A STUDY OF THE ART ATTITUDES
OF ART 91 STUDENTS
IN BRITISH COLUMBIA'S HIGH SCHOOLS, 1961-1962

by

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A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS
in the Department
of
Art Education

We accept this thesis as conforming to the
required standard

THE UNIVERSITY OF BRITISH COLUMBIA
September, 1963
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Date September 30, 1963
Abstract

This is a study carried out in British Columbia in the spring of 1962. The information was gathered with the use of a questionnaire which was administered to 606 students enrolled in the course Art 91. The questionnaire asked for information which the researcher used as the basis for discovering the attitudes of the students. A person's behaviour was considered to be a valid indication of his attitude and so the four chapters which comprise the bulk of the paper deal with each of four behaviour expressions: reading, activities, personal earnestness and realism and artistic experience and the desire to communicate it. The questions whose answers revealed the student's attitudes in each of the categories were tabulated, compared with answers to other questions and discussed. Smaller groups of students within the Art 91 group were then taken apart from the rest and their scores on the questionnaire were compared with the Art 91 average. In the comparison between art club members and the larger group, it was found that there was a more positive attitude response to all the questions but one, which were compared. While more art club members kept a sketchbook, attended the lecture of a guest artist, and gave more 'original' answers to the subjective questions; it was found that art club members had experienced the use of fewer art media than the average for Art 91 students. Although the scores of art club members did seem better than those for the average among Art 91 students, it was decided that the difference was not great enough. A comparison of the academic achievement for art club members showed that the proportion of academic 'A' and 'B' students was far higher and that of academic 'D' and 'E' students much lower than those found in the Art 91 group as a whole.

Three other groups of papers were then taken apart from the rest. In
the question asking how students felt art would be useful to them after graduation, the students whose answers indicated that they planned an art career formed one sub-group. Those whose answers showed that they felt art would be useful to them in a non-art profession formed the second and those who felt that art would be of no use after graduation formed the third. It was found when comparing the answers of these students to both the subjective and the objective questions that group one scored consistently much higher than average, that group two scored slightly above average and that group three scored exceedingly low. When the academic achievements of these students were compared to the average for Art 91 students, it was found that there was no definite pattern but the students answering that art would be no use to them did show a slightly higher percentage of low academic achievers than did the Art 91 group as a whole.

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We accept this thesis abstract as conforming to the required standard

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Introduction

Mythology and folklore offer many stories of students like Hercules who show exceptional ability but who cannot be stimulated to take an interest in their lessons. These heroes had no desire to learn. Their teachers and all the generations of teachers who read about them recognized the signs of a poor learning attitude. It seems to have been evident from the very first teaching situation that a positive attitude must exist or be established in a child before he can take part in a programme of learning. But even though teachers have been aware of this since early times, the learning attitude has been almost entirely ignored as a subject for scientific enquiry. Finally, however, it is coming into its own and some basic research is being carried out in this field which indicates that a good attitude is essential for efficient teaching to take place. In a recent study Lecky describes the effect of a change in self-concept upon pupils' ability to learn:

If the student shows resistance toward a certain type of material, this means that from his point of view, it would be inconsistent for him to learn it. If we are able to change the self-conceptions which underlie this viewpoint, however, his attitude toward the material will change accordingly. With the resistance eliminated he learns so rapidly that tutoring is often unnecessary. 1

Psychologists are making studies to find out what factors contribute to the growth of attitudes and how they can be influenced. However, no facts have been established yet but it is felt that a student's opinion of himself is an important factor in determining his learning attitude and his ability to succeed in test situations.

1 Prescott Lecky, Self Consistency: A Theory of Personality, New York, Island Press, p. 120.

It is the desire of the researcher to investigate the attitude of art students toward art. Little scientific knowledge has been established on the definition of learning attitude, yet its existence and importance is generally admitted. To clarify the point of view taken in the study it is necessary to set out the main considerations made by the researcher in assessing and comparing the material gathered.

The first consideration in defining the attitude of an art student as "good" will be based upon his willingness to see things creatively. An example to illustrate this ability can be drawn from medical history. Hundreds of medical men had seen the phenomenon of penicillin forming as a mould on cultures of disease bacteria, but only one, Sir Alexander Fleming, saw it with the creative attitude. He was not vastly different from the others in training or intellectual ability. But while the others saw it in the traditional way, as a pest which spoiled the culture, he saw the implications of its action in relationship to medicine, generally. The difference was not due to longer or better formal education, it was due to the difference between observing and identifying and observing and pondering; a difference in attitude. To see creatively one must be prepared to see old things in a new way.

Another aspect of what will be considered an indication of the good attitude for this study will be the personal involvement of the student. Does he feel the desire to connect each new experience in a meaningful way to previous experiences? If this were done successfully, it would stimulate the growth of an individual pattern of thinking and a thirst for wider explorations. New ideas should not come as fixed facts to be filed separately in an already clumsily arranged system but should be quickly integrated and become part of a rounded meaning peculiar to one mind. As Lecky reported, the good attitude makes learning a natural and easy process. In some indefinable way it causes the common
learning barriers to disappear.

Finally, independence on the part of the student will be considered an indication of good attitude. He would no longer seek information to satisfy only the immediate demands of society but would seek it to satisfy the demands of his own existence. He would feel the need for mental or emotional growth and would order his activities to fulfill his own needs. His attitude would show honest, personal interest. Harold Taylor explains this point-of-view.

Once an attitude has been established, the student begins to organize his own body of knowledge and to conduct his own education. 3

Although it is almost impossible on the first attempt to design a study to assess all these aspects of student attitudes, it is important to explain the thinking which underlies the assessing of questions used in the questionnaire.

The Problem

The question to be investigated was, "What kind of attitudes do high school art students have toward art?" When the answers were tabulated and assessed, the investigator became interested in some of the groups of students within the main group and drew a comparison of the scores of these with those of the main group. The first was the small group of students who were members of school art clubs. It was felt that some significant difference in scores should occur in favour of art club members when they were compared with the scores for the whole group. Another small comparison was made between children who answered in various ways to the question, "Do you think any art activity will be useful to you when you have graduated from high school? How do you think it will be useful?" The first group compared was made up of those children

indicating that they planned to make a career of art. The second group thought that art would be useful in some non-art vocation while the third felt art would be no use at all. It was felt that the first group would score highest, much above average. The second group was expected to score slightly above average while the third was expected to score very low.

Plan and method

The plan for the study at first was to draw up a questionnaire which asked students about art, school and other activities. The questions were based upon what the investigator felt were some of the more easily recognized indications of the good attitude. These would be scored objectively and the answers would be tabulated and discussed in relation to what the investigator considered the expected response should be from the group. Later the smaller groups were compared to the Art 91 group as well.

The students used in the study were all the Art 91 students in British Columbia during the school year 1961-1962. These students should have been in grade eleven or twelve but unfortunately the questionnaire did not gather this information and it was later discovered that at least some of them were not really high school material and would likely never graduate. The course of studies for British Columbia schools places art on the curriculum through all the elementary grades. The prerequisite for entering Art 91 is that a student have credit for two art courses in high school. There are some schools which make junior high school art an optional subject but even so, it is safe to say that Art 91 students have had at least seven or eight years of art out of their ten or eleven school years. These seniors were chosen because they represented (nominally at least) the most mature high school art students in the province and being so near to graduation should be preparing to carry on their own art
education when they are no longer members of an art class. There were 606 questionnaires received. Forty-eight of the fifty-one high schools which offer an art major participated. The remaining three schools had no students enrolled in Art 91 during that year.

The gauge for attitude in this study differs from that used in other studies. Thurstone and Chave set up an attitude scale which measured the attitude of groups to the church. The use they made of the subjective questions was very useful in setting up section two D in this study but the method they used in measuring the attitude differs in definition to that used here. While they used opinion as the measure of attitude, this study uses behaviour as its measure. Thurstone states:

The opinion has interest only in so far as we interpret it as a symbol of attitude. It is therefore something about attitudes that we want to measure. We shall use opinions as the means for measuring attitudes. 4

The Oxford Dictionary, however, states:

attitude, n., settled behaviour, as indicating opinion. 5

Because the definition of the term makes attitude the measure of opinion, it is more logical to approach a study using behaviour as the most important attitude indicating factor. The questionnaire was aimed at discovering the students' behaviour in relation to his study of art. Section two contains the main body of the ground work for the study and is essentially an attempt to assess the attitude of Art 91 students toward art through their behaviour. Different aspects of behaviour were considered and were finally organized into four main categories. Each of these will be discussed in turn in order to explain their use in the study. Questions and scores for them are listed in Appendix A at the end of

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Reading

Reading should play an important part in the lives of senior high school students. Books and traditional printed material play a smaller and smaller part in the educational system. With technological advances and the development of new means of communication, reading and libraries may become obsolete. At the present time, however, these activities still have a major part to play in our lives and a person with a good learning attitude can be expected to be familiar with books and periodicals which deal with his interests. A knowledge and use of books and libraries is still the independent way to finding information. Some of the questions on the questionnaire asked the student about art books and magazines. They were asked first of all if they read books or magazines. The simple positive or negative answers were tabulated and then looked at in comparison with the answers to other questions which the researcher thought should be related to the students' reading experience. If he used different libraries for finding material about the fine arts he would likely be familiar with general classification number for books in this category. Although this may appear far fetched at the first glance, upon consideration, it may be justified even though the lack of knowledge of the number does not definitely indicate that the student does not read books about art. Over two-thirds of the Art 91 students live in large urban centres within easy reach of public libraries. This, coupled with the fact that there are only ten general classification numbers means that it is not too much to expect a senior high school student to know the one which is used to classify books about a subject which interests him. He was also asked to name any art magazines he could and the answers to this question were compared with the first positive or negative responses.
Answers to a question asking about students' favourite artists were compared under the heading of reading. Although a certain amount of art history should be covered in the course of an Art 91 year, the student is likely to come upon artists which impress him through his own reading. The same assumptions were made for questions seven, eight, nine and ten of Appendix A. Mainly through being familiar with art magazines and through reading about favourite artists' training could the student become acquainted with the names of art schools and the cost of attending an art school or university for further art training. Since most of the students would be very near graduation and also have enough interest in art to take an art major, it is conceivable that those who read about art in books and magazines would be familiar with information which relates to the possibilities of further art training and the different professions open to students who chose to take advanced training in this field.

Activities

For the purpose of this study it is assumed that a senior art student with a good attitude should take part in some art activities beside those on the school curriculum. If he does not engage in the organized activities of the school or community he should consider art an important spare time activity. He should, however, be aware of the opportunities offered even if he rejects them as unsuitable to himself. Questions asked whether or not an art club which he could attend existed in his school and community and asked also if he were a member of either. Another question asked what club or sport activities the student took part in at school and what were his other activities outside of school. A variety of activities were possible and were classified as: 1.) individual sport, 2.) team sport, 3.) social club, 4.) service club, 5.) self-development club, for the extra-curricular activities; and as
1.) leader, teacher, 2.) self-development, 3.) sport, 4.) job, 5.) social club, for the out of school activities. Art activities were tabulated separately under the four categories: 1.) creative art club or lessons, 2.) art service club or convenor, 3.) art job, 4.) teaching art. The number of art activities was compared with the number of non-art activities to see how large a part of students' time was given to art outside of school.

A question was asked to find out the Art 91 students' awareness of art exhibitions in the community. In order to give more body to the simple positive or negative responses the students were asked to name exhibitions or to describe the types which had been shown in their district in the past year or two.

The Community Arts Council has recently asked various artists to visit schools and address the students on some aspect of art. The students will be asked whether an artist has visited their school. The teacher from each school will provide the correct answer for his school and so it may be seen from the answers, how many of the students were aware of a visit from the guest lecturer. The students will also be asked whether or not they have heard the artist speak, and if they think that it is a valuable experience to hear a visiting artist. Finally they will be asked to explain what value the visit had for them. The answers to the last question will be tallied and placed into one of four categories: 1.) no answer, 2.) poor, 3.) adequate, 4.) original. These would be judged according to the criteria set up in section two D of this paper.

Students with a good attitude toward art will be expected to have been aware of advertisements for art scholarships and to have assessed them in terms of himself, his capabilities and his desire to take further art training. A question will ask if they know of any art scholarships for which they are eligible and whether or not they think they have a chance of winning one if they applied for it. With activities the emphasis will be placed as much upon awareness as upon actual participation.
Personal earnestness and realism

Part of the discussion in this category will be a comparison and reassessment of questions from other categories, since there will be some overlapping information. Beside looking back to the reading and activity questions, however, one of the answers discussed here will be those for the question asking if the student keeps a sketchbook for his own private use. It is as important for a person interested in art expression to keep a sketchbook as it is for a young writer to keep a notebook. During the course of his final year of an art major a student could be expected to amass quite a large collection of drawings and clippings. When the tallying is done, the time which has elapsed since the beginning of the school year and the nature of answers to the question will be considered before a definite number of pages can be accepted as the minimum for a sketchbook.

It will be interesting to find out how many students take art classes outside school and to see if very many of them have been enrolled in Painting in the Parks or Saturday morning classes. One of the questions asks for details about the number of other courses of this kind Art 91 students have taken. This will be used as an indication of the students' continued interest in art.

The investigator will assume that students, who have the amount of art training which being in Art 91 suggests, will be proud of their work and wish to display it in their homes. A question asks whether or not the students have framed or mounted their work and if they do display it.

One of the signs of the good attitude as outlined in the introduction was the students' willingness to carry on their own art education after they graduated from high school. The questionnaire will ask if the students think that art will be useful to them after graduation. If they think it will be, they are asked to tell how. The answers are supposed to fall into the categories
of 1.) vocationally, 2.) as a hobby, 3.) as part time employment. They will be discussed and the numbers of students answering in different ways will be compared with the answer patterns for other questions.

