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**AESTHETIC RESPONSES OF FIVE and SIX YEAR OLDS
TO PICTURES, OBJECTS AND DRESS-UP CLOTHES
IN KINDERGARTEN**

by

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ABSTRACT

Aesthetic responses by 5 and 6 year olds to pictures, objects, and dress-up items were categorized using methods derived from ethnographic research. Two classes of kindergarten children attending a morning and an afternoon session respectively were interviewed to discover which of a series of items were preferred and which were not preferred. Thirty-one children were involved in this study, conducted in a large suburban British Columbia community. The children represented a range of cultural, religious, and economic backgrounds.

Items used in the study were initially researcher selected, then used in a pilot study to determine which items elicited strong responses from a small group of kindergarten children situated in a nearby, similar setting. Twenty-two pictures, 22 objects and 30 dress-up items made up the instrument used in the main study.

Children's responses and criteria for their aesthetic decision making were recorded as field notes, then developed into subcategories within each of the study's three main categories: pictures, objects, and dress-ups. Statistical comparisons of the three groupings of responses, along with descriptive data indicated that aesthetic decision making among 5 year old children takes account primarily of colour, decoration, design elements, surface and texture, socio-cultural aspects and association. Dress-up items elicited special practical considerations of size, fit, and condition. Association both with Hallowe'en and with sex-role stereotyping was evident in a large portion of dress-up responses.

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CHAPTER 1

INTRODUCTION TO THE PROBLEM

As art curriculums are revised in the 1980s, increasingly we are seeing the development of parts dealing with aesthetic appreciation and response. While junior and senior secondary students have been expected for some years now, to develop aesthetic thinking through a series of activities supported by strong philosophical underpinnings (Clark & Zimmerman, 1981), younger children have been generally deemed developmentally too young for aesthetic thought. Recent curriculum documents are beginning to promote an aesthetic consciousness which acknowledges that young children are capable of aesthetic responses. Experience in kindergarten should in any case convince the observant teacher that for some young children aesthetic responses are already developed. Certain expressions employed by these children to classify a variety of material items including pictures, objects, and clothing seem to be classifiable as aesthetic.

Some children are very definite about their choices; some are uncertain. On what basis do children actually make distinctions among pictures, or in clothing for dress-up? Are their choices indeed aesthetic? Is age, sex, or cultural background a notable factor at this point in children's development?

Although some recent research explores this area (Gardner, Winner, & Kircher, 1975; Johnson, 1982; Parsons, 1976), referring to children in general, further exploration regarding responses from specific age groups seems desirable. More important, before we begin to design curriculum to teach young children in the aesthetic realm we need to know more about their responses at this age. (B.C. Ministry of Education, 1983, pp. 92-96)

Statement of the Problem

We do not know enough about aesthetic responses at the early childhood level, particularly with respect to 5 year olds, an age group that is often exposed to formal education for the first time. The purpose of this study is to determine how young children respond in ways describable as aesthetic to a restricted range of pictures, objects and dress-up items.

Research Questions:

To facilitate data-handling and interpretation of what would otherwise be an unmanageable body of material, the purpose of the study is restated in the form of specific research questions as follows:

What responses from 5 year old children provide evidence of an ability to react aesthetically to selected pictures and objects?

What data do 5 year old children provide as evidence of an ability to respond aesthetically to selected types of dress-up clothing?

What kinds of discriminations do children make between the items they select as more preferred or less preferred?

What reasons do children give for distinctions made between items considered visually attractive or unattractive?

What cultural or developmental cues can be noted in children's responses to objects considered more preferred or less preferred?

Research Design

The Population

A field study was undertaken to interview 32 kindergarten children from 5.5 to 6.5 years. These 32 children represented two intact kindergarten classes which attended the same suburban school at separate time periods. The classes were made up of an equal number of boys and girls from a wide variety of cultural backgrounds, family and economic situations.

The Setting

This study took place in the late spring of 1983. All interviewing was conducted in a small room adjacent to the regular classroom during the kindergarten day. Six weeks were required for data collecting. Opportunity was given for all children to respond to questions and complete activities associated with the study.

The Pilot Study

I made an initial selection of pictures, objects and clothing items that I thought kindergarten children would find interesting. Then, a group of five kindergarten children attending a nearby school was chosen for a pilot study. These youngsters were asked to respond to the items individually.

By choosing their visually most preferred items and least preferred items I was able to select the pictures, objects, and clothing items for use in the main study. Items not eliciting comments were eliminated. In total 22 pictures, 22 objects and 30 dress-up items were selected for the main study.

Procedures

The testing procedure involved four steps:

- 1) Parental permission to conduct the study was obtained.

- 2) The children were told what was intended in words they could easily understand.
- 3) In a location especially arranged for this purpose, each child was interviewed about preferences regarding a group of 22 pictures, 22 objects, and 30 dress-up items. The original plan to interview children in groups of three was discarded because their keen interest in the items often resulted in individual failure to give others a chance to respond.
- 4) Each child was encouraged to discuss the reasons for his or her choice in each category.

Observations of selections and discussions including all comments and reasons for choices were recorded in field notes and by tape recorder. The tape recorded sessions were at first transcribed into field notes immediately after each day's interviewing, but in the case of the later part of the study, several weeks thereafter. All field notes were thoroughly checked for completeness and accuracy. Some photographs of the children were taken during the study as an additional record.

Significance of the Study

The significance of this study relates directly to commonly available art education curriculums and the new B.C. kindergarten curriculum (B.C. Department of Education - Kindergarten, 1983). By gaining information on the aesthetic choices of 5 year olds to pictures, objects, and items of dress-up, and by observing the children during the interviews regarding their choices and responses, we can add to the knowledge on which curricula are founded. Since the new kindergarten curriculum contains a section entitled Art and Aesthetics

this information should be particularly timely. Although information was collected from only 32 individuals of 5 years old, the descriptions of the reactions of these kindergarten children may in fact quite closely represent the responses of other children in other provincial classrooms. To date, no study has been conducted with respect to the types of items used in this study. Evidence obtained from this study that is supportive of aesthetic education and that reflects the importance of that education for the young child may assist curriculum planners who wish to implement programs on a district-wide basis.

Limitations

Since no attempt was made to select the children in the group tested, or to match this group with a control group, generalizing beyond the sample must be attempted with caution.

A bias on my own part may exist because of my involvement as a teacher with these two classes before data collecting took place. Against this, however, must be set the confidence that familiarity produced among the children, so that they responded without the shyness that might have greeted a stranger.

Definitions

For the purpose of this study the term aesthetic is used to mean pertaining to a sense of the beautiful. Aesthetic response means pertaining to, involved with or concerned with the emotion or sensation gained from viewing beauty.

CHAPTER II

REVIEW OF THE LITERATURE

Art curriculums, like those in other areas, currently reflect a widening gap in our thinking about what is appropriate, helpful, and necessary for children. In art curriculums for the 1980s, increasingly we are seeing a strand of thinking to develop aesthetic appreciation designed for young children. Since the time of Hall (1907), founder of the child study movement, and the subsequent work of Gesell (1946) and Piaget (1926) in the cognitive domain, studies in art education with respect to young children have reflected a developmental viewpoint.

Studies in art education have expanded our knowledge about cognitive and developmental stages in the child with relation to art. Emphasis has been on the collection, observation, and description of early symbol-making, with the emphasis on production. Lowenfeld (1975) and Kellogg (1967) exemplify this approach, viewing the 5 year old as essentially self-centered, production-oriented, and so, developmentally unready for the formalizing necessary for aesthetic responding.

Pressures generated by the quantitative leap in knowledge for and about young children have caused educators to re-evaluate art curriculums. We now ask: In what ways might the 5 year old manifest simple aesthetic understandings? To what extent and in what manner should we teach aesthetic understandings to young children? What kinds of early evaluative thinking might seem to contribute to the development of aesthetically thoughtful discriminating adults?

Art Educators and Aesthetic Education

Some educators, particularly earlier writers, do not support teaching for systematic aesthetic development in young children. Brittain (1979), Kellogg (1970), Lark-Horovitz, Lewis and Luca (1973), and Lowenfeld and Brittain (1975), whose positions are summarized in Taunton's (1982) review of the literature, recommended postponement of aesthetic education until late elementary school. Their writing centers on productive behaviours. Responses of children toward the arts are not valued in themselves but are seen merely as useful in giving information about productive aspects. Aesthetic behaviours are not seen as developing separately or parallel to symbol-making. Kellogg (1970) discusses the possible danger of young children adopting adult symbols they might judge to be "true art", which may interfere with their own symbol development. Kellogg cautions about the influence of repeated exposure to pictures on walls of the home, church, store or museum.

Lowenfeld and Brittain (1975) state that children might best think about aesthetic matters formally at ages 11 or 12. Harris (1963) recognizes that children have strong affective attitudes of liking and disliking, tending to favour representational art. He does not classify these as aesthetic in quality. Smith (1973) sees the early years as formative in cognitive powers and concepts which will be refined and formalized later. He views the secondary grades as being the ideal time for aesthetic education.

In contrast to Brittain (1979), Lowenfeld and Brittain (1975) and particularly Kellogg's view (1970), McFee and Degge (1977) consider exposure to visual art, particularly two-dimensional adult made art, as important in cultural transmission. They state that art, theater, ethnic, regional, and religious festivals are forms of:

cultural celebrations when people dress, act, and play to celebrate values that may be neglected in their day-to-day existence. Historical roots and cultural traditions are made more "real" are taught to children, and reassert the cultural identity of groups. They provide a sense of belonging by giving people an opportunity to participate. (p. 293)

Taunton notes that both Brittain (1979) and Lark-Horovitz et al. (1973) recognize that young children do engage in what they term aesthetic-like behaviors. Their interest in the surrounding environment, looking and talking about art, even play with blocks, sand, and water are examples of these aesthetic-like behaviors (Taunton, 1982). The decision that a response is aesthetic-like rests on the content of the response. Other authors, such as Lansing (1976) and Fisher (1978), viewing these same early responses, accept their simple and disorganized nature yet still conclude they are aesthetic.

Taunton (1982) notes a number of art educators who have attended to the abilities of young children to respond aesthetically by recommending forms of training for them. Both Feldman (1970) and Chapman (1978) see aesthetic behaviors as goals in themselves, equal in importance to production areas in curriculum.

Feldman (1970) recognizes the steps in aesthetic decision making, taken in spite of their disorganized nature. He states:

A kindergarten child will perform all these operations (the same critical operations performed by professionals - description, analysis, interpretation, and judgment) spontaneously but in random order. Teaching is largely a job of systematizing his almost irrepressible desire to talk about art....Critical study is the process of introducing order into the child's natural performance as a critic. (p. 187)

In two more recent curriculums the development of aesthetics for young children is recognized and comprehensively outlined for the teacher.

Lansing's Art, Artists, and Art Education (1976) discusses the importance of the aesthetic realm. He recommends that teachers solicit

verbal reactions to the look of objects and events and offer their own responses in an informal nondogmatic way. Through these exchanges children will realize the importance of the aesthetic realm while gaining important artistic terms new to their vocabulary. These terms will form the basis for later conversations about art and aesthetic experiences. Lansing recommends that instruction begin when the child first enters school. In seeing that even 5 year olds can put ideas and emotions into pleasing forms and discuss their feelings about these, Lansing is giving recognition to the importance of aesthetic education for young children. He anticipates none of the negative effects that Kellogg (1970) suggests.

Another recent book outlining curriculum which gives recognition to art and aesthetics, is Fisher's Aesthetic Awareness and the Child (1978) in which she states:

Times are planned in which students react to their own art and that of others. They produce art, and evaluate it. Through these procedures they should become more aesthetically aware. They are asked to think productively, to make value judgments, to express personal opinions, and to record these ideas in personal artistic statements. They are also asked to learn about what other artists have made to grapple with theoretical problems. Through these experiences can be realized the principal goal of the art and aesthetics curriculum: to develop aesthetically aware, perceptive individuals with artistic knowledge, environmental sensitivity, human compassion in relation to others, heightened perceptual concepts, and aesthetic judgements. (P. 49-50)

Here Fisher gives recognition of the ability of the 5 year olds to respond simply to how their own art looks, as well as that of peers. In expressing opinions and integrating new information the child is spurred on to re-evaluate his own work. Here the teacher's influence as questioner, focusing the attention and the thought of the child is essential.

Chapman (1978) too, emphasizes the importance of adult influence in the development of aesthetic responses. She sees adults as being vital in

directing children's attention to various aspects of art works. She notes that the manner in which a young child observes work, and how children feel about that process, is as important as the responses they give.

One regional art organization, CEMREL, and another national organization, the National Art Education Association, have both recognized the importance of aesthetic experiences in curriculum materials for young children. In their booklet entitled Essentials: The essentials of a quality school art program (1970), N.A.E.A. identifies the aesthetic area as being vital for young children in accomplishing two goals:

"to make visual judgements suited to his experience and maturity."

"to understand the nature of art and the creative process." (p. 4)

In elaborating on these goals this booklet reiterates the need for critical study of art work. Through evaluation and revision of one's own work and the critical analysis of works of others, depth of understanding and consequent appreciation of art can be achieved. The booklet goes on to state:

It is not enough to manipulate a few materials into forms of one's own choosing without reference to the solutions of artists of the past and present. The artist must be involved in the study and production of works of art with an attitude of critical awareness. Perhaps the failure of some school art programs in the past has been due to a divergence from this dual nature of the study of art. (pp. 35-36)

Likewise, CEMREL, Inc. in the book, Toward an Aesthetic Education states with regard to education in both music and art that

Aesthetic education is concerned with helping individuals become responsive to beauty in all its forms. Those associated with the schools are increasingly coming to realize that this is as much a part of their responsibility as is developing vocational skills or promoting good interpersonal relationships. (p. ii)

Through an aesthetic focus in the classroom young children initially raise their awareness of the aesthetic qualities of their own work.

Subsequently, they are ready to look at the work of their classmates. Children require no encouragement to share an interest in nature. In the earliest writings on the kindergarten this natural aesthetic area was in evidence. Froebel (1899) strongly recommended cultivation of a garden, observation of plants, pets, seasons, and their changes. His daily walks encouraged conversation about the child's observations and feelings. One of the first educators to recognize the qualitative difference in children's thinking, Froebel was also the first to recognize the need for objects that could be used and handled: play materials that had visual and tactile aesthetic qualities. As society places increasing demands on the educator to produce active, thoughtful choicemakers and careful consumers, it seems the natural joy of the young child in the aesthetic realm may lend itself readily to this kind of fostering.

Recently, publication of several studies has indicated a focus on determining how children respond aesthetically at different ages. Parsons (1976; 1978) using a Piagetian exploration method found that children followed cognitive-developmental stages in their responses to paintings. D'Onofrio and Nodine (1981) indicated four stages of aesthetic development characterized by a significant change in the type of thinking of the respondent. Initially, children respond to paintings according to personal idiosyncracies and experiences. Next, the worth of a painting is judged from criteria like draftsmanship which itself is judged by use of colour and displays of composition. The third stage's criterion for judgment is an adherence to the artist's right to express his originality and innovativeness without regard for an external audience. Due to the confusion implicit in this criterion children seem reluctant to criticize an artwork. Aesthetic development, according to this model, culminates with the ability to take the artist's viewpoint. An attempt to justify responses includes comments on composition, quality of line,

choice of colours, and the relation of all these pictorial devices to subject matter.

In D'Onofrio and Nodine's terms, children demonstrate the relevance of their responses to works of art in ways marked by increased subtlety and complexity. Considerations include how effectively the artist's point of view is expressed through several levels of expression including subject matter, form, skill, colour, and emotional responses.

Since Parsons (1978), Parsons, Johnston, and Durham (1978), and D'Onofrio and Nodine (1981) have recognized some distinct stages in aesthetic response to paintings we might ask how young children move from the earliest stage to later stages without the opportunity to respond to art. Aesthetic thought is just as important for 5 year olds as for 11 or 12 year olds. In considering the developmental stages of young children we must consider how much, how often, and in what way we work to develop artistic responsiveness. Recent literature strongly supports the development of an aesthetic strand in the education of young children. If we heed the concept that Jerome Bruner (1965) put forward, then we must attempt to learn about the young child with regard to aesthetic understandings. He stated: "Any idea or problem or body of knowledge can be presented in a form simple enough so that any particular learner can understand it in a recognizable form." (p. 7)

This study began with the assumptions that not only can young children be taught to respond aesthetically to phenomena, but that aesthetic preferences and their discussion are important, and that they are compatible with the development of the 5 year old.

Aesthetic responses to a group of items were studied using an ethnographic approach in a field setting. Preferences and the reasons for decision making were the prime focus of data collecting. Colour, association,

design elements, surface and texture, material of construction and socio-cultural beliefs emerged as the strongest reasons for preferring pictures and objects. For dress-up items all criteria mentioned in the other groups were important factors along with sex-role identification and practical considerations.

The Ethnographic Approach

Techniques drawn from the field of anthropology were used in this study. Qualitative research methods in anthropology, including ethnographic techniques and participant-observation, allow a closer, more insightful stance than is possible with quantitative methods. In recent years, anthropological methods have been shown to be effective in looking at classrooms, schools, and roles taken by students and teachers (Hawke, 1979; Janesick, 1982).

Some of the techniques used by educational anthropologists seemed appropriate for this study. Aesthetic responses are often elusive, and difficult to categorize in terms of preferences, reflections on preferences, and distinctions among preferences. Categorizing aesthetic responses of very young children, which are often of a sensitive and highly personal nature, demands careful, thorough, empathetic and up-close recording by the researcher.

Spradley and McCurdy's (1972) techniques, and participant-observation methods as described by Bogdan and Taylor (1975) guided the conduct of this study. They allowed for considering the classroom as a culture in microcosm, its nature reflected in the responses of its members, a setting where the teacher was also the researcher and therefore already accepted as one who might be expected to ask many questions.

A kindergarten classroom is generally divided into small work areas or centers at which children, for part of their day, choose to work with a

variety of play materials. Children normally move from center to center during the choice period. To interest children in a variety of objects for discussion, it became a fairly simple matter of setting up a special center for this purpose. The researcher-teacher, adopting the role of the participant-observer, would present material, record key answers, and tape responses for later transcription to full field notes.

At a later time, using items of clothing, children could be asked about their responses to dress-up choices. No great change in the structure of the classroom or the pattern of the children's day was required.

The role of the researcher in any qualitative research method becomes paramount to the success of the completed study. As Pelto (1970) states:

compared with many other sciences, methods of observation in anthropological work generally require very little in the way of specialized measuring and observing devices. The anthropologist himself is the main instrument of observation. (p. 140)

My own interest and background in anthropology, my passage through successive and vastly varied life settings or cultural scenes and my training as a kindergarten teacher, helped to qualify me for the role of researcher in this study. Participant-observer aptly describes the kindergarten teacher trained in anecdotal recording for use in noting development, gradual or sudden change in the child's behavior, and as a tool for careful, accurate reporting to parents. Keen observation while teaching, throughout the period when children are confronted with making choices and during group activities, becomes an ongoing part of the daily routine.

In the use of ethnographic methods several problems must be anticipated. Since I was already a part of the classroom setting gaining access for interviewing informants was greatly simplified. I was known and trusted.

Although this provides ease of access there are also disadvantages. Familiarity can dull acute awareness in the senses of the researcher thereby reducing accuracy in observation.

Wolcott (1975, p. 115) shares suggestions on how to regain that awareness by, for example, making the familiar strange. The researcher might set the stage for a change in a number of ways. For example, in this study by preparing a visually separate area of the classroom for display of objects, with a small area for children to respond to items and be tape recorded. Employment of a classroom helper might allow the researcher to direct more absolute concentration on the respondents. A break in the routine of the classroom setting was provided by beginning the study several days after a natural break in the school calendar; re-entry into any setting is likely to produce a fresh perspective from all participants.

Practice in using observational skills and a thorough familiarity with the materials to be used for questioning helps to sharpen awareness and recall before the study. The Spindlers used mini-studies for graduate students who lacked cross-cultural experience (1982, p. 495). Wolcott's students who in similar circumstances completed ethnographic studies successfully benefited from a "thorough reading about one or two societies so that at least vicariously, the reading could provide a comparative basis" (1975, p. 116). Wolcott also stresses the importance of careful field notes and thoughtful writing in the final analysis. In this study being reported, immediate transcription of notes after the children had gone for the day before discussion with colleagues made for a fresh, more complete recall of observed details.

The Process of Cultural Transmission

The third assumption fundamental to this study is that although

aesthetic responses are strongly individual, it is possible to uncover preferences and reasons for distinctions in the aesthetic realm, among 5 year olds to a group of items by interviewing, recording and observing. A further, related assumption is that when preferences and distinctions are uncovered some classification and patterning of these will become possible.

Further to this assumption, if 5 year olds are infinitely variable, then when interviewing and subsequent examination of the field notes is undertaken, it will be evident that there are no fundamental descriptions, observations, and parallels in the responses that can be made. To state that children of any age are infinitely variable, we would have to believe that the cultural influence of those in the nurturing role has no effect on the growth of the child.

It is known that even before birth a baby receives light, movement, and sound stimuli through the uterine wall. Even before birth the child is receiving messages. By 5, children have already learned a family's language, experienced the foods common to the culture and the area, shared experiences, celebrations, toys, and a multitude of other culturally linked information including the art in the home, the church and the homes they visit. By 5 most children have played co-operatively with others, they have been admonished for errors, encouraged in strengths, and celebrated in accomplishments. Every waking moment children receive information about their culture, the values and expectations of their parents and family.

As the child is receiving information and responses from these individuals enculturation is taking place. It has been often stated that children learn more in the first two years of life than at any other time. Certainly, these influences are powerful molders of the child, influencing how the child develops.

Early study of the child by educators associated with the child study movement not only provided much information about the patterns and parallels of children at specific age levels but also yielded a stance about learning through study of the child. In doing so, some mistaken conceptions about the child and growth were corrected. Weber (1969) says, with regard to intelligence:

So long as it was assumed that intelligence was genetically fixed, the intellectual inferiority of children who tested below normal was generally accepted. There is sufficient evidence to prove now that economic and cultural differences do affect intellectual growth and put limits upon potential. The new transactional view, which suggests that the encounters the child has with his environment are significant in the building of potential, highlights the importance of the child's early experiences. The inference of development as modifiable holds great promise--a promise especially meaningful for certain segments of our population. The realization of intellectual power seems to demand more adequate growth producing stimulation in the early years--even before kindergarten. (p. 227)

Art educators also have responded to the changing view of child's growth. Studies of the symbolic images that children make were undertaken by Kellogg (1969) while Lowenfeld's view (1957) of the child developing through art activities, produces these tenets:

Lowenfeld has been considered by many to be the father of art education in the United States. His pioneering work in the creative and mental growth of the child greatly advanced knowledge in the discipline. Lowenfeld believed that teachers should develop the latent potential inherent in each child. The teacher's role was to nurture the young child through the development stages of growth, at the same time being careful not to interfere with the child's personal self-expression.

Lowenfeld made a distinction between art and art education, stating that in art education the main concern is with process, how a child works, while art is more concerned with product, what is made. He also deplored "our one-sided education with our emphasis upon knowledge" because he felt it had neglected "those attributed of growth which are responsible for the development of the individual's sensibilities, for his

spiritual life, as well as his ability to live cooperatively in a society." (Fisher, 1978, p. 23) (Lowenfeld, p. 143)

Lowenfeld's view contrasts somewhat with the recent thoughts of Eisner. (Fisher, 1978)

Eisner sees a radically different view of child development and art education emerging in recent years. Eisner summarized this trend as follows:

The environment is most important in determining artistic aptitudes in both production and appreciation. Therefore the teacher and the curriculum are important in "affecting artistic learning."

