APPENDICES
PAGE/PAGES EXCLUDED
UNDER INSTRUCTION
FROM THE UNIVERSITY
TEXT BOUND CLOSE TO THE SPINE IN THE ORIGINAL THESIS
LIST OF APPENDICES

APPENDIX I. HICKEY'S (1975) MATRIX AND MEASURE OF ART CRITICAL ABILITIES. 5
   i. HICKEY'S MATRIX MODEL OF PERCEPTUAL AND COGNITIVE ABILITIES IN ART CRITICISM
   ii. HICKEY'S MEASURE OF PERCEPTUAL AND COGNITIVE ABILITIES FOR THREE OPERATIONAL LEVELS

APPENDIX II. PERSONAL DATA FROM ALL THREE SAMPLES 10

APPENDIX III. LETTERS TO SCHOOLS 11
   iii. AN INTRODUCTORY LETTER
   iii. INTRODUCTORY ENCLOSURE OF THE AIMS OF THE PROJECT
   iii. A SUPPORTING INTRODUCTORY LETTER
   iv. A LETTER OF THANKS

APPENDIX IV. TEST TIMETABLES FOR THREE SCHOOLS 16
   iv. THE JUNIOR SCHOOL SAMPLE
   iv. THE MIDDLE SCHOOL SAMPLE
   iv. THE UPPER SCHOOL SAMPLE

APPENDIX V. THE INTERVIEW INSTRUCTIONS FOR THE PIAGETIAN TESTS, AND C.A.T. WITH ART WORKS FOR THREE SCHOOL SAMPLES. 20
   v. THE INTERVIEW INSTRUCTIONS FOR THE COMBINED TESTS
   vii. THE INTERVIEW INSTRUCTIONS FOR THE CONSERVATION AND ROTATION TESTS (THE JUNIOR SCHOOL SAMPLE)
   viii. THE INTERVIEW INSTRUCTIONS FOR THE ROTATION AND CONSERVATION TEST (MIDDLE SCHOOL SAMPLE)
   iv. THE INTERVIEW INSTRUCTIONS FOR THE FORMAL REASONING TEST (MIDDLE AND UPPER SCHOOL SAMPLES).
   v. THE FORMAL REASONING TEST ADMINISTRATION FOR TWO INTRODUCTORY AND NINE RATED ITEMS.
   vi. THE COLOUR PRINTS FOR THE C.A.T.

Bellini, G. Dead Christ Supported by the Virgin and St. John the
Evangelist (1460). From Open University Art in Italy A 352
unit 2 colour plate 4. (1982)

Chagall, M. I and the Village. (1911). Open University colour plate
from Modern Art and Modernism Course (1982)

Hogarth, W. Marriage a-la Mode 2. The Breakfast Scene (1743).
Colour print from Open University Arts Foundation Course (1982).

Kandinsky, W. Picture with a White Border. (1913). Colour print from the
Open University Modern Art and Modernism Course. (1982).

Leonardo da Vinci, The Virgin with St. Anne, Christ and a Lamb.
(1489-1517). Colour print from the Open University Art in Italy (1982).

Manet, E. The Execution of Emperor Maximilian. (1869)B. Colour print
from the Open University Modern Art and Modernism Course (1982).

Manet, E. The Bar at the Folies Bergere. (1881-2)A. Colour print from
the Open University Modern Art and Modernism Course (1982).

Matisse, H. Woman with a Hat. (1905). Colour print from the Open
University Modern Art and Modernism Course (1982).

Mondrian, P. Composition with Red, Black, Blue, Yellow and
Grey. (1920). Colour print from the Open University Modern Art and
Modernism Course (1982).

colour print from the Open University Modern Art and Modernism
Course (1982).

APPENDIX VI. THE ASSESSMENT OF THE PIAGETIAN
TESTS FOR THREE SCHOOL SAMPLES 43

Vii. THE PIAGETIAN TEST: ITEM 1, FOR THE
ROTATION TEST.

Viii. PIAGETIAN TESTS: THE CARDS FOR THE
FORMAL REASONING.

Viiii. THE BRITISH ABILITY SCALES ASSESSMENT
CRITERIA FOR THE FORMAL REASONING
TEST ITEMS 1-9.

Viiv. THE ASSESSMENT OF THE PIAGETIAN TESTS:
THE ANSWER SHEET FOR ALL THREE TESTS.

APPENDIX VII. THE ASSESSMENT OF THE CRITICAL
ABILITIES TEST. 50

Viiii. AN EXAMPLE OF A TRANSCRIPT.
ABILITIES, COGNITIVE DEFINITIONS AND QUESTIONS FOR THE C.A.T.


1. THE CRITICAL ABILITIES TEST SCORES: THE TOTAL NUMBER OF RESPONSES.
2. THE CRITICAL ABILITIES TEST SCORES: OF THE OPERATIONAL LEVEL FROM THE MODES OF REASONING TEST.
   A) THE DESCRIPTIVE ABILITIES
   B) THE ANALYTIC ABILITIES (VISUAL ELEMENTS STRUCTURE, TREATMENT)
   C) THE INTERPRETIVE ABILITIES
   D) THE EVALUATIVE ABILITIES
   E) THE INTENTIONAL ABILITIES
   F) THE STYLISTIC ABILITIES
   G) THE HISTORICAL ABILITIES
3. COMBINED RATING FOR: ANALYTIC, INTERPRETIVE AND STYLISTIC ABILITIES.

APPENDIX VIII. THE INSTRUCTIONS FOR THE A.A.V.T.

THE INSTRUCTIONS FOR THE A.A.V.T.
THE FRONT COVER OF THE TEST BOOKLET
THE FIRST PAGE OF THE TEST BOOKLET.

APPENDIX IX. THE ASSESSMENT OF THE A.A.V.T.

THE ANSWER SHEET
THE MASTER SCORE SHEET
A.A.V.T. DATA FROM THREE SCHOOLS

APPENDIX X. THE PIAGETIAN, MODAL AND VOCABULARY TEST SCORES FOR THREE SCHOOL SAMPLES

APPENDIX XI. THE OPERATIONAL CATEGORIES AND RESPONSES FOR EACH ART CRITICAL ABILITY

DESCRIPTIVE ABILITIES FIGURES 1 -8
ANALYTIC ABILITIES FIGURES 9 -41
INTERPRETIVE ABILITIES FIGURES 42-55
EVALUATIVE ABILITIES FIGURES 56-60
CONTEXTUAL ABILITIES FIGURES 61-86
APPENDIX I. HICKEY'S (1975) MATRIX AND MEASURE OF ART CRITICAL ABILITIES.

II. HICKEY'S MATRIX MODEL OF PERCEPTUAL AND COGNITIVE ABILITIES IN ART CRITICISM

III. HICKEY'S MEASURE OF PERCEPTUAL AND COGNITIVE ABILITIES FOR THREE OPERATIONAL LEVELS.
## The Hickey Matrix Model of Perceptual and Cognitive Abilities in Art Criticism

### Description Abilities

<table>
<thead>
<tr>
<th>Description Abilities</th>
<th>Early Concrete Operations</th>
<th>Late Concrete Operations</th>
<th>Formal Operations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ability to perceive objective reality so that it agrees with others' perceptions.</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>2. Ability to make fine discriminations.</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>3. Ability to name and describe objects and elements perceived.</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>4. Ability to seek out descriptive information on painter and his work.</td>
<td>No</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
<tr>
<td>5. Ability to note arrangements</td>
<td>Yes*</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>6. Ability to detect type of materials used.</td>
<td>No</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
<tr>
<td>7. Ability to seek out information on manner in which work was made.</td>
<td>Yes*</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
</tbody>
</table>

### Formal Analysis Abilities

<table>
<thead>
<tr>
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<th>Early Concrete Operations</th>
<th>Late Concrete Operations</th>
<th>Formal Operations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ability to relate parts of a work of art to other parts in the same work</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>2. Ability to perceive skeleton or framework in a work of art.</td>
<td>Yes*</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
<tr>
<td>3. Ability to perceive how elements in a work of art are related and organized into a coherent whole.</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>4. Ability to note types of organization.</td>
<td>Yes*</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
</tbody>
</table>

* in a limited concrete way

### Interpretation Abilities

<table>
<thead>
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<th>Early Concrete Operations</th>
<th>Late Concrete Operations</th>
<th>Formal Operations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ability to relate subjective experiences to perception of art object.</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>2. Ability to generate hypotheses.</td>
<td>Yes*</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
<tr>
<td>3. Ability to associate ideas.</td>
<td>Yes*</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
<tr>
<td>4. Ability to test intuitive thinking by logical means.</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>5. Ability to be flexible and to adjust mental set.</td>
<td>Yes*</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
<tr>
<td>6. Ability to find themes.</td>
<td>Yes*</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
<tr>
<td>7. Ability to find relevance of art work to human situation.</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>8. Ability to make implications.</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>

### Evaluation Abilities

<table>
<thead>
<tr>
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<th>Early Concrete Operations</th>
<th>Late Concrete Operations</th>
<th>Formal Operations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ability to ascertain purpose or function of work or to establish artistic problem.</td>
<td>No</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
<tr>
<td>2. Ability to determine ways in which work has departed from prototypes.</td>
<td>Yes*</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
<tr>
<td>3. Ability to see relationship between function and appearance of work.</td>
<td>No</td>
<td>Yes*</td>
<td>Yes</td>
</tr>
<tr>
<td>4. Ability to choose particular mode of insight on which to base judgment.</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>5. Ability to reason on basis of findings in order to form judgments.</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>6. Ability to evaluate many elements in conjunction with each other.</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>7. Ability to be totally objective.</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>
APPENDIX III. HICKEY’S MEASURE OF PERCEPTUAL AND COGNITIVE ABILITIES FOR THREE OPERATIONAL LEVELS.

1. PERCEPTUAL AND COGNITIVE ABILITIES FOR EARLY CONCRETE OPERATIONS (HICKEY, 1975 P.284).

Perceptual Abilities

1.1. The ability to approach an external stimulus with some objectivity.
1.2. The ability to make concrete reality the sole basis for perception;
1.3. The ability to make finer discriminations and differentiation about particular objects.
1.4. The ability to structure perception in topological terms.
1.5. The ability to anticipate perceptions based on concrete reality.

Cognitive Abilities

2.1. The ability to decentralise i.e. overcome perceptual fixation.
2.2. The ability to conserve i.e. to keep several things in mind at once.
2.3. The ability to think with reversibility as:
   a) inversion: the ability to return to a starting point;
   b) compensation: the ability to multiply relations logically.
2.4. The ability to make relationships in terms of:
   a) classifications which imply equivalence in terms similarity;
   b) serialisations which imply understanding of asymmetrical relations which express difference;
   c) correspondence which imply relationship of sets that correspond term for term.
2.5. The ability to transform operations and reconstruct concrete situations.
2.6. The ability to think logically (implies inductive forms of deduction) with reference to concrete situations.
2.7. The ability to project an objective conception of self in relation to another person.
2.8. The ability to structure time in longer and shorter lengths of a whole.
2. PERCEPTUAL AND COGNITIVE ABILITIES FOR LATE CONCRETE OPERATIONS (HICKEY P. 285).

Perceptual Abilities

3.1. The ability to see the concrete world with increasing objectivity.
3.2. The ability to perceive others feelings more acutely.
3.4. The ability to explore concrete reality more thoroughly.
3.5. The ability to discern greater detail.
3.6. The ability to compare two stimuli in the same place at different times.
3.7. The ability to transfer in space and time.
3.8. The ability to note complex relationships and inter-coordination of objects e.g. three dimensional relationships of groups of objects.
3.8. The ability to anticipate more often.

Cognitive Abilities

4.1. An increased ability to decenter from stimulus to functional reasons in thinking.
4.2. An ability to make classifications based on intrinsic functional properties.
4.3. An ability to structure groups in a super-ordinate manner i.e. by common features.
4.4. An ability to reason logically in concrete terms.
4.5. An ability to relate complex whole systems.
4.6. An ability to construct a logical system of coordinates or references.

Perceptual Abilities

5.1. The ability to be truly objective and observe from a totally detached position.
5.2. The ability to interpret more truly motives and feelings in other persons and stimuli.
5.3. The ability to perceive intangible qualities and interpret perceptions which appear contradictory to reality e.g. irony, sarcasm.
5.4. The ability to make imagery subservient to the dictates of thought.

Cognitive Abilities

6.1. The ability to think reflectively and introspectively.
6.2. The ability to achieve complete objectivity in thinking so that it is impersonal, abstract and generally applicable.
6.3. The ability to comprehend space in totally objective terms.
6.4. The ability to detach thinking completely from one's point of view.
6.5. The ability to think placing one's self in the position of another and to make assumptions and hypotheses from that position.
6.6. The ability to disregard and suppress concrete reality in thinking.
6.7. The ability to think in terms of things apart from the world of actions i.e.
   a) past, present and future
   b) deductive relations and possibilities.
6.8. The ability to make abstract generalisations.
6.9. The ability to make complex abstract relationships e.g. combinational relationships involving ideas.
6.10. The ability to use sophisticated forms of reasoning e.g. identical, inverse, reciprocal and correlational transformations.
APPENDIX III. LETTERS TO SCHOOLS.

IIIi. AN INTRODUCTORY LETTER.