Artistic experience and the desire to communicate

Creative looking was set out as another of the signs of the good attitude. In the question where the student is asked to name anything in his community which he thinks especially interesting artistically, the researcher will look for signs of originality in the choice of the place. The less often it is mentioned by other members of the class and the more personal the explanation of why it seems artistic, the more likely the answer will be classified as original. Students whose attention is drawn to commonplace, inobvious things will be given credit for originality as well. Alfred Kazin well describes the process of creative looking and this will be used as the basis for originality judgment in the answers:

The true issues are those which we discover in our personal experience, upon which in some senses our lives depend, issues we know we have to do something about - even if only by thinking hard and clearly. 6

This is not merely a figment of romanticism but is solidly based on Einstein's explanation that matter and form are non-existent. They only seem to exist because for centuries our eyes have been trained to see them and our minds trained to interpret them as solid and tangible. We do not see nature, we see man's laws. Nature knows nothing of this, to her form and matter are only different expressions of energy. Consequently, none of these objects we use and touch has any meaning, nor does it exist except if we say it does and experience it in our minds. Einstein summed it up, "Reality is in no way given

to us...there is only one way to reality, the way of conscious or unconscious intellectual construction." The students' ability to give old objects new meanings will be taken as the basic test of originality in assessing the answers to this question.

A critical mind will be taken as an expression of personal involvement when assessing the students' explanations for what value they received from hearing a guest lecturer. Motivated by a good attitude, the student would be expected to relate the experience of hearing an artist with his other art experiences and to sift it through these. A personal reaction will be considered better than a cliché one. Some students will be expected to have a negative reaction to the artist's address. These, if expressed in an honest, personal way, will be as acceptable as positive reactions.

An important indication of a good learning attitude in this study will be discussed when the answers to question II B 7. Here the student is asked how he finds art useful in other subjects. In the introduction the ability to relate new knowledge to old was given as an attitude indicator to be used in this study. The students will be expected to see basic relationships between art and some other subject or subjects. The answers will be classified in the same way as the other two in this category, namely: 1.) no answer, 2.) poor, 3.) adequate, 4.) original. Neatness and the ability to draw maps and illustrations will generally be considered 'adequate' while a recognition of deeper relationships between the subjects will be considered 'original.'

Detailed comparisons

Once the answers to the questions for the four attitude indicating categories were tabulated and set out the researcher became interested in the possible relationship of smaller groups to the Art 91 students' scores as a
whole. The small number of students indicating that they were active in art clubs was one of these groups. Because of the researcher's interest in the possibilities of the art club it was decided that a comparison of these students' responses might show some interesting relationships. Part three A will show how these students' answers to the subjective questions compare with those of the Art 91 group as a whole. It would be expected that there would be more original answers among the papers of the smaller group. Because of the possibility club members have of discussing the value of the guest artist's lecture, the researcher would expect to see more mature opinions expressed by them than by the average student. Some of the answers to objective questions were also compared, particularly those regarding the number of different media used by students. Again the researcher expected to find the club members scoring higher. These prognostications, however, were not fulfilled and so other groups within the Art 91 group were tried.

The students who indicated that they planned a career in art were taken next. Again basing the reasoning on what could be considered as evidence of the 'good attitude' already given in the introduction, it was assumed that these students who had definite plans for continuing their art education would show an especially 'good attitude.' Whether or not they ever become professional artists would be beside the point here: the important thing is that the students are young and have the desire to do as much art work as possible. Conversely, the students who indicated that they felt art would be of no use after graduation were taken for a similar comparison and it was expected that they would score low beside the average Art 91 students. Once the researcher had got this far she decided to take a middle group for comparison as well, and chose the students who indicated that art would be useful to them in a non-art vocation.
These were expected to score slightly above the Art 91 average.

The interpretation

All the questions have been tallied and a summary of the numerical scores is given in the third appendix. No effort, however, will be made to process them according to their coefficients of correlation nor will they be set out as fixed and finished facts. It would not be impossible to set up a rigid scale which would show the findings as a base upon which other studies could be built but the information given by the study was more interesting when left in a less processed form. Facts, like all other objects, exist only as abstractions and by too-general a classification they can become nothing but ciphers which the reader can only memorize. To clarify this an example of how it occurs will be cited from an explanation given in another study to show how opinion can be used to indicate attitude. The author wished to find out about people's attitudes toward peace and war. He said:

If a man said that we made a mistake in entering the war against Germany, that statement would be called his opinion.... Our interpretation of such an expressed opinion would be that the man's attitude is pro-German. 7

From this, the mark appearing on the graph or scale or summary would tell nothing about the man's opinion. It would leave that out as unimportant and skip on to what was considered the important thing; that so-and-so many people were shown to be pro-German. If that man were Bertrand Russell or any one of several million citizens the statement he made would have nothing to do with a pro-German attitude. The man may simply be reasonably intelligent. Removing the detail and presenting only the residue was avoided by the researcher. She

7 L.L. Thurstone and E.V. Chave, op. cit., p. 20.
was anxious to interest others in the study of attitudes and could see that much of the interest rested in the raw questions and answers.

The pattern of section two

Each of the four categories will be discussed in turn under four subheadings. First the questions pertaining to each will be set out. No attempt will be made to interpret but the totals and percentages of students' answers will be listed. Any answers which cannot be tallied in a straightforward way will be discussed and the reasoning behind the classification of answers will where necessary be explained. The second part called "Assessing and comparing" will show how some of the answer patterns could be interpreted and an attempt will be made to compare the answering of one question with that of another. In this way, the numerical totals will serve more as a basis for discussion than as ends in themselves. Some of the questions will in the third section be looked at again and the more obvious weaknesses or inadequacies will be discussed. More useful methods of questioning may be suggested and certain topics which promise to be of interest but for which this study was not designed or was inadequate will be mentioned. Finally a brief sub-chapter will be included to summarize the chapter.

Graphs

When this study was begun, the Department of Education made it clear that specific names of students, schools or districts could not be used. In one or two instances it was felt that a graph showing what happened in the various schools might be interesting. Several of these were constructed but only a few seemed worthwhile. The number of students from each school was too small to be useful in showing trends. The most helpful graphs seemed to be those
made up for part three, the section dealing with comparisons of certain similar groups.

There was an attempt to round off percentages to the nearest whole number but there are instances where it was necessary to take them to one place of decimals. Averages on these graphs will never be taken beyond two places of decimals. It is easy to see that using this kind of computation with small groups of students the scores, unless they happen to come out evenly, will be approximate. The graphs, like the study itself, can best be used as general indications of trends in the answering and should be fairly useful in connection with summaries.

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Reading.

Under this heading the following questions have been grouped.

a.) II B. 1-4 Do you ever read about art? What is the general classification number for books about art? Have you ever read magazines about art? Name any you know . . . . . .

The pattern of response for this question is quite an interesting one. Of the students 81.8% said that they read books about art and 18.9% could tell the general classification number for books about art. In scoring the answers, any answer ranging between 700-799 inclusive was considered correct. In answering the question concerning the reading of magazines on art, only those magazines which are mainly about art were considered acceptable. Therefore, Better Homes and Gardens, Time, Life, etc. were not counted. They do have sections dealing with art which are often of great interest but it was decided that remembering the titles of those magazines did not really indicate any special interest in art. Of the children 74.1% said that they read art magazines. Many of those could not name any art magazines but those who could often named four or five of them. The total number of suitable magazines named was 168, an average of 1.02 magazines per child who felt that he did read, or considering the whole group, .5 per child.

b.) II B. 5-6 Do you have any favourite artists? Which ones?

Among the children writing the questionnaire, 30.2% either did not respond to the question or else indicated that they had no favourite artist. The others named a total of 1241 artists, an average of 2.9 artists per child who had favourites. The popularity of various artists or groups was fairly interesting to note.

1.) Group of Seven plus Emily Carr 165 (13%)

2.) Contemporary Canadian 114 (9.2%)
3.) Picasso  116  (9.2%)
4.) Illustrators  34  (2.7%)
5.) Italian Renaissance  169  (13.6%)
6.) Northern Renaissance  115  (9.2%)
7.) Twentieth Century European  119  (9.6%)
8.) Impressionists  342  (27.5%)
9.) American  32  (2.6%)
10.) Others  35  (2.7%)

The percentages are out of 1241 and are figured out to the nearest one tenth of one percent.

c.) III A. (3) Name any art schools you know about.

In this question the total number of art schools named by the students was 753 or an average of 1.2 schools per child. Seventeen children could not name any art schools. Few schools beside Banff, Vancouver and Nelson were named - Vancouver was the best known with 470 children naming it. L'Ecole des Beaux Arts was named in six instances, Winnipeg twice, Calgary Technical School once, Berkley twice and European art schools twice.

d.) III B. 1-2 How much do you think it would cost to attend an art school in Western Canada for one year? fees . . . . living expenses . . . .

As a suitable answer to the amount needed for one year's art school fees any answer between $50 and $200 was considered reasonable while $800 to $1200 a year for living expenses was accepted. For art school fees, 33% judged reasonably the amount while 67% of the children did not know. For living expenses, 21.5% judged within the "correct bracket" while 78.5% did not know. It was decided that between $275 and $450 would be a reasonable range for the university fees for one year. Of the answers, 27.7% were within this range whereas 72.3% were not within it. For university living expenses the same range was
used as in question III B. 1 (b) and 146 (24.9%) were within the range while 460 (75.1%) did not know.

d.) III A. 5 Name all the occupations you can think of which require advanced training in art.

The answers were divided into five main groups plus one group for odd choices. Art teachers were mentioned by 27.7% of the students; architects, by 49.5%; interior decorators, by 22.9%; illustrators, by 13.2%. The last group is designers. The students named a total of 767 or an average of 1.26 per child. Under the heading, designers, commercial artists, industrial designers and window dressers were grouped. There was a total of 195 more answers which fell into the following groups:

- cartoonist 62
- art director 7
- graphic artist 25
- freelance artist 68
- art critic or writer or historian 13
- craftsman 20

All together the answers totalled 1635, an average of 2.7 professions named by each student. If a child named both advertiser and commercial artist, they were considered as one.

Assessing Reading Questions.

More than one-half of the children responding to the survey were from schools in the Greater Vancouver Area; Vancouver, North and West Vancouver, Burnaby and New Westminster. Add to these the number from the city of Victoria and the resulting total is just over 65 percent of the students enrolled in Art 91 at the time of the survey. Since these centres are well
supplied with both school and public libraries it is a little surprising that a bare 19% of the students could tell the general classification number for art books. This is especially true since a high percentage (81.8%) felt that they read art books. It is obvious that the lack of knowledge of a classification category is no indication that a person does not read library books but it does suggest something about his attitude to reading, learning and art. There are only ten general classifications and it would require little effort on the part of a pupil who uses the library to come to know the number used upon a topic for which he professes a fondness. Many areas do not have the advantage of good library facilities. This factor however made little difference to the percentage of children able to answer the question. The only noticeable tendency appearing in the totals is that the correct response is grouped by school, not by district. It is equally evident from the answers that schools responding well to the question about classification also responded well to the question asking for magazine titles. There was no class where every pupil gave the number, the highest class scored 10 out of 12 pupils. There were 19 classes where no student responded to this question.

As suggested above, the responses to the questions about reading magazines paralleled those about reading books. Again individual schools tended to score high or low, regardless of the district (districts being generally referred to as suburban and urban, agricultural or industrial) or by any possible relationship as seen by the answer pattern. Since the researcher was present where some of the best answered papers were completed and also where some of the poorest were written, it seems reasonable to feel that the rest of the papers were administered under much the same conditions.

There is not a great deal to say about the answers to the question about favourite artists. The fact that the single artist, Picasso, received
such a large number of adherents suggests that students may have simply listed artists whose names they had often heard. There is, however, no evidence to show that this was so. Among the artists grouped under impressionists the post impressionists were included. The most popular artist by far in this group was Van Gogh while the most popular in the Italian Renaissance was Da Vinci, and in the North, Rembrandt. It is interesting to speculate upon the 9.2% of the children who chose contemporary Canadian artists. It seems very likely that the recent activity of the Community Arts Council has brought more attention to Canadians but this is difficult to prove since no record exists of studies made previous to this activity. Many children showed a certain lack of imagination and personal involvement by listing "The Group of Seven" as a favourite artist, lumping the different individuals into a homogeneous group. A few did this with the Impressionists while all the other groups were filled out by the names of single artists. The carry-over from this question to others seems rather slight as will later be seen.

Under the question, Name any art schools you know about, the responses indicated that the children have become familiar with the training centres in British Columbia. The fact that 114 named contemporary Canadians as favourite artists while 165 named members of the Group of Seven or Emily Carr seemed to make no difference to their lack of being able to tell the names of any Eastern Canadian schools except for the six students who named L'Ecole des Beaux Arts. It is revealing to notice that while 87% of the students felt they read about art and 37.7% of the favourite artists listed were either impressionists or twentieth century European, only two art schools of Europe were listed. Seventeen children named British artists but none named a British school. Thirty-two named American artists, but only Berkley was given as an American art school. The amount of reading done would suggest
that more should be known about the lives of artists.

Of the children questioned, 6.3% indicated that they planned to attend art school or follow some fine arts course after graduating. With 33% responses within the acceptable limit concerning the cost of art school fees, it suggests that many children have to some extent come into contact with the approximate cost of tuition. The range of acceptability was wide, however, since the tuition fees at different schools vary considerably. On the other hand, while 33% of the students felt they would be entering the university the following year, only 27.7% gave a suitable estimate of the fees. And although all of the children would be leaving the security of the school in a year or two, only 25% (at the most) had any idea of the cost of supporting oneself for a year. As for the remainder, 16% did not answer, 53.1% judged too low and 5.9% too high. This does not indicate much about their attitude toward art but does suggest something significant about their attitude toward learning, independence and life.

