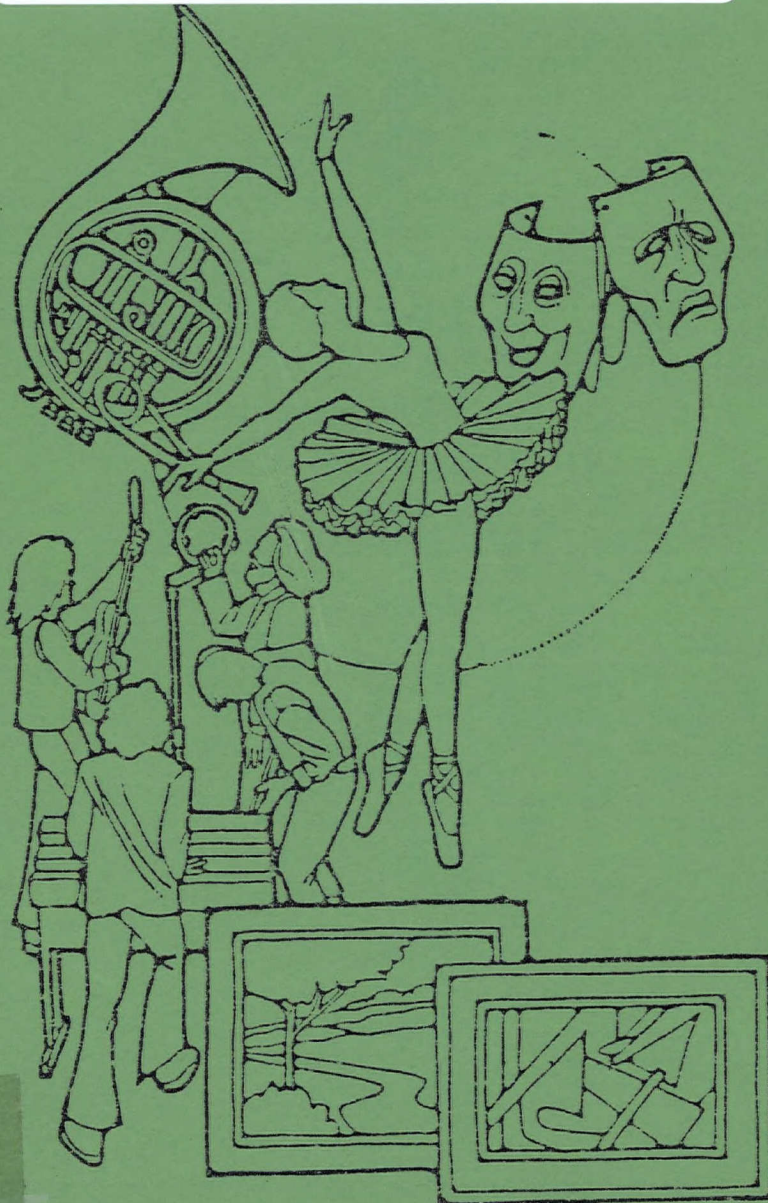


# CULTURAL ARTS SURVEY

To design an instrument  
to determine children's  
exposure to, and  
knowledge of, the arts  
by Dennis Hunt



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To Design an Instrument to Determine  
Children's Exposure to and Knowledge of the Arts

BY: Dr. <sup>(1)</sup>Dennis Hunt, Department of Educational  
Psychology, University of Saskatchewan,  
Saskatoon, Saskatchewan.

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#### ACKNOWLEDGEMENT

The principal investigator would like to thank Mrs Sandra MacNab, Research Assistant, for her considerable contribution to the investigation.

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## INTRODUCTION

In April, 1983, the Federal Department of Communications contracted with the researcher to:

develop a survey instrument to investigate the major sources from which children get exposure to the Arts  
-Proposal, 1983, pg.1

It was agreed that the instrument would be confined to the cultural arts of dance, music, visual arts and drama, that it would be appropriate for students in grades eight and eleven and that the instrument would be piloted in both urban and rural areas of Saskatchewan.

A second aim of the study was:

to determine the knowledge level of children in the Arts  
- Proposal, 1983, pg.1

For purposes of the present study, knowledge was defined at the lower level of the cognitive continuum, that is at the "recognition of terminology and names". A caveat was included in the original proposal pointing out that if existing instruments suitable to the Canadian milieu did not surface, then renegotiations would be required in order to develop a new test. It was felt that developing a new test would be a very time consuming task which would go far beyond the time available in the present project. This was particularly true since the contract was not ratified until August even though it started unofficially in March. This lag resulted in an effective work

period of seven months instead of twelve.

The report will be divided into two major sections. The first section will describe procedures followed in development of the cultural arts survey. The second section will discuss available assessment instruments in the arts.

### 0.1 Development of the Cultural Arts Survey

#### 0.1.1 Schedule

May-June	-Problem Definition
June	-Survey Outline developed
July-August	<ul style="list-style-type: none"><li>- Plans for meeting with experts</li><li>- Development of a list of potential experts</li><li>- Development of an item pool for the survey</li></ul>
Early September	-Initial Draft of the Cultural Arts Survey
Late September	-First draft of the survey sent to selected experts in preparation for October's workshop
Early October	-Workshop with cultural arts experts
October- November	<ul style="list-style-type: none"><li>- Meeting with computer services consultant to ensure the format was appropriate for efficient computer entry of data from the questionnaire</li><li>- Contact made with one urban and one rural school board requesting permission to pilot the survey instrument</li><li>- Revision of survey instruments as a result of the workshop with the cultural arts experts</li></ul>

- Pre-pilot test with six children
- Further revision of survey instrument

#### December

- Dates and classes finalized for pilot testing
- Printing of survey for pilot

#### January and February

- Administration of cultural arts survey to grades eight and eleven students in selected rural and urban schools
- Revisions made to survey as a result of the pilot test

#### Late February

- data taken from questionnaire and entered into the computer
- data analysis completed
- further refinement of the survey

#### March

- final revision of the cultural arts survey
- printing of the finalized cultural arts survey
- report writing

#### 0.1.2 Workshop with Arts Experts

Early in the study, a consultation session with arts experts was planned. A list of names of experts was compiled. Criteria for selection included recognition by colleagues as expert in both arts and in arts education. One expert in each arts area was contacted and each agreed to examine a draft of the survey instrument, to come to a workshop in order to discuss it, and to bring along to the workshop



suggestions for possible assessment instruments. (See page 26)

The following people attended the workshop on October 1, at the College of Education, University of Saskatchewan.

Mr. W Hyslop, Drama Teacher, Saskatoon.

Ms. P Dewar, Dance Coordinator, Saskatoon.

Ms. M. Lyons, Art Consultant, Saskatoon School Board.

Ms. V. Forsyth, Music Consultant, Saskatoon School Board.

Mr. G. Charpentier, Fine Arts Consultant, Saskatoon  
Separate School Board.

Recommendations for revision of the cultural arts survey were received and discussed by the participants and the researchers. The experts suggested various refinements of the instrument. The following are only two of the many suggestions.

Upon the recommendation of the dance expert, dance was divided into three sections: ballet; creative and modern dance; folk, jazz and other types of dance. This classification corresponded more closely to the recognized subdivisions in the field than did the one developed by the researchers.

In the intensity of the involvement with the survey, the researchers had neglected to include a section to find out what students did in the arts in their spare time or "just for fun". Fortunately this omission was brought to the researchers' attention by the experts at the workshop and corrected immediately. This change

resulted in Section four in the survey.

### 0.1.3 Instrument Development

Prior to the signing of the contract, some preparatory work was done by consulting with Dr. Randhawa, Coordinator of Research Activities for the College of Education, University of Saskatchewan to discuss the general approach and schedule for the study. The first task included problem definition. To assist in this process, the researchers decided to visit a neighbouring lively and inquisitive grade eight class in order to seek student perceptions concerning "cultural arts" and "exposure". Following this session, it was realized that arbitrary delimitation would have to be made concerning what should be considered a "cultural art". The area of crafts proved to be particularly difficult. It was decided that ethnic crafts (e.g. Easter egg decorating), utilitarian crafts (e.g. crochet work, knitting) would be acceptable only if the intent were primarily aesthetic. In keeping with the original intent of the study, activities which were serving primarily extra-aesthetic functions were excluded from consideration. Therefore, for example, social dancing did not enter into the survey. Film and photography were initially excluded in favour of a more conservative approach to the cultural arts. However, after the initial draft, the visual arts were subdivided into three sections to include film and photography as one identifiable subsection. Originally drama was also subdivided according to creative and the more formal play performance. However, this subdivision was thought to be potentially confusing to

respondents and so drama remained essentially one category except in the third section (performance participation). Because of the variation in musical experiences gained from involvement with different modes of music making, music was subdivided four ways. For example, a student taking violin lessons and playing in an orchestra would be exposed to musical experiences quite different from those of a student involved in a band programme.

The final format for the survey includes the four cultural arts of drama, dance, music, and visual arts and their subdivisions. In all, there are eleven categories to which students must respond. The final form of the Cultural Arts Survey is contained in the Appendix.

Another issue in problem definition was the need for clarification of the term "exposure". Questions addressing this issue included:

- In what ways might students be exposed to the arts? (e.g. through lessons, performing or exhibiting groups or as an audience member)
- Are there different levels of involvement? (e.g. attending a weekly folk dance group; watching a play)
- Where do students receive this exposure? (e.g. school; home; community; neighbouring city)
- Is intensity of involvement to be included? (e.g. practice and preparation)
- What sort of things might influence this exposure? (e.g.

urban/rural location; age)

Discussion of questions such as the above led to the classifications of; activities which were active/passive; activities in school/outside of school

Following this, a pool of items was developed to measure the extent and intensity of involvement. An initial draft of the survey contained the following sections:

- lessons currently taken in school and outside of school
- lessons once taken
- participation in performing or exhibiting groups
- involvement over the summer holidays
- involvement as an audience member.

In the course of the survey development, however, the section dealing with summer activities as distinct from activities during the rest of the year became superfluous. Once section four dealing with free time activities was added, it was thought that the differentiation between involvement during summer and at other times of the year would collect little additional information.

A third issue in the survey development related to the appropriateness of the survey for the respondents. The survey required as simple a format as possible and ideally had to be completed within one class period. An additional factor was the desire to retain some

flexibility in the format so that sections not relevant to a particular student could be passed over. The initial format proved somewhat unwieldy and verbose. The experts at the workshop commented upon the difficulty of the vocabulary and elaborate format. As a result the format was revised somewhat before the survey was used in the pilot study. However, it was found that if explicit oral directions were given, even grade eight students seemed able to manage the survey. Halfway through the pilot study the format for the first three sections was simplified. Subsequent trials during the pilot verified its effectiveness and that the students could complete the survey after a short introduction. The new format also shortened the length of time needed for completion of the survey.

Section five of the survey was designed to obtain information concerning the student as audience member. Because there were many variables (Live vs taped; sources of exposure vs frequency of exposure) for each cultural art, the format became quite complex. During the pilot study it became apparent that some of these differentiations were unnecessary and, therefore, some subdivisions were collapsed. Another difficulty experienced by respondents in section five concerned the response key. Initially there was a fine breakdown in terms of frequency of attendance. Many respondents who had seen more than one presentation in any arts area could not, however, remember how many times they had attended, therefore the response key was simplified so that respondents only needed to indicate "0" (no times), " 1" (once) or " 2" (more than once). Specific details also required revision. For example, it was found

that some students attended workshops and clinics and that no provision had been made to pick up this information.

The final survey contains five sections:

1. lessons currently taken
2. lessons previously taken, but not taken currently
3. participation in groups, exhibitions, performances and workshops
4. arts activities involved in during free time or "just for fun"
5. audience attendance

#### 0.1.4 Identification of Sample and Demographic data

At the top of the front cover, space is provided for a student number and school code. These numbers permit identification of each survey without the student's or school's name appearing on the survey. These numbers could be entered before students receive the survey, or students could be instructed to enter same. Demographic data which might be useful in an exploration of the influences of certain variables upon the responses are requested at the bottom of the front cover.

#### 0.1.5 Pilot Test

In late Fall, the Saskatoon Board of Education and the Biggar School Board agreed to permit pilot testing of the cultural arts

survey in schools under their jurisdiction. Table 1 shows the number of students in the sample at each grade level.