IIIii. INTRODUCTORY ENCLOSURE OF THE AIMS OF THE PROJECT

IIIiii. A SUPPORTING INTRODUCTORY LETTER

IIIiv. A LETTER OF THANKS.
Dear Mr. Scola,

I am writing to ask for your permission to come to your school to interview twelve of your pupils, for a research project into Visual Literacy.

The enclosed information about the project shows that your interviews would cover key stage three of the developmental study, and will be arranged at a mutually convenient time. The primary phase of the project was successfully completed in a local school in just over two weeks.

The project is being undertaken with De Montfort University and a supporting letter was sent some time ago from them. The project has relevance for National Curriculum development and assessment in art, as regards teacher instruction and pupil understanding. It is a continuation of an award winning project.

I have contacted both Mick Horton and Marlene Morris who are willing to support such a visit.

Your sincerely
Art and Design Research Project into Pupils' Knowledge and Understanding of Art Works

The Projects Aims

The research project aims to collect information about pupils' knowledge and understanding of art works based on pupils' responses to questions about art works. Information will be collected from three phases of schooling to cover three significant changes in intellectual development, and to look at continuity and progression across the phases of schooling. These three phases are:

1. primary: age 7/8 years
2. secondary: age 11/12 years
3. sixth form: age 17/18 years.

The information will be used to identify:
1. pupils' knowledge and understanding of art works in terms of artistic abilities
2. How their understandings change through the different National Curriculum levels of schooling
3. whether progression in artistic understanding follows the same thinking processes as stages of intellectual development.

The project will provide information for teachers about pupils actual knowledge and understanding of art works at different levels of schooling and how simpler understandings can be developed into more complex ones. In addition a comprehensive assessment scheme will be outlined in which pupils artistic understandings are identified and assessed according to their level of development.

Information Collection

The information will be collected through an informal and friendly interview with pupils. The interview will be in two parts and lasts approximately forty minutes. The first part lasts approximately ten minutes and takes the form of visual puzzles for pupils to solve. The second part is an interview in which pupils are asked a series of questions about art works which will be shown to the pupils. The questions have been designed to promote a range of pupil centered responses.

School Involvement

The schools participation in this project will involve the provision of a random sample of six boys and six girls; forty minutes of interview time for each pupil at a mutually convenient time and a quiet room for the interview. Feedback from staff about the project will be welcomed.
22nd June 1994

Dear Mr N Middleton,

Mrs Joy Stuart is currently registered as a PhD student of this university, having completed her Master's degree here in 1989. She is now carrying out a research project of some national significance into the development of children's thinking abilities as demonstrated in their responses to works of art. Her research project, which is of direct relevance to the National Curriculum, has progressed most satisfactorily and she is now at a stage when it would be of great value for her to work directly with children.

It would be very much appreciated if arrangements could be made for your school to participate in this important project and I would be pleased if you could be of assistance in enabling her to work with children in your school. She has prepared a description of the project identifying the nature of the possible involvement of the children which, I understand, she has discussed informally with Mr Colin Taylor. As an experienced teacher, Mrs Stuart is well aware of the demands such an involvement in a research project makes on schools and I can assure you that she will respect the protocols of the school and the needs of the pupils. She will, of course, be happy to provide you with information about the outcomes of the project when it is completed.

Thank you very much for your assistance in this matter.

Yours sincerely

Brian Allison
Professor of Education
Dear Mr. Scola,

I am writing to thank you for the opportunity to undertake the pupil interviews in your school for the Visual Literacy Project, which is the only one of its type in the country.

Your pupils were a pleasure to work with, and have provided a wide range of interesting responses for examining the development of Visual Literacy. I have enclosed a preliminary review of Visual Literacy for Key Stage 3, based on the results of the interviews.

I trust that at some time in the future I will be able to share the results of the interviews with your staff, as regards developing and assessing Visual Literacy.

Yours sincerely
APPENDIX IV. THE TEST TIME TABLE FOR SCHOOLS.

IVi. THE JUNIOR SCHOOL SAMPLE

IVii. THE MIDDLE SCHOOL SAMPLE

IViii. THE UPPER SCHOOL SAMPLE
APPENDIX IV. TEST TIMETABLE FOR SCHOOLS: THE JUNIOR SCHOOL.


<table>
<thead>
<tr>
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<th>Subject</th>
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<tbody>
<tr>
<td>Feb. 24th</td>
<td>09.30-10.30</td>
<td>J1</td>
</tr>
<tr>
<td></td>
<td>11.00-11.30</td>
<td>J2</td>
</tr>
<tr>
<td>Feb. 25th</td>
<td>09.30-10.00</td>
<td>J3</td>
</tr>
<tr>
<td>March 1st.</td>
<td>09.30-10.00</td>
<td>J4</td>
</tr>
<tr>
<td></td>
<td>10.30-11.00</td>
<td>J5</td>
</tr>
<tr>
<td>March 2nd.</td>
<td>09.30-10.10</td>
<td>J6</td>
</tr>
<tr>
<td></td>
<td>11.00-12.00</td>
<td>J7</td>
</tr>
<tr>
<td>March 3rd.</td>
<td>09.00-10.00</td>
<td>J8</td>
</tr>
<tr>
<td></td>
<td>11.00-12.00</td>
<td>J9</td>
</tr>
<tr>
<td></td>
<td>01.30-02.15</td>
<td>J10</td>
</tr>
<tr>
<td>March 4th.</td>
<td>09.30-10.00</td>
<td>J11</td>
</tr>
<tr>
<td></td>
<td>11.00-12.00</td>
<td>J12</td>
</tr>
</tbody>
</table>


<table>
<thead>
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<tbody>
<tr>
<td>March 8th.</td>
<td>09.30-10.00</td>
<td>J5</td>
</tr>
<tr>
<td></td>
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<td>10.00-11.00</td>
<td>J3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>J12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>J9</td>
</tr>
<tr>
<td>March 9th.</td>
<td>10.30-11.00</td>
<td>J2</td>
</tr>
<tr>
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<td>J8</td>
</tr>
<tr>
<td></td>
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### 1. The Interview: Piagetian and C.A.T. Tests

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<td>12.30-01.30</td>
<td>M1</td>
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<tr>
<td></td>
<td>01.45-02.30</td>
<td>M2</td>
</tr>
<tr>
<td>May 13th.</td>
<td>12.30-01.30</td>
<td>M3</td>
</tr>
<tr>
<td>May 16th.</td>
<td>12.30-01.30</td>
<td>M4</td>
</tr>
<tr>
<td>May 17th.</td>
<td>12.30-01.30</td>
<td>M5</td>
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<tr>
<td>May 18th.</td>
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<td>May 19th.</td>
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<td>May 20th.</td>
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<td>12.40-01.30</td>
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</tr>
<tr>
<td>May 25th.</td>
<td>12.50-01.30</td>
<td>M12</td>
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### 2. Piaget's Formal Reasoning Test (1994)

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<td>&quot;</td>
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</tr>
<tr>
<td>June 8th</td>
<td>&quot;</td>
<td>M8</td>
</tr>
<tr>
<td>June 9th.</td>
<td>&quot;</td>
<td>M9</td>
</tr>
<tr>
<td>June 10th.</td>
<td>&quot;</td>
<td>M10</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>M11</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>M12</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>M2</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Subject</th>
</tr>
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<tbody>
<tr>
<td>May 16th.</td>
<td>12.50pm.</td>
<td>All subjects</td>
</tr>
<tr>
<td></td>
<td></td>
<td>One Absentee</td>
</tr>
<tr>
<td>June 10th.</td>
<td>12.50pm.</td>
<td>M1</td>
</tr>
</tbody>
</table>
1. The Interview: Piagetian and C.A.T. Tests

<table>
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<th>Time</th>
<th>Subject</th>
</tr>
</thead>
<tbody>
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<td>08.30-09.30</td>
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<td>08.30-09.30</td>
<td>U2</td>
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<td>08.30-09.30</td>
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<tr>
<td>July 14th.</td>
<td>08.30-09.30</td>
<td>U7</td>
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2. A.A.V.T. (1944)

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
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<tr>
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<td>12.30-01.00</td>
<td>U2</td>
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<tr>
<td>July 8th.</td>
<td>10.00-10.30</td>
<td>U4</td>
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<td>11.15-11.45</td>
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<tr>
<td>July 13th.</td>
<td>09.15-10.00</td>
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<td>02.00-02.30</td>
<td>U6</td>
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<tr>
<td>Friday 14th.</td>
<td>09.30-10.00</td>
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</table>

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

19
APPENDIX V. THE INTERVIEW INSTRUCTIONS FOR THE PIAGETIAN TESTS AND C.A.T. FOR THREE SCHOOL SAMPLES.

Vi. THE INTERVIEW INSTRUCTIONS FOR THE COMBINED TESTS.

Vii. THE INTERVIEW INSTRUCTIONS FOR THE CONSERVATION AND ROTATION TESTS (THE JUNIOR SCHOOL SAMPLE)

Viii. THE INTERVIEW INSTRUCTIONS FOR THE ROTATION AND CONSERVATION TEST (MIDDLE SCHOOL SAMPLE)

Viv. THE INTERVIEW INSTRUCTIONS FOR THE FORMAL REASONING TEST (MIDDLE AND UPPER SCHOOL SAMPLES)

Vv. THE FORMAL TEST ADMINISTRATION FOR TWO INTRODUCTORY ITEMS AND NINE RATED ITEMS

Vvi. THE INTERVIEW INSTRUCTIONS FOR THE C.A.T. (ALL SCHOOL SAMPLES)

Vvii. THE COLOUR PRINTS FOR THE C.A.T.

Bellini, G. Dead Christ Supported by the Virgin and St. John the Evangelist. (1460). Colour print from the Open University Art in Italy Course (1982).


Manet, E. The Execution of Emperor Maximilian. (1896)A. Colour print from the Open University Modern Art and Modernism Course (1982).

Manet, E. The Bar at the Folies Bergere. (1881-2)B. Colour print from the Open University Modern Art and Modernism Course (1982).


APPENDIX VI. THE INTERVIEW INSTRUCTIONS FOR THE COMBINED TESTS.

VISUAL LITERACY PROJECT

INTRODUCTION

I am Mrs. Stuart. What is your name. I am from De Montfort University in Leicester, and have come into your school so that you can help me find out what children think about art, by taking part in an interview. The interview is in two parts the first part has puzzles to solve, and in the second part you will look at some art works to answer questions about them.

Other children have enjoyed the interview because the puzzles are fun, and you can think of your own answers to the questions. This is just an interview and not a National Curriculum test, but if you can keep your answers secret until all of the interviews are finished this would prevent answers being repeated.

Is there anything you would like to ask about the interview before we start?

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

Piagetian test instructions
APPENDIX VII. THE INTERVIEW INSTRUCTIONS FOR THE CONSERVATION AND ROTATION TESTS (THE JUNIOR SCHOOL SAMPLE).

THE PIAGETIAN PUZZLES

THESE ARE THE PUZZLES I will read the instructions for you: and write down your answer:

This is the first puzzle: (CONS/AREA)

We are going to pretend that these are two fields of grass where the farmer can send his cows to eat.

The farmer can put his cows in this field (point to LH field) or this one (point to RH field)

1. Now does this field have more grass? (LHS point)
2. Does this field have more grass? (RHS point)
3. Do they both have the same amount of grass?

REARRANGE FIELDS

Here are some other fields:

1. Now does this field have more grass? (LHS point)
2. Does this field have more grass? (RHS point)
3. Do they both have the same amount of grass? Why?

THIS IS THE SECOND PUZZLE (rotation of letter forms)

This is a doll called Fred. He is going to sit here.

He is looking at this shape (point) Can you show me here (indicate to forms) what Fred can see from where he is sitting?

(SHOW ME HERE WHAT YOU WOULD SEE IF YOU WERE WHERE FRED IS SITTING)

CONT. P1-4 WHAT CAN FRED SEE NOW? SHOW ME HERE.

That's the last of the puzzles.

CRITICAL ABILITIES INTERVIEW.
APPENDIX VIII. THE INTERVIEW INSTRUCTIONS FOR THE ROTATION AND CONSERVATION OF AREA TEST (MIDDLE SCHOOL SAMPLE).

THE PIAGETIAN PUZZLES.

THESE ARE THE PUZZLES I will read the instructions for you: and write down your answer:

THIS IS THE FIRST PUZZLE (rotation of letter forms)

This is a doll called Fred. He is going to sit here. (place on card).

He is looking at this shape (point) Can you show me here (indicate to forms) what Fred can see from where he is sitting?

(SHOW ME HERE WHAT YOU WOULD SEE IF YOU WERE WHERE FRED IS SITTING)

CONT. P1-4 WHAT CAN FRED SEE NOW? SHOW ME HERE.

THAT'S THE END OF THE PUZZLES or THIS IS ANOTHER PUZZLE or ANOTHER PUZZLE TO BE ARRANGED

THIS IS THE SECOND PUZZLE (CONS/AREA)

We are going to pretend that these are two fields of grass where the farmer can send his cows to eat.

The farmer can put his cows in this field (point to LH field) or this one (point to RH field)

1. Now does this field have more grass? (LHS point)
2. Does this field have more grass? (RHS point)
3. Do they both have the same amount of grass?