While 18.8% of the children indicated that they read books about art and 74.1% said that they read magazines for this purpose, they could, on the average, name less than three professions each which require advanced art training. While at least 450 students considered themselves readers to some extent, only 105 of them were aware that illustrators and graphic artists must be professionally trained people and that only 13 recognized art critics, art historians and art writers as professional artists. It is a little shocking to realize that only 27.7% of the Art 91 students feel that art teachers have had advanced training in art. Cartoonists were mentioned surprisingly often in view of the fact that the number of cartoonists employed is small compared with the number of illustrators, graphic artists and teachers employed. Perhaps this can be explained by the way the cartoon parades itself
Fig. 1. Average number of exhibitions named per child per school.

Percent of children per school who indicated that they read magazines.

Average number of magazine titles per child per school.
Fig. 2. (a) A comparison of the number of children planning to attend art school with the number aware of living costs and fees.

Fig. 2. (b) A comparison of the number of children planning to attend university with the number of students aware of living costs and fees.
before the masses while other forms must be felt out and appreciated more sensitively. If the teacher draws attention to good illustrations it may stimulate the pupils. In fifteen schools, illustrator was not mentioned while in schools where it was included, it usually occurred several times.

Weaknesses and suggestions.

In looking critically at this part of the questionnaire as well as at the rest, it became clear that some of the questions produced more interesting information than others. The weakest questions were those which depend upon a great number of things beside attitude, but although they may not have been strongest for this study, they often suggested other studies or improvements on the same one. The most obvious example of this kind under the category of reading was perhaps that asking for favourite artists. There were several problems which occurred in trying to focus the answers to this question. One of the most disturbing factors was the abundance of space given for the answer. Some children gave an answer for every blank, a total of eight artists. Doing this did not give much more information about the student's attitude than if he had given only one or two artists. It is very unlikely that the number of favourite artists had much to do with a child's attitude. The question could have been more useful if it had conformed to the more subjective type used in section two D. The child could have been asked which artist (or perhaps two artists) was his favourite and then be asked to explain what it is which made this person (or persons) stand out especially for him. Scored with the semi-subjective method used in section II D., the question would then have yielded much more for this chapter.

In this question about favourite artists, a problem beside that of difficult scoring had to be faced, namely, that of the student writing down names of any artists he happened to have heard about. Even a clueless and
disinterested child could pick up the odd name of an artist from the classroom teacher. By comparisons within the class, cliches and teacher-opinion could begin to be sifted out.

As has already been suggested, some of the questions especially those for the call number of books about art and the cost of living expenses, did not focus directly upon the child's art attitude. These questions, however, were felt to be far from a waste since they did tell something about the child's attitude to learning and life and this in turn must be a great influence on his attitude to art.

Summary.

Children's answers to certain questions were tabulated to see if very much reading about art had been done. It could be seen that many more children felt they read about art than could tell the classification number for books about art and that of the students who read magazines an average of about one magazine per child was named. It was decided that although this was no direct indication of the amount of reading done, it did bear a certain interest in showing a little, the general attitude toward reading about art and the student's awareness of books and magazines.

A great variety of artists were named as children's favourites even though nearly 30% of the students did not list any favourites. It was felt that this question as it stood did not bear much relationship to the subject except in being compared with the art schools students knew about. Many European, English, American and Eastern Canadian artists were named, but very few schools beside those in British Columbia were named.

Compared with the number of students planning an art career, a good number of the students gave a suitable estimate of the cost of art school fees. Very few students could tell how much it would cost to support themselves for
a year, however, and since they were nearing the end of high school it was felt that they should be better prepared for independence.

In answer to the question asking about professions requiring advanced art training, the students named more than two each. A small percentage of students recognized the art teacher as an art-trained person. The most commonly named profession was architect. The fact that only 2.1% of the students named the art critic, writer or historian in answer to this question did not flatter the impression given of student awareness and interest in art books.

This part of the study indicates that a number of interesting ideas relative to the reading interest of students and its relationship to attitude could be explored by further studies.

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Art Activities.

Under the category of art activities these questions will be used to show the behaviour of the art students toward their extra-curricular time.

a.) I A 1-4 Is there an art club in your school? Do you belong to it? Is there an art club in your city which you may attend? Do you attend it?

There was a total of 17 schools which had no art club, automatically eliminating 199 pupils from answering questions 1 and 2. Out of the remainder of 407 pupils, 83.2% were aware of the club while 14.2% were unaware of it. In one school where the teacher indicated that there was no formal art club but a sort of informal or select one the answer to question one was accepted "yes" or "no." Question two showed that 15.2% of the pupils belonged to art clubs while 84.8% did not. It was found that eight towns had no art club open to the students, thus eliminating 96 pupils from the question. Of the remaining 510 there were 307 (60.2%) that realized that such a club existed and 203 (39.8%) that did not. Sixteen children (3.1%) indicated that they belonged to such a group, while 494 (96.8%) were not members.

b.) I B 1,2 Have you ever seen an art exhibition? Name any art exhibitions (or describe kind of work, e.g. sculpture, batik) you can think of which have been on display during the last year or two anywhere in your district.

In the first question 95.5% of the students admitted that they had seen an art exhibition. In some interior towns it was only local work while in the cities there were a variety of exhibitions which could have been attended. There were only 27 students (4.5%) who had not seen an art exhibition. Out of the total of 606 students there were 675 exhibitions named or described. A few of the 27 students who had not seen an art exhibition were able to name one or two in spite of it while a good number of those who had seen exhibitions were unable to name any at all. Therefore the number of exhibitions named by the children must be based on 606, giving an average of 1.11 exhibi-
tions named by each child.

c. I B. 5, 6, 9, 10 Has an artist ever visited your school? Did you have a chance to hear him speak? Do you think it is a valuable experience to hear a visiting artist? What value did it have for you, if any?

There were nine schools (totalling 123 pupils) which were not visited by a guest artist, leaving 483 students who were able to attend an address by an artist. Of these, 74.1% knew that an artist had visited the school while 25% answered no or indicated that they did not know. There were 295 (61%) who said they attended the lecture, leaving 188 (39%) who did not attend. Of the 483 students who knew there was a guest lecturer, even those who did not attend felt that they should answer question nine. Quite a few of these felt there was no value in hearing such a lecture and this can easily be seen from their non-attendance. A total of 352 (72.7%) thought it was a worthwhile experience and 27.3% thought there was no value in it. Of the 352 that felt there was a value in hearing a guest lecturer, only 295 had attended the lecture and were able to handle the next question; 28.5% gave an adequate or better explanation. A full treatment of the classification of these answers will be found in section two D.

d. III C. 1, 2, 4 Are there any scholarships for art training for which you are eligible? Do you think you would have a good chance of winning a scholarship if you applied for one?

There were 38.1% who realized that scholarships are offered for art training and 61.9% who did not know. While 153 (25%) thought they had a good chance of winning a scholarship, 453 did not think they had much of a chance. The reaction of most children -489 (80.6%) - to the question about where they would find out more information if they did not know much about scholarships was to ask their teacher or counsellor; 64 (10.6%) did not know, while 8.7% said that they would write to different art schools to find out.
e.) IV 4-7 Do you participate in any extra-curricular activities, sports, teams, etc.? If so, briefly describe the part you play in them.
Do you have any activities outside school? (music lessons, playground supervision, instructor, etc.) If so, explain briefly.

The answers gathered from these questions seem fairly significant. Extra-curricular activities were divided into five groups and a score was set against the group if a child indicated participation in that type of activity. If a child participated in several activities under one heading, he was given only one mark.

1. individual sport 164 27.6%
2. team sport 196 32.3%
3. social club (dancing, Hi-C., etc.) 79 13 %
4. service club (prefect, etc.) 96 15.8%
5. self-development (drama, U.N., future teachers') 102 16.8%

Activities outside school were also divided into five groups, and the same rule was used for marking as for the extra-curricular activity groups.

1. leader, teacher (Sunday school, cub leader, etc.) 110 18.1%
2. self-development (music, speech, etc.) 114 23.7%
3. sport 88 14.5%
4. job 99 16 %
5. social club (dance, church young peoples') 102 16.8%

All art activities were grouped separately under the following headings:

1. creative art club or lessons 18 2.97%
2. art service club or convenor 43 7.1 %
3. art job 8 1.3%
4. teaching art 1 .16%
Beside these, there were 175 students who did not participate in any extra activities at all. The following graph shows the distribution of activities among art major students. Since most children participated in several different activities, the total percentage came to more than one hundred percent.

Assessing and Comparing.

One of the most obvious discrepancies appearing in the answering of the questions relating to this section was the difference between the art activities in question I A and those in question IV 4-7. On looking carefully at the answers, however, it was found that those who mentioned extra-curricular art work in question IV-5 also indicated that they were members of the school art club. This also occurred when comparing the answers to questions IV-7 and I A-4. It does not seem too far-fetched to assume that some of the pupils, while considering themselves members of a school or community art club, did not participate very actively so that when they met the question on the last page of the questionnaire they were not prepared to feel that much of their time and energy was used there and perhaps ignored it as one of their activities. Students faced with the suggestion "art club" would feel less hesitant to answer in the affirmative even if his contribution to the club was only slight.

It seems almost incredible that 14.2% of the students in schools which had art clubs should remain unaware of the fact. Seven of the 68 pupils in this category indicated that they were very new to the school and it is unlikely that many more should suffer from this condition since it is unusual for students to move about during the final year of school and the questionnaires were filled out during the months of April and May. It is understandable that the sort of art club in a certain school may not interest a parti-
cular student but if he does not even know that a club exists, it would seem to indicate a sad lack in his awareness.

An interesting situation presents itself in the fact that 83.5% of the senior art students in high schools are not members of the art clubs offered in their schools. This seems to cast a negative shadow on the attitudes of senior students to their work but it also indicates something rather strange about the clubs, themselves. Surely if only a little more than fourteen percent of the Art 91 students are interested in what the clubs offer and even fewer of these (as shown by the totals of question IV-4) take a very active interest, the club programme must lack appeal and liveliness. Although there is no evidence to support the belief, it seems probable that the nature of art clubs generally may be responsible for the lagging interest shown by art major students.

Over half of the students realized whether or not there was an art club in their community which they could attend although children living in larger cities would not have to be over-shrewd to hazard the answer "yes". It is fairly obvious that a large community is almost certain to have such a club, somewhere.

Students seemed to be relatively aware of the art exhibitions in their communities. Very few indicated that they had never seen an exhibition although many from interior towns had only seen small informal exhibitions put on by local sketch clubs. For this reason, children from some districts were unable to name more than one exhibition and many were unable to name any. A good quarter of the city children, however, were unable to name a single show and the average of 1.11 was achieved by the efforts of city children that were well aware of galleries, libraries, and museums. These were by no means the students living closest to the facilities mentioned above, but were to some extent distributed in the same way as totals for naming
magazine titles. The slight positive correlation of these two factors are shown roughly on the graph on the following page.

Again in the question about guest speakers, many classes indicated that a good number of students were unaware of the lecture while in other classes almost all the students knew whether or not a lecture had been given. Lack of knowledge of the lecture, then, was concentrated on several schools and occurred seldom in most of the schools. That 60.9% of the children who could have attended a lecture did so seemed to indicate to some extent a fair amount of interest on the part of the students. This is especially true when the 25% who did not know there was one is taken into account.

One of the more obvious observations which could be looked at here is that while none of the students answered that they could see no value in hearing a guest lecturer not a single one ventured a criticism, constructive or otherwise. The cultivation of a critical mind is one of the most important steps toward the good learning attitude, if the student can involve himself personally in a subject he is certain to come up with ideas especially pertinent to his experiences. Honesty to oneself is the touchstone to learning. If a person has the good learning attitude he will be prepared to find value in a thing even if the value is to point out to him the stupidity of a concept or the realization that a certain point of view is invalid to him. Among the 295 students who attended there were few answers that could be considered "original" in the sense used in this study. (A detailed account of this question is given in section two D.) None of them gave a negative or even comparative answer. They were almost all blatantly positive, generalized or impersonal.

The question relating to scholarships is a fairly important one
31.
in the same way as that relating to knowledge of the existence of art clubs. It helps to point up the student's awareness of what is actually possible for him in the field of art and gives some idea of his feeling toward the validity of the work he accomplishes in art. The fact that more than one-third of the students knew there were art scholarships and that those students were the ones to make up the bulk (92%) of the group which felt they would have a good chance of winning a scholarship could suggest several things: the first being that those students who have a fairly healthy opinion of their work are the ones who find out about the scholarships offered. It also appears that perhaps the teachers singled out students whose work seemed excellent to them and gave them the information, not making it generally available to the class. Two teachers took the trouble to say that this was the case in their own classes and it seems likely that others may have followed the same policy in regard to scholarship information.

Dependence upon the teacher and counsellor seems to be implicit in the fact that a large number of children (80.6%) answered that they would go to their teacher or counsellor for more information about scholarships. In depending upon a teacher when seeking information about a subject as personal as that of applying for a scholarship, the student would shun certain of his own personal duties. A certain mental laziness was implicit in a student's answering that he did not know where to get further information. These students seemed to be especially unprepared to examine themselves but on the other hand may have felt quite disinterested in the questionnaire or in art itself.