Concept rather than media is the orientation of this view. Media is a vehicle for the development of perceptual or productive skills and also the material from which something can be made.

More importance is placed upon the product because this product is the primary source from which inferences can be made concerning what the child has learned.

Teach children ways to view and understand art as well as producing their own art.

Art education is a field that has a special contribution that only it can make to the growth of children. But art education also shares common goals with other disciplines. However, these are less important than what it can give that is unique.

Thus Eisner's view sees child development primarily from the outside in, instead of the inside out. Environment is emphasized over heredity, concepts are more important than media, and historical and critical areas, as well as production are stressed. What the product looks like as well as the process involved in making it are important. (p. 23)

Enculturation takes place throughout a lifetime, and is already very evident in the five year old child.

Assumptions in Summary

In undertaking this study certain assumptions were made. These are grounded in the literature reviewed in this chapter.

1. The assumption that aesthetic preferences, discussion of them, and their development are important for 5 year olds. It is presumed that art curriculum containing an aesthetic strand is important for the growth of young children.
2. The assumption that ethnographic methods are an appropriate and effective means for the researcher to look at aesthetic responses and their influencing factors.
3. The assumption that behavior in 5 year olds is not infinitely variable and that insightful description of their observable patterns of behavior can be made.

CHAPTER III

INITIAL ORGANIZATION AND PILOT STUDY

To undertake this study it was necessary to select materials for the kindergarten children to comment upon. To involve 5 year olds in the selection process, an initial group of items was researcher selected, then screened by a group of five kindergarten youngsters, none of whom was involved in the final study. A description of procedures used for the pilot study and those adopted for data collecting in the main study will be presented in this chapter.

Initial Organization for the Study

Research Methods

Qualitative research methods were used in this study, including participant observation and structured and unstructured interviewing, to produce descriptive data recording both conversations and exact responses to researcher-posed questions and observed behavior, both spontaneous and those elicited through feedback techniques (Bogdan & Taylor, 1975). Ethnographic techniques involving entering the field, collecting, analyzing, and writing up data were adopted using methods developed by Spradley and McCurdy (1972) and Wolcott (1975).

Statistical techniques were also employed to quantify the data, and to act as a complement to the descriptive material obtained through interview techniques. Initially, tables were prepared indicating the criteria found for each group of items and the frequency with which these occurred through interviewing. Examples of children's statements classified in each section were given (Tables I-VI). Subsequently, these criterion frequency tables were the basis for preparation of Table VII-Table IX, which compare the frequency of

comments for pictures, objects and dress-ups in percentages and provide a total and a mean for each feature mentioned.

Chronology of the Project

From September 1982 to April 1983 I was a teacher in the classroom within which the research was conducted. This provided valuable information about the children as individuals and the program to which they had previously been exposed. Participation in the classroom helped to give me the emic point of view necessary for a close description of the kindergarten child's sense of values particularly with respect to aesthetic preferences. In the emic point of view the researcher is immersed in the cultural scene to be studied and from this standpoint describes what can be observed. By being a part of the classroom group I was able to observe interests, attitudes and group responses to art activities, pictures, and a wide variety of material objects, clothing for daily wear and dress-up. The research itself covered a six-week period from April 25, 1983 to June 3, 1983.

On entering the field the researcher must heighten her sensitivity to the research setting and to the participants in order to provide a broad base for data collecting. It was essential that information be included that might otherwise be selectively excluded through customary proximity. Data were recorded in full field note form. A tape recorder was used as a back up and for the subsequent recall of data not recorded in note form at interview time. Although questioning began along almost identical lines for each individual and although the object groupings were the same in every case, children responded in a wide variety of ways. From their initial responses subsequent questions were formulated to create open-ended interviews. I began with few preconceived ideas of the type, length or structure that the response might

take other than that I wished to elicit as much information as possible. That information was assembled in categories after data collection was completed.

Upon receiving permission to conduct a study within the classroom from the school board, the principal, the parents, and the University Ethics Committee, considerable time was spent locating two classroom aides. I was fortunate in recruiting two capable and enthusiastic university students each with three years of experience in working with children. Each volunteered to supervise normal class activities for the 2.5 hour period, while I co-ordinated and planned the program outside classtime, and spent my days interviewing children.

Training the aides to follow the planned activities incorporated in the kindergarten day's pattern took place before the pilot study was begun. This allowed me to give all attention to data collecting procedures. Although the children were slightly conscious of the tape recorder at the outset, they were so accustomed to seeing an adult write down what they stated through the kindergarten day, as a promotion of early language development, that several children asked for their printed comments back when interviews were completed.

About half the tapes were transcribed immediately following the interviews. Because of the time-consuming nature of this task, I found myself developing extensive field notes on location and leaving the tape recorded transcription until all the data were collected. All tapes were reviewed and all field notes were checked for accuracy several weeks after data collecting was completed. All my own comments were recorded into the field notes, either at the time of interview, or immediately subsequent to it. Observations of eye movements, facial expressions, sitting stances, and general reactions to the questions posed were also carefully transcribed from tape recordings to field

notes subsequent to the data collecting period. Taped responses in the main study alone represented over 100 hours total, since interview time for individual children represented a minimum of 40 minutes for each of the three sections of the study.

Of course, children who were particularly thorough in their answers took more time. Every encouragement was given for each child to answer as fully as possible.

In several ways I tried to separate my former role as teacher from my subsequent role as researcher. The research was begun immediately following a school break. Children were introduced to their new substitute teachers and within a three-day period were following opening exercises directed by these aides. Questions asked of me as teacher were quickly redirected. The four day absence to conduct the pilot study and my return to the main questioning area helped children to identify more completely with the aide while seeing me in a new role. A more formal mode of dress on my part helped to distinguish my role as researcher from my former role as teacher.

The Pilot Study

Purpose

To reduce the possibility of bias involved in adult selected materials, a pilot study was undertaken. This allowed initial selection of a group of items for each category, one capable of revision as a result of interaction with a small group of kindergarten youngsters similar to the study group. Items receiving either strong positive or negative aesthetic preference by the pilot group became the material used in the main study.

Setting

The pilot study was conducted in a two-room annex of Redmont School. Redmont is a short distance away from the main school, Rutledge, and draws upon a school population similar to the latter. Redmont comprises five large classrooms, two of which are used for primary children - a kindergarten, grade one, and a grade two-three. The third classroom houses a district English as a Second Language class, comprised of adults, and the fourth is a library. The remaining classroom is used for afternoon reading instruction for first graders. This classroom provided an ideal location to conduct the pilot study.

The children attending Redmont come from a wide variety of ethnic and economic backgrounds. The three boys and two girls who participated in the pilot study were representative of this diversity.

Procedures

A broad range of items was assembled in advance of the pilot study. These consisted of pictures from collections of calendars and from the

extensive school library, including colour and black and white scenes as well as action and technical pictures. Objects included items from as many as seventeen countries of the world and more than 10 different kinds of materials. Dress-ups included items identified by several other kindergarten teachers as popular in their own dress-up centers. Rutledge kindergarten items could not be included since the children had already had experience with these, though not in a research setting. Items were arranged into sub-categories within each of three main categories: pictures, objects, and dress-ups, and were numbered to facilitate ease of recording during the interview period.

At Redmont, the five participants joined the researcher in the large reading instruction room. The children were given a brief account of what was being sought in the study, together with the assurance that all thoughts and ideas about the pictures, objects and dress-up items would be helpful. An explanation of how and when the actual grouped items would be viewed was given in enough detail to spark interest in active participation.

Subsequently, each child was interviewed separately on the material appearing within each main category. Four mornings were used to interview all five students. Items sub-categorized according to similarity of use or material of construction were arranged on a table and an adjacent bench. Those items not under discussion were covered with paper to reduce confusion and possible distraction.

Questioning

Children were asked about aesthetic preferences in general, then told:

Look at the pictures carefully. Tell me, is there one picture you would pick to put up on your bedroom wall because it is very

beautiful and you would like to look at it for a long time?

Is there one picture you would not like to have on your bedroom wall because it is not beautiful or pretty?

Which picture would you not like to put on your bedroom wall to look at because it is not pretty?

The questioning was aimed at producing a selection of items that evoked strong aesthetic responses; items infrequently mentioned were discarded.

A grid, designed to include categories and item descriptions, was developed to facilitate the easy recording of preferences, by using a simple check system.

Redmont youngsters were also asked if they could tell what it was that made an item special. This allowed the researcher the opportunity to practise questioning skills while providing some insight into the kinds of reasons 5 year olds might volunteer as grounds for aesthetic choice.

Pictures

Forty-four photographs were assembled from the researcher's own file and the Rutledge School Library picture file. A wide variety of styles, compositions, and contrasts in location and time of day was sought to provide ample diversity upon which the children might comment.

All photographs were similar in size, approximately 22 cm by 30 cm, each mounted on black card. No printing or lettering was visible either on picture or matt other than the small sticker indicating the call number. Colour and black and white examples were included. These formed sub-categories that included People, Natural Objects, Country Scenes, Buildings, World Scenes, Sports, Seascapes, Landscapes, Historic and Art Examples. Each

category contained between four and seven photographs, as detailed in Figure 1.

Objects

Objects were assembled from my own household, other teachers' cupboards, and an 11 year old's room. Items generally were more decorative than functional, and were representative of a wide cultural variety. Objects were grouped into sub-categories based on material of construction as follows (see Figure 2 for detailed description of items): Ceramic, Wood, Fiber, Stones & other, Glass, Metal, Organic Material. Each sub-category contained between four and eight items.

Dress-Up Items

Fifty-one dress-up clothing items were assembled from several Fairhaven kindergarten dress-up centers. Some were reported as frequently selected by children in these other kindergarten settings. None had previously been used at Rutledge.

An effort to acquire clothing which would appeal to boys was consciously undertaken, as the researcher's observations indicated items for girls seemed to be more prevalent in kindergarten dress-up centers. Boys' hats were somewhat more prevalent than clothing items. Items were grouped in the following sub-categories (see Figure 3 for detailed description of each item): Hats, Wigs, Vests and Capes, Dresses, Decorative objects (e.g. bracelets), Bags, Long Robes. Each sub-category contained between four and ten items.

Figure 1

List of Pictures Used in Pilot Study, Grouped by Sub-Category

Pictures	
<u>People</u>	
A1	Girl with Bubble
A2	Indian Lady
A3	Girl with flowers
A4	Lady with veil: mysterious eyes
<u>Natural Objects</u>	
B1	Pumpkins
B2	Apple and Book
B3	Fall leaves
B4	Butterfly
B5	Grizzly Bear
<u>Country Scenes</u>	
C1	Country houses, mountains
C2	Horses and dust
C3	Saskatchewan field, farm implement
C4	Red broken wheel
C5	Horse drawing firewood
<u>Buildings</u>	
D1	Swiss house
D2	Windmill
D3	Holland Danes (b/w)
D4	Oil refineries (b/w)
D5	Edmonton at night
<u>World Scenes</u>	
E1	Castle
E2	Radio telescope (b/w)
E3	Turkish mosque
E4	Hong Kong junks
E5	Venice waterway
E6	Seagulls and lighthouse
E7	Berlin Wall (b/w)
<u>Sports</u>	
F1	Woman waterskiing
F2	Motorecycle rider
F3	Skier (snow)

Seascapes

- G1 NWT: midnight sun
- G2 Float plane on water
- G3 Grey and red boats with fog: P.E.I.
- G4 Rainbow and waterfall

Landscapes

- H1 Pueblos: New Mexico
- H2 Sunset: Grand Canyon
- H3 Peace River
- H4 Winter: Rogers' Pass
- H5 Fall: Rocks

Historic and Art Examples

- I1 Dragon: Chinese
- I2 Victoria's bedroom
- I3 Madonna and Child in Gold
- I4 Egyptian Figure in Gold
- I5 Scarab pin

Figure 2

List of Objects Used in Pilot Study, Grouped by Sub-Category

Objects	
<u>Ceramics</u>	
J1	French painted candy dish, gold, turquoise
J2	Tan and green Japanese teacup
J3	Small Mexican cup
J4	Chinese white and blue rice bowl
J5	Antique perfume necklace
J6	Raku stone pot with holes
J7	Raku frame mirror
J8	Deep blue pottery wine flask
<u>Wood</u>	
K1	Handmade wooden plane
K2	Salish letter opener
K3	Salish carving
K4	Salish man's face
K5	African printing block
<u>Fiber</u>	
L1	Mexican rope horse
L2	Skin drum
L3	Red basket with lid
L4	Cedar root basket (large)
L5	Cedar root basket (round)
L6	Fan
L7	Chinese basket
<u>Stones and Other</u>	
M1	Peacock feather
M2	Stones (various)
M3	Indian grinding stone, Mexico
M4	Railroad spike
<u>Glass</u>	
N1	Turquoise insulator
N2	Red-orange cube
N3	Yellow cube
N4	Peach-tan melted cube
N5	Glass ball float

Metal

- O1 Tea caddie, black
- O2 Tea caddie, pattern all over
- O3 Gear, black
- O4 Mirror, silver
- O5 Brass bear
- O6 Leg hold trap
- O7 Brass incense holder

Organic Material

- P1 Red flower
- P2 Peach flower
- P3 Plumaria flower

Figure 3

List of Dress-ups Used in Pilot Study, Grouped by Sub-Category

Dress-Ups

Hats

- Q1 Coolie hat
- Q2 Brim on coolie hat
- Q3 Men's homburg hat
- Q4 Hat over top
- Q5 Fur hat
- Q6 White and black
- Q7 Fireman's hat
- Q8 Orange construction worker's hat
- Q9 Fireman's hat

Wigs

- R1 Long blond wig
- R2 Curly blond wig
- R3 Long brown wig
- R4 Curly brown wig

Vests and Capes

- S1 Red vest
- S2 White satin blouse
- S3 Blue jeans (narrow waist)
- S4 Vest, black (Dracula)
- S5 Cape with red lining

Dresses

- T1 Purple dress with satin trim
- T2 Flower print, white pleated bodice (panel)
- T3 Green and black skater's dress
- T4 Smocked yellow/green dress, spaghetti straps
- T5 Rust and black peasant dress
- T6 Pink beaded opera dress
- T7 Yellow sheer night gown
- T8 Black satin
- T9 Blue satin, spaghetti straps
- T10 Blue and white check

Decorative Objects

- U1 Chinese brown scarf with fringe
- U2 Striped cravat purple/blue
- U3 Necklace shiny pearl (white/pink/blue)
- U4 Orange necklace
- U5 Red necklace
- U6 Pink, purple plastic lei
- U7 Pink, yellow plastic lei
- U8 Yellow and white plastic lei
- U9 Wrist bangles

Bags

- V1 Cloth striped bag, pink/yellow/black
- V2 Patent leather with silver closure
- V3 Red patent leather with silver closure
- V4 Black patent vinyl shiny, coin style handle
- V5 Wallet (Chinese pattern, cream)
- V6 Plain black bag (leather)

Drapery Cloths

- W1 White lace
- W2 Yellow chiffon
- W3 Brown-beige lace
- W4 White ghost costume

Long Robes

- X1 Bridal
- X2 Red long
- X3 Pink coat
- X4 Pink robe

Analysis of Responses

Using a grid developed for assessment of aesthetic preferences, analysis of the collected data was relatively straightforward. During questioning, preferences were indicated by check marks. Daily the grid data were checked against transcriptions and the taped interviews. Since each sub-category was made up of a different number of items, in those sub-categories with the largest numbers children gave two preferred and two not preferred items. This provided a more equal possibility for any individual item to be selected for the main study. Criteria for selection by these five pilot study participants were noted throughout.

The children seemed to have no difficulty making choices. Their opinions were clearly stated, once reassured that the kind of information being given was very helpful and that no assessment of them individually was being undertaken. One child answered with only two responses to the dress-up section, stating he did not like any items. His responses were noted, but not recorded on the grid, since they did not represent specific reactions to particular items.

Selection of Items

The bulk of items brought forth both positive and negative responses. Items eliciting no response, or one or two responses only, were eliminated leaving only those items which contained three, four, five, or six responses in either category. No distinction was made between boys' and girls' responses. Using this method, sections produced the following number of items: 22 items for pictures, 22 items for objects, and 30 items for dress-ups.

CHAPTER IV

MAIN STUDY

The main study was conducted at Rutledge, mother school to Redmont. It housed 14 classrooms, a large library-learning assistance room and full size gymnasium. Rutledge, with extra classroom space, also housed the district social-adjustment center in an adjacent wing of the school.

As a 30 year old school, Rutledge had gone through some changes in school population and growth rate. At the time of the study, the school had achieved more stability, thanks to a principal and teaching staff who handled well the diverse student population of 300 students from kindergarten to seventh grade.

The Setting

Of the 32 members of two intact kindergarten groups, attending either in morning or afternoon, 31 received parental permission to participate in this study. The groups represented a broad mixture of socio-economic and cultural groups. Houses in the area range from \$200,000 designer homes to apartment housing subsidized for low income families. Some children had lived part-time in Canada and part-time in either Europe or the South Pacific. Other children spent week days with one parent and weekends with the other. Many children shared a home with one sibling and two natural parents while several children lived with one parent and a step-parent.

The children's ethnic backgrounds were a mixture of east and west: Chinese from Hong Kong, Chinese from Korea, Chinese from Canada, Japanese born in both Japan and Canada, East Indian from Kenya and Canada, Canadian Scottish, British, and Irish. One child was Canadian-Japanese born in Canada;

another was Japanese-Chinese, also Canadian born. One child was Iranian but Swiss born. In this group Catholics, Protestants, Jehovah's Witnesses, Buddhists, Moslems and Sikhs were represented.

Of the 31 children, 17 were boys, 14 girls, ranging in age from 5 years and 5 months to 6 years and 4 months at data collecting time.

Procedures

The pilot study had shown that items needed to be presented in sub-categories for the children to handle the volume of items selected. The elimination of items not interesting to the pilot group created large gaps in the original sub-categories, making it necessary to rearrange and consolidate some items for ease of handling. Since the objective was to uncover preferences and reasons for aesthetic preferences, as much as to discover the preferences themselves, the sub-categories themselves had no paramount significance other than providing the means to organize items. Children had the opportunity to select and respond to any number of the items.

Daily four or five children were selected for interview. Individually, one selected child and I would depart from the kindergarten classroom to a small cupboard down the hall where the items were housed. Beginning promptly with questions about the objects arranged on the tables, the interview followed a consistent order and format of questioning. On completion of the interview, the child and I would return to the classroom and I would request the next participant. Questioning took all of the 2.5 hour kindergarten day.

The second location was suggested by the principal. The lower hall science cupboard presented a quiet covered space only a short walk from the classroom, where interruptions would be minimized. The major drawbacks were that the room was warm in late May and that it provided many

interesting distractions in the form of science equipment. The first was overcome by leaving the door ajar and the second by a thorough cleaning out. A brief explanation to the children regarding the unusual atmosphere they were entering helped reassure them and reduce distraction.

Altogether, the science cupboard provided a better interview location. All subsequent interview data were collected there.

Modifications to the Proposal

Initially it was planned to question children in groups of three at the center just outside the classroom door. The first group of three boys was presented with the pictures, and just as the place was inadequate, so the grouping of children proved to be. Instead of influencing one another, which was my major concern, they were so anxious to discuss their responses that they repeatedly interrupted one another, wanting to give their own ideas and opinions. In spite of the fact that several groups of items elicited very diverse responses and comments, the children seemed uninfluenced by these differences. However, the competitive atmosphere was significantly disturbing to cause me to look for a space where questioning could be carried out on an individual basis.

Questions

Each interview began similarly, but subsequent questions depended on those immediately preceding. After the children entered the interview area and were settled they were asked,

Do you like to look at pretty pictures? (or objects?)

Do you like dress-up clothes?

A short discussion of the child's known preferences was undertaken at this time. These questions provided valuable information, as well as a focus for the upcoming interview.

Each group of items was presented individually. All other sub-categories were out of sight to avoid distraction. As the first group was presented I would say:

"There are five pictures in this group; can you count them?"

By counting, children focused on all the items presented before making a selection. After selection was made (which was generally done quite quickly), the children were encouraged to name the picture or item. In this way the child's own words and perceptions could be recorded without adult influence. Even when asked questions, no suggestions or assistance at naming was given; the question was asked, simply: "Well, what do you think it is?"

While most children discussed a most preferred and least preferred item, some found nothing pleasing or nothing displeasing in a single category. All responses were encouraged and recorded as they occurred. No attempt was made to force an unintended choice.

For some youngsters, giving the reasons for a specific selection was more difficult than making the selection, so various techniques were used to obtain reasons for the response. Questions which helped the child make a comparison with a less preferred item were particularly helpful. At times feedback of their initial comments on an item was helpful in calling forth additional remarks simply by saying, "Is there anything else you wish to say about this?"

Gradually, as each child became more relaxed with the interview's rhythm and the type of questions asked, each became increasingly open about thoughts and feelings. Generally, children had more to say about objects and

dress-ups for this reason.

Curiosity by children about responses given by their peers was a surprise element. The subject of inquiry had either been interviewed just before, or was the child's best friend in class.

CHAPTER V

ANALYSIS AND INTERPRETATION OF DATA

In this chapter the responses given by the 5 and 6 year olds to indicate varying degrees of aesthetic preference will be examined. Within each of the three main categories, Pictures, Objects, and Dress-ups, criteria most frequently mentioned are presented first, followed by incidentally mentioned items. Verbal responses are analysed and summarized, and statistical data are presented to establish frequency of responses and consistency of responses across categories. The emerging criteria are examined in detail using examples of children's responses to individual items. Subsequently, a comparison of responses across the three main categories is made to highlight similarities and differences between criteria for preference emerging from Pictures, Objects and Dress-up items.

Responses to Pictures

In response to the opening questions, all children stated they liked pictures to look at in their rooms, especially pretty pictures. Not only did the children feel positive about pictures, but the detail of each picture provided much material for discussion, which made picture analysis a natural starting point.

