

Original Research Article

The Effect of Discipline-Based Art Education Package on Aesthetic Perception Growth of 7-9 Year Old Children*

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Abstract

Problem statement: using art education programs –compiled with defined goals and appropriate approaches would make a positive influence on children. On one hand, it could help them to receive continually the beauties and wonders of the universe to which the art is a suitable implement for this perception growth and promotion. On the other hand, discipline-based art education can be effective in designing educational programs with this goal, focusing on artworks; hence, the research question is what effect does the educational package designed with a discipline-based approach have on children’s perception of aesthetics?

Research objective: to evaluate the effect of an educational package compiled based on the discipline-based approach on the aesthetic perception of children from 7 to 9 in Isfahan city.

Research method: In terms of purpose, it is practical and in terms of method it is mixed. At first, the educational program was designed with a qualitative method of exploratory type with a discipline-based approach, and then to evaluate the effect of this program with a quantitative method of semi-experimental type with a pre-test-post-test design, using Pearson’s Aesthetic Test (which was designed based on Parsons’ Aesthetic Evolution), was conducted on 10 children aged 7 to 9 years. Children were randomly selected and participated in the research. The intervention program was conducted for 12 training sessions, each session lasting 90 minutes. The obtained data were analyzed by paired t-test mean statistical method.

Conclusion: The statistical findings show that there is a significant difference between the children’s performance in the pre-test and post-test stages ($p < 0.01$) and it can be concluded that the present educational program affects growing children’s aesthetic perception.

Keyword: *Discipline-based art education, Parsons Aesthetics, Pearson aesthetics test, children 7- 9 years old.*

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Introduction

Aesthetics is one of the issues that scientists from various scientific fields, including philosophy, arts, and psychology, have paid attention to. Although each of these fields looks at aesthetics from a specific point of view, their attention to aesthetics shows its importance and complexity.

Children acquire a sense of aesthetics by doing and performing. In other words, they do it by feeling, understanding, and responding to objects and so on. Not all children can become famous artists, but most of them can develop a sense of artistic aesthetics and understand and enjoy art. The development of aesthetic sense in children means helping them continuously discover the beauty and wonder of the world surrounding them, which naturally depends on the potential capacity of children. The sense of aesthetics lies in the potential capacity of every human being. The teacher must help the child to realize this feeling within (Daei, 1991, 89). As children's cognitive ability develops, it directly affects their artistic ability (Milbrath, 1998). Gardner (1990) considers aesthetic perception as a key factor in a child's artistic development and believes that during this process, children's aesthetic development is significantly related to three areas that consider them as prerequisite skills for success in art. He notes that visual memory, perception, and operations inherent in spatial cognition are interdependent features of the developing child's artistic skills (Gardner, 1983). Researchers suggest that with increasing age, children's ability to understand aesthetics increases, which is evident in their artworks (Gardner, 1972). Now, knowing the importance of aesthetic understanding in a child's life and its ability to be improved, the necessity of appropriate art education to increase it is being explained. Art is important in this sense because it can expand and deepen a person's understanding of issues. Using art in education helps to strengthen the awareness that problems have different solutions and there are different and multiple answers to questions. In addition, art in a subtle and non-

obvious way creates the ground for the cultivation of exploratory abilities in a person. Through art, people not only discover the possibilities hidden in the universe but also find more insight into their own existence (Mehrmohamadi, 2018). From this point of view, Broudy (1965) states that art is one of the channels of human knowledge and understanding of the world and the phenomena of existence, therefore it reveals something and this unveiling is a unique type of knowledge, called "aesthetics" (Rezaei, 2010). Considering the importance and ability of art education in achieving goals such as increasing children's understanding of aesthetics, it is necessary to adopt a suitable approach in this regard. In the mid-eighties, a fundamental change occurred in the field of art education (practical and theoretical), when researchers realized that children could learn from the world of art, created and exhibited by professional art critics, aestheticians, art historians, and artists. The focus of studies shifted to art instead of the child, the discipline-based art education (DBAE) was compiled as an approach to art education with four components: art aesthetics, art criticism, art history, and artwork, believing that for art education, it is not enough to focus on the art product alone (Speirs & Gaudelius, 2012). In this sense, in the present study, to evaluate the effect of the art education program in growing children's perception of aesthetics, this approach was adopted and programs were compiled in 12 sessions. Since the child's perceptive ability to methodically examine and discover what he sees increases significantly from the age of seven (Milbrath, 1998), in this research, the age group of 7 to 9 years was adopted for this evaluation.

Literature Review

Aesthetic perception differs in different people and ages (Leder, Belke, Oeberst & Augustin, 2004). Newton (1967) believes that this difference is due to the growth of people's aesthetics and their sensitivity to beauty, and believes that this sensitivity is achieved with practice and experience. Gardner (1990)

suggests the relationship between intelligence and aesthetic perception and believes that intelligence is effective in the creation or perception of artistic works and as time passes, this perception and sense of aesthetics in children grows and evolves. Abigail Housen (2001), one of the most famous psychologists in aesthetics, conducted an interview known as the Aesthetic Development Interview, using the subjects' words regarding viewing the image of an artwork and coding and analyzing them into five different thought patterns called the stages of aesthetics development: Accountive viewers who tell stories while viewing the work 2) Constructive viewers who provide a framework for viewing artworks 3) Classifying viewers who look for analytical and critical characteristics of the work 4) Interpretive viewers who look for meaning in the artwork, and 5) Re-creative viewers are those who have a long history of seeing and thinking about artworks. Regarding aesthetic perception, Read (1984) also considered three stages of mere perception of material qualities, perception and organization of them in the pleasurable form and role, and the coordination of this organization with a special emotional state. Parsons (1987) was also among those who described the development stages of aesthetics in the style of Piaget, which will be discussed as the dominant theory in this research.

In the review of internal literature, Rashid, Mehrmohammadi, Ali Delavar, and Qatarifi (2008) in their article entitled "Investigation of the stages of aesthetic development in students of Tehran" which was carried out to analyze the stages of aesthetics, showed that the ability to recognize aesthetic works from non-aesthetic works improves with age passage, and this ability is significantly more in girls than in boys; Also, by using developmental research, they identified the stages of aesthetic development of Tehran students and by preparing a suitable tool, they investigated the ability to distinguish aesthetic from non-aesthetic works in students of different age groups.

Mehrdad Ahmadian (2007) in an article titled

"Parsons' analysis of the development process of aesthetic experience", influenced by the ideas of expressive critics, categorizes the components involved in receiving the artwork, the stages of aesthetic experience based on the mechanism of the transformation of the mind, and the development of cognition, then analyzes Parsons' theory of aesthetics and investigates its five stages by recognizing the pattern of reception in children's age group.

These researches have only investigated the stages of the development of aesthetics, and the effect of a special educational program to increase the perception of aesthetics has not been mentioned. Just an article by Saradar, Khoshab, Alborzi, Karimi and Gharavi (2022) titled "The effect of teaching art through philosophy for children on the aesthetic thinking and painting scores of primary school students", to find out what effects the use of philosophy approach for children has on their aesthetic thinking. With variables such as aesthetics, aesthetic thinking, and philosophy education, he conducted research using Pearson's aesthetics test and proved this effect; in this study, the art education program was not systematic and with a discipline-based approach. Various viewpoints have been considered in foreign research, regarding the stages of development and evolution of aesthetics, each of which has similarities and differences for instance: Leder, et al. (2004) suggest a model for aesthetic cognition and analysis; this model differentiates between aesthetic feelings and aesthetic judgments as two types of outputs. Also before them, Farrell (1979) in an article titled "Stages of Aesthetic Development: Measuring Aesthetic Response", recorded and analyzed the aesthetic responses of three groups of teenage students, showing 12 paintings from the Renaissance to the modern era. Housen (2001) also proved through an experimental method of semi-experimental type through the Visual Thinking Strategies (VTS) program that this program was effective in increasing the level of aesthetic perception of the test group and the subjects of this group reached a high level of aesthetic

development within five years. Another research by Amy Cannon (2005) compiling artistic programs based on photography and measuring its effect on children, studied the progress of their aesthetic perception.

The comprehensive literature review on the subject of the research showed the insufficiency of the studies, and the necessity of studies regarding the compilation and assessment of artistic educational programs with a discipline-oriented approach on children, considering the importance of the effect of targeted art education in increasing and growing aesthetic perception and thinking.

Theoretical Foundations

The understanding of aesthetic pleasure can be applied to all kinds of natural and man-made objects that are perceived by the five senses (Shepard, 1998, 97). Dewey believes that aesthetic perception requires actions, comparable to the actions of a creative artist. He contrasts perception with recognition. The concepts of aesthetic attitude, aesthetic characteristics, and aesthetic experience have definitions related to each other. For example, attitude can be described as something that necessarily or naturally is effective in recognizing the characteristics of creating this experience. Or someone can consider the aesthetic experience as the result of the perception of the characteristics or the result of the thing that the attitude should achieve (Lopes & Gaut, 2014, 135). Aesthetic perception can occur during revision. For example, when someone goes to a painting gallery to get acquainted with a certain genre or a masterpiece, it may seem at that time that he has gained a little from this visit. Despite this, subsequently, maybe days or weeks later, the paintings will come to his mind and make his imagination active in a way that it had never been before (Collinson, 2006, 28).

• Developmental transformation of aesthetics: Parsons' aesthetic thinking

Parsons is among the scientists who theorized in the field of aesthetics. He tried to examine aesthetics separately from various fields of psychology, philosophy, and art. In his opinion, if these theories are considered together, the aesthetic understanding

will be correct. Through individual interviews with people from preschool to adulthood, he investigated their reactions to various paintings. Parsons, who has a cognitive-developmental approach, assumes that people acquire the ability to understand art, especially painting, through a series of insights and cognitions that are categorized into "five stages of aesthetic development." These stages and the characteristics of each are as follows:

Pleasantness: This stage is based on content, but this content is somewhat related to personal beliefs (Parsons, 1987b, as cited by Rashid et al., 2008); at this stage, the mentality is in an unsettled state. Psychological experience is circulating in the instinctive self, and aesthetically, paintings are a stimulus to awaken pleasurable experiences. It doesn't matter whether a painting is a representation of something or not, loving a painting is the same as judging it. The relationship of the image with something external or its objectivity is not important (Parsons, 1987a, as cited by Ahmadian, 2007). This stage is the intuitive or unlearned enjoyment of any artwork that has a response based on free association. If a child sees something he/she likes in a painting, then he/she sees it as beautiful (Ahmadian, 2007, 45).

Beauty and realism: the distinguishing feature of this stage is referring the image to beauty and realism (Parsons, 1987b, as cited by Rashid et al., 2008); Parsons considers it as a component of the work's theme and as the perception of the work, and psychologically, it is a step higher than before. The concept of representation at this stage requires that a person be able to distinguish between what everyone can see and the recall of what is only found in his mind (or in his/her experience) (Parsons, 1987a, as cited by Ahmadian, 2007); It means the appearance of a real thing that has been represented (Mehrmohammadi & Kian, 2014) and a person sees it as beautiful because of seeing that thing that is lovely for others, even though he does not like it (*ibid.*).

Expressing meaning: this stage is sympathetic and refers to the feelings and thoughts of the artist when creating the artwork; this means the capabilities of

this stage are related to the understanding of the meaning and organized feeling. The thought and feeling can be related to the artist or the feeling he/she creates in others. The main characteristic of this stage is expressiveness in the aesthetic experience (Mehrmohammadi & Kian, 2014). As psychological analysis, the perceptual development of the mind at this level is based on a person's awareness of the inner contents of other people's experiences. Therefore, a person at this level acquires new abilities to understand the thoughts and emotions of others. People's responses when faced with paintings include points, ideas, or emotions that are expressed by the works themselves, i.e. they are conveyed to the audience by the works (Parsons, 1987a, as cited by Ahmadian, 2007).

Form and Figure: At this stage, attention is paid to the form of the painting and its figure. In terms of aesthetic experience, in the process of recognition, a person is aware of the characteristics of the species, the formal aspects, and the form of the work, and can distinguish between what is called the attractiveness of the subject and expressive emotions, and what is created by the identity of the work itself (Parsons, 1987a, as cited by Ahmadian, 2007); i.e. a person's view of an artwork is a social production and achievement and examines the features and aspects of the artwork that have objectivity through form and figure (Mehrmohammadi & Kian, 2014).

Autonomy: At this stage, the autonomy and independence of the artwork are analyzed (Parsons, 1987b, as cited by Rashid et al., 2008). At this stage, a person judges the concepts and values that form an artistic tradition, which gives a certain direction to understanding and receiving meaning from artworks. This judgment means both individual and social aspects (Mehrmohammadi & Kian, 2014). In fact, the person can judge the concepts and values that through the heritage of the tradition, have been given life to the different layers of the work (Parsons, 1987a, as cited by Ahmadian, 2007).

The interest and logical understanding of aesthetics in children cannot be explained without knowing these two things: (1) the type of stimulus that caused aesthetic

understanding and interest, (2) the degree of similarity of the states caused by the experimental stimulus, with the states that emerge in spontaneous aesthetic interest and understanding (Lark Horovitz, Present Lewis & Luca, 2018, 195). As a result, it is necessary to have incentives to increase this understanding in the form of art education programs with appropriate approaches. In other words, children can use art to artistically express themselves. They can think about artwork. Also, arts increase their ability to look at the world aesthetically and describe it in subtle artistic ways (Eisner, 2004). In this way, it will be necessary to pay attention to the approaches and strategies that will bring the educational system to such goals.

• **Art educational approaches**

Researchers in the field of education and training have presented different categories for art education approaches or in other words artistic training. Sometimes based on educational goals and sometimes based on artistic developments. A comprehensive approach to artistic education considers both essentialism and instrumentalism, in the sense that art can be useful, due to its inherent capacities and abilities, and because of its instrumental and subsidiary role in helping non-artistic areas (Dalvandi, 2010). In the recent fifty years, art education is influenced by three approaches: formalist views, child-centered, and discipline-centered (component-centered). Although today, a subject-based approach has also been introduced in art education, which while supporting the previous views, expands and opens a wider field for art education, according to the developments of contemporary art and the need to interpret the layers of meanings and contemporary social issues, as well as the need for a comprehensive relationship between art and children's lives. Also, the combination of approaches for the educational purposes of art has been considered.

- **Discipline-based approach**

This approach, focusing on works of art, integrates the content of four parts: aesthetics, criticism, history, and art product. By studying the above sections, students gain skills such as critical thinking and research processes. The DBAE theory framework supports

the idea that art education alone is not enough, but art should be connected with other subjects in the school curriculum. DBAE is a comprehensive approach to art education and an effort to convey the way students create and understand art (Speirs & Gaudelius, 2012, 26). The artistic product which is the workshop component of this approach, at first glance, is the same as our traditional view of art education, but when it is combined with aesthetics, art criticism, and art history, its scope of activity often becomes wider than the usual activities of an art class, because with this view, the best form of an artwork is created with respect to aesthetic aspects, stylistics in the passage of time and relevant criticism, and for the collection of its constituent components, i.e. subject, medium and form, recognizes, perceives and even creates percepts various combinations regarding various reasons, purposes, ideas, and effects (ibid.). This integrated educational model is designed to understand how to create and study objects and artworks. Knowing the art product is knowing the materials, tools, and media of art. Aesthetics creates a framework to describe and explain our perception of art and forms our criteria for judging the artwork. Art criticism is a research process that, regardless of formal and aesthetic quality, is used to get a critical and deep look at the artwork and its meaning. Art history also provides a comprehensive understanding of the ups and downs of artistic events and styles, which leads to the understanding of the historical meanings of art. This approach is based on the assumption that art has a disciplinary attitude and its specifications can be identified in Cunliffe's view in five sections: goals, content, curriculum, learner, and evaluation. Proponents of this view believe that the flow of child development is not a one-way flow and exclusively from the inside to the outside; Rather, the movement from the outside to the inside (i.e. growth and learning that has an external origin) should also be taken in consideration at the same time (Aminkhandaghi & Pakmehr, 2013, 26)

Research Method

This research is applied in terms of its purpose,

and mixed in terms of method. In the first part, the educational package was designed in the form of 12 sessions of art educational programs, with the qualitative method of exploratory research and the multi-angle approach. The programs and the content of the sessions were compiled based on the four components of the discipline-based approach, to increase the aesthetic perception of children between the ages of 7 and 9 years, using: the basic principles of visual arts (point, line, surface, etc.), and the educational experience of the authors, as well as educational methods to explore artworks, such as I Spy (Look) collections, Lucy Micklethwait (2008a-f) and Gillian Wolfe (2009-2010), two volumes of art books for children by Alan Fletcher and Amanda Renshaw (introducing the very different ways of seeing the world's thirty famous artists in every volume), and the book "Art and beauty mean what?" from the philosopher-children book collection by Oscar Brenifier (2010); Then, quantitatively and semi-experimentally, using pre-test-post-test, the effect of these programs on improving the perception of aesthetics was evaluated on a sample size of the target population. The subjects were 7 to 9-year-old children of Isfahan city, who were randomly selected in a number of 10 (6 girls and 4 boys) and were tested. The place of the research was the Children's House (affiliated with the cultural, social, and sports organization of Isfahan municipality) and the time was the fall and winter of 2017 and spring of 2018.

The evaluation tool is Pearson's aesthetic test. This tool was developed Diane Pearson (1994) based on Parsons' (1987) theory of aesthetic development. She has validated the tool using its correlation with Parsons' aesthetic growth tool. The reliability of the tool was reported by her 0.98 in the same year, according to the agreement among the scorers. The data obtained from samples were analyzed using the descriptive statistics method and then inferential statistics and paired t mean statistical method, using SPSS 23 statistical software.

Instructions for performing the Pearson test and scoring it: First 8 famous artworks are selected; in this research, 7 works of different western styles and

one Iranian work were selected, using the opinion of several painting experts:

- 1- The Three Musicians, by Pablo Picasso (1921)
- 2- Girls at Piano, by Pierre-Auguste Renoir (1892)
- 3- The Khovarnaq Palace, by Kamaluddin Behzad (1494).
- 4- The Potato Eaters, by Vincent Van Gogh (1885)
- 5- The Peasant Wedding, by Pieter Bruegel (1567)
- 6- Composition X, by Wassily Kandinsky (1911)
- 7- Coloring, by Joan Miro (1949)
- 8- The Poor Man’s Store, by John Frederick Peto (1885)

Then they were shown to the children individually and separately, and the following instructions were implemented:

The works are numbered and the child is asked to choose two artworks - considering that there is no time limit, the child can think freely - then the child must talk about each artwork separately. For scoring, comments are recorded respectively.

Children’s answers are graded based on the same five levels of Parsons’ aesthetic stages (1. Pleasantness, 2. Beauty and realism, 3. Expression of meaning, 4. Form and Figure, 5. Autonomy (thinking, reflection, and interpretation as judgment) with a score equal to the number of each step. This means that after studying the children’s answers, according to the criteria of each level of aesthetic thinking, a score of the same level is given to the children. For example, if the child mentioned the realisticity of the work in his/her answer, he/she will be awarded a score of 2, and if he/she thinks about the work and discusses its interpretation, he/she will be awarded a score of 5.

Findings and Discussion

The content of the sessions of the art educational program (package) with a discipline-based approach was held in the form of 12 programs in 14 sessions (two pre-exam and post-exam sessions) as follows:

In the first session, Pearson’s test was performed as a pre-test, and the results were recorded. After that, according to the adopted approach and its components, in each session, related to the title of each program, a minimum of 3 and a maximum of 16 famous works in the world were selected and discussed, interpreted, and criticized with the children regarding the topic and content of the meeting; Then, with a purposeful topic in line with the goals of that meeting, they created work and practical experience. For example, the educational content of the fifth session titled “Light in Art” is mentioned:

In this session, aiming to pay attention to light and shadow in artworks, firstly, the light was searched, examined, and discussed in four selected works with different styles: Jeremiah Lamenting the Destruction of Jerusalem by Rembrandt (1630) (Fig. 1), A Road Near a River by Aelbert Cuyp (1660) (Fig. 2), Starry Night by Vincent Van Gogh (1889) (Fig. 3) and Sudden Shower over Shin-Ōhashi bridge and Atake by Andō Hiroshige (1857) (Fig. 4). Then the classroom got completely dark, all the lights were turned off and the curtains were drawn, afterward each child was asked to use a flashlight to create a shadow on their paper or the wall with their hands or with any other object, and then draw the created

Table 1. Content of art education programs. Source: Authors.

Session	1	2	3	4	5	6	7	8	9	10	11	12	13	14
General title	Pre-test	Point in art	Line in art	Shape in art	Color in art	Light in art	Humans, animals, and objects in art	Numbers and alphabets in art	Emotions in art	What is the message of the work?	Types of expression in art	Classification of artworks	Is beauty the same for everyone?	Post-test

shadow on paper (Fig. 5) and turn that inanimate shadow into a living being, device or anything else (Fig. 6 & 7).

In the last session, the same test was repeated. Tables 2, 3, 4 and 5 shows the comparison of each subject in both levels by mentioning the selection of two works and explanations about each work (which was the basis of grading, according to the development level of Parsons Aesthetics), along with the score received in both levels and the average of both levels of two choices:

Inferential Research Findings

In this section, the inferential findings of the research have been prepared and discussed.

Hypothesis: The designed art education program is effective in increasing the artistic and aesthetic perception of 7-9-year-old children.

Table 6. Paired samples t-test of pre-test and post-test scores. Source: Authors.

The findings of Table 6 show that the obtained paired t value is equal to -10.302, which is higher than the critical value of the table ($p < 0.01$), so there is a significant difference between the pre-test and post-test scores. In fact, the average scores of the post-test are higher than the average scores of the pre-test; i.e. the designed art educational program has been able to increase the artistic and aesthetic perception of 7-9-year-old children.

Parsons' analysis, which resulted from the description of the five levels of mental development, clarifies that individuals acquire the ability to use the levels of development in a sequential chain so that the first level and then the second level to the fifth level of the ladder are added on top of each other; However, this increase in steps (levels) is not necessarily and closely connected to the aging process. For example, a person in the age group of 20 or 40 years, definitely does not have the perceptive method corresponding to the fourth and fifth level of mental development. This adaptation of the age group with the perceptual level is clearly seen provided that some conditions are met such as proper exposure to



Fig. 1. Eremiah Lamenting the Destruction of Jerusalem by Rembrandt (1630). Source: <https://commons.wikimedia.or>



Fig. 2. A Road Near a River by Aelbert Cuyp (1660). Source: <https://rkd.nl/en/explore/images/52748>.



Fig. 3. Starry Night by Vincent Van Gogh (1889). Source: https://nl.wikipedia.org/wiki/De_sterrennacht.

art (here, painting) parallel to the age development, hard effort to understand different types of works,



Fig. 4. Sudden Shower over Shin-Ōhashi bridge and Atake by Andō Hiroshige (1857); Source: <https://ukiyo-e.org/image/loc/02950v>



Fig. 6. Turning the shadow of the hand into a living being, the work of an eight-year-old child in light and shadow practice; Source: authors



Fig. 7. Turning the shadow of the hand into a living being, the work of a nine-year-old child in light and shadow practice; Source: authors.



Fig. 5. A seven-year-old child practicing light and shadow; Source: authors

along with the achievement of natural mental and physical growth conditions along with a natural process of developing cognitive abilities (Ahmadian, 2007, 39-40). This interpretation of Parson’s theory is in line with the current research, because in this research, the tested children who were in the age group of 7 to 9 years should be in stage one or two according to the age group, and the same case should be repeated in the post-test, if the effect of art education (which was also mentioned in the above interpretation of Parsons theory of aesthetic development), causes the perceptual qualities to improve.

In the research of Cannon (2005), the effect of art education programs focused on photography increased this ability in children, which is in line with the present study and shows the effect of art education programs in improving artistic perception and developing the level of aesthetic thinking of children.

Table 2. A comparison of pre-test and post-test results and scoring of Pearson’s aesthetic test. Source: Authors.

Subject	Pre-test (two selected works and explanations)	Score	Average	Post-test (two selected works and explanations)	Score	Average
1	Work No. 5: I like this because I like the ones in which everything is clear. It is clear what they are doing.	1	1.5	Work No. 7: I like this because it’s so funny and interesting. I like her skirt, which is simply drawn, and that this painting belongs to the level session. It has worked all with a level and is very simple; Of course, the color also helped to define the surfaces. Some of them are lined, though.	4	3.5
	Work No. 2: I like this because the girls are so beautifully drawn and anyone who sees this will know that this girl is playing the piano.	2		Work No. 2: Because I have a piano and play, I would like to draw this scene like this artist. But I still can’t draw this beautifully. Their hair, their color, and their flowers are very beautiful.	3	
	Work No. 3: I like it because the painting is very beautiful and the colors and design are very attractive. I also like it a lot because of its building and because they are helping each other.	2	1.5	Work No. 3: I like this one, because I like the shape and the way it’s painted and that I can count the number of people and everything. And how interesting it is drawn that they help each other, and he drew many of them, and he drew his painting beautifully and with feeling. The person who drew it was not feeling drowsy and drew all these accurately and beautifully. I also like the details of the colors. It is related to the session of numbers. Its colors are also interesting, two parts are cream and (above), a little blue.	4	4.5
2	Work No. 2: I like it because the girls are playing the piano and because they are playing instruments because I like playing instruments too.	1		Work No. 6: I like this, but I didn’t like it the first session you showed me, but now I’ve changed my mind. Because these messed up paintings are also paintings and it is a new style. They are not like any other painting. Because these are also a type of painting and it is attractive to me, even the color. This is related to the color session, but the painter wanted to tell his story with color and surface, not with people and animals, which is more difficult and more important in my opinion.	5	

Table3. A comparison of pre-test and post-test results and scoring of Pearson's aesthetic test. Source: Authors.

Subject	Pre-test (two selected works and explanations)	Score	Average	Post-test (two selected works and explanations)	Score	Average
3	Work No. 3: I like it because they are working together and doing the same thing, it is real and the design and colors are very beautiful.	2	4	Work No. 6: It is attractive and I like it because it uses a lot of colors and there are geometric designs inside, and it is a mixture of color and geometry, and it reminds me of the program of the level and color session.	4	4
	Work No. 2: I like it because two girls are practicing together and they are practicing their lessons so that they are not weak, it is very beautiful and I like its colors very much.	2		Work No. 2: I like this because it is all drawn with color and there are no geometric patterns, lines, or dots. Because the inside is very colorful and these two are practicing together and it is related to the painting session. It is its style that is drawn with color and not with lines.	4	
4	Work No.1: First, I like this one, because they are in the shape of robots, and I like robots a lot.	1	1	Work No.1: Because these strange robots are singing songs and it's like a program of a level session because lots of levels have come together. It has line and surface repetition.	4	3
	Work No.5: I like this for this reason, sticks and guns are in people's hands, and they also have food and eat food (Halwa and yogurt).	1		Work No.5: I like this because it is very real and this is a restaurant and it has orange soup and it has a story and it is from the session of humans, animals, and objects.	2	
5	Work No. 3: It is so well drawn that it is so real, all their friends are helping each other to build their house. It's interesting that these are so heavy that they are carrying them together and because I myself like to be a house builder, I like this design, I also liked its colors very much.	2	1.5	Work No. 5: I love it, it looks like this scene has been photographed, and the way it is painted is very interesting, it is so natural, and the colors are also very beautiful. Traditionally, they help each other and feed each other, and it is related to the session of humans, animals, and objects because they are all inside it. It seems as if there is movement and sound inside.	4	3
	Work No. 2: I like this because I like pianos a lot, but they are very expensive and I really liked their shapes and flowers.	1		Work No. 2: I like this because it is drawn so realistically and the girls' poses are drawn very beautifully, the girls are practicing instruments and because this painting is full of colors, it is related to the color session.	2	

Table4. A comparison of pre-test and post-test results and scoring of Pearson’s aesthetic test. Source: Authors.

Subject	Pre-test (two selected works and explanations)	Score	Average	Post-test (two selected works and explanations)	Score	Average
6	Work No.1: I like it, because it looks like a robot, their faces are very beautiful, and it was one of those paintings in the Los Angeles-Tehran movie, and I loved it.	2	2	Work No. 1: I like this because it is square and its shapes are attractive to me and it is from the level session. It is as if everything has come together squarely.	4	4.5
	Work No.6: I like this very much, like Picasso’s work, and because its design is in the sky and in space, it is very beautiful.	2		Work No. 6: I like it because it is mixed and the colors are mixed. It’s very attractive to me, it’s like no painting I’ve seen before and it’s very special, I like its colors very much. It is related to the session of colors and objects. It doesn’t have a theme, but the colors and shapes that come together have made this work special and attractive.	5	
	Work No. 2: I like this because I really liked their hair and skirt.	1	1	Work No. 2: I like this because it is very realistic and it is clear that they are playing the piano, their faces, and hair are drawn very realistically and the overall design is very beautiful. Everyone likes it.	2	2.5
7	Work No. 6: I like this one, because their designs are very beautiful and it has the sky and balloons inside, and I also like its colorfulness because it has the colors that I like.	1		Work No. 7: I like this, I like the theme, cats, and people are together, it’s like it’s one of them’s birthdays because they’re wearing hats. He has drawn the concept of the birthday very beautifully because the birthday is very good. Seeing this painting makes me feel happy and laugh.	3	

Table5. A comparison of pre-test and post-test results and scoring of Pearson’s aesthetic test. Source: Authors.

Subject	Pre-test (two selected works and explanations)	Score	average	Post-test (two selected works and explanations)	score	average
8	Work No. 3: I really like this because their clothes are so colorful. Because they are building a house and the two gentlemen down there are helping each other, I really like it.	2	1.5	Work No. 5: I like it because everyone helps each other and I like its design and all its shapes. Because it has everything and it is related to the session of humans, animals, and objects and everything is drawn in the painting and everything is there.	4	4.5
	Work No. 6: I really like the fish above the picture and all of them. I like it because it has many colors and is colorful. Because I like my paintings to be colorful.	1		Work No. 7: I like this because it's beautiful. It is different from everyone else, his painter has drawn in a different way that others have not drawn, and he has drawn his cats and all his things and it is like a session of colors and surfaces as if he wanted to work like us children and this is new and simple and easy. And I am comfortable with it and there is only one of everything.	5	
9	Work No. 3: I like this because it's so beautifully drawn, everything is real, for example, two men digging the ground, they're moving a bunch of things over there, there's a ladder, I like it all and I love them.	2	1.5	Work No. 2: I like this because it is very interesting, they drew this scene and I like to draw these pictures. Because its girls are also very beautifully drawn and it feels very good that these two are playing instruments, and its model is such that everyone who sees it feels relaxed.	3	3.5
	Work No. 7: I like this much more than all because it is a very beautiful painting, their noses are very interesting on their faces, one of them has gone to the sky and I like them all.	1		Work No. 7: I like this one because it's all about line and color. It is very interesting that first the line is drawn around them and then each one is colored, and working like this is related to the line and color session that we worked on.	4	
10	Work No. 2: I like this design because I like music and because I draw people in most of my paintings, and the people are beautiful, and because I like the colors to be more mixed, I like it.	1	1	Work No. 2: I like this, because the drawing is very realistic and the girls were drawn very beautifully, and it is very interesting that they are teaching each other.	2	3
	Work No. 8: I like it because most of the things in the painting are good, like horses, food, and different things, I like it.	1		Work No. 8: I like this because, interestingly, it has brought all the objects, it is like a session of man and animal, and the objects, and colors inside it, the style of this painting is like taking a picture.	4	

Conclusion

The purpose of this study was to investigate the effect of art education programs with a discipline-based approach to increase the artistic and aesthetic perception of 7-9-year-old children. The statistical and descriptive findings showed that there is a significant difference between the performance in the pre-test and post-test stages and it can be concluded that this art training program in the form of 12 sessions, choosing discipline-based approach and theoretical and practical training methods, has a significant effect on improving the level of perception and aesthetics of children. By examining the scores obtained by the ten subjects in the pre-test phase and according to their age group, it was determined that their aesthetic perception level was in the first and second phases, whereas in the post-test phase, an increase is seen and according to the Pearson test, the interpretations were mostly got grades 3 and even 5. Some subjects chose a similar work in one of the selections in both stages, but the reasons for their selection and their interpretations were different from each other, and the score increased in the post-test stage. For example, subject 4 chose work number one (the Three Musicians by Picasso) in both stages. In the pre-test, because what he sees or imagines from the painting is similar to what he likes (i.e. the robot), he states the same reason for his choice; Therefore, according to Parsons' theory, it is considered in the first stage and according to Pearson's test, it receives a score one; while the same subject in the post-test stage mentions the existence of repeated levels and lines in the work is the reason for liking that and even refers to the educational program of sessions related to levels and lines in art (Table 3), which It shows the effect of the educational class in developing to a higher stage, i.e. the fourth stage with a score 4; Because it has referred to the formal and structural aspects of the work. Also, the subject 2 introduces one of the two chosen works in both the pre-test and post-test stages, work number 3 (the Khovarnaq Palace by Behzad), and in the pre-test stage he likes the work because of the help and support for construction, indicates that it is closer to the second stage by directly stating the issue and receives a score

2; But in the post-test stage, he chooses the same work, but the reason is the form and style of painting (in the child's language) and the existence of people who can be counted, attention to details, and finally the type of composition and separation of the work into two color levels (Table 4). According to Parson's Theory, form and structure are related to the fourth stage and receive a score of 4, which can be said that the influence of the second to eighth sessions on this child's choice is greater. Two subjects (2 and 8), also in the post-test stage, receive a score of 5, which is related to independence and autonomy, for one of their choices. Subject 2, in choice number 6 (Kandinsky's work), referring to the artist's style by mentioning "new painting, color splash with line and surface", expresses the abstract expressionism style of the artist in his own language and expresses the superiority of his style compared to other painters, referring to the sentence that: "It is more difficult, important and attractive to tell a story with color and surface, not with people and animals", he also judges the artist, which in addition to the effect of the whole session, the 11th and 12th about the types of expression methods and categorization of artworks seems to have bolder effect in this child's answer. Also, by selecting work number 7 (by Joan Miró), subject 8 refers to his childish style and expresses his superiority over other styles and artists by mentioning the feeling of comfort with his work (Table 5). It should be mentioned that most of the children in the post-test, according to the structure and sometimes the content of each selected work, also referred to the session or sessions related to it, because according to the educational program, the analysis and interpretation of selected artists' works regarding the title of each session, was accompanied by practical experience by the children themselves, and this, along with the statistical results, showed the impact of the art education program on increasing the level of artistic perception and aesthetics of children.

This study showed that there is consistency in the selected discipline-based approach in the design of the art educational package to increase the perception of aesthetics from the perspective of Parsons; Because this approach is consistent with its four components,

the first of which focuses on the aesthetics of art, and is compatible with the main purpose of Parsons' theory. The second is art criticism, which all educational programs of this package are based on this basis and discuss and analyze works with children, and depending on the type of criticism that relies on the form and content or judgment of the work, relates to levels four and five of the Parsons' aesthetics levels. The third component refers to the programs based on the history of art, although it was less emphasized and required in the design of the package programs, historical references were made while observing the artists' works, and this component can be attributed to artistic traditions and historical layers. It affects the fifth level, which

includes Parsons' highest level of aesthetics. The fourth component is an artistic product whose existential necessity in a package design can help all the goals of Parsons' aesthetics by observing and practical experience of children by creating works to go through the aesthetic levels of this theory.

It is suggested to use contemporary issue-based or problem-based approaches (IBAE) in the design and compilation of the art education program to measure its effect in increasing the perception of aesthetics, and the practical suggestion of this article is to use more national and local (Internal) masterpieces related to each session, instead of choosing the majority of famous foreign works.

Table6. Paired samples t-test of pre-test and post-test scores. Source: Authors.

Variable	Average	Variance	Pairwise differences		t	Significance level
			Average	Variance		
Pre-test	1.45	0.51	-2.15	0.93	-10/302	0.001
Post-test	3.60	0.99				

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