REARRANGE FIELDS

Here are some other fields:

1. Now does this field have more grass? (LHS point)
2. Does this field have more grass? (RHS point)
3. Do they both have the same amount of grass? Why?

THAT'S THE END OF THE PUZZLES

CRITICAL ABILITIES INTERVIEW.
APPENDIX. THE INTERVIEW INSTRUCTIONS FOR THE FORMAL REASONING TEST (MIDDLE AND UPPER SCHOOL SAMPLES).

PIAGETIAN PUZZLE.

FORMAL REASONING PUZZLE: CARDS

This is a reasoning puzzle. I will read the instructions to you and record your answer. Is that O.K.? (Name.... date....)

Place cards: A B C D in separate piles.

Show one of each: A B C D
This is a game using cards like these: (point) Remember it is just a game: nothing to do with real life.

It is quite easy, but there are a lot of instructions to make sure you understand it so listen carefully. Ready?

Each card shows a boy and girl together. We are interested in their hair colour, so I want you to look particularly at their hair colour. Their clothes are not important.

The boy may have yellow or red hair and their girls can have yellow or red hair.

Each time I show you some cards I shall ask you to look at them and tell me about the boys with yellow hair and then the boys with red hair, although some times you may only be able to see boys with one hair colour.

Let's try one to get the idea.

Item 1. CARDS AAA Point to cards:
1. First what can you tell me about the boys' hair colour?
   Confirm: all the boys have yellow hair.
2. What about the girls/what hair colour do they have?
   (Yellow)
   Confirm: if the boys have yellow hair then their girls have yellow and not red hair.)
3. What if the boys had red hair? What could you say about them from these cards?
   Confirm: if the boys had red hair then their girls might have red or yellow hair— we cannot tell from the cards because they do not show a boy with red hair.
4. So the general rule for these cards is that boys with yellow hair choose the girls with yellow hair, and we cannot tell which girls the boys with red hair would choose.

PUT CARDS BACK ON PILE.
Item 2. CARDS: BBB
Here are some different cards:

Tell me the general rule about boys choosing girls. Which hair colour goes together? Start with the boys with yellow hair:

1. What about the boys with yellow hair?
   Confirm: choose red and not yellow hair

2. What about the boys with red hair?
   Confirm: cannot tell from these cards because they do not show a boy with red hair.

3. What is the general rule for these cards?
   Confirm: boys with yellow hair choose girls with red hair, and we cannot tell which girls the boys with red hair would choose.

PUT CARDS BACK ON PILE.

CONTINUE CARDS 1–9

ORDER
1 CCC
2 DDD
3 AA/BB
4 AA/CC
5 AA/DD
6 BB/CC
7 BB/DD
8 CC/DD
9 ABCD

A) Place sequence of cards in a row.
   Look at the cards and tell me about the boys hair colour and what colours they choose for their girls.

B) Use questions when necessary
   1. What about the boys with yellow hair?
   2. What about the boys with red hair?
   3. What is the general rule for these cards.

Place cards back on the pile.

Clarification.
   1. only interested in the hair colour.
   2. don't worry about the cards before just look at this lot.
   3. 'don't know' clarify ie cannot answer the question or insufficient information.
   4. encourage to complete partial or incomplete response ie: both boys hair colours/both girls hair colours.
APPENDIX Vv. THE FORMAL REASONING TEST ADMINISTRATION FOR THE TWO INTRODUCTORY AND NINE RATED TEST ITEMS.

1. The instructions for the introductory item i.
The following explanation of the rules was given in conjunction with all four sets of cards which were placed face upwards.

This is a game using cards like these (show each card in turn so that all possible colour combinations are seen). It is quite easy but there are a lot of instructions to make sure you understand so listen carefully. Each card shows a boy and girl together. We are only interested in there hair colour, so I want you to look particularly at their hair colour. The clothes are not important. The boy may have red hair or yellow hair. The girl may have red or yellow hair. I am going to show you different sets of cards. Each time you should look at the boys and see which girls they choose on the cards in front of you. You know that boys can have red or yellow hair. Remember it is just a game and nothing to do with real life. Each time I show you some cards I shall ask you to look at them and tell me about the the boys with yellow hair and the boys with red hair, although you may only be able to see boys with one hair colour. Let's try one to get the idea (BAS Manual, Elliot 1983 p.7-8).

The cards for sets ABCD were replaced on the appropriate pile.

The instructions for the first example were given in conjunction with the three cards from set A, which were spread in front of the subject. The following directed questions were asked to provide the total sequence of responses for assessment purposes. Specimen answers were given whether the subjects responses were correct or not.
1. 'First what can you tell me about the boys hair colour?: All the boys have yellow hair'.
2. 'What about the girls? What hair colour do they have?: If all the boys have yellow hair then the girls have yellow and not red hair'
3. 'What if the boys have red hair? What could you say about them from these cards?: If boys had red hair their girls might have red or yellow hair. We cannot tell from these cards because they do not show a boy with red hair'.
4. 'So the general rule for these cards is that boys with yellow hair choose girls with yellow hair and we cannot tell which girls the boys with red hair would choose'.
Clarification could be given if required for the specimen answers. The cards were replaced in the set (BAS Manual, Elliot 1983 p.8).
2. The instructions for the introductory item ii. The following instructions were given in conjunction with the three cards from set B.

Here are some different cards. Tell me the general rule about boys choosing girls. Which hair colours go together? Start with the boys with yellow hair (BAS Manual, Elliot, 1983 p. 8)

Subjects were expected to give the total sequence of response unaided. If necessary subjects could be prompted with the directed questions 1-4 from item i., and the following specimen answers:

1. 'The boys have yellow hair and the girls have red hair.
2. The boys with yellow hair choose girls with red hair and not yellow hair.
3. If a boy had red hair you cannot tell from these cards which girl he would pick, because they do not show a boy with red hair.
4. The general rule for these cards is that boys with yellow hair choose girls with red hair and we cannot tell which girls the boys with red hair would choose' (BAS Manual, Elliot 1983 p. 9).

3. The instructions for the nine remaining items were as follows:

A. 'Look at these cards. Tell me the general rule. What colour do boys choose for their girls?'
B. Subjects were encouraged to complete any partial or incorrect responses with the following questions:

1. 'What about the boys with yellow hair?' (items 1/2/8/ red)
2. 'What about the boys with red hair?' (items 1/2/6/ yellow)
3. 'What is the general rule for these cards?'
4. Don't know responses required clarification for omitted classes i.e. lack of evidence.
C. If necessary subjects were reminded to focus on the hair colour; not to worry about the cards seen before and just 'look at this lot'.

After each item all cards were returned to the appropriate set 'BAS Manual Elliot 1983 p.10).

.................................................................
APPENDIX V. THE INTERVIEW INSTRUCTIONS FOR THE CRITICAL ABILITIES TEST.

THE CRITICAL ABILITIES TEST
We are now going to look at some art works to find out what you have to say about them.
No one will know which answers you have given because this is not a test but a way of finding out what children think about art, so try to answer the questions honestly.
Try to answer all of the questions. Some questions are difficult so you might not be able to answer all of them. Tell me if you do not understand them or if you do not know the answer.

TEST 1. FORM AND MEANING (MANET FOLIES)
This is the first picture. Look very carefully at this picture, before I ask you some questions about it.
Ready? I need to record your answers to make a list of everyone's answers. Is this O.K.? (Interview on...
with...)
f. Is anything moving or does the picture look still?
g. Why do you think that?
h. After looking in detail at the arrangement what else have you found out about the picture?
g. Is this a good composition? What is good about it?

F3. ARTISTIC QUALITIES.
These questions are about other parts of the picture.
a. In the picture there are: lines, lights and darks, colours, shapes. Which of these stands out the most?
b. How has the artist used (answer a) in the picture?
c. Is there a colour scheme? What is it? (What are the main colours?)
d. Is the colour scheme mainly warm, cold or neutral?
e. Why do you think that?
f. Do you think the artist has tried to make this work look decorative? What makes it look decorative?
g. What art materials and tools do you think the artist used to make this (picture)?
h. How can you tell?
i. Can you name any of the ways that the tools have been used? (What techniques can you identify?)
j. What other materials could the artist have used to make this (picture)?
k. Would it look better? Why/not?
l. Do you think the artist has found a new way of showing the world? What do you think this new way is?

C1. This is what someone said about the artist. Do you agree with them?

'Men and women (are shown) exactly as we see them...... without bothering about correct lines or minute details (like traditional art, and is by) a painter of genius.

Why/Why not?
TEST 2. FORM AND MEANING FOR THREE ART FUNCTIONS.

YOU ARE NOW GOING TO LOOK AT SOME SETS OF PICTURES TO COMPARE THEM.

1. (Hogarth/Manet exe) THESE TWO SHOW DIFFERENT WAYS OF MAKING PICTURES LOOK LIKE REAL LIFE.

ai. What is the artist trying to show us in the red dot picture about people and life? What theme issue or story is shown?
aii. What does the green dot picture tell you about people and life? What theme, issue or story is shown?

bi. What makes the red dot picture look like real life?
bii. What makes the green dot look like real life?

c. Can you say what is different about these pictures?

2. (Bellini/Matisse) THESE PICTURES BOTH SHOW PEOPLE'S FEELINGS LIKE LOVE/HATE; LOUD/CALM.

di. In the yellow dot picture what mood or feeling has the artist shown? What do you think the feelings are?
dii. In the purple dot picture what mood or feeling has the the artist shown?

ei. Why did you think the yellow dot feelings were ...?
eii. Why did you think the purple dot feelings were?

3. (Mondrian/Kandinsky) SOMETIMES AS IN THESE PICTURES ARTIST'S USE COLOURS, SHAPES OR LINES TO MAKE A PICTURE LOOK INTERESTING.

fi. What has the artist done to make the blue dot picture look interesting?
fii. What has the artist done to make the orange dot picture look interesting?

gi. What difficulties would the artist have in making the blue dot picture look interesting?
gii. What difficulties would the artist have in making the orange dot picture look interesting?

h. Do you like these artworks more or less than the others you have been shown? Why?

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

TEST 3. INTERPRETING THE MEANING OF ANY ARTWORK.

CHOOSE THE ARTWORK YOU LIKE THE BEST.

a. Why did you like this one the best?
b. Tell me what you think it is about?
c. Can you think of a title for it?
d. Can you think of a different title which would also suit the picture?
e. Which other picture in this group of six is similar to the one you have chosen?
f. Why do you think that?

...........................................................
TEST 4. THE ARTIST’S INTENTION.

CHOOSE A DIFFERENT PICTURE SO THAT YOU CAN SAY SOMETHING ABOUT HOW IT WAS MADE: WHICH COLOUR DOT IS IT?

1. ARTIST’S PLANNING:
   a. How did the artist plan this work from the beginning to the end?

1. ARTIST’S INTENTION:
   a. Why did the artist make this work?
   b. What in the work makes you think that?
   c. Do you think that the artist would agree with you? Why/Why not?
   d. Does anything make the picture difficult to understand?
   e. Why is that difficult to understand?
   f. What did artist's put in their pictures at the time this one was made?
   g. Can you give the name of the artist who made this work? or any of the other artworks?
   h. Do you know anything about the artist's life?
   i. How does this help you understand the picture?

-----------------------------------------------------------------------------

TEST 5. SOCIAL/HISTORICAL BACKGROUND:
(Leonardo/Seurat/Chagall) THESE WORKS SHOW DIFFERENT WAYS OF LOOKING AT PEOPLE AND LIFE.

Style
   a. Which of these works would you say were modern? Why?
   b. What would you call the others? Why?
   c. Why do pictures made at different times in history look different?
   d. What style names would you give to these kinds of artworks?
      1....2....3....

Historical Context
   a. When do you think these artworks were made? in years for number 1....2....3....
   b. Why do you think that?
   c. Can you guess which different countries these three artworks come from? for number 1....2....3....?
   d. How can you tell? 1....2....3....
   e. If you go back in history, which art work tells you about was the time it was made? What does it tell you? a theme issue or story.
   f. What else can you guess about life at the time it was made?
   g. Is your guess a true reflection of life at that time.
   h. How can you tell?

-----------------------------------------------------------------------------

END.
That's the end of the interview. Do you have any questions to ask about the interview? FEEDBACK. I will need to arrange a time for you to take a further art puzzle to finish the interview (30mins). When could you do this? Thank-you for taking part in the interview.
APPENDIX Vvii. THE COLOUR PRINTS FOR THE C.A.T.
APPENDIX VI. THE ASSESSMENT OF THE PIAGETIAN TESTS FOR ALL THREE SCHOOL SAMPLES

VII. PIAGETIAN TEST ITEM 1. FOR THE ROTATION TEST.

VIII. PIAGETIAN TESTS: THE CARDS FOR THE FORMAL REASONING TEST

VIII. THE BRITISH ABILITY SCALES ASSESSMENT CRITERIA FOR THE FORMAL REASONING TEST: ITEMS 1-9

VIII. THE ASSESSMENT OF THE PIAGETIAN TESTS: THE ANSWER SHEET FOR ALL THREE TESTS.
APPENDIX VI
THE ASSESSMENT OF THE PIAGETIAN TEST: ITEM 1. FOR THE ROTATION TEST.