TABLE 1

Number of Students in Sample

	Grade 8	Grade 11	Total
Urban	57	76	133
Rural	59	44	103
Total	116	120	236

The urban sample included two classes of grade eights, each from a different school and three classes of grade elevens with two from one school. The rural sample included three schools in a small rural area with classes from K-12 and with total populations under 200 and one larger school from a town. As a result of the pilot study many revisions were made. In addition, recommendations for administration of the survey were also developed. These are given below.

The person administering the survey could be the classroom teacher who should follow the following instructions:

1. Read to the class the general introduction located at the top inside of the cover.
2. Ask the class to complete the front cover information. If the student number and school code have to be filled in by each

student, have a list of student numbers and the school code ready. (The teacher may prefer to fill these out prior to handing out the surveys.)

3. Present an overview of the five sections of the survey and emphasize that:

- the first two sections are about lessons
- the first section is about lessons they are taking NOW and the second section is about lessons they once took but DO NOT TAKE NOW
- the third section is about groups they belong to or performances/exhibitions they have been in OVER THE LAST YEAR
- the fourth section asks about arts activities they do on their own - just for fun
- the fifth section asks about the kinds of arts they have seen or heard OVER THE LAST YEAR

4. Read the instructions for completing section one, two and three (at the bottom of the inside cover). Ask the students to complete the survey at their own pace.

The survey tends to take between 10 to 45 minutes, depending upon the individual's involvement in the arts. It is useful to have some work or reading material available for those who finish early. Students are free to ask the administrator questions centered on the



admissibility of specific activities. The assumption concerning cultural arts is that the activity has to have been done primarily for aesthetic purposes. Therefore a school dance would not be considered a cultural arts event. Recreational ice skating would also be excluded whilst ice skating dancing could be included.

#### 0.1.6 Suggestions for Data Analysis

There are many questions to which the data could respond. The sample used for the pilot study was small and not randomly drawn, therefore the suggestions and tables that follow are included merely to illustrate possibilities for interpretation. The data within the tables are primarily descriptive and the significance is minimal. They could show the percent of students currently taking lessons in each art; the percent of students who had once taken arts lessons; the percent of students participating in arts events; the percent of students involved in arts activities in their free time; and the frequency of involvement in each arts area as an audience member. Tables 2 and 3 are examples of this type of overview.

TABLE 2

Number and Percent of Students  
who Once took Lessons in each Art

	IN SCHOOL		OUTSIDE SCHOOL	
	N	%	N	%
Drawing, painting	88	37*	15	6
Crafts	50	21	23	10
Film, photography	17	7	1	.4
Dance-ballet	1	.4	17	7
Dance-creative, modern	10	4	11	5
Dance-folk, jazz, etc	34	14	28	12
Drama	28	12	8	3
Music-singing etc	72	31	12	5
Music-playing keyboard	44	19	65	28
Music-playing strings	4	2	2	1
Music-playing woodwind	103	44	10	4

\* Percent of total respondents to the survey

TABLE 3

Number and Percent of Students  
Participating in groups/events in the Arts

	IN SCHOOL		OUTSIDE SCHOOL	
	N	%	N	%
Drama Group	12	5*	1	.4
Drama-acting	1	.4	10	4
Drama-costumes, sets	35	15	5	2
Drama-directing	2	.8	4	2
Dance-folk, modern	14	6	9	4
Dance-performance	10	4	12	5
Puppet play	13	6	6	2.5
Music-choir, band	75	32	32	14
Music- solo perf.	15	6	35	15
Music-group perf.	51	22	20	8
Visual art-exhib.	7	3	7	3

\*Percentage of total respondents to the survey.\_

If more specific information were desired (e.g., concerning why students stopped taking lessons), then responses to particular items could be explored, (e.g. answers to section two item two). Other possibilities for analyses include; active participation compared to passive participation ( e.g. by examining the number of responses in each art in section three and section one and comparing these data with those for the equivalent parallel art in section five); sources of exposure ( e.g. by examining the number of responses in each art inside school compared to outside school); exploration of arts involvement ( e.g. by examining the number of responses in each art and comparing with other arts).

Those embarking upon data analysis, however, should realize that within each section of the survey, respondents could complete more than one column pertaining to a particular art area. For example, a student taking both singing and ukulele in school could fill in both columns pertaining to "in school lessons". Thus it is not possible to sum the number of students in all music areas to arrive at the total number of students taking music lessons in school.

## 0.2 Assessment in the Cultural Arts

The climate for the arts in Canadian society appears to be shifting. Recently published Federal and Provincial reports are evidence of increased interest in the role of the arts in our fast moving technological age. (Vichert, G. Report, Saskatchewan Cultural

Policy Secretariat, 1980, Regina, 1981.; Rezansoff, P.J. The Fine Arts in Education, Minister's Advisory Committee on Fine Arts Education, Regina, 1981.; Appelbaum, L. Review of the Federal Cultural Policy Review Committee. 1982.) The fact that the present research is necessary bears witness to the growing recognition that little is known about what citizens, or future citizens, do or experience in the arts, nor what factors may contribute to differences in these experiences.

One reason that so little is known about the role of the arts in the educational setting is that few educators can agree upon the role or function of arts education. Another reason is that goals arts education tend to enunciate purposes which defy conventional measurement procedures. As a result, there appear to be few existing assessment instruments in the arts and those that are available, at least until recently, are viewed with skepticism by arts educators.

With growing acceptance of more naturalistic techniques in educational measurement, a few assessment instruments, particularly in the visual arts, have been developed. These instruments attempt to obtain information concerning the more esoteric "goals" of arts education (e.g. aesthetic sensitivity).

In the following sections of the report, assessment instruments collected from various sources will be described briefly, and the procedures used in them to obtain relevant information outlined.

### 0.2.1 Schedule

May-June	Problem definition
September	Forty-four letters sent to experts and research centres in Canada and U.S. requesting information concerning assessment instruments available. A copy of the letter sent is included in the Appendix.
Early October	Workshop with experts. Suggestions from experts concerning available tests. Brief discussions of problems related to test development.
Late October	Submission by visual arts expert of the Eisner Art Information Inventory with revisions to make it suitable for Canadian students.
November	Search of the literature.
December	Meeting with dance consultant concerning fundamentals of dance knowledge which could be applied to development of an assessment instrument.
January-February	Collection and examination of instruments.
March	Report concerning available instruments

### 0.2.2 List of Potential Contributors

A list of potential contributors was developed from a current directory of research centres in Canada and the United States. Brief descriptions of each centre's focus facilitated the selection. Another source of names was obtained from knowledge about leaders in arts education and evaluation (e.g. Eisner, Stake). A \* indicates an answer was received. The following people were contacted.

1. Stanley S Madeja, CEMREL, Inc., St. Louis, Missouri. \*

2. Prof. Howard Gardner, Project Zero, Harvard University. \*
3. Prof. Richard Courtney, Art Education, O.I.S.E., Toronto. \*
4. Dr. Harold Miner, Bureau of Educational Services, Northeastern University, Boston, Mass.
5. Russell Davis, Executive Director, Centre for Studies in Education and Development, Harvard University.
6. Irma T. Halfter, Analytic Studies Center, DePaul University.
7. Dr. David Fox, Office of Research and Evaluation Services, City College of New York, New York.
8. Dr. Norman Eagle, Office of Institutional Research, City University of New York, New York.
9. Prof. George Geis, Centre for Learning and Development, Montreal, Quebec.
10. Dr. James Wall, Bureau of Educational Research and Evaluation, Mississippi State University.
11. Dr. Nisan Kaya, Bureau of Educational Evaluation, Garden City, New York. \*
12. Dr. Fred Pigge, Office of Educational Research and Service, Bowling Green State University.
13. Dr. Terry Eidell, Appalachia Educational Laboratory, Charleston, West Virginia.

14. Dr. S.C.T. Clarke, University of Alberta, Edmonton, Alta. \*
15. Dr. James Shill, Mississippi State University.
16. Mrs. Jean Flanigan, Director of Research, National Education Association, Washington, D.C. \*
17. Dr. Howard Schwartz, Director, Bureau of Educational Measurement, Emporia State University.
18. Dr. James Higgins, Director, Curriculum Research and Development Center, Indiana State University.
19. Dr. Robert Blackman, Louisiana Educational Research Association, Baton Rouge, Louisiana.
20. Dr. E. Pederson, Department of Education, McGill University, Montreal, Quebec.
21. National Art Education Association, Reston, Virginia. \*
22. International Association for Theatre for Children and Young People, New York, NY.
23. Music Educators' National Conference, Reston, Virginia. \*
24. Jessie Lovano-Kerr, Indiana University, Bloomington, Indiana.
25. Prof. R. McGregor, University of British Columbia, Vancouver, BC.
26. Norman Yakel, University of Regina.



27. Helen Diemart, University of Calgary, Alta.
28. Canadian Conference of the Arts, Ottawa, Ont.
29. Canadian Society for Education Through Art, Malton, Ontario. \*
30. Canadian Music Educators Association, St. Catherines, Ont.
31. Dr. Robert Stake, University of Illinois at Urbana. \*
32. Dr. Elliot Eisner, Stanford University. \*
33. Larry Braskamp, Department of Educational Psychology, University of Nebraska.
34. Dr. A. Woodruff, University of Utah, Salt Lake City.
35. Dr. Richard Colwell, University of Illinois, Urbana, Ill. \*
36. Michael Day, Art Education, University of Minnesota, Minneapolis.
37. Prof. Donald Davis, Dept. of Art, North Texas State University.
38. Arthur Elfland, Ohio State University, Columbus, Ohio.
39. Dr. David Ecker, Division of Art and Art Education, New York University, NY.
40. Dr. Bennett Reimer, University of Illinois, Chicago.
41. Ford Foundation \*
42. Brent Wilson, Art Education, Pennsylvania University.

Because of the schedule for the survey development and the amount of work it entailed, it was necessary to assume that those who did not respond to the letter had nothing to contribute. Instead it was decided to follow up on those who did respond.

#### CEMREL, INC.

A response from CEMREL Inc. informed us that McRel (Mid-Continental Regional Educational Laboratory) was now responsible for CEMREL publications. They sent a catalogue of current materials available. The catalogue entitled "Teaching-Learning Resources for 83-84" included offerings in many different discipline areas. One of these was aesthetic education. The publications included in this category consisted primarily of teaching materials. No assessment instruments were indicated.

#### PROJECT ZERO

The project Zero team enclosed brochures describing two areas of emphases in their research, namely cognitive skills and development. An annotated bibliography accompanied each brochure. The development group were working primarily with pre-schoolers and many of the articles cited revolved around each team's research findings.

#### Prof. Richard Courtney

Prof. Courtney, although indicating that he had been involved in evaluation in the arts, did not use any assessment instruments relevant to our needs. He included a list of books related to arts education and told us about a conference on drama to be held at the

Ontario Institute for Studies in Education in November. Dr. Howard Russell, Chairman, of the OISE Curriculum Department was to present a paper on evaluation in the arts. We obtained a copy of this paper and although Dr. Russell did underscore the need for evaluation in the arts, no assessment instruments were suggested.

#### Dr. Kaya, Bureau of Educational Evaluation

Dr. Kaya reported that his bureau was contracted to evaluate a Youth Programme implemented by a Creative Arts Team of New York University. The programme was a "one month participation drama workshop module" for students exhibiting behavioural problems in the school. The programme was intended "to teach adolescents conflict resolution strategies through drama" Assessment was, therefore, primarily in terms of behavioural change and consisted of a moral development questionnaire and an ethnographic type of process evaluation. These were not relevant to assessment of arts knowledge.

#### Alberta Survey

A recently completed Alberta Schools Subjects Attitude Scale was sent to us. The scale, developed by Nyberg and Clarke at the University of Alberta used a Likert scale with a series of adjectives (nice-awful, hard-easy) to which the respondents had to select a value between the extremes which best suited their opinion of the subject. Although the scale could be used to assess attitudes toward arts subjects, its intent is different from that of the present study and could only form part of an assessment battery.

### National Education Association

They wrote that they did not have any information dealing with the topic requested.

### National Art Education Association

They sent a catalogue of materials available from their association and a copy of their periodical Art Education. No assessment instruments were included.