Colour

The most frequently mentioned aspect seen as aesthetically pleasing by children was colour. Though a favourite single colour might be mentioned, one colour was not as important as groups of well-liked colours for each individual. Recording indicated a preference for red, yellow, orange, pink and

Figure 4

PICTURES (as regrouped for Main Study)

People

A1	Girl with bubble
A4	Lady with veil
F2	Motorcycle rider (male)
F1	Waterskier (female)

Buildings

H1	Pueblos: New Mexico
E7	Berlin Wall (black and white)
E3	Turkish Mosque
D5	Edmonton at night
D1	Swiss House

Coastal Scenes

C4	Red broken wagon wheel
H5	Fall: Lake scene with mountain
H4	Winter: Rogers' Pass
H2	Sunset: Grand Canyon
G4	Rainbow and waterfall

World Scenes

G3	Grey and red boats: P.E.I.
G2	Float plane on water at sunrise
E4	Chinese junks: Hong Kong
C5	Quebec: horses drawing firewood
B5	Grizzly Bear

Other

B1	Jack-O-Lanterns in the dark
I3	Madonna and Child
I1	Chinese Dragon

Table I

Features Mentioned in Aesthetic Decision Making for Pictures (Preferred)

Categories	Feature	Example
1. <u>Colour</u>		
f=46 ¹ .	favoured colour	. . . "the snow is white it looks pretty.
f=1 M	pink	. . . "she's got pink on her cheeks. . . "
f=15 F		. . . "I like red, here."
f=16	red	. . . "I like yellow, here."
f=10	gold	. . . "I like the gold parts, here. . . "
f=38	lots of colour	. . . "they have lots of different colours on"
f=2	mixed colours	. . . "the colours are all mixed up . . . pretty."
f=11	girl's colour	. . . "it's pretty because it's a girl wearing a dress."
f=7	boy's colour	. . . "it's a man riding. . . red here. . . he's tough."
2. <u>Design Elements</u>		
f=3	shapes & designs	. . . "these triangles are nice. . . "
f=1		. . . "I like this square, here. . . "
f=12		. . . "the circle part in the middle is nice. . . "
f=1		. . . "this long rectangle is good to look at. . . "
f=6	lines & patterns	. . . "there's some nice patterns on there."
f=22	decoration: flowery	. . . "it's nice flowers. . . they look at."
f=34	decoration: parts	. . . "It's this tall tower, here that's pretty."
3. <u>Surface and Texture</u>		
f=25	shiny surface	. . . "the moon is shining."
f=7	soft, furry surface	. . . "I like the furry on his nose."
f=40	sparkly, reflective surface	. . . "and there's light everywhere in the buildings. . . sparkley."
4. <u>Material of Construction</u>		
f=30	scenery: clouds, moon stars	. . . "its material and foil stars. . . pretty"
f=45	scenery: mountains, lakes, waves	. . . "the water and the mountains is pretty"
f=12	sunny	. . . "in the buildings . . . it's all sunny out."
f=4	scenery: general	. . . "it has beautiful scenery."

8. Socio-Cultural Beliefs

f=14	reference to family	. . . "my grandma likes this . . . I'll take it to her."
f=13	reference to culture	. . . "it looks like Hallowe'en to me."

9. Association

f=54	previous experience	. . . "I like splashing in puddles."
f=7	reminds child of school	. . . "it looks like someone is playing out."
f=29	reminds child of character	. . . "our baby is so beautiful and tiny."

1. f = frequency

Table II

Features Mentioned in Aesthetic Decision Making for Pictures (Not Preferred)

Categories	Feature	Example
1. <u>Colour</u>		
f=26 ¹	not favoured colours	. . . "it's red. . . I don't like red on the edges. . . "
f=47	black, grey, black & white	. . . "there's not much colour only black and white."
f=4	gold	. . . "there's gold. . . I don't like that colour."
f=4 M	pink	. . . "well, it because I don't like pink."
f=2	too. . . colourful	. . . "it's got lots of colours, too much colours."
f=20	too little colour	. . . "it's got hardly any colours."
f=2 F	colour doesn't suit sex	. . . "it's not a colour for girls."
2. <u>Design Elements</u>		
f=3	not preferred shapes and designs	. . . "that there is dots all around it. . . ugh."
f=1	lines and patterns n/p	. . . "it's got a circle and a line . . . I don't like."
f=4	decoration n/p	. . . "this funny shape here . . . it's not pretty."
f=14	additional parts n/p	. . . "these things here aren't pretty."
3. <u>Surface and Texture</u>		
f=3	not shiny enough	. . . "it's not very shiny."
f=3	too bumpy	. . . "I don't like bumpy logs."
f=1	too sparkly, reflective	. . . "it's real shiny . . . I don't like that."
4. <u>Material of Construction</u>		
f=6	scenery unappealing	. . . "the lake here isn't really pretty."
f=9	too many bricks	. . . "these too many bricks are ugly."
f=15	wood	. . . "I don't like old cracked wood."
5. <u>Condition of Item</u>		
f=30	cracked, broken, wrecked, scratched	. . . "it's all scratched and the paint's all off it."
f=17	holes, patches, pieces missing	. . . "it looks like she never did her hair, it's messy."
f=5	too long, unneat, (dirty)	. . . "the grass, the people never cut it."
f=2	rusty metal	. . . "I don't like old rusty things."

8. Socio-Cultural Beliefs

f=9 reference to
religion

. . . "it's the ghost from Hallowe'en we
don't believe in."

9. Association

f=24 previous experience

. . . "she looks like she is almost getting
mad . . . "

f=19 reminds child of
character

. . . "it's a monster a big monster . . .
its mouth's open."

f=6 has no people

. . . "there's no people."

f=15 looks dangerous

. . . "it would be easy to cut yourself."

11. Practical Considerations

f=2 represents skill
too difficult

. . . "it would look terrible to look down
on the road."

f=10 don't know what
it is

. . . "I wonder what it is?"

1. f = frequency

gold. Pink, although favoured in some situations by both boys and girls, was strongly preferred by a large number of girls. Several boys noted pink on a child's cheeks or as the colour of flowers as very pretty. Evidently, context is influential in colour choice.

Red was highly preferred on almost any kind of item: flowers, boats, buildings, roofs, decorative additions (as on a dragon). Orange and yellow were preferred in many locations, and especially on leaves, yet both were mentioned less frequently than red. Gold, too, was a favoured colour in the pictures presented, especially in one of the Madonna and Child, which many children identified as pretty because of the colour. Another colour strongly favoured by both sexes was blue. Although mentioned less often than the warm colours, few children stated that they did not like it.

Children who did not respond positively to items did so on the basis of colour, also. Two children, identifying gold as silver, and another as grey, disliked the overall effect of the colour.

There was a variety of not favoured colours but for many, the not favoured colour overwhelmingly was black, which for the children included black, dark grey, light grey, and black and white as seen in photographs.

Only one picture in the study produced a negative aesthetic response from every child -- the Berlin Wall photographed in black and white. Of the other colours not favoured, brown, dark green, gold and pink were mentioned several times. Pink was mentioned as not preferred only by boys.

Overall colour effect is indeed a powerful aesthetic factor for 5 year olds. After favoured colour, generally colourfulness was expressed as a reason for selection, while its lack was a reason for picture rejection. Bright colours, lots of colours, colours that go well together, all were pinpointed by children of both sexes as important reasons for selection. Conversely, not enough

colours, dull colours, and too few colours, were frequently mentioned as reasons for a negative response, as shown in Tables I and II.

Association

Although colour is a powerful influence on the aesthetic preferences of 5 year olds, it does not override every other criterion for selection. Personal association emerges as just as powerful a reason for aesthetic response. Personal association includes positive previous experience, family or cultural experience, memories of fun, adventure, pleasant characters, or thoughts. Personal association in a negative way means association with a negative experience, negative cultural or religious connotations, negative thoughts, memories, or the presence of danger.

Children's positive associations with fun and adventure, including positive previous experiences, seems to be a function of gender, just as is the case with certain colours. Girls, almost exclusively, selected pictures of girls and women and did not prefer pictures of boys and men. Boys selected pictures of boys and men rather than pictures with girls; both preferred pictures with action rather than without. In several pictures of scenery children expressed a qualified positive response, stating the picture would be much prettier with people. On the negative side many children stated that their reason for rejecting a picture was due to the absence of people.

Most frequently in the remarks of children the memory of a previous experience was given as the reason a child selected a picture and found it aesthetically pleasing. For example, "I like splashing in puddles . . . and there are lots of puddles here . . . yes, it would be very fun."

Association was often a factor of memory as was fantasy: for example: "The snow is white . . . it's pretty . . . the trees are pretty . . . my

dad says we can go skiing soon . . . I haven't gone yet, but I know I'll like it."

Many girls responded positively to a picture of a little girl blowing bubbles while several liked a waterskier, also. Boys responded most frequently to a picture of motorcycle racing.

People and places that families often visit were generally positively regarded: Dad's boat, parks, picnic areas, family trips, Disneyland, and Grandma's house were repeatedly mentioned. Adventures around the home were often the subject of positive association. "It reminds me of one time I found a frog . . . "

All children seem to love snow, its colour and associations with snowmen, angels, winter sports, family outings. Even children who stated they did not like white in black and white pictures, selected pictures of snow as aesthetically pleasing. Certainly, the visual effects were important, but association was dominant.

Just as previous experience could be positive, it could also be negative. Children commented often on a picture's association with unhappy, unpleasant, lonely, and particularly scary events which immediately made it "not pretty to look at." A picture of a veiled lady drew many negative comments including: "she looks scary, spooky, she looks like she is almost getting mad . . . "

Children frequently disliked a photograph of boats in fog because there "were no people there" and even if they had been there ". . . it's too sad . . . they couldn't see very well."

Scary experiences were highlighted by one boy who associated with a motorcycle as follows: "He's doing a pop-a-wheelie . . . but he has a flat tire . . . I don't like it because it would look terrible to look down on the road."

Scary paralleled the concept of dangerous which many children commented on with respect to sharp, pointed objects or blades, or anything which was related to killing. Another dangerous relationship sprang from deep, cave-like openings or explosions, associated with volcanoes. It seems the many warnings to be careful have a powerful message. Interestingly, despite pretty colours, a picture which has some negative association with memory or fantasy could not be pretty. Many 5 year olds expressed positive responses to one or a combination of colours but stated that despite those the picture couldn't be pretty because it was "too awful . . . too scary to look at."

Socio-Cultural Beliefs

For many children family and cultural beliefs produced a strong response to certain pictures. The dragon elicited very strong response from many children, but the reasons were quite different. While some children enjoyed the association of seeing a dragon in a parade, but responded casually, others lit up and became very excited when viewing that picture. Several expressed surprise at my having the picture and wanted to keep it. One boy stated, "That's a Chinese dragon . . . it's not real . . . a man is under that thing to be his legs . . . he is just like my dad . . . I like this Chinese dragon . . . it's very pretty." Family experience with cultural tradition seemed to have a powerful effect on children's associations.

For others the Madonna and Child had cultural-religious overtones. They identified the characters as members of the Holy Family and stated that they belonged in a church. The images reminded them of Sunday, or of visiting Grandma where they watch "Jesus on T.V."

Cultural-religious concepts also had a negative connotation for some children. Celebrations of Hallowe'en and images of the Holy Family are not

condoned by Jehovah's Witnesses. A number of children referred to this but each handled the conflict differently. While several children said they couldn't like a Jack-O-Lantern picture because "we don't believe in that," one selected the Jack-O-Lantern picture stating they "were pumpkins, neat, sparkly at night and they look like faces . . . Well, how do they get a light bulb in there?" The fascination of the visual effect apparently was stronger than the cultural-religious association.

Negative cultural-religious association was not restricted to one religious group. One youngster's response to the Madonna and Child photo was: "I don't like the cross and I don't like the statue of the person . . . It makes me think of God . . . I don't like thinking of God . . . I like to think of my brother and I like thinking about toys. That's all."

Surface and Texture

In spite of the two-dimensional nature of pictures children still mentioned the aspect of "soft, cuddly, and nice to hug" as an aesthetic visual quality. Little distinction between seeing, remembering, and really feeling -- or between feeling, sensing, and seeing and finding pretty seems to be made.

Many children responded positively to a bear because it looked like it was sleeping and harmless, and it looked soft and furry. It would be fun to hug, they said. For some the association with teddy bears was strong, and was frequently mentioned in conjunction with the bear picture. Surface quality was definitely a strong factor in selection. Children preferred surfaces that were shiny, sparkly, or reflective. Night pictures of Jack-O-Lanterns and the Edmonton skyline were noted for this quality. For example: "Buildings . . . I see a moon in it. It's dark . . . I like dark because it's bright and then there's

lights. I like this one because it looks like a cross. There's something down there. It looks like a horse because it has teeth."

Some children noted not liking pictures because they were too bumpy or not shiny. This did not happen often. Generally, surface qualities were positively regarded and were a frequent focus of comments.

A strong area for negative response centers around material. Although few children talked about the material of construction in a positive way with reference to pictures, many mentioned problems with materials and condition. Old or cracked wood, torn, broken, or patched fabric, items with breaks, scratches, holes or pieces missing, rusty metal, messy or dirty items and long grass were all cited as major reasons for the rejection of a picture. The message is clearly that new, neat, clean and well-cut are visually aesthetically pleasing to 5 year olds.

A picture of a broken wagon wheel ran a close second to the Berlin Wall photograph as least liked. The chipped paint, cracked fence, broken parts, and rusty metal were all mentioned. Although one girl liked the center shape (a circle) and one liked the wheel because it reminded her of Grandma's Saltspring Island retreat, most children expressed dislikes similar to these boys' comments.

Everything is breaking up . . . and I hate it when it's all yucky . . . A wheel is broken in that picture . . . and I hate it when the wood is all broken and the parts of the wheel are missing.

There nothing on it, only all this long grass stuff. It's not a bit pretty because there's a fence . . . it has a hole, a scrape and rust on it.

A picture of the Chinese junks was mentioned -- several children saw rusty parts on the boat hulls and one child did not like the patched sails

especially on the sail where the patches didn't match. Children disliked the face and boots of the motorcycle driver because they were too dirty. Only one boy differed, saying that although he didn't like the dirt, he liked having baths when he was dirty best of all, so the picture was pretty !

Natural Forms and Events

For children of both sexes scenery was well-liked. This included lake scenes, waterfalls, trees, flowers, sun, moon, stars, clouds and rainbows. A few children mentioned not liking clouds because "then it is going to rain" but largely they were preferred, especially when coloured in sunsets.

Children of both sexes repeatedly mentioned liking flowers, and the colour seemed unimportant. Fascination with rainbows seems universal among 5 year olds. Their shape, colour, unusualness and legendary features combine to make them special. One boy tried to explain what it was about rainbows he liked.

Hey, a rainbow! A prism is a triangle and if there's light going through it comes out a rainbow because it's a prism. I like the bend and all the colours of the rainbow. Raindrops do that, too. They are sort of triangles, too.

It seems the science of the rainbow was for that child as fascinating as the visual effect.

Shapes, patterns, and decorations were another item preferred by children. Shapes that were geometric, patterns that repeated a design and decorations, particularly flowers, were noted. Jewellery was mentioned by both sexes, although more often by girls. Numbers, letters and flags were popular with children of either sex.

Although some picture items were selected more frequently by children of one sex than another, generally the pictures elicited nearly the same number of positive and negative responses from both groups. Overall, more positive responses were expressed than negative, which may indicate that the selected items contained slightly more positive aesthetic cues than negative ones.

Responses to Objects

Opening questions produced a completely positive response to the idea of viewing beautiful objects. Children furnished throughout a large number of responses to the object section of the study. They liked the idea of putting pretty items somewhere in their room to look at, and entered the question period enthusiastically.

Colour

Reasons for aesthetic responses were divided into several categories. The most predominant was colour. Combinations of favoured colours were mentioned most often, with a single favourite colour being occasionally mentioned.

Favoured colours included red, orange, yellow, gold, pale blue, navy blue and white. For a few children brown was a favoured colour; for some, green, but for most these were disliked on objects. One Japanese cup was beige with white speckled over-glaze and deep green lettering. This strong green was overwhelmingly disliked even by children who preferred the item for other reasons.

FIGURE 5

OBJECTS (as regrouped for Main Study)Ceramic

J2	Tan and green Japanese tea cup
J4	White and blue rice bowl (Chinese)
J3	Tiny mexican cup
J6	Raku stone pot with holes

Wood

K2	Letter opener carved (Salish)
K1	Old wooden plane (handmade)
L1	Rope horse (Mexican)
L2	Drum, skin covered (African)
L3	Red basket with lid (African)

Variety

M1	Peacock feather
P2	Silk flower (peach)
P1	Silk flower (red)
M4	Railroad spike
M2	Stones

Glass

N2	Glass cube (red-orange)
N3	Glass cube (yellow)
N5	Glass ball (Japanese fishnet float)
N4	Glass cubes melted (peach-tan)

Metal

O6	Leg hold traps
O5	Brass beak sculpture
O4	Antique silver mirror
O2	Tea caddie (all over pattern)

Table III

Features Mentioned in Aesthetic Decision Making for Objects (Preferred)

Categories	Feature	Example
1. <u>Colour</u>		
f=65 ¹ .	favoured colours	"I like the red colour better."
f=3	black	"well, I do like the black."
f=28	colourful	"there are all different colours . . . together . . ."
f=8	colours go together	"blue and white look good together."
f=3 F	colour doesn't suit sex	"it's pink and pale orange for girls. This is for girls."
2. <u>Design Elements</u>		
f=21	shapes and designs	"I like it because it has holes in it."
f=23	lines and patterns	"these designs going around make the bowl pretty."
f=14	decoration	"there's pretty decorations."
f=31	flowery	"pretty flowers at the back, beautiful."
f=7	leaves	"the leaves are really nice, growing too."
f=10	letters, numbers	"there's little H's here its pretty."
f=28	additional parts	"these nails are pretty."
3. <u>Surface and Texture</u>		
f=10	shiny surface	"shiny is nice on this part."
f=6	bumpy surface	"it's kind of bumpy, I like it."
f=33	sparkly or reflective	"the light comes out of the mirror."
f=7	soft and furry	"I like smooth stuffy, you don't get slivers."
4. <u>Material of Construction</u>		
f=7	straw	"it's straw in pretty colours . . . it's pretty."
8. <u>Socio-Cultural Beliefs</u>		
f=6	reference to family	"my Grandma has these, for rice they are."
f=2	reference to culture	"I'm Japanese and this looks like Japanese or Chinese."

9. Association

f=20	previous experience	"this looks more like strawberry jello."
f=4	reminder of school	"we have one like this at Wendy House."
f=2	looks funny	"It's pretty, it looks funny."

11. Practical Considerations

f=32	is useful	"I'd use this for a fan . . . it looks like a tail."
f=8	is heavy	"it's heavy . . . I like it."
f=5	right size	"it's just the right size."
f=5	is small	"the size is really nice, just little."

1. f = frequency

Table IV

Features Mentioned in Aesthetic Decision Making for Objects (Not Preferred)

Categories	Feature	Example
<u>1. Colour</u>		
f=51 ¹ .	not favoured colour	"it's because the colours make it so . . . yucky."
f=16	black	"it's black and brown, ugh."
f=17	too little colour	"there's not much colours on it."
f=5	colours too mixed up	"it's because the colours are all mixed up."
f=4 F	colour doesn't suit sex	"it's got grey and brown with colours that are not for girls."
f=1 M	colour doesn't suit sex	"this pink is a girl's colour."
<u>2. Design Elements</u>		
f=6	shapes and designs	"there's holes inside not pretty ones."
f=10	lines and patterns	"the green lines look messy . . . I don't like them."
f=5	no decoration	"if it had decorations . . . it would be pretty."
f=19	additional parts	"there's spooky buffalo ears on the edge."
f=8	doesn't belong	"there's some seaweed stuck on it."
<u>3. Surface and Texture</u>		
f=2	not shiny	"it's a not shiny jewelry."
f=10	bumpy	"it doesn't feel nice . . . it's bumpy and chipping."
<u>4. Material of Construction</u>		
f=16	rusty	"it doesn't look nice it's rusty."
<u>5. Condition of Item</u>		
f=5	messy, holes, patches, pieces missing	"it has holes and messy stuff here."
f=11	too long, not cut, dirty	"the rope is a knot . . . it's all broken."
f=6	old wood, material	
f=8	twisted	"the legs are all twisted."

9. Association

f=20	previous experience	"it makes me think of scary things in the dark."
f=22	looks dangerous	"the sharp part is not pretty because I might get hurt."
f=1	looks too funny	"it's funny . . . I don't like it . . . "

11. Practical Considerations

f=17	represents skill too difficult	"I don't know what it's for, I don't like it."
f=12	too heavy	"ooh . . . it's heavy . . . really heavy."
f=1	too big	"it's a fat bottle."
f=1	too small	"it's too small for anything."

1. f = frequency

Black was strongly viewed as "ugly" by children of both sexes. In a variety of items containing other colours, exclusively or incidentally, black was prominent as aesthetically displeasing. Colourfulness was noted as aesthetically pleasing.

The number, brightness and combination of colours were noted frequently on items. Comments indicated that colourfulness was an important aspect of aesthetic decision making. Additionally, a few made carefully thought-out remarks that indicated an observance of how two or more colours looked together. Children seemed to like colours together but not "all mixed up." On a Raku pot, where the glazes had blended, colours were frequently noted as not pretty. However, on a Chinese rice bowl (white and blue), where mid-blue was applied over white china ground in neat defined designs, children overwhelmingly liked the colour combination.

Generally, bright sunny colours in combination were preferred. On several items which were strongly disliked by children, the question of how to improve these was put forward. Painting them red, gold, orange or many pretty colours, especially rainbow colours all over, was frequently the response. One boy, disliking a railroad spike stated:

...[I don't like it] 'cause it doesn't look very nice because of the colours . . . black and brown . . . it's all different colours mixed up . . . I don't like that. [You could make it prettier] by putting red and orange in stripes until you're done.

The question of colour being suitable to the sex of the child did emerge but only with a selected few items. Certain children of both sexes consistently felt that certain colours were "girls' colours." In every case their concept was that pink was for girls. One girl rejected many items on the basis that it was not pink, and from a selection of pebbles, she picked out only the

pink ones to like. Interestingly, for other individuals of either sex colours did not have such exclusive meaning. Boys felt pleased to select the "pretty pink stones" and girls to select other items with or without that colour.

The elimination by the pilot group of several items which were predominantly blue, limited opportunity to gather information on children's responses to different values of blue. Generally children stated they liked the colour alone, or in combination with white on the items presented.

Just as colourfulness was a strong prerequisite for selection of an item, so the corollaries of not enough colours, colours not bright enough and colours too mixed up came up on the negative side. Monotone or dual toned items were overwhelmingly rejected for their lack of colour.

Decoration

Second in frequency of notation with respect to objects were decorative additions. Flowers, identifiable shapes, leaves, buttons, nails and letter configurations brought forth numerous comments. For both boys and girls flowers were strongly preferred on a variety of items -- on the bottom of the rice bowl (applied design), as silk flowers, and on the back of the silver mirror (molded design).

Circles, squares, triangles and polygons were mentioned as parts of or as the basic shapes of some objects. Patterns of dots, holes, repeated stripes were often given as reasons for selecting an item, but some children were equally ready to reject an item because the designs or patterns were not to their liking. Often this appeared in combination with other qualities as exemplified here: "the green lines look messy, I don't like these . . . "; "Well . . . there are empty holes inside, not pretty ones." However, in spite of disliking some designs overwhelmingly most children felt as this child did: "If

it had decorations . . . then it would be pretty."

Some children, not recognizing what an artist might classify as an abstract pattern or design, found these distasteful. In the children's eyes, they became horns, claws or teeth. One boy saw the blue designs in the rice bowl as mean birds so he disliked these, whereas another boy saw them as little H's and noted how pretty they were.

Materials

Materials for construction as translated through surface qualities were the next major focus of aesthetic comments on the objects presented. Light, translucent, and reflective qualities were greeted enthusiastically. The discovery that the rice bowl was translucent produced this animated response: "And the holes, oh yeah . . . they glow . . . [holding it up] . . . use it at nighttime, put a light under it, here, then light comes out !"

Metal and mirror surfaces were considered interesting not only for looking at oneself, but because they were excellent for "bouncing light around." Additionally, the shiny clear surface glaze on the Chinese rice bowl, with translucent rice pattern, the shine on a peacock's feather's eye, and the polished surface on a brass bear were all considered highly appealing.