1. 4  2  1  5
2. 5  2  2
3. 6  3  3

[Diagram with arrows indicating the rotation of shapes]
APPENDIX VIII. THE ASSESSMENT OF THE PIAGETIAN TESTS: THE CARDS FOR THE FORMAL REASONING TEST.


<table>
<thead>
<tr>
<th>Item</th>
<th>Level and Score</th>
<th>Example Responses</th>
</tr>
</thead>
</table>
| 1. Cards: CCC | Concrete 0 | (a) This boy chooses yellow and this boy chooses yellow (Q) NFR.  
(b) Boys with red hair choose girls with yellow hair (Q) NFR.  
(c) They have girls with yellow hair (Q) NFR.  
(d) All boys are red and they choose girls with yellow hair. (Q) Yellow boys have girls with red hair.  
(e) Boys choose the opposite hair colour (Q) NFR. |
| 2. Cards: DDD | Concrete 0 | (a) Girls and boys have got red hair (Q) NFR.  
(b) Boys with red hair choose girls with red hair and boys with yellow hair would pick girls with yellow hair.  
(c) Boys with red hair go with red-haired girls (Q) There aren’t any boys with yellow hair (Q) NFR.  
(d) Red picks red. They always have the same colour, the boy and the girl.  
(e) Boys with red hair choose girls with red hair (Q) You cannot tell about boys with yellow hair—there are none in the picture.  
(f) Boys with red hair choose girls the same (Q) Boys with yellow hair could choose either—the cards don’t tell you.  
(g) Boys with red hair choose girls with red hair (Q) You cannot tell about boys with yellow hair. |
| 3. Cards: AABB | Concrete 0 | (a) Boys with yellow hair like girls with red hair here, and here they like girls with yellow hair. These two cards are the same and so are these two (Q) NFR.  
(b) Half the boys with yellow hair like the girls with yellow—similar for red-haired boys (Q) NFR.  
(c) Boys with yellow hair choose girls with yellow hair and girls with red hair (Q) the rule is yellow-haired boys pick either girl.  
(d) Yellow-haired boys choose a girl with red or yellow hair—can choose any girl (Q) Red-haired boys choose any girls.  
(e) Boys with yellow hair go with girls with red or yellow hair (Q) NFR. |
| 4. Cards: AACC | Concrete 0 | (a) All the girls have yellow hair; red-haired boys choose yellow girls and yellow-haired boys choose yellow-haired girls (Q) NFR.  
(b) Yellow-haired boys like girls with the same hair colour and red boys like girls with a different hair colour.  
(c) All the girls have yellow hair; red-haired boys choose yellow girls and yellow-haired boys choose yellow-haired girls (Q) All the boys choose girls with yellow hair.  
(d) Boys with red or yellow hair always choose girls with yellow hair.  
(e) There are two boys with red hair and two boys with yellow. All four choose girls with yellow hair. |
### Item 5: Cards AADD
**Colour:** YY YR RR RR

<table>
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<tr>
<th>Level and Score</th>
<th>Example Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concrete 0</td>
<td>(a) He's picked yellow and he's picked yellow, but these two boys red (2) Two pick yellow and two pick red.</td>
</tr>
<tr>
<td>(b) Boys with yellow hair choose girls with yellow hair; boys with red hair pick girls with red hair (2) NFR.</td>
<td></td>
</tr>
<tr>
<td>(c) Blond boys go with blond girls; red-haired boys choose red-haired girls don't know if vice versa because there are none of the others there.</td>
<td></td>
</tr>
<tr>
<td>(d) The general rule is boys with yellow hair pick yellow girls and boys with red hair pick red girls.</td>
<td></td>
</tr>
<tr>
<td>(e) Boys with red hair don't like yellow and vice versa.</td>
<td></td>
</tr>
</tbody>
</table>

| Formal 1       | (f) Boys pick girls with the same colour hair. |
| (g) Blond boys choose the same girls and red-haired boys choose red-haired girls; there are no other choices shown, so they must always pick the same colour as themselves. |

<table>
<thead>
<tr>
<th>Item 6: Cards BBCC</th>
<th>Colour: YR YR YR YR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concrete 0</td>
<td>(a) Boys are either colour and girls are either colour.</td>
</tr>
<tr>
<td>(b) Boys with yellow hair pick girls with red hair and boys with red hair pick girls with yellow. Can't tell if they ever choose the same—there are no cards there.</td>
<td></td>
</tr>
<tr>
<td>(c) Two boys with yellow hair and girls with red hair pick girls with yellow (2) NFR.</td>
<td></td>
</tr>
<tr>
<td>(d) Yellow boys have red girls; they don't have yellow girls; red boys have yellow girls; they don't choose red girls (2) NFR.</td>
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</tbody>
</table>

| Formal 1 | (e) Red-haired boys choose yellow-haired girls and vice versa (2) they always choose the opposite. |
| (f) Two red boys pick yellow girls; two yellow boys pick red girls. They all choose different to what they have got. |
| (g) Boys have changed to the opposite hair colour now—they never choose the girls |

### Item 7: Cards BBDD
**Colour:** YR YR YR YR

<table>
<thead>
<tr>
<th>Level and Score</th>
<th>Example Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concrete 0</td>
<td>(a) Boys with yellow hair choose red-haired girls and so do boys with red hair.</td>
</tr>
<tr>
<td>(b) Two yellow boys and two red boys—all the girls are red (2) All the girls are red.</td>
<td></td>
</tr>
<tr>
<td>(c) Yellow boys like girls to be different; red boys like girls with the same hair.</td>
<td></td>
</tr>
<tr>
<td>(d) Two lots have the same hair and two lots have different (2) NFR.</td>
<td></td>
</tr>
</tbody>
</table>

| Formal 1       | (e) Yellow boys choose red girls; red boys choose red girls; all the boys choose red girls. |
| (f) No one chooses girls with yellow hair. |
| (g) Two yellow boys and two red boys. All choose red-haired girls (2) All boys pick red girls. |

### Item 8: Cards CCDD
**Colour:** YR YR YR YR

<table>
<thead>
<tr>
<th>Level and Score</th>
<th>Example Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concrete 0</td>
<td>(a) Four red boys and their girls don't matter (2) NFR.</td>
</tr>
<tr>
<td>(b) Red-haired boys like yellow-haired girls; red-haired boys like red-haired girls (2); Yellow boys like either girl.</td>
<td></td>
</tr>
<tr>
<td>(c) Two pairs have opposite colours, two pairs the same.</td>
<td></td>
</tr>
<tr>
<td>(d) All the girls like boys with red hair. Red boys choose girls with red or yellow hair (2) Red boys don't mind what colour hair the girls have.</td>
<td></td>
</tr>
</tbody>
</table>

| Formal 1       | (e) Red-haired boys choose any girl (2) You cannot tell which girls the yellow-haired boys would choose. |
| (f) Red-haired boys choose different girls (2) Yellow-haired boys—there aren't any so you don't know. |
| (g) Boys with red hair choose either girls boys with yellow hair could choose either but you cannot tell as they are not shown. |

Continued next
### Reasoning: Formal Operational Thinking

<table>
<thead>
<tr>
<th>Item</th>
<th>Level and Score</th>
<th>Example Responses</th>
</tr>
</thead>
</table>
| 9. Cards: ABCD, Colours: YY/YR/RY/RR | Concrete 0 | (a) If the boy has yellow hair, the girl's can be red or yellow; if the boy has red hair the girl's can be red or yellow (Q) NFR.  
(b) Boys with red hair pick either girl. Boys with yellow hair can choose either (Q) NFR.  
(c) Two boys have opposite girls and two have the same. |
| | Formal 1 | (d) Boys with yellow hair choose girls with red or yellow hair and so do the boys with red hair (Q) I suppose any boy can choose any girl.  
(e) Boys like any coloured hair—it doesn't matter.  
(f) Boys go with either—there's a general mixing on either side.  
(g) Any colour hair boys can pick up any colour hair girl—there's no rule. |
APPENDIX VI

**THE ASSESSMENT OF THE PIAGETIAN TESTS: THE ANSWER SHEET FOR ALL THREE TESTS.**

<table>
<thead>
<tr>
<th>NAME</th>
<th>SCHOOL</th>
<th>AGE</th>
</tr>
</thead>
</table>

**CONSERVATION TEST**

<table>
<thead>
<tr>
<th>1.</th>
<th>a</th>
<th>b</th>
<th>c</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>a</td>
<td>b</td>
<td>c</td>
</tr>
</tbody>
</table>

**ROTATION OF LETTER-LIKE FORMS**

<table>
<thead>
<tr>
<th>Item</th>
<th>Solution</th>
<th>Response</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FORMAL OPERATIONAL THINKING ANSWER SHEET.**

1. RY/RY/RY 1.
2. RR/RR/RR 1.
4. YY/YY/EY/EY 1.
5. YY/YY/RR/RR 1.
7. YR/YR/RR/RR 1.
8. YY/EE/EE/EE 1.
APPENDIX VII. THE ASSESSMENT OF THE CRITICAL ABILITIES TEST

VII. AN EXAMPLE OF A TRANSCRIPT

VIII. ABILITIES, COGNITIVE DEFINITIONS AND QUESTIONS FOR THE C.A.T.


1. THE CRITICAL ABILITIES TEST SCORES: THE TOTAL NUMBER OF RESPONSES
2. THE CRITICAL ABILITIES TEST SCORES OF THE OPERATIONAL LEVEL FROM THE MODES OF REASONING TEST
   A) THE DESCRIPTIVE ABILITIES
   B) THE ANALYTIC ABILITIES (VISUAL ELEMENTS/STRUCTURE/TREATMENT).
   C) THE INTERPRETIVE ABILITIES
   D) THE EVALUATIVE ABILITIES
   E) THE INTENTIONAL ABILITIES
   F) THE STYLISTIC ABILITIES
   G) THE HISTORICAL ABILITIES
3. COMBINED RATING FOR: ANALYTIC, INTERPRETIVE AND STYLISTIC ABILITIES
BJ7 NAME: ............... MARCH 2ND.

AVT: 1ST.

Test 1.
SUBJECT MATTER

f1a. fruit, wine, some a glass, lots of people in the background a man wearing a top hat, chandeliers AE the bracelet that the lady is wearing.

f1b. the fruit: looks like orange, yellow balls in a glass holder: the fruit is orange.

fc. like the bark of a tree

fd. making drinks, eating, putting in cakes.

fe. it must be that lady I think she's a waitress

ff. because of the necklace she is wearing

f1g in front of her C a bar

f1h. all the wine spirits, and alcohol

f1i. drunk people

f1j. drinking and talking AE.

f1k. because .... this... it looks like the background.

f1l. she's thinking that because there are so many people that most of the wine will be gone.

f1m. yes (exact copy)

f1n. in the real world there are bars where you can have drinks a long time ago they would look like this (C copied from a bar)

f1o (story) lots of people going to the bar, there's been some sort of celebration It's late at night about 10 some of the people get themselves drunk.

COMPOSITION

f2a the girl, three people, four bottles of champagne, the bowl of oranges with alcohol in the corner and the four bottles of champagne are.... see b.

f2b. the four bottles of champagne are a little way from the middle. One of the people are in the middle two people are at the side. The chandeliers are hanging from the ceiling

f2c. he's put somethings, and some things in the front.
f2d. the bottle of champagne/ the people at the back look far away
they are much smaller than the people in front

f2e -

f2f It looks like something's moving. The oranges and the wine look still.
f2g. like people's mouths are moving/drinking:

f2h. that its a bar with lots of people doing different things
f2i. yes: how things are positioned and everything.

STYLE

f3a. the lady RQ shape, light and dark
f3b. by dipping the brush into paint and painting smoothly in places and brushing in the some others

f3c. no C black grey and white

f3d. cold
f3e. because b/g/w are the sort of colours of cold weather

f3f. decorative: if someone was coming round you would put it out to show off

f3g. oil paint
f3h. I've got a painting done in oil paints, my own is done like this: he would use canvas and different size paint brushes

f3i. small brush stokes, big brush stokes, medium brush strokes.

f3j I've seen lots of other artists doing the same and some paintings from before and they do the same way

f3k. a palette:could use something to scrape the paint maybe
f3l. maybe.

CRITICISM

Cl. I think I disagree because there are lots of details in sort of the silk.(collar)

TEST 2.

REALISM

air. there's just been a fight, its in a big stately house
It shows men being shot dead, it might be bandits, and the people shooting them are the cavalry and its American C well it looks like the sort of swords or uniforms: they might be captured prisoners of the American Civil war.

Well a fight has happened and all the things have been thrown about, like sometimes in real life: there are lots of things scattered about after a fight.

The people look like they are real. The landscape and the swords and the guns. The artist must have copied and they would be the same as that.

Well the one with the red dot there's just been a fight but no one's been killed, but this one with the green dot three people are being executed.

EMOTION

diy. sadness
diip. DK

ei: because the middles Christ and he's just been put to death on the cross.
eii.

fim. he's made all the lines so that they look very colourful like they are different rooms
fiik. he's made it look very colourful in the big swirly pattern.

gi. well... different people like different kinds of art. perhaps it was to be shown in an art gallery. Someone who likes this art with people who would think this was silly.
gii. someone like a fussy granny who likes to keep the house clean would think it was a mess

h. the same they are all colourful.