### Music Educators National Conference

They sent a catalogue of recent materials available. It did not contain an "assessment instruments" classification.

### Dr. R. Stake, Centre for Instructional Research and Curriculum Evaluation

The response from this centre indicated that case studies were being utilized to assess school art and they enclosed a sample instrument. The instrument, Questionnaire about Art, consists of written responses to slides of famous paintings. In Part 1, students write about the work and then judge it. In Part 2, they describe how two paintings differ. In Part 3, multiple choice items ask them to identify each painting's style. Part 4 seeks information about students' involvement in art activities in their free time, and about students' beliefs concerning art. The researchers from the centre reported that they were finding student work, such as critiques, much more instructive. At the time of writing they were working out

interview strategies to test children's aesthetic understanding. Their work seems to have potential and could be pursued further. In the same letter, they directed us to another source of relevant information. Follow-up of this lead resulted in the Aesthetic Concepts Inventory by Nancy Roucher.

#### Aesthetic Concepts Inventory

The inventory is prepared for Grades 1-6, although Ms. Roucher's letter indicated that a Teacher Aesthetic Concept Inventory was also available. The inventory is based on Broudy's philosophy of art education and is described as relating to "the sensory, formal and expressive aesthetic concepts" of Broudy's model. A description of the instrument itself can be found in the Appendix. Unfortunately the multiple choice items in the inventory appear to be most appropriate for students who have been exposed to the curricula developed by Ms. Roucher and her colleagues. It would be questionable whether the items would be valid indicators of knowledge in the arts in a general sense.

#### Elliot Eisner

Eisner sent copies of his Art Information and Art Attitude Survey with the request that anyone wishing to use these instruments obtain written permission from him first. The Art Information Inventory was presented to the experts at the workshop. After some discussion concerning its feasibility, the visual arts expert agreed to revise the Art Information Inventory so that it would be suitable for Canadian students. The original Eisner instrument and suggestions for

revision can be found in the appendix.

#### Ford Foundation

The Foundation sent brochures of projects which they fund. They had no materials to forward.

#### Richard Colwell

Dr. Colwell wrote back and forwarded a list of various types of music tests he possesses in his library. The list is annotated and appears in the appendix. Since he had so many tests, he suggested that a visit to Illinois would be most useful. Budgetary and time constraints prevented us from following through on this.

#### Canadian Society for Education Through Art

The society enclosed a brochure describing published materials available from them. An annual journal put out by the society includes a review of current art education research. This periodical might prove useful as a source of material concerning instruments under development.

### 0.2.3 Other Sources of Information

#### Experts' Workshop

Experts brought examples of assessment instruments they knew and had used. In the area of music, the Kwalwasser-Dykema music tests were presented. These are tests available for grades 4-12. There appeared to be nothing available in drama or dance (aside from the

formal ballet examinations assessing performance proficiency). The experts at the workshop felt that if instruments comparable to the Eisner Art Information Inventory were developed for each art, administration of the total package would be long and cumbersome. In addition, the committee questioned the utility of knowledge assessment in the arts since goals in arts education are much broader. Except for the revisions made by the visual arts expert, and suggested concepts for testing from the dance expert, nothing further was submitted to the researchers.

#### Search of the literature

A search of the literature revealed a half dozen standardized aptitude tests in music. One test, the Iowa Tests of Music Literacy (Grades 4-10), may be worthy of investigation; however, neither this one or the Kwalwasser-Dykema test previously mentioned contain any Canadian content. In the visual arts area a similar number of standardized tests are available, but except for the Eisner tests most are outdated and not recommended by art educators.

A catalogue produced by the Center for Study of Evaluation at UCLA, lists and rates assessment instruments available for Grades K-6 according to subject area. None of the tests listed in the area of visual arts and music (drama and dance not included) received ratings of good for any criteria. Most tests were rated as either poor or fair.

A Stanford Arts and Humanities Test was reviewed briefly by the experts at the workshop. It contains items which relate to areas

other than arts and items in the arts are particularly suited for American students. The test would require considerable revision.



#### 0.2.4 Summary

Instruments Available	Suitability
1. Alberta School Subjects Attitude Scales	1. Not applicable for knowledge assessment
2. Questionnaire about art	2. Not recommended by people who sent it it
3. HEART Questionnaire (Aesthetic Concepts Inventory)	3. Suitable only if parallel curricular materials have been used
4. Eisner Art Information Inventory	4. Visual Arts only. Needs revision for Canadian students
5. Eisner Art Information Inventory revised	5. Visual arts only. Would require more work before pre-testing
6. Kwalwasser-Dykema music tests	6. Music only. General literacy. No Canadian content.

#### 0.3 General Recommendations

1. The Cultural Arts Survey developed in the present study should be administered to a representative sample in the province of Saskatchewan. This would give useful information prior to a national administration.
2. The Department of Communications should consider negotiating a contract for the development of an assessment instrument in the

Fine Arts for Canadian students which would indicate the extent of their appreciation of and sensitivity to the cultural arts.

APPENDIX A  
CULTURAL ARTS SURVEY

APPENDIX B

LETTER REQUESTING ASSESSMENT INFORMATION



UNIVERSITY OF SASKATCHEWAN  
COLLEGE OF EDUCATION

DEPARTMENT OF  
EDUCATIONAL PSYCHOLOGY  
306-343-2510

September 1, 1983

SASKATOON, CANADA  
S7N 0W0

We have been contracted by the Department of Communications, Government of Canada, to design "an instrument to determine childrens' exposure to and knowledge of the Arts". To assist us in our work we are interested in examining any materials/procedures which you have developed in order to evaluate childrens' knowledge and appreciation of the arts. We are seeking examples of assessment in fine art, dance, drama, music, as well as any materials which could provide an evaluation of childrens' appreciation of the integrated arts.

Please send us any lists, catalogues, or materials on approval which are available (including price list). In addition, if there are pertinent materials currently in use, though unpublished, we would also be interested in the opportunity to examine these.

We would appreciate an early reply. Thank you for your assistance.

Yours sincerely,

Sandra MacNab, research assistant  
for Dr. D. Hunt

APPENDIX C

SAMPLES OF ASSESSMENT INSTRUMENTS

APPENDIX C

SAMPLES OF ASSESSMENT INSTRUMENTS

## ALBERTA EDUCATION 1982

FOR INSTRUCTIONS, SEE OTHER SIDE

AGE YEARS	SCHOOL CODE	SEX	ELEMENTARY OR JR. HIGH SUBJECT		SFOJ. CODES	SR. HIGH COURSE
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SUBJECT		SCHOOL	
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Place only one mark between each pair of words.  
Complete ALL of the pairs.

	very much	a bit	neither	a bit	very much	
nice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	awful
boring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	interesting
unpleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	pleasant
dislike	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	like
bright	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	dull
dead	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	alive
lively	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	listless (inactive, lazy)
exciting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	tiresome (makes a person feel tired)
useless	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	useful
important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	unimportant
impractical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	practical (useful or workable)
worthless	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	valuable
helpful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	unhelpful
unnecessary	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	necessary
harmful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	advantageous (brings good or gain)
meaningful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	meaningless
hard	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	easy
light	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	heavy (a lot of work)
clear	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	confusing (mixes a person up)
complicated	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	simple
elementary	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	advanced (beyond the beginning level)
strange	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	familiar
understandable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	puzzling (hard to understand)
undemanding	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	rigorous (has to be exactly right)



## IMPORTANT DIRECTIONS FOR MARKING ANSWERS

- Use HB pencil only.
- Make heavy black marks filling circle completely. The letter or number inside must not be visible.
- Erase cleanly any answer you wish to change.
- Make no stray marks on this answer sheet.

## INSTRUCTIONS

1. Indicate your age, school code, sex and grade by darkening the proper responses in each box.

If you are in elementary or junior high school, indicate which subject you are rating by darkening the corresponding bubble.

If you are in senior high school, fill in the code of the course you are rating, and darken the corresponding bubbles in the course grid.

Print the name of the subject or course you are rating and the name of your school.

Do not place your name on the answer sheet. Your opinions are to remain confidential.

2. For each pair of words, rate the school subject. Please work quickly. It is better to give your first feelings rather than to think hard about each pair of words. If you do not know the meaning of some of the words, please ask.

## EXAMPLES

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Correctly filled  
out AGE grid for  
13 year old student.

SUBJECT
<input checked="" type="radio"/> Social Studies

nice	<input type="radio"/>	very much	<input checked="" type="radio"/>	a bit	<input type="radio"/>	neither	<input type="radio"/>	a bit	<input type="radio"/>	very much	<input type="radio"/>	awful
boring	<input type="radio"/>		<input type="radio"/>		<input type="radio"/>		<input type="radio"/>		<input type="radio"/>		<input checked="" type="radio"/>	interesting
unpleasant	<input type="radio"/>		<input type="radio"/>		<input type="radio"/>		<input checked="" type="radio"/>		<input type="radio"/>		<input type="radio"/>	pleasant

The student thought Social Studies was  
a bit nice, very much interesting, and  
neither pleasant nor unpleasant.

NAME \_\_\_\_\_  
SCHOOL \_\_\_\_\_  
GRADE \_\_\_\_\_  
AGE \_\_\_\_\_  
BOY \_\_\_\_\_ GIRL \_\_\_\_\_

SAMPLE

\*\*\*\*\*  
QUESTIONNAIRE  
ABOUT ART  
\*\*\*\*\*

This is a booklet in which you will write your answers to some questions about art. Some of these questions will be about some pictures which you will be shown during class. The other questions are included in the booklet.

PART I

Writing About and Judging Works of Art

Picture 1

(a)

(b)

PART IIDifferences between paintings

Look at the two paintings. They were painted in very different ways. Write down three ways painting A was painted differently from painting B.

PART III

In this part you simply put an "X" in the box [x] which indicates your decision.

Picture 2: This painting is an example of what style of art?

- ☐ Expression
- ☐ Surrealism
- ☐ Impressionism
- ☐ Futurism
- ☐ I don't know

Picture 3: This painting is an example of what style of art?

- ☐ Expressionism
- ☐ Surrealism
- ☐ Impressionism
- ☐ Futurism
- ☐ I don't know

Picture 4: This painting is an example of what style of art?

- ☐ Cubism
- ☐ Formism
- ☐ Pop
- ☐ Impressionism
- ☐ I don't know

Picture 5: This painting is an example of what style of art?

- ☐ Pointillism
- ☐ Post-Impressionism
- ☐ Abstract Expressionism
- ☐ Surrealism
- ☐ I don't know

Picture 6: This painting is an example of what style of art?

- ☐ Expressionism
- ☐ Cubism
- ☐ Surrealism
- ☐ Pointillism
- ☐ I don't know

PART III (Continued)

Picture 7: This cathedral is an example of what style of architecture?

- ☐ Baroque
- ☐ Byzantine
- ☐ Gothic
- ☐ Renaissance
- ☐ I don't know

Picture 8 (a): During what period of history was this work of art produced?

- ☐ Prehistoric
- ☐ Classical
- ☐ Renaissance
- ☐ Baroque
- ☐ I don't know

Picture 8 (b): What is the name of the artist who made this work of art?

- ☐ Vincent Van Gogh
- ☐ Rembrandt van Rijn
- ☐ Salvador Dali
- ☐ Leonardo da Vinci

PART IV

DIRECTIONS: For items 9-15:

The statements below are designed to find out how much you participate, during your free time, in art activities. Next to each sentence there are five choices:

1. Very often
2. Often
3. Occasionally
4. Seldom
5. Never

Circle the number of the choice which is closest to what you do.

	Very Often	Often	Occasionally	Seldom	Never
9. I visit art museums.....	1	2	3	4	5
10. I read books about art.....	1	2	3	4	5
11. I make drawings when at home.....	1	2	3	4	5
12. I stop to admire art work in magazines...	1	2	3	4	5
13. When I go to the library, I look at art magazines.....	1	2	3	4	5
14. I stop to look at modern architecture....	1	2	3	4	5
15. When I look at art I try to analyze what the artist was trying to do.....	1	2	3	4	5

## DIRECTIONS: For items 16-20:

Read each statement carefully. Then indicate your reactions by circling one of the three letters after the item.

Circle A if you feel that this statement is a fairly adequate expression of your general opinion,

U if you are uncertain whether you agree or disagree with the opinion expressed in this statement, or

D if you disagree with the opinion expressed in the statement.