The eight percent of the students that felt that writing personally to art schools and universities for scholarship information are likely the ones closest to achieving independence. Their answer infers a desire to remain unindebted and free. It also suggested that they had done some reading
That is, they had likely seen advertisements and articles relating to art schools and had had enough energy to conclude that these were institutions which could be reached by mail. Although this may sound like an exaggeration, personal experience of students, even in the university, who depend upon their parents to telephone different offices to collect information for them makes one think otherwise.

An interesting pattern presents itself upon the tabulation of questions IV-4-7. The most striking think about the answers to these questions is, perhaps, the great number of activities in which art major students participate. For the 431 students who participated more-or-less actively in some clubs or sports, etc., there was a total of 1250 activities, 2.9 per child. But even beside this, a great number of children participated in two or even three team games or individual sports, etc., but because these all fell into one category they were considered as one only. This was felt to give a better picture of how the student spends his time since participation in several activities in the same category takes up little more of the person's time and energy than participation in one. A person who is an ardent swimmer will probably spend as much time and energy (probably more) on that one activity than will a person interested in swimming, tennis, badminton and skiing, on all of his activities together. This is far from an accurate statement but it would be no more accurate to say that the second person spent four times the time and energy on individual sports. Since the first one was easier to tabulate and would be at least as accurate as the other, this method was chosen. Only two children indicated that they participated in more than one art activity and in those instances both the activities were tabulated. This was done mainly to give the art activity scale every possible advantage. As can easily be seen on the following graph, the number of art centred
activities engaged in by pupils is rather meager, leaving much to be desired. That the greatest number of art activities recorded should fall into the category of art service clubs indicates a further weakness, for nearly all of these were listed as poster club work or advertising convenors. From experience in the schools it is fairly evident that many poster clubs are completely unexperimental and often stultifying. A few of these activities, however, were listed under stage-set designing and building; activities more worthy of the name, art club.

Weaknesses and Suggestions.

A careful and detailed investigation of the extra-curricular activities of various groups of students would appear, from this study, to be a very worthwhile pursuit. The material gathered here suggested great differences in students' choices of activity and a perceptible pattern developed. One of the great difficulties in assessing the answers on student papers arose through the differences in opportunity. While some schools had the possibility of organizing art clubs, hearing special speakers and viewing exhibitions others may have had none of these. It was sometimes difficult to judge which schools were favoured, for the teacher was not always very specific in his answers on the sheet sent along with the questionnaires. Perhaps by becoming familiar with individual schools in various parts of the province the researcher could make some interesting comparative study of the opportunities offered and the attitude or interest of different groups of children.

A study of art clubs and other art experiences available to children would be worthwhile. An amazingly small number of students listed themselves as active in art. A study of the reasons why so few of the senior art students take an interest in what is offered might be useful to teachers who realize
what the individual child can gain from spending time with a lively, well-motivated group of workers.

**Summary.**

The answers to certain questions on the questionnaire were tabulated to see how the art major student spends his time. The point of doing this was to find out how much of his spare time goes into art activities. Some questions were also designed to find out if the student was aware of art activities since it was realized that students may have many personal reasons for not wishing to take part in organizations once they find out what they are like.

The first question was a straightforward one asking if there was an art club in the school and the community and whether or not the student belonged to it. It was found that a number of Art 91 students did not know if there was an art club in their school. It was felt that, of the others, not a very large number were members and that this may be more the fault of the clubs than of the students' attitudes. Most pupils knew whether or not there was a community art club which they could attend.

It was seen that most students had seen an art exhibition of some kind. It was observed that the students' awareness of exhibitions had very little to do with the proximity of art galleries and museums but tended to be great in some schools and very small in others.

In answering the questions concerning the visiting artist many students showed that they were unaware of an artist's visit. However, a large percentage of the students attended these lectures and some were able to make a comment upon it. No student showed a critical or comparative attitude in his comment; those who indicated that the lecture had been of no value to them did not explain their point of view. It was felt that a critical attitude is
inherent in the 'good' attitude and that students showed a lack of honesty and interest by refraining from comment.

There was a high correlation between the students who knew about scholarships and those who felt that they had a good chance of winning one. It was seen too, that few students thought of the more independent methods of finding out about scholarships, most of them indicating that they would ask their teachers or counsellors.

It was found that a great number of activities filled the lives of the Art 91 students but that few of these were art activities. The graph below shows a summary of the answers to this question.

* * * * * * * * * * *
Fig. 3.
A comparison of the percentages of Art 91 students who are active in various sports, teams, clubs and hobbies.

Totals for extra-curricular and outside of school activities do not include art activities.

Painting or drawing as a spare time activity have been included under the heading, creative art club.

For students participating in some activity, the average per child is 2.9.
Personal Earnestness, Realism and Keenness.

Some of the questions to be used in this section have already been discussed in the previous chapters. The questions to be summarized here are ones not yet treated.

a.) I A. 8-9 Do you keep a sketchbook for your own private use? About how many pages have you filled since September?

The answers to this question showed that 74.7% of the students kept a sketchbook while 156 (25.1%) did not. Some of the students who answered "no" remarked that they kept a folio with separate pages. This was considered a sketchbook if they indicated how many pages they had filled since September. If not, it was classed as no sketchbook. The number of pages filled since September was tabulated in two categories; that in which ten or more pages had been used and that in which ten or fewer pages had been used. It was found that 47.9% of the students had filled ten or more pages while 52.1% had filled fewer than ten pages.

b.) II A. 9-11 Do you think any art activity will be useful to you after you have graduated from high school? How do you think it will be useful?

In answer to the first question 90.7% of the students thought art would be useful while 9.3% thought it would not. The responses as to how it would be useful were surprising in view of the answers given to other questions. There were 160 (29.1%) who indicated that they would use art vocationally, 343 (62.3%) who thought it would be useful as a hobby and 47 (8.6%) who checked the choice, part-time employment.

c.) I A. 11-12 Have you attended any art classes outside of school? Where? Painting in the Parks How many summers? Saturday morning classes How many years? Others

There were 310 (51.1%) students who had attended art classes outside of school and 296 (48.8%) who had not. In tabulating, the number of courses
terms or summers were recorded. Painting in the parks was the most popular of the various learning groups, having a total of 180 summers. There were 162 students who had taken part in Saturday morning classes and 107 who took class lessons offered in community centres.

d.) II A. 12-13 Have you framed or mounted any of your work? Do you display it in your home?

A large number of children framed or mounted their work, the total coming to 461 (76%) while those who displayed their work at home totalled 438.

Assessing and comparing.

To a certain extent the childrens' earnestness, realism and keenness have already been discussed. It was seen, for example, that only a little more than 11% of the students in Art 91 participated in art clubs and special activities and that they were unaware of famous art schools outside their own province and had a slight knowledge of the possibilities of art careers. On the subject of realism it was found that although most of the students would find themselves out of school in one or two years only about a quarter of them had any idea of what it would cost to stay alive for a year. And while 33.2% of the students indicated that they planned to go to a university the following year, only 27.7% made a reasonable estimate of the fees for a year. On the other hand, many more students than those planning to enter an art school could give a suitable answer to the question concerning the cost in fees.

In the answers to the question which dealt with the visiting artist, most children showed that they had known of the visit but had not attended the lecture. Of those who did attend (61%) not very many could give answers which could be considered original although nearly 60% of these gave answers that were adequate or better. Over the question of scholarships the students showed a reasonable amount of awareness, suggesting keenness which seemed to occur
38.

regularly among children who felt that they had a good chance of winning one if they did apply.

It was suggested in the general discussion of the categories, that an important aspect of the student's life was his sketchbook. If he feels impelled to keep a regular report of what he sees day after day, it is likely that he will continue to do this after he has finished school. To have the habit of drawing something every day is a fairly sure indication that one is beginning to look. The student who sees will desire to put his point of view on record. A well-used sketchbook indicates a certain independence on the part of the pupil and with independence and interest comes the good learning attitude. Three quarters of the pupils said that they kept a sketchbook - a good total. However, of these, only a bare half had filled ten or more pages. Ten was chosen for no other reason but that it comes as easily as dozen to the mind, but is smaller. It was taken as the absolute minimum for anything which could be called a sketchbook. All of the students were questioned between the months of March and June, giving them at least seven months' work to consider when approximating the number of pages used. It was felt that filling fewer than one and a half pages per month could not rightly be considered keeping a sketchbook. These numbers indicate, then, that of the 606 students, only 35.6% of them really kept a sketchbook.

The question about the use of art upon graduating was designed in part to focus some of the questions to be discussed in section II D but will also be used here to compare answers with those in the previous question. Ignoring the relatively large group of children who thought that art would be useful to them vocationally, the 343 (62.3%) who thought art would become a hobby, will be discussed. Considering the fact that only 216 children kept a sketchbook, that only 295 of them took the chance of hearing a guest lecturer
and that only 70 of them considered art one of their spare time activities at that time, it seemed inconsistent that so many should have felt that art would be useful to them as a hobby after they had graduated. The other totals being what they were, it is very likely that many of the students did not consider art as a hobby to them in school but feel somehow that it would become one in the future. However, the fact that so many children had framed and mounted their work and displayed it in their homes gives some counterbalance to the observations made above. Nearly three quarters of the students enjoyed their work enough to keep it and look at it, a fact which indicates fairly good feeling toward what they had done.

Although so few students in their senior high school years showed that art was an important spare time activity for them, a great number of them have, at some time during their lives, been able to take advantage of some extra art activities. A total of 180 summers were spent with the Painting in the Parks classes while 162 winters were spent in Saturday morning classes. These were indicated by almost all students to have been pre-high school activities. Beside these, the students indicated that they had spent a total of 107 terms of varying lengths taking instruction in art either privately or in groups at community centres. This made a total of 449 terms or an average of .74 courses per pupil - an indication that most students have been interested in art during their elementary grades and have with some degree of consistency chosen art as a high school subject.

Weaknesses and suggestions.

Although the results of the question "How do you think art activities will be useful to you after graduation?" are fairly interesting from the point of view of this study, it is felt that an entire study of its own could revolve
around the idea of the usefulness of certain activities after graduation. In this questionnaire it has not fulfilled its original purpose due to a variety of interpretations which can be made from the wording of it. Perhaps some variation of Thurstone's psyche-physical scale would be a worthwhile tool to use in order to achieve the kind of spread necessary to a detailed study. In using the word "vocationally" in the question a certain confusion arose, some students interpreted it to mean a career in art and others thought of it in the broader sense of its being useful to them as a help in some non-art profession. For example, some students stated that they thought it would be a help to them as elementary school teachers, hair-dressers or builders. As it stands, the answers to this question have provoked a good deal of interest in making possible the discussion in section three B. This question has unwittingly become one of the most important focusing points in the study but was designed originally as a simple method of finding the number of students who planned an art career.

Whether or not a child keeps a sketchbook is no criterion in itself of whether or not he is prepared to carry on his own art education after he finishes school except if one accepts the underlying attitude taken by both teachers and curriculum to art. That is, that the important aspect of art education is activity. If this is accepted, as it almost universally is, then the sketchbook is an important measure of the student's attitude to art. However, even if the student has the more mature conception that art is first thought and second, activity, he should still feel that the sketchbook is an important part of his independent development.

Summary.

A question felt to deal with earnestness and independence asked the
student about his personal sketchbook. It was found that less than half the students had filled ten pages or more in seven months. This was considered an indication of rather poor attitude because of the fact that the concept of art education is mainly that art is activity. With this philosophy the serious student would feel that his sketchbook was very important.

It was found that in the question asking how art would be useful after leaving school, most of the students thought it would be useful as a hobby. A few felt it would be of no use, a few were planning to make it their life's work while a fairly large group felt it would be useful to them in a non-art vocation. It was felt that the totals spoke for themselves in this chapter and gave an indication of the extent to which students thought art important.

A great number of students said that they had been students in other art courses as younger children. Painting in the Parks and Saturday morning classes had been quite popular among them. There were also many students who had taken private lessons or had participated in community centre art courses. The findings on this question indicated that the students in Art 91 had always been fairly interested in art. It was not an accident that they were taking an art major in the high school. The fact that they had enjoyed art for several years also suggested that there was a good chance they would continue being interested after leaving the school.

It was seen that many of the Art 91 students framed or mounted their work and displayed it in their homes. This seemed to be an indication that they had a good feeling about what they had done.

In assessing the students' earnestness, realism and keenness some questions from previous chapters were mentioned for it was thought that these could fit into this category. The small number of students taking part in
art activities, the numbers who could not tell what living expenses or fees would be and the lack of knowledge of different art schools were felt to reflect something on this chapter as well.

* * * * * * * * * *
The answers to the three questions forming the bulk of the material under this heading were written in sentences or parts of sentences. In order to make the tabulation of these possible, they were divided into four categories: 1.) no answer, 2.) poor, 3.) adequate, 4.) original. To make it clearer to the reader just how this was done, the first part of this chapter will be devoted to explaining the criteria used in judging the merits of the various answers. Typical answers allotted to each category will be quoted as a help. Since both the aesthetic experience and the desire to communicate it is the topic, some of the answers may be classified as original over others with almost the same idea due to their clarity or to the effort put forth in trying to express an idea. Beside being justifiable because of the help this method gives in deciding difficult cases, it can also be justified in a more organic sense. The spaces provided do not allow an elaborate answer and so makes few literary demands upon the child. The effort is determined by enthusiasm, not skillful writing.

The first question to be discussed under this topic is number I B 3-4.

Name anything or any place in your community which you think especially interesting artistically. Why?

In the first chapter, the importance of creative looking is stressed. Not very many children showed evidence of this in their answers, but if they did the answers were automatically placed in the category, original. Generally, when the child realized that everything is artistically interesting, this was considered evidence enough of creative looking for a person in grade eleven or twelve. The following examples illustrate this type of answer tabulated here as original.