TEST 3. MEANING: GREEN

a. well because I like cowboys and Indians fighting and blood
b. I think its about some American soldiers in the Civil War went to attack some another lot who were enemies, who were being executed. They line them up bang bang and kill them.
c. The American Civil War.
d. Execution
e. YELLOW: because the are being killed and Jesus was put to death on the cross (THEME)
TEST 4. ARTIST'S INTENTION: ORANGE

a. swirly brush strokes, and lots of wiggly lines and different things. He just drew one shape and then the other. He built up all these shapes and drawing lines over it and putting colour and things.

a. because he thought it would like another planet.
b. well the way all he colours are mixed up. One shape looks like a rocket
c. maybe/maybe not.
d. well yes only one thing it looks a bit like an animal
e. because if you look at it one way it looks like a gun turret, if you look at it another way it looks like two legs and a part of a body and an eye.

f. -
g. Picasso

h. well a little bit: he made paintings like no other artist had done before and he used things from rubbish to make it

i. well Picasso did swirly pictures and paintings.

TEST 5. STYLISTIC ANALYSIS

a. I think 3 no 2.

b. Mother and baby

c. because different artists had different ideas and thought different things in different times in history

d. 1. Mother and baby 2. Forest by the Wood 3. Magic Wood

a. 1. 15 century 2. 18 century 3. 19 century: 1991
b. 1 you see lots of pictures like this in a museum I read the dates and they say fifteenth century 2 because I've seen this picture before on Blue Peter and they say it was made up of pins. 3. its a fantasy world and extremely funny looking it looks very strange.


d. 1 because HA did a lot of paintings like that 2. because all the pins and stuff its quite modern so I thought it would be from America. 3. Picasso: its like Picasso's work.

e. not many people would be rich quite a lot would be poor.
f. -
g. -
h. (how tell?) some facts that an archeologist dug up.

C = Clarification given
RQ = Repeat Question
AE = Anything Else
DK = Don't Know
APPENDIX VIII. ABILITIES, COGNITIVE DEFINITIONS AND QUESTIONS FOR THE C.A.T.

1. RELATED CONCEPTS FOR VISUAL ABILITIES: THE SUBJECT MATTER (ITEMS AND BACKGROUND FEATURES).

<table>
<thead>
<tr>
<th>CRITICAL ABILITIES</th>
<th>COGNITIVE DEFINITION</th>
<th>QUESTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. to name items;</td>
<td>classify by sorting,</td>
<td>P1fa: say what you can in the picture: anything else?</td>
</tr>
<tr>
<td>2. a literal de-</td>
<td>listing and naming.</td>
<td></td>
</tr>
<tr>
<td>coding of items:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. infer thoughts</td>
<td>a psychological analysis</td>
<td>P1fi. by looking try to guess what the person if thinking or feeling.</td>
</tr>
<tr>
<td>4. infer feelings</td>
<td>of thoughts and emotions;</td>
<td></td>
</tr>
<tr>
<td>5. infer a realist-</td>
<td>infer from features the visual contextxt from: people are?</td>
<td>P1fi Where do you think the people are?</td>
</tr>
<tr>
<td>ic scene;</td>
<td>1. realistic correspondence</td>
<td></td>
</tr>
<tr>
<td>6. infer moods and atmospheres.</td>
<td>2. emotive association.</td>
<td>P1fh. What mood or atmosphere is suggested? (by above).</td>
</tr>
<tr>
<td>INTERPRETATION.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. a literal percep-</td>
<td>a literal explanation</td>
<td>P1f . What do you think the artwork is about?</td>
</tr>
<tr>
<td>tion of a theme:</td>
<td>derived from the subject matter.</td>
<td>(realistic artwork).</td>
</tr>
<tr>
<td>2. a symbolic percep-</td>
<td>a relation of subject-</td>
<td>P1f What do you think the artwork is about.</td>
</tr>
<tr>
<td>tion of a theme:</td>
<td>matter to issues/ideas.</td>
<td></td>
</tr>
<tr>
<td>3. an emotive percep-</td>
<td>emotive associations</td>
<td>P3. 31/11. What do you think the feelings are?</td>
</tr>
<tr>
<td>tion of a theme</td>
<td>with the subject matter.</td>
<td></td>
</tr>
</tbody>
</table>

2. RELATED CONCEPTS FOR THE VISUAL ABILITIES: FORMAL ELEMENTS (LINES, SHAPES, TEXTURES, COLOURS).

<table>
<thead>
<tr>
<th>DESCRIPTION:</th>
<th>ANALYSIS</th>
<th>PART 3. WHAT IS IT ABOUT?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. to name the formal qualities.</td>
<td>to classify by sorting, naming and listing.</td>
<td>subsumed with P1fa: Say what you can see in the picture.</td>
</tr>
<tr>
<td>2. to identify textures.</td>
<td>naming physical qualities focused on tactile - associations.</td>
<td>P1f imagine you can touch it (selected item) what would it feel like?</td>
</tr>
<tr>
<td>3. to decode abstract qualities.</td>
<td>to make analogous associations with physical qualities.</td>
<td>Part 3. What is it about? (Kandinsky/Mondrian) (analogous descriptions)</td>
</tr>
<tr>
<td>4. to infer emotive qualities.</td>
<td>a psychological analysis focused on colour associations.</td>
<td>P1f .Is the colour scheme mainly warm, cold or neutral?</td>
</tr>
<tr>
<td>5. to relate colour to emotions.</td>
<td></td>
<td>Why do you think that?</td>
</tr>
</tbody>
</table>
### Critical Abilities: Cognitive Definition

**Description:**

1. to perceive meaning as the product of pleasing qualities.
2. to perceive meaning as the communication of emotions.

**Interpretation:**

1. to explain significant form as pleasing qualities was accessed through preference judgments.
2. to explain meaning as the physical embodiment of emotions.

**Question:**

1. What do you like these artworks (Kandinsky/Mondrian) more or less than the one's you have been shown.
2. What feelings are shown.

### 2. Related Concepts for Visual Abilities: Structure. (The Organisation of the Subject Matter, Formal Elements and Emotions)

**Critical Abilities**

**Cognitive Definition**

**Question.**

1. to identify the position of items.
2. to infer schematic links as topological relations.
3. to infer schematic links as focal points.
4. to infer schematic links as a colour scheme.
5. to identify realistic spatial projections.

**Description:**

1. to describe spatial relations between items.
2. identified through the method of grouping items into a coherent whole.
3. focal points were identified through 'main things', importance and dominance.
4. schematic relations as colour combinations.
5. associate spatial relations with movement.

**Interpretation:**

1. associative organisation with compositional unity was accessed through evaluation of an arrangement.
2. narrative perceptions from topological or projective relations.
3. to associate distortion with the communication of exaggerated emotions.

**Question:**

1. Where has the artist placed the main things in the picture?
2. What has the artist done to make all the things fit together.
3. What are the main things, importance and dominance.
4. What are the important things in the picture?
5. Which (specified) formal element stands out the most.
6. Is there a particular colour scheme? What are the main colours?
7. Is there anything moving or does the picture look still.
8. How has a sense of distance been created? (what looks close up, what looks far away)
9. What is that way of showing distance called?
10. Is this a good composition? What is good about it?
11. What is happening?
12. What are the people doing? Why do you think that?
13. no testing of this ability.

CRITICAL ABILITIES COGNITIVE DEFINITION QUESTION.

DESCRIPTION.
1. to name the tools and materials. to infer the tools and materials from the surface marks. P1f2. What materials and tools did the artist use to make this picture. How can you tell?
2. to describe the surface marks. 1f1. Can you name any of the ways that the tools have been used?

ANALYSIS
1. to identify the techniques from the surface marks produced. P1f2. How can you tell the artist's construction.
2. to differentiate between recorded reality to relate differences in depiction to the artist's construction.

4. VISUAL ABILITIES FOR RELATING APPEARANCE/TREATMENT TO FUNCTION.

1. to identify a realistic treatment. to associate treatment with an imitation of life. P3bi/ii. What makes the picture look like real life?
2. to identify an emotive treatment to associate treatment with feelings moods and atmospheres. P3 di/ii. Why do you think the feelings are...? di subject matter decoded. dii.formal qualities decoded
3. to identify an abstract treatment to associate treatment with the production of interesting qualities. P3 fi/ii/ What has the artist done to make the picture look interesting?
4. to identify a decorative treatment to associate the artist's treatment with decorative forms. P1f3. Do you think that the artist has made the work look decorative? What?

INTERPRETATIVE FUNCTIONS
1. identify differences between artworks. two treatments. P3c Can you say what is different about these works?
2. the ability to relate appearance to the following interpretative functions:
   2a UTILITARIAN
   i. infer meaning an imitation of life i. infer a literal theme or narrative story. a1/ii. What is the artist trying to show us about people and life? a theme issue or story.
   ii. infer the ideas communicated. ii. infer an issue.
   2b. CONTEXTUAL
   i. infer a social theme. give an example of a social theme. as above
   ii. relate contents to contemporary events and theories. identify a) historical events from signs as above
   2c. EXPRESSIVE
   i. to infer the emotions communicated. associate appearance with emotions. P3 ei/ii. What feelings are shown?

58
2d. FORMALIST.

i. pleasing qualities preferences

ii. united composition

iii. to infer meaning as problem solving

a formal generalisation of unity.

formal unity related to the resolution of technical differences.

P3. Do you like these art- more or less than the ones you have been shown?

see problem solving

P3 gi/ii. What difficulties would the artist have making the picture look interesting?

5. CRITICAL ABILITIES FOR HOLISTIC INTERPRETATIONS.

Holistic interpretations: a generalisation of the findings

CRITICAL ABILITIES COGNITIVE DEFINITION QUESTION. (Part 4)

1. to select a functional category.

2. to identify similar functions.

3. to identify a theme.

4. to give a title.

5. to give an alternative interpretation.

accessed through analysis 1. What is the picture about?

to identify a similar artwork.

to generalise findings into a theme.

to generalise findings an alternative title.

2. Which picture in this group of six, is similar to the one you have chosen? Why do you think so?

3. Can you think of a theme?

4. Can you think of a title that would also suit the picture?

5. CRITICAL ABILITIES FOR EVALUATION

Evaluation: determine the merit of the artworks function.

CRITICAL ABILITIES COGNITIVE DEFINITION QUESTION.

1. to identify a purpose or function.

2. to make a functional evaluation.

2a. UTILITARIAN

i. to evaluate the truth to life.

ii. to evaluate the means of communicating ideas/values.

2b. CONTEXTUAL.

i. evaluate the significance of a social message.

ii. evaluate the historical significance of a message.

judge the degree of correspondence with the physical world.

judge the appropriateness of the means for the ideas communicated.

judge according to social theories of significant communication.

judge according to the accuracy of the historical reflection.

P4a.ii. Why did the artist make this work?

P4a.ii. No testing of this ability.
### Critical Abilities: Cognitive Definition Question

**2c. Expressive.**

1. to evaluate expressive communication.  
   a. judge the intensity of the means or the emotive significance of the communication.  
   **no testing of this ability.**

**2d. Formalist.**

1. to evaluate pleasing qualities.  
   judge according to the degree of pleasure communicated.  
   **p2h. do you like these artwork more or less than the others you have been shown?**

   ii. to evaluate a composition.  
   to judge the unity of a composition.  
   **P12f. Is this a good arrangement? What is good about it?**

   iii. to evaluate the solution to a design problem.  
   judge the appropriateness of the solution.  
   **no testing of this ability.**

**2e. Technical Merit.**

1. to evaluate the use of materials.  
   according to the appropriate use of materials.  
   **P13f. What materials other than (subject's selection) could the artist use to make this picture?**

   ii. to evaluate technical skill.  
   judge the degree of accuracy as truth to life.  
   **(P12f. Is this a good arrangement? What is good?**

**2f. Originality**

1. to evaluate originality.  
   according to the degree of departure from established codes/conventions.  
   **P13f. Do you think the artist has found a new way of showing the world? What do you think this new way is?**

### Contextual Critical Abilities: Artist's Intention

Explanatory support derived from contextual information.

<table>
<thead>
<tr>
<th>Critical Abilities</th>
<th>Cognitive Definition</th>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. to relate the planning to the artwork production.</td>
<td>to sequence the stages of planning and making an artwork.</td>
<td>P4a1. How did the artist plan and make this work from beginning to end.</td>
</tr>
<tr>
<td>2. to infer reasons for the artist's intention.</td>
<td>to make a psychological analysis of the artist's motives.</td>
<td>P4a1i. Why did the artist make this work?</td>
</tr>
<tr>
<td>3. to identify an intended theme.</td>
<td>to identify the construction of meaning.</td>
<td>P4b. What in the work makes you think that?</td>
</tr>
<tr>
<td>4. to compare own response with the artist's intention.</td>
<td>a reciprocal comparison of points of view.</td>
<td>P4c. Do you think the artist would agree with you?</td>
</tr>
<tr>
<td>5. to identify the difficulties in comprehending visual evidence.</td>
<td>be aware that comprehension difficulties can limit an understanding of meaning.</td>
<td>P4d. Does anything make the picture difficult to understand? Why is that difficult to understand?</td>
</tr>
</tbody>
</table>

See stylistic analysis/art history questions for the artist's name and life.
9. CONTEXTUAL CRITICAL ABILITIES: STYLISTIC ANALYSIS; ART HISTORY AND CRITICISM.
Explanatory support derived from contextual information.