	Agree	Uncertain	Disagree
16. There is no way to decide once and for all what is a good work of art. Whatever I like is good art for me.....	A	U	D
17. Only the emotional reaction counts. If a work of art leaves us cold (even if it is considered "great" by anybody else), it misses the point.....	A	U	D
18. There are certain things to look for in a work of art which are necessary to judge its quality.....	A	U	D
19. It is not enough to say you like or dislike a work of art, you should be able to justify your decision using the qualities in the work.....	A	U	D
20. The way to judge a work of art is to focus on the aspects which expert critics regard as important.....	A	U	D



\*\*\*\*\*QUESTIONNAIRE ABOUT ART\*\*\*\*\*STIMULUS/SLIDE IDENTIFICATION AND  
ANSWER KEY TO MULTIPLE CHOICE ITEMS

PART I -- Picture 1: I and My Village, Marc Chagall

PART II -- Comparison of two still lifes by Monticelli and Bollinger  
(reproduction provided by NAEP)

PART III-- Picture 2: Persistence of Memory, Salvador Dali  
Surrealism

Picture 3: White and Purple Water Lilies, Claude Monet  
Impressionism

Picture 4: Three Musicians, Pablo Picasso  
Cubism

Picture 5: Number 32, Jackson Pollock  
Abstract Expressionism

Picture 6: Hornfleur Harbor, Georges Seurat  
Pointillism

Picture 7: Notre Dame, View from southeast  
(see plate 372 or 389 in Janson, History of Art)  
Gothic

Picture 8: Mona Lisa, Leonardo da Vinci  
Renaissance

## A Girl with a Watering Can

Even though this painting is named A Girl with a Watering Can, the watering can is not very visible. There are many, many different colors in the painting, but there is a lot of green. There is a mixture of light and dark colors, such as the girl's clothing (dark), and her skin (pale). The way he painted the girl's face makes her skin look very soft. She looks like a kind, loving girl who is very quiet. It looks as if it is a bright, sunny, spring day when all the flowers are blooming. The lines are very soft, and they look calm. Her clothing looks warm and cozy. The girl is made of round, smooth shapes blended together. I do not see any negative space in the painting, for it looks full (with flowers, plants, the girl, etc.). The painting seems a little unbalanced to me because there are more flowers and plants on one side. The colors are blended well, and they look very real. I like this painting very much!

SAMPLE

# PROJECT HEART

1100 West Sunset - Room 301  
Decatur, Illinois 62522  
217-423-9989

Helping Education through Arts Resources for Teachers

## Student Aesthetic Education Concept Inventory

Developed by  
Nancy Roucher, Michele Olsen  
Dr. Carol D. Holden, Consultant

SAMPLE

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Grade 3-4

Level 2

Circle the best answer.

EXAMPLE:

This music sounds:

"Peter  
and the  
Wolf"

- a. happy and carefree
- b. cautious
- c. scared
- d. confident

EXAMPLE:

If you touched the mask it would feel:

King  
Tut

- a. hot and shiny
- b. cold and shiny
- c. hot and dull
- d. cold and dull

1. The most important shape in this picture is:

"Starry Night"

Van Gogh

- a. the tree
- b. the moon and stars
- c. the city
- d. the mountains

2. The picture looks like:

"Starry Night"

- a. a magical, strange night
- b. an ordinary night
- c. a peaceful night
- d. a scary night

3. The mask is:

King Tut

- a. angled
- b. curved
- c. symmetrical
- d. asymmetrical

4. Repetition of the curved lines creates:

"Current"

Bridget  
Riley

- a. balance
- b. rhythm
- c. texture
- d. perspective

"Current "  
Bridget  
Kiley

5. This painting looks:

- a. smooth
- b. mechanical
- c. quiet
- d. busy

"Christina's  
World "  
Andrew Wyeth

6. The texture of the grass under the girl looks:

- a. silky
- b. soft and squishy
- c. rough and scratchy
- d. bumpy and dry

"Christina's  
World "

7. The artist made the girl in this picture look lonely by:

- a. painting her in a lying position
- b. using soft colors
- c. painting her far from her house
- d. not painting many things in the picture

"Frere  
Jacques "  
orchestral

8. The composer creates a mood through the use of:

- a. the low instruments
- b. use of string instruments
- c. use of a long slow melody
- d. use of a men's chorus

9. The texture in this song is:

"Wild  
Jackasses"

"Carnival of  
the Animals"  
Saint Saens

- a. rough
- b. smooth
- c. rough and smooth
- d. even

10. The melodic line in this song:

"Many a New  
Day" -

"Oklahoma"

- a. rises and falls steadily
- b. jumps around
- c. stays in the same line
- d. rises

11. This sounds like music for a King because:

"Pictures at an  
Exhibition"  
Mussorgsky

- a. it has a slow steady rhythm
- b. it is a march
- c. a trumpet is playing
- d. it is loud

12. The music makes you want to dance because it has:

"Blue Danube"  
Strauss

- a. a rhythm that stays the same
- b. an even swinging rhythm
- c. a jumpy rhythm
- d. a rhythm that gets faster

13. The most important element in this dance example is:

- a. the body shapes
- b. the dancers' balance
- c. the repeated line of each dancer
- d. the costumes

Lewitsky  
Dancers

14. In this example the dancers make lines and shapes that are:

- a. round and curved
- b. straight and angled
- c. all different
- d. all the same

Lewitsky  
Dancers  
Geometric

15. In this example the dancers make lines and shapes that are:

- a. round and curved
- b. straight and angled
- c. all different
- d. tangled together

Lewitsky  
Dancers  
Organic

16. The dancers are on the stage in:

- a. a repeated pattern
- b. a resting position
- c. a continuous line
- d. an off-balanced position

Photo  
Large  
Dance  
Scene



17. The mood of this dance is:

Photo -

Barishnikov

Leaping

- a. lazy and slow
- b. mechanical
- c. full of energy
- d. gay and silly

18. The dancer looks like:

Barishnikov

- a. he is suspended by a wire
- b. shooting out from a cannon
- c. he is standing still in space
- d. he is falling

19. Archie Bunker looks like the most important person in this scene because:

All in the  
Family"

- a. he is the closest
- b. he is standing up
- c. he is the oldest
- d. he is dressed differently

20. The man in the picture looks:

Yul Brynner

"The King and I"

- a. old and mean
- b. strong and powerful
- c. young and powerful
- d. weak and scared

21. This lady looks:

Lucille  
Ball

- a. scared and surprised
- b. happy and excited
- c. sad and scared
- d. silly and funny

22. Lucy's body is:

Lucille  
Day

- a. a balanced form
- b. an unbalanced form
- c. a curved form
- d. an angled form

23. The lines in the men's bodies are:

Photo  
"West Side  
Story"

- a. mostly straight
- b. mostly curved
- c. tangled together
- d. all the same

24. The man's eyes look:

Photo -  
Woody  
Allen

- a. like he feels good about himself
- b. like he is worried about something
- c. like he is thinking about something
- d. like he is curious about something

STANFORD UNIVERSITY

STANFORD, CALIFORNIA 94305

SCHOOL OF EDUCATION

September 27, 1983

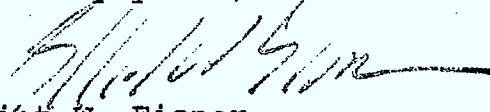
Ms. Sandra MacNab  
Department of Educational Psychology  
College of Education  
University of Saskatchewan  
Saskatoon, Saskatchewan  
Canada S7N 0W0

Dear Ms. MacNab:

I'm enclosing a copy of the Eisner Art  
Information Inventory and the Eisner Art Attitude  
Inventory. I'm also enclosing a scoring manual.

Should you wish to use these, please write for  
written permission.

Sincerely yours,



Elliot W. Eisner  
Professor of Education  
and Art

EWE/rb  
Enclosures

Part I.

S A M P L E I T E M S

THE EISNER ART INFORMATION INVENTORY

The inventory is designed to find out what you know about the field of art. Some questions you might find very easy, others may be more difficult. If you come to a question that you cannot answer, you may guess at what you think might be the correct answer.

Since your answer sheet will be scored by machine, it is very important that you fill in the blanks carefully. Ordinary pencils with soft lead will do. Below are examples of correct and incorrect ways to fill in these blanks.

too large

too small

correct

1 === 2 ~~3~~ 3 === 4 ===

1 === 2 ~~3~~ 3 === 4 ===

1 === 2 ~~3~~ 3 === 4 ===

It is also important that you keep your place on the answer sheet. Make sure that each time you make your mark in the row that it is numbered the same as the question.

It is also important that you blacken in only one space for each question. If you change your mind about an answer, erase your first mark as completely as you can before you make another mark.

Try to do your best work.

Wait for the signal before you begin.

1. Hue refers to
  - a. Lightness-darkness.
  - b. brightness-dullness.
  - c. cool colors.
  - d. value.
  - e. color.
2. Symmetry refers to
  - a. a characteristic of paint.
  - b. the organization of visual elements.
  - c. the type of paint used by the artist.
  - d. the type of colors used by the artist.
  - e. the way texture is created.
3. An art medium is
  - a. the material with which the artist works.
  - b. the period in which the work was done.
  - c. the style of painting the artist used.
  - d. the tool the artist uses.
  - e. the way a painting is organized on the canvas.
4. A pallet is used to
  - a. carve with.
  - b. paint on.
  - c. put a canvas on.
  - d. make pottery.
  - e. mix paint on.
5. An example of a 3-dimensional object is
  - a. a painting.
  - b. a sculpture.
  - c. a lithograph.
  - d. a drawing.
  - e. an etching.
6. A mural painting that requires wet plaster for its surface is called a
  - a. muricast.
  - b. fresco .
  - c. relief.
  - d. lime plaster.
  - e. siraglia.
7. The medium called "pastels" is
  - a. pale washed out water colors.
  - b. light colored oil colors.
  - c. a way of applying chalks.
  - d. colored chalks.
  - e. technique which gives a light airy quality to paintings.

8. Designing architecture is the primary work of
- a. Picasso.
  - b. Rouault.
  - c. Sullivan.
  - d. Mondrian.
  - e. Klee.
9. Vermeer worked mostly in
- a. pastel.
  - b. oil.
  - c. silk screen.
  - d. stone.
  - e. woodcut.
10. Giotto worked in
- a. tempera.
  - b. stone.
  - c. marble.
  - d. wood.
  - e. pastel.
11. Rembrandt is associated with
- a. Italy.
  - b. France.
  - c. Germany.
  - d. Holland.
  - e. Spain.
12. Picasso is associated with
- a. the Baroque period.
  - b. the Rococo period.
  - c. the Gothic period.
  - d. cubism.
  - e. impressionism.
13. Which of the following is living and painting today?
- a. Renoir.
  - b. Picasso.
  - c. Raphael.
  - d. Watteau
  - e. da Vinci.
14. The surrealists were
- a. a group of painters.
  - b. a group of architects.
  - c. a group of fabric designers.
  - d. a group of art collectors.
  - e. a group of museum owners.