1. Mountains, rivers, people, a group of dead trees, clouds - the works! What do you mean "why"!! Everything has artistic interest.
2. If you look closely enough at any setting or object you will find something of artistic beauty.

3. Almost all places are artistically interesting. You only need the imagination!

4. Our back yard - almost everywhere. Beauty is everywhere.

5. I think you can find artistic interests just about anywhere. Downtown at night, Stanley Park, Grouse Mountain, China Town. There is something especially strange and alluring about places like that.

Another group of answers classed as original gained this place though their being different from many of that classes answers and at the same time relating personally to the student's work.

1. I like the conservative lines of our school building. Also the industrial sites along Marine Drive. Pictures of industry intrigue me. I plan to become an architect.

2. Dominion Bridge Works. I like to draw machinery.

3. A great number of old mansions around here are interesting to see and draw. They have strong character unlike the houses I am used to.

4. The Quest (a handcraft shop) the South Sea Shop. Many art objects can be seen here which give me ideas for other things which could be made.

5. Super Valu - I like to watch and paint people.

The last group of original answers were something like the following ones. The student has made an effort to express a fairly personal reaction to some place which has not been used over-often by his classmates.

1. The beach. I like to admire it when it is stormy and there are no people around.

2. Old houses, downtown back alleys, railroad yards. Because of the detail and perspective. There are beautiful greys and sudden light patches.

3. The river going past my house. It is always different.

4. The mills and boats along the Fraser River are interesting. It is a lively, active scene.
5.) The bridge looks so fragile but is so strong.

6.) The harbour is colourful and packed with life. Back lanes in the city are grey, mysterious.

7.) Second Narrows Bridge - combination of nature and civilization. I especially enjoyed the old shacks along the waterfront before they were burned.

8.) The oil refinery. The lights at night create different patterns. The tall spires of the refinery are like Christmas trees. A sharp contrast between the light and the night.

Many of the answers in this third class were completely different from any others; very few of them resort to using inexpressive jargon terms. In the group labelled, "adequate," many of the places named were similar to those above but were often described in an indefinite, general way. The senseless use of words like shape, tone, colour, etc., was considered meaningless and almost thoughtless. It was often difficult to decide if an answer should be classed as original or adequate, the only useful guide being the reaction of classmates to the question. If a great number chose the same place and perhaps suggested similar qualities about it, the best answers in the class were often classed as adequate rather than original. Examples of this kind of answer are:

1.) The trees on the golf course. They have good shapes, weeping willows with rugged branches.

2.) Scenery, mountains, water, waves, etc. They give me a feeling of freshness.

3.) Rivers and mountains show the boldness and roughness of nature. Cities have people, action life.

4.) Stanley Park, English Bay and the view from the Upper Levels Highway. You could get a freedom of expression and an opportunity for originality.

5.) Stanley Park, contrast between the busy highways and beaches and the lonely lanes, etc.

6.) The P.G.E. bridge, the river and the hills. The bridge has a curved architectural design. The bright, vivid colour of the hills.
Some of the answers were placed in the "adequate" category because of their jargon words. To be classed in the "poor" group, the answer to the question, "why?" had to be very sparse, indeed.

1.) There are many things but I think the mountains are the prettiest. Their lines are smooth and flowing.

2.) Because of the shapes and forms of the buildings and the environments surrounding these buildings.

3.) Steveston fishing village - boats, forms, atmosphere.

A few of the "adequate" answers suggested an over-indulgence in tourist pamphlets.

1.) This is a tourist town. It has a beautiful lake on either side of it and rolling mountains on the other two sides. It is just a beautiful spot.

2.) The scenery is beautiful here, especially in the fall. A person cannot help but find these things beautiful and see the creative aspects in them.

The remainder of the adequate answers fall into a group where the reaction is reasonably ambitious but lacks originality. (Or even, in the case of number one, below, contradicts itself.)

1.) Harbour has interesting spaces and the colours are divided by masts. Nature provides a challenge unequalled by any man-formed objects.

2.) Riverside Park, Takashie residence, Overlanders' Bridge. These give chances to sketch various phases of human existence.

3.) Old houses, the sea, the park, the harbour. These things are interesting which make interesting paintings, sketches, etc.

Answers which were considered "poor" were classified in a way consistent with the classification of "original" and "adequate" answers. The easiest to place were those which stated that the child could find nothing of artistic interest in his community. Some examples of these are as follows:

1.) Nothing!

2.) Believe me, there is absolutely none!
3.) I do know some artistically interesting places but they are not in my community.

Another group whose answers were considered poor were those where a group of rather usual places were named, but no reasons for the choice were given.

1.) University of British Columbia.
2.) The mountains, rivers, trees and short bushes.
3.) Harbour, mountains, skyline, mosaic work on buildings.
4.) False Creek, Ambleside, downtown alleys.
5.) Stanley Park, Little Mountain Park.
6.) Queen's Park Bandstand, Queen Elizabeth theatre, Columbia street.
7.) The Golden Ears.

Most of the answers given above occurred at least three times in the same class, sometimes with an explanation but sometimes not. The last group of poor answers were those which recurred often in a class and had quite impersonal and uninteresting reasons given to explain their artistic worth.

1.) Kanaka Creek Falls - It's natural.
2.) Kanaka Creek Falls - I like scenery.
4.) The bridge and park, much colour.
5.) The whole valley because of the landscape is good.
6.) Surrounding countryside, good shapes, many colours, etc.
7.) Along the mountain through the gulch - pretty scenery colour.
8.) The hills and the two rivers beautiful scenery.
9.) Stanley Park - a thing of beauty.

For the large number of students who did not answer at all, it could be assumed that they could not think of anything artistically interesting in their community. Among all the schools, 115 (19%) of the students did not answer the
question; 126 (20.8%) gave answers classed as poor, 318 (52.5%) gave answers classed as adequate and 47 (7.7%) gave answers classed as original.

In classifying the answers to the second question, a similar method was used. I B (9-10) Do you think it was a valuable experience to hear a visiting artist? What value did it have for you, if any? It was decided that to be classed "original" an answer must show that the child felt some personal impact as a result of the lecture. It has already been stated that no child gave a critical opinion which was not in favour of the experience. Examples of answers where the child felt he had gained something for his own painting or drawing will be given first.

1.) He showed some slides of his work which gave me some ideas to try out.

2.) He talked of many things I could see in my own work and also ways of improving.

3.) I got a number of hints on water colour painting and he gave me a new appreciation of abstract art.

4.) Helped me to develop my own work and deepened my interest.

5.) He convinced me that it was possible to show my own ideas, through my art work.

6.) Gave me new ideas to explore in art.

Even better were considered the answers which suggested that through the experience he was given a new insight or a new way of thinking. The ability to allow one's ideas to become modified through being introduced to a new idea is perhaps the most important aspect of the good attitude.

1.) He helped me realize that there is beauty in everything.

2.) Gave me an insight and interest in abstract sculpture.

3.) Discussed the value of strong design - helped me clarify some of my own thoughts.

4.) My understanding of art is enhanced by hearing a variety of opinions and seeing various types of art work.
The last group of "original" answers included the examples in the following group. They were chosen for their personal freshness. They were quite different from any others.

1. It was valuable for me to see the character of an artist I had heard of and whose paintings I had seen.

2. It brings artists much closer, I used to think of them as a world apart.

3. Realized that to be an artist you don't need to be a "beatnik" or an "oddball."

4. I was given a small glimpse of what was going on outside our four walls.

5. It gave me a better understanding of what to do after finishing school.

In the category "adequate" again the number of cliches increases. The answers do not always include the first personal pronoun or tell very much that is subjective at all. Some were simple catalogues of what had occurred. The terms were generally unspecific.

1. It was interesting to see him make ceramic potteries on the wheel.

2. Information regarding art schools and various fields of commercial art, etc.

3. I think it was good to hear his views on art techniques.

4. How to go about painting a portrait.

5. It is always informative to hear someone skilled in a craft discuss and illustrate various techniques in his work.

6. Learned something about the history of the alphabet and writing.

7. To get ideas and hear his opinions and experiences.

8. Gave me a chance to hear different versions on the meaning of art.

Many of the better "adequate" answers are either more personal and less specific:
1.) I understand a little more about oils.

2.) It furthered my knowledge of portrait painting.

3.) It helped me to understand better abstract art.

4.) I learned things about commercial art that I did not know before.

5.) I found it interesting and learned many new techniques.

while others were more specific but less personal:

1.) He explained the importance of shadowing with different colours.

2.) Gave me a chance to hear another person's point of view on an artist's chances of success.

3.) He told how each artist is different in his point of view and in the style he uses.

4.) It gave me a picture of the present day artists' world.

Generally speaking, the difference between a "poor" response and an "adequate" response lay in the effort made to be personal and specific. If there was doubt about the category in which a particular item should be placed it was compared with the answers of classmates in the same way as was done with the previous question. Some showed a personal feeling but were meaninglessly worded and were for that reason placed in the "poor" category.

1.) I think you can learn from his theories.

2.) Gave me a different aspect of art.

3.) The artist stated facts that I never knew of before.

4.) Gave me a new understanding of art.

5.) Showed me how an experienced artist goes about his work.

Quite a number of the answers classified as "poor" were more detailed but impersonal and often loaded with jargon:

1.) A new style of colour expression.

2.) He illustrated newer techniques.
But the greatest number of "poor" answers suffered from many weaknesses, poor use of language, vagueness and general disinterest.

1.) We learned new and more ways to do art.
2.) Interesting to hear him express his paintings.
3.) Comparison.
4.) To achieve another view of art.
5.) widened knowledge.
6.) gave outlook and experience.
7.) helps you improve.
8.) A new point of view, new expression.
9.) person's own knowledge and experience.
10.) Telling about the field of art.

In this question, there were fewer original answers. The number in this category was 26 (4.2%). In the class, "adequate" there were 144 (23.9%), in the class, "poor", 45 (7.5%). There were 268 (44.2%) who did not answer the question and 123 (20.3%) who had no opportunity to attend such a lecture.

The last question to be considered in this chapter was II B. 7.

In what subjects besides art has art interest been a help to you? How?
The reason for a question like this was to discover whether the pupil was able to see the relationship between his art work and his other work. To be classed as "original" an answer was expected to show some understanding of art in its larger sense. Some children recognized the parallel between art expression and expression in literature, music or the dance.

1.) Music - there is a relationship in the form of art and music.
2.) If you enjoy art it helps you to enjoy poetry and other forms of expression.
3.) Literature - you can gain more understanding from other expressions of feeling.
4.) Music - impressionism, tonality, harmony found in both.

5.) Music - doing art work helps me appreciate other forms of art.

6.) English. I come to appreciate all art, written or drawn.

In a few cases children said that their experience in art has sharpened their senses, making them more receptive and aware.

1.) Science - I've become more observant.

2.) English composition - art gives me an eye for colour, detail and helps my imagination.

3.) English - clearer pictures of colour and form in poetry.

4.) English - It's easier to make word pictures if you learn to notice details in life and art.

This type of answer was felt to be the best since there was a suggestion that the child felt something of the universal nature of art and creative looking. Other answers, however, were considered original because they occurred seldom and expressed good ideas. Some students thought that an interest in art helped in learning the factual material in certain courses; that a knowledge of art deepened their understanding by giving them more points of reference.

1.) French - In learning about French artists you learn about culture and pronunciation.

2.) Reading - broadens my background and helps me to understand references.

3.) The development of Art is close to that of English Literature.

4.) English - discussing the romantic and Victorian periods.

5.) History - helps place artists in certain centuries.

6.) History - this course includes the aesthetic development of man.

7.) French - in understanding the French culture.

English - relating literature and art to various periods.
In the odd answer classed as "original" the student felt that art was useful to him in his favourite subject - not necessarily on the curriculum.

1.) I am interested in archaeology, prehistoric times. Art is an important part of the information we have of these times.

2.) Philosophy - art and aesthetics form a part of this.

3.) I.A. - art training has given me a greater appreciation of craftsmanship.

For the category "adequate" answers were chosen which were more prosaic in idea or expression. Some showing good ideas but poorly expressed are as follows:

1.) Socials - unit on art history.

2.) History - art is related to ancient history and periods of history.

3.) S.S. helps in a study of Stone Age, Renaissance.

4.) Socials - Group of Seven, Renaissance.
   English - paintings painted about poetry.

5.) English - aids in discussion.

6.) Increased my interest in history.

7.) Music - music connected with painting.

It seemed that an adequate idea of the value of art for other subjects could easily enough concern the student's ability to illustrate and make diagrams. Most of the "adequate" answers involve skill - the ability to produce neat diagrams, maps and drawings.

1.) By drawing sketches you can show more clearly what you mean.

2.) Drafting - gives me an idea of perspective drawing and accuracy.

3.) Biology - structure of life forms.

4.) I.A. design of furniture, carving objects, etc.

5.) Math - in geometry.
   History - drawings explaining history.
   Chemistry in the method in diagrams.
6.) Because I can draw descriptions, make neat work, am handy with a pencil, make maps, etc.

7.) Geography - in making maps.
   Biology - in completing my lab book.

8.) I.A. - drafting, layout jobs.
   Biology - drawing diagrams.

9.) Home Economics - designing
   Socials - map work
   Biology - sketches of specimens.

There were a few answers which hinged on the subject of home economics. In these the students showed a certain adequacy, assuming that their teachers did not demand much originality from them.

1.) Sewing - choice of materials and colours.

2.) Home Economics - knowing the colour wheel - colour schemes and how to match them.

3.) Home Economics - helps with such things as colour schemes and what colours go together well or don't belong together at all.

4.) Home Economics - helps in selecting colours for home decorating.

In the category of "poor" answers some were quite similar to those selected for "adequate". The main difference in these lies in their sparceness.

1.) Socials - drawing maps

2.) English - Shakespeare on stage, etc.

3.) Math - the geometric figures.

4.) Science - drawing.

5.) English - general knowledge.
   Socials - general knowledge, background.

6.) French - know artists.

7.) Just about all.

8.) Socials, you learn of the old masters.

9.) I.A.

10.) Math.
ll.) Home Ec.

Others in this category showed some care over being specific but the ends for the use of art seemed small enough to make the answers fall into the "poor" group.

1.) Metalwork - I could make a copper ashtray.
2.) Cooking - attractive arrangements for salads, meat, etc.
3.) Typing - learning to set things up artistically.
4.) English - Socials - more complete knowledge for exam purposes.

This type of answer, it was felt, showed that the student did find some relationship between art and another subject but it tended to be a peripheral one, not penetrating very deeply into the nature of either art or the other subject. A last group of "poor" answers showed very little thought. They tended to be rather rushed, some were left incomplete or the question "How?" was left unanswered.

1.) Home Economics - choice of colour.
2.) Home Economics - you learn how to use colour and when
3.) Home Economics - colour, proportion, etc.
4.) Home Economics - colour, choice of clothes.
5.) Math - dimensions.
6.) Math - we took the golden rectangle.
7.) I can combine my art and clerical work.

In this question 198 (32.68%) of the students did not answer. There were 441 (7.9%) "original" answers, 251 (41.4%) adequate answers and 116 (19.99%) "poor" answers.

Assessing and comparing.

The five examples quoted which suggested creative looking on the part
of the child were the only answers given which did this. This seemed to indicate an ignorance somewhere of the importance of this concept in the teachers, the schools and the curriculum. Less than one percent of the students ready to graduate feel that the presence of artistic meaning is not like a cloak put upon a place or object but something stemming from personal understanding and a feeling out of the thing. It was felt, however, that the other "original" answers held the germs of creative looking and all that was required was a slight click of understanding which would bring into focus the exercise of creative looking.

A part which deserves more comment, perhaps, is that revealing the number of students who could not think of anything artistic in their communities. It is surprising to see that after ten or twelve years of art training in the schools more than twenty percent of the students were so lifeless that they felt that there was nothing in their communities worthy of artistic interest. For beside the nineteen percent who left the spaces blank there were at least half of the students who received the rating "poor" who had written, sometimes with great deliberation, the names of places (places named by almost everyone in the class) and who were unable to write any explanation at all for why these interested them. Beside these there were other answers, sometimes even classed as "adequate" where the description of why a thing was interesting was nothing but a series of jargon words quite divorced from any personal feeling. The entire group of non-looking pupils, then, is likely to be more in the range of fifty percent than nineteen percent. Other than this observation there is not a great deal to say about the answers to this question. The answer samples were carefully chosen to represent all types of answers and the reader is likely to find it easy enough to draw his own conclusions concerning both the answers and the method of classification.
Here it is worth repeating the observation made in chapter four that not a single student tried to assess comparatively the value of hearing a guest artist. Even the most thoughtful answers expressed unequivocal acceptance. Nobody tried to express a positive and negative answer like; "I enjoyed the slides of his work because they gave me ideas for how I can experiment on my own but I thought that the time he spent talking about other artists was wasted." This is the kind of answer which proves that some personal weighing and perhaps mature discussion has been taking place. No student was prepared to express ideas which showed discrimination or intentness, a fact which suggested sponginess. Critical observation and critical listening are the true measures of personal interest. Acquiescence is the greatest enemy of the good attitude.

It was hoped that the wording of this particular question would not discourage students from giving critical answers. The word value, however, may have had too positive a connotation, one which did not suggest the possibility of a negative reaction being valuable. Words like "good," "useful" and "helpful" were avoided since they seemed less neutral than "value." However, value seems to have excited only positive reactions.

As has already been stated, an answer was classified through the use of two criteria; 1.) its personal meaningfulness and 2.) its use of specific terms. The more specific and the more personal an answer, the more it was appreciated as original. The examples have again been chosen in as representative a way as possible with the hope that they will be useful to the reader.

The introduction to this study explained the commonest way in which the good attitude grows. The child begins by exploring intently some facet of knowledge which fascinates him. Gradually, as he becomes more familiar with this subject his understanding of its form and nature increases until he can
see a pattern of some kind in it. While this happens he is also beginning to see that many other facets of knowledge overlap into his own specialty and as he begins to relate them, also begins to see that all knowledge is related and that every facet has its own shape which can best be understood by looking at it in terms of his specialty subject. Once some points of relationship are established the good attitude can flourish. In assessing the answers to the third question, these were the uppermost thoughts conditioning their judgement. The original answers showed special promise in this question. Many of them suggested that the student could see important relationships already. On the other hand, a significantly large number (32.7%) were unwilling to write down any answer. This has had to be interpreted as an indication that they did not see any ways in which art had helped them in other subjects. Many of the answers classified "poor" consisted only of a subject title, usually abbreviated.

It was felt that the answers to these three questions were interesting in themselves and could be presented fairly independently. A large part of their value can be gauged by simply pondering over them, however, they will be used comparatively later in the paper.

**Weaknesses and Suggestions.**

The greatest and most obvious weakness in assessing the answers to these three questions was the weakness of the questionnaire, itself. The interest and enthusiasm which marked off the original answers from those which were adequate or poor was assumed to be a sign of enthusiasm for art. To some extent this must certainly be true but it must also be partly true that the interest, enthusiasm or boredom in the answers was directed toward the writing of a questionnaire, as well. For the purpose of such a study, it was necessary
to eliminate the latter and concentrate entirely on the assumption that art interest stimulated the response. To some degree, at least, this is logical. It seems fair to assume that the child who is interested in a subject is also going to be interested in a questionnaire about the subject. It gives him some chance to show what he knows and feels.

It seems possible, from the answers given for all three questions, that detailed investigations using this kind of questioning might bring interesting information concerning the student's healthy curiosity and learning attitude. The psychophysical type of scale is not well suited to gathering this sort of information because all the ideas are already suggested. The student does not have a chance to show originality except in the ways predetermined by the examiner - an impossible measure for this fugitive characteristic. With the more subjective question an investigator is certainly barred from obtaining exact totals and minute differences but at the same time he is far closer to measuring what he set out to measure.

A question like that concerning the value of hearing a guest speaker can certainly find out many weaknesses in teaching and even in encouraging the student to take part in serious discussions. This kind of knowledge might help the teacher shape his lessons around the important factor of critical thinking, weighing and judging, giving the student a sharper and more individual point of view. Teaching the child to use his mind rather than his memory should be the goal of teaching in our schools. Educational research that will help point toward ways of doing this would be constructive.

The amount of influence the student feels from one subject to another is also an interesting point of departure for more research. Certainly with the heavy platooning and massive classes and schools it is important, if learning is to be efficient, that students begin to see the continuity of knowledge.
The principal of "whole learning" is very evident among students who see the oneness of knowledge. The parts fit more easily when this is so. The student finds that if he is knowledgeable in one field, the references of writers, television programmes, films all begin to mean something and his enjoyment can go on at several different levels instead of at just one. As a learning experience becomes richer it also becomes more enjoyable - enjoyment is the touchstone in developing the good attitude.

**Summary.**

It was felt that attitude to learning was by nature a subjective thing and that to gain a better understanding of the students' learning attitudes some attempt should be made to allow for personal expression. Three of the most important indications of the growth of the good attitude are the ability to see creatively, the development of a critical mind and the ability to see relationships between one field of knowledge and another. To gain knowledge about these three characteristics in students, three questions were posed which would allow each student to express personally how he felt about certain things with which he was familiar.

The question designed to gain information about the student's ability to see creatively asked simply what he felt was artistically interesting in his own district. Rated lowest in creative looking were answers indicating that the student could think of nothing while rated highest were answers showing that the student understood that everything was artistically interesting provided that the person looking at it felt that it was. Few students were in the very top bracket and a great number were in the two lowest brackets. It was felt that students are not generally aware of the creative process in looking and that more attention should be fixed upon this all important aspect of
A question asked the student to describe any value they felt they had got from hearing a visiting artist. It was felt that the answering of this question would suggest the degree to which students had developed a critical mind. The word "value", however, may have had a rather bad influence upon the answers for not a single one was in any way negative or even comparative. Although a good number of students who had the opportunity of hearing a guest lecturer attended the lecture, quite a number did not comment upon it. Answers which revealed personal involvement and which were specifically worded were rated most original while those which were impersonal or were expressed in jargon terms were given the lowest rating. The number of original answers to this question was very low and many students gave answers which were considered "poor." It was felt that few of the children in Art 91 had taken a personal interest in serious discussion and that it would be worth cultivating in the students a desire to have personal opinions and to exchange ideas.

To give some indication of how well students related their art to other experiences they were asked how art was a help to them in other subjects. Those who could see the fundamental likenesses between art and another subject were given the best ratings while those who could see very little relationship at all were given the lowest ratings. The size of the answer groups was fairly comparable to those in the other two subjective questions. There was a small group of original answers while all the other possibilities were fairly high.

The results of this question seemed quite interesting in themselves, showing that it was not at all impossible to grade subjective questions to some extent. In section three B they will be used again where their validity and usefulness will be more carefully examined.
The subjective questions.

A group of graphs showing a comparison of the kinds of answers given by art club members and average for Art 91.

Fig. 4. (a) Do you think it was a valuable experience to hear a visiting artist? What value did it have for you, if any?

Art 91 average  Art club members

<table>
<thead>
<tr>
<th>No Answer</th>
<th>Poor</th>
<th>Adequate</th>
<th>Original</th>
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<tbody>
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<td>Original</td>
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Fig. 4. (b) Name anything or anyplace in your community which you think especially interesting artistically. Why?

Art 91 average Art club members

Fig. 4. (c) In what subject besides art has art interest been a help to you?
The Art Clubs in the High Schools.

What students participate in the art clubs?

It could be seen in part II B that of the 48 high schools which offer an art major, thirty-one had art clubs. Most of these (28) were art service clubs while a few (3) were informal creative art clubs. The answers to question I A. 2 showed that sixty-two art major students were members of the school art club while three hundred forty-five were not members. It was felt that the students who were members of these clubs should show a greater interest in art than those who were not members and so the sixty-two papers were looked at for comparison with the total answers. Taking the overt fact that the students offered themselves to be more influenced by the art teachers and would have more opportunity for discussion it was assumed that their attitudes would be generally better. As can be seen from the graphs below, there was some truth in this assumption. While 47.9% of all art 91 students could be said to keep a sketchbook, 58.1% of the club members kept one. In answer to the question, "Name any places in your community which you feel are artistically interesting, Why?" there was a slightly higher proportion of club students who did not respond. On the other hand, there were fewer poor answers and many more original answers comparatively speaking than there were in the entire Art 91 group. Since all the schools with art clubs had a visit from an artist, it was possible for all to have attended and to have formed some opinion about the value of the visit. Seventy-four percent of the club members attended the lecture while only 61% of the Art 91 students with the same opportunity attended the lectures. Because of this it is rather surprising to see that a larger proportion of unanswered questions was left by the club members than by the entire body of Art 91 students and the proportion of poorly answered questions
Graphs comparing the activities of art club members with those of the Art 91 students as a whole.

Fig. 5. (a) Students who attended the lecture of a visiting artist.

<table>
<thead>
<tr>
<th>Art 91 average</th>
<th>Club members</th>
</tr>
</thead>
<tbody>
<tr>
<td>61%</td>
<td>74.2%</td>
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Fig. 5. (b) Students who kept sketchbooks.

<table>
<thead>
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<th>Number of Sketchbooks</th>
<th>Art Majors</th>
<th>Club Members</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>47.9%</td>
<td>58.1%</td>
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Fig. 5. (c) Average number of extra art courses taken per child.

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<th>Art 91 average</th>
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<tr>
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Fig. 5. (d) Average number of art exhibitions named per child.

<table>
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<th>Art 91 average</th>
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<tbody>
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<td>1.6</td>
<td>1.7</td>
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Fig. 5. (e) Average number of art media used per child.

<table>
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<th>Club members</th>
<th>Art 91 average</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.53</td>
<td>6.1</td>
</tr>
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</table>
is twice as high among club members as among the others. The club members have, on the other hand nearly double the proportion of original answers. The answering pattern for these two groups under the question, "In what subjects besides art has art interest been a help to you? How?" the differences were not great. The unanswered and poorly answered groups taken together were about the same while the club members had a higher proportion of original answers and a slightly lower proportion of adequate answers.

Assessing and comparing.

Looking at the graphs, all in all, one would feel that the attitudes of club members were closer to the good attitude than were those of the regular Art 91 students. Accepting the questionnaire as giving a reasonably valid picture of the attitudes of students to art, these answers tended to indicate that art club members did have a better attitude. This observation stimulates a new question. Is the relationship between art club membership and a better attitude a causal one? From this study this is quite impossible to tell and it would be presumptuous to try. However, there were certain indications which suggested that no causality existed between these two factors. If one did cause the other, then it is likely that the attitude stimulated the desire to belong to the art club rather than that the art club stimulated the better attitude. From the graph below it can be seen that by proportion the art club had approximately half the number of academically low ranking students and at the same time, about twice the number of academically high ranking students as the art major group. This meant that while one third of the senior students in the art clubs had A or B academic standing, only one sixth of the group of Art 91 students had A or B academic standing. It is reasonable to assume that because of the larger concentration of good students, the attitude of club
Implications of the answers and art club activity.