<table>
<thead>
<tr>
<th>CRITICAL ABILITIES</th>
<th>COGNITIVE DEFINITION</th>
<th>QUESTION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STYLISTIC ANALYSIS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. to infer the name of the artist.</td>
<td>from the signature or stylistic characteristics.</td>
<td>P4g. Can you name the artist who made this work?</td>
</tr>
<tr>
<td>2. to infer the date.</td>
<td>to chronologically sequence the methods of producing artworks.</td>
<td>P5Ba. When do you think these artworks were made? P5Bb. Why do you think that.</td>
</tr>
<tr>
<td>3. to infer the country of origin.</td>
<td>relative concepts of time and space to relate appearance to geographic location.</td>
<td>P5Bc. Can you guess which different countries these three artworks come from? P5Bd. How can you tell?</td>
</tr>
<tr>
<td>4. to differentiate between past and present artworks.</td>
<td>to chronologically sequence differences in styles.</td>
<td>P5A. Which of these artworks would you say were modern? Why? What would you call the others.</td>
</tr>
<tr>
<td>5. to classify according to genre.</td>
<td>to differentiate according to subject matter</td>
<td>no testing of this ability</td>
</tr>
<tr>
<td>6. to classify according to styles.</td>
<td>to differentiate according to the development of stylistic art movements. (way of painting/creating).</td>
<td>P5Ad. What style names would you give these artworks?</td>
</tr>
<tr>
<td><strong>ART HISTORY.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. to recognize why art works change over time.</td>
<td>relative comparisons of historical influence on art production.</td>
<td>P5Ac. Why do pictures made at different times in history look different?</td>
</tr>
<tr>
<td>2. to infer from the artwork the art practice at the time of production.</td>
<td>to relate appearance to chronological development of art practice.</td>
<td>P4f. What did artist's put in their pictures, at the time this one was made?</td>
</tr>
<tr>
<td>3. to recall knowledge about the artist's life.</td>
<td>to remember historical information about the artist. (for intention)</td>
<td>P4g. Can you give the name of the artist who made this work? or any?</td>
</tr>
<tr>
<td>4. to use knowledge of the artist's life to understand the work.</td>
<td>relate knowledge to understanding.</td>
<td>P4i. How does that help you understand the artwork? (pre-requisite for justification)</td>
</tr>
<tr>
<td>5. to infer from the artwork about life at the time of production.</td>
<td>a retrospective projection about the historical context.</td>
<td>P5Be. If you go back in history which picture tells you about life at the time of production? What issues, themes, happenings? P5f. What else can you guess about life at the time it was made?</td>
</tr>
<tr>
<td>6. to validate inferences about the historical context.</td>
<td>to give historical support for statement.</td>
<td>P5g. Is your guess a true reflection of life at the time. How do you know?</td>
</tr>
</tbody>
</table>
## CRITICAL ABILITIES COGNITIVE DEFINITION QUESTION.

### ART CRITICISM.

1. to comparatively evaluate critical comments. This is what someone has said about the artist. Do you agree with them? Why/Why not?

### CRITICAL ABILITIES COGNITIVE DEFINITION QUESTION.

<table>
<thead>
<tr>
<th>ART CRITICISM</th>
<th>CRITICAL ABILITIES</th>
<th>COGNITIVE DEFINITION</th>
<th>QUESTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. to comparatively evaluate critical comments. This is what someone has</td>
<td>1. to use a</td>
<td></td>
<td>P2a.</td>
</tr>
<tr>
<td>said about the artist. Do you agree with them? Why/Why not?</td>
<td>critical strategy</td>
<td>use description and</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>analysis to interpret</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and evaluate meaning.</td>
<td></td>
</tr>
<tr>
<td>2. to revise interpretation in the light of visual evidence.</td>
<td>2. to revise</td>
<td>focused on accommodation</td>
<td>P12f. After looking at the</td>
</tr>
<tr>
<td></td>
<td>interpretation in</td>
<td>of new information for</td>
<td>arrangement what else have</td>
</tr>
<tr>
<td></td>
<td>the light of visual</td>
<td>perceptions of</td>
<td>you found out about this</td>
</tr>
<tr>
<td></td>
<td>evidence.</td>
<td>arrangements.</td>
<td>picture.</td>
</tr>
<tr>
<td>3. to comparatively evaluate the merits of several artworks.</td>
<td>3. to comparatively</td>
<td>to select a work and</td>
<td>P3a. Choose the artwork that</td>
</tr>
<tr>
<td></td>
<td>evaluate</td>
<td>give reasons for</td>
<td>you like the best. Why did you</td>
</tr>
<tr>
<td></td>
<td>the merits</td>
<td>preference.</td>
<td>like this one the best?</td>
</tr>
<tr>
<td>4. to give explanatory support for:</td>
<td>4. to give</td>
<td>to provide information-</td>
<td>The Critical Abilities Test</td>
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<tr>
<td>visual elements</td>
<td>explanatory</td>
<td>al support from visual</td>
<td>questions were designed to</td>
</tr>
<tr>
<td>structure</td>
<td>support</td>
<td>sources</td>
<td>elicit reasoned support for</td>
</tr>
<tr>
<td>treatment</td>
<td></td>
<td></td>
<td>responses:</td>
</tr>
<tr>
<td>interpretations</td>
<td></td>
<td></td>
<td>What........?</td>
</tr>
<tr>
<td>evaluations</td>
<td></td>
<td></td>
<td>How can you tell?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Why do you think that?</td>
</tr>
<tr>
<td>5. to give a 'best fit' evaluation.</td>
<td>5. to give a</td>
<td>to evaluate the merits</td>
<td>no testing of this ability.</td>
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<tr>
<td></td>
<td>'best fit'</td>
<td>of several functions.</td>
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</tr>
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<td></td>
<td>evaluation.</td>
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<td></td>
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<tr>
<td>6. to make a prefer- art for likes and dislikes.</td>
<td>6. to make a</td>
<td>to give reasons for</td>
<td>P2hi. Do you like these</td>
</tr>
<tr>
<td></td>
<td>prefer- artwork.</td>
<td>likes and dislikes.</td>
<td>artworks more or less than the</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>others in this group?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>p3a. Why did you like this one</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>the best.</td>
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APPENDIX VIII. THE ASSESSMENT OF THE CRITICAL ABILITIES TEST: THE RAW DATA FROM THE MODAL MEASURE.

1. THE CRITICAL ABILITIES TEST SCORES: THE TOTAL NUMBER OF RESPONSES (FOR COMPARISON WITH THE AAVT).

<table>
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<th>ABILITIES</th>
<th>ECS NUMBER OF RESPONSES</th>
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<tbody>
<tr>
<td></td>
<td>j1 j2 j3 j4 j6 j8 j10 j11 j12 m3</td>
</tr>
<tr>
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<td>(4)</td>
</tr>
<tr>
<td>b) Analytic</td>
<td>(16)</td>
</tr>
<tr>
<td>c) Interpretive</td>
<td>(13)</td>
</tr>
<tr>
<td>d) Evaluative</td>
<td>(6)</td>
</tr>
<tr>
<td>e) Intentional</td>
<td>(5)</td>
</tr>
<tr>
<td>f) Stylistic</td>
<td>(7)</td>
</tr>
<tr>
<td>g) Historical</td>
<td>(7)</td>
</tr>
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</table>

| Total Score:      | 60 39 44 41 28 46 53 40 48 33 55 |

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<tbody>
<tr>
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<td>j5 j7 j9 m1 m4 m5 m6 m8 m10 m12</td>
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<td>a) Descriptive</td>
<td>(4)</td>
</tr>
<tr>
<td>b) Analytic</td>
<td>(18)</td>
</tr>
<tr>
<td>c) Interpretive</td>
<td>(13)</td>
</tr>
<tr>
<td>d) Evaluative</td>
<td>(6)</td>
</tr>
<tr>
<td>e) Intentional</td>
<td>(5)</td>
</tr>
<tr>
<td>f) Stylistic</td>
<td>(7)</td>
</tr>
<tr>
<td>g) Historical</td>
<td>(7)</td>
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| Total Score:      | 60 45 54 45 45 51 45 49 55 44 53 |

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</tr>
<tr>
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<td>(4)</td>
</tr>
<tr>
<td>b) Analytic</td>
<td>(18)</td>
</tr>
<tr>
<td>c) Interpretive</td>
<td>(13)</td>
</tr>
<tr>
<td>d) Evaluative</td>
<td>(6)</td>
</tr>
<tr>
<td>e) Intentional</td>
<td>(5)</td>
</tr>
<tr>
<td>f) Stylistic</td>
<td>(7)</td>
</tr>
<tr>
<td>g) Historical</td>
<td>(7)</td>
</tr>
</tbody>
</table>

| Total Score:      | 60 54 54 57 52 58 57 51 54 57 53 57 |
2. THE CRITICAL ABILITIES TEST SCORE OF THE OPERATIONAL LEVEL FROM THE MODES OF REASONING TEST (FOR THE RELATION BETWEEN CORRESPONDING OPERATIONAL SCORES AND AAVT).

\[ E = \text{Early Concrete Operations} \quad L = \text{Late Concrete Operations} \quad V = \text{Vacuous response} \quad F = \text{Formal Operations}. \]

A. THE DESCRIPTIVE ABILITIES

<table>
<thead>
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<th>LCS OPERATIONAL LEVEL OF RESPONSE</th>
<th>FOS OPERATIONAL LEVEL OF RESPONSE</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>j1 j2 j3 j4 j6 j8 j10 j11 j12 m3</td>
<td>j5 j7 j9 m1 m4 m5 m6 m8 m10 m12</td>
<td>m2 m7 m9 m11 u1 u2 u3 u4 u5 u6 u7</td>
</tr>
<tr>
<td>D1. name items</td>
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<td>L L L L L L L L L L</td>
<td>F F F F F F F F F F F F</td>
</tr>
<tr>
<td>D2. formal elements</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D4. tools/materials</td>
<td>L E - L - L E E E L L</td>
<td>V L L L E L E L E L</td>
<td>L F L L L L F L L L L L</td>
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<tr>
<td>D5. gen. definition</td>
<td>E - - E L E E - E E</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of Responses</td>
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<td>3 4 3 3 4 4 4 4 4</td>
<td>4 4 4 4 4 4 4 4 4</td>
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<td>D1. name items</td>
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<tr>
<td>D2. formal elements</td>
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<td></td>
</tr>
<tr>
<td>D3. name position</td>
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<td></td>
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</tr>
<tr>
<td>D4. tools/materials</td>
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<td></td>
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</tr>
<tr>
<td>D5. gen. definitions</td>
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<td></td>
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</tr>
<tr>
<td>Number of Responses</td>
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<td></td>
<td></td>
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<tr>
<td>D1. name items</td>
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<td></td>
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<tr>
<td>D2. formal elements</td>
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<td></td>
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</tr>
<tr>
<td>D3. name position</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D4. tools/materials</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D5. gen. definitions</td>
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<td></td>
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</tr>
<tr>
<td>Number of Responses</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>D1. name items</td>
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<tr>
<td>D3. name position</td>
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<tr>
<td>D4. tools/materials</td>
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<td>4 4 4 4 4 4 4 4 4</td>
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B. THE ANALYTIC ABILITIES: 1. THE VISUAL ELEMENTS.

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</tr>
<tr>
<td>ASM2. symbols</td>
<td></td>
</tr>
<tr>
<td>ASM3. infer thought</td>
<td>L - - L</td>
</tr>
<tr>
<td>ASM4. infer feeling</td>
<td>E E E L E L E E V F</td>
</tr>
<tr>
<td>ASM5. infer real scene</td>
<td>L L E E L E L L F</td>
</tr>
<tr>
<td>ASM6. infer mood/atm</td>
<td>- V - - - - - - F</td>
</tr>
<tr>
<td>AFE1. physical qual.</td>
<td>L L E L E L E E E</td>
</tr>
<tr>
<td>AFE2. ident. texture</td>
<td>F L L E E E E V L</td>
</tr>
<tr>
<td>AFE3. abstract qual</td>
<td></td>
</tr>
<tr>
<td>AFE4/5. emotive col.</td>
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<table>
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<tr>
<td>ASM2. symbols</td>
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<tr>
<td>ASM3. infer thought</td>
<td>L - - L</td>
</tr>
<tr>
<td>ASM4. infer feeling</td>
<td>L - L E - L</td>
</tr>
<tr>
<td>ASM5. infer real scene</td>
<td>L L E F L F F L E L</td>
</tr>
<tr>
<td>ASM6. infer mood/atm</td>
<td>- V - F L F - E - -</td>
</tr>
<tr>
<td>AFE1. physical qual.</td>
<td>L L L E L L F L L</td>
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<tr>
<td>AFE2. ident. texture</td>
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<tr>
<td>AFE3. abstract qual</td>
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<td>AFE4/5. emotive col.</td>
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<tr>
<td>ASM3. infer thought</td>
<td>F L F F F L L F F F L</td>
</tr>
<tr>
<td>ASM4. infer feeling</td>
<td>F L L E F L F E L L F</td>
</tr>
<tr>
<td>ASM5. infer real scene</td>
<td>L F L L F L F E L L F</td>
</tr>
<tr>
<td>ASM6. infer mood/atm</td>
<td>L F L L F L F L F F</td>
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<td>AFE1. physical qual.</td>
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<td>AFE2. ident. texture</td>
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<tr>
<td>AFE3. abstract qual</td>
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### B. THE ANALYTIC ABILITIES 2. STRUCTURE AND TREATMENT.

