

Using Works of Art to Give a Voice to Culturally Diverse Students: Q-Methodology Study

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ABSTRACT

The current study by Beck (2014) investigated whether any relationship exists between a cross-section of 48 fourth-grade elementary-school students and their artistic judgments regarding the seven elements of art: color, form, line, shape, space, texture, and value. Each of these elements of art affects our senses and might offer a better understanding of an individual. This study employed Q-methodology to identify viewpoints that were shared among children and the works of art. Four Q-models emerged from the data, and were identified as: Model 1: Colorful and Eye-catching; Model 2: Perplexity and Animals; Model 3: Multiple Components; and Model 4: Nature. Participant characteristics included: gender, ethnicity (Asian, Black, Hispanic, and White students), socioeconomic status (SES), academic performance, and artistic ability. Findings showed that each of these characteristics were salient factors. The results of this study lead to a better understanding of students' likes, especially culturally disadvantaged students, which can help to increase awareness and engagement; strengthen motivation; lead to better performance in school; support the visual arts in schools; contribute to curriculum development; teacher education; policymaking; textbook visuals; and supply the information needed to the field of neuroaesthetics to conduct a study.

Q-methodology

Background and Overview

To meet the demands of a diverse population of students in public schools today, educators should become proficient across a range of student differences. Studies have shown that culturally disadvantaged students find it difficult to think critically and need to develop adequate social skills because of language, academics, SES, or gender (Appel, 2006; Chappell & Cahnmann-Taylor, 2013; Ladson-Billings, 1995; Paris, 2012). A study conducted by Beck (2014) investigated to see if any relationship existed between fourth-grade elementary-school students' artistic judgment dimensions (color, form, line, shape, space, texture, and value) and their demographic backgrounds (ethnicity, gender, SES, academic and artistic ability). As a way to motivate students, incorporating various visual works of art can be used to help engage them in the learning process.

Ellingsen, Thorsen, and Størksen (2014) have stated that in our changing society a child's perspective needs to be given more weight in research. "To be effective in a more inclusive, more demanding teaching environment, arts educators will have to be more responsive to individual differences by recognizing the variation in difficulties that their students will have and addressing them in productive ways" (Glass, Meyer, & Rose, 2013, p. 104).

The impact that the visual arts make in different communities, entire generations, society, as well as the development of a child, provide a vital role in one's learning experience (Amburgy, 2011; Chappell & Cahnmann-Taylor, 2013; Glass et al., 2013; Winner, Goldstein, & Vincent-Lancrin, 2013). Images and objects have power in one's personal and social life and the visual arts can help develop young minds and stimulate student emotions. Through the use of visual works of art, improved engagement and a better understanding of the marginalized student can be achieved.

Personality and the Seven Elements of Art

Preferences for specific works of art (demonstrative of the seven elements of art) suggest a deeper connection to humanity. The psychological elements of art preference resonate with dissimilar personality traits. This in turn, can be of benefit to teachers' understanding of their diverse students. Figuring out what visuals inspire an individual learner, and then using that information to help motivate students, creates the opportunity for a deepened learning experience (Chamorro-Premuzic, Reimers, Hsu, & Ahmetoglu, 2009).

Additional Factors That Could Influence Proclivity Towards Works of Art

Beck's (2014) investigation was both exploratory and interdisciplinary in nature, and no other research surfaced examining fourth-grade students and the seven elements of art. Several main perspectives were explored to help understand the various dimensions of a cross-section of fourth-grade children, their environments, and what might mold their behaviors.

Historically, artistic and aesthetic judgment testing needed to improve because of a series of poor experimentation choices by researchers that negatively affected artistic judgment in the first part of the 20th century (Bezruczko & Vimercati, 2002).

As a way to understand individual emotion and its implications on the learning process in children, the interdisciplinary field of neuroaesthetics has been producing reliable and valid results in researching how the brain responds to art (Bullot & Reber, 2013; Chatterjee, 2010, 2011; Kafka, 2012; Kawabata & Zeki, 2004; Lindell & Mueller, 2011).

From a humanities perspective, a child's developmental stage and cultural background needs to be examined. Every learner brings his or her own individual approach, talents, and interests to the learning condition (Guild, 1994). Children in fourth-grade between the ages of seven and eleven are in the concrete operation stage of development (Piaget, 1926, 1952), and how they interact with the teacher, each other, and their environment is reflective of this stage.

Definition of Key Terms

In Beck's study (2014), visual arts were described as drawing, painting, sculpture, printmaking, collage, and photography. The following definitions were provided to clarify the meanings of the terms used in this study. The seven elements of art were defined as: color: light reflected off objects; line: a line is an identifiable path created by a point moving in space; shape (2D) and form (3D): define objects in space; space: area that an artist provides for a particular purpose (positive and negative space); texture: is the surface quality of an object that is sensed through touch; and value: describes the brightness of color.

Yu (2012) stated that visual perception provides a channel for children to interact with the environment, which allows them to develop thoughts and language in the process of seeking information and satisfying their needs.

Literature Review of Aesthetic/Artistic Subjective Views

The long-term existence of art in history implies a deeper relationship between humanity and aesthetic likings. Each of our individual subjective views in art can help describe who we are. But, when a group selects similar works of art, we might get a better glimpse as to why they gravitate to particular works, provided we identify their individual characteristics. If we can understand the psychology behind subjective views, it can present a number of benefits to society. This information can be helpful in communities, motivate individual learners, and appeal to individual consumers (Chamorro-Premuzic et al., 2009).

People are sensitive to compositional form at a glance with exposure, which measures only 50 milliseconds, and is captured automatically by intermediate vision. Visual properties such as color, shape, and composition merge in early and intermediate vision and involve

the frontal and parietal cortices that mediate awareness. When objects are identified by higher vision, semantic association is evoked (Chatterjee, 2011).

Gardner (1994) concluded that certain artists, primarily Impressionists, have salient techniques easily recognized by their style (Original work published in 1973). Pictorial illustrations in children's books have been studied in the past as a means to increase the likelihood that a child would be interested in reading that particular book because of the elements of art, subject, content, and artistic style found in the illustrations (Ramsey, 1989).

A difference was observed between 10 year old children in Lisbon and Chicago, when artwork displaying simplicity, symmetry, and uniformity was shown to them (Bezruczko & Fróis, 2011). There was a significant gender and cultural difference for simplicity and a deeper contrast in artistic judgment (Bezruczko & Fróis, 2011). Palmer, Schloss, and Sammartino, (2013) claimed that American and British people favored cool colors (green, cyan, blue) over warm colors (red, orange, yellow). Ou, Luo, Woodcock, and Wright (2004) measured color-emotions through subjective ratings and established that three factor-analytic dimensions predicted color subjective views: active-passive, light-heavy, and cool-warm, with active, light, and cool colors being preferred to passive, heavy, and warm colors.

Aesthetic preference and different individual personality types have been studied (Furnham & Walker, 2001), comparing works of art and personality (Chamorro-Premuzic et al., 2009; Chang, 2012; Eldén, 2012; Furnham & Walker 2001; Gardner, 1970; Kakamura, 2009; Palmer et al., 2013; Ramsey, 1982), art and diversity (Amburgy, 2011; Godfrey, 1992; Jacobsen, 2010; Selig, 2009), color and personality (Jue & Kwon, 2012; Machotka, 1982), shape and personality (Silvia & Barona, 2009), cognition and aesthetic preference (Chatterjee, 2011, Cupchik, Vartanian, Crawley, & Mikulis, 2009), art and gender (Savoie & St-Pierre, 2012). However, no study has examined the actual seven elements of art: color, line, form, shape, space, texture and value with children's attitudes towards these works of art.

"Beyond perception and conception in visual aesthetics, two other aspects of aesthetics are important. The first is the emotional response to an aesthetic image; the second is the process of making aesthetic judgments" (Chatterjee, 2011, p. 302). A measurable factor can be established that can benefit marginalized students based on their connection or aesthetic likings with various works of art. We can begin to look for parallels among groups of students who prefer similar works of art because of the works' aesthetic properties grounded in the elements of art. A strong connection with specific art usually generates an emotional response which in turn, helps in the learning process. Once a group of students is established, teachers can utilize the common visual works of art as an aid in the classroom. A more engaged student can enter into a more meaningful learning experience.

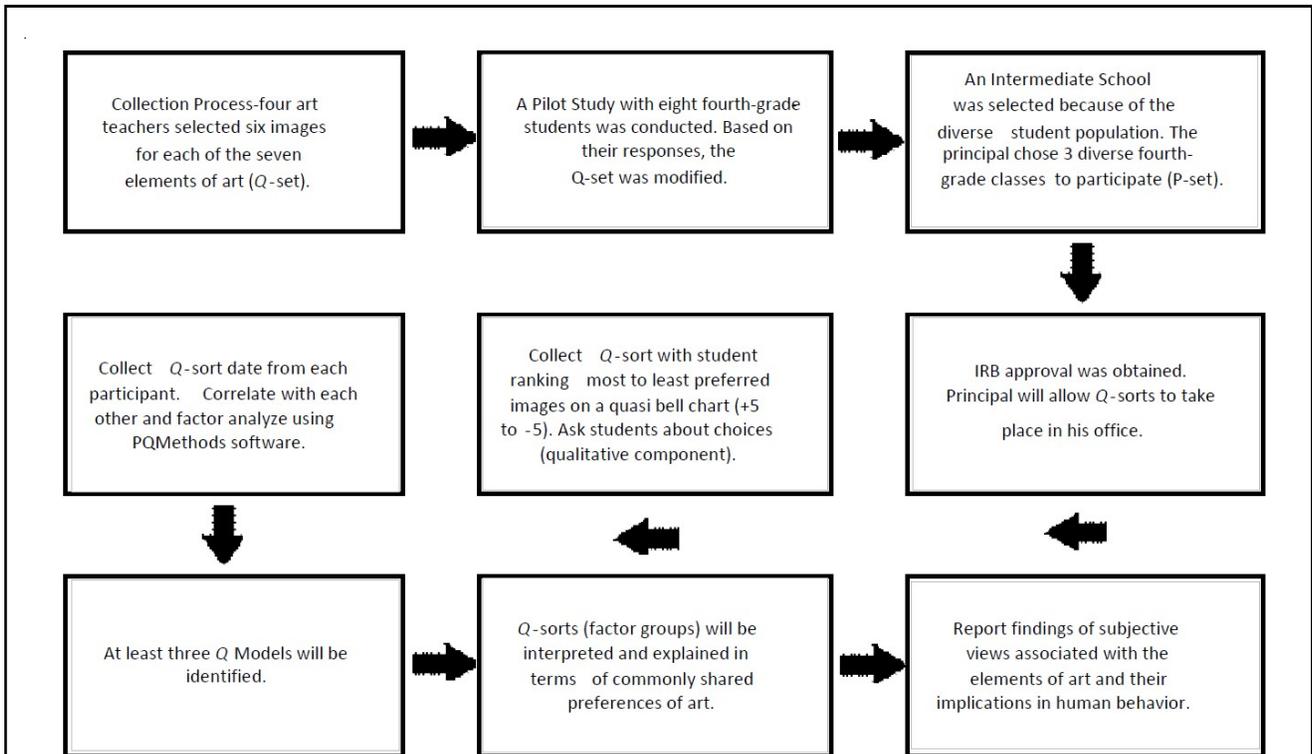


Figure 1. Step-by-step flow model of Q-methodology research design. Adapted from "Fourth-Grade Students' Subjective Interactions with the Seven Elements of Art: An Exploratory Case Study Using Q-methodology," by P. D. Beck, Doctoral dissertation, p. 57. Copyright 2014 by ProQuest. (3666682).

Methodology

In this mixed method study, Beck (2014) investigated the shared subjective views of children in fourth grade after viewing famous works of art embedded in the seven elements of art.

Research Design

A step-by-step model (Figure 1) of the methodological process illustrates how Q-methodology was used in this study.

Sample and Participants' Characteristics

In all, 44 participants from one intermediate school in the suburbs of New York that best represented a cross-section of students in fourth grade made up the P-set. Demographics for this school (2011-2012) were: 36% eligible for free lunch, 4% reduced lunch, 18% limited English proficient, 0% American Indian or Alaska Native, 8% Black or African American, 32% Hispanic or Latino, and 54% White. (<https://reportcards.nysed.gov/files/2011-12/RC-2012-580413030008.pdf>).

Diversity was addressed; the gender distribution was approximately even (45% male and 55% female).

Ethnic composition was broken down into four groups (43% Caucasian, 34% Hispanic, 16% Asian, Middle-Eastern or Southeast Asian, and 7% Black). SES, based whether or not a child received free/reduced lunch was 41% lower SES and 59% upper/middle SES. Academic ability, based on teacher evaluation, was 32% above average, 39% average, and 30% below average. Artistic ability, based on professional evaluation of each child's drawing of a playground before their Q-sort, was 48% above average, 32% average, and 20% below average. One last characteristic was evaluated; their capability to select the works of art during the Q-sort. Participants were 89% decisive and 11% indecisive. To maintain an unbiased opinion, all student information was uncovered and recorded after the Q-sorts (Beck, 2014, p. 91).

Materials and Procedures

A Q-set based on the seven elements of art (color, form, line, shape, space, texture, and value) was designed to use in the ranking selections. Images were gathered from 42 famous works of art which best represented the seven elements of art (six images for each element) as well as representing various cultural groups, artists, and styles of art.

Since more than one element of art is represented in most works of art, the strongest element of art directed the classification for each work of art. Additional elements of

art were included as characteristics when analyzing the Q-models. Each work of art was already recognized by critics as a significant accomplishment in the medium and field; authenticity was already established. Only one work of art from each of the following professional artists was used: Adams, Albers, Arp, Baoshi, Beardsley, Bierstadt, Bradford, Calder, Caravaggio, Cezanne, Degas, Dine, Escher, Goldsworthy, Hepworth, Johns, Kahn, Kandinsky, Khalo, Klee, Kline, Kusama, Lawrence, Linares, Matisse, Mehran, Miró, Mondrian, Monet, Nevelson, O'Keefe, Oppenheim, Picasso, Pollock, Rauschenberg, Remington, Ringgold, Rothko, Smithson, Van Gogh, Vermeer, and Wyeth.

Sixteen images were of abstract art; six of landscapes/seascapes; eight of figures/portraits; four of objects; five of animals; and three of still-lives. Art style was also considered to offer different stimuli: eight abstract; two abstract expressionism; one art nouveau; one baroque; one Chinese ink; two cubism; one dynamic cubism; two environmental art; one fauvism; three figurative/illusion; one folk; one geometric abstract; one golden age baroque; four impressionism; two modernism; two pop; one post impressionism; five realism; and three surrealism works of art.