Items were noted for their surface and transparent qualities. Orange-red and yellow slab glass cubes were selected by a number of children; their size, shape and clarity combining to make the item appealing. Youngsters were frequently fascinated by these and wanted to use them later. One girl noted:

these look like gold . . . gold again, right? You can see through and this hand is yellow and this hand is red and it looks like Jello, too. [I like these] 'cause I like the taste of the favours . . . [these] are just glass.

Soft and furry qualities were identified on a variety of objects as being desirable. For a few children the glass cubes were called "soft", which seemed to indicate smooth. Several items of fabric and feather were described in this way. Children also identified items as not appealing that were not smooth or shiny. Bumpy was mentioned as both appealing and unappealing, almost depending on what the child had previously decided about the object. Certainly, it was incidental to other aspects.

Material of construction was carefully assessed for quality. Old, broken, wrecked, torn, pierced, twisted, rusty, and dirty conditions were seen as highly unappealing. Even pattern, colour, or shape which might otherwise be seen as appealing did not have a powerful enough influence to overcome these effects.

Children disliked the twisted rope on both a Mexican horse and a glass ball. Twisted rope on both these items was considered scratchy. A wood plane was described as "bumpy and chipping" by several children. A bumpy slab glass was "wrecked and a little bit broken" to one boy. A Mexican cup was disliked because it was old and had been "scribbled" on.

Two items were pinpointed as exemplifying this group -- the railroad spike and the leg hold traps. Of the spike one child stated, "Um . . . it's used for taking off tires . . . and chipping stuff . . . it doesn't look very nice . . . it's rusty." Of the leg hold traps very little positive was stated. One girl thought they'd be handy for "playing cops and robbers," but her opinion was the exception; generally, reaction went "these look like hand cuffs . . . [I don't like them] 'cause they are old and they have scratches" or "these are bear traps . . . I wouldn't like to get caught in one . . . because they are dangerous. The rust makes them not pretty. It doesn't feel nice to touch . . . they are bumpy . . . this stuff . . . rust looks . . . ugh "

Another respondent said:

"you take a careful look and, by the way, what are these? I don't know what they are. I would throw them in the garbage Yeah, one thing they're for describing the letter "b". What are these things in the middle? I'll tell you what to use them for, if someone stole something, the police could use them for hand cuffs. The part I don't like is this rust . . . this rusty brown colour all over.

Some children viewed rust as the state where the paint has worn off; others, disliking the colour brown, focused on the colour itself. The suggestion of a good coat of paint followed in some cases. Stripes, blue and red and rainbow colour were suggested to improve the leg hold traps.

Holes which were part of a pattern were generally viewed positively, but in the accidental form of rips were not. For a few children holes in the Raku pot were mysterious, unexplainable and disliked; other children spent time trying to figure out why they were there.

Association

This searching for an explanation leads to the next area of aesthetic decision making, that of association. Viewed in a positive light, objects elicited memories which quite often had cultural overtones of the same or similar items from home. Reminders of fun and adventure, times shared and interesting foods were powerful association factors.

Several children talked about the rice bowl, which they liked because it was used as best china at home or at Grandma's. They thought of it in terms of rice or soup. The Japanese tea cup was selected by several children because they thought it looked Chinese or Japanese. One boy stated he could read me what it said. Another child selected a Salish Indian letter opener because it reminded him of a real Japanese knife that the family uncased and viewed at Grandma's house. Knives had both positive and negative

connotations. Children who watched a parent use one for fishing or kitchen preparation referred positively to the parent and object. Of the Japanese tea cup one boy stated: "I like this . . . I'm Japanese and Kail is Chinese . . . I'm the good guys . . . I like this because I'm Japanese and this looks like Japanese or Chinese . . . [I like] the Japanese writing . . . and I like this down here" (pointing to Japanese characters).

The tiny Mexican cup reminded several girls of their own tea sets and hours engaged in delighted play. One girl stated: "It's a China cup . . . it's little for tea . . . dolly tea . . . I have a China tea set at home and I'm very careful with it!"

Food associations were powerful to children. Rice, soup, cereal, Chinese food, and tea were mentioned. The glass cubes made many children think of Jello, while the closed tea caddie brought wonder at delights held within. Cookies, candy, fortune cookies to eat, tea and rose petals to smell were suggested as possible contents. Struggling to get it open, several were pleased or disappointed to smell tea bags inside. In their opinion, cookies would certainly have been better.

Association with the classroom prompted one boy to say he liked flowers because I did. On insisting that I wanted him to pick what he liked, he announced: "flowers are pretty because you like them . . . because I know people give you flowers. You like the flowers because you say, 'thank you, honey bun' -- well, my mom says that, too". It was evident here how strongly association and influence make their mark on children.

Negative experiences acted, too, as a deterrent to aesthetic preferences. Items which carried fearful connotations were often completely rejected by children as displeasing: thoughts of spooky, dark, scary, or lonely times; dangerous qualities including sharpness, pointedness, a killing or trapping.

aspect. Many of the children expressed this as a personal fear, but even those that envisioned the fantasy occurring to something else -- often animals -- found this quality distasteful.

The following exemplified how many of these youngsters carried out their decision making. The associative strength of one item seems to overrule another in sequence: "Ah . . . it's just nice . . . I like flowers . . . it's red . . . I like it better than orange . . . that's prettier than the stone because the stone could break the flower and make it die. Oh . . . the feather is prettier because it has an eye on it. I want to keep it."

Strength of association is one of the essential keys to aesthetic selection among 5 year olds. The association of peacock feathers with frequent sights of strutting male peacocks showing all their "eyes" was mentioned by one boy. The notion of "all eyes" was evidently more powerful than the other choices he had made.

Many children had negative associations with the letter opener since they saw it as a weapon, something used to kill people, something used by nasty characters. Many expressed their fear of strangers during this discussion.

It's a knife . . . well, I don't like it because it's all brown and blackish. Um, I don't like knives and I don't like them all blackish and brownish. When Indians had them they killed animals for their dinner and breakfast and lunch and I don't like killing animals, because I like animals . . . they are nice and they don't harm you. I don't like the blackish-brownish. If it were a rainbow it would be prettier.

Children disliked items they perceived as dangerous. They frequently disliked the angular blade on the plane, which they thought might cut them; the point on the letter opener; and the slab glass since they might either cut themselves or drop the glass and get "in trouble."

Loneliness was mentioned in conjunction with one item -- the Mexican rope horse. "I don't think he is pretty 'cause he has no ribbon on his

back and no man . . . he has no playmates."

Cultural-religious imagery had a strong influence on this same boy, who stated of the leg hold traps: "They did this to Jesus one time . . . they hanged him up . . . first they put his hands in here . . . then they attached a hook and then he died . . . it's not pretty . . . it's all rusty and that's all."

Scary and spooky were not so often associated with whole items as with parts of them. The decoration on the rim of the blue and white rice bowl brought several comments about spooky horns, scary claws and mean birds. Also, the carved letter opener was described as scary. Bears were scary generally because they had claws, teeth, or a scary mouth and a back hump. The brass bear in this section of the study lacked the redeeming quality of furriness that the photograph had. The glass ball became scary when it made one girl think of witches.

Several incidental criteria emerged which deserve comment. Many children mentioned the weight of specific items -- the spike, bear, slab glass and mirror. For most children this carried a negative connotation -- some noted their dislike then added with surprise as they picked an item up . . . "and it's really heavy." When asked if this made the item pretty most children said, "No" except for two or three boys who said "Yes" in a way that indicated they were saying . . . "it's heavy, but not for me." Strength has already been noted as an important connotative element in positive preferences.

Certainly, both small and large were considered pleasing in different circumstances. The glass ball, though not heavy, was fat to one girl who thereby insisted it was not pretty. The Mexican cup was "cute" and small to some, but too small to others while some children liked the mirror flowers because they were big.

Several children liked the roses, because they smelled so great (despite several attempts I could smell nothing !). One boy loved them because they were "real"; another because they were "really growing."

One perceptive child stated the straw basket was beautiful because "whoever made it was really good at it." Not one other child made any direct reference to craftsmanship as a visual aesthetic quality.

Children tended to dislike items they did not know a use for. Since by now it was clear to them that I would not help by giving them clues, they had become fairly adept at coming up with various real and extraordinary ideas for the use of items in the study. One boy thought the glass ball would be better if he and I were inside looking out.

As a whole, boys made about 20 more responses than girls. Both groups gave more positive than negative comments and preferred more items than they disliked. Again, I feel, the items for this section of the study may have represented more pleasing than displeasing items.

Responses to Dress-Ups

Although enthusiasm had been high, and children had come to understand the rhythm that questioning might take, conditions for completing section three, that of dress-ups, were more difficult in several ways. Late May days were creating a warm atmosphere in the unventilated science cupboard, and keenness was waning slightly. Combined with my own sense of lacking contact with the children because of involvement in on-going classroom activities, this made completion of the section more difficult.

Aware of these difficulties, I showed more commitment than usual. With completion of data collecting within sight, I took to greeting all the children outside over my lunch hour, holding hands while I walked each child

back through the corridor, and giving extra hugs to many as they entered the study room. Children wore shorts to allay the effects of dressing-up in my "hot spot".

Reaction from the children when questioned about their interest in dress-up items was largely positive; however, a few children were notably less keen about answering questions regarding dress-ups. A few wondered how long it would take, and several stated they didn't like to dress up or never went to Wendy House in the classroom (Wendy House is the term originally used for British infant schools for a dress-up center). The children who expressed a dislike for dressing up were exclusively boys. They all looked at the dress-up items, but after a few items had been discussed, several of the boys dismissed the remainder without making a selection. Recording of these overall responses was noted, but does not appear in the analysis of individual responses since no specific comments were made. (see Appendix C for individual responses.)

Colour

Colour of item was by far the strongest factor in children's stated reasons for what they had selected. Favoured colors predominated; for most children there was a group of colors preferred, and a few they disliked.

For girls, pink clothing was highly favoured. Red, gold, blue, orange, mid-yellow and purple were very strongly liked by the majority of the group. A few liked brown, a few disliked purple, light yellow and dark green.

For boys, red, blue, gold, orange, yellow, and purple were favoured colors. Some boys liked brown, also; some disliked purple. No boy made a distinction about the tone of yellow preferred. Colour preferences were often stated with eloquence. One boy said, "I love this pinkish-purplish with

Figure 6

DRESS-UPS (as regrouped for Main Study)Hats

Q1	Chinese coolie hat
Q4	Black 50's style hat (over top only)
Q5	Brown and black fur hat
Q7	Navy fire chief's hat
Q8	Orange construction worker's hat
Q9	Red fireman's hat

Wigs and Jewelry

R1	Long blonde wig
R3	Long brown wig
U3	Shiny pearl necklace (white/pink/blue)
U6	Plastic lei (pink and purple)
U7	Plastic lei (pink and yellow)
U8	Plastic lei (yellow and white)
U9	Bracelets (blue, silver and brown)

Vests and Capes

S1	Vest (red suede)
S3	Blue jeans (small size, cut off)
S4	Black vest (front only)
S5	Black cape with red lining
S6	Cowboy jacket

Dresses

T1	Purple dress with satin trim
T6	Pink beaded opera dress
T7	Yellow sheer nightgown
T10	Blue and white check

Purses

V3	Red patent leather with silver closure
V4	Black patent leather with coin handle
V5	Wallet, Japanese pattern on cream ground

Long

W1	Long white lace
W3	Brown-beige Lace
W4	Ghost wrap
X1	Long pale over gown
X4	Long pink coat

Table V

Features Mentioned in Aesthetic Decision Making for Dress-Ups (Preferred)

Categories	Feature	Example
<u>1. Colour</u>		
f=47 ^{1.}	favoured	. . . "it's brown I like that."
f=45	bright colour	. . . "it's got lots of bright colour."
f=28	red	. . . "well it's red inside and I like red."
f=20	black	. . . "I like the black, its pretty."
f=16	pink	. . . "well, pink . . . it's my favourite colour."
f=15	gold	. . . "gold is very pretty."
f=25	colourful	. . . "it's got a lot of pretty colours on it."
f=6	colours go together	. . . "it looks pretty beside each other."
<u>2. Design Elements</u>		
f=27	shapes and designs	. . . "I like the shape of that."
f=27	lines and patterns	. . . "I like the pattern of nice holes."
f=24	flowery	. . . "the flowers in the lace I like."
f=2	letters and numbers	. . . "these letters on the edge."
f=5	animal designs	. . . "the birds all over going North."
f=38	additional parts	. . . "the leather edge makes it pretty."
<u>3. Surface and Texture</u>		
f=19	shiny surface	. . . "it's smooth shiny stuff, here."
f=7	sparkly or reflective	. . . "I like the little mirrors."
f=29	soft and furry	. . . "the furry parts are pretty."
<u>7. Other senses</u>		
f=3	noisy	. . . "you can jingle them."
f=2	smells good	. . . "it smells like lipstick."
<u>8. Socio-Cultural</u>		
f=15	reference to family	. . . "and it's Chinese and my Dad was born in Chinatown."
f=8	reference to culture	. . . "I was one on Hallowe'en before."

9. Association

f=35	previous experience	. . . "we have one like this at home."
f=5	reminder of school	. . . "we have one of these in our classroom."
f=50	reminder of	
	character	. . . "it's an Indian jacket."
f=7	looks funny	. . . "I like being funny."

10. Sex Role

f=8	for boys	. . . "me and my Dad like vests."
f=4	for girls	. . . "these are for girls from Hawaii."

11. Practical Considerations

f=13	fits well	. . . "I like this . . . if it fits."
f=18	has useful parts	. . . "it's got nice big pockets."

1. f = frequency

Table VI

Features Mentioned in Aesthetic Decision Making for Dress-Ups (Not Preferred)

Categories	Feature	Example
1. <u>Colour</u>		
f=77 ¹ .	favoured	. . . "it's brown . . . I don't like that."
f=32	black	. . . "I hate the black . . . "
f=13	pink	. . . "I don't like how the pink colour is."
f=4	gold	. . . "I don't like this beigy gold."
f=5	silver	. . . "I don't like this silvery colour."
f=21	too little colour	. . . "it's not very colourful really."
f=3	too much colour	. . . "I don't like pretty colours too much."
2. <u>Design Elements</u>		
f=10	shapes and designs	. . . "it has a triangle point at the top."
f=14	lines and patterns	. . . "the blue and white checks are ugly."
f=20	decoration	. . . "I hate the design on this one."
3. <u>Surface and Texture</u>		
f=4	not soft or furry	. . . "all of them aren't furry."
f=3	too shiny	. . . "I don't like this shiny stuff..feels yucky."
f=4	too sparkly, reflective	. . . "too sparkly, too slippery."
f=2	not shiny enough	. . . "it's not very shiny."
4. <u>Material of Construction</u>		
f=11	sheer	. . . "too sheer . . . seeing through it."
5. <u>Condition of Item</u>		
f=20	too long, not cut, dirty	. . . "it's too big, long . . . ugh."
f=9	holes, patches, pieces missing, messy, scratched	. . . "the hair is all scribbled."
f=20	cracked, broken, wrecked	. . . "it's old ripped, right here."
7. <u>Other Senses</u>		
f=2	noisy	. . . "it makes a lot of noise."
f=1	smells unpleasant	. . . "it smells yucky."
f=8	too prickley	. . . "this lei is too prickly, I'm taking it off."
8. <u>Socio-Cultural Beliefs</u>		
f=1	reference to family	. . . "a Japanese hat."
f=5	reference to culture	. . . "it's not to wear it's for a table."

9. Association

f=19 previous experience
 f=20 reminds child of
 character

. . . "makes me think of a vampire."

. . . "they are a stranger's pants . . .
 I'm scared of them."

f=3 looks too funny

10. Sex Roles

f=39 M not for boys/
 for girls

. . . "it's not for boys, it's for girls."

f=5 F not for girls/
 for boys

. . . "I don't want to put it on because I
 am a girl."

11. Practical Considerations

f=6 don't know how
 to wear it

. . . "I don't know how to wear it."

f=15 too long

. . . "it's too long for me."

f=10 too small

. . . "it doesn't fit . . . it's too
 small."

1. f = frequency

yellowish-beigish parts." As this remark illustrates, at least some boys liked pink. Items such as a flower lei, which for some boys carried no reference to gender, were indicated as very pretty on the basis of color. In contrast to those several boys who liked pink, the majority of boys disliked it and dismissed articles with "it's pink -- pink is for girls; I hate it -- ugh, ugh!"

Many children of both sexes disliked brown, some disliked red and many disliked black. Surprisingly, many more children expressed a preference for black on a variety of dress-up clothes than they had for that colour either in pictures or objects. Hats, bags, capes, and vests were selected for their colour in a large number of cases.

Silver and grey were liked and disliked equally on clothing items, specific colour preference being very individual. Colourfulness, brightness of colour and arrangement of colour were indicated as important; pale tones were less preferred than strong tones and very bright items were repeatedly selected on the basis of colour intensity. Some children stated they liked mixtures and combinations of colour and many said that black was preferred "with other colours."

Reasons for item rejection with respect to colour were both "not much colour" in the case of the brown jacket and the brown and black fur hat or "too much colour" on the red bag or the black and red cape. Children by now were sufficiently comfortable to suggest various improvements to every item as indicated here: "I don't like it, because I like the soft . . . I like the brown fur, but I don't like the colour . . . the brown and black . . . I'd like it red and purple!"

Association

Association, as a criterion for selection, was mentioned very

frequently but only about half as frequently as either favoured colour or colour brightness. Association, here, includes thoughts or memories of positive experiences, adventures, happy times or creating thoughts of good characters either real or imaginary. Association, in this instance, also contains the parallel category of cultural-religious experience.

In selecting and discussing items both boys and girls had positive memories of dressing for Hallowe'en. They liked being funny, scary, powerful, and girls liked being beautiful, also. Children recalled outfits they had worn, or that classmates, siblings, parents and teachers had worn. Many commented, by looking at hats, flower leis, long capes and jackets, on the different things they might wear next year. For one girl, new to Canada, the previous Hallowe'en had been her first celebration, so she made an animated response to silver and blue bangles and a lace shawl, being reminded of the "gypsy" items in which she felt so attractive. The sight of Dracula's black and red lined cape brought for one respondent instant recollection of me dressed as a witch for the school Hallowe'en party: "I like dressing for Hallowe'en . . . not before, but here in Canada . . . I saw funny little clowns . . . I was a gypsy . . . [I like] to be pretty . . . it was fun. You were a witch . . . (huge smile) it was funny but not too scary for me!"

Universally, this concept of scary was noted by youngsters. All children wanted to be scary especially for brothers and sisters, but none wanted to be scared. When the association for a child became too scary, the item took on a negative character. The vest, Dracula's cape, the brown wig were rejected by some children because they were for vampires, Dracula, "The Count" (a character in the TV program Sesame Street), or witches.

Eugh . . . a vampire suit . . . my uncle Alex . . . has one of these and one time he scared us with my Mom's pig mask. He even has vampire teeth. He lives with us. You can fly with it. I like the lot of red and black; but not this suit . . . it's too scary.

Association with imaginary or real characters not related to Hallowe'en also had a negative connotation for children. One girl viewing blue jeans cut off to fit 5 year olds said: "Ugh . . . Incredible Hulk pants." Another child caught in much family conflict said they looked just like her father's pants and they had "taken him away forever."

For some children, Hallowe'en did not have pleasant or happy associations, because they did not celebrate it. Several said it was "too scary" but others simply had no related associations. One girl stated she liked to dress up at school and in her bedroom and "be scary for my friends."

Fascination with outer space, power, and superstars brought animated comments from children of both sexes. Boys identified Superman and Spiderman and girls, Superman and Wonder Woman as characters they associated with clothing. Despite classroom popularity, neither Darth Vader nor Hans Solo (characters from a well-known movie) were mentioned. One may suppose that specific dress items create recall for specific characters. The cape with red lining was seen as perfect for Superman by both boys and girls who quickly turned it inside out. One boy stated:

I would like the cape (delighted smile) . . . Superman has a red one outside . . . it's all together . . . looks so long, you would need to snip it. You could dress up in Hallowe'en in this. It's black and red . . . I could make a cape like this out of paper and cut it . . . Superman, Batman, Robin, no, his is yellow . . . It's Superman!

Cultural associations made up a small section of the association criteria. Children largely recognized items from other cultures and identified these in the item's description. As a reason for aesthetic preference it was noted by only a few youngsters in comments like:

This is a hat from Japan . . . (big smile, wearing hat) . . . there's a design on the outside and a point at the top . . . and there's a circle around the . . . here (pointing to rim) . . . I like the shape in the hat. It looks like a triangle shape. I like this Japanese hat . . . we are going to Japan soon, too.

or:

It's too big. I can't see . . . I like the shape and it's a Chinese and my Dad was born in Chinatown. He's Japanese. Yeah, it's my favourite.

Cultural association was at times evidenced in images or memories of positive cultural experience such as this statement made by a non-Hawaiian child: "It's something that you wear when you come at Hawaii, because I went there a long time ago. They are flowers. I like it because the colour . . . um . . . is so nice and that all of the colours aren't mixed up. Hawaii is really nice, there!"

Associations for girls, distinct from the influence of Hallowe'en, seemed to center around beauty. Responses to long flowing dresses, gowns and nighties built images of bridal receptions, dances and parties. Those who selected from among several wigs invariably chose the blond one. Few children liked the brown or black wigs, even though their own hair might be dark. Another popular criterion for selection was dress-up items which bespeak the role of mother. Cooking aprons, perfume, handbags (with money) and heeled shoes for shopping had strong appeal.

For boys, fireman's hats, construction hats and policeman's hats were strongly preferred. Some selected blue jeans to look like workmen or like dad "on Saturdays". Vests were selected for "wearing to work" or because "my dad and I have always wanted one like this." One boy stated "I don't like to dress up to be anybody, just myself." For many 5 year olds identification with a role seems to be well established.

Design Elements

Shape and design as a criterion for aesthetic choicemaking coupled with decorative quality emerged with equal frequency throughout children's

comments. The Chinese hat and bangles were repeatedly selected as having an appealing shape. The pointed dome-like shape which was reminiscent of a triangle and the circular arm bangles were well-liked. The twisting shape of the fur pieces and pearl beads and the various shapes of hats such as the fireman's, construction worker's and policeman's were mentioned. Shapes that children could readily identify were most often noted in comments. As negative aspects, a few children disliked the pointed Chinese hat while others disliked the shape of the bow on the '50s black hat or the purple dress.

Decoration is defined as applied or surface decoration or pattern. Lines and patterns which repeated were as popular as flowery designs as a basis for aesthetic decision making. These dominated remarks made with respect to dresses, long gowns and clothes. Fringes on the cowboy jacket, which were variously named as feathers and rainspouts were an equally popular item. Pompoms on the fur hat were selected as beautiful "bear's ears" and "furry bumps." Decorative additions including beading, sequins, brass buttons, and satin trim were noticed and appreciated by children of both sexes. Letters, numbers, stars, and bird patterns were referred to positively.

Very few remarks indicated negative response to decoration on clothing. One girl wearing the Japanese wallet stated: "It's a purse . . . this purse has smiles here . . . the smiles have no eyes, no nothing . . . just the mouth . . . no people might buy it . . . " What this girl explained as smiles was unpleasant to her in its incompleteness. All other children perceived these as "birds flying south" and liked the pattern.

One particular pattern was repeatedly selected as most disliked in the dress group by both boys and girls -- a turquoise and white check dress with pleats and large white bands at the bottom. Several children indicated it looked too much like a cook's apron and they didn't like to cook or want to

look like one, but it was the pattern itself in conjunction with a "too light blue" that seemed to feature in most remarks. One boy stated of dresses: "The only one I would like to put on would be the blue one . . . I won't make a mess if I'm cooking. I can make a sandwich by myself "

Surface texture brought out many comments, with soft furry items conspicuous as most pleasing. Since children's selections were made before touching occurred, the thought of furry was enough to elicit the choice. Smooth and shiny surfaces were strongly preferred together with a very few remarks in favour of sparkly and reflective areas. Yet a silver latch on the shiny red bag was repeatedly isolated as unattractive, -- and not furry, not very shiny and in the case of the silver latch, too sparkly were pinpointed negatively in some cases.

Materials

Material of construction was rarely mentioned as a positive reason for aesthetic selection; however, as a negative factor responses were equal with those given for association. Clothing was variously identified as ripped, torn, broken, spotted, scruffy and dirty. Items that had previously been cut off had "bad edges" and several children discovered a dress with a "no good" broken zipper. The bow slipped off one dress, so was commented on by one respondent as "no fun, not too neat . . . like for wearing it would really bug you." Even small marks bothered the children, it seemed, because most items were washed before the study. Two long lace cloths, intended for shawls or capes had ripped edges which were repeatedly noted by the children. One boy summed up the problem: "No, I hate all of them . . . and this one is no good for a cape . . . it has a hole in it . . . it's for a table!"

Children preferred items which they perceived as fitting well, since many made their comments without actually trying clothes on. Many negative comments centered around "too big" or "too small". Clothing that was difficult to understand how to wear was immediately rejected, but only one item mystified all of them -- a black vest (since the back was missing and consisted only of tape strings).

Children have a practical side too, at this age; they like big pockets, lots of pockets and good places to hide things. These practical considerations came out explicitly in comments about hat brims -- "great to keep the rain and water off" and see-through dresses, of which one girl said: "I don't really like it. It's too sheer. I'd get cold wearing this " Another boy saw the cowboy jacket's fringe as "a good place (for) the rain to go down and keep it off you!"

Pockets to hide treasures were indicated as helpful, even in purses least preferred for other reasons. Treasures, for both sexes, included money, but for girls it also meant lipstick, mirrors, and "things that make you smell good." Boys did not indicate what other treasures might consist of.

Smells, or the conception of them, seem to influence some visual aesthetic decision making among 5 year olds. To several children the buckskin jacket was "weird smelling," and therefore not preferred.

The most striking difference between boys and girls was the relative interest and enthusiasm girls showed in entering and participating in this section of the study. Only a few girls stated that they wouldn't like to try on items because they were for boys, whereas even to begin with some boys were hesitating about dress-ups by expressing dislike or disinterest in the area.

Boys expressed over 40 responses indicating that items were not for boys, were only for girls, or were only a girl's colour. These respondents did

not include the five boys who simply refused to make any selections from entire groups and so provided no detailed comments for examination. Though the remaining 12 boys stated that they would not like to try on an item because it would not suit their sex, they easily made selections of what they preferred to look at on others. For these boys, somehow the question of who would wear the item was not so crucial; the selection was theirs, but the item did not have to be. One boy calmly selected a purple dress saying, "I like this bright purple and smooth stuff, here (satin bow)." Another boy calmly replied, when asked if he would like to put on a dress, "No . . . it has holes in it, little holes . . . It doesn't feel nice if you rub it . . . If it doesn't feel nice I wouldn't like to wear this . . . because kids would laugh. Well, I'm not used to wearing one so it takes a long time to get used to it."

Of those boys that gave detailed responses negative responses exceeded positive comments only by five. Five additional boys, of course, were not fully represented because of the short length of their comments. Girls were slightly positive, perhaps because the items selected were oriented more toward girls than boys. To check this proposition I had two men look at and respond to the dress-up items separately, focusing on the breakdown of boys' and girls' items. They were asked to look at the items as they had been grouped for the study, and to assess the items overall. Subsequently, they were asked to look at each group individually, assessing the balance of male and female items.

Both men stated that overall there were more items for girls. They saw the sub-category hats as having more items for boys than for girls, these being associated with occupations, and they saw the group of vests and capes as being equally divided. All other sub-categories including decorative items, bags, dresses, and long items (shawls and robes) were interpreted as being

primarily, if not exclusively, for girls. One man stated that dressing up was primarily for girls, while the other said it was great for either sex but that I needed more items for boys. Their comments paralleled very accurately the kinds of comments received from boys involved in the study. Although some viewed dress-up primarily as a girl's activity, except for special occasions like Hallowe'en, most simply felt that more boys' items were needed.

It was perhaps no surprise then, that boys questioned after the interview sessions developed many more suggestions for additions to the items in the dress-up section than girls. Suggestions included a clown outfit, a scientist's lab coat, magician clothes, a skeleton outfit, vampire teeth with a face to accompany this, clothes for the Lone Ranger and a policeman's suit. G.I. Joe's clothes and helmet were also suggested. Girls made a few suggestions including a better long wedding dress and big hats with flowers. Several girls stated that the cape could have been better had it looked exactly like that of Wonder Woman. Evidently at 5, children have a strong sense of sexual identity, and although there is some flexibility for some children in what kinds of outfits they will try on, many are very set about what is appropriate for their sex.

Dress-ups presented some special considerations for children. Clothing has some unique intrinsic qualities; it is worn, not simply viewed, so takes on a more personal aspect than even the most prized objects. Dress-ups reflect a temporary adoption of another's role, character or identity. For 5 year olds these were strongly linked to sexual roles, as traditionally stereotyped. Dressing up was also strongly associated with the celebration of Hallowe'en. Children's criteria for aesthetic decision making became less clear in face of strongly expressed choices made as a reflection of this celebration.

Practical concerns became an added aspect to dress-up clothing choice. Pockets, storage spots for treasures, comfort, size, fit, and protection were all criteria for selection, distinct from both objects and pictures.

Role, image, and association with peers and adults of similar sex were more evident with dress-up items than either pictures or objects. Since clothes are an avenue for adult personal expression, the distinction for children between being Superman and dressing like him seemed almost non-existent. When children dressed up they seemed transformed into another world. Their thought a mixture of imagination and reality, 5 year olds showed a gradually increased awareness of the line between one world and another that seemed to be reflected in an increase in age. Dress-ups seemed to help some children cross this line, while others were already sure they did not wish to cross it.

For boys, dressing up seems somewhat less enjoyed than for girls, and was more appealing for specific celebrations, particularly Hallowe'en. Boys found this occasion very exciting, and spent much time during the interview discussing ideas for future or from past celebrations. Clowns, space characters, and super heroes were as popular as traditional Hallowe'en images. Dracula, vampires, monsters, and ghosts remained strong favourites. Concepts of power and the thrill of creating fear in others were highly esteemed. Pink was for girls. Long gowns, dresses, and handbags were not esteemed. For dress-ups not associated with Hallowe'en, firefighters, policemen, construction workers, dads, magicians, clowns, scientists, and cowboys were key roles.

For girls, dressing up was highly regarded. Whether to do with specific celebrations or at any time, all girls stated that they liked to dress up. Although many stated that they did not dress up "too much at home" all explained that they went to Wendy House quite often. Associations with

Hallowe'en were strong in this group, also. For this occasion, witches, ghosts, gypsies, clowns, ballerinas, cheerleaders, and Wonder Woman were popular. At Wendy House, moms, children, brides, ladies, nurses, and pets were popular. Girls predominantly wanted to be beautiful. Beautiful meant long gowns, shawls, dresses, big hats, high shoes and bags. Girls' identification with space heroes was much less evident throughout interviews. Power roles were equally emulated in the form of Wonder Woman and mother roles. For children with backgrounds in which Hallowe'en was not recognized, some disliked all associations with witches, vampires and ghosts. Others expressed enjoyment of "being scary" for siblings and peers. Several boys in this group stated they disliked dressing up.

The loading of dress-ups, more than any other area, toward girls' preferences must be noted. Boys in this study might have had an overall more positive response if they had not perceived more items were for girls at the outset. Concern that they might be asked to try on items which they did not prefer might have created an immediate reaction of this section of the study.

From birth children are moving away from the egocentricity of babyhood. At 5, they still demonstrate this centering to some extent in their view of art objects. Self-association has still the most single powerful effect upon aesthetic decision making. Association, socio-cultural aspects and sex-role aspects all emanated from personal influences. Only one child mentioned the skill of the craftsman as an important reason for her aesthetic choice. She was able to look at a basket first, then note personal influences and uses:

"Well, you can't get me to hate any of these, because there's pink and green and wheat colour and it's really nice. There's all a lot of designs on it. It's nice because whoever made it, they are very good at it . . . if you took the top off you could use it for a hat."

Other sensory qualities have incidental influence. Smell, touch and sound qualities were mentioned along with practical considerations with respect to clothing. Comments about the condition of items were dominant as a criterion for not preferred items in all three sections of the study. Broken wheels, the patches on the Chinese junk's sail, rust on the leg hold traps and soiled spots on dresses all elicited responses with respect to poor condition. This demand for neatness and cleanness is at odds with Parsons' report of children's (1977) demand for reality. Children were uncomfortable with an indication of old age or poverty. This was indicated by their responses to the wheel picture's long grass which they wished cut, and the boathouse in the foggy P.E.I. bay which they saw as "a house where poor people lived" since it lacked bottom boards.

Statistical Treatment of Data: Pictures, Objects, and Dress-ups

The bulk of discussion of the findings of this study is derived from field notes, particularly from the responses of the 31 children who were questioned on their preferences among pictures, objects, and dress-up items. Some statistical comparisons were also attempted in order to show which items elicited the greatest number of preferences, or were noted as least preferred.

Tables I through VI present features mentioned as grounds for aesthetic decision making, together with the frequency of occasions on which each was mentioned and a quotation exemplifying the manner in which each feature was described. Tables I, II, and III present preferred features for pictures, objects, and dress-ups, while Tables IV, V, and VI present not-preferred features in a similar sequence.

Tables VII and VIII compare responses to pictures, objects, and dress-ups as percentages. The three categories cannot otherwise be properly

compared, for although the number of respondents remained the same, the number of items to which they responded varied: 22 pictures, 22 objects, and 30 dress-ups. The following formula was employed for each feature in turn:

$$\frac{\text{total number of times mentioned}}{\text{number of items} \times \text{number of children}} \times 100 = \% \text{ response}$$

The Mean column in Tables VII and VIII permits comparisons between any one of the three categories and the mean of all three categories for each feature mentioned as preferred or not preferred. These tables also show at a glance those features which may have been mentioned within one category but not in another.

Features mentioned in Tables VII and VIII are not mutually exclusive. For example, the item favoured colours may reflect a response by an individual that is also recorded as a specific colour, such as pink. Not all colours were sub-categorized by sex; only those colours which appeared to elicit responses dominated by one sex or the other were so designated. Finally, since criteria for aesthetic decision-making were the study's focus, fine distinctions among colour preferences were not recorded.

Frequency of selection of specific items by sex, for pictures, objects, and dress-ups is summarized in Appendix B. Appendix C details for each respondent those items within each of the three main categories which were preferred and not preferred. For each category, preferences by boys are detailed, followed by preferences by girls.

Comparison of Study Responses

Aesthetic choices amongst the group of 5 year old participants in this study were often similar across the three main categories: pictures, objects, and dress-ups. Although the emphasis shifted, similar criteria were isolated in

PICTURES, OBJECTS & DRESS UPS: PREFERRED %

FEATURES EXPRESSED AS PERCENTAGES¹

	PICTURES	OBJECTS	DRESS	UPS TOTAL ²	MEAN %
<u>(1) COLOUR</u>					
Favoured	6.45	12.17	5.56	24	8.06
Black	0.00	0.44	2.22	3	0.89
Pink	2.24	0.00	1.78	4	1.34
Red	4.21	1.76	3.11	9	3.03
Gold	1.40	0.00	1.67	3	1.02
Colourful	5.33	4.11	2.78	12	4.07
Colours go together	0.28	1.17	0.67	2	0.71
Suit sex	11.64	7.33	0.00	19	6.32
Do not suit sex	0.42	2.93	0.33	4	1.23
Bright	0.00	2.35	5.12	7	2.49
<u>(2) DESIGN ELEMENTS</u>					
Shapes & designs	0.00	3.08	3.00	6	2.03
Triangle	0.42	0.00	0.00	0	0.14
Square	6.45	0.00	0.00	6	2.15
Circle	1.68	0.00	0.00	2	0.56
Octagon	0.14	0.00	0.00	0	0.05
Lines and patterns	0.84	3.37	3.00	7	2.40
Decoration	0.00	2.05	0.00	2	0.68
Flowery	3.09	4.55	2.67	10	3.44
Leafy	0.00	1.03	0.00	1	0.34
Letters and numbers	0.00	1.47	0.22	2	0.56
Additional parts	4.77	4.11	4.23	13	4.37
Animal design	0.00	0.00	0.56	1	0.19
<u>(3) SURFACE AND TEXTURE</u>					
Shiny	3.51	1.47	2.11	7	2.36
Soft and furry	0.98	1.03	3.23	5	1.75
Sparkly &/or reflective	5.61	4.84	0.78	11	3.74
Bumpy	0.00	0.88	0.00	1	0.29
<u>(4) MATERIAL OF CONSTRUCTION</u>					
Scenery appealing	0.56	0.00	0.78	1	0.45
Sunny	1.68	0.00	0.00	2	0.56
Sheer	0.00	0.00	0.33	0	0.11
Mountains, water & waves	4.21	0.00	0.00	4	1.40
Straw	6.31	0.00	0.00	6	2.10
<u>(7) SOCIO-CULTURAL BELIEFS</u>					
Reference to family	1.96	0.88	1.67	5	1.50
Reference to culture	1.82	0.29	0.89	3	1.00
<u>(8) ASSOCIATION</u>					
Previous experience	7.57	2.93	3.89	14	4.80
Reminds child of school	0.98	0.59	0.56	2	0.71
Reminds child of character	4.07	0.00	5.56	10	3.21
Looks funny	0.00	0.29	0.78	1	0.36

PICTURES, OBJECTS & DRESS UPS: PREFERRED %

FEATURES EXPRESSED AS PERCENTAGES¹

	PICTURES	OBJECTS	DRESS	UPS	TOTAL ²	MEAN %
<u>(9) SEX ROLE</u>						
For boys	0.00	0.00	0.89	1		0.30
Not for boys/for girls	0.00	0.00	0.44	0		0.15
<u>(10) PRACTICAL CONSIDERATIONS</u>						
Has useful parts	0.00	0.00	2.00	2		0.67
Fits well	0.00	0.00	1.45	1		0.48
Right size	0.00	0.73	0.00	1		0.24
Small	0.00	0.73	0.00	1		0.24
Heavy	0.00	1.17	0.00	1		0.39
Not useful	0.00	4.69	0.00	5		1.56

Note 1: Columns show average number of times (expressed as a percentage) on which features in each category were designated as preferred.

Note 2: Sum of percentages across three categories, rounded up to the next whole number.

PICTURES, OBJECTS & DRESS UPS: NOT PREFERRED %

FEATURES EXPRESSED AS PERCENTAGES¹

	PICTURES	OBJECTS	DRESS	UPS TOTAL ²	MEAN %
<u>(1) COLOUR</u>					
Not favoured	3.65	7.77	8.57	20	6.66
Black	6.59	2.35	4.12	13	4.35
Pink	0.56	0.00	1.45	2	0.67
Gold	0.56	0.00	0.44	1	0.33
Silver	0.00	0.00	0.56	1	0.19
Too much colour	0.28	0.00	0.33	1	0.20
Too little colour	2.81	2.49	2.34	8	2.55
Colours mixed up	0.00	0.73	0.00	1	0.24
Suit sex	7.43	11.29	0.33	19	6.35
Do not suit sex	2.24	5.43	0.00	8	2.56
Bright	0.00	1.91	0.00	2	0.64
<u>(2) DESIGN ELEMENTS</u>					
Shapes & designs	0.42	0.88	1.11	2	0.80
Lines and patterns	0.14	1.47	1.56	3	1.06
Decoration	0.56	0.00	2.22	3	0.93
No decoration	0.00	0.73	0.00	1	0.24
Additional parts	1.96	2.79	0.00	5	1.58
Do not belong	0.00	1.17	0.00	1	0.39
<u>(3) SURFACE AND TEXTURE</u>					
Too shiny	0.00	0.00	0.33	0	0.11
Not shiny enough	0.42	0.29	0.22	1	0.31
Not soft and furry	0.00	0.00	0.44	0	0.15
Too sparkly &/or reflective	0.14	0.00	0.44	1	0.19
Bumpy	0.00	1.47	0.00	1	0.49
Too bumpy	0.42	0.00	0.00	0	0.14
<u>(4) MATERIAL OF CONSTRUCTION</u>					
Scenery unappealing	0.84	0.00	0.00	1	0.28
Too many bricks	1.26	0.00	0.00	1	0.42
Wood	2.10	0.00	0.00	2	0.70
Rusty	0.00	2.35	0.00	2	0.78
Sheer	0.00	0.00	1.22	1	0.41
<u>(5) CONDITION OF ITEM</u>					
Crack, broke, wreck, scratch	4.21	0.00	2.22	6	2.14
Holes, patch, missing pieces	2.38	0.73	1.00	4	1.37
Too long, dirty	0.70	1.61	2.22	5	1.51
Old wood/material	0.00	0.88	0.00	1	0.29
Rusty metal	0.28	0.00	0.00	0	0.09
Twisted	0.00	1.17	0.00	1	0.39
<u>(6) OTHER SENSES</u>					
Noisy	0.00	0.00	0.22	0	0.07
Smells unpleasant	0.00	0.00	0.11	0	0.04
Too prickly	0.00	0.00	0.89	1	0.30

PICTURES, OBJECTS & DRESS UPS: PREFERRED %

FEATURES EXPRESSED AS PERCENTAGES¹

	PICTURES	OBJECTS	DRESS	UPS	TOTAL ²	MEAN %
<u>(7) SOCIO-CULTURAL BELIEFS</u>						
Reference to culture	0.00	0.00	0.56	1	0.19	
Reference to religion	1.26	0.00	0.00	1	0.42	
Reference to family	0.00	0.00	0.11	0	0.04	
<u>(8) ASSOCIATION</u>						
Previous experience	3.37	2.93	2.11	8	2.80	
Reminds child of character	2.66	0.00	2.22	5	1.63	
Has no people	0.84	0.00	0.00	1	0.28	
Looks dangerous	2.10	3.23	0.00	5	1.78	
Looks too funny	0.00	0.15	0.33	0	0.16	
<u>(9) SEX ROLE</u>						
For boys	0.00	0.00	4.34	4	1.45	
Not for Girls/for boys	0.00	0.00	0.56	1	0.19	
<u>(10) PRACTICAL CONSIDERATIONS</u>						
Don't know how to wear it	0.00	0.00	0.67	1	0.22	
Skill too difficult	0.28	2.49	0.00	3	0.92	
Too long	0.00	0.00	1.67	2	0.56	
Right size	1.40	0.00	0.00	1	0.47	
Too big	0.00	0.15	0.00	0	0.05	
Too small	0.00	0.15	1.11	1	0.42	
Useful	0.00	1.76	0.00	2	0.59	

Note 1: Columns show average number of times (expressed as a percentage) on which features in each category were designated as not preferred.

Note 2: Sum of percentages across three categories, rounded up to the next whole number.

each category. Exceptions included practical aspects, the appeal to other senses, and the sex-role identification which was evident in the dress-up section of the study. Variations in concentration of responses within some sections were notable: material of construction was not noted as a preferred criterion in the case of objects, only as not preferred, and socio-cultural beliefs were noted most strongly as a preferred criterion. Parallels between choices by individual children on different items, and different children on the same items, suggest that common criteria for aesthetic decision making exist among 5 year olds.

As an aesthetic criterion, colour dominated all three categories. Statements on colour preference formed a pool of favoured colours, though one colour might be preferred by an individual child. Individual favourite colour seemed to remain consistent across categories for a given child, but varied between individuals. Colours appeared to be sex linked. Pink is predominantly viewed as a girls' colour by both sexes, especially in the context of dress-up items. For some children, pink is identified as for girls in any context.

Colours which were mentioned frequently as either favourite or favoured were red, gold, yellow, orange, blue and purple. Pink was first choice of many girls. Most children liked white. Brown and black were indicated as not preferred colours by both sexes with black least preferred. Even children with black hair indicated a dislike for black. Some stated their own hair was an exception, but the majority of dark haired students disliked their hair and wished for blond or red hair.

A few children expressed a preference for black. Some selected black alone, but most preferred it in combination with other colours, particularly red. Black was much more preferred on dress-up items than in the other two areas. The overwhelming influence of Hallowe'en and its

associations with black-cloaked characters would certainly explain this in part. As the dress-up items were discussed last, a general modification of original positions may have taken place in the course of the study. It is significant certainly, that the only item which was universally disliked was the black and white photograph of the Berlin Wall. Seemingly, the combination of blacks and greys, plus the flat repetitive overall brick pattern with broken parts was universally unappealing to kindergarten children. This is particularly interesting since, not knowing the significance of its photographic content, children could not make the associations with war, death, and politics that it might have for an adult.

Association with incidents in the child's past experience showed up as another area of strong parallels between all three groups. Although it was mentioned less often by individual children than colour preferences were, association was important enough in children's choice making, to influence aesthetic decision making. Association as a part of the detailed comments made by the children was more notable in pictures and dress-ups than in the object section. In the object section decorative aspects were most frequently mentioned, along with design and construction.

Associations with positive or negative experiences were evident in comments about pictures. However, in dress-ups, reminders of Hallowe'en so engulfed the responses that this area actually overshadowed all others. Negative, including scary or fearful associations quickly produced rejection of an item. No matter how able the child was to recognize appealing aspects associations ruled out their further consideration. These negative associations were centered around two basic concepts: fear related to the unknown, and danger, which was seen as sharpness, deepness, explosiveness, or confinement.

Positive associations were exclusively centered around memories of

fun, play, happiness, and images of power. Family, siblings, classroom and friends, were mentioned in this context, with grandparents taking the pedestal for adulation. Recollections of picnics, the cabin, riding with a friend, or special outfits at Grandma's were often mentioned as a reason for selection of an item; choices that children imagined a parent, brother, or friend might like were strongly favoured.

Cultural and religious associations were conspicuous in individual responses in all three categories. Mention of both cultural and religious identity was again strongest in responses to pictures and dress-ups, whereas strong associations with food were made through an object's association with various ethnic dishes. Dress-ups, with their connections with Hallowe'en, were certainly a cause for comment and concern to children whose religious background led them to disapprove of the celebration.

Surface decoration, mentioned in all categories, was particularly noted on objects. Children preferred flowers to almost any design, with geometric, letter and number shapes also specified as strongly preferred. Circles, which seem common as a design element, were popular on items which elicited even ambivalent responses. Decorative aspects figured least in pictures.

In pictures, however, scenery elicited a wide range of comments. Scenery did not occur in either of the other two areas, but its importance in pictures essentially replaced decorative qualities. Surface texture, as an aspect of material of construction, emerged as an important focus in all categories. Even in pictures, where reproduction renders objects two-dimensional, comments indicated an awareness of surface texture. In objects and dress-ups surface texture and material of construction also evoked strong response.