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<td>1. STRUCTURE</td>
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<tr>
<td>S1. infer real space</td>
<td>L L V L L E L E L E F</td>
</tr>
<tr>
<td>S2. schematic links</td>
<td></td>
</tr>
<tr>
<td>a) arrangements</td>
<td>- L L - L L L E - F</td>
</tr>
<tr>
<td>b) focal points</td>
<td>L L L E E L E E E L</td>
</tr>
<tr>
<td>c) colour scheme</td>
<td>E L L L L E L E L</td>
</tr>
<tr>
<td>d) movement</td>
<td>L L L E E E L L L</td>
</tr>
<tr>
<td>2. TREATMENT</td>
<td></td>
</tr>
<tr>
<td>T1. ident. techniques</td>
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</tr>
<tr>
<td>T2. use of form. ele. (AFE1)</td>
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</tr>
<tr>
<td>T3. realistic treat.</td>
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<tr>
<td>T4. emotive treat.</td>
<td>E E L - L L L L - F</td>
</tr>
<tr>
<td>T5. abstract treat.</td>
<td>E L L E E L E L E L</td>
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<tr>
<td>T6. decorative treat.</td>
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<tr>
<td>T7. diff. between wks</td>
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<tr>
<td>T8. diff. real/imagi.</td>
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<td>S2. schematic links</td>
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<tr>
<td>a) arrangements</td>
<td>- L - L F - - L - E</td>
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<tr>
<td>b) focal points</td>
<td>E L L F L E E L F E L</td>
</tr>
<tr>
<td>c) colour scheme</td>
<td>L E L L F E L L L</td>
</tr>
<tr>
<td>d) movement</td>
<td>L L L L L L F L L L</td>
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<tr>
<td>2. TREATMENT</td>
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<tr>
<td>T1. ident. techniques</td>
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<td>T2. use of form. ele. (AFE1)</td>
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<tr>
<td>T3. realistic treat.</td>
<td>L L L L E L E L E L</td>
</tr>
<tr>
<td>T4. emotive treat.</td>
<td>E E L - L L L L - F</td>
</tr>
<tr>
<td>T5. abstract treat.</td>
<td>E L L E E L E L E L</td>
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<tr>
<td>T6. decorative treat.</td>
<td>E L E F E E E L E L</td>
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<tr>
<td>T7. diff. between wks</td>
<td>E L L L E L F E - F</td>
</tr>
<tr>
<td>T8. diff. real/imagi.</td>
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<tr>
<td>1. STRUCTURE</td>
<td>m2 m7 m9 m11 u1 u2 u3 u4 u5 u6 u7</td>
</tr>
<tr>
<td>S1. infer real space</td>
<td>F F F F F F F F F F F F</td>
</tr>
<tr>
<td>S2. schematic links</td>
<td></td>
</tr>
<tr>
<td>a) arrangements</td>
<td>F L L L F F F F F F F F</td>
</tr>
<tr>
<td>b) focal points</td>
<td>F L L L F F F F F F F F</td>
</tr>
<tr>
<td>c) colour scheme</td>
<td>L L L L F L L L - F L L</td>
</tr>
<tr>
<td>d) movement</td>
<td>E L F F F L F L L L</td>
</tr>
<tr>
<td>2. TREATMENT</td>
<td></td>
</tr>
<tr>
<td>T1. ident. techniques</td>
<td>L L F F F L L L L L F</td>
</tr>
<tr>
<td>T2. use of form. ele. (AFE1)</td>
<td></td>
</tr>
<tr>
<td>T3. realistic treat.</td>
<td>F F F F F F F F F F F F</td>
</tr>
<tr>
<td>T4. emotive treat.</td>
<td>L L F L L F F F F F F</td>
</tr>
<tr>
<td>T5. abstract treat.</td>
<td>L L F L L F F L L F L</td>
</tr>
<tr>
<td>T6. decorative treat.</td>
<td>L L F L L F L L L F E F</td>
</tr>
<tr>
<td>T7. diff. between wks</td>
<td>L F L L F L L L L L L</td>
</tr>
<tr>
<td>T8. diff. real/imagi.</td>
<td>L F F F F F E L L L</td>
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| No. all anal. repon. (18) | 18 18 18 18 18 18 18 17 18 18 18 18
**C) THE INTERPRETIVE ABILITIES (FUNCTIONAL/HOLISTIC)**

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<td>-</td>
</tr>
<tr>
<td>U2. symbolic theme</td>
<td></td>
</tr>
<tr>
<td>U3. real space/narrative</td>
<td>L</td>
</tr>
<tr>
<td>U4. life imitated</td>
<td>L</td>
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<td>C/U5. events/theories</td>
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<td>E1. emotions communic.</td>
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<td>E2. emotions from SM.</td>
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<tr>
<td>E3. emotions from tech.</td>
<td>E</td>
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<tr>
<td>F1. analogous theme</td>
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</tr>
<tr>
<td>F2. solution to prob.</td>
<td>L</td>
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<tr>
<td>4. alt. interp.</td>
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COMBINED RATING STYLISTIC ANALYSIS ABILITIES.

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**ASM2. date**

| Leonardo | -L--EE | E L L | EPLLFFLF | F L | FLF | F LEFLLFL |
| Seurat   | -L--EL | E L E L | EPLLFLLL | F L | LLF | F LFLFF |
| Chagall  | -L--EE | E L L | EPLLFFFL | L L | FLF | F EL-EFF |
| C.R.     | -L--EL | E L E L | EPLLFFFF | F L | FLF | F LFLFFFF |

**ASM2. reason**

| Leonardo | -E--EL | E F | LPELLLLE | F L | -FF | F FF-LFLF |
| Seurat   | -E--LL | E F | LLEFLFL | E F | LFF | F FL-LFFF |
| Chagall  | -E--LL | E F | LPEFLFFF | F F | PLL | L LF-LL-F |
| C.R.     | -E--LL | E L E F | LPEFLFFF | F F | FFF | F FF-LFLF |

**SA3. country**

| Leonardo | EL---L | E E L | -LLL--LE | E L | L-L L LLLL-E |
| Seurat   | EE--LL | E E L | -LEL--LL | L L | EEE E LLLL- |
| Chagall  | L--EL | L L | -LLL--LL | L L | --- F ELLL-EL |
| C.R.     | EL--LL | E L E L | -LLL--LL | L L | LEL F LLLLFL |

**SA3. reason**

| Leonardo | LL---L | L F | -LEF-FFF | L F | L-F L FFEFLF |
| Seurat   | LL--LE | L F | -LEL-LL | L F | -LL L LLEFLF |
| Chagall  | L--EL | F F | -L--LL | L L | --- F LL-LFFF |
| C.R.     | LL--LL | F F | -LEF-FF | L F | LLF F FFLFPE |

**SA4. p.p.art**

| past     | -L---- | L E L | V--LFLLL | V F | -LL L FPLFLFL |
| present  | -LV-LL | L - F | LVELLFL | L L | FLF F FFFFFF |
|          | -L-LL | L E F | L-ELFFFL | L F | FLF F FFFFFF |

**SA5. style**

| Leonardo | -VV-VV | V V V | VV--VVV | V V | VVV - FFFFFF |
| Seurat   | -VV-VV | V V V | VVVVVVV | V - | FVV V FFFFFF |
| Chagall  | -V--VV | V V F | VV--VVV | V - | FVV V FFFFFF |
| C.R.     | -VV-VV | V V V | VVVVVV | V V | FVV V FFFFFF |
### COMBINED RATING INTERPRETIVE ABILITIES.

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**U4. imitate**
- **Net:** LFELLEL E E E L EFEEFLFF L L FFF F LLLFFLP
- **Hogarth:** -ELLLL L L L F LLLFLLLL L L FLL F FFFFFF
- **C.R.:** LFELLL L L L F LLLFFFLFF L L FFF F FFFFFF

**E1. emotive**
- **Sub matt.:** ELEVLE E L V L LLELLEFL F L LLF F FLLFFPPP
- **Techni.:** ELE—E — V L L—ELLFLFL F L LLL L LLELFLFP
- **C.R.:** ELLELE E L V L LLLLFLFL F L LLF F FFFFFF

**F4. problem**
- **Mondrian:** ELEEEL L E L L ELLFEEFF L L LLF F FFFFFFLF
- **Kandinsky:** LEEEL E L E L ELLELLLFL F F FLFL L LLEFFPF
- **C.R.:** LEEEL L L L L ELLLFLFF F F FLFL F FFFFFF

### COMBINED RATING EVALUATIVE ABILITIES.

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<tr>
<td>123468 10</td>
<td>11</td>
<td>12</td>
<td>9</td>
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</tbody>
</table>

**E4. use mat.**
- **Alternat.:** LLE—EL E L — F LLE—E L L LEE L FL—LLL
- **Evaluate:** LLL—LF E L — L LLL—FL L L LLL F FL—LLF
- **C.R.:** LLL—LF E L — F LLL—FL L L LLL F FL—LLL
APPENDIX VIII. THE INSTRUCTIONS FOR THE A.A.V.T.

VIIIi. THE INSTRUCTIONS FOR THE A.A.V.T.

VIIIii. THE FRONT COVER OF THE TEST BOOKLET

VIIIiii. THE FIRST PAGE OF THE TEST BOOKLET
APPENDIX VIII. THE INSTRUCTIONS FOR THE ALLISON ART VOCABULARY TEST.

VISUAL LITERACY PROJECT.

ALLISON ART VOCABULARY TEST

INSTRUCTIONS

These are the instructions for the picture puzzles. Do not open the booklet until you are told because we will begin with a practice, so that you can understand how to answer the puzzles.

1. find the answer sheet page 1;

2. fill in your name date of birth and age in the spaces provided;

3. Look on the front cover of the booklet. This shows an example of the picture puzzles that you will be doing.

There are four pictures with a word at the beginning of the row. Read the word and then find the picture that means the same as the word, or is the best example of the word.

In this example the word is face. If you look at the picture you will see that the picture of a face has a letter B under it. So the answer sheet shown on the cover has a cross on the letter B alongside the word face.

4. Open the booklet to page 1.

Look at item 1: you will see that the word is pencil and if you look at the answer sheet you will see that the picture with a letter C underneath it is a picture of a pencil.

On your answer sheet put a cross on the letter C alongside the word pencil.

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

In a moment you are going to answer all of the questions in the booklet by marking the answer sheet with a cross on the matching letter. If you do not know the answer you can make a guess.

Continue through the booklet until you have finished. There is no time limit but work as quickly as you can. When you have finished check your answers to make sure you have answered all of the questions. (Put your hand up when you have finished.

Any questions? You can start now.
On the answer sheet put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

1. pencil
   - A
   - B
   - C
   - D

2. compass
   - A
   - B
   - C
   - D

3. ruler
   - A
   - B
   - C
   - D

4. scissors
   - A
   - B
   - C
   - D

5. brush
   - A
   - B
   - C
   - D
APPENDIX IX. THE ASSESSMENT OF THE A.A.V.T.

IXi. THE ANSWER SHEET

IXii. THE MASTER SCORE SHEET

IXiii. A.A.V.T. DATA FROM THREE SCHOOLS
ALLISON ART VOCABULARY TEST

ANSWER SHEET Side 1

Full Name ........................................ School/Course ......................................

Date of Birth ........../........../........... Age .............. years
(day) (month) (year)

Put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

1. pencil A B C D 21. vertical A B C D
2. compass A B C D 22. straight A B C D
3. ruler A B C D 23. angle A B C D
4. scissors A B C D 24. painting A B C D
5. brush A B C D 25. pottery A B C D
6. palette A B C D 26. sculpture A B C D
7. crayon A B C D 27. sketch A B C D
8. circle A B C D 28. portrait A B C D
9. square A B C D 29. still life A B C D
10. triangle A B C D 30. drawing A B C D
11. diamond A B C D 31. collage A B C D
12. ellipse A B C D 32. mosaic A B C D
13. cylinder A B C D 33. architecture A B C D
14. pyramid A B C D 34. mural A B C D
15. cone A B C D 35. kinetic A B C D
16. sphere A B C D 36. mobile A B C D
17. cube A B C D 37. figure A B C D
18. horizontal A B C D 38. abstract A B C D
19. curve A B C D 39. landscape A B C D
20. diagonal A B C D 40. line A B C D
ALLISON ART VOCABULARY TEST

Put a cross on the letter of the picture which means the same as, or is the best example of, the word at the beginning of the row.

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APPENDIX IX

ALLISON'S VOCABULARY TEST DATA FROM THREE SCHOOLS.

**TABLE 1. A.A.V.T. THE PRIMARY SCHOOL SAMPLE: FEB/MARCH 1994.**

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**SUBJECT SCORE.**
APPENDIX X. THE PIAGETIAN, MODAL AND VOCABULARY TEST SCORES FOR THREE SCHOOL SAMPLES.

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APPENDIX XI. THE OPERATIONAL CATEGORIES AND RESPONSES FOR EACH ART CRITICAL ABILITY.

Xii. DESCRIPTIVE ABILITIES FIGURES 1 - 8
Xiii. ANALYTIC ABILITIES FIGURES 9 - 41
Xliii. INTERPRETIVE ABILITIES FIGURES 42 - 55
Xliv. EVALUATIVE ABILITIES FIGURES 56 - 60
Xlv. CONTEXTUAL ABILITIES FIGURES 61 - 86
TAUTOLOGICAL CATEGORIES 1. simple names/relations.
No responses at this level: combined assessment tends to give a higher rating.

CIRCUMSTANTIAL CATEGORIES 2. complex names/simple location
ECS
j1. lots of wine, and champagne, some oranges two ladies, a man and lots of people at the back, and I can see two lights and a desk and........ these white things this wood. 
j2. People, two ladies, four bottles of wine, champagne, a dish of oranges, and two glasses.

CIRCUMSTANTIAL CATEGORIES 3. Complex listing and location
ECS
j4. I see a girl: some wine; a basket of oranges and people in the background and strange chandeliers, a person.
LCS
j7. fruit, wine, a glass, lots of people in the background, a man wearing a top hat, chandeliers, the
bracelet the woman is wearing.

m1. the young lady standing behind some kind of bar or club, which is serving alcohol. There's a mirror behind the bar, and there's a man just come up to get some beer. There's a fair amount of people in the place. It looks fairly rich that kind of place. It doesn't look poor because it's crystal chandeliers.

m4. I can see two women, one serving a man, another's just looking. Some bottles of wine and everything and some oranges, some flowers, and people in the background. Some flowers in the woman's dress a the front.

m5. it's like in the olden days, and its a cafe. Its got lots of people in the back sitting at tables, and that wine. Could be a restaurant: lots of people, a woman, some fruit, table and a man.

m6. there's like a lot of people in the background, and waiting to be served here, or just sitting, having a drink. And there's a person being served by, it looks like a young person asking that lady for a drink.

Lots of champagne, drinks bottles and chandeliers in the background. There's some legs up there.

m10. a woman standing behind a bar or table giving out drinks to other people, in a restaurant, party or ball. Wine bottles, people, a bowl with some fruit in, a small bowl with some flowers in. Sort of chandeliers in the background.

FOS

u2. there's a lady in the foreground, she looks like some kind of waitress, she looks like she is standing behind a bar, and she's goin front of her champagne bottles and a bowl of oranges and sort of beer bottles.

THEORETICAL CATEGORIES: 4. abstract generalisations; listing and location:

ECS

m3. There's a lady in a black dress, and she's standing in a bar, and there's a mirror behind her that's reflecting everything, so you've got a mirror image behind her, and there's some bottles of wine, some spirits. Some flowers: two in a vase, a bowl of oranges and some more spirits, and there's a man talking to her. In the mirror there's some chandeliers and lots of people leaning against.....what it looks like is a theatre.

LCS

m8. there's a lady standing there with a gold bracelet on. There's bottles that contain drink and a table in the background. There's a mirror on the wall, that's reflected the chandeliers and a crowd of people. It looks like you're him the bloke in the background looking at her. The shandy bass bottle, it looks like carnations in the glass of water, top-hat.

m12. it looks like a lady. There's a mirror behind
her. It looks like a bar or a club, maybe in Victorian
times. Wine, fruit, two people behind, reflected in
the mirror, a cup of flowers; different clothes people wear.
FOS.
m2. a famous restaurant in the background, and there
seems to be a waitress, and she's standing there with her
hand on the table top, leaning against it. And there's wine
bottles on her left, and a stand with oranges on it and
some more wine bottles on her left. On her right there's a
man talking to a lady. The lady's got her back to us.
That's a reflection because it's got the reflection of
the bottles behind her and the background as well.
m7. I can see a lady standing facing me, outward looking
out. I can see two people on the RHS talking a man with
a hat on and a lady. There's variety of drinks and some
fruit on the table and a lot of things in the
background. Chandeliers, mirrors, a table, flowers.
m9. I think it's a woman at a bar, with a lot of wine and
bottles on the marble shelf, the bowl of oranges and a
mirror. It might be a mirror, because of the angle it's at
would usually be behind. I can see people behind the bar, a chandelier,
and it looks like a pair of legs live, some flowers, a marble effect.
m11. There's a lady standing in the middle, hands on the
desk with wine, fruit glasses on the bench. She's dressed
very nicely, and she looks quite rich, because of the
necklace, bracelet, and blouse she has on, and all the
lace around it. There's chandeliers at the back.
There's lots of people sitting down, some standing on the
RHS at the top. There's a man, he looks quite rich as
well with a top hat and mustache. And there's the back of a lady,
probably seen through a mirror. There's a table behind the lady with
the same items the bottom left, which could also be a reflection.
u1. a barmaid by a bar, with a mirror behind her reflecting the rest
of the bar. There's bottles of champagne on the bar, a bowl of
oranges by the look of it, in a glass, and some various other spirits.
She's wearing a necklace and probably some flowers on the front of
her dress.
u3. I can see a lady standing behind a marble topped table. And
here's a mirror at the back of her, and she's obviously talking to
a man. It looks like it could be a bar because there are bottles and
fruit on the table. And she looks very sad.
u4. there's a girl in the centre, standing at a bar. And in front of her is a
bowl of fruit, and flowers. Behind her there's a table with some
bottles on it and a mirror. I can see in the mirror the reflection of
the people.
u5. I can see a girl standing at a table with lots of objects on it:
bottles of wine, beer, some oranges, some flowers. And then
another girl behind her, and it looks as if its reflection, because
she's in the same stance and there's also bottles of wine behind her.
as well. She's talking to a gentleman with a top hat on, who is perhaps in front of the picture. And behind her back seems to be a lot of people, what seems to be an audience in a theatre or something.

...I can see its obviously an old picture, and can see people in the background so its probably a public house bar or cafe something like that. And this woman is a waitress, and she obviously looks pretty sad or tired for some reason because of the expression on her face. It looks pretty jolly from the background, there are a lot of people are there, it looks like a good atmosphere. She doesn't seem to be happy at all. People there's somebody talking in the background. The bottles are grouped up, sort of flowers and a brooch, they sort of stand out. And the expression her face, because the general impression of the picture is cheerful in the back, and she just stands out different from the picture.
FIGURE 2. OPERATIONAL CATEGORIES AND RESPONSES FOR LISTING ITEMS: PEOPLE, ATTRIBUTES AND OBJECTS.

<table>
<thead>
<tr>
<th>TAUTOLOGICAL CATEGORIES 1. simple names</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1i. People</td>
<td>1ii. Attributes</td>
<td>1iii. Objects.</td>
</tr>
<tr>
<td>a man</td>
<td>a) physical</td>
<td>a desk</td>
</tr>
<tr>
<td>ECS j1/m3.</td>
<td>dress</td>
<td>ECS j1</td>
</tr>
<tr>
<td>LCS j9/m4/m5.</td>
<td>ECS j3/m3.</td>
<td>FOS m11</td>
</tr>
<tr>
<td>FOS u6</td>
<td>a hat</td>
<td>this wood</td>
</tr>
<tr>
<td>a woman</td>
<td>FOS m7.</td>
<td>ECS j1</td>
</tr>
<tr>
<td>ECS j12</td>
<td>b) emotive</td>
<td>a table</td>
</tr>
<tr>
<td>LCS j7/m10</td>
<td>sad</td>
<td>ECS j3/j6/j10</td>
</tr>
<tr>
<td>FOS m9</td>
<td>ECS j11</td>
<td>LCS m10</td>
</tr>
<tr>
<td>a lady</td>
<td>FOS u3/u6/u7.</td>
<td>FOS m7/m11/u3/u4</td>
</tr>
<tr>
<td>ECS j6/j10/m3.</td>
<td>happy</td>
<td>a shelf</td>
</tr>
<tr>
<td>LCS j5/j9/m6/m8.</td>
<td>FOS u7.</td>
<td>ECS j9/j10</td>
</tr>
<tr>
<td>FOS m7/m11/u2.</td>
<td>ECS j9</td>
<td>a bar(rier)</td>
</tr>
<tr>
<td>a girl</td>
<td>LCO j9</td>
<td>wall</td>
</tr>
<tr>
<td>ECS j4</td>
<td></td>
<td>LCS m8.</td>
</tr>
<tr>
<td>A little doll</td>
<td></td>
<td>glass</td>
</tr>
<tr>
<td>ECS j12</td>
<td></td>
<td>ECS j6/j12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ECS j7.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pillar</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ECS j8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CIRCUMSTANTIAL CATEGORIES 2. complex names</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2i. People: age</td>
<td>2ii. Attributes</td>
<td>2iii Objects</td>
</tr>
<tr>
<td>young lady</td>
<td>a) physical</td>
<td>champagne</td>
</tr>
<tr>
<td>LCS m1</td>
<td>blouse</td>
<td>ECS j1/j2</td>
</tr>
<tr>
<td>young person</td>
<td>LCS m11</td>
<td>FOS u6</td>
</tr>
<tr>
<td>LCS m6</td>
<td>lace</td>
<td>lampshade</td>
</tr>
<tr>
<td>woman's dress</td>
<td>LCS m11</td>
<td>LCS j9</td>
</tr>
<tr>
<td>LCS m4.</td>
<td>bracelet</td>
<td>picture</td>
</tr>
<tr>
<td>ECS j6</td>
<td>ECS j11</td>
<td>mirror</td>
</tr>
<tr>
<td></td>
<td>LCS m8</td>
<td>ECS</td>
</tr>
<tr>
<td></td>
<td>FOS m11</td>
<td>j6/j10/j11/j12/m3</td>
</tr>
<tr>
<td></td>
<td>necklace</td>
<td>LCS j5/m1/m8/m12</td>
</tr>
<tr>
<td></td>
<td>FOS m11/u1</td>
<td>FOS</td>
</tr>
<tr>
<td></td>
<td>brooch</td>
<td>m9/m11/u1/u4/u6</td>
</tr>
<tr>
<td></td>
<td>FOS u7</td>
<td>marble</td>
</tr>
<tr>
<td>top hat</td>
<td></td>
<td>LCS m9</td>
</tr>
<tr>
<td>LCS j7/m8</td>
<td></td>
<td>FOS u3</td>
</tr>
<tr>
<td>FOS m11/u5</td>
<td>moustache</td>
<td>ECS M3.</td>
</tr>
<tr>
<td></td>
<td>FOS m11.</td>
<td>shandy bass bottle</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LCS m8.</td>
</tr>
</tbody>
</table>

b) emotive
TAUTOLOGICAL CATEGORIES 1 grouping by number, plurals.

<table>
<thead>
<tr>
<th>People</th>
<th>Objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>people</td>
<td>two lights</td>
</tr>
<tr>
<td>LCS m4/m10</td>
<td>ECS j9/j8.</td>
</tr>
<tr>
<td>FOS m9/u7</td>
<td>two glasses</td>
</tr>
<tr>
<td>two people</td>
<td>ECS j2</td>
</tr>
<tr>
<td>LCS M12</td>
<td>things</td>
</tr>
<tr>
<td>two women</td>
<td>ECS j1/j8</td>
</tr>
<tr>
<td>LCS m</td>
<td>tables</td>
</tr>
<tr>
<td>two ladies</td>
<td>LCS m5</td>
</tr>
<tr>
<td>ECS j1/j2</td>
<td>bottles</td>
</tr>
<tr>
<td>another lady</td>
<td>ECS j6/j8</td>
</tr>
<tr>
<td>ECS j6</td>
<td>LCS m6</td>
</tr>
<tr>
<td>FOS u5</td>
<td>FOS u3/u4/u7</td>
</tr>
<tr>
<td>legs</td>
<td>railings</td>
</tr>
<tr>
<td>LCS m6</td>
<td>ECS j8</td>
</tr>
<tr>
<td>clothes</td>
<td>curtains</td>
</tr>
<tr>
<td>LCS m12</td>
<td>ECS j8</td>
</tr>
<tr>
<td>FOS u5</td>
<td>FOS u5</td>
</tr>
</tbody>
</table>

CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX PLURALS

<table>
<thead>
<tr>
<th>chandeliers</th>
<th>the shandy bass bottle</th>
</tr>
</thead>
<tbody>
<tr>
<td>ECS m3</td>
<td>LCS m8</td>
</tr>
<tr>
<td>LCS j7/m6/m8</td>
<td>carnations</td>
</tr>
<tr>
<td>FOS m7/m11/u6</td>
<td>LCS m8</td>
</tr>
<tr>
<td>crystal chandeliers</td>
<td>shadows</td>
</tr>
<tr>
<td>LCS m1</td>
<td>ECS j3</td>
</tr>
<tr>
<td>strange chandeliers</td>
<td>gold and silver tops</td>
</tr>
<tr>
<td>ECS j6</td>
<td>ECS j8</td>
</tr>
</tbody>
</table>

3. COLLECTIVE NOUNS

<table>
<thead>
<tr>
<th>People</th>
<th>Objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>crