), 53(r.35), 58(1.19), 60(r.7), 60(r.21), 60(r.27), 60(r.32), 75(1.11), 226(r.2)	9
advertising	21(1.5), 60(1.28), 60(r.2), 61(1.5)	4
information	21(1.6), 53(r.35), 58(1.9)	3
mass media	60(r.6), 75(1.11), 121(r.28)	3
industrial	21(1.6), 160(1.5), 376(1.34)	3
commercial	60(r.12), 376(1.34)	2
design	21(1.7), 61(r.38)	2
game played in school	87(r.10)	
hypothetical game	88(1.15)	2
operatic or combined arts	178(1.3)	1

Table 54--Continued

Coded Unit	Page and Line	Frequency
ritual	6 (r.14)	1
new coming together of the arts	318 (1.34)	1
happenings	16 (1.31)	1
combination	383 (1.7)	1
interdisciplinary activities	159 (1.13)	1
everything we see and use	241 (r.16)	1
art of community planning	240 (r.11)	1
large and small scale environ- ment	21 (r.26)	1
physical community	70 (1.20)	1
shape of community	70 (1.34)	1
whole city	75 (1.10)	1
man-made environment	171 (1.30)	1
our environment, most of the things in it	236 (r.12)	1
"official" art	188 (1.19)	1
truly human person	383 (r.23)	<u>1</u>
	Total Psychomotor Content-- Type--Other	44

Table 55

Psychomotor Content--Type--Unspecified

Coded Unit	Page and Line	Frequency
objects products	vi(35), 7(r.19), 187(r.21) 31(1.16), 58(1.12)	5
"fine" architecture excluded	53(r.18), 166(1.2) 21(1.19)	3
things	6(r.29), 34(1.32), 47(1.7)	3
popular arts	53(r.19), 166(1.2), 166(1.28)	3
all kinds of art various kinds	197(1.29) 292(1.27)	2
"art"	34(1.31)	1
the arts	121(1.32)	1
various kinds	292(1.27)	1
most of the world's art	6(1.18)	1
several arts and crafts	6(r.27)	1
any medium	189(1.5)	1
appearances	16(1.20)	1
other creative language	109(r.11)	1
all forms of known creativity and communication	134(r.10)	1
elite art	166(1.26)	1
outstanding works of art	213(13)	1

Table 55--Continued

Coded Unit	Page and Line	Frequency
contemporary performance	170(1.5)	1
varieties of expressive activities	211(15)	<u>1</u>
	Total Psychomotor Content-- Type--Unspecified	29

Table 56

Psychomotor Content--Characteristic--Medium

Coded Unit	Page and Line	Frequency
materials	13(1.18), 166(1.3)	
impermanent	17(1.38)	
ordinary	88(1.17)	
manufactured and improvised	137(3)	
almost anything	310(1.2)	
new	170(r.34)	
wax	315(1.6)	
clay	315(1.6)	9
tools	160(1.6)	
machine	64(r.19)	
hand	64(r.18)	
equipment	160(1.6)	<u>4</u>
	Total Psychomotor Content-- Characteristic--Medium	13

Table 57

Psychomotor Content--Characteristic--Structure

Coded Unit	Page and Line	Frequency
form	7(r.20), 47(1.6), 47(r.32) 166(1.3), 184(1.5), 364(1.27) 380(1.9)	7
unity	264(r.31), 264(r.27), 265(1.5), 271(1.17)	
coherence	264(r.32)	5
style	6(r.1), 13(1.16), 46(r.18) 184(r.1), 190(r.10)	5
contextual quality	113(1.15)	
pervasive effect	96(1.3)	
pervasive quality	113(1.15)	
"look" or "feel"	276(r.26)	
combination of sensations	373(r.21)	5
shape arrange- ments	160(r.1)	
plan of organization	248(r.7)	
design	248(r.7)	
way they are put together	372(1.33)	
relationship of parts to whole	372(r.5)	5
repetition	49(r.18), 267(r.4), 269(1.9)	
rhythm	267(r.2)	4
order	279(1.7), 280(1.32)	
organized appearance	47(1.7)	3
balance	167(1.14), 267(1.27)	
imbalance	265(r.28)	3
distortion	141(1.14), 281(r.18)	2

Table 57--Continued

Coded Unit	Page and Line	Frequency
precision	167(1.13)	1
regularity	167(1.15)	1
explicitness	167(1.13)	1
similarity	264(r.21)	1
dominance	264(r.23)	1
subordination	264(r.23)	1
convergence	264(r.25)	1
proximity	264(r.27)	1
devices	264(r.30)	1
control of focus	278(r.20)	<u>1</u>
Total Psychomotor Content-- Characteristic--Structure		49

Table 58

Psychomotor Content--Characteristics--Senuous Quality

Coded Unit	Page and Line	Frequency
line	49(r.17), 143(1.33), 143(1.33) 182(r.35), 251(1.25), 263(r.35), 264(r.19), 264(r.25), 278(r.19), 278(r.20), 291(1.25), 301(r.2), 305(1.35), 359(r.24)	14
color	182(r.36), 241(r.15), 250(1.13), 257(1.31), 263(r.36), 264(r.19), 264(r.24), 265(r.20), 291(1.5), 305(1.36), 359(r.25), 373(r.21)	12

Table 58--Continued

Coded Unit	Page and Line	Frequency
shape	141(1.15), 182(r.35), 241(r.15), 250(1.13), 263(r.35), 264(r.19), 264(r.22), 264(r.24), 264(r.26), 265(r.20), 291(1.5), 350(r.8)	12
light and dark	182(r.36), 250(1.13), 255(1.26), 263(r.36), 278(r.22), 305(1.36), 359(r.25)	
tools	255(r.13)	8
texture	182(r.36), 241(r.16), 264(r.22), 305(1.36), 359(r.24)	5
volume, mass	182(r.36), 250(1.13), 301(22) 350(r.9)	4
elements	182(r.35), 247(1.13), 250(r.10), 372(1.32)	4
motion	182(r.37), 298(1.3), 341(1.31)	3
space	182(r.36), 241(r.16), 350(r.8)	3
size	141(1.15)	1
weight	265(r.19)	1
areas of interest	265(r.20)	1
direction	265(r.19)	1
surface	273(r.20)	1
aesthetic effects	166(1.1)	1
aesthetic form	166(1.22)	1
formal qualities	127(1.11)	1

Table 58--Continued

Coded Unit	Page and Line	Frequency
visual relationship	88(1.18)	1
visual evidence	247(1.4)	1
visual devices	220(1.26)	1
parts of a work	279(r.23)	1
stimuli	373(r.21)	<u>1</u>
Total Psychomotor Content-- Characteristics--Senuous Quality		78

Table 59

Psychomotor Content--Characteristic--Subject

Coded Unit	Page and Line	Frequency
people	214(1.21), 214(r.12), 220(1.20), 229(1.2), 247(r.9), 292(1.37), 350(1.21), 366(1.2)	8
imagery	153(r.8), 157(16)	
perceptual	153(1.32)	
intracerebral	153(r.6)	4
objects	350(1.21), 357(1.3), 366(1.3)	3
symbols	126(1.14), 152(1.10), 350(1.24)	3
visual fantasies	282(r.28)	1
motif	49(r.16)	1
subject matter	113(1.17)	1

Table 59--Continued

Coded Unit	Page and Line	Frequency
what he can represent artistically	48(r.20)	1
animal	110(1.9)	1
events	247(r.12)	1
events in space/ time continuum	113(1.21)	1
places	214(1.22)	1
contemporary subject matter	124(1.23)	1
totemism	170(r.13)	1
shamanism	170(r.13)	1
mythical (thinking)	170(r.14)	1
violence	281(1.16)	1
teaching of church, magni- ficence of a king and his court, respectability of a group of businessmen	376(1.25)	<u>1</u>
	Total Psychomotor Content-- Characteristic--Subject	32

Table 60

Psychomotor Content--Characteristic--Style

Coded Unit	Page and Line	Frequency
child art	6(1.29), 43(1.11), 46(1.19), 48(r.5), 49(r.7), 49(r.9), 101(r.3), 103(r.5), 104(r.12) 114(r.36), 137(18), 138(6), 139(5), 140(1.1), 141(r.14), 147(1.4), 147(1.24), 153(r.6), 157(1.7), 157(1.11), 158(1.3) 158(1.10), 158(1.22), 158(1.27), 158(1.32), 158(r.11), 158(r.13), 160(r.6), 175(r.35)	
early forms	141(r.14), 143(r.2)	31
primitive art	4(r.7), 6(1.29), 6(r.8), 7(r.14), 13(1.10), 13(r.23), 13(r.33), 13(r.37), 16(1.10), 17(1.12), 18(r.13), 49(r.7)	
tribal art	6(1.20), 6(1.35), 6(r.15), 7(1.15), 13(1.13), 13(r.18), 17(1.27), 60(1.31)	20
naturalism	152(1.26), 152(r.9), 167(1.14) 291(r.22)	
realism	152(1.26), 152(r.8), 291(r.22), 292(1.14)	
imitations	112(r.13), 292(1.17)	
representation	141(1.20), 152(1.12), 341(r.19)	
accurate sounds	277(1.33), 277(r.27)	
exactly like	292(1.6)	15
prehistoric	6(1.4), 47(r.31), 60(r.18)	
pre-Columbian	6(1.5)	
North		
American	6(1.5)	
Eskimo	6(1.6)	
Australian	6(1.6)	
Bushman	6(1.7)	
Neolithic	49(1.18), 143(1.27), 269(1.8)	
Paleolithic	110(1.9), 143(1.27), 269(1.10)	14