If one is willing to agree that the development of the good learning attitude is the important aspect of education then one must agree that if a school club in any subject is going to exist, then surely its best justification, its most worthwhile end will be to foster and encourage the growth of the good learning attitude. Considering the small number of Art 91 students who engaged in art activities and also the large number of A and B students who were among them, the difference shown between them and the regular Art 91 students seemed not great at all, according to the slender findings of this study. Careful consideration of the development of good learning attitudes in various clubs should be investigated - not just to find out to what extent the club and the good attitude are related, but to find what it is that makes a club successful in fostering the good attitude.

The first aspect of the good attitude is to begin to see creatively; to look at a thing and to find a personal meaning for it, giving its shape and pattern a meaning which is individual. It should become related to experience, modifying the previous concept to a certain extent. In the creative art club this is often stressed as an important factor but all too often the rush to activity drowns the time which should be spent in pondering and contemplation. Unless the mind is given the time to think out the meaning of a situation, the most feverish burst of activity will not result in art. The answers given by art club members to the question concerning artistically interesting places in the community was depressingly proportionate to those given by Art 91 students, generally. The differences were so slight as to be almost negligible.

The critical, personal reaction to other critics, other people's
opinions, is an outgrowth of honesty in looking for ones self. Given the
good learning attitude, it is impossible to sit soaking up like a sponge some
other person's opinions. If a point of view is provocative or challenging in
any way, the good attitude prevents a person from ignoring the challenge. The
answers to the question dealing with the student's reaction to a guest lecturer
showed that there was again very little difference between the answering of
the art major students and that of club members. Surely, the specialized in­
terest of a small enthusiastic group should demand critical open discussion of
the few stimulating incidents which occur during the course of the school year.
The club situation is ideal for discussion sessions but according to the terms
of this study, little seems to be gained in this regard by members over that
which can be gained in the regular art room.

Leading on from this, when the student has used his reactions to
various stimulating situations and turns to other activities, entirely, he
should begin to feel that there is some definite carry-over in the thought
process. Many students taking an art major should, ideally, feel that thinking
about art is more natural to them than thinking about many other subjects. Pre­
sumably they are fairly interested in art and it is obvious that one learns
to make his own relationships most easily when thinking in terms of something
which interests him. Keeping this in mind, the subject most natural to a
person is the one where his mind will do its pioneering, gain experience and
then be able to approach territories which are not so interesting and find that
they are easier to explore when there are already a few points of reference.
This is the philosophy behind the question dealing with the ways in which the
art student finds that his art interest has been a help to him in other sub­
jects. But here again, the answers indicated that there was little difference
between the ideas of the art majors and those of the club members.
Another indication of independence in a young student is whether or not he works on his own. Overt activity, especially self-stimulated activity, is an important gauge of attitude toward a subject. This, however, has been left to the last since it seems to be generally over-stressed in the art educator's world. As an example of independent activity a comparison was made between the proportion of sketchbooks kept by the Art 91 students and art club members. In this count, only sketchbooks with more than ten pages filled (in eight months) were considered. As the graph below indicates, the percentage of club members with sketchbooks is considerably higher than that of Art 91 students with them. To go with this, the number of extra art lessons, painting in the Parks, community art clubs, etc. attended by students were compared and while club members participated, on the average, in 1.38 extra lessons, etc., the average art major participated in only .74 activities per child. And while Art 91 students could name 1.1 art exhibitions per child, the club members named 1.6 per child. These are some indication that art club members may be more aware of the obviously artistic activities at least. But as a contrast it was found that while the Art 91 student had tried an average of 6.1 of the seven commonly used media listed on the questionnaire, the club members had tried only 5.53 of these per student.

The patterns suggested by the comparison of the answers of art club members and those of Art 91 students show that while the art club members tend to be slightly more active in practical ways, they are not significantly more active in thinking and personal involvement. The carrying out of action research in many different schools, using the subject club as a sort of pilot group could, stimulate the development of more scholarly and creative groups in the high schools. These could perhaps take the form of the more personal study, where the methods invented by individuals to encourage serious discussion
Fig. 6. (a) Comparison of the number of boys and girls in Art 91 with those in art clubs.

Fig. 6. (b) Comparison of the number of academically high, medium and low scoring students in Art 91 with those in art clubs.

Art 91 average    Art club members
the weighing and exploring of the ideas of others, using always one's own experience as the guide, would be presented and commented upon in a fairly subjective way. More tape recordings and written records of actual discussion group meetings or debates could be valuable and might be commented upon and used as a part of the reports. Students choosing a theme and collecting thoughts, objects, pictures and articles around it seems to offer some possibilities in the carrying-out of active research in creative looking. Explorations of the natural image through the use of photography might also stimulate looking and thinking about the basis of art. It seems a waste to expend so much energy on a club whose members are hardly more stimulated than the average student. Surely some direction is needed in offering some enrichment to the enthusiastic student willing to spend extra time on his work.

Summary.

It was thought that some correlation would exist between good attitude and membership in an art club. The papers of students belonging to school art clubs were compared with those of the Art 91 students as a whole. It was seen that in the subjective questions the art club members showed a higher percentage of original answers. This, however, was not felt to be an indication of the member's outstanding superiority since there was a much higher percentage of high academic-scoring students in this group and a low percentage of low academic-scoring pupils. It was decided that the differences between the club members and the Art 91 students average were not as great as could be expected.

It was seen that more club members kept sketchbooks but that their experiences in using various media were slighter than those of the average Art 91 student. A conjecture was made that the clubs were often centered upon
the one activity of poster-making and advertising, a condition which did not encourage experimentation.

The findings of this chapter showed that a great deal of further research in the learning attitude should be centred about the subject club, for the natural selection that occurs in these small groups usually ensures an enthusiastic membership. Action research concerning the ways of encouraging critical discussion and creative thinking could be carried out in groups like this where it may be almost impossible to do much in the actual class situation. It was felt that in our schools, which are becoming larger and larger and more and more impersonal, a great deal of inefficiency occurs because of the inability of pupils to see unity in the various courses they take. The favourite subject club might provide a place in which teachers and students could learn the different ways in which knowledge is related. By using the club situation a great deal could be learned about encouraging the growth of the good learning attitude.

* * * * * * * * *
Attitude Groups.

Trying the Validity of the Study.

All aspects of this study will not be formally justified. It is in the nature of the survey that results are tentative and suggestive rather than definite and self-contained. However, it was felt that some testing measures could be used to try the consistency of the results of the questionnaire. The subjective questions were most appealing since there is so much opposition in social science research to this sort of questioning and they were the ones to spark off this part of the study. It was decided that if one were prepared to make a scientifically unfounded assumption, the desire to test the questionnaire could to some extent be satisfied.

The assumption was as follows. There was a question which asked for a simple answer to how the student felt art might be useful to him after he graduated from school. Under the definition used for 'good attitude' in this study, the student's ability and desire to keep learning about and, naturally, keep using his art education independently was the ultimate measure. It follows logically then that the students who should most consistently score high in attitude would be those who believed that art was very important to them personally and would be one of the subjects around which they planned to centre their lives. Conversely, those who should most consistently score low would be those who felt that art would be of no use to them once they left the school. It was decided that the students who best fitted the first category were those who indicated that they would like to make art their career. There were thirty-eight of these students. The students who could best represent the latter category were those who indicated that they felt art would be of no use once they were finished school. Fifty-six students were in this group. Proceeding
logically from these assumptions, the group who felt art would be useful to them as a hobby or for part-time employment or as a help in some non-art vocation would come in between the two extremes. To represent this in-between group in the comparison, the one hundred twenty-two papers of students thinking art useful in a non-art vocation were chosen. Because of the indefinite wording on the questionnaire (as explained in section II C.) it would be less useful to look individually at the groups between the two extremes, for by the term "hobby" many students may have meant that it would be useful in some other vocation. This may be true also of the expression 'part-time employment.' The groups of 'art profession-bound' students and 'art-will-be-no-use' students are both quite clearly defined while the middle groups are fluctuating. However, one would expect the group 'non-art vocations' to score higher than average, especially in the question, 'How is art useful to you in other subjects?'; for by saying that a subject will be useful in another subject is not far from saying that a subject will be useful in a seemingly unrelated vocation.

The Subjective Questions.

In counting up the responses to the first subjective question (section I B-4) 'Name any places in your community which you think especially interesting artistically. Why?' it was seen that the proportions of students from each group answering in various ways was almost as predicted after considering the logical expectation. Students planning to enter art careers had the lowest percentage of poor answers and by far the highest percentage of original answers while the students thinking art will be no use had the highest percentage of poor answers and no original answers at all.

In another subjective question 'How has art interest been of use to you in other subjects' the definition of the three groups was not so clear
Fig. 7. (a) Name anything or anyplace in your community which you think especially interesting artistically.

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<td>Art no use</td>
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Do you think it was a valuable experience to hear a visiting artist? What value did it have for you, if any?

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<tr>
<td>Art will help other vocation</td>
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<td>Art no use</td>
<td>20%</td>
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<td>Art will help other vocation</td>
<td>3.9%</td>
</tr>
<tr>
<td>Art no use</td>
<td>0%</td>
</tr>
</tbody>
</table>
Fig. 7. (c) In what subject besides art has art interest been a help to you?
nor so consistent but the pattern is still significant. While a great number of students thinking art would be no use neglected to answer the question, very few of them gave 'poor' answers. Otherwise their responses seem to follow the pattern based upon the assumption. Many students who thought art would help a non-art vocation could not think of any ways in which art was helpful in other subjects since nearly forty seven percent of this group gave either poor answers or no answer. This group scored fewer than the average for Art 91 students in original answers, suggesting that their attitude toward the usefulness of art is perhaps more practical than poetic. Children intent upon art careers answered very well in accordance with the assumption, scoring lowest on poor answers and highest in original answers.

The final subjective question concerned the students' reactions to the guest lecturer. After the students from schools who did not receive a visit from a guest lecturer were eliminated there were only thirty in the art career group, one hundred four who felt art would help a non-art profession and twenty who thought art would be no use. Because this question was generally badly answered, the pattern for these three groups was not so regular or satisfying, but again it was fairly consistent with the assumption. If no answer and poor answer were combined, students planning an art career had the smallest proportion of answers here while scoring the largest proportion of original answers. Using the same system, children feeling that art will be no use gave the largest proportion of poor answers and no answers and they gave no original answers at all.

From the comparisons of answers in these three subjective questions it could be said that answers given were very consistent with the three arbitrary groups set up as guides in carrying out this experiment. If one were willing to accept the assumption one would also feel that in this questionnaire
the subjective questions were fairly useful in determining the students' attitude to art. They did not, however, simply repeat what we already know about the student; namely, that he will choose an art profession or that he sees no use for art in his future; but they expand and multiply the individual appearance of the students' attitude. This kind of question might become useful to some extent in diagnostic attitude testing. It could help teachers to see what aspects of the good attitude are missing - it may be an uncritical mind, the inability to relate one form of knowledge to another or the absence of creative looking. If schools are to improve student attitude, these are some of the aspects of it which should be investigated.

The objective questions.

Five of the objective questions were chosen to represent the different categories. Reading, Art Activities and Personal Earnestness and Keenness. The same basic assumption was made, namely that the students planning art careers should score best while those who feel art will be no use should score lowest. Other groups should be closer to the average.

The first question chosen was that concerning art exhibitions. The question (I B-1) was designed to find out children's awareness of art exhibitions current in their community. A graph was made showing the average number of exhibitions named by the students in each category. The pattern developed is similar to the one expected. While the average student planning an art career could name 2.7 exhibitions, the average student feeling that art would be useless could name only .28 exhibitions. Students who thought art would be useful in a non-art vocation named on the average the same as the Art 91 average, 1.1 per student.

Another question concerning activity more than awareness was that
Comparisons of the answers given to the objective questions by the three groups. These are shown in relation to each other and to the Art 91 average.

Fig. 8. (a) Average number of exhibitions named per child.

Fig. 8. (b) Average number of magazines named per child.

Fig. 8. (c) Average number of art professions named per child.
Fig. 8. (d) A comparison of the numbers of students from each group who attended the lecture by a guest artist.

Fig. 8. (e) A comparison of the numbers of students of each group who were members of school art clubs.
Fig. 8. (c) A comparison of the academic records of the students of each group.
concerning the number of art club members. After eliminating the students who did not have access to an art club it was found that of the students planning an art career, 21% were art club members. Of those who thought art would be useful for a non-art occupation 19% were members while among those who felt art would not be useful, only 1.8% were members.

A question used in regard to reading was one which seemed to produce the most meaningful answers in the general survey; the number of art periodicals students could name. Students planning an art career named on the average 1.2 magazines per child while students who felt art would not be useful could name only .36 per child and those saying that art would be useful in a non-art vocation could name .7 per child. The best group here was not too far above the Art 91 average of 1.02.

The number of art professions named by each of the groups was tallied up and the result was much the same. Students planning art professions named an average of 3.68 per child; students who felt art would be useful in a non-art profession could name 1.9 per child while those who felt art would be no use could name only .89 per child.

The last question concerned earnestness and keenness. Of the students able to attend the lecture given by a guest artist, the numbers who did attend from each group were tallied. While 77% of the students planning an art career attended the lecture, 63.3% of those who felt art would be useful in a non-art career attended and only 40% of those who thought art would be useless attended.

Since the pattern which could be logically expected (providing the underlying assumption was accepted) recurred again and again, it seemed unnecessarily exhausting to go through all the questions and do the same thing. Since this is a survey whose value lies in the leads and openings it might
provide and does not presume to draw tightly fixed conclusions, this much
development of the problem of the validity of the questionnaire and its assess­
ment seemed sufficient.

Summary.

It was felt that some attempt should be made to try the validity of
the questionnaire. It would help to justify the use of this questionnaire and
perhaps stimulate more interest in the study of learning attitudes. Assuming
that students who plan an art career will have the best attitude and that stu­
dents who feel art will be of no use after graduation will have the poorest
attitude toward art, the answers these students gave were compared with those
given by the average Art 91 student. In each case the students planning an
art career scored highest and the students who felt art would be useless scored
lowest. A group whose attitude score it was guessed would be slightly above
average, scored consistently in that position. It was decided that providing
one accepted the underlying assumptions of the study the questionnaire and its
scoring were successful in providing some measure of the art students' attitudes
toward art.

* * * * * * * * *
Conclusion.

You can lead a horse to water
But you can't make him drink....

This quotation which does not require a reference has been used metaphorically in reference to education from ages too remote for memory or written record. Yet today it remains as applicable as it was before the time of Aristotle. The uppermost question in every teacher's mind is still, "Where does the thirst come from?" Thirst to the teacher means ease of learning. This has been attributed over the ages to various functions of the mind. In the nineteenth century the introduction of mass education stimulated educational philosophy in a new way and the commonly held opinion was that a child who learned easily and fluently had a special kind of well-developed memory, a capacity for the accretion of facts. With some glimmers now of understanding coming from psychological studies it is becoming evident that learning attitude is an all-important factor. While the student with a good intellect and a poor attitude is almost invariably a failure in school and life, the student with a poorer intellect but a good attitude is almost invariably a success in both. It is perhaps ludicrous that after centuries of playing with an idea like this we have emerged with a tentative proof for something which stone age witch-doctors already knew. The modern mind seems unwilling to grasp the thing in its metaphorical simplicity but like some playful animal must maul and tease and worry it. Only after an idea has been exhausted in this way can it be made respectable and presentable to the twentieth century. In this study the learning attitude was mauled and teased and worried a little but since it is normal today to treat a subject like this, some good came out of it.

It would be superfluous to conclude this study with a synopsis of the summaries so instead it will be looked at once again as it relates to its
purpose and the ideas coming to the mind of the researcher will be described. The aim of the study was to stimulate an interest among educators for students' learning attitudes. This was to have been accomplished by an investigation of the question, "Is there a good learning attitude in our schools?" The use of the questionnaire helped to reveal some things about attitude as it is defined here. It showed that there was a great range of attitude from very poor to very good in a small group where one feels that the range should not be great. Art 91 students make up a select group where homogeneity could be expected in regard to attitude. The questionnaire scores would fall almost into a normal distribution curve with, on the evidence provided by part two of the study, a mediocre level. This wide range, even in a select group, promises unlimited possibilities to researchers in the field of attitude studies and the pattern provided by the comparative studies of part three show that attitude is not so intangible as one normally feels that it is.

An obvious tendency revealed by a study of the questionnaires was for certain classes to score very high while others scored very low. To the researcher this seemed an indication of the effects of different stimuli upon students. It became evident that schools and teachers must begin to include the learning attitudes of their students as an important part of the measure of a successful educational experience. This suggested that teachers should make themselves aware of the effect they have upon the attitudes of their pupils and should look for methods of stimulating the good attitude. This is not the same as finding methods of 'motivation,' for it does not limit itself to one short moment of receptiveness but bends itself upon encouraging and directing the development of a personal way of thinking which prepares the student for the experiences of his entire lifetime.

To further this end, schools and their administrators would have to
see the importance of the good learning attitude and encourage teachers to experiment in its development. The effect of school size, the physical and emotional atmosphere of the school, the attitudes of the supervisors and policy-setters upon student learning attitudes could be subjects for further study.

Art teachers should have an advantage, for they are usually allowed to test in any way which suits them. Attitude to work usually acts as one of the criteria. Industry and activity are the easiest aspects of attitude to detect, however, but there is no reason to believe that physical activity is the most effective measure of attitude. Creative thought, looking, and critical thinking, these should be investigated and considered a part of the attitude measure.

Another advantage of the art class is that it is often smaller than other classes. The individual has a better chance of showing his peculiar gifts. There is scope for critical discussion and personal views. One can find out what each student can do with the experience he has gained and the facts he has been given.

By many studies carried out honestly in classrooms and clubs, teachers could gain a better understanding of the learning attitude. To learn the ways in which the good attitude grows, to find out how to nurture it without robbing it of the individuality upon which its existence depends, these are discoveries which could change completely the concept of education and the school.

* * * * * * * * *
Appendix A: Questions and their scores in each of the four categories.

Reading.

1.) Do you ever read about art?  yes 496 (81.8%)  no 110 (18.2%)  
2.) What is the general classification number for books about art?  knew 115 (19%)  did not know 491 (81%)  
3.) Have you ever read magazines about art?  yes 449 (74.1%)  no 157 (25.9%)  
4.) Name any you know.  Total 468  average per 'yes' child 1.02  
5.) Do you have any favourite artists?  yes 423 (69.8%)  no 183 (30.2%)  
6.) Which ones?  total 1241  average per 'yes' child 2.9  
7.) Name any art schools you know about.  total 753  average 1.2  
8.) How much do you think it would cost to attend an art school in Western Canada for one year?  
   a.) fees:  knew 201 (33%)  did not know 405 (67%)  
   b.) expenses:  knew 131 (21.5%)  did not know 475 (78.5%)  
9.) How much do you think it would cost to enroll in a university in Western Canada for one year as a fine arts student?  
   a.) fees:  knew 168 (27.7%)  did not know 438 (72.3%)  
   b.) expenses:  knew 146 (24.9%)  did not know 460 (75.1%)  
10.) Name all the occupations you can think of which require advanced training in art.  total 1635  average 2.7  

Art Activities.

1.) Is there an art club in your school?  yes 339 (83.2%)  no 199  did not know 68 (14.2%)  
2.) Do you belong to it?  yes 62 (15.2%)  no 345 (84.8%)  
3.) Is there an art club in your city which you may attend?  yes 307 (60.2%)  no 96  did not know 203 (39.8%)  

79.

4.) Do you attend it?  yes 16 (3.1%)  no 494 (96.8%)

5.) Have you ever seen an art exhibition?  yes 579 (95.5%)  no 27 (4.5%)

6.) Name any art exhibitions (or describe kind of work e.g. batik, sculpture) you can think of which have been on display during the last year or two anywhere in your district.  total 675 average 1.11

7.) Has an artist ever visited your school?  yes 361 (74.1%)  no 101 (20.1%)  did not know 21 (5.8%)

8.) Did you have a chance to hear him speak?  yes 295 (61%)  no 188 (39%)

9.) Do you think it is a valuable experience to hear a visiting artist?  yes 352 (72.7%)  no 135 (27.3%)

10.) What value did it have for you, if any?  no answer 268 (44.2%)  poor 45 (7.5%)  adequate 144 (23.9%)  original 26 (4.2%)

11.) Are there any scholarships for art training for which you are eligible?  yes 231 (38.1%)  no 375 (61.9%)

12.) Do you think you would have a good chance of winning a scholarship if you applied for one?  yes 153 (25%)  no 453 (75%)

13.) Do you participate in any extra-curricular activities, sports, teams, etc.? If so, briefly describe the part you play in them.  total 637 average 1.05

14.) Do you have any activities outside school? (music lessons, playground supervision, instructor, etc.) If so, explain briefly.  total 543 average .89  art activities  total 70 average .11
Personal Earnestness, Realism and Keenness.

1.) Do you keep a sketchbook for your own private use?  
   yes 453 (74.8%)  no 153 (25.2%)

2.) About how many pages have you filled since September?  
   ten or more 216 (47.9%)  
   nine or less 390 (42.1%)

3.) Have you attended any art classes outside of school?  
   yes 310 (51.1%)  no 296 (48.8%)

4.) Painting in the Parks  
   Saturday morning classes  
   total 180 summers  
   total 162 years  
   total 107 terms

5.) Have you framed or mounted any of your work?  
   yes 461 (76.1%)  no 145 (23.9%)

6.) Do you display it in your home?  
   yes 438 (72.3%)  no 168 (27.7%)

7.) Do you think an art activity will be useful to you when you have graduated from high school?  
   yes 550 (90.7%)  no 56 (9.3%)

8.) How do you think it will be useful?  
   vocationally 160 (29.1%)  
   as a hobby 343 (62.3%)  
   part time employment 47 (8.6%)

Artistic experience and the Desire to Communicate.

1.) Name anything or any place in your community which you think especially interesting artistically. Why?  
   original 47 (7.7%)  
   adequate 318 (52.5%)  
   poor 126 (20.8%)  
   no answer 115 (19%)

2.) Do you think it was a valuable experience to hear a visiting artist?  
   yes 352 (72.7%)  no 135 (27.3%)

3.) What value did it have for you, if any?  
   original 26 (4.2%)  
   adequate 144 (23.9%)  
   poor 45 (7.5%)
4.) In what subjects beside art has art interest been a help to you?

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* * * * * * * * * * *
Appendix B

Name .........................
School  .........................

I.

A. 1. Is there an art club in your school? .... ..... .....  
     2. Do you belong to it?  .........................  
     3. Is there an art club in your city which you may attend?  .........................  
     4. Do you attend it?  .........................  
     5. Have you ever seen an art display in your school which was done by students from another school?  .........................  
     6. Another province or country?  .........................  
     7. Has your own work been shown publicly anywhere besides in your own school?  .........................  
     8. Do you keep a sketchbook for your own private use?  .........................  
     9. About how many pages have you filled since September?  .........................  
    10. What do you put in your sketchbook? (use a )
          indoor subjects .......... drawing ..........  
          outdoor subjects .......... watercolour ..........  
          both ................. other .................  
          ........................  
    11. Have you attended any art classes outside of school?  .........................  Yes .........  No .........  
          Saturday morning classes .... How many years? .............  
          Others  .........................  

B. 1. Have you ever seen an art exhibition? ........ Yes..... No.....

2. Name any art exhibitions (or describe kind of work, e.g. sculpture, batik) you can think of which have been on display during the last year or two anywhere in your district.

........................................................................

........................................................................

........................................................................

3. Name anything or any place in your community which you think especially interesting artistically.

........................................................................

........................................................................

4. Why? .................................................................

........................................................................

........................................................................

5. Has an artist ever visited your school? ...... ...... .........

6. Did you have a chance to hear him speak? ...... ...... 

7. Did you have a chance to speak to him? ...... ...... 

8. Did he see your work? ......................... ...... ...... 

9. Do you think it was a valuable experience to hear a visiting artist? ......................... ...... ...... 

10. What value did it have for you, if any? ...... ......

II

A. 1. Which of these processes have you tried?

   oil painting ............ drawing ............

   w.c. painting ............ sculpture ............

   printing (lino cut, wood cut, etc.) ............

   carving ............ pottery ............

   others ........................................

2. Did you teach yourself any of these? Yes ...... No ......

3. Which ones? ..........................................................
4. Where do you get your materials for these? ..............................................

5. Which do you enjoy most? .................................................................

6. What art work do you do for your own amusement? .............................

7. Do you show it to your art teacher? .................................................

8. Has he/she ever told the class about ideas you have tried on your own? .....  

9. Do you think any art activity will be useful to you when you have graduated from high school? .................................................................

10. Which one(s) .................................................................

11. How do you think it will be useful? .............................................

    ....... vocationally

    ....... as a hobby

    ....... part time employment

    other ........

12. Have you framed or mounted any of your work? Yes........ No...........

13. Do you display it in your home? .......... Yes........ No........

B. 1. Do you ever read about art? ........... ........

2. What is the general classification number for books about fine arts? ....

3. Have you ever read magazines about art? ........

4. Name any you know which are published

    in Canada ..........................................................

    in U.S.A. ...................................................

    other countries ...........................................

5. Do you have any favourite artists? Yes .... No .......

6. Which ones? .................................................................

7. In what subjects besides art has art interest been a help to you?  

    ........................................................................

    How?  ..................................................................
A. 1. What do you plan to do the year following high school graduation?

.............work
.............university
.............vocational training
.............other

2. How many people do you know who have attended an art school? ...........

3. Name any art schools you know about.

....................... .......................... ..........................

4. Have you ever thought of becoming a professional artist? Yes.... No...

5. Name all the occupations you can think of which require advanced training in art.

....................... .......................... ..........................

B. 1. How much do you think it would cost to attend an art school in Western Canada for one year?

fees .................

living expenses ..............

2. How much do you think it would cost to enroll in a university in Western Canada as a fine arts student for one year?

fees .................

living expenses ..............

3. If you are not sure of the answers to questions 1 and 2, how would you obtain this information if you wanted to know more accurately?

1. .................

2. .................

C. 1. Are there any scholarships for art training for which you are eligible? Yes ............ No ............ Don't know ............

2. Where would you obtain definite information about scholarships if you wished to apply for one?

............................................................................

............................................................................

............................................................................

............................................................................
3. Have you ever thought of applying for a scholarship to continue your art training? Yes ...... No ......

4. Do you think you would have a good chance of winning a scholarship if you applied for one? Yes ...... No ......

IV

1. Other things being equal, do you think an art major is more suitable for boys or girls?
    boys ...... both the same ......
    girls ....

2. Did anybody discourage you from choosing an art major? Yes.... No....

3. Briefly describe their point of view or argument against it.

4. Do you participate in any extra-curricular activities, sports, teams, etc.? Yes ...... No ......

5. If so, briefly explain the part you play in them.

6. Do you have any activities outside school? (music lessons, playground supervision, instructor, etc.) Yes ...... No ......

7. If so, explain briefly

__________________________

ACADEMIC LOW MED HIGH

Not to be completed by student

* * * * * * * * *
### Appendix C.

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A. General Philosophical Works


7. Langer, Suzanne K., Philosophy in a New Key, New York, Mentor, 1953.


B. Government Publications

C. Papers from Periodicals and Journals


D. Books on Research Methodology


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