An effort to represent the male and female artist was calculated. There was also an intentional void of any art portraying the "male gaze" or the objectification of women in art (Blandy & Congdon, 1991). Specific works were chosen to represent a variety of cultural groups of people; Faith Ringgold (1996), *Flying Home: Harlem Heroes and Heroines* [Painting] and Jacob Lawrence (1958), *Brownstones* [Painting] are famous black artists; Frida Kahlo (1932), *Self-portrait on the Border between Mexico and the United States* [Painting] and Pedro Linares (1986), *Alebrije* [Sculpture], are Mexican artists; Shohreh Mehran (2012), from "Defaced" series, [Painting], is a Middle Eastern artist; Yayoi Kusama (1962), *Accumulation* [Sculpture], is a Japanese artist; and Fu Baoshi (1950), *Landscapes of the Four Seasons*, is a Chinese artist.

A pilot study was conducted with a cross-section of fourth-grade students, not included in the study, to test the Q-set. Changes were made to the Q-set so it was deemed reliable. Additionally, a 10 question post Q-sort survey was given to each participant (Beck, 2014).

The materials were satisfactory to proceed with student interviews to answer the question if any relationship existed between a cross-section of 48 fourth-grade elementary-school students and their artistic judgments regarding the seven elements of art: color, form, line, shape, space, texture, and value.

Results

A total of 48 Q-sorts were intercorrelated and factor analyzed using PQMethod, which identified those statements which had the highest and lowest z-scores. Four factors were extracted and rotated, which together explained 53% of variance. Thirty-nine or 89% of the 44 Q-sorts

loaded significantly on one or another of these four factors (Beck, 2014). Factor loadings of ± 0.38 or above were significant at the $p < 0.01$ level (Watts & Stenner, 2012).

A total of 16 participants loaded on Factor Model A (13 girls, 3 boys); 10 participants loaded on B (10 boys); 6 participants loaded on C (5 girls, 1 boy); and 7 participants loaded on D (4 girls, 3 boys). Four participants did not load on any factor model. This solution explained 53% of the variance, with a correlation of 0.47 at the highest between factor models (Beck, 2014).

Consensus Statements

Positive consensus. Three works of art indicated positive consensus and provided salient information as to what all fourth-grade participants who took part in this study agreed was likeable art. Kahn, who ranked highest of Q-Model A (2: +5), B (2: +2), C (2: +3), and D (2: +3) proved to be the strongest work liked by all participants. Monet was next highest with A (4: +2), B (4: +1), C (4: +2), and D (4: +3); and Van Gogh was third highest with A (36: +1), B (36: +2), C (36: +1), and D (36: +3). All works referred to were of landscapes and had a strong color element (Beck, 2014, p. 152).

Negative consensus. Five works of art signified negative consensus and provided salient information as to what all fourth-grade participants who took part in this study agreed was not likeable art. Some participants appeared uncomfortable when they discussed some of these works of art. Both Vermeer and Kline had the strongest negative loadings, Vermeer was low on A (42: -4), B (42: -5), C (42: -3), and D (42: -2), and Kline was low on A (27: -3), B (27: -4), C (27: -5), and D (27: -2). Caravaggio was low on A (39: -4), B (39: -3), C (39: -1), and D (39: -1); Rothko was low on A (6: -1), B (6: -3), C (6: -4), and D (6: -5); and Kusama was low on A (33: -1), B (33: -1), C (33: -3), and D (33: -4) (Beck, 2014, p. 152).

Consensus Statements That Do Not Distinguish Between ANY Pair of Factors. Two consensus statements did not distinguish between any pair of factors. All the study participants ranked the Nevelson neutral, A (11: 0), B (11: 0), C (11: +1), and D (11: 0), and Hepworth neutral, A (11: -1), B (11: -1), C (11: 0), and D (11: +1) (Beck, 2014, p. 153.)

Findings

Results of Participation

Four factors, inclusive of 39 (89%) participants, appeared with an uneven distribution across the four Q-models (Beck, 2014). The remaining five participants were not included in the analysis. The highest loaders for each Q-model were decisive and upper/middle SES; in Q-models A, C, and D, the highest loaders were females; and in Q-models B, C, and D, the highest loaders were above average in academic ability.

Four models: Colorful and Eye-catching, Perplexity and Animals, Multiple Components, and Nature offered insights that identified viewpoints that were shared among a cross-section of students and 42 famous works of art (Beck, 2014, p. 132).

Summary of Findings

The findings indicate a relationship between particular demographics of the participants that make up the p-set and some of the elements of art (Beck, 2014).

Q-Model A: Colorful and Eye-catching. This model accounted for 21% of the explained variance. It had the greatest amount of explained variance in this study, with 16 of the 44 participants loading at or above ($\pm.39$) onto this factor. Q-Model A had a strong relationship between gender and both of the elements: color and shape. The majority of females were White, average intelligence, and upper/middle SES.

The participants in Q-Model A were: 81% females and 19% males (the same 81% of females were the top loaders on Q-Model A). Their cultural background was: 56% White, 25% Hispanic, 13% Black, and 6% Asian. Their socioeconomic status (SES) was 69% upper/middle, 31% lower. Their academic background was: 31% above average, 50% average, and 19% below. Their artistic ability was 37% above average, 44% average, and 19% below. Fourteen participants have art in their home that reminds them of some of the work shown by Kahn, O'Keeffe, Klee, Mondrian, Adams, and Picasso. Their interests included: singing, crafts, reading, playing with friends and family, dancing, coloring, ice skating, gymnastics, football, play with Xbox, and wrestling.

Q-Model B: Perplexity and Animals. This model accounted for 12% of explained variance in this study. It had the second greatest amount of explained variance, with 10 of the 44 participants loading at or above ($\pm.37$) onto this factor. They had a strong relationship between gender and both of the elements: form and space. This group was all males, above average intelligence and SES.

The participants in Q-Model B were: 100% males, their cultural background was: 50% Hispanic, 30% White, 10% Black, and 10% Asian. Their SES was: 60% upper/middle and 40% lower: their academics were: 60% above average, 30% average, and 10% below. Their artistic ability was 40% above average, 40% average, and 20% below. Six participants have art in their home that reminds them of some of the work shown by Pollock, O'Keeffe, Remington (artifact), and Miró (abstract painting at home). Their interests indicated activity: soccer, bike riding, sports, reading, swimming, playing guitar, and hockey.

Q-Model C: Multiple Components. This model accounted for 11% of the explained variance in this study. It had the third greatest amount of explained variance, with 6 of the 44 participants loading at or above ($\pm.43$) onto this factor. Q-Model C also had a strong relationship between

gender, color, and shape, but with different works of art than Q-Model A, that included more ethnic themes. They were a majority of diverse females, evenly divided SES, and above average academically and artistically.

The participants in Q-Model C were: 83% females and 17% males. Their cultural background was 50% Asian, 33% Hispanic, and 17% White. Their SES was 50% upper/middle, and 50% lower. Their academics were 50% above average, 33% average, and 17% below. Their artistic ability was 50% above average, 17% average, and 33% below. Six participants have art in their home that reminds them of some of the work shown by Cezanne, Klee, Picasso, Mehran, Kahlo, O'Keeffe, Dine, and Smithson. Their interests included drawing, music, duct tape art, time with family, crafts and painting.

Q-Model D: Nature. This last model studied accounted for 9% of the explained variance in this study. It had the fourth greatest amount of explained variance, with 7 of the 44 participants loading at or above ($\pm.47$) onto this factor. Q-Model D had no relationship between participant characteristics and the elements of art, but had a strong relationship being between above average artistically and lower SES and the subject matter of nature. They were a slight majority of females and a majority of above and average academic ability.

The participants in Q-Model D were 57% females and 43% males. Their cultural background was 43% White, 29% Hispanic, 14% Black, and 14% Asian. Their SES was 43% upper/middle and 57% lower. Their academics were 43% above average, 43% average, and 14% below. Their artistic ability was 57% above average, 29% average, and 14% below. These participants have art in their home that reminds them of some of the work shown by Bierstadt, and O'Keeffe. Their interests are singing, quadding, hunting, break dancing, running, reading, and soccer (Beck, 2014).

Discussion

Beck's (2014) study revealed a strong relationship between some of the elements of art participants preferred with gender, ethnicity, academic ability, and SES. Each of these participant demographics can be used to gain a better understanding of the marginalized student.

Females dominated Q-Models A and C, but with a much different preference for colorful works of art. A youthful group of females in Q-Model A selected colorful and more simplistic girlish works of art, while females in Q-Model C selected some of the same works, but also included a few ethnic works of art that were more complex. Both groups shared the association of color with a brighter world.

Results suggested that ethnicity was salient. The majority of participants in Q-Model A were White females of average academic ability and artistic ability and upper/middle SES. When reviewing this model's least favorite works of art, ethnicity played a part in their selections. The Mehran painting, of three Iranian women, proved to be too unfamiliar with

this group of females who ranked it as their least preferred work of art. This group shied away from the unfamiliar and more culturally diverse works of art.

Q-Model B, consisted of all males; a decisive group with a majority of Hispanic males from upper/middle SES with above average intelligence, which favored works that represent form. They did not favor the colorful works of art associated with Q-Model A. They preferred works of art that could be described as typically boyish, Remington's 'cow-boy on a horse,' puzzle-like themes, an aggressive looking bird, and a dog. They liked animals and art constructed in a more complex manner.

In Q-Models C's top selections, works reflected typical girlish likes, as well as cultural works of art. Q-Model C, consisted of a majority of decisive Asian females, who were both above average academically and artistically, and also liked two different works of art. Both works have a strong color or shape and line element, but it is the content, reflective of a more complex and culturally diverse art which demonstrates a difference. According to Bezruczko & Fróis (2011), cultural differences revealed a deeper contrast in artistic judgment. Fatima, who loaded on Q-Model D, ranked the Mehran work of art higher (41: +3) and said, "This reminds me of my culture. My family is from India." Clearly one can observe how culture has influenced the works of art selected by participants.

Q-Model B was dominated by Hispanic males, with two of the three highest loaders White males, who had an interest in adventure and complexity. The only two groups to rank the Linares, a Mexican artist, work of art on the positive side of the chart was Q-Model B (9: +3) and Q-Model C (9 +2). And again, Lawrence's work of art, a well-known Black artist, on the positive side of the chart was Q-Model B high at (3: +3) and Q-Model C, a diverse group of participants, at (3: +2). Each of their cultural backgrounds could have predisposed their selection here (Guild, 1994). According to Jacobsen (2010), even though evolution and one's biological design are significant when evaluating aesthetics, it was established that many aspects of aesthetic appreciation are culturally determined.

Academic ability was evident and proved to be salient in both Q-Models B and C, whose participants each selected works of art that demonstrated a more complex or adult-like theme. With a higher academic average among participants in Q-Model C and some more creative answers and interests, this group has the potential to be more receptive to a higher level of artistic content. The same holds true for Q-Model B. Their visual interest in art revealed the ability to enjoy works of art that were more complex in nature. With such an interest for form and puzzles, the field of Engineering comes to mind, when thinking about compatible subject matter.

And lastly, Q-Model D had no relationship between any characteristics and the elements of art, but had a strong relationship between above average artistically and lower SES and the subject matter of nature.

An interesting observation of Q-models A and B, is that they shared an upper/middle SES majority. Each was dominated by gender and selections in the works of art tend to reflect gender. These are the children who could fall under the descriptions, "Girls will be girls," and "Boys will be boys" (Beck, 2014).

Limitations of the Study

There were several limitations to the study, the first being size. Images were printed on 2" x 3" photographic paper to fit onto the quasi-bell shaped chart. Three dimensional characteristics could not be captured in the images. Not seeing a work of art in its correct size and environment can affect the viewing experience.

Other limitations included: students were from one intermediate school in Suffolk County, New York; some students selected for the study did not return the parental permission slips; and Q-methodology is not generalizable (Beck, 2014, p. 204).

Implications of the Study for Practice and Policy

The practical implications for this research include policy making, teaching education, curriculum and testing, and social work modifications in schools. Reviewing the preferences of students will allow those who work with them to obtain a better understanding of their psyche. Each element of art helps define something unique about individual learners. The use of a child-friendly research method, which does not require speaking, gives an advantage to the marginalized student's ability to communicate (Beck, 2014).

Better understanding of children's interests.

Maras (2008) suggested a better understanding of children and their capabilities to conceptualize artwork at their age level will empower teachers to feel more secure in selecting and structuring content. As can be concluded from Beck's study (2014), some works included might generate greater interest. The Kahn, Monet, and Van Gogh, each a colorful landscape and examples of impressionism and abstract expressionism, demonstrated a universal appeal to all types of children. Using such works could prove beneficial in class. As a way to gain and maintain student engagement, a variety of visual stimulation associated with individual preference, can be displayed during instruction.

Other works of art such as the Caravaggio, Kline, and Vermeer, might be introduced to children at a later stage of development.

Q-Model A, a group of females, who are average academically and artistically, above or middle SES, majority White, and in the fourth grade preferred works of art that were colorful, bright, and include defined shapes. Their youthful demeanor and gender makes this group easily attracted to works of art which are bright and very colorful. Using a somewhat girlish theme, such as flowers, hearts, and crayons, should engage this type of learner. Attracted to the

works of Kahn, O'Keeffe, Bradford, Dine, Matisse, and Smithson, whose works might evoke the youth, intrigue, and ownership with the familiar, should ignite the human spirit within these girls (Beck, 2014).

When working with boys in Q-Model B, creating a sense of adventure, inclusive of puzzles, hands-on materials, building supplies, and structures should be considered as inspirational for this type of student. Attracted to the works of Bradford, Linares, Smithson, Remington, Picasso, and Escher, these works might evoke warm-hearted memories of forgotten toys, imagination, intrigue, adventure, puzzlement, enigmatic, and intellectual stimulation. As Eisner (2002) stated, the relationship between thinking and the material with which we and our students work is valuable.

The diverse group that comprised Q-Model C is most likely the "thinkers" in the grade and is probably sensitive to other cultures. They look at the world as their oyster, a bright and colorful place to live. They are attracted to the works of Bradford, Picasso, O'Keeffe, Kahn, Dine, and Ringgold. Teachers should keep in mind that this group of minority students have the ability to recognize and are open to more ethnic and adult-like themes in art. They will be attracted to colorful and meaningful art (Beck, 2014).

The inclusion of visuals that address gender and cultural differences in testing materials, textbooks, classrooms, and school environments, could provide just enough stimulation to motivate and to keep marginalized students focused (Beck, 2014, p. 199).

Art in School. The importance of keeping the visual arts classes in students' curriculum serves many purposes. They offer an environment where problem solving, self-esteem building, decision making, communication skills, and self-expression are encouraged. Additionally, students have a greater opportunity to learn about different people and cultures through the use of visual works of art (Beck, 2014).

This exploratory exercise (Beck, 2014) paved the way to capture a snapshot from a cross-section of fourth-grade students and their preferences for famous works of art. The differences among student demographics and their preferred works of art helped gain a better understanding of these individuals. As a result of these findings, one can better identify with diverse students and begin a more meaningful teacher/student communication. As a way to help diverse students, especially the marginalized students, voice their feelings and become more actively engaged in their learning, it is recommended to use visual works of art that they prefer.

Similar to a Rorschach test, this method of identifying subjects' individual perceptions, and then group individuals with others who share similar perceptions, offers those who create policy and curriculum, or teach students, the option to modify visual instruction that could help motivate and encourage learning (Beck, 2014).

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