ADDITIONS TO EISNER ART INFORMATION INVENTORY

Suggested by M. Lyons, Art Consultant

1. Associated mostly with visual record  
of the life and culture of Canadian  
Indians

1. Paul Kane
2. Robert Harris
3. Paul Peel
4. George Reid
5. Paul Klee

2. A genre painter associated with French-  
Canadian habitants

1. Jean-Paul Riopelle
2. Clarence Gagon
3. Cornelius Krieghoff
4. Marc Chagall
5. Joan Miro

3. Canadian painter, who drowned  
mysteriously

1. Emily Carr
2. Watson Homer
3. A.Y. Jackson
4. Thom Thomson
5. Arthur Lismer

4. A member of the Group of Seven  
associated with bold Canadian  
landscape paintings

1. James Morris
2. Lawren Harris
3. William Kurelak
4. Maurice Cullen
5. Clarence Gagon

5. Painted Indian villages and rain  
forest of the West Coast

1. A.Y. Jackson
2. Toni Onley
3. Jack Shadbolt
4. Emily Carr
5. Mary Pratt

6. Contemporary Canadian Indian painter

1. Jack Bush
2. Norval Morriseau
3. Alfred Pellan
4. John Meredith
5. Kiakshuk

7. Saskatchewan painter emphasizing the cycle of nature and time

1. Christopher Pratt
2. Frederick Varley
3. Paul-Emile Borduas
4. Ernest Lindner
5. Alfred Pellon

8. David Milne was a/an

1. sculptor
2. painter
3. potter
4. architect
5. photographer

9. Alex Colville is associated with:

1. Cubism
2. Surrealism
3. Magic realism
4. pointillism
5. Dadism

10. Jean-Paul Riopelle is best associated with:

1. impressionism
2. constructionism
3. romanticism
4. neoplasticism
5. automatism

11. Habitat for Montreal's Expo '67 was designed by:

1. Frank Lloyd Wright
2. Moshe Safdie
3. Buckminster Fuller
4. Walter Gropius
5. Montreal Chamber of Commerce



12. Noted for his paintings of cans of Campbell's tomato soup
1. Jackson Pollock
  2. Willem de Kooning
  3. Andy Warhol
  4. Frank Stella
  5. Franz Kline
13. Painted simple figures that resemble children's drawings
1. Paul Peel
  2. Paul Cezanne
  3. Paul Klee
  4. Paul Gauguin
  5. Paul Kane
14. Applied paint thickly, in large dabs, making his colors appear to swirl.
1. Jacques Louis David
  2. Vincent Van Gogh
  3. George Braque
  4. David Smith
  5. Piet Mondrian
15. Salvador Dali is associated with:
1. Cubism
  2. impressionism
  3. surrealism
  4. constructionism
  5. none of the above
16. Picasso can be associated with:
1. painting
  2. sculpting
  3. cubism
  4. Spain
  5. all of the above
17. Which of the following can be best associated with Gothic cathedrals?
1. stained-glass windows
  2. pointed arches
  3. flying buttresses
  4. masonry
  5. all of the above

18. The parthenon is a good example of:

1. Classic architecture
  2. Gothic architecture
  3. Byzantine architecture
  4. Romanesque architecture
  5. none of the above
- 

19. Auguste Rodin was a/an

1. architect
  2. painter
  3. sculptor
  4. art historian
  5. none of the above
- 

20. Mona Lisa was painted by

1. Raphael
  2. Rembrandt
  3. Cezanne
  4. Michelangelo
  5. Leonardo da Vinci
- 

21. Michelangelo is associated with:

1. the Renaissance
  2. the Middle Ages
  3. the Byzantine period
  4. the nineteenth century
  5. none of the above
- 

22. The elements of design include:

1. color, shape and line
  2. texture, form and color
  3. size, shape and value
  4. line, size and texture
  5. all of the above
- 

23. Primary colors are:

1. red, yellow, orange
  2. white, black and grey
  3. red, blue and yellow
  4. all of the above
  5. none of the above
- 

24. Complementary colors are:

1. red and green
  2. red and yellow
  3. blue and green
  4. white and grey
  5. any of the above
-

25. The shade of a hue can be changed by:

1. adding white
  2. adding black
  3. adding a complementary color
  4. adding water
  5. any of the above
- 

26. Texture refers to:

1. the tactile quality of the surface
  2. a brush technique used in painting
  3. a pigment in tempera paint
  4. a term used to express roughness only
  5. the appearance of wood sculpture
- 

27. Unity can be achieved through:

1. repeating shapes
  2. repeating colors
  3. repeating size
  4. repeating color, shape and size
  5. none of the above
-

# University of Illinois at Urbana-Champaign

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College of Fine and Applied Arts  
SCHOOL OF MUSIC

2136 Music Building  
1114 West Nevada Street  
Urbana, Illinois 61801  
(217) 333-2620

September 19, 1983

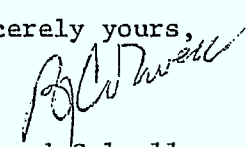
Sandra MacNab, Research Assistant  
for Dr. D. Hunt  
Department of Educational Psychology  
College of Education  
University of Saskatchewan  
Saskatoon, Saskatchewan  
Canada S7N 0W0

Dear Ms MacNab,

Your letter was properly addressed but it is very difficult for me to answer. We have assembled the world's most complete collection of evaluation devices in the arts (primarily music) and have several thousand items. I would recommend that you and Dr. Hunt make a trip to this campus at your convenience.

I am enclosing a list of music tests that are currently in print. We find most items in research projects and in out of print sources.

Sincerely yours,

  
Richard Colwell

## 1983 - TESTS IN PRINT

### APTITUDE TEST NOT REQUIRING AN INSTRUMENT

WISIP Quiz (What Instrument Shall I Play?), L.W. Echols. Conn Corporation, Elkhart, Indiana, 1955. Eight-page booklet with short test on time, pitch, and melody. Includes diagram of teeth and chart showing what instrument fits a student's jaw structure.

### APTITUDE TESTS REQUIRING A PIANO OR MUSICAL INSTRUMENT

The Conn Music Aptitude Test. C.G. Conn Ltd., Oak Brook, Illinois, 1976. 20-page manual. Uses piano, percussion, and/or wind instruments.

The Leblanc Music Talent Quiz, ed. E.C. Moore. G. Leblanc Company, Kenosha, Wisconsin, 1954. 4-page manual. Uses piano or wind instruments.

### APTITUDE TESTS THAT CONTAIN A SOUND RECORDING

ACER and University of Melbourne Music Evaluation Kit, Jennifer Bryce and Max Cooke. Australian Council for Educational Research, Hawthorn Victoria 3127, Australia, 1976. Beginning of secondary school. 7 parts; 105-140 minutes. Handbook, 157 pages. Uses cassette tape.

Australian Test for Advanced Music Studies (ATAMS), Doreen Bridges and Bernard Rechter, 1974. ACER, Grades 13-16. Measures developed aural abilities and general musical intelligence. Test is in three parts: Tonal and Rhythm Memory and Musical Perception; Aural/Visual Discrimination, Score Reading and Understanding of Notation; and Comprehension and Application of Learned Musical Material. Uses cassette tapes.

(Bentley) Measures of Musical Abilities, Arnold Bentley. Harrap Audio-Visual Aids, London, England, 1966. 7-page manual. Research data from his 151-page book. Uses a record.

Farnum Music Test, Stephen E. Farnum. Bond Publishing Company, Riverside, Rhode Island, 1969. 15-page manual. Uses a record.

Indiana-Oregon Music Discrimination Test, Newell H. Long. Midwest Music Tests, Bloomington, Indiana, 1965. 16-page manual. Uses a record.

King Musical Instrument Appraisal Test. King Musical Instruments, Eastlake, Ohio. 1-page manual. Recommended for use in screening pupils for enrollment in beginning instrument classes. Uses record or cassette.

Kwalwasser Music Talent Test, Jacob Kwalwasser. Belwin-Mills Publishing Co., New York, 1953. 4-page manual. Uses a record.

Musical Aptitude Profile, Edwin Gordon. Houghton Mifflin Company, Boston, Massachusetts, 1965. 113-page manual. Uses a reel-to-reel tape.

Musical Talent Test. R.E. Olds and Sons, Fullerton, California, no date. No manual. Uses a record.

Primary Measures of Music Audiation, Edwin Gordon. G.I.A. Publications, Inc., Chicago, Illinois, 1979. A music aptitude test for kindergarten and primary grade children. 107-page manual. Uses a reel-to-reel tape.

Intermediate Measures of Music Audiation, Edwin Gordon. G.I.A. Publications, Inc., Chicago, Illinois, 198-. Test for first through fourth grade, has more difficult examples and is designed to be used with a group which includes a substantial number of children who obtained exceptionally high scores on the "Primary" test. Manual. Uses a reel-to-reel tape.

The Seashore Measures of Musical Talent, Carl Seashore, Don Lewis, and Joseph Saetveit. The Psychological Corporation, 7555 Caldwell Ave., Chicago, Illinois, 1960 revision. 11-page manual. Uses a record.

The Selmer Music Guidance Survey, no author. H.A. Selmer Co., Elkhart, Indiana, no date. 2-page Instructor's Form, scoring key. Uses a record.

The Standardized Tests of Musical Intelligence, Herbert Wing. National Foundation for Educational Research (England and Wales), The Mere, Upton Park, Slough, Buckinghamshire, England. Most technical data contained in Tests of Musical Ability and Appreciation, 2nd ed., Cambridge University Press, Cambridge, England, 1968. In this reference the test is also entitled Wing Musical Aptitude Test. Uses a reel-to-reel tape.

A Test of Musicality, E. Thayer Gaston, 4th ed. Bob Duffer, Lawrence High School, Lawrence, Kansas, 1957. 20-page revised manual. Uses a record.

#### MUSIC ACHIEVEMENT TESTS REQUIRING ONLY PAPER AND PENCIL

Belwin-Mills Singing Achievement Test, Richard Bowles. Belwin-Mills Publishing Co., New York, 1971. 8-page manual.

Fascinating Fives Learning Inventory. Dade County Board of Public Instruction, Dade County, Florida, 1969. For kindergarten use. Subsets include: Math, Language Arts, Music, Art, Physical Education, Science, and Social Studies.

How I Feel About Music, James Froseth. G.I.A. Publications, Inc., Chicago, Illinois, 1973. (Is more of a questionnaire.)

The Selmer Band Manual Quizzes, Nilo Hovey. H. and A. Selmer, Inc., Elkhart, Indiana, no date. 1-page manual.

#### MUSIC ACHIEVEMENT TESTS REQUIRING A PIANO OR INSTRUMENT

London College of Music Tests. London College of Music, Great Marlborough Street, London, W1V 2AS, England, 1977. Seven practical tests for eight grades, I-VIII. Requires a piano.

The Farnum String Scale, Stephen Farnum. Hal Leonard Music, Inc., Winona, Minnesota, 1969. 28-page manual, 3 pages of which contain instruction and development of the test. Four trial editions were used, each with a few students. A grading chart is furnished based on 14 of 17 exercises given to 50 violinists in different sections of the country. No additional data are furnished. Instruments are required.

The Watkins-Farnum Performance Scale, John Watkins and Stephen Farnum. Hal Leonard Music, Inc., Winona, Minnesota, 1954-62. 40-page manual, 33 pages containing music for the test. Requires wind and percussion instruments.

#### ACHIEVEMENT TESTS THAT CONTAIN A SOUND RECORDING

→ A New Introduction to Music, Howard Doolin. General Word and Music Co., Kjos, San Diego, California, 1970. Series of three tests; I, II, III. Comes with scoring templet and records.

Achievement Tests in Music, "Recognition of Rhythm and Melody", William Knuth. Creative Arts Research Associates, Monmouth, Oregon, revised 1967. Divisions I, II, and III, and Forms A and B. Student hears a performance of complete musical phrases and is directed to find the error between the notation and the aural example. These tests are identical to the original version published in 1936. 1932 norms are included in the revised edition. A filmstrip is now provided in lieu of the test booklet, and tapes are available, thus eliminating use of the piano. Uses a reel-to-reel tape.

Aliferis Music Achievement Test (College Entrance Level), James Aliferis. University of Minnesota Press, Minneapolis, Minnesota, 1954. 28-page manual. Uses a reel-to-reel tape.

Aliferis-Stecklein Music Achievement Test (College Midpoint Level), James Aliferis and John Stecklein. University of Minnesota Press, Minneapolis, Minnesota, 1962. 36-page manual; includes administrative instructions and scoring instrument. Uses a reel-to-reel tape.

→ Iowa Test of Musical Literacy (ITML), Edwin Gordon. The Bureau of Educational Research and Service, The University of Iowa, Iowa City, Iowa, 1970. 151-page manual; scoring templet. Uses record.

→ Music Achievement Tests (MAT), Richard Colwell. Follett Educational Corporation, Chicago, Illinois, 1968-69-79. 36-page administrative and scoring manuals for each of tests 1-4. A 143-page interpretive manual for tests 1-2; 254-page interpretive manual for tests 3-4; scoring templets. Uses a record for each test.

→ Silver Burdett Music Competency Tests, Richard Colwell. Test package contains 138-page teacher's guide, 9 records, and 54 templets for scoring the answer sheets. Test consists of 6 levels with 3 tests per level. Silver Burdett Co., Morristown, New Jersey, 1979.

→ Simons Measurements of Music Listening Skills for Young Children, Gene Simons. 14-page manual for teacher. Stoelting Co., Chicago, Illinois, 1976. Test uses cassette tapes.

— Snyder-Knuth Music Achievement Test, Alice Snyder-Knuth. CARA Publications, Inc., San Francisco, California, 1968. 7-page manual, scoring templates. Test has 2 equivalent forms, each 62 minutes in length. Test uses 4 tapes, 4 filmstrips.

#### MUSIC TESTS UNDER RESTRICTED DISTRIBUTION

Advanced Placement Examination in Music, Educational Testing Service, 1971-73. For high school students desiring credit for college-level courses or admission to advanced courses. Available to secondary schools for annual administration on specified days in May.

College Proficiency Examination Program: Applied Music. University of the State of New York, Albany, New York, 1963. Primarily a playing test with some theory. Generally taken by adults for college credit.

The Graduate Record Examination (GRE), Advanced Music Test. Educational Testing Service, 1951-53. Graduate school candidates. 3 scores--music theory, music history, total.

National Teacher Examinations (NTE), Music Education. Educational Testing Service, 1957-73. College seniors and teachers.

Oberlin Test of Music and Art, Bill Coffman. Oberlin, Ohio, 1960. An experimental test developed at Oberlin.

Teacher Education Examination Program, Music Education. Educational Testing Service, 1958-72. College seniors preparing to teach secondary school. Test available to colleges for local administration.

The Undergraduate Program Field Tests, Music test, College level. Educational Testing Service, 1969-73. Formerly--The Undergraduate Record Examinations, Music Tests. 2 tests--Field and Modular. Tests available to colleges for local administration.



# Stanford Achievement Test

HIGH SCHOOL  
ARTS AND  
HUMANITIES  
TEST

ERIC F. GARDNER • JACK C. MERWIN • ROBERT CALLIS • RICHARD MADDEN

PROPERTY OF  
DEPARTMENT OF EDUCATIONAL PSYCHOLOGY  
COLLEGE OF EDUCATION  
UNIVERSITY OF SASKATCHEWAN  
SASKATOON, SASKATCHEWAN  
S7N 0W0

SAMPLE



HARCOURT, BRACE & WORLD, INC. NEW YORK

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**DIRECTIONS:** Read each question. Decide which one of the answers given below is *best*. Then, on your separate answer sheet, fill in the space which has the same number as the answer you have chosen.

## SAMPLE

A The author Rudyard Kipling was —

- |            |           |
|------------|-----------|
| 1 English  | 3 Spanish |
| 2 American | 4 French  |

1 Sir Arthur Conan Doyle's classic detective stories have as their hero —

- |                  |                     |
|------------------|---------------------|
| 1 Hercule Poirot | 3 Sherlock Holmes   |
| 2 Basil Rathbone | 4 Lord Peter Wimsey |

2 The best-known work of the sculptor Auguste Rodin is the seated figure with chin resting on hand called —

- |                            |
|----------------------------|
| 5 "Contemplation"          |
| 6 "The Agony of St. Peter" |
| 7 "Figure in Meditation"   |
| 8 "The Thinker"            |

3 Henry Wadsworth Longfellow's highly fictional poetic tale about a great Indian chief and his adventures is called —

- |                     |                             |
|---------------------|-----------------------------|
| 1 <i>Evangeline</i> | 3 <i>White Sea Waters</i>   |
| 2 <i>Hiawatha</i>   | 4 <i>Wigwam and Warlock</i> |

4 The great Renaissance sculptor, scientist, architect, and painter whose most famous works include "Mona Lisa" and "The Last Supper" was —

- |            |             |
|------------|-------------|
| 5 Giotto   | 7 Uccello   |
| 6 Da Vinci | 8 Correggio |

5 The religious leader largely responsible for the split of the Protestant churches from the Roman Catholic Church was —

- |          |          |
|----------|----------|
| 1 Luther | 3 Knox   |
| 2 Huss   | 4 Calvin |

6 A famous American novelist, author of *The Scarlet Letter* and *The House of the Seven Gables*, was —

- |                          |
|--------------------------|
| 5 Charles Brockden Brown |
| 6 Nathaniel Hawthorne    |
| 7 Cotton Mather          |
| 8 Edward Taylor          |

7 The artist who designed and executed the magnificent paintings on the ceiling of the Sistine Chapel in Rome was —

- |            |                |
|------------|----------------|
| 1 Utrillo  | 3 Michelangelo |
| 2 El Greco | 4 Raphael      |

8 A popular opera telling the story of a Japanese girl's desertion by her American lover and her eventual suicide is named —

- |                              |
|------------------------------|
| 5 <i>Porgy and Bess</i>      |
| 6 <i>Madame Butterfly</i>    |
| 7 <i>Tosca</i>               |
| 8 <i>The Rake's Progress</i> |

9 The term *octave* is most specifically associated with —

- |              |                |
|--------------|----------------|
| 1 philosophy | 3 architecture |
| 2 music      | 4 painting     |

10 A famed maker of violins in the Italian city of Cremona, whose few remaining instruments are today extremely valuable, was —

- |                    |                      |
|--------------------|----------------------|
| 5 Johann Gutenberg | 7 Antonio Stradivari |
| 6 Gottlieb Daimler | 8 Claude Dablon      |

11 Two important periods of English literary history are known by the names of the queens who ruled England at the time. These periods are the —

- |                             |
|-----------------------------|
| 1 Victorian and Elizabethan |
| 2 Victorian and Marian      |
| 3 Marian and Boadicean      |
| 4 Elizabethan and Marian    |

12 The superbly beautiful mausoleum erected for his queen by Shah Jahan in Agra, India, is called the —

- |             |                     |
|-------------|---------------------|
| 5 Louvre    | 7 Hanging Garden    |
| 6 Taj Mahal | 8 Splendor of India |

13 William Sydney Porter, an American author famous for his stories with trick or surprise endings such as "The Gift of the Magi" or "The Furnished Room," wrote under the pseudonym or pen name of —

- |                         |
|-------------------------|
| 1 Langston Hughes       |
| 2 O. Henry              |
| 3 John Stuart Mill      |
| 4 William Gilmore Simms |

14 A type of jazz, traditionally stemming from New Orleans, which typically presents spontaneously improvised solos by each of a group of musicians who then all join together in the final chorus, is called —

- |             |                 |
|-------------|-----------------|
| 5 Dixieland | 7 ragtime       |
| 6 swing     | 8 rock and roll |

15 Johann Strauss was successful in the field of —

- |                |            |
|----------------|------------|
| 1 architecture | 3 painting |
| 2 philosophy   | 4 music    |

16 The classic puppet show which has been presented for years in a traditional form tells of the struggles between two characters known as —

- |                 |                  |
|-----------------|------------------|
| 5 Tom and Jerry | 7 Sal and Sam    |
| 6 Hart and Marx | 8 Punch and Judy |

- 17 As Christians hold in special reverence the city of Bethlehem, so do Mohammedans regard as sacred the city of —  
 1 Mecca 3 Medina  
 2 Lhasa 4 Damascus
- 18 "Old Man River," "Make Believe," "Can't Help Lovin' That Man," and "My Bill," all standard tunes today, are from the musical comedy —  
 5 *My Fair Lady* 7 *Showboat*  
 6 *Oklahoma* 8 *Carousel*
- 19 A *lute* is used by —  
 1 a painter 3 a musician  
 2 a sculptor 4 an architect
- 20 The term *noumenon* is most apt to be used in a discussion of —  
 5 music 7 philosophy  
 6 architecture 8 painting
- 21 A *palette* is used in —  
 1 music 3 sculpture  
 2 painting 4 architecture
- 22 One of the most influential of later 19th century painters, a French artist, painter of "The Card Players," "The Great Bathers," and many pictures of Mont-Saint-Victoire, was —  
 5 Eugène Delacroix 7 Paul Cézanne  
 6 Georges Seurat 8 John Steuart Curry
- 23 The epic poem attributed to Homer which tells the story of the Trojan War is —  
 1 *The Inferno* 3 *The Iliad*  
 2 *The Kalevala* 4 *Sohrab and Rustum*
- 24 Which of the following symphonic works shows the most influence from jazz music?  
 5 Gershwin's *An American in Paris*  
 6 Chopin's *Les Sylphides*  
 7 Haydn's *The Creation*  
 8 Bach's *Brandenburg Concertos*
- 25 A 19th century English poet, noted for such poems as "My Last Duchess" and "Up at a Villa — Down in the City," in which a monologue is spoken by an Italian of the Renaissance period, was —  
 1 Robert Browning 3 William Blake  
 2 John Trumbull 4 Wilfred Owen
- 26 John Steinbeck, a noted 20th century American author, has left us an indelible picture of the depression and the great drought of the 1930's in his novel of migrant farm laborers called —  
 5 *Cannery Row* 7 *The Grapes of Wrath*  
 6 *U. S. A.* 8 *Our Backs Are Bent*
- 27 One of the greatest of all coloratura sopranos, the 19th century singer known to all the world as "the Swedish Nightingale," was —  
 1 Joanne Borg 3 Sonja Henie  
 2 Esther Gulbransen 4 Jenny Lind
- 28 Perhaps the greatest of all Norwegian dramatists, the author of *Hedda Gabler* and *A Doll's House* was —  
 5 August Strindberg 7 Ole Bull  
 6 Henrik Ibsen 8 Anton Chekhov
- 29 Music scored for a small group of solo instruments and meant to be played in a more intimate setting than a concert hall is called —  
 1 chamber music 3 capella music  
 2 symphonic music 4 virtuoso music
- 30 Stephen Crane's superb story of a young man's finding the extent of his own strength during a battle in the Civil War is named —  
 5 *The Swamp Fox*  
 6 *Gone With the Wind*  
 7 *A Stillness at Appomattox*  
 8 *The Red Badge of Courage*
- 31 Empiricism is associated with —  
 1 sculpture 3 painting  
 2 philosophy 4 architecture
- 32 An American author whose novel *The Bridge of San Luis Rey* and whose play *Our Town* both won Pulitzer prizes is —  
 5 Thornton Wilder  
 6 Leon Uris  
 7 James Branch Cabell  
 8 Henry James
- 33 Franz Liszt, an outstanding 19th century composer, celebrated the spirit of his native land in his group of works called —  
 1 *Hungarian Rhapsodies*  
 2 *Italian Street Songs*  
 3 *Parisian Melodies*  
 4 *Russian Overtures*
- 34 The great folk epic of the English language, telling of the hero's struggles against the monster Grendel and a dragon who ravages his kingdom, is named —  
 5 *The Aeneid* 7 *Beowulf*  
 6 *The Finsberg Saga* 8 *The Flat Island Book*
- 35 A school of painting which typically distorts natural forms and colors to better reveal the painter's emotions, a movement stemming largely from the work of Van Gogh, is called —  
 1 neoclassicism 3 expressionism  
 2 classicism 4 romanticism

- 36 Although he was the architect of the dome of St. Peter's in Rome, painted murals, and even wrote some creditable poetry, one great Renaissance figure considered himself primarily a sculptor; and such statues as his "David," "Moses," "Night," and "Day" suggest that his estimate of himself was correct. His name was —

5 Ghiberti                      7 Verrocchio  
6 Donatello                    8 Michelangelo

- 37 Logically enough, several Shakespearean plays are produced each year at drama festivals in towns of the same name in Canada and Connecticut; the name of these towns is —

1 Litchfield                    3 Brockton  
2 Toronto                      4 Stratford

- 38 The group of 19th century American writers and philosophers which included Henry David Thoreau and Ralph Waldo Emerson was called the —

5 transcendentalists        7 populists  
6 abolitionists               8 single taxers

- 39 The all-time outstanding comedian on the American screen has been —

1 Jack Benny                    3 Mort Sahl  
2 Charlie Chaplin              4 John Barrymore

- 40 An *entrechat* is a —

5 musical composition       7 painting  
6 poem                        8 ballet movement

- 41 The legends and superstitions of colonial New York City and the Hudson Valley provided materials for the writings of —

1 Edgar Allan Poe  
2 William Gilmore Simms  
3 Washington Irving  
4 O. Henry

- 42 The art of creating or designing the dance movements comprising a ballet is called —

5 libretto                      7 composition  
6 drafting                      8 choreography

- 43 The style of architecture typified by the use of rib-vaulting, the pointed arch, and the flying buttress is known as —

1 Gothic                        3 Romanesque  
2 baroque                      4 classic

- 44 The ending of *A Tale of Two Cities* depends upon the final action of Sydney Carton, an action best described as one of —

5 vengeance                    7 degradation  
6 drunkenness                8 nobility

- 45 J. D. Salinger's moving story of the growth and maturing of Holden Caulfield is entitled —

1 *Go Tell It on the Mountain*  
2 *Seventeen*  
3 *The Fountainhead*  
4 *The Catcher in the Rye*

- 46 The superb 17th century Dutch artist who painted such masterpieces as "The Syndics" and "The Good Samaritan" and who was also a master of etching was —

5 Franz Hals                    7 Jan Vermeer  
6 Rembrandt van Rijn        8 Jan Steen

- 47 The painter whose story is told in the book *Lust for Life* and who was the creator of such sharply colored pictures as "Sunflowers" and "The Public Gardens at Arles" was —

1 Paul Gauguin                3 Claude Monet  
2 Vincent van Gogh           4 Anton Mauve

- 48 A family of American actors of Shakespearean roles, one of whose members was a notable traitor, was named —

5 Hale                            7 Arnold  
6 Czolgosz                      8 Booth

- 49 The 15th century artist who developed the technique of the woodcut, which he used to illustrate his own publication of the Apocalypse, was —

1 William Blake               3 Albrecht Dürer  
2 Artur Rubinstein            4 Jackson Pollock

- 50 Grant Wood's painting of an elderly man and woman posed in front of a farmhouse, the man holding a pitchfork, is called —

5 "Wheat"  
6 "A Farm Couple"  
7 "Father and Mother"  
8 "American Gothic"

- 51 The type of architecture common to 18th century America, typical examples of which are Washington's Mount Vernon and the Longfellow House in Cambridge, Massachusetts, is known as —

1 Georgian                      3 Cape Cod  
2 Roman                        4 classic

- 52 A general term used to describe a type of contemporary painting in which the subject is transformed by the artist into a "nonrepresentational design with recognizable elements" is —

5 nonobjective                7 nonartistic  
6 nonistic                      8 distorted



53-56 First read the following passage. Then answer questions 53-56, all of which are concerned with this passage.

Fanciful poetry and music, used with moderation, are good; but men who are wholly given over to either of them, are commonly as full of whimsies as diseased and splenetic men can be. The true poet is a man who, being conversant in the philosophy of Plato, as it is now accommodated to Christian use (for, as Virgil gives us to understand by his example, that is the only proper, of all other, for an epic poem), who, to his natural endowments, of a large invention, a ripe judgment, and a strong memory, has joined the knowledge of the liberal arts and sciences, and particularly moral philosophy, the mathematics, geography, and history, and with all these qualifications is born a poet; knows, and can practice the variety of numbers, and is master of the language in which he writes.

53 This statement suggests at least the following ideas: (1) poetic inspiration by itself is of only slight value, (2) the poet must be learned and must discipline himself carefully, (3) the examples set by the ancient writers should be followed. These ideas are typical of the artistic and intellectual movement known as —

- |                  |                 |
|------------------|-----------------|
| 1 imagism        | 3 avant-gardism |
| 2 existentialism | 4 neoclassicism |

54 In literature, references such as these to Plato and Virgil are called —

- |             |              |
|-------------|--------------|
| 5 allusions | 7 metaphors  |
| 6 illusions | 8 pedantries |

55 The word "numbers" in line 14(\*) refers to —

- 1 musical chords
- 2 basic philosophical considerations
- 3 the science of verse rhythms
- 4 arithmetic

56 The group of poets and writers most opposed to the ideas suggested in this passage would be the —

- |               |             |
|---------------|-------------|
| 5 classicists | 7 romantics |
| 6 Edwardians  | 8 humanists |

57 A Nobel prize winning author who, in such books as *The Hamlet* and *The Town*, presents life in the southern United States since the Civil War in terms of the clash between the Snopes family and the Sartoris family was —

- 1 Mary E. Wilkins Freeman
- 2 George Washington Cable
- 3 Mary Noailles Murfree
- 4 William Faulkner

58 An outstanding motion picture producer, who produced *Birth of a Nation* and *Orphans of the Storm*, was —

- |                  |               |
|------------------|---------------|
| 5 John Wayne     | 7 Dick Powell |
| 6 David Griffith | 8 Bela Lugosi |

59 Jan van Eyck was a —

- |               |            |
|---------------|------------|
| 1 poet        | 3 musician |
| 2 philosopher | 4 painter  |

60 Aristophanes was considered the greatest comic dramatist of classic Greece; however, the leading tragic dramatist, author of *Oedipus the King*, *Antigone*, and *Electra*, was —

- |             |            |
|-------------|------------|
| 5 Homer     | 7 Sappho   |
| 6 Sophocles | 8 Lysander |

61 Tanglewood, Salzburg, and Edinburgh are all noted for annual festivals which are concerned with —

- |            |          |
|------------|----------|
| 1 music    | 3 drama  |
| 2 painting | 4 poetry |

62 The Gilbert and Sullivan operetta which deals with Ralph Rackstraw's love for Josephine, the captain's daughter, is called —

- 5 *H. M. S. Pinafore*
- 6 *The Mikado*
- 7 *The Pirates of Penzance*
- 8 *The Deep Blue Sea*

63 One of the outstanding members of the group of writers known as the romantic poets, a titled nobleman, a cripple, author of *Childe Harold's Pilgrimage* and "The Prisoner of Chillon," died in Greece fighting in a revolution against the Turks. The name by which he is known is —

- |             |              |
|-------------|--------------|
| 1 Coleridge | 3 Byron      |
| 2 Shelley   | 4 Wordsworth |

64 The composer of the ever-popular "Spring Song," and also the author of the oratorio *Elijah* and an overture to Shakespeare's *Midsummer Night's Dream*, was —

- 5 Felix Mendelssohn
- 6 Robert Schumann
- 7 Johannes Brahms
- 8 Peter Ilich Tchaikovsky

65 A contemporary American writer who, in *My Name is Aram*, writes of life among Armenian emigrants in California, and who is also the author of much other literature — for example, the play *The Time of Your Life* — is —

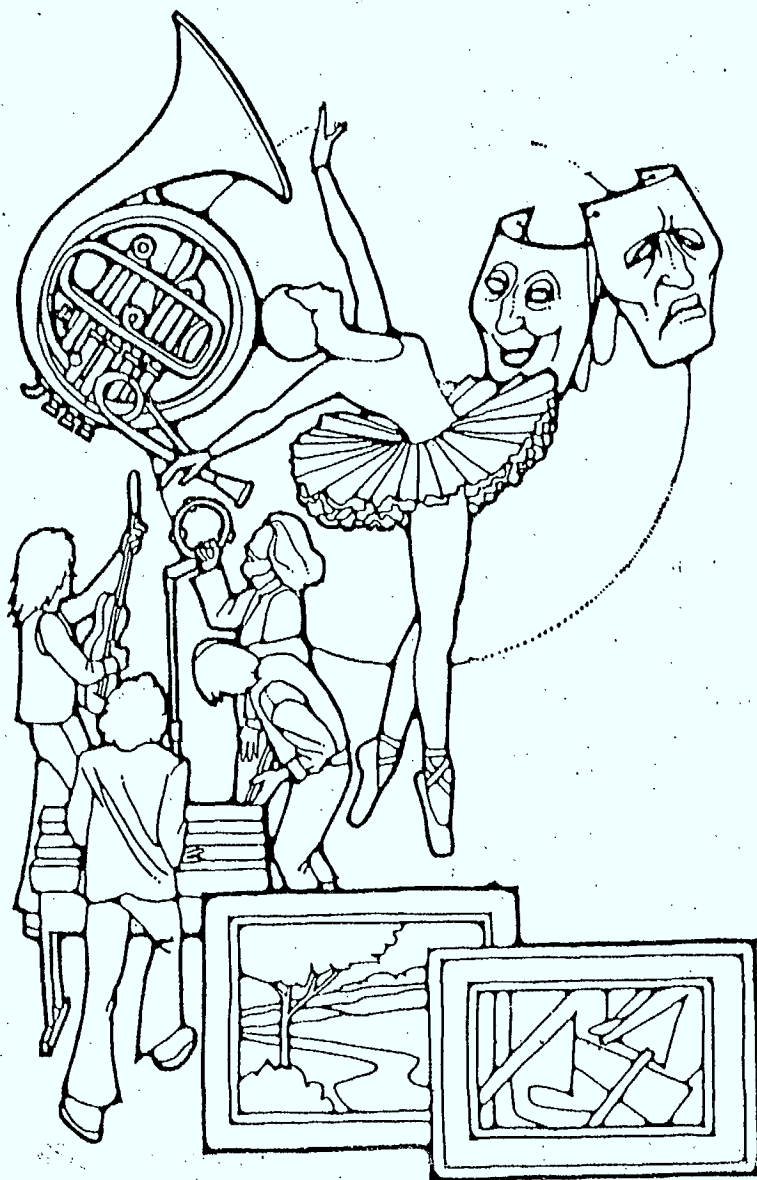
- |                   |                   |
|-------------------|-------------------|
| 1 Wallace Stegner | 3 Saul Bellow     |
| 2 Jesse Stuart    | 4 William Saroyan |



Student No. \_\_\_\_\_

School Code \_\_\_\_\_

## CULTURAL ARTS SURVEY



Age \_\_\_\_\_

Sex (Circle One) M    F

Grade \_\_\_\_\_

Languages Spoken in the Home \_\_\_\_\_

Occupation of Guardian, Father or Mother as applicable

Guardian \_\_\_\_\_ Father \_\_\_\_\_ Mother \_\_\_\_\_

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## CULTURAL ARTS SURVEY

The purpose of this survey is to find out about cultural arts activities of young people in Canada. Though you may take part in many activities, this survey is only to do with the cultural arts of DRAMA, DANCE, MUSIC and VISUAL ARTS. The answers you give us will be useful for planning arts offerings in the future.

Please answer the survey as well as you can. To answer most questions you will be asked to put a number in a box. Feel free to ask if there is something you do not understand.

The survey has NOTHING to do with marks or credit for school work, nor will it influence your grades. The information you give us will remain confidential. Do not sign your name.

Thank you for your help.

Since school began last Fall, you may have been taking lessons in Drama, Dance, Music or Visual Arts. At the top of the next page, place an "X" either in the YES or NO box. Then by following the arrows, answer the questions. Place the number of the best answer in the box next to each question.

Now complete SECTION I, SECTION II, and SECTION III.



[illegible]

**WHAT ARE YOUR INTERESTS?**

**DRAWING, PAINTING**

YES → **WHAT DO YOU WANT TO BE?**

NO → **WHAT DO YOU WANT TO DO?**

**CRAFTS (e.g. POTTERY, MACRAME, WOODCARVING, etc.)**

YES → **WHAT DO YOU WANT TO BE?**

NO → **WHAT DO YOU WANT TO DO?**

**FILM, PHOTOGRAPHY**

YES → **WHAT DO YOU WANT TO BE?**

NO → **WHAT DO YOU WANT TO DO?**

**DANCE (BALLET)**

YES → **WHAT DO YOU WANT TO BE?**

NO → **WHAT DO YOU WANT TO DO?**

**DANCE (CREATIVE, MODERN)**

YES → **WHAT DO YOU WANT TO BE?**

NO → **WHAT DO YOU WANT TO DO?**

**DANCE (FOLK, JAZZ, ETC.)**

YES → **WHAT DO YOU WANT TO BE?**

NO → **WHAT DO YOU WANT TO DO?**

**DRAMA**

YES → **WHAT DO YOU WANT TO BE?**

NO → **WHAT DO YOU WANT TO DO?**

**MUSIC (SINGING, LISTENING)**

YES → **WHAT DO YOU WANT TO BE?**

NO → **WHAT DO YOU WANT TO DO?**

**MUSIC (PLAYING A KEYBOARD OR PLUCKED INSTRUMENT, e.g. PIANO, UKELELE, GUITAR, etc.)**

YES → **WHAT DO YOU WANT TO BE?**

NO → **WHAT DO YOU WANT TO DO?**

**MUSIC (PLAYING A STRINGED INSTRUMENT, e.g. VIOLIN, BASS, etc.)**

YES → **WHAT DO YOU WANT TO BE?**

NO → **WHAT DO YOU WANT TO DO?**

**MUSIC (PLAYING A WOODWIND, BRASS OR PERCUSSION INSTRUMENT, e.g. FLUTE, TRUMPET, DRUMS, etc.)**

YES → **WHAT DO YOU WANT TO BE?**

NO → **WHAT DO YOU WANT TO DO?**

- 

- 

- 

- 

- 

- 

-

SINCE FALL:  
OUTSIDE OF SCHOOL, DO YOU TAKE  
LESSONS IN

**What is your hobby?**

YES	NO	Category
↓	→	DRAWING, PAINTING
↓	→	CRAFTS (e.g. POTTERY, MACRAME, WOODCARVING, etc.)
↓	→	FILM, PHOTOGRAPHY
↓	→	DANCE (BALLET)
↓	→	DANCE (CREATIVE, MODERN)
↓	→	DANCE (FOLK, JAZZ, ETC.)
↓	→	DRAMA
↓	→	MUSIC (SINGING, LISTENING)
↓	→	MUSIC (PLAYING A KEYBOARD OR PLUCKED INSTRUMENT, e.g. PIANO, UKELELE, GUITAR, etc.)
↓	→	MUSIC (PLAYING A STRINGED INSTRUMENT, e.g. VIOLIN, BASS, etc.)
↓	→	MUSIC (PLAYING A WOODWIND, BRASS OR PERCUSSION INSTRUMENT, e.g. FLUTE, TRUMPET, DRUMS, etc.)

1. How often do you take the lessons?

1. More than once a week
2. Once a week
3. Once every two weeks
4. Once a month
5. Other, please describe

2. How long is each lesson? .....

1. Over an hour
2. One-half to one hour
3. Less than one-half hour

3. How much time would you usually spend practising/preparing for each lesson?

1. Over 5 hours
2. Over an hour, less than five hours
3. One-half to one hour
4. Less than a half-hour
5. No time

4. What is the size of the group in which you take lessons?

1. One person, individual lesson
2. Less than ten people, more than one
3. More than ten people
4. Both group and individual lessons

5. How many years have you been taking lessons? .....

1. Over five years
2. Three to five years
3. One to two years
4. Under a year

6. Which category best describes your current interest in the art?

1. As a future career
2. As a hobby
3. As a school option/elective only
4. No interest

7. Are the lessons free of charge? .....

1. Yes

2. No



[illegible]

**What Do You Want to Do When You Grow Up?**

**DRAWING, PAINTING**

YES → **What Do You Want to Do When You Grow Up?**

NO → **What Do You Want to Do When You Grow Up?**

**CRAFTS (e.g. POTTERY, MACRAME, WOODCARVING, etc.)**

YES → **What Do You Want to Do When You Grow Up?**

NO → **What Do You Want to Do When You Grow Up?**

**FILM, PHOTOGRAPHY**

YES → **What Do You Want to Do When You Grow Up?**

NO → **What Do You Want to Do When You Grow Up?**

**DANCE (BALLET)**

YES → **What Do You Want to Do When You Grow Up?**

NO → **What Do You Want to Do When You Grow Up?**

**DANCE (CREATIVE, MODERN)**

YES → **What Do You Want to Do When You Grow Up?**

NO → **What Do You Want to Do When You Grow Up?**

**DANCE (FOLK, JAZZ, ETC.)**

YES → **What Do You Want to Do When You Grow Up?**

NO → **What Do You Want to Do When You Grow Up?**

**DRAMA**

YES → **What Do You Want to Do When You Grow Up?**

NO → **What Do You Want to Do When You Grow Up?**

**MUSIC (SINGING, LISTENING)**

YES → **What Do You Want to Do When You Grow Up?**

NO → **What Do You Want to Do When You Grow Up?**

**MUSIC (PLAYING A KEYBOARD OR PLUCKED INSTRUMENT, e.g. PIANO, UKELELE, GUITAR, etc.)**

YES → **What Do You Want to Do When You Grow Up?**

NO → **What Do You Want to Do When You Grow Up?**

**MUSIC (PLAYING A STRINGED INSTRUMENT, e.g. VIOLIN, BASS, etc.)**

YES → **What Do You Want to Do When You Grow Up?**

NO → **What Do You Want to Do When You Grow Up?**

**MUSIC (PLAYING A WOODWIND, BRASS OR PERCUSSION INSTRUMENT, e.g. FLUTE, TRUMPET, DRUMS, etc.)**

YES → **What Do You Want to Do When You Grow Up?**

NO → **What Do You Want to Do When You Grow Up?**

1. Over five years
2. Three to five years
3. One to two years
4. Under a year

1. Lessons too expensive
2. No lessons available
3. Too busy
4. Not interested
5. Other, please describe

1. Would like to take art as a future career
2. Would like to take art as a hobby
3. Would like to take art as a school option/elective
4. No interest

OUTSIDE SCHOOL,  
DID YOU ONCE TAKE LESSONS IN

[illegible]

1. Over five years
2. Three to five years
3. One to two years
4. Under a year

1. Lessons too expensive
2. No lessons available
3. Too busy
4. Not interested
5. Other, please describe



1. Would like to take art as a future career
2. Would like to take art as a hobby
3. Would like to take art as a school option/elective
4. No interest

Age Group	Percentage
18-24	10%
25-34	25%
35-44	20%
45-54	15%
55-64	10%
65-74	5%
75-84	2%
85+	1%

[illegible]

The flowchart is organized into 11 vertical columns, each representing a different type of performance or workshop. Each column has a title at the top and two boxes at the bottom labeled 'NO' and 'YES'. Arrows indicate the flow from one column to the next based on the 'NO' or 'YES' response.

- Column 1: DRAMA GROUP**
  - NO → Column 2
  - YES → Column 2
- Column 2: DRAMATIC PERFORMANCE (ACTING)**
  - NO → Column 3
  - YES → Column 3
- Column 3: DRAMATIC PERFORMANCE OR WORKSHOP (COSTUMES, SETS, ETC.)**
  - NO → Column 4
  - YES → Column 4
- Column 4: DIRECTING, PRODUCING (DRAMATIC, MUSICAL, OR DANCE PERFORMANCE)**
  - NO → Column 5
  - YES → Column 5
- Column 5: DANCE GROUP (FOLK, MODERN, ETC.)**
  - NO → Column 6
  - YES → Column 6
- Column 6: DANCE PERFORMANCE OR WORKSHOP**
  - NO → Column 7
  - YES → Column 7
- Column 7: PUPPET PLAY**
  - NO → Column 8
  - YES → Column 8
- Column 8: MUSICAL GROUP (e.g. CHOIR, BAND)**
  - NO → Column 9
  - YES → Column 9
- Column 9: SOLO MUSICAL PERFORMANCE**
  - NO → Column 10
  - YES → Column 10
- Column 10: GROUP MUSICAL PERFORMANCE OR WORKSHOP (e.g. MUSICAL, CHORAL CONCERT)**
  - NO → Column 11
  - YES → Column 11
- Column 11: VISUAL ART EXHIBITION OR DISPLAY**
  - NO → Column 11 (downward arrow)
  - YES → Column 11 (downward arrow)

1. More than once a week
2. Once a week
3. Once every two weeks
4. Once a month
5. Does not apply
6. Other, please describe

1. One
2. Two to four
3. Five or more
4. Does not apply

1. Very interested
2. Somewhat interested
3. Only a little interested
4. No longer interested

1. Yes, at a summer camp
2. Yes
3. No



### SECTION III

OVER THE PAST YEAR, HAVE YOU TAKEN PART IN THESE EVENTS/GROUPS OUTSIDE OF SCHOOL?

DRAMA GROUP

NO

YES

DRAMATIC PERFORMANCE (ACTING)

NO

YES

DRAMATIC PERFORMANCE OR WORKSHOP (COSTUMES, SETS, ETC.)

NO

YES

DIRECTING, PRODUCING (DRAMATIC, MUSICAL, OR DANCE PERFORMANCE)

NO

YES

DANCE GROUP (FOLK, MODERN, ETC.)

NO

YES

DANCE PERFORMANCE OR WORKSHOP

NO

YES

PUPPET PLAY

NO

YES

MUSICAL GROUP (e.g. CHOIR, BAND)

NO

YES

SOLO MUSICAL PERFORMANCE

NO

YES

GROUP MUSICAL PERFORMANCE OR WORKSHOP (e.g. MUSICAL, CHORAL CONCERT)

NO

YES

VISUAL ART EXHIBITION OR DISPLAY

NO

YES

1. How often did you meet as a group?

1. More than once a week
2. Once a week
3. Once every two weeks
4. Once a month
5. Does not apply
6. Other, please describe

☐
☐
☐
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☐
☐
☐

2. How many performances or events have you been in since the Fall of 1982?

1. One
2. Two to four
3. Five or more
4. Does not apply

☐
☐
☐
☐
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☐
☐
☐

3. How would you best describe your interest in the group or event?

1. Very interested
2. Somewhat interested
3. Only a little interested
4. No longer interested

☐
☐
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☐
☐

4. Did you take part in the group, event or activity during the summer?

1. Yes, at a summer camp
2. Yes
3. No

☐
☐
☐
☐
☐
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☐
☐
☐
☐

## SECTION FOUR



There are some arts activities you may enjoy doing on your own, just for fun. In this section we would like to find out about these activities. Using the response key below, place the number of the answer you think best fits for each arts activity listed.

RESPONSE KEY
I spend:
1. As much time as possible
2. A lot of time
3. Some time
4. Not much time
5. No time at all

➡ REMEMBER, this is for arts activities you do on your own, just for fun.

1. Visual arts (drawing, painting) ☐
2. Visual arts (crafts, e.g. pottery, macrame, woodcarving, etc.) ☐
3. Visual arts (film, photography) ☐
4. Dance (ballet) ☐
5. Dance (creative, modern) ☐
6. Dance (folk, jazz, etc.) ☐
7. Drama ☐
8. Music (singing) ☐
9. Music (playing a keyboard or plucked instrument, e.g. guitar, piano, ukelele, etc.) ☐
10. Music (playing a stringed instrument, e.g. violin, etc.) ☐
11. Music (playing a woodwind, brass or percussion instrument e.g. drums, flute, trumpet) ☐

WHEN YOU HAVE FILLED IN YOUR ANSWERS TO THIS SECTION, PLEASE  
GO TO SECTION FIVE.

SECTION FIVE

There are a number of events listed . Think of the events you have seen or heard over the LAST YEAR.

FOR EACH EVENT LISTED, DO THE FOLLOWING.

- 1. Under the section "INSIDE SCHOOL", think of the live performances done by a student group over the past year. For example, you may have seen plays presented by Grade Six and Three classes over the past year. Select the number from the response key which most closely fits your answer. In the example above you would place a "2" (more than once) in the box beside "Play" in the column "School-live, Student".
- 2. When you have finished the "School-live, Student" column, go to the next column, that is, the "School-live, Professional" column. Think of the live events you have seen or heard over the past year done by a professional group IN SCHOOL. Fill in this column.
- 3. Think of the taped performances or events which you have seen or heard in school over the past year. (Taped means those events you have seen or heard on T.V., on video tape, over radio, record player, or tape recorder). Fill in the column marked "School - taped" for each event.
- 4. After you have finished the "Inside School" columns, follow the same steps for "Outside school" columns.

RESPONSE KEY ↓
0 - No times
1 - once
2 - more than once

EVENT	INSIDE SCHOOL			OUTSIDE SCHOOL	
	LIVE		TAPED	LIVE	TAPED
	STU*	PROF**			
PLAY	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
POPULAR MUSIC PERFORMANCE (e.g. rock concert)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLASSICAL MUSIC PERFORMANCE (e.g. symphony, choral concert)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
BALLET	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
OTHER DANCE PERFORMANCE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
VISUAL ART DISPLAY OR EXHIBITION	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
PUPPET PLAY	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
OTHER ARTS EVENT, PLEASE DESCRIBE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

\* STU = Student Performance

\*\* PROF = Professional Performance





HUNT, DENNIS  
--To design an instrument to  
determine children's ...

P  
91  
C655  
H86  
1984

DATE DUE  
DATE DE RETOUR[illegible]