Table 60--Continued

Coded Unit	Page and Line	Frequency
abstract	152(r.4), 152(r.8), 292(1.15), 374(r.23), 374(r.24)	
Abstract		
Expressionism	41(r.17)	
Pop	20(1.37), 21(1.11)	
anti-naturalism	170(r.10)	
haptic, Romantic abstract	152(r.10)	10
contemporary	16(r.20), 17(1.15), 17(1.20), 28(r.13), 121(1.27)	5
non-objective	152(r.4), 166(r.8)	
OP	20(1.39), 168(1.16)	4
style	276(r.20), 277(1.26), 277(1.32)	3
emotion	277(1.35), 281(r.9), 282(1.26)	3
fantasy	277(1.35), 283(1.22), 283(1.27)	3
sophisticated or so-called advanced art civilized art	6(1.26), 13(1.11) 13(1.12)	3
classic art	60(r.29), 280(1.36)	
art of Greece	280(1.37)	3
visual, perceptual, classic visual	109(1.12) 152(r.10), 26(1.10)	3
expressive	26(1.10), 152(r.9)	2
order	277(1.34), 280(1.35)	2
adolescent art	115(1.2), 115(1.23)	2

Table 60--Continued

Coded Unit	Page and Line	Frequency
lacking corre- spondence to what the rest of us see	140(1.2), 141(r.15)	2
impressionist	152(r.16)	
impressionist- expressionist	109(1.18)	2
sacred	60(r.29)	
great religions	375(r.28)	2
social	52(r.18), 229(1.1)	2
Romantic	282(1.26), 282(1.18)	2
professional	46(r.3)	1
traditional	350(1.20)	1
everyday	21(1.10)	1
Baroque	20(1.38)	1
art of kings and princes	60(r.29)	1
bourgeois	60(r.30)	1
peasant	60(r.38)	1
medieval	350(1.25)	1
technical	26(1.10)	1
haptic	152(r.10)	1
disinclined to represent deep space	170(r.16)	1
creative	19(r.11)	1

Table 60--Continued

Coded Unit	Page and Line	Frequency
erotic	170(r.8)	1
thematic	26(1.10)	<u>1</u>
	Total Psychomotor Content-- Characteristic--Style	147

Table 61

Psychomotor Content--Characteristic--
Function--Foster Human Development

Coded Unit	Page and Line	Frequency
transforms self of child in the direction of the truly human	93(r.6)	
provide you with clues about style in other areas of life	277(r.27)	
antedote to the sameness and monotony that can creep into anyone's normal existence	282(1.27)	
helps you to understand the new supersonic, interstellar, sub-microscopic, continuously exploding, infinitely receding extra galactic worlds of curved space and antimatter that science and technology are engaged in discovering	283(r.25)	
echo the perfect adjustment of interests, appetites and desires in the normal person--the person of moderate feeling	373(1.19)	

Table 61--Continued

Coded Unit	Page and Line	Frequency
vicarious substitute for genuine and intensive involvement with life	121(r.20)	
mode of experience that is both preparation for maturity and an arena for immediate exercise of their sense and emotions	121(r.28)	
exercise desires he (child) cannot otherwise cope with	49(r.11)	
rid child of fear	51(1.20)	
make (individual) richer, better, more-cultured person	75(r.13)	
help make person more interesting	75(r.22)	
lift thought and discourse out of prose of workaday world into poetry of heightened thought and feeling	75(r.36)	
fosters type of learning	80(1)	
synthesizes	85(r.10)	
instructive	110(1.10)	
consolidate notion of self	117(r.10)	
simulations of the emotional properties of sexual experience	170(1.6)	
prepare people for new modes of perception largely induced by changes in technology and media of mass communication	170(r.30)	

Table 61--Continued

Coded Unit	Page and Line	Frequency
source of insight into whatever questions or difficulties currently beset us	171(r.6)	
potentially offer insight	171(r.10)	
involve man in the anguish, achievements, and aspirations of other people, and in enduring human questions of artistic form, moral value, and personal belief	174(1.21)	
serves humanistic purposes	174(r.31)	
questions about and answers to their problems and concerns	213(15)	
helps us get ready for life by letting us know the feelings we are capable of having when we face reality	220(r.25)	
can tell you how life really feels	220(r.29)	
device for sorting out people	124(r.18)	
develop skills in the perception of qualities useful in the games of life	125(r.2)	
make aware of range of feelings it is possible to have	125(r.4)	
opportunity to examine alternate life styles	126(r.12)	
participates in the process of learning and maturing	131(r.19)	

Table 61--Continued

Coded Unit	Page and Line	Frequency
useful in the business of finding out what life is really like	228(r.18)	
gets you ready for the human variety you are going to encounter throughout your life	230(r.9)	<u>32</u>
Total Psychomotor Content-- Characteristic--Function-- Foster Human Development		32

Table 62

Psychomotor Content--Characteristic--
Function--Self-Expression

Coded Unit	Page and Line	Frequency
self-expression	37(1.21), 41(r.7), 46(r.2)	
instrument for dealing with human situations that call for expression	131(r.27) 134(1.21)	5
essential expression of human spirit	13(r.35)	1
presents solutions to human needs, fears, aspirations	16(r.11)	1
demonstration of originality	30(1.1)	1
expression of problems	34(r.30)	1
public expression of solution to problems	34(r.18)	1

Table 62--Continued

Coded Unit	Page and Line	Frequency
cathartic self-expression	37 (r.3)	1
reveals self	43 (l.20)	1
transformation of self	43 (r.4)	1
public expression of ideas and feelings	53 (r.33)	1
mode of human creativity	60 (r.33)	1
express ideas	77 (r.9)	1
absorb artists energy	96 (l.6)	1
represents emerging capacity to imagine relationships with the self, with others, with nature, with man-made environment, and with the idea of society	101 (r.3)	1
evidence of existence of the self	105 (r.21)	1
reveals consciousness of qualities of ideas	115 (l.26)	1
visual fantasies representing strange worlds and creatures that would otherwise be imagined privately	282 (r.28)	1
intensify expression of life's meaning	374 (r.25)	1
mode of personal integration	121 (l.33)	1
self-integration	122 (r.9)	1
self-integrating of adolescents	124 (l.3)	1
expression of Eros	134 (r.11)	1

Table 62--Continued

Coded Unit	Page and Line	Frequency
mode of expression	171(r.30)	1
by-product of someone's encounter with the world	196(r.2)	<u>1</u>
Total Psychomotor Content-- Characteristic--Function-- Self-Expression		28

Table 63

Psychomotor Content--Characteristic--
Function--Cultural

Coded Unit	Page and Line	Frequency
cohesive force in culture	13(r.1)	1
record experience	13(r.2)	1
perpetuating traditions	13(r.3)	1
display wealth	13(r.4)	1
entertain community	13(r.4)	1
invoke gods and departed spirits	13(r.5)	1
protect individuals against illness and catastrophe	13(r.6)	1
promote fertility	13(r.7)	1
avert death in childbirth	13(r.7)	1
build courage in war	13(r.8)	1
renew life of the departed	13(r.9)	1
facilitate passage from one human condition to another	13(r.9)	1
meaningful relationship with a special public	51(1.36)	1

Table 63--Continued

Coded Unit	Page and Line	Frequency
affects groups and communities	52(1.3)	1
facilitate life of the group	52(r.11)	1
express group values	52(r.12)	1
shaping how we see, how we move, assemble and meet each other	52(r.14)	1
plays a very critical role in the life of the community	52(r.16)	1
help establish group norms	54(1.6)	1
used by man to rise above natural processes	89(r.33)	1
source of information as well as entertainment	229(1.7)	1
tells about time, environment, country, way of seeing, thinking, and feeling	277(1.13)	1
meets interests and concerns	363(r.13)	1
served the needs of people	373(r.36)	1
culture's attempt to compensate its youth for having delayed their maturity beyond the time of their greatest physical strength, emotional intensity, and sexual desire	122(1.19)	1
totality of values in which adults have confidence and which they wish to see transmitted to the young	122(r.4)	1

Table 63--Continued

Coded Unit	Page and Line	Frequency
satisfy personal and social needs	175(r.3)	1
visual record of all sorts of people and places	214(1.21)	<u>1</u>
Total Psychomotor Content-- Characteristic--Function-- Cultural		28

Table 64

Psychomotor Content--Characteristic--
Function--Visual Persuader

Coded Unit	Page and Line	Frequency
visual persuader	54(1.7)	1
influence viewers or communicate with them	220(1.26)	1
does something to the people who look at it	171(1.25)	1
agency of perceptual changes	170(r.34)	1
capacity to change human behavior in publicly visible ways	375(r.36)	1
presents tremendous amount of visual material designed to influence our lives	53(r.36)	1
magical relation to viewers tested needs	59(1.34)	1
compells assent	59(1.36)	1
makes housewife aware of need she didn't know she had	60(1.22)	1
elicits behavior	60(1.26)	1

Table 64--Continued

Coded Unit	Page and Line	Frequency
promote specific practical behavior	60 (r.34)	1
influence lives	75 (1.7)	1
visible and psychological force of immense power and influence	75 (1.12)	1
stimulates human emotion	281 (1.16)	1
cause some people to act as if they were looking at real life	292 (1.38)	1
reach lives emotionally and intellectually	374 (1.25)	1
removes the viewer from everyday hopes and cares	375 (1.13)	1
induce altered states of consciousness	168 (r.1)	1
selling products or influencing way public thinks	226 (1.7)	<u>1</u>
Total Psychomotor Content-- Characteristic--Function-- Visual Persuader		19

Table 65

Psychomotor Content--Characteristic--
Function--Communication

Coded Unit	Page and Line	Frequency
communication	36 (r.26), 43 (r.5), 46 (r.8), 112 (r.17)	4
communicate ideas and feelings (through vision)	264 (1.17), 374 (1.13)	2
should communicate ideas and feelings	374 (1.17)	1
communicates its perfection to people who have managed to develop all their potential interests . . . to an ideal degree	373 (1.22)	1
expressive and communicative instrument	134 (1.23)	1
communicate meanings to the viewer	171 (1.17)	1
promotion of discourse and exchange of feelings among citizens of a free society	171 (r.35)	1
communicating information	13 (r.3)	1
communication of concepts	16 (1.1)	1
communicate an enormous range of ideas and control (his) different moods	257 (1.31)	<u>1</u>
Total Psychomotor Content-- Characteristic--Function-- Communication		14

Table 66

Psychomotor Content--Characteristic--
Function--Formal

Coded Unit	Page and Line	Frequency
search for meaningful combinations (of shape, color, texture, a space in everything we see and use)	241(r.14)	1
creation of vital symbols	14(1.21)	1
exhibits capacity to evoke excellent responses	41(r.9)	1
potential source of visual pleasure	51(1.6)	1
positive source of gratification	51(1.17)	1
way of investigating places visually	240(1.30)	1
satisfy your visual interests and expectations after it has aroused them	265(r.29)	1
send visual signals which affect feelings	294(1.27)	1
solution to a problem of creating meaning by arranging (vis.elements)	359(r.23)	1
demonstrate successful cooperation among all the parts of a work the way all the parts of a living creature cooperate to keep it alive	372(r.20)	1
language or vehicle of meaning	182(r.26)	1
Total Psychomotor Content-- Characteristic--Function--Formal		11

Table 67

Psychomotor Content--Characteristic--
Function--In Relation to Reality

Coded Unit	Page and Line	Frequency
reflect complexity of the world	257(1.16)	1
imitation of reality	64(1.1)	1
responsible for much of man-made environment	68(r.9)	1
provide fragments of life	78(1.15)	
rearranges things, transforms substances, call new forms into being	86(1.10)	1
imitates what we see	277(r.12)	1
preserves life of the imagination for many of us who have lost it	283(1.23)	1
creates its own rules or logic of reality	283(1.37)	1
asks you to compare it with something it may resemble in real life	267(r.9)	1
make everyday life more meaningful and profound	375(1.15)	1
reduction of psychic distance-- steady elimination of the gap between art and life	166(1.23)	<u>1</u>
Total Psychomotor Content-- Characteristic--Function-- In Relation to Reality		11

Table 68

Psychomotor Content--Characteristic--
Function--Instrumental

Coded Unit	Page and Line	Frequency
serves great cause	376 (r.6)	1
serves purposes determined by persistent human needs working through powerful social institutions	375 (r.3)	1
serves interest of the church, the state, business or politics	375 (r.6)	1
advance some cause that will presumably advance the interests of humanity	375 (r.15)	1
heightens viewers awareness of the sacredness of certain symbols, the holiness of certain persons and events	375 (r.28)	1
results in greater allegiance to a party or greater conviction as to the truth of a political or social point of view	375 (r.38)	1
instrument for doing a better job of liberal and humane education	138 (2)	<u>1</u>
Total Psychomotor Content-- Characteristic--Function-- Instrumental		<u>7</u>

Table 69

Psychomotor Content--Characteristic--
Function--Other

Coded Unit	Page and Line	Frequency
marketable commodity	17 (1.23)	1
personal adornment	14 (1.20)	1
as trade and exchange for needed objects	17 (1.27)	1
commodity	17 (1.30)	1
property	17 (1.30)	1
investment	17 (1.30)	<u>1</u>
		5
magic	14 (1.19)	1
primitive medicine	14 (1.20)	1
has magical powers	51 (1.19)	1
magical	60 (1.31)	<u>1</u>
		4
practical	14 (1.19)	1
creation and adjustment of form to human use	21 (1.26)	1
facilitate living, working, recreation, and circulation	70 (1.22)	1

Table 69--Continued

Coded Unit	Page and Line	Frequency
provide best possible arrangements for living, working, recreation, and circulation	240(r.12)	<u>1</u> 4
Total Psychomotor Content-- Characteristic		158

Table 70

Qualitative Judgment of Product

Coded Unit	Page and Line	Frequency
great	78(r.5), 373(r.35), 374(r.20), 374(r.26), 376(1.3), 376(r.5), 376(r.7), 376(r.24)	8
effective	57(r.4), 59(1.34), 112(r.16), 226(r.3)	
successful	374(1.27)	5
"real"	141(1.18), 166(r.10), 374(r.22)	
accurate	141(1.20), 278(r.23)	5
excellent	372(1.17), 373(1.8), 374(1.12), 375(r.34)	4
integrated	22(1.2), 134(r.6)	
not separated	175(r.1), 220(r.27)	4
inevitable	158(r.14), 374(r.27)	
obsessive	49(r.10), 374(r.20)	4
significant	60(r.13), 126(1.30)	
important	283(r.23), 292(r.15)	4
compelling	60(1.35), 60(r.2), 61(r.4)	3

Table 70--Continued

Coded Unit	Page and Line	Frequency
perfection	280 (1.19), 280 (1.34), 373 (1.18)	3
honest	292 (r.14)	
authentic	13 (r.17), 175 (r.15)	3
complex	141 (r.12), 351 (r.8)	2
permanent	279 (r.23), 286 (1.34)	2
stable	279 (r.24)	
motionless	279 (r.24)	2
at center of life	16 (1.13)	1
popularity	16 (r.22)	1
accessibility	16 (r.22)	1
originality	17 (r.25)	1
simplicity	141 (r.13)	1
right amount of effort for a particular effect	63 (r.6)	1
harmonious uniting of means and ends	63 (r.7)	1
relation to physical community	52 (r.8)	1
useful	6 (r.18)	1
designed for fabrication, storage, cost, and use	61 (1.32)	1
high degree of efficiency and clarity	63 (r.4)	1

Table 70--Continued

Coded Unit	Page and Line	Frequency
commercial	60 (r.12)	1
concreteness	78 (r.4)	1
"fine"	6 (r.18)	1
ideal type	26 (r.23)	1
superior, insofar as it exhibits the capacity to evoke excellent responses	41 (r.8)	1
expendable after it has served its purpose	7 (l.5)	1
fantastic	166 (r.8)	1
dramatic	354 (r.30)	1
remote	166 (r.9)	1
far out	283 (r.24)	1
predictability	167 (l.14)	1
simultaneity	167 (r.29)	1
immediately apprehended meaning or expression	173 (r.19)	1
teleological design	175 (r.16)	1
have expressive power	187 (r.22)	1
planned for groups of people	230 (l.33)	1

Table 70--Continued

Coded Unit	Page and Line	Frequency
yours in a very unique and special sense	364 (r.30)	1
fair to your feelings	265 (r.27)	1
convincing	278 (r.23)	1
truthfully	277 (r.29)	1
untruthfully	277 (r.29)	1
too close for comfort	292 (1.8)	1
reflects their (machines) influence	316 (r.14)	1
"good-looking"	61 (1.31)	1
ugly	374 (1.12)	1
poor	372 (1.17)	1
mediocre	376 (r.12)	1
"correct"	141 (1.18)	1
orderly	279 (r.24)	1
legitimate	6 (r.3)	1
shaped by all the forces of reality that nature and society have set in motion	177 (1.5)	1
detailed	141 (r.11)	<u>1</u>
Total Qualitative Judgment of Product		92

Table 71
Qualitative Judgment of Process

Coded Unit	Page and Line	Frequency
spontaneous	34 (r.33), 43 (1.1), 137 (2), 280 (1.1)	
minimum of calculation and reflec- tive thought	43 (1.1)	5
integral	14 (1.13), 22 (1.1), 188 (1.17)	3
according to function in connection with objec- tives	177 (1.1) 138 (13)	 2
creatively	31 (1.30), 180 (1.35)	2
naturally	43 (r.11), 137 (2)	2
thoughtlessly	280 (1.1)	1
impulsively	279 (r.38)	1
easily stimulated	137 (17)	1
instinctively	47 (r.10)	1
free	137 (17)	1
unofficial	21 (r.14)	1
indirectly	175 (1.36)	1
incidentally	175 (1.36)	1
independent	137 (2)	1
meaningfully	382 (r.28)	1
complex	1 (17)	1
rich	137 (17)	1

Table 71--Continued

Coded Unit	Page and Line	Frequency
outcome of teaching practices	158(r.24)	1
staggering	160(1.7)	1
cultivated	167(1.23)	1
powerful counter- vailing force	171(r.28)	1
forcefully	374(1.15)	1
glamorous	16(1.32)	1
exotic	16(r.1)	1
made for oneself and others	137(4)	<u>1</u>
	Total Qualitative Judgment of Process	34

Table 72

Persons Associated with Art

Coded Unit	Page and Line	Frequency
child	vi(26), 7(1.9), 7(1.12), 7(1.15), 16(r.18), 17(1.33), 29(1.1), 34(1.31), 34(r.15), 43(1.11), 43(r.21), 46(1.14), 46(1.16), 46(1.17), 46(r.9), 46(r.26), 46(4.29), 48(r.19), 51(1.15), 51(1.19), 51(1.26), 79(6), 93(1.29), 101(1.19), 101(r.2), 105(1.17), 109(1.11), 109(r.6), 112(r.17), 113(1.14), 134(r.12), 134(r.17), 137(1), 137(2),	

Table 72--Continued

Coded Unit	Page and Line	Frequency
	137(5), 137(8), 137(18), 141(1.13), 152(1.9), 152(r.6), 153(1.29), 153(r.7), 153(r.9), 157(1.14), 158(1.2), 158(1.6), 158(1.34), 158(r.19), 160(r.7), 166(1.4), 166(1.27), 171(r.29), 175(1.1), 175(1.11), 175(r.30), 177(r.3), 180(1.32), 181(r.2), 183(1.10), 185(r.5), 188(1.16), 188(1.32), 190(r.22), 191(1.9), 191(r.25), 197(1.22), 213(14)	67
people	2(12), 16(24), 171(1.29), 175(r.2), 183(r.23), 225(r.30), 233(r.33), 282(r.12), 290(r.14), 363(r.3), 363(r.18), 379(r.29)	
viewers	vi(28), 28(r.3), 92(r.32), 167(1.12), 167(1.21), 171(1.17), 173(r.18), 264(r.31), 265(1.5), 291(r.24)	
individual	32(r.20), 37(1.13), 52(1.2) 128(1.16), 133(1.18) 175(r.17), 214(1.11), 289(r.27)	
group	99(1.3), 213(17), 226(1.12), 226(r.5), 350(r.26)	
public	16(r.2), 226(1.8)	
citizen	28(1.29), 173(1.34)	
different kinds	214(1.21), 367(1.2)	
mankind	182(r.22)	
everyone	16(r.21)	
human		
communication	175(r.28)	
older people	280(1.31)	
men and		
women	219(r.17)	

Table 72--Continued

Coded Unit	Page and Line	Frequency
friends	348(1.5)	
leaders	271(r.5)	
followers	271(r.5)	
jetsetters	16(r.15)	
suburbanites	16(r.16)	
sophisticates	16(r.16)	
old money set	16(r.17)	
new money set	16(r.17)	
executives	16(r.19)	
social workers	16(r.19)	
priests	16(r.20)	
prize fighters	16(r.20)	
physicians	16(r.20)	
illiterates	22(r.16)	
unsophisticated	49(r.9)	61
artist	13(r.1), 16(r.1), 17(1.16), 19(r.11), 22(r.25), 30(1.2), 64(r.18), 99(1.11), 128(1.15), 138(2), 191(1.1), 236(1.14), 247(1.14), 255(r.13), 264(r.20), 265(1.6), 277(r.25), 278(r.18), 283(1.25), 374(r.28), 376(1.23), 376(1.24)	
formalist	372(1.34), 373(1.8), 374(1.16), 375(1.12)	
expressionist	374(1.9), 374(r.9), 374(r.19), 375(1.14), 375(1.26)	
instrumentalist	375(r.3), 375(r.9), 376(r.4)	
designer	64(r.18), 236(r.15)	
child	34(r.2), 46(r.26)	
performer	28(r.3), 99(r.6)	
photographer	305(1.24)	
artistic		
personality	16(23)	
sculptor	315(1.6)	
carver	6(r.26)	
architect	355(1.15)	
potter	6(r.26)	
weaver	6(r.26)	
metalworker	6(r.27)	
creator	277(1.14)	

Table 72--Continued

Coded Unit	Page and Line	Frequency
commercial		
artist	184(r.24)	
painter	6(r.26)	
Picasso	13(r.20)	
Braque	13(r.20)	
Gris	13(r.21)	
Rembrandt	20(r.1)	
El Greco	20(r.1)	
Beardsley	49(r.17)	
Pollach	49(r.19)	
poet	283(1.25)	59
teacher	vi(13), 1(1), 3(1.15), 3(r.17), 4(1.3), 16(r.24), 17(1.14), 21(r.36), 28(1.21), 28(1.29), 28(1.37), 31(1.18), 34(1.37), 43(r.3), 43(r.17), 46(r.16), 61(1.11), 75(1.15), 82(r.23), 93(1.16), 93(r.1), 99(r.26), 105(1.15), 127(1.9), 137(16), 138(5), 158(1.33), 160(1.36), 171(1.15), 173(r.27), 174(r.35), 175(1.33), 181(1.20), 182(r.34), 183(1.3), 190(r.13), 191(1.6), 191(1.9), 193(r.6), 197(1.29), 383(r.19)	41
scholars	3(r.19), 13(r.15), 31(1.12), 60(r.10), 90(r.4), 99(r.6)	
art historian	3(r.20), 22(1.22), 23(1.21), 137(15), 138(1), 349(1.20)	
journalist	17(1.12), 90(r.4), 138(1)	
anthropologist	3(r.19), 6(1.4), 13(1.8)	
humanist	174(r.19), 175(1.35)	
developmentalist	147(1.3)	
psychologist		
of creativity	19(r.8)	
Gestaltist	156(1.28)	
theorists	99(r.7)	
philosopher of art	140(r.3)	

Table 72--Continued

Coded Unit	Page and Line	Frequency
aesthethician	140 (r.4)	
Santayana	171 (r.1)	
Charles Morris	182 (l.26)	
Le Corbiersier	70 (r.34)	
Pope	182 (r.22)	
Cassirer	183 (r.21)	
Malraux	183 (r.21)	
Dewey	183 (r.21)	
Langer	183 (r.27)	34
pupils	21 (r.37), 28 (r.24), 70 (l.18), 90 (l.12), 93 (l.2), 93 (l.3) 173 (r.27), 181 (l.19), 190 (r.14), 193 (r.8)	
students	37 (r.8), 60 (r.31), 88 (l.16), 93 (l.6), 93 (l.18), 120 (r.18), 372 (l.2)	
learners class	37 (r.5), 128 (l.14) 197 (l.30), 367 (l.9)	21
cultured persons	75 (r.24), 75 (r.35)	
cultivated person	78 (l.14)	
commissioners	36 (l.28), 99 (r.7), 137 (l.), 138 (l.)	
civilized men	314 (l.24)	
experts	19 (r.14)	
reasonably alert	28 (r.4)	
sensitive interpreter	vi (29)	11
critics	vi (29), 90 (r.4), 99 (r.7), 348 (l.21), 349 (l.33), 349 (l.38), 363 (l.17), 364 (l.3), 370 (l.4), 372 (l.9), 382 (l.14)	11
primitives	6 (l.4), 7 (l.20), 7 (l.23), 7 (r.24), 13 (r.13), 49 (l.21), 315 (l.19), 315 (l.12)	
modern tribesmen	60 (r.3)	9

Table 72--Continued

Coded Unit	Page and Line	Frequency
adolescents	17(r.2), 51(1.16), 121(1.23), 121(r.24), 125(1.7), 166(1.4), 171(1.21), 229(r.7), 230(1.37)	9
adults	7(1.12), 46(1.18), 51(1.16), 51(1.er), 122(r.3), 137(2), 166(1.4), 166(1.27)	8
dealers	138(1)	
collectors	138(1)	
museum curator	138(1)	
museum director	17(1.13)	
gallery manager	17(1.13)	
art book		
publisher	17(1.13)	
citizen who		
buys art	187(r.9)	<u>7</u>
	Total Persons Associated with Art	338

Table 73

Setting for Art--Place

Coded Unit	Page and Line	Frequency
school	1(9), 37(1.36), 124(1.4), 126(1.12), 137(4), 139(16), 171(r.27), 172(1.18), 175(1.20)	
classroom	34(1.38), 93(r.2), 173(r.29)	
subculture	175(r.6)	13
book	ii(15), 1(15), 2(2), 61(1.11), 173(1.24), 229(r.15), 379(r.15)	7
museums	13(r.14), 22(r.7), 61(1.10), 173(1.25)	
galleries	61(1.11)	5
tribal life	6(26), 17(26), 32(r.18), 60(1.32)	4

Table 73--Continued

Coded Unit	Page and Line	Frequency
everywhere places	21(r.34), 184(r.3), 191(1.2) 16(1.20)	4
slides	61(1.12), 173(1.25), 173(1.37)	3
magazines	173(1.24), 191(1.1)	2
films	173(1.25), 191(1.1)	2
environment	28(r.4)	1
indoors	137(4)	1
outdoors	137(4)	1
at home	137(4)	1
outside the school	173(r.28)	1
journals	16(1.30)	1
collections	22(r.6)	1
psychiatric context	138(7)	1
therapeutic context	138(8)	1
recreational context	138(9)	1
professional context	138(10)	1
educational context	138(5)	1
palaces	173(1.26)	1
churches	173(1.26)	1

Table 73--Continued

Coded Unit	Page and Line	Frequency
magnificent cathedrals of Middle Ages	318(1.37)	1
mansions	173(1.26)	1
organic culture	175(1.37)	1
our complex civ.	175(r.4)	1
modern industry	315(1.29)	<u>1</u>
Total Setting for Art--Place		59

Table 74

Setting for Art--Time

Coded Unit	Page and Line	Frequency
contemporary culture today	21(1.4), 21(4.13) 31(1.13), 96(1.4), 166(1.23), 167(1.21), 171(r.35)	
our time latter half 20th century	21(r.18) 58(1.13)	
modern life contemporary art world	170(r.10) 31(r.13)	11
all cultures past/present occasions culture own culture	13(1.22) 6(r.24) 16(1.20) 21(1.34) 121(r.22)	5
primitive life	134(r.7), 170(r.9), 170(r.12)	3

Table 74--Continued

Coded Unit	Page and Line	Frequency
elementary education	134(1.25), 137(16)	2
public crisis	32(r.19)	1
certain time of day	34(1.30)	1
formerly	167(1.23)	1
since late 18th century	167(r.31)	<u>1</u>
	Total Setting for Art--Time	25

APPENDIX D

RAW DATA RELATED TO ART

IN EMPHASIS: ART

Table 75
Cognitive Experience--Know

Coded Unit	Page and Line	Frequency
understand	1(1.4), 1(r.4), 212(26), 225(4)	4
discover	18(4), 18(24), 212(6), 225(21)	4
learn	ix(r.4), xi(1.11), 9L.18), 9(1.8)	4
know	61(1.8), 225(1), 225(19)	3
identify	ix(r.18)	1
command	1(r.3)	1
borrow	212(16)	<u>1</u>
	Total Cognitive Experience-- Know	18

Table 76
Cognitive Experience--Study

Coded Unit	Page and Line	Frequency
study	212(3)	1
consider carefully	102(4)	1
research	37(r.13)	1
review	212(2)	1
re-interpret	212(17)	1
catalog	212(4)	1
read	212(4)	<u>1</u>
	Total Cognitive Experience-- Study	7

Table 77

Cognitive Experience--Verbalize

Coded Unit	Page and Line	Frequency
talk	1(r.14), 23(5)	2
describe	18(13)	1
phrase questions	16(27)	<u>1</u>
	Total Cognitive Experience-- Verbalize	4

Table 78

Cognitive Experience--Judge

Coded Unit	Page and Line	Frequency
evaluate	4(26), 23(6)	2
discriminate	3(6), 8(1.13)	2
make (worthwhile) choices	9(r.8), 12(13)	2
ascertain	8(r.1)	<u>1</u>
	Total Cognitive Experience-- Judge	7

Table 79
Affective Experience--Perceive

Coded Unit	Page and Line	Frequency
see	6 (17)	1
notice	6 (17)	1
be aware	6 (18)	1
pay attention	23 (8)	1
(be) sensitive to	225 (20)	1
shown	150 (6)	1
perceptive growth	8 (1.12)	1
explore	18 (24)	1
face	110 (r.10)	<u>1</u>
	Total Affective Experience-- Perceive	9

Table 80
Affective Experience--React

Coded Unit	Page and Line	Frequency
respond react	2 (21), 23 (3), 16 (27), 225 (22) 2 (21)	5
interested	183 (30)	1
affected by	225 (20)	<u>1</u>
	Total Affective Experience-- React	7

Table 81

Affective Experience--Express

Coded Unit	Page and Line	Frequency
express	2 (19), 225 (19)	
expressive	3 (6)	
expressive act	22 (10)	
expressive growth	24 (13)	5
exhibit	31 (r.25)	1
illustrate	31 (r.25)	<u>1</u>
	Total Affective Experience-- Express	7

Table 82

Affective Experience--Value

Coded Unit	Page and Line	Frequency
appreciate	9 (r.9), 12 (1.15), 46 (r.5)	3
value	219 (1.12)	1
welcome	8 (1.18)	1
emphasis	9 (r.2)	1
importance	23 (7)	1
significance	23 (7), 219 (1.9)	2
need	198 (1)	1
willing to settle for	31 (1.9)	1
praise	31 (r.24)	1
crucial	225 (5)	<u>1</u>
	Total Affective Experience-- Value	13

Table 83
Psychomotor Experience--Make

Coded Unit	Page and Line	Frequency
create	2(24), 4(24), 6(16), 12(1.14)	
creative action	8(1.17)	
creative artistic effort	23(4)	
creative potential	9(r.7)	
creative growth	8(1.13), 225(6)	
creative effort	31(r.25)	10
effort	4(26), 102(5)	2
draw	6(15), 225(5)	2
paint	6(15), 225(5)	2
technique	17(10), 198(2)	2
endeavor	38(1.3)	1
print	6(15)	1
construct	6(15)	1
crayon	110(r.11)	1
color	110(r.11)	1
process	4(27)	1
incorporate	220(16)	1
fuse	220(16)	1
plan	102(1)	1
make	102(1)	1
approaches	138(14)	1
skills	8(1.15)	1

Table 83--Continued

Coded Unit	Page and Line	Frequency
competence	61(1.13)	1
coil	58(1.6)	1
plaid	58(1.12)	1
scribble	58(1.13)	1
burnish	58(r.13)	1
crosshatch	58(r.14)	1
foreshorten	58(4.16)	1
shade	58(r.25)	1
press	58(r.23)	1
gesture drawing	58(r.9)	<u>1</u>
	Total Psychomotor Experience-- Make	40

Table 84

Psychomotor Experience--Do

Coded Unit	Page and Line	Frequency
grow	8(1.16), 8(r.31), 9(r.5), 12(r.3)	4
develop	8(r.31)	1
do	225(4)	1
achieve	27(1.3)	1
accomplish	31(1.7)	<u>1</u>
	Total Psychomotor Experience--Do	7

Table 85
Psychomotor Experience--Teach

Coded Unit	Page and Line	Frequency
teach	ix(r.14), xi(1.4), 1(1.1), 6(8), 9(r.3), 9(r.10), 37(r.12), 225(3)	8
nurture	ix(r.18)	1
preparation	90(14)	1
storage	90(14)	1
clean-up	90(15)	1
implementing	212(26)	<u>1</u>
	Total Psychomotor Experience-- Teach	13

Table 86
Cognitive Content--General Concepts

Coded Unit	Page and Line	Frequency
language	1(r.3), 2(20), 8(r.10), 58(1.2)	
vocabulary	1(r.3), 8(r.10), 22(8), 51(1.1)	8
knowledge	8(1.14), 9(1.2), 46(r.5), 61(1.10)	
concepts	37(r.11), 37(r.11), 211(r.5)	7
ideas	2(21), 212(16)	2
findings	212(17)	1
store	1(r.2)	1

Table 86--Continued

Coded Unit	Page and Line	Frequency
mental growth	8 (1.16)	1
substance	22 (1.10)	1
decisions	8 (r.6)	<u>1</u>
	Total Cognitive Content-- General Concepts	22

Table 87

Cognitive Content--Disciplines

Coded Unit	Page and Line	Frequency
philosophy	xi (1.6)	1
science	xi (1.10)	<u>1</u>
	Total Cognitive Content-- Disciplines	2

Table 88

Cognitive Content--Characteristics

Coded Unit	Page and Line	Frequency
elements	22 (7)	1
principles	22 (7)	<u>1</u>
	Total Cognitive Content-- Characteristics	2

Table 89
Cognitive Content--Curriculum

Coded Unit	Page and Line	Frequency
discipline	xi (1.10), 18 (25)	2
continuity of learning	ix (r.4), 37 (1.2)	2
strategy	xi (1.6), 9 (r.2)	2
evaluative procedures	61 (1.11)	
evaluative clues	ix (r.17)	2
developmental program	ix (r.7), 37 (r.9)	2
content	8 (r.9)	1
directive	xi (1.3)	1
art fundamentals	211 (1.2)	1
specifics	xi (1.3)	1
objectives	19 (r.16)	1
criteria	19 (r.16)	1
motivational strategies	61 (1.10)	<u>1</u>
	Total Cognitive Content-- Curriculum	17

Table 90
Cognitive Content--Culture

Coded Unit	Page and Line	Frequency
man's contribution through his art	9(r.9)	<u>1</u>
	Total Cognitive Content-- Culture	1

Table 91
Affective Content--General Affect

Coded Unit	Page and Line	Frequency
experience imaginary experience	8(18), 12(1.14), 18(14) 18(14)	4
challenge	24(r.22), 212(13), 215(1)	3
interest	9(1.2), 31(r.24), 225(2)	3
purpose	1(1.3), 22(10)	2
sensitivity	2(22), 9(r.6)	2
feeling	2(22), 225(23)	2
awareness	9(r.6)	1
need	225(2)	1
concern	212(25)	1
attitude	225(23)	1
value	225(23)	1
conviction	1(1.3)	1
highest potential	27(1.3)	1
aesthetic growth	8(1.12)	1

Table 91--Continued

Coded Unit	Page and Line	Frequency
social growth	8(1.16)	1
motivation	27(1.2)	1
inspiration	212(16)	<u>1</u>
	Total Affective Content-- General Affect	27

Table 92

Affective Content--Positive Affects

Coded Unit	Page and Line	Frequency
adventure	xi(1.9), 202(18), 212(13)	3
rewards	xi(1.12), 18(26)	2
wonder	1(r.15), 18(25)	2
freedom	18(25)	1
exciting possibilities	1(r.15)	<u>1</u>
	Total Affective Content-- Positive Affects	9

Table 93

Psychomotor Content--Type--Visual Arts

Coded Unit	Page and Line	Frequency
visual arts	x(r.24), 138(2), 211(r.7), 219(1.9)	4
print	4(25)	
etching	58(r.15)	
engraving	58(1.8)	3
mosaic art	149(1), 150(4), 183(28)	23
mural	58(1.10), 102(1), 102(3)	3
painting	4(24), 215(1)	2
collage	4(25), 138(14)	2
sculpture	4(25), 58(1.13)	2
graphic expressions	17(21)	1
mobile	58(1.9)	1
cartoon	58(r.13)	1
frottage	58(r.17)	1
montage	58(r.21)	1
repoussé	58(r.24)	1
drawing	58(1.7)	1
weaving	58(1.15)	1
tempera projects	90(13)	1
watercolor	90(15)	1
crayon	90(16)	1
bells	183(28)	1

Table 93--Continued

Coded Unit	Page and Line	Frequency
birdfeeders	183(28)	1
hanging ash trays	183(28)	1
light fixtures	183(28)	1
complex figure- and-animal combinations	183(29)	1
ceramic art	183(30)	1
San Vitale	150(5)	1
Watts Tower	150(5)	<u>1</u>
Total Psychomotor Content-- Type--Visual Arts		38

Table 94

Psychomotor Content--Type--Other

Coded Unit	Page and Line	Frequency
happenings	58(r.18)	1
great works of art	212(1.11)	<u>1</u>
Total Psychomotor Content-- Type--Other		2

Table 95

Psychomotor Content--Type--Unspecified

Coded Unit	Page and Line	Frequency
project	19(r.16)	<u>1</u>
	Total Psychomotor Content-- Type--Unspecified	1

Table 96

Psychomotor Content--Characteristic--Medium

Coded Unit	Page and Line	Frequency
exciting art media	17(1)	
new materials	198(2)	2
tessera	58(r.7), 149(2)	2
brush	58(15)	1
cardboard	58(1.6)	1
chalk	58(1.6)	1
construction paper	58(1.7)	1
crayon	58(1.7)	1
easel	58(1.8)	1
fingerpaint	58(1.8)	1
glue	58(1.8)	1
hammer	58(1.9)	1
kiln	58(1.9)	1
manilla paper	58(1.9)	1
modelling	58(1.9)	1

Table 96--Continued

Coded Unit	Page and Line	Frequency
nail	58(1.10)	1
newsprint	58(1.10)	1
paste	58(1.11)	1
pastel	58(1.11)	1
pen	58(1.11)	1
pencil	58(1.11)	1
pot	58(1.11)	1
prism	58(1.12)	1
ruler	58(1.12)	1
tagboard	58(1.13)	1
tempera paint	58(1.14)	1
tissue paper	58(1.14)	1
watercolor	58(1.15)	1
acetate	58(r.11)	1
acrylics	58(r.11)	1
armature	58(r.12)	1
assemblage	58(r.12)	1
baren	58(r.13)	1
blacklight	58(r.13)	1
branch pot	58(r.13)	1
charcoal	58(r.13)	1
conte crayon	58(r.14)	1

Table 96--Continued

Coded Unit	Page and Line	Frequency
dowel	58(r.15)	1
clay	58(1.6)	1
encaustic	58(4.15)	1
engobe	58(r.15)	1
firebrick	58(r.16)	1
fixative	58(r.16)	1
foamglass	58(r.16)	1
glass	58(r.17)	1
greenware	58(r.17)	1
grog	58(r.18)	1
grout	58(r.18)	1
kneaded eraser	58(r.19)	1
lacquer	58(r.19)	1
leatherhard	58(r.19)	1
median	58(r.20)	1
mold	58(r.20)	1
palette	58(r.22)	1
paraffin	58(r.22)	1
patina	58(r.22)	1
plasterbat	58(r.23)	1
polymer	58(r.23)	1
Q-tip	58(r.24)	1

Table 96--Continued

Coded Unit	Page and Line	Frequency
raffia	58(4.24)	1
reed	58(r.24)	1
scratch pen	58(r.24)	1
Sculpt metal	58(r.25)	1
sloyd knife	58(r.25)	1
terra cotta clay	58(r.26)	1
tracing paper	58(r.27)	1
vermiculite	58(r.28)	1
wood block	58(r.28)	1
X-acto knife	58(r.28)	<u>1</u>
Total Psychomotor Content-- Characteristic--Medium		70

Table 97

Psychomotor Content--Characteristic--Subject

Coded Unit	Page and Line	Frequency
insect world	113(17)	
butterfly wing	113(20)	
grasshopper		
abdomen	113(21)	
cicada's back	113(22)	
ladybug body	113(24)	
praying mantis legs	113(25)	6
motif	58(r.21)	1
symbol	58(r.26)	<u>1</u>
Total Psychomotor Content-- Characteristic--Subject		8

Table 98

Psychomotor Content--Characteristic--Style

Coded Unit	Page and Line	Frequency
child art	ix(r.19), 8(r.2)	2
personal	31(r.27)	1
abstract	58(r.11)	1
Expressionism	58(r.16)	1
Impressionism	58(r.18)	1
Non-objective	58(r.21)	1
Op-art	58(r.22)	1
Pop-art	58(r.23)	1
Surrealism	58(r.26)	<u>1</u>
	Total Psychomotor Content-- Characteristic--Style	10

Table 99

Psychomotor Content--Characteristic--Structure

Coded Unit	Page and Line	Frequency
composition	1(r.5), 2(23), 31(r.26) 58(1.6), 211(r.6), 212(5), 212(15), 219(1.8)	8
design	1(r.15), 58(1.7), 113(19), 212(15)	4
variety diversity	58(1.14), 219(1.8), 219(1.10), 219(1.8)	4
balance	58(1.5), 58(r.12), 58(r.26), 113(23)	4

Table 99--Continued

Coded Unit	Page and Line	Frequency
pattern	1(r.5), 31(r.26), 58(1.11)	
filigree pattern	113(20)	4
structure	2(20)	1
form	2(20)	1
unity	219(1.11)	1
distortion	58(r.15)	1
perspective	58(r.22)	1
tension	58(r.26)	1
proportion	58(r.24)	1
curvilinear grace	113(24)	1
space delineation	31(r.27)	1
contrasting motif	113(22)	1
color orches- tration	31(r.28)	1
overlapping	58(1.10)	1
aesthetic requirements	102(3)	<u>1</u>
	Total Psychomotor Content-- Characteristic--Structure	37

Table 100

Psychomotor Content--Characteristic--Sensuous Quality

Coded Unit	Page and Line	Frequency
color	1(r.4), 58(1.6), 215(10, 226(16)	
color		
orientation	215(19)	
color		
expression	215(20)	
black	58(1.5)	
blue	58(1.5)	
brown	58(1.5)	
green	58(1.8)	
gray	58(1.8)	
orange	58(1.10)	
purple	58(1.12)	
red	58(1.12)	
white	58(1.15)	
yellow	58(1.15)	
analogous	58(r.11)	
chroma	58(r.14)	
indigo	58(r.19)	
monochromatic	58(r.20)	
ochre	58(r.22)	
sienna	58(r.25)	
umber	58(r.27)	23
shape	1(r.4), 58(1.13), 110(r.11), 220(16)	
mass	58(r.20)	
form	1(r.4)	
circle	58(1.6)	
dot	58(1.7)	
oval	58(1.10)	
rectangle	58(1.12)	
triangle	58(1.14)	11
line	1(r.4), 31(r.26), 58(1.9) 58(1.14), 58(r.18), 58(r.20), 220(15)	
stripe	58(1.13)	
linear image	212(27)	9

Table 100--Continued

Coded Unit	Page and Line	Frequency
texture	1(r.5), 31(r.26), 31(r.26), 58(1.14), 220(16)	5
value	22(16), 58(1.7)	2
vanishing point	58(r.9), 58(1.27)	<u>2</u>
	Total Psychomotor Content-- Characteristic--Sensuous Quality	52

Table 101

Psychomotor Content--Characteristic--Function--Foster
Human Development

Coded Unit	Page and Line	Frequency
enrich lives	90(17)	<u>1</u>
	Total Psychomotor Content-- Characteristic--Function-- Foster Human Development	1

Table 102

Psychomotor Content--Characteristic--Function--Formal

Coded Unit	Page and Line	Frequency
enrich design experiences	149(3)	<u>1</u>
	Total Psychomotor Content-- Characteristic--Function-- Formal	1

Table 103

Psychomotor Content--Characteristic--Function--
In Relation to Reality

Coded Unit	Page and Line	Frequency
distill the essence of things	3(5)	<u>1</u>
Total Psychomotor Content-- Characteristic--Function-- In Relation to Reality		1

Table 104

Qualitative Judgment of Product

Coded Unit	Page and Line	Frequency
exciting	6(16), 138(1)	
dynamic	31(r.25)	
vibrant	31(r.28)	
sensitive	31(r.26)	
fine	3(5)	
popular	138(1)	
successful	212(14)	
good	212(15)	
ordered	220(17)	
satisfying	220(17)	
fulfilling	6(16)	
unusual	31(r.27)	
unique	31(r.26)	—
Total Qualitative Judgment of Product		13

Table 105
Qualitative Judgment of Process

Coded Unit	Page and Line	Frequency
exciting	19(1.8)	
dynamic	19(1.9)	
colorful (program)	19(1.8)	
unique avenue	8(1.16)	—
	Total Qualitative Judgment of Process	4

Table 106
Persons Associated with Art

Coded Unit	Page and Line	Frequency
teacher	ix(r.15), xi(1.2), xi(1.2), 1(r.13), 2(15), 8(r.1), 8(r.4), 9(1.8), 9(1.8), 9(r.3), 12(1.13), 15(1.2), 15(1.15), 15(1.2), 15(r.15), 16(26), 17(8), 17(20), 18(2), 18(13), 18(19), 18(20), 19(1.10), 19(1.10), 21(26), 23(2), 23(2), 24(r.12), 24(r.19), 27(1), 37(r.15), 37(r.15), 61(1.7), 90(17), 110(r.9), 202(16), 211(1.1), 211(1.4), 212(1), 212(25), 215(18), 219(1.12), 225(21)	43

Table 106--Continued

Coded Unit	Page and Line	Frequency
children	ix(14), xi(1.4), 1(r.14), 2(16), 2(20), 4(24), 6(15), 8(r.6), 9(r.5), 12(1.13), 17(22), 18(4), 18(23), 21(27), 23(5), 24(r.13), 27(1), 31(1.7), 61(1.9), 90(18), 102(5), 110(r.10), 149(4), 198(1), 225(1), 225(4)	
youngster	xi(1.6), 8(r.30), 21(29), 24(r.20), 102(3), 183(30)	
student	24(22), 31(r.24), 202(16), 215(2)	36
artists	212(4)	
professional		
artists	215(2)	
Matisso	46(r.9)	
Hoffman	46(r.9)	
Redon	46(r.10)	
Bonnard	46(r.10)	
Gauguin	46(r.10)	
Turner	46(r.11)	
Kitaj	46(r.12)	
Francis	46(r.12)	
Rothko	46(r.12)	
Still	46(r.12)	
Jenkins	46(r.13)	
Louis	46(r.13)	
Dodd	46(r.13)	
Noland	46(r.14)	
Odilon	46(r.9)	17
concerned		
professional	x(r.22)	
consultants	37(r.15)	
psychologists	9(1.9)	
behavioral		
researcher	9(1.10)	
sociologist	9(1.10)	

Table 106--Continued

Coded Unit	Page and Line	Frequency
curriculum		
co-ordinators	9(r.1)	
researchers in		
ed psych	12(r.5)	
researchers in		
sociology	12(r.6)	
researchers in		
child study	12(r.6)	
anthropologists	9(1.10)	<u>10</u>
	Total Persons Associated with Art	106

Table 107

Settings for Art--Place

Coded Unit	Page and Line	Frequency
elementary school	ix(1.2), xi(1.8), 1(r.13), 8(1.11), 15(1.4), 15(1.9), 15(1.12), 15(r.15), 16(26), 37(1.1), 37(r.10), 37(r.13), 138(2), 149(3)	14
environment	6(18), 46(r.7)	2
films	46(r.6)	
color films	150(4)	2
reproductions of printings	46(r.8)	1
fine publications	212(3)	1
contemporary reports	212(5)	1
college art program	211(r.8)	<u>1</u>
	Total Settings for Art--Places	22

Table 108
Setting for Art--Time

Coded Unit	Page and Line	Frequency
past and present	150(5), 211(r.7), 212(16), 219(1.11)	4
history	219(1.9)	1
today	138(2)	<u>1</u>
	Total Setting for Art--Time	6

APPENDIX E

RAW DATA RELATED TO AESTHETIC IN
BECOMING HUMAN THROUGH ART

Table 109
Cognitive Experience--Know

Coded Unit	Page and Line	Frequency
learn	53(r.24), 79(11)	
learn through		
art	79(12)	
aesthetic		
component	80(7)	
aesthetic mode	85(1.1)	5
know	85(r.5), 364(r.27), 383(r.4)	
recognize	126(r.2)	4
meaningful		
apprehension	99(1.5)	1
firmly grasped	71(r.35)	1
vividly seen	71(r.35)	1
vivid conception	125(1.8)	1
discover	364(r.25)	1
gain	383(1.6)	<u>1</u>
	Total Cognitive Experience-- Know	15

Table 110
Cognitive Experience--Study

Coded Unit	Page and Line	Frequency
study	61(1.9), 165(r.7), 383(1.6)	3
examine	79(11), 121(1.35), 364(r.20)	3
(aesthetic) skill	59(r.23), 99(1.4)	2
decisions	124(r.26), 135(1.22)	2
invoke critical techniques	61(1.6)	1
rational considerations	135(1.23)	1
organize	59(r.23)	1
interpret	59(r.24)	1
search	364(r.24)	<u>1</u>
	Total Cognitive Experience-- Study	15

Table 111
Cognitive Experience--Verbalize

Coded Unit	Page and Line	Frequency
dialogue	101(1.15), 101(1.16)	2
discuss	182(r.3)	1
cognitive talk	182(r.3)	<u>1</u>
	Total Cognitive Experience-- Verbalize	4

Table 112
Cognitive Experience--Judge

Coded Unit	Page and Line	Frequency
aesthetic value	53(r.17), 53(r.24)	
artistic value	53(r.23)	3
invidious		
distinctions	125(r.31)	1
choose	126(r.30)	<u>1</u>
	Total Cognitive Experience-- Judge	5

Table 113
Cognitive Content--General Concepts

Coded Unit	Page and Line	Frequency
knowledge	92(1.7), 182(18), 182(1.19), 182(1.21), 182(1.24)	
facts	92(1.26)	
concepts	101(1.11)	7
theory	139(23), 139(24)	2
indirect method	165(r.6)	1
intellectual		
changes	165(r.9)	1
common		
foundations	166(1.19)	1
alternatives	53(r.22)	1
ideas	182(1.20)	1
evidence	165(r.9)	<u>1</u>
	Total Cognitive Content-- General Concepts	15

Table 114
Cognitive Content--Education

Coded Unit	Page and Line	Frequency
aesthetic education	v(17), v(19), v(21), 79(12), 92(1.8), 92(1.25), 135(1.25), 382(r.29), 383(1.5)	9
art education	v(20), v(21)	2
education	139(25)	1
teaching strategy	126(r.12)	<u>1</u>
	Total Cognitive Content-- Education	13

Table 115
Cognitive Content--General Concepts
Modified by Aesthetics

Coded Unit	Page and Line	Frequency
aesthetic qualities	126(1.4), 126(r.3)	2
aesthetic values	126(r.3), 126(r.28)	2
aesthetic evidence	182(1.16)	1
aesthetic problems	71(r.32)	
aesthetic goal	46(r.27)	1
aesthetic alternative	71(r.34)	<u>1</u>
	Total Cognitive Content-- General Concepts Modified by Aesthetics	8

Table 116
Cognitive Content--Other

Coded Unit	Page and Line	Frequency
places and things	182(r.6)	1
social functions	182(r.5)	1
expressive meaning	182(r.4)	1
humanistic concerns	92(1.27)	1
alternative styles of living	135(1.23)	1
connections between art and life	125(1.9)	1
monetary interest	17(r.37)	1
political difficulties	71(r.33)	1
public evidence about the nature of subjective processes	165(r.7)	<u>1</u>
Total Cognitive Content--Other		9

Table 117
Affective Experience--Perceive

Coded Unit	Page and Line	Frequency
perceive	85 (r.4), 166 (1.20), 167 (r.12)	3
see	165 (r.15), 364 (r.22)	2
observe	101 (1.7)	1
perceived in affective context	92 (1.28)	1
perceptual change	144 (1.3)	1
contemporary perception	167 (1.17)	1
aesthetic perception	59 (r.9)	1
perceptual responses	59 (r.25)	1
attention	125 (r.15)	1
feel	364 (r.22)	1
learning to focus your imagination and search into a work of art	364 (r.23)	<u>1</u>
	Total Affective Experience-- Perceive	14

Table 118

Affective Experience--React

Coded Unit	Page and Line	Frequency
identify himself with	125(r.12)	1
aesthetic identification	125(r.17)	1
felt deeply	125(r.30)	1
relate to	126(1.2)	1
experience	170(1.22)	<u>1</u>
Total Affective Experience-- React		5

Table 119

Affective Experience--Express

Coded Unit	Page and Line	Frequency
express	101(1.17)	1
artistic expression	101(1.9)	1
reveal	101(1.30)	1
make public	101(1.14)	<u>1</u>
Total Affective Experience-- Express		4

Table 120
Affective Experience--Value

Coded Unit	Page and Line	Frequency
aesthetic preference value	125(1.11), 125(r.13), 125(r.14), 166(1.20), 17(r.36), 101(1.17)	6
intolerance social discrimination	125(r.18), 125(r.20) 124(r.18)	3
needs	125(r.23), 374(1.2)	2
bias	v(22)	1
central concern	vi(19)	1
aesthetic appreciation	101(1.10)	1
advocate	v(17)	1
ethical import	101(1.15)	1
relate to each other	126(1.2)	1
polarization of aesthetic types	115(1.2)	1
general acceptance	165(r.23)	1
survival	165(r.24)	<u>1</u>
	Total Affective Experience-- Value	<u>20</u>

Table 121

Affective Content--General Affects
Modified by Aesthetics

Coded Unit	Page and Line	Frequency
aesthetic experience	170(1.26(, 364(r.26)	2
aesthetic development	2(15), 126(r.13)	2
aesthetic interest	17(r.38), 374(1.1)	2
aesthetic feeling	115(r.12)	1
aesthetic factors	124(1.25)	1
aesthetic life	122(1.18)	1
aesthetic values	126(r.3)	1
aesthetic integration of self	121(1.35)	1
aesthetic changes	144(1.1)	<u>1</u>
Total Affective Content-- General Affects Modified by Aesthetics		12

Table 122

Affective Content--General Affects

Coded Unit	Page and Line	Frequency
sense of motion	46(r.26)	1
affective manner of connecting elements	85(r.3)	1
unity	170(1.25)	1
closure	170(1.25)	1
group consciousness	113(1.11)	1
biological factors	122(1.16)	1
cultural factors	122(1.17)	1
emotional changes	144(1.2)	1
social changes	144(1.2)	<u>1</u>
Total Affective Content-- General Affects		9

Table 123

Affective Content--Positive Affects

Coded Unit	Page and Line	Frequency
aesthetic gratification	47(r.8), 61(1.6)	2
integration of feeling and sensation	170(1.22)	1
personal autonomy	135(1.21)	1
aesthetic delight	114(r.35)	1
pursuit of excitement	121(r.10)	1
freedom	135(1.20)	1
self-identity	125(r.24)	1
personal gratification	47(r.7)	<u>1</u>
Total Affective Content-- Positive Affects		9

Table 124

Affective Content--Negative Affects

Coded Unit	Page and Line	Frequency
considerable amount of agonizing	115(1.1)	1
loss of confidence	115(1.3)	1
failure, loss of childhood innocence	115(r.13)	1
symptom of failure to find aesthetic resolutions for problems of personal fragmentation	121(r.11)	1
racial and social antagonisms	125(r.19)	1
profound distaste	125(r.25)	<u>1</u>
Total Affective Content-- Negative Affects		6

Table 125

Psychomotor Experience--Make

Coded Unit	Page and Line	Frequency
create	47(r.6), 126(r.29), 166(1.17), 382(r.29)	
creation	126(r.2)	
creative changes	144(1.3)	
creative behavior	101(r.1)	7
artistic activity	101(1.18), 139(24)	2
artistic development	2(15)	1
execution	114(r.35)	1
make	182(1.18)	1
satisfy	374(1.1)	<u>1</u>
	Total Psychomotor Experience-- Make	11

Table 126

Psychomotor Experience--Do

Coded Unit	Page and Line	Frequency
aesthetic behavior	101(1.9), 101(1.13), 101(r.1), 121(1.18), 124(r.17), 125(r.27)	
activity	101(1.18), 139(24)	8
ethical development	101(1.8), 126(r.13)	
ethical outcome	121(1.37), 124(r.16), 125(r.17)	
moral education	135(1.25)	6
conduct experiments	125(1.10)	1
each other's behavior	126(1.5)	1
learning to confront the world meaningfully	382(r.28)	1
physical changes	144(1.3)	1
operate	166(1.18)	1
doing	85(r.4)	1
sharing	85(r.5)	1
eating	125(r.14)	1
dress	125(r.15)	1
posture	125(r.15)	1
acting grown up	124(r.14)	1
proceses of cultural exploration	125(r.22)	<u>1</u>
Total Psychomotor Experience-- Do		26

Table 127

Psychomotor Experience--Teach

Coded Unit	Page and Line	Frequency
guide	2(15)	1
organize learning	383(r.3)	<u>1</u>
Total Psychomotor Experience-- Teach		2

Table 128

Psychomotor Experience--Type--Visual Art

Coded Unit	Page and Line	Frequency
visual arts	v(19)	1
visual expression	144(1.1)	1
art "framed"	61(1.10)	1
comic strip	166(1.10)	1
animated cartoon	166(1.10)	<u>1</u>
Total Psychomotor Experience-- Type--Visual Art		5

Table 129

Psychomotor Content--Type--Literature

Coded Unit	Page and Line	Frequency
literature	383(1.7)	<u>1</u>
Total Psychomotor Content-- Type--Literature		1

Table 130

Psychomotor Content--Type--Music

Coded Unit	Page and Line	Frequency
music	383(1.6)	1
popular music	166(1.10)	1
lyrics	166(1.11)	<u>1</u>
Total Psychomotor Content-- Type--Music		3

Table 131

Psychomotor Content--Type--Dance

Coded Unit	Page and Line	Frequency
dance	383(1.6)	<u>1</u>
Total Psychomotor Content-- Type--Dance		1

Table 132

Psychomotor Content--Type--Theater

Coded Unit	Page and Line	Frequency
drama	383(1.7)	<u>1</u>
Total Psychomotor Content-- Type--Theater		1

Table 133

Psychomotor Content--Type--Other

Coded Unit	Page and Line	Frequency
popular arts	165 (r.25) , 166 (1.2)	2
advertising art	61 (1.5)	1
mass media	125 (r.16)	1
fine art	166 (1.2)	1
serious art forms	166 (1.12)	1
cultural materials consumed by children and adults	166 (1.17)	1
material prepared for children, adolescents or adults	166 (1.3)	1
combination	383 (1.7)	<u>1</u>
Total Psychomotor Content-- Type--Other		9

Table 134

Psychomotor Content--Type--Unspecified

Coded Unit	Page and Line	Frequency
art	182 (1.17) , 383 (1.7)	2
arts	125 (r.16)	1
creative work	115 (1.2)	1
work of art	99 (1.5)	<u>1</u>
Total Psychomotor Content-- Type Unspecified		5

Table 135

Psychomotor Content--Characteristic--Structure

Coded Unit	Page and Line	Frequency
form	47(r.16), 47(r.17), 47(r.17), 165(r.9), 165(r.34), 166(l.2), 167(l.17), 170(l.21)	8
aesthetic effect	165(r.23), 166(l.11), 182(r.7)	<u>3</u>
	Total Psychomotor Content-- Characteristic--Structure	11

Table 136

Psychomotor Content--Characteristic--
Sensuous Quality

Coded Unit	Page and Line	Frequency
common qualities	165(r.14)	<u>1</u>
	Total Psychomotor Content-- Characteristic--Sensuous Quality	1

Table 137

Psychomotor Content--Characteristic--Function

Coded Unit	Page and Line	Frequency
reveal contemporary modes of perception	165(r.35)	1
anticipate aesthetic effects that will subsequently be accepted	166(1.9)	1
device for intensifying and extending the deviation of his sensations	167(r.13)	1
essentially erotic organizing center	170(1.23)	1
practical uses	182(r.6)	<u>1</u>
Total Psychomotor Content-- Characteristic--Function		5

Table 138

Qualitative Judgment of Product

Coded Unit	Page and Line	Frequency
compelling magic	61(1.4)	1
good	101(1.12)	1
aesthetic qualities	126(1.4)	<u>1</u>
Total Qualitative Judgment of Product		3

Table 139

Qualitative Judgment of Process

Coded Unit	Page and Line	Frequency
vital for the functioning of a democratic society	53(r.11)	1
relevant	85(r.1)	1
instinctive	125(r.30)	1
virtually inevitable	125(r.36)	1
imitatively	126(1.3)	1
disdainfully	126(1.3)	1
phenomenological character	167(1.17)	<u>1</u>
Total Qualitative Judgment of Process		7

Table 140
Persons Associated with Aesthetic

Coded Unit	Page and Line	Frequency
child	2(15), 46(r.26), 101(1.8), 101(1.13), 101(1.16), 101(r.1), 113(1.10), 115(1.2), 121(1.18), 126(r.27), 126(r.28), 139(25), 144(1.4), 170(1.19), 383(1.5)	15
adolescent	115(1.2), 122(1.18), 124(1.12), 124(r.13), 124(r.17), 124(r.25), 125(1.7), 125(1.12), 125(r.12), 125(r.23), 125(r.23), 125(r.26), 126(1.2), 126(r.13)	14
public citizens viewers	47(r.6), 166(1.4), 374(1.3) 53(r.21) 59(1.35), 165(r.17) 167(r.10)	7
teacher	vi(20), 47(r.15), 61(1.11) 125(1.9), 126(r.25), 383(1.20)	6
artist designers performers	166(1.16), 373(r.37) 166(1.16) 166(1.16)	4
formalist	374(1.2)	1
Lowenfeld	143(r.30)	1
haptic, non-visual personality	115(1.4)	<u>1</u>
	Total Persons Associated with Aesthetic	49

Table 141
Setting for Aesthetic--Place

Coded Unit	Page and Line	Frequency
books	v(1.20), 61(1.11)	2
museums	61(1.10)	
galleries	61(1.11)	2
slides	61(1.12)	1
classroom	126(1.33)	1
upper elementary school	121(1.15)	1
junior high art ed program	121(1.16)	1
our culture	125(r.36)	1
costly world of popular communication	165(r.24)	<u>1</u>
Total Setting for Aesthetic-- Place		9

Table 142
Setting for Aesthetic--Time

Coded Unit	Page and Line	Frequency
adolescence	121(1.36), 125(r.10), 125(r.22)	<u>3</u>
Total Setting for Aesthetic-- Time		3

APPENDIX F

RAW DATA RELATED TO AESTHETIC

IN EMPHASIS: ART

Table 143
Cognitive Experience

Coded Unit	Page and Line	Frequency
know identify	ix(r.18)	1
study consider	7(3), 102(4)	2
verbalize said	4(27)	1
judge evaluate	ix(r.17), 7(4)	
choose	9(8), 13(r.31)	
discriminate	8(1.13), 9(8)	
select	13(r.30)	<u>7</u>
Total Cognitive Experience		11

Table 144
Cognitive Content

Coded Unit	Page and Line	Frequency
general concepts aesthetic foundations	ix(r.16)	1
important standards	7(2)	1
clues	ix(r.17)	1
criteria	7(4)	1
aesthetic requirements	102(3)	1
man man's contribution through his art	9(r.9)	<u>1</u>
Total Cognitive Content		6

Table 145
Affective Experience

Coded Unit	Page and Line	Frequency
perceive		
awareness	4 (31), 9 (r.6)	2
sensitivity	9 (r.6)	1
experience	2 (26)	1
perceptive growth	8 (1.12)	<u>1</u>
		5
react		
responsive to	251 (4)	1
value		
appreciate	9 (r.9), 251 (4)	2
emphasis	9 (r.2)	1
nurture	ix (r.18)	<u>1</u>
		4

Table 146
Affective Content

Coded Unit	Page and Line	Frequency
general affects		
responsibilities	ix (r.14)	1
impact	12 (1.11)	1
aesthetic challenge	188 (4)	1
aesthetic growth	8 (1.12)	1
positive affects		
adventures	ix (r.13)	1
joys	ix (r.13)	<u>1</u>
	Total Affective Content	6

Table 147
Psychomotor Experience

Coded Unit	Page and Line	Frequency
make		
make	102(1)	
place	102(1)	
effort	102(5)	
creative growth	8(1.13)	
creative potential	9(r.7)	
technique	188(2)	6
do		
develop	4(30)	1
teach		
teach	ix(r.14)	
provide	2(26)	
practice	2(26)	
place	2(25)	<u>4</u>
Total Psychomotor Experience		11

Table 148
Psychomotor Content--Characteristic

Coded Unit	Page and Line	Frequency
visual art		
mural	102(1), 102(3)	
visual art	4(29)	
product	12(1.12)	4
unspecified		
art projects	ix(r.16)	<u>1</u>
Total Psychomotor Content-- Characteristic		5

Table 149
Psychomotor Content--Characteristics

Coded Unit	Page and Line	Frequency
medium		
subtractive sculpture	198(1)	1
style		
children's art	ix(r.18)	1
structure		
design	2(24), 4(28)	
structure	2(24), 4(28)	
aesthetic form	2(24)	
composition	4(28)	
pattern	4(29)	5
sensuous quality		
color	4(29)	
line	4(28)	
value	4(28)	
texture	4(29)	4

Table 150
Qualitative Judgments

Coded Unit	Page and Line	Frequency
produce		
beautiful	251(5)	
well-designed	12(1.11)	2
process		
justified	8(1.11)	
exciting	188(2)	
serious	188(3)	
rewarding	188(2)	
qualitative	13(r.28)	
valid	102(2)	
worthwhile	102(2)	
carefully	102(4)	8

Table 151
Persons Associated with Aesthetic

Coded Unit	Page and Line	Frequency
child	ix(r.14), 2(24), 4(27), 8(1.14), 9(r.5), 13(30), 102(3), 102(5), 188(3)	9
teacher	ix(r.15), ix(r.18), 2(26), 7(1.1), 9(r.3)	5
concerned professionals		
psychologists	9(1.9)	
behavioral researchers	9(1.10)	
sociologists	9(1.10)	
anthropologists	9(1.10)	
curriculum co-ordinator	9(r.1)	<u>5</u>
Total Persons Associated with Aesthetic		19

Table 152
Setting for Aesthetic--Place

Coded Unit	Page and Line	Frequency
elementary school art program	8(1.11) 13(r.29)	2
art	251(6)	1
nature	251(6)	1
book	ix(r.13)	1
changing world	9(r.7)	<u>1</u>
Total Setting for Aesthetic-- Place		6

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