Although in the case of isolated items, some children noted surfaces as too shiny, too furry, or too bumpy, generally indications were that textured items and shiny items were highly preferred. Children consistently reached out to touch objects even in a two-dimensional rendering, then laughing, would state that if it were "real" it would be soft and furry.

Translucent, reflective, and transparent items were highly preferred on objects and dress-ups. Lights in Jack-O-Lanterns, the sparkling, iridescent night skyline of Edmonton, and reflective seed beads on evening dresses, were a focus of comments within these categories. Although surface elements are responsible for these effects these examples have been grouped with construction materials, since it is largely glass which exhibits these specialized qualities. (See Tables III and IV)

Good condition of the item was essential to positive aesthetic appreciation. Broken, torn, ripped, dirty, scratched and rusty items were identified repeatedly as unappealing. Items with pieces missing were also noticed. Rusty items were sometimes rejected on the basis of colour, but most often old, rusty items were considered unappealing just for the rust itself. In photographs and on objects, stained, unmatching or patched fabric was identified as unattractive.

The strength and frequency of associative and socio-cultural beliefs which were highlighted by Rutledge children were in part a reflection of the study's items, yet despite the focus on these two criteria, children did act as art critics, mentioning several criteria that an art critic would use to examine an artwork. In Becoming Human Through Art (Feldman, 1970), Feldman notes the tendency of young children to employ all the aspects of the adult critic without systematic adult organization:

A kindergarten child will perform all these operations (the same critical operations performed by professionals - description, analysis, interpretation, and judgement) spontaneously but in random order. Teaching is largely a job of systematizing his almost irrepressible desire to talk about art . . . Critical study is the process of introducing order into the child's natural performance as a critic. (p. 187)

Responses to questions in this study paralleled Feldman's summary. Children could often give information about their reasons for choosing an item, but not describe the item, or could select and describe an item without however being able to give reasons for their selection. All aspects of aesthetic critical judgement were covered in the course of interviews with the children, however, each child did not cover all aspects in every comment on individual items.

As researcher, it was important that I use the child's words in the formulation of questions so as not to lead the child by volunteering my own definitions and wording of what was being viewed. Ethnography concentrates on eliciting language which itself is a part of the category system people use (Levi-Strauss, 1966). To accomplish this, the first question after a selection was made became a request for a description: "Tell me what this is."

All subsequent statements and questions used the child's own words, definitions and descriptions. As a result, description was given first as a response to questioning style; however, analysis, reasons for aesthetic preference, judgement and interpretation followed in a mixture of orders. Just as the components of visual aesthetic reasoning were jumbled together, so too were other criteria.

The findings of this study fit well with what we know about the development of young children's thinking in terms of Piaget's various steps of operation and memory. (Piaget, 1926, p. 249). Throughout the three sections of the study children tended to comment on what was there rather than what

was missing. For example, in pictures and dress-ups they tended to focus attention on aspects which were before them in a thematic sense, rather than on design elements. In contrast, in the objects section specific design elements were more commonly the focus since these were present. The need to explore items by touching throughout discussion was evident. Even pictures eliciting comments about distinct surfaces caused children to reach out and touch. Children's need to explore physically concrete materials has long been recognized by early childhood educators. (Froebel, 1899; Piaget, 1926) Froebel's early learning materials had strong visual and tactile aesthetic qualities that make them just as appealing today as they were when introduced at the turn of the century.

CHAPTER VI

DISCUSSION OF FINDINGS

Responses in the Context of Child Development

The 31 youngsters interviewed in this field study provided a wide variety of personal criteria for aesthetic decisions. Pooling of these criteria gives an overall view of the possible reasons which a 5 or 6 year old might use to select or reject an item aesthetically. Though children tended to use different reasons for making aesthetic decisions, an individual's criteria invariably could be accommodated within a common grouping of major criteria (see Tables VII and VIII).

Visual criteria do not appear to be separated from other types of criteria in young children's aesthetic decision making. Gradually, within the group in this study a transition in reasoning may have been taking place. As the study progressed, children showed increasing interest in the items before them. Frequency of inquiries about the responses of others were noted. Answering style varied amongst the group, seemingly reflecting many personal qualities including the confidence of the individual. As children relaxed, their ability to concentrate, consider and explore a wider variety of criteria for decision making seemed to emerge. At the same time, differences in the types of items included in the three sections of the study made any transition difficult to observe with accuracy.

Pictures, objects and dress-ups seemed to require different criteria for decision making from any given individual.

In their 1981 article, "Children's Responses to Paintings", D'Onofrio and Nodine developed twelve aesthetic criteria used by children ranging in age from 4 1/2 to 15 years as they viewed four paintings. These included:

1. Personal associations
2. Attention to subject matter
3. Attention to colour
4. Demand for realism
5. Egocentric perspective
6. Attention to design
7. Attention to emotional content
8. Respect for artistic intentions
9. Respect for subjectivity
10. Reluctance to criticize painting
11. Respect for originality
12. Attention to artistic decisions

These writers, in conjunction with Parsons (1977), underscore the contribution of cognitive development to children's developing abilities to make distinctions between personal preferences and critical evaluations. Parsons describes the evolution of aesthetic responses as follows: initially children respond to paintings according to personal idiosyncracies and experiences. Next, they judge the value of a painting by criteria like draftsmanship, which is related to optically received information and conventional displays of composition and use of colour. Criteria for judgement within the third stage are marked by adherence to the artist's right to express his originality and innovativeness without references to an external audience's demands. Aesthetic development culminates with the ability to take the artist's viewpoint, as in their fourth stage, where children try to substantiate their responses by considering features such as composition, quality of line, colour choice, and the relation of all these aspects to subject matter.

D'Onofrio and Nodine indicate that as development of children takes place shifts in aesthetic decision making also take place. Children operating at the first, idiosyncratic stage may also make some responses at the second stage as they are maturing, and vice versa.

Rutledge youngsters indicated by their responses that in Parsons' terms they were primarily in the idiosyncratic stage. They demonstrated that by their attention to colour, attention to personal associations, and attention to content. All Parsons' first six criteria were a part of the Rutledge children's focus except demand for realism. In the criteria for decision making evident in the responses of these 31 youngsters egocentric perspectives and design elements are frequently invoked, yet none of the criteria generally attributed to older youngsters was mentioned.

At one point, during interviewing in the object section, one child alluded to the excellence of craftsmanship of the African straw basket. This was the only comment of this nature made.

In a study focusing on photographs, objects and dress-up items it is not surprising that no demand for realism was made since this quality was already present. The photograph considered most abstract by the researcher, the black and white Berlin Wall, was the least preferred photograph in the study. Although rejected largely because of lack of colour, its abstraction may have been a factor also, as revealed in comments like: "there's too many bricks all over . . . all flat . . . it's yucky. It looks like a slurpie with straws sticking out . . . there is nothing pretty in this picture."

A photograph of rowboats in fog in P.E.I. was also frequently selected as not preferred (see Appendix B) because "you can't see it too well." This need for realism also arose in the object section. Several children commented on the Salish letter opener which was long and flat with carving

covering the handle on one side. The typical thunderbird appears, with its elongated eye. Two other pieces of carving had appeared in the pilot study (see Figure 2). One of these was a full faced statue, the other, a smaller half face carving. During the pilot study several individuals focused on the half-faced carving, expressing their fear and dislike. They felt it was incomplete; several children stated that one eye was missing. D'Onofrio and Nodine note that a child's demand for realism is violated by incomplete figures (1981, p. 20).

Answering Style

Individual children showed distinct differences in answering style, both in length of time required for responses and the way the questioning would proceed. Three forms which emerged are outlined to allow the reader a better understanding of these distinctions.

For just under half the youngsters, questioning went smoothly. All of these children were enthusiastic to view items right from the beginning. Answers were given decisively and explicitly. Details were full and varied. Responses from this group were likely to vary from the actual format, as they gave their own opinions. Extra responses, or the selection as pretty of all items in a particular group was common. Rejection of every item also occurred. In the course of the interview, they made verbal comparisons between previous selections and the item they were presently discussing. Throughout the study these children seemed confident as individuals.

For the next group of children, comprising about one third of the total, responses were not as easily given. Viewing, selecting, and arriving at a clear decision was fairly straightforward. In fact, it was surprising how

quickly both these groups made their choices. A few of these children were less enthusiastic about viewing items, and this group as a whole, in contrast to the first, was not as specific about reasons for choices. They were less clear about influences, and when questioned further, either repeated their answer or stopped questioning by stating: "That's all I can say." This group was more likely to follow the format of questions as presented, rather than volunteer varied information, make extra comparisons, or add extra responses.

Children in the third and smallest group expressed or demonstrated difficulty in making choices. They seemed very worried about making the wrong choice. Reassurance from the researcher did allay this fear slightly, but not completely. These children's responses also lacked the clarity and detail exemplified in responses by the largest group. Concentrating on giving an answer seemed to become the whole exercise. This group's responses, too, varied little from the basic study format. Although choices are a part of the kindergarten day's program, these children tended to limit their own choices, and certainly were less confident and less verbal throughout the daily classroom activities.

In examining these three groups, it could be seen that children from several cultural backgrounds were represented in each group. The only cultural influence that can be fairly commented upon is that of the classroom itself, which was similar for all youngsters. The differences among the three groups therefore may or may not be attributable to cultural factors outside the classroom.

Possibly, age of the respondents is a factor in the kind of response given. Children in this study varied in age between 5 years and 5 months and 6 years and 4 months. Certainly, within that eleven month span significant

development takes place in young children. Gesell notes the difference in the 5 and 6 year old:

Needless to say these alterations in the accents of development are not sharply defined. The growth continuum is like the chromatic spectrum: each phase, each colour, shades by imperceptible gradations into the next. Yet the seven colors of the rainbow are distinguishable. In a similar way the maturity traits of the 5-year-old are distinguishable from those of the six-year-old. (p. 68)

Birthdays for those in the first group (ie. the group that made frequent and articulate responses) fell in the first six months of the year, so at the time of study most had turned 6, and several were soon to be 6. No November or December birthdays were represented.

For the second group (ie. the group that was less specific and varied less from the format) birthdays fell in the seventh to the twelfth month with an equal number of birthdays distributed throughout those months. No early (January, February, or March) birthdays were represented. Children in the third group, had one birthday in April, August, September, November, and December respectively.

Boys and girls were represented in all three groups. Although it is evident that birthdays range primarily in the early months for the first group and in the later months for the second and third groups, there may be many individual factors which influence children with respect to aesthetic decision making beyond simple maturation. Possibly, receptivity of children to learning related to aesthetic decision making occurs at fairly specific places along the developmental path. If practice using materials for math concept development is important for children if they are to understand math concepts, as Piaget (Ripple & Rockcastle, 1964) has so thoroughly demonstrated, then ample opportunity for aesthetic discussion may be important if children are to make confident, articulate, aesthetic choices. Although the kindergarten classroom

provides opportunities for children to use art materials, the choice system itself allows many children not to select these materials if they so choose. Could differences in the confidence of the child, variety of choice and eloquence of reasons for choice be the result of a combination of age and maturity at kindergarten entry? This in conjunction with amount of experience and exposure to art materials, opportunity to observe peers involved in like activities, and opportunities to discuss what the child is both in and outside the classroom be some of the factors providing for the development of aesthetic thinking. Does natural interest and orientation not play an important part in aesthetic decision making? Certainly, some cultures are much more strongly oriented toward the importance of aesthetic values. This is well evidenced by the responses of some of the Japanese and Chinese youngsters to items they considered culturally their own.

In this study, it may be that age is one factor influencing flexibility and awareness with respect to reasons for aesthetic choices. The influence of the teacher and of classroom lessons or focus as part of the pattern which produces growth in aesthetics in individuals was obvious throughout data collecting. Many themes previously discussed in class were evident in children's comments; not directly, but as a reflection of the child's focus throughout the interview.

For example, more than six weeks had been spent prior to the study on finding and making repeat patterns of colour, line, sound and movement. Beads, blocks, shapes, strips, clothing, instruments and their own bodies were used to demonstrate patterns of 2, 3, 4 and 5 repeats. Although some children found this difficult, all children eventually demonstrated some level of competence in pattern making. This experience was evident during interviews in the children's quick notation of various patterns on objects and dress-up

items.

Colours described in specific shades or tones by names such as beige, grey, dark brown, deep green, turquoise, a little silver, or goldish-yellow, were evidences of visual and linguistic skills previously developed. Use of materials was also discussed through shared experiences with cars, pottery and straw items shown to the class. Names for surface textures were discussed incidentally and associations were drawn out of visual imagining exercises used to improve perception and sensitivity. To encourage children to verbalize their perceptions to others in full sentences, discussions involving every child followed these classroom activities.

One might ask if all the categories might not have been different if another teacher had taught the group. Might another researcher have brought out different aspects with the same group?

Both the focus of the teacher's program and the view of the researcher have an influence on the results of any study. In other classrooms, other researchers need to study children's responses to visual aesthetics to learn more about this area. In this study responses of children in the pilot group to questions about their reasons for selections of certain items showed the same basic categories and criteria as Rutledge children indicated in the main study.

Another notable area of influence was an increasing awareness and interest in peer responses. At the beginning of the study, a very few children inquired about what other children had said. For the picture section only one or two comments were made. As the study progressed increasing interest was taken in what other children had answered, or preferred. Children frequently inquired about the previous respondent or about their best friend. Peer influence was evident in references to what others would like (in the group of

items being viewed), what they might say if questioned or how they might react to an object or item of dress. Dress-ups, particularly, elicited comments like: "I could put this on and go down the hall . . . then maybe I could see what the kids would say."

The question arises: Did children become more peer conscious as they participated in the study? Did my personal absence from the room create curiosity about what the others were doing with me or did the nature of the items themselves cause the children to wonder more about the responses of their peers? Since that curiosity became more frequently expressed as the study progressed it is my suspicion that an individual's interaction with the researcher regarding specific items stimulated interest in the responses of others whose ideas were already esteemed by that individual. Responding to items seemed to heighten interest in those specific items and in discussing preferences in general.

CHAPTER VII

SUMMARY, CONCLUSIONS AND IMPLICATIONS

Summary

This field study was devised to use participant-observation techniques to examine the aesthetic responses of 5 and 6 year olds. It was conducted in the late spring of 1983 in two kindergarten classes enrolled in a school in a large suburban community that included children from a wide variety of cultural, religious and economic backgrounds. Of the 31 participants 17 were boys and 14 were girls.

Seventy-four items used to elicit aesthetic responses were initially researcher selected as items that would be "strongly preferred" or "not preferred". These were further screened by a pilot study group comprised of two girls and three boys who were also kindergarten students attending a nearby annex school. Items were regrouped to provide a manageable number of items for use in subsequent individual interviews with the students involved in the main study. Twenty-two pictures, 22 objects, and 30 items of dress-up were selected in this way.

Transcription of field notes from tape recordings of individual interviews was completed within several weeks of the study's completion. Analysis of interviews produced frequency tables indicating categories used for aesthetic selection and decision making by these children (see Tables I through VI). Examples from field notes are given to demonstrate typical responses to each item.

Other means were provided to facilitate ease of comparison between individual responses, categories and subcategories constructed from the data. Although each group of items elicited a varying number of responses, responses remained consistent across categories. Appendix C records each respondent's

preferred and not preferred items. Each category (pictures, objects, and dress-ups) is presented separately with respondents grouped according to sex. Appendix B summarizes the frequency of responses to specific items in each category of the study. Again data were separated for boys and girls. Tables VII and VIII compare the criteria used for aesthetic decision making in each section as preferred or not preferred in percentages.

Categories constructed from the children's comments included colour, design elements, surface and texture, material of construction, condition of item, sensory appeal, socio-cultural beliefs, association, sex-role, and practical considerations. Favoured colour, association and surface and texture were dominant sub-categories for preferred items. Not favoured colour, and condition of item dominated not preferred sub-categories. For both preferred and not preferred items sex-roles were important in relation to colour and in response to items in the dress-up section.

Children demonstrated a variety of styles in approaching questions about aesthetics. Three groups emerged. In the first, comprising about half the group, children were decisive, enthusiastic, detailed in response and flexible with respect to format. In the second, comprising about one third of the total, children were decisive, but less enthusiastic and less clear and specific about aesthetic reasoning. They varied less from the format of questioning. In the third and smallest group, children had difficulty making choices. Their responses lacked clarity and detail and they varied little from the basic study format.

Answering style may be a response to internal confidence and chronological maturity. It may be indicative of other influences including interest in art materials and exposure to them, opportunity to make and discuss aesthetic choices, and cultural orientation to aesthetics. The influence of previous classroom discussion was evident in children's responses throughout

questioning. Increased interest in peer responses was demonstrated as the study progressed.

Children of 5 and 6 use both visually aesthetic and non-visual criteria as a basis for aesthetic decision making. Although a transition in aesthetic thinking may be taking place between 5 and 6, contrasts in the character of the items in each section made accurate assessment of a transition difficult.

Although aesthetic responses have been studied previously (D'Onofrio & Nodine, 1981, Gardner, Winner & Kircher, 1975, Johnson, 1982) and some criteria developed for a variety of age levels (D'Onofrio & Nodine, 1982), additional criteria have emerged from this study of kindergarten children's responses to objects and dress-ups. The study method and the special nature of the materials selected for study helped to provide more detailed information about a number of sub-categories children refer to in aesthetic decision making. Attention to colour as an extension of sex-role identification is as yet undocumented in aesthetic studies with young children. Sex-role identity with certain items of dress-up for certain children, the practical and personal aspects of dress-up as well as their socio-cultural relationships and associations with school, previous experience, and mythical characters are unstudied to date. Children's ability to concentrate on making careful visual aesthetic decisions and describe these eloquently has been further documented in this study.

The rationale in Chapter I implies that aesthetic responses of kindergarten aged children are already developed. This study demonstrates that for most kindergarten children aesthetic appreciation and response are strongly developed although visual and other criteria for decision making are as yet mixed. Strictly visual criteria become more strongly stated as children are exposed to aesthetic experience. Opportunities to discuss items aesthetically

may be a factor in development as well as the presence of aesthetics in their cultural background.

Restating Assumptions

In undertaking this study certain assumptions were made:

1. Aesthetic preferences, their discussion, and their development are important for 5 year olds, and that an art curriculum containing aesthetic strand is important for the growth of young children.

The reasonableness of this assumption is confirmed by the results of this study. It is noteworthy that the revised B.C. kindergarten curriculum (1983) now recognizes the area of art and aesthetics for the development of 5 year olds. It states:

Aesthetic development continues throughout the life of an individual, the degree of development varying with the involvement with aesthetic matter. In order that children may become aesthetically sensitive and appreciative it is essential that their involvement with artistic things begin as early as possible and continue throughout their education. (p. 92)

2. Participant-observer research methods are appropriate and effective means to look at aesthetic responses and their influencing factors.

I found the participant-observer's methods well suited to a field study in a school situation. They were relatively simple to adopt and apply with young children. They were effective, largely because of their open ended nature in revealing areas which other methods might not have brought forward.

3. Behavior in 5 year olds is not infinitely variable and that insightful description of their observable patterns of behavior can be made.

This assumption is supported by the emergence of criteria for aesthetic decision-making that are consistent across the main categories of pictures, objects and dress-ups.

Statistical analysis of the data has helped to confirm these patterns. Frequencies of picture, object and dress-up selection documented in Tables VII and VIII. Frequency of responses in each category defined within the three aspects of the study (pictures, objects and dress-ups) have also been developed, making comparison of these areas easier for the reader.

Implications for Further Study

Although traditionally women have formed the majority of kindergarten teachers, increasingly men are taking interest in the study and teaching of young children. Studies by either a male university based researcher or a male kindergarten teacher regarding aesthetic responses in young children, particularly with respect to dress-ups would provide an interesting focus for research. No doubt a male's study would be less loaded towards girls' dress-up items than this study undoubtedly was. Do girls prefer dress-ups more than boys, or was this particular to my selection of items or to my particular group? What types of clothing might boys prefer? If the suggestions for items given by this group were used as a partial basis for selection some of the slant toward girls' items might be overcome.

A further study aspect for aesthetics and young children, particularly to do with dress-ups, might be a look at Canadian culture with respect to early aesthetic influences upon young children. To what extent do attitudes of home and peers influence children's selections? How much discussion of visual aesthetics takes place in the home and what influence does this have on a 5 year old's development and interest in aesthetics? A study of home, child and school settings might prove revealing.

Any study which involves entry into children's home life might be difficult to initiate. Children at 5 can hardly actively comment on their family influences outside of this setting, since they are not abstract enough in thinking to analyze these influences. The problem of selection emerges. Families do not want to feel judged, and those who might volunteer to participate would hardly provide a representative sample. An interesting ethnographic study of children's language patterns and how these affected early reading, titled "Questioning at Home and at School: A Comparative Study" was completed by Shirley Heath (1982). This might be helpful in formulating a future study in aesthetic education.

Piaget indicates that children's thinking with respect to science and mathematics goes through qualitative changes, frequently before 6 years of age, depending on environmental factors (Piaget, 1926). These changes occur in children studied in very diverse cultural settings. Does aesthetic decision-making rest upon culture's focus on aesthetic phenomena, or with maturation of the child, exposure to the artist's work, or the personal use of materials for artistic expression? Is any of these a prime developer of aesthetic thinking or are they all important? To what extent does discussion influence children? Studies done in Japan, Israel, India, Mexico or Russia might provide interesting reflections on other cultures relative to Canadian culture. Assembling information on cultures so widely spread would be difficult, however studies conducted within Canada in concentrated ethnic groups such as French Canadian, Chinese Canadian, Japanese Canadian, Ukrainian Canadian and Doukhobor Canadian might prove to be a helpful substitute in viewing cultural influences on children.

Children's rejection of items based on their condition, their concern about cleanliness, neatness and wholeness of items as aesthetic priorities,

raises the question of advertising's influence on aesthetic preferences of young children. To what extent do the values underlining commercial advertising on television shows for children influence children's values? To what extent to advertisers, children's show developers, and toy manufacturers study children's aesthetic preferences and apply these to their products? Do advertisers do research or use available results from university and other sources? A close look at how media advertising affects preschool children could not be more timely.

Recommendations for Practice

The overwhelming influence of classroom discussion through themes which develop the language of art for children is evident in this study's findings. Art teachers have long recognized the importance of discussion of art materials as part of their exploration. Opportunities to discuss their own work help young children evaluate and restructure their future use of these materials. Less frequently recognized is the need for young children to observe and discuss the work of professional artists as well as that of their cultural and historic art heritage. Discussion of thoughts, observations, details, colours and preferences in these areas serves to build interest and confidence in making aesthetic choices.

Teachers need to be aware of the kinds of pictures and objects displayed. While items that the adult might consider unappealing could be eliminated, discussion about both positive and negative feelings need to be allowed a place in classroom exchange. The reasons why various children select preferred items could be discussed, also.

During the course of this study the concept of a beauty center to encourage aesthetic response was mentioned by a kindergarten teacher who had

toured British infant schools. Like the long rectangular niche for a scroll and Ikebana display at the entrance to the Japanese home, the beauty center provides a place to view a beautiful arrangement made for its own sake. It provides a place to relax, and release oneself.

Beauty Centers generally comprise a table in several layers draped with a coloured cloth either set with a vase of flowers, a plant, a display of grains or gourds and corn, a selection of polished instruments or possibly a Bonsai tree. The display is changed weekly and is a part of the focus for classroom discussion during the week.

A project like this, initiated by the teacher, continued by parents and later by the children, might prove an interesting ongoing focus for aesthetics in the classroom. Teachers would benefit by having a specific center around which to focus aesthetic discussion.

Attitudes which surround dress-up and Wendy House play need to be explored in greater depth in most classrooms. Kindergarten teachers need to provide clothing for both boys and girls plus items which have limited sex role links (clown, scientist, Superman, nurse-doctor). Careful introduction of the dress-up items needs to precede center play to allay many of the negative feelings about dress-up expressed by children already preconditioned about dressing up. Children who do have negative attitudes about dress-up frequently will become silly or destructive when given opportunity to use this center. Direction is necessary for some children on how to handle these feelings and how to undertake exploration of a variety of characters.

As evident in the findings of this study, the cleanliness, neatness, care and fit of dress-up items needs ongoing supervision. Children can help by bringing broken or soiled items to the teacher who might have parent aides wash and repair these. Additions and changes in dress-up themes to reflect

seasons or classroom themes might prove helpful in meeting the needs of children with differing attitudes about dress-ups. A store, a nursing station, a Hawaiian center are but a few ideas for changes in dress-up display.

Aesthetic discussion generally needs greater focus in art curriculum for young children. Although the 5 year olds studied are not making aesthetic decisions strictly on the basis of visual criteria, increased opportunity to observe and discuss a variety of items and learn the language of art may further them on the path of aesthetic understanding and visual decision making. By coming to terms with images children may come to use images increasingly effectively.

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APPENDICES

APPENDIX A

Pilot Study

Examples of Groups: Pictures, objects and dress-ups.



a. Pictures as grouped for pilot study (one group)



b. Objects as grouped for pilot study (one group)

Pilot Study

Examples of Groups: Pictures, objects and dress-ups.



c. Dress-ups as grouped for pilot study (one group)

2. Main Study

Pictures as presented to 5 and 6 year olds



a. People



b. Buildings

2. Main Study

Pictures



c. Coastal Scenes



d. World Scenes

2. Main Study

Pictures



e. Other

2. Main Study

Objects



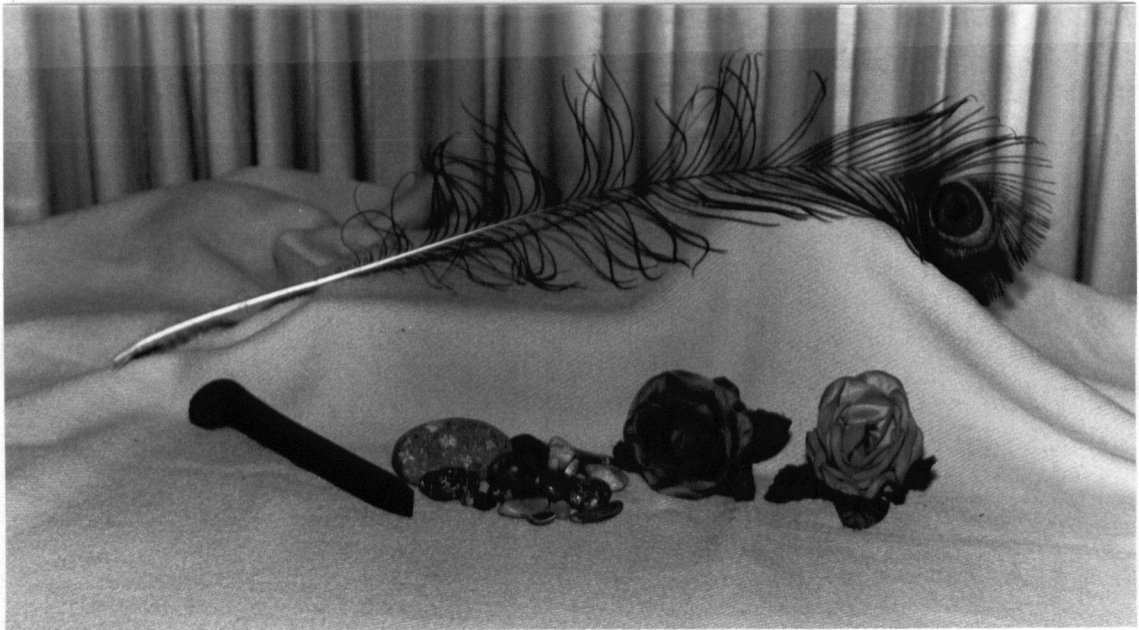
f. Ceramic



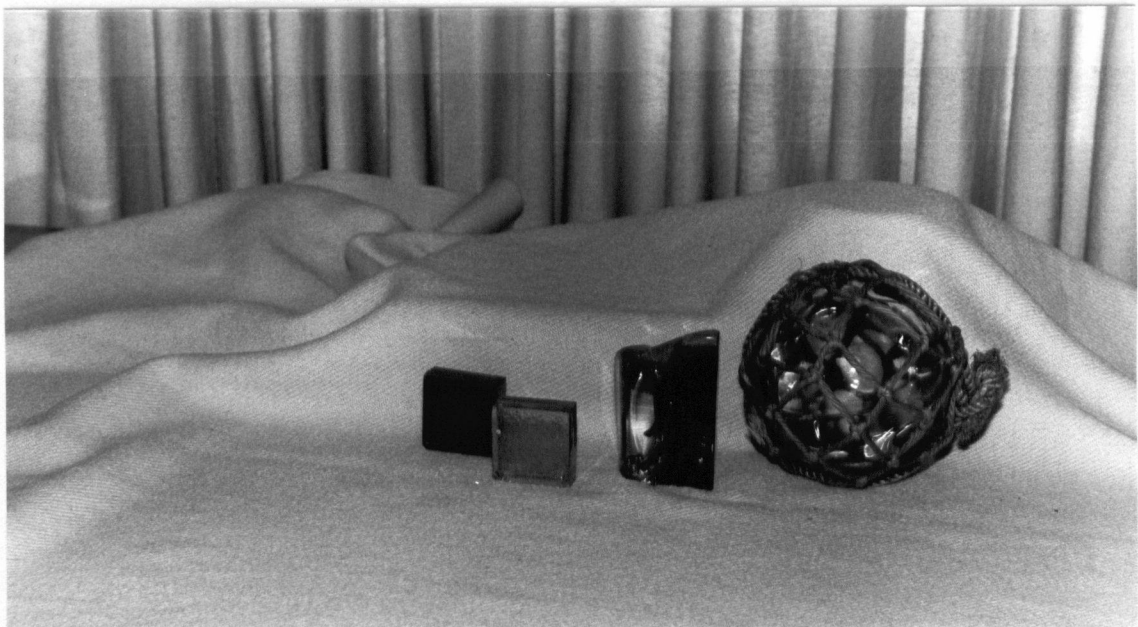
g. Wood

2. Main Study

Objects



h. Variety



i. Glass

2. Main Study

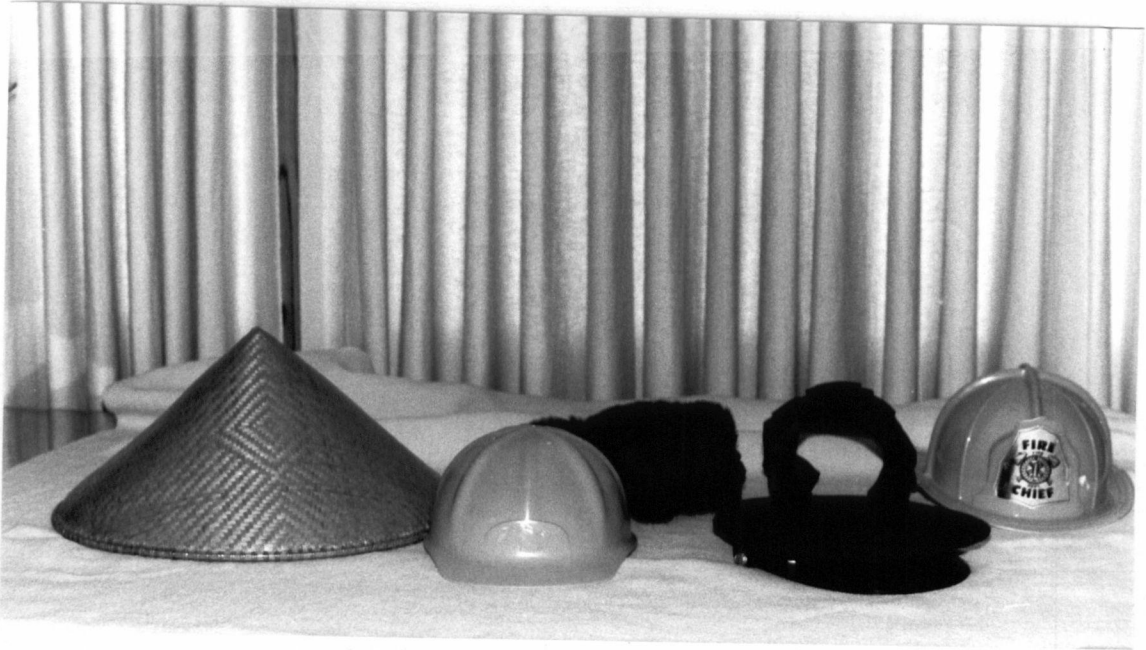
Objects



j. Metal

2. Main Study

Dress-Ups



k. Hats



l. Wigs and Jewelry

2. Main Study

Dress-Ups



m. Vests and Capes



n. Dresses

2. Main Study

Dress-Ups



o. Purses



p. Long Items

APPENDIX B

Selection Frequency of Specific Items by Sex - Pictures

No.	Description	Girls		Boys		Total	
		P	NP	P	NP	P	NP
<u>People</u>		f=	f=	f=	f=	f=	f=
A1	Girl with bubble	12	0	4	6	16	6
A4	Lady with veil	1	6	1	10	2	16
F2	Motorcycle rider (M)	0	6	12	2	12	8
F1	Waterskier (F)	4	1	2	1	6	2
<u>Buildings</u>							
H1	Pueblos: New Mexico	0	1	1	1	1	2
E7	Berlin wall (b&w)	0	13	0	15	0	28
E3	Turkish mosque	4	0	3	1	9	2
D5	Edmonton at night	9	1	10	2	19	3
D1	Swiss house	3	0	4	0	7	0
<u>Coastal Scenery</u>							
C4	Red broken wagon wheel	2	12	1	9	3	21
H5	Fall: Lake scene with mountains	3	0	2	1	5	1
H4	Winter: Rogers' Pass	7	2	7	1	14	3
H2	Sunset: Grand Canyon	1	1	3	4	4	5
G4	Rainbow and waterfall	4	0	9	2	13	2
<u>Variety Scenery</u>							
G3	Grey & red boats: P.E.I.	1	4	0	5	1	9
G2	Float plane on water at sunrise	3	0	1	2	4	2
E4	Chinese junks: Hong Kong	1	2	2	3	3	5
C5	Quebec: horses drawing firewood	2	0	2	2	4	2
B5	Grizzly bear	3	5	3	0	6	5
<u>Other</u>							
B1	Jack-O-Lanterns in the dark	8	2	8	4	16	6
I3	Madonna and Child	6	8	8	6	14	14
I1	Chinese dragon	11	3	12	5	23	8

22 items

1. Note: P - Preferred NP - Not Preferred

Selection Frequency of Specific Items by Sex - Objects

No.	Description	Girls		Boys		Total	
		P	NP	P	NP	P	NP
	<u>Ceramic</u>	f=	f=	f=	f=	f=	f=
J2	Tan and green Japanese teacup	0	5	2	2	2	7
J4	White and blue Rice bowl (Chinese)	7	2	6	1	13	3
J3	Tiny Mexican cup	3	2	5	4	8	6
J6	Raku stone pot & holes	4	4	7	6	11	10
	<u>Wood</u>						
K2	Letter opener carved (Salish)	0	5	6	2	6	7
K1	Old wooden plane (handmade)	0	4	1	3	1	7
L1	Rope horse (Mexican)	10	1	5	2	15	3
L2	Drum, skin covered (African)	1	1	4	4	5	5
L3	Red basket with lid (African)	3	1	2	3	5	4
	<u>Variety</u>						
M1	Peacock feather	3	4	7	3	10	7
P2	Silk flower (peach)	7	0	3	0	10	0
P1	Silk flower (red)	6	0	5	0	11	0
M4	Railroad spike	0	8	1	10	1	18
M2	Stones (stream tumbled)	3	0	3	2	6	2
	<u>Glass</u>						
N2	Glass cube (red-orange)	10	0	10	0	20	0
N3	Glass cube (yellow)	5	1	5	0	10	1
N5	Glass ball (Japanese fish-net float)	1	6	4	11	5	17
N4	Glass cubes melted (peach-tan)	4	5	2	2	6	7

Purses

V3	Red patent leather with silver closure	0	6	2	6	2	12
V4	Black patent leather with coin handle	6	2	3	9	9	11
V5	Wallet cream ground with Japanese pattern	7	5	6	8	13	13

Long Items

W1	Long white lace	1	1	6	7	7	8
W3	Brown-beige lace	4	6	2	8	6	14
W4	Ghost wrap	1	3	2	5	3	8
X1	Long pale over gown	7	1	0	5	7	6
X4	Long pink coat	5	1	1	6	6	7

30 items

1. Note: P - Preferred NP - Not Preferred

Selection Frequency of Specific Items by Sex - Dress Ups

No.	Description	Girls		Boys		Total	
		P	NP	P	NP	P	NP
	<u>Hats</u>	f=	f=	f=	f=	f=	f=
Q1	Chinese coolie hat	2	2	2	5	4	7
Q4	Black 50s style	6	3	1	6	7	9
Q5	Brown and black fur	2	5	3	3	5	8
Q7	Navy firechief's hat	0	3	2	1	2	4
Q8	Orange construction worker's hat	0	0	3	0	3	0
Q9	Red fireman's hat	4	0	7	1	11	1
	<u>Wigs & Jewelry</u>						
R1	Long blond wig	1	0	0	3	1	3
R3	Long brown wig	1	9	0	8	1	17
U3	Shiny pearl necklace (white/pink/blue)	5	1	3	1	9	2
U6	Plastic lei (pink/purple)	3	0	4	1	7	1
U7	Plastic lei (pink/yellow)	1	2	2	0	3	2
U8	Plastic lei (yellow/white)	0	0	1	0	1	0
U9	Bangles (silver and blue and brown)	4	2	5	3	9	5
	<u>Vests & Capes</u>						
S1	Vest (red suede)	1	1	5	2	6	3
S3	Blue jeans (small size cut off)	1	3	1	2	2	5
S4	Black vest (front only)	4	5	0	5	4	10
S5	Black cape & red lining	8	3	6	3	14	6
S6	Cowboy jacket	1	5	4	5	5	10
	<u>Dresses</u>						
T1	Purple dress, satin trim	5	4	4	10	9	14
T6	Pink beaded opera dress	2	0	2	6	4	6
T7	Yellow sheer night gown	4	4	1	9	5	13
T10	Blue and white check	3	3	3	9	6	12

Metal

O6	Leg hold traps	0	8	2	11	2	19
O5	Brass bear sculpture	4	2	8	2	12	4
O4	Antique silver mirror	7	0	3	2	10	2
O2	Tea caddie (all over pattern)	3	4	5	1	8	5

22 items

1. Note: P - Preferred NP - Not Preferred

APPENDIX C

Aesthetic Preferences of Boys - Pictures

Preferred			Not Preferred		
Child No.	Picture	Description	Child No.	Picture	Description
21	F2	(motorcycle)	21	A1	(Girl with bubble)
21	D5	(Edmonton at night)	21	E7	(Berlin Wall)
21	H2	(Grand Canyon)	21	C4	(wheel)
21	H4	(Rogers' Pass)	21	I3	(Madonna with gold)
22	F2	(motorcycle)	22	A1	(Girl with bubble)
22	D1	(Swiss house)	22	E7	(Berlin Wall)
22	H2	(Grand Canyon)	22	H5	(Fall scene with lake)
22	C4	(wheel)	22	G3	(P.E.I. boats)
22	B5	(bear)	22	I3	(dragon)
31	A4	(Lady with veil)	31	A1	(Girl with bubble)
31	D5	(Edmonton at night)	31	E7	(Berlin Wall)
31	G4	(waterfall)	31	C4	(wheel)
31	I1	(dragon)	31	G3	(P.E.I. boats)
31	B1	(Jack-O-Lanterns)			
30	F2	(motorcycle)	30	A4	(Lady with veil)
30	D5	(Edmonton at night)	30	H1	(Pueblos: New Mexico)
30	G4	(waterfall)	30	C4	(wheel)
30	E4	(Chinese junks)	30	G3	(P.E.I. boats)
30	I1	(dragon)			
30	I3	(Madonna with gold)			
20	F2	(motorcycle)	20	A4	(Lady with veil)
20	E3	(Turkish mosque)	20	E7	(Berlin Wall)
20	G4	(waterfall)	20	H2	(Grand Canyon)
20	D5	(bear)	20	B1	(Jack-O-Lanterns)
			20	I1	(dragon)
			20	I3	(Madonna with gold)

6	F2	(motorcycle)	6	A1	(Girl with bubble)
6	D1	(Swiss house)	6	E7	(Berlin Wall)
6	H4	(Rogers' Pass)	6	H2	(Grand Canyon)
6	E4	(Chinese junks)	6	D5	(bear)
6	I3	(dragon)			
6	I1	(Madonna with gold)			

5	F2	(motorcycle)	5	A4	(Lady with veil)
5	F1	(waterskier)	5	E7	(Berlin Wall)
5	D5	(Edmonton at night)	5	C4	(wheel)
5	G4	(water with rainbow)	5	G2	(water with plane)
5	B5	(bear)			
5	I1	(dragon)			
5	I3	(Madonna with gold)			

16	A1	(Girl with bubble)	16	A4	(Lady with veil)
16	D5	(Edmonton at night)	16	E7	(Berlin Wall)
16	G4	(water with rainbow)	16	H2	(Grand Canyon)
16	C5	(Quebec with horses)	16	E4	(Chinese junks)
16	I1	(dragon)	16	I3	(Madonna with gold)

8	F2	(motorcycle)	8	A4	(Lady with veil)
8	D1	(Swiss house)	8	E7	(Berlin Wall)
8	G4	(water with rainbow)	8	H2	(Grand Canyon)
8	B1	(Jack-O-Lanterns)	8	E4	(Chinese junks)
8	I3	(Madonna with gold)	8	I1	(dragon)

19	F2	(motorcycle)	19	A4	(Lady with veil)
19	D5	(Edmonton at night)	19	E7	(Berlin Wall)
19	E3	(Turkish mosque)	19	C4	(wheel)
19	H4	(Rogers' Pass)	19	G3	(P.E.I. boats)
19	B1	(Jack-O-Lanterns)			
19	I1	(dragon)			
19	I3	(Madonna with gold)			

18	F2	(motorcycle)	18	F1	(skier)
18	A1	(Girl with bubble)	18	E7	(Berlin Wall)
18	D5	(Edmonton at night)	18	C4	(wheel)
18	E3	(castle)	18	C5	(Quebec horses)
18	H4	(Rogers' Pass)			
18	G4	(water with rainbow)			
18	B1	(Jack-O-Lanterns)			
18	I1	(dragon)			
18	I3	(Madonna with gold)			

24	F2	(motorcycle)	24	A1	(Girl with bubble)
24	H1	(Adobe houses)	24	E7	(Berlin Wall)
24	E3	(building)	24	C4	(wheel)
24	G4	(water with rainbow)	24	E4	(Chinese junks)
24	B1	(Jack-O-Lanterns)	24	I3	(Madonna with gold)
24	I1	(dragon)			

14	F1	(water skier)	14	A1	(Girl with bubble)
14	E3	(Turkish mosque)	14	E7	(Berlin Wall)
14	H5	(Fall lake scene)	14	C4	(wheel)
14	H2	(Grand Canyon)	14	B1	(Jack-O-Lanterns)
14	G4	(water and rainbow)	14	I3	(Madonna with gold)
14	G2	(plane)			
14	I1	(dragon)			

10	A1	(Girl with bubble)	10	A4	(Lady with veil)
10	D1	(Swiss lake)	10	E7	(Berlin Wall)
10	H4	(Rogers' Pass)	10	C4	(wheel)
10	B5	(bear)	10	G3	(P.E.I. boats)
10	I1	(dragon)			
10	I3	(Madonna with gold)			

4	F2	(motorcycle)	4	A4	(Lady with veil)
4	D5	(Edmonton at night)	4	E7	(Berlin Wall)
4	G4	(water with rainbow)	4	C4	(wheel)
4	B1	(Jack-O-Lanterns)	4	C5	(Quebec horses)
4	I1	(dragon)			

7	A1	(Girl with bubble)	7	F2	(motorcycle)
7	D5	(Edmonton at night)	7	E7	(Berlin Wall)
7	H5	(Fall lake scene)	7	H2	(Grand Canyon)
7	B1	(Jack-O-Lanterns)	7	G2	(plane)
7	I1	(dragon)	7	I3	(Madonna with gold)

1	F2	(motorcycle)	1	A4	(Lady with veil)
1	E3	(Turkish mosque)	1	E7	(Berlin Wall)
1	H4	(Rogers' Pass)	1	G4	(water and rainbow)
1	C5	(Quebec horses)	1	B1	(Jack-O-Lanterns)
1	I3	(Madonna with gold)	1	I1	(dragon)

Aesthetic Preferences of Boys - Objects

Preferred			Not Preferred		
Child No.	Picture	Description	Child No.	Picture	Description
20	J3	(Mexican cup)	20	J6	(Raku pot)
20	K1	(plane)	20	M4	(spike)
20	M1	(peacock feather)	20	N5	(glass ball)
20	N3	(yellow cube)	20	O2	(tea caddie)
20	O5	(bear)	20	O4	(Antique silver mirror)
<hr/>					
31	J4	(Chinese rice bowl)	31	J6	(Raku pot)
31	K2	(Salish letter opener)	31	L2	(drum)
31	M1	(peacock feather)	31	M4	(spike)
31	N2	(red cube)	31	O6	(leg hold traps)
31	O5	(bear)			
<hr/>					
22	J6	(Raku pot)	22	J3	(Mexican cup)
22	L3	(straw bakset)	22	K1	(plane)
22	M1	(peacock feather)	22	M2	(rocks)
22	N2	(red cube)	22	N5	(glass float)
22	N3	(yellow cube)	22	O6	(leg hold traps)
22	O2	(tea caddie)			
<hr/>					
21	J2	(Japanese cup)	21	L3	(basket)
21	J3	(Mexican cup)	21	M4	(spike)
21	J6	(Chinese rice bowl)	21	O4	(Antique silver mirror)
21	K2	(Salish letter opener)	21	O6	(leg hold traps)
21	M1	(peacock feather)			
21	N5	(glass float)			
21	N4	(melted cube)			
21	O5	(bear)			
<hr/>					
18	J4	(Chinese rice bowl)	18	J6	(Raku pot)
18	K2	(Salish letter opener)	18	M4	(spike)
18	L3	(basket)			
18	M1	(peacock feather)			
18	N4	(orange cube)			
18	O6	(leg hold traps)			
18	O2	(tea caddie)			

6	J3	(Mexican cup)	6	N5	(glass float)
6	L1	(Mexican horse)	6	O6	(leg hold traps)
6	M2	(stones)			
6	N2	(orange cube)			
6	O2	(tea caddie)			
<hr/>					
30	J4	(Chinese rice bowl)	30	J3	(Mexican cup)
30	K2	(Salish letter opener)	30	L2	(drum)
30	P1	(red rose)	30	M1	(peacock feather)
30	N5	(glass ball)	30	N4	(melted glass)
30	O5	(bear)	30	O6	(leg hold traps)
<hr/>					
19	J3	(Mexican cup)	19	J2	(Mexican cup)
19	J6	(Raku pot)	19	K1	(plane)
19	L2	(drum)	19	M1	(peacock feather)
19	M2	(stones)	19	O6	(leg hold traps)
19	N5	(glass ball)			
19	O4	(Antique silver mirror)			
<hr/>					
24	J3	(Mexican cup)	24	J4	(Chinese rice bowl)
24	K2	(Salish letter opener)	24	L1	(Mexican horse)
24	P1	(red rose)	24	M2	(stones)
24	N2	(orange cube)	24	N5	(glass float)
24	N3	(yellow cube)			
24	O2	(tea caddie)			
24	O5	(bear)			
<hr/>					
16	J6	(Raku pot)	16	J2	(Japanese cup)
16	L1	(Mexican horse)	16	K2	(Salish letter opener)
16	M1	(peacock feather)	16	M4	(spike)
16	N2	(red cube)	16	N5	(glass ball)
16	O4	(Antique silver mirror)	16	O6	(leg hold traps)

1	J4	(Chinese rice bowl)	1	J6	(Raku pot)
1	L2	(drum)	1	L1	(Mexican horse)
1	P1	(red rose)	1	M1	(peacock feather)
1	N2	(red cube)	1	N5	(glass float)
1	O4	(Antique silver mirror)			

5	J6	(Raku pot)	5	J3	(Mexican cup)
5	L2	(drum)	5	K1	(plane)
5	M2	(stones)	5	M4	(spike)
5	N2	(red cube)	5	N5	(glass float)
5	O5	(bear)	5	O6	(leg hold traps)

14	J6	(Raku pot)	14	L2	(drum)
14	L1	(Mexican horse)	14	M4	(spike)
14	P2	(peach rose)	14	N5	(glass float)
14	N2	(red cube)	14	O6	(leg hold traps)

10	J6	(Raku pot)	10	J3	(Mexican cup)
10	L2	(drum)	10	K2	(Salish letter opener)
10	P1	(red rose)	10	M4	(spike)
10	P2	(peach rose)	10	N4	(melted glass)
10	N5	(glass ball)	10	O6	(leg hold traps)
10	O5	(bear)			

4	J4	(Chinese rice bowl)	4	J6	(Raku pot)
4	K2	(Salish letter opener)	4	L3	(basket)
4	M1	(peacock feather)	4	M4	(spike)
4	N2	(red cube)	4	N5	(glass float)
4	O6	(leg hold traps)	4	O5	(bear)

7	J4	(Chinese rice bowl)	7	J6	(Raku pot)
7	L1	(Mexican horse)	7	L2	(drum)
7	P1	(red rose)	7	M4	(spike)
7	N3	(yellow cube)	7	N5	(glass float)
7	O2	(tea caddie)	7	O5	(bear)

8	J2	(Japanese cup)	8	L3	(basket)
8	L1	(Mexican horse)	8	O6	(leg hold traps)
8	M4	(stones)			
8	N2	(red cube)			
8	N3	(yellow cube)			
8	O5	(bear)			

Aesthetic Preferences of Boys - Dress-Ups

Preferred			Not Preferred		
Child No.	Picture	Description	Child No.	Picture	Description
31	Q9	(fireman's hat)	31	Q4	(black fur)
31	U9	(bracelets)	31	R1	(wig)
31	U3	(necklace)	31	S4	(vest)
31	S6	(cowboy jacket)	31	T10	(blue & white)
31	T1	(purple dress)	31	V3	(red bag)
<hr/>			<hr/>		
22	Q8	(construction hat)	22	Q4	(black satin)
22	U9	(blue bangle)	22	R3	(wig brown)
22	S1	(vest)	22	T group	
			22	V group	
			22	W group	
			22	dislikes all the rest	
<hr/>			<hr/>		
21	Q1	(Chinese Coolie)	21	Q4	(black)
21	S5	(cape)	21	R1	(blond wig)
			21	S6	(cowboy jacket)
			21	T group	
			21	V group	
			21	W group	
<hr/>			<hr/>		
16	Q9	(fireman's hat)	16	Q7	(police hat)
16	U3	(pearl beads)	16	U9	(bracelets)
16	S1	(red vest)	16	S6	(cowboy jacket)
16	T1	(purple dress)	16	T10	(dress blue & white)
16	V3	(red bag)	16	V5	(wallet)
16	W4	(white sheet)	16	X4	(pink night gown)
<hr/>			<hr/>		
19	Q9	(fireman's hat)	19	Q1	(Chinese hat)
19	U6	(pink purple lei)	19	R3	(black wig)
19	S3	(jeans)	19	S6	(cowboy jacket)
19	T7	(yellow dress)	19	T10	(blue & white dress)
19	Y4	(black patent)	19	V5	(wallet)
19	X4	(long gown)	19	W1	(white cloth)

6	Q7	(police hat)	6	Q4	(black velvet)
6	U8	(lei)	6	U3	(beads)
6	S1	(red vest)	6	S5	(cape)
6	V5	(wallet)	6	T group	
6	W1	(white lace)			
5	Q5	(fur hat)	5	Q1	(Chinese hat)
5	U6	(pink purple lei)	5	U9	(bracelets)
5	S6	(cowboy jacket)	5	S4	(vest black)
5	T6	(pink dress)	5	T7	(yellow dress)
5	V5	(wallet)	5	V4	(black patent purse)
5	W1	(lace white)	5	W3	(brown lace)
14	Q5	(fur hat)	14	Q1	(policeman's hat)
14	U6	(lei, purple pink)	14	R3	(black wig)
14	S1	(red vest)	14	S4	(black vest)
14	T1	(purple dress)	14	T7	(yellow dress)
14	V4	(black patent bag)	14	V group	
14	W3	(white cloth)	14	W group	
8	Q7	(police hat)	8	Q1	(Chinese coolie)
8	U6	(purple pink lei)	8	R3	(dark wig)
8	S5	(cape)	8	T group	
			8	V group	
			8	V & W group	(long)
30	Q7	(policeman's hat)	30	Q1	(Chinese coolie)
30	S5	(cape)	30	R3	(dark wig)
			30	S4	(vest black)
			30	T group	
			30	T1	(dress purple)
18	Q9	(fireman's hat)	18	Q4	(black 50s)
18	U9	(bangles)	18	R1	(blond wig)
18	S5	(cape)	18	S group	
18	T10	(blue & white dress)			
18	V4	(black patent)			
18	W1	(white cloth)			

10	Q9	(fireman's hat)	10	Q4	(black 50s)
10	U3	(necklace)	10	U9	(brown bangles)
10	S5	(cape)	10	S4	(black vest)
10	T10	(blue & white dress)	10	T1	(purple dress)
10	V3	(red bag)	10	V5	(wallet)
10	W1	(white cloth)	10	W3	(brown cloth)
1	Q9	(fireman's hat)	1	Q5	(fur hat)
1	U7	(pink yellow lei)	1	U6	(pink purple lei)
1	S5	(cape)	1	S6	(jacket)
1	T6	(pink dress)	1	T1	(purple dress)
1	V5	(wallet)	1	V4	(black bag)
1	X4	(pink grown)			
4	Q1	(Chinese coolie)	4	Q5	(fur hat)
4	U9	(bangles)	4	R3	(brown wig)
4	S6	(brown jacket)	4	S1	(red suede)
4	T1	(purple dress)	4	T7	(yellow dress)
4	V5	(wallet)	4	V4	(black patent)
4	W1	(white cloth)	4	W3	(brown cloth)
7	Q5	(fur hat)	7	Q7	(police hat)
7	U7	(lei pink yellow)	7	R3	(brown wig)
7	S1	(red vest)	7	S5	(cape)
7	T10	(blue & white dress)	7	T1	(purple dress)
7	V5	(wallet)	7	V4	(black patent)
7	W3	(brown lace)	7	W1	(white lace)
24	Q4	(black 50's)	24	Q5	(fur hat)
24	Q8	(construction hat)	24	R3	(wig brown)
24	U9	(bangle)	24	S3	(blue jeans)
24	S1	(vest red)	24	T group	
			24	V group	
			24	W group	
20	Q8	(construction hat)	20	Q1	(Chinese hat)
20	S6	(cowboy jacket)	20	U9	(bangles) & group
			20	S4	(black vest)
			20	T group	
			20	V group	
			20	W group	

Aesthetic Preferences of Girls - Pictures

Preferred			Not Preferred		
Child No.	Picture	Description	Child No.	Picture	Description
<hr/>					
27	A1	(Girl with bubble)	27	A4	(Lady with veil)
27	F1	(skier)	27	F2	(motorcycle)
27	D5	(Edmonton at night)	27	E7	(Berlin Wall)
27	D1	(Swiss lake)	27	H2	(Grand Canyon)
27	H4	(Rogers' Pass)	27	B5	(bear)
27	C4	(wheel)			
27	B1	(Jack-O-Lanterns)			
27	C5	(Quebec horses)			
27	I1	(dragon)			
27	I3	(Maddonna with gold)			
<hr/>					
23	F1	(water skier)	23	A4	(Lady with veil)
23	E3	(Turkish mosque)	23	E7	(Berlin Wall)
23	H4	(Rogers' Pass)	23	C4	(wheel)
23	B1	(Jack-O-Lanterns)	23	B5	(bear)
23	I3	(Madonna with gold)	23	I1	(dragon)
<hr/>					
28	A1	(Girl with bubble)	28	E7	(Berlin Wall)
28	F1	(skier)			
28	D1	(Swiss house)			
28	E3	(Turkish mosque)			
28	G4	(water and rainbow)			
28	C4	(wheel)			
28	G3	(P.E.I. boats)			
28	G2	(plane)			
28	I1	(dragon)			
28	I3	(Madonna with gold)			
<hr/>					
26	A1	(Girl with bubble)	26	F2	(motorcycle)
26	D5	(Edmonton at night)	26	E7	(Berlin Wall)
26	G4	(water and rainbow)	26	C4	(wheel)
26	B1	(Jack-O-Lanterns)	26	B5	(bear)
26	I1	(dragon)	26	I3	(Madonna with gold)

17	F1	(water skier)	17	A4	(Lady with veil)
17	D1	(Swiss house)	17	H1	(Adobe village)
17	G4	(water and rainbow)	17	E7	(Berlin Wall)
17	B1	(Jack-O-Lanterns)	17	C4	(wheel)
17	I1	(dragon)	17	B5	(bear)
			17	I3	(Madonna with gold)

12	A1	(Girl with bubble)	12	F2	(motorcycle)
12	E3	(Turkish mosque)	12	E7	(Berlin Wall)
12	H5	(Fall lake scene)	12	H2	(Grand Canyon)
12	G2	(plane)	12	C4	(wheel)
12	I3	(Madonna with gold)	12	H4	(Rogers' Pass)
			12	G3	(P.E.I. boats)
			12	I1	(dragon)

32	A1	(Girl with bubble)	32	F1	(water skier)
32	D5	(Edmonton at night)	32	E7	(Berlin Wall)
32	H5	(Fall lake scene)	32	H2	(Grand Canyon)
32	G4	(water and rainbow)	32	B1	(Jack-O-Lanterns)
32	B5	(bear)	32	G3	(P.E.I. boats)
32	I1	(dragon)	32	I3	(Madonna with gold)

11	A1	(Girl with bubble)	11	F2	(motorcycle)
11	D5	(Edmonton at night)	11	E7	(Berlin Wall)
11	H2	(Grand Canyon)	11	C4	(wheel)
11	B1	(Jack-O-Lanterns)	11	G3	(P.E.I. boats)
11	I1	(dragon)	11	I3	(Madonna with gold)

3	A1	(Girl with bubble)	3	F2	(motorcycle)
3	D1	(Edmonton at night)	3	E7	(Berlin Wall)
3	H4	(Rogers' Pass)	3	C4	(wheel)
3	B1	(Jack-O-Lanterns)	3	G3	(P.E.I. boats)
3	G2	(plane)			
3	I1	(dragon)			
3	I3	(Madonna with gold)			

2	A1	(Girl with bubble)	2	A4	(Lady with veil)
2	E3	(Turkish mosque)	2	D5	(Edmonton at night)
2	H4	(Rogers' Pass)	2	C4	(wheel)
2	B5	(bear)	2	B1	(Jack-O-Lanterns)
2	I3	(Madonna with gold)	2	I1	(dragon)

25	A1	(Girl with bubble)	25	E7	(Berlin Wall)
25	A4	(Lady with veil)	25	C4	(wheel)
25	D5	(Edmonton at night)	25	B5	(bear)
25	H4	(Rogers' Pass)	25	I3	(Madonna with gold)
25	E4	(Chinese junks)			
25	I1	(dragon)			

15	A1	(Girl with bubble)	15	F2	(motorcycle)
15	D5	(Edmonton at night)	15	E7	(Berlin Wall)
15	H5	(Fall lake scene)	15	C4	(wheel)
15	D5	(bear)	15	E4	(Chinese junks)
15	I1	(dragon)	15	I3	(Madonna with gold)

13	A1	(Girl with bubble)	13	A4	(Lady with veil)
13	D5	(Edmonton at night)	13	E7	(Berlin Wall)
13	H4	(Rogers' Pass)	13	C4	(wheel)
13	C5	(Quebec horses)	13	I3	(Madonna with gold)
13	B5	(bear)			
13	B1	(Jack-O-Lanterns)			
13	I1	(dragon)			

9	A1	(Girl with bubble)	9	A4	(Lady with veil)
9	D5	(Edmonton at night)	9	E7	(Berlin Wall)
9	H4	(Rogers' Pass)	9	C4	(wheel)
9	B1	(Jack-O-Lanterns)	9	E4	(Chinese junks)
9	I1	(dragon)	9	I3	(Madonna with gold)

Aesthetic Preferences of Girls - Objects

Preferred			Not Preferred		
Child No.	Picture	Description	Child No.	Picture	Description
23	J6	(Raku pot)	23	J3	(Mexican cup)
23	L3	(basket)	23	L1	(Mexican horse)
23	P2	(rose)	23	M1	(peacock feather)
23	N2	(red cube)	23	N4	(slab glass)
23	O5	(bear)	23	O6	(leg hold traps)
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28	J4	(Chinese rice bowl)	28	O2	(tea caddie)
28	L1	(Mexican horse)			
28	M4	(stones)			
28	N4	(melted slab glass)			
28	O5	(bear)			
28	O2	(tea caddie)			
<hr/>					
26	J4	(Chinese rice bowl)	26	J6	(Raku pot)
26	L1	(Mexican horse)	26	K1	(plane)
26	M2	(stones)	26	M4	(spike)
26	N2	(orange cube)	26	N5	(glass float)
26	N3	(yellow cube)	26	O6	(leg hold traps)
26	O4	(Antique silver mirror)			
<hr/>					
27	J3	(Mexican cup)	27	J2	(Japanese cup)
27	L2	(drum)	27	K2	(indian carving)
27	M2	(stones)	27	M4	(spike)
27	N2	(red cube)	27	N4	(melted slab glass)
27	N3	(yellow cube)	27	O2	(tea caddie)
27	O4	(Antique silver mirror)			
<hr/>					
32	J6	(Raku pot)	32	J2	(Japanese cup)
32	L1	(Mexican horse)	32	L3	(basket)
32	M2	(peacock feather)	32	M4	(spike)
32	N2	(red cube)	32	N5	(glass ball)
32	O5	(bear)	32	O6	(leg hold traps)

25	J6	(Raku pot)	25	J3	(Mexican cup)
25	L1	(Mexican horse)	25	K1	(plane)
25	M1	(peacock feather)	25	M4	(spike)
25	N4	(slab glass)	25	N5	(glass float)
25	O4	(Antique silver mirror)	25	O6	(leg hold traps)

17	J6	(Raku pot)	17	J2	(Japanese cup)
17	L3	(basket)	17	L2	(drum)
17	P1	(red rose)	17	M4	(spike)
17	P2	(peach rose)	17	N4	(slab glass)
17	N2	(red cube)	17	O5	(bear)
17	N3	(yellow cube)			
17	O4	(Antique silver mirror)			

15	J4	(Chinese rice bowl)	15	J3	(Mexican cup)
15	L1	(Mexican horse)	15	K2	(Salish letter opener)
15	P1	(red rose)	15	M1	(peacock feather)
15	N3	(yellow cube)	15	N5	(glass ball)
15	N2	(red cube)	15	O2	(tea caddie)
15	O4	(Antique silver mirror)			

13	J4	(Chinese rice bowl)	13	J6	(Raku pot)
13	L3	(basket)	13	N4	(slab glass)
13	P1	(red rose)	13	O6	(leg hold traps)
13	P2	(peach rose)			
13	N2	(red cube)			
13	N3	(yellow cube)			
13	O2	(tea caddie)			

9	J3	(Mexican cup)	9	J2	(Japanese cup)
9	L1	(Mexican horse)	9	K1	(plane)
9	M1	(peacock feather)	9	M4	(spike)
9	N2	(red cube)	9	N3	(yellow cube)
9	O4	(Antique silver mirror)	9	O6	(leg hold traps)

12	J4	(Chinese rice bowl)	12	J6	(Raku pot)
12	L1	(Mexican horse)	12	K1	(plane)
12	P1	(red rose)	12	M1	(peacock feather)
12	P2	(peach rose)	12	N5	(glass float)
12	N2	(red cube)	12	O5	(bear)
12	O2	(tea caddie)			

2	J3	(Mexican cup)	2	J4	(Chinese rice bowl)
2	L1	(Mexican horse)	2	K2	(Salish letter opener)
2	P1	(red rose)	2	M1	(peacock feather)
2	P2	(peach rose)	2	N5	(glass float)
2	N4	(slab glass)	2	O6	(leg hold traps)
2	O5	(bear)			

11	J4	(Chinese rice bowl)	11	J6	(Raku pot)
11	L1	(Mexican horse)	11	K2	(Salish letter opener)
11	P1	(red rose)	11	M4	(spike)
11	N5	(glass float)	11	N4	(slab glass)
11	O4	(Antique silver mirror)	11	O2	(tea caddie)

3	J4	(Chinese rice bowl)	3	J2	(Japanese cup)
3	L1	(Mexican horse)	3	K2	(Salish letter opener)
3	P1	(red rose)	3	M4	(spike)
3	P2	(peach rose)	3	O6	(leg hold traps)
3	N2	(red cube)			
3	O4	(Antique silver mirror)			

Aesthetic Preferences of Girls - Dress-Ups

Preferred			Not Preferred		
Child No.	Picture	Description	Child No.	Picture	Description
28	Q4	(black 50's)	28	Q5	(fur hat)
28	U6	(pink lei)	28	U9	(bracelets)
28	S5	(cape)	28	S5	(jeans)
28	T7	(yellow sheer)	28	V3	(red bag)
28	T6	(pink dress)			
28	V5	(wallet)			
28	X1	(long gown)			
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32	Q9	(fireman's hat)	32	Q4	(black 50's)
32	U3	(beads)	32	R3	(brown wig)
32	S6	(cowboy jacket)	32	S4	(black vest)
32	T10	(blue & white dress)	32	T7	(yellow dress)
32	V4	(black patent)	32	V5	(wallet)
32	X1	(long green)	32	W3	(lace brown)
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23	Q9	(fireman's hat)	23	Q5	(fur hat)
23	U6	(pink purple lei)	23	R3	(brown wig)
23	S4	(black vest)	23	S5	(cape)
23	T10	(blue & white dress)	23	T1	(purple)
23	V5	(wallet)	23	V4	(black patent)
23	X4	(pink long)	23	W3	(brown lace)
<hr/>					
27	Q1	(Chinese hat)	27	Q7	(police hat)
27	U9	(bracelets)	27	R3	(wig)
27	Ss3	(blue jeans)	27	S group	
27	T6	(pink dress)	27	T1	(purple dress)
27	V4	(black patent)	27	V3	(red bag)
27	X1	(long green)	27	W3	(brown lace)
<hr/>					
3	Q4	(black 50's)	3	Q7	(police hat)
3	U9	(bracelet)	3	R3	(brown wig)
3	S5	(cape)	3	S4	(best black)
3	T1	(purple)	3	T7	(yellow dress)
3	V5	(wallet & group)			
3	W3	(brown lace)			

15	Q5	(fur hat)	15	Q4	(black 50's)
15	R1	(brown wig)	15	U7	(flower lei)
15	R3	(blond wig)	15	U9	(bracelet)
15	S5	(cape)	15	S4	(black vest)
15	T1	(purple dress)	15	T10	(blue & white dress)
15	V4	(black patent)	15	V5	(wallet)
15	X4	(pink long)	15	W3	(brown lace)
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13	Q9	(fireman's hat)	13	V5	(wallet)
13	U3	(beads)			
13	S4	(black vest)			
13	T10	(blue & white dress)			
13	V4	(black patent)			
13	W & V	(long group all)			
<hr/>					
25	Q4	(black 50's)	25	Q1	(Chinese coolie)
25	U9	(bracelets)	25	R3	(brown wig)
25	S1	(vest red)	25	S6	(jacket)
25	S5	(cape)	25	V5	(red bag)
25	T7	(yellow dress)	25	X10	(green long)
25	V4	(black patent)			
25	W3	(brown long)			
<hr/>					
26	Q9	(fireman's hat)	26	Q4	(black 50's)
26	U7	(pink yellow lei)	26	R3	(brown wig)
26	S5	(cape)	26	S6	(jacket)
26	T6	(pinkedress)	26	T10	(blue & white dress)
26	V4	(black patent)	26	V5	(wallet)
26	X1	(green long)	26	W3	(brown long)
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12	Q4	(black 50's)	12	Q5	(fur hat)
12	U3	(pearls)	12	R3	(brown wig)
12	S4	(black vest)	12	S6	(brown jacket)
12	T1	(purple dress)	12	T7	(yellow dress)
12	V5	(wallet)	12	V4	(black patent)
12	X1	(green long)	12	X4	(pink robe)
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17	Q4	(black 50's)	17	Q1	(Chinese coolie)
17	U9	(bracelets)	17	U3	(necklace)
17	S5	(cape)	17	S4	(black vest)
17	T7	(yellow dress)	17	T1	(purple dress)
17	V4	(black patent)	17	V3	(red bag)
17	X1	(green long)	17	W4	(white long)

9	Q4	(black 50's)
9	U6	(pink purple lei)
9	S5	(cape)
9	T7	(yellow dress)
9	V4	(black patent)
9	W3	(brown long)

9	Q5	(fur hat)
9	R3	(brown wig)
9	S3	(blue jeans)
9	T1	(purple dress)
9	V3	(red bag)
9	W4	(white long)

2	Q5	(fur hat)
2	U3	(pearls)
2	S5	(cape)
2	T1	(purple dress)
2	V5	(wallet)
2	X4	(pink long)

2	Q7	(police hat)
2	R3	(brown wig)
2	S4	(black vest)
2	T7	(yellow dress)
2	V3	(red bag)
2	W4	(white long)

11	Q1	(Chinese coolie)
11	U3	(beads)
11	S4	(black vest)
11	T1	(purple dress)
11	V5	(wallet)

11	Q5	(fur hat)
11	U7	(bracelets)
11	S6	(cowboy jacket)
11	T10	(blue & white dress)
11	V3	(red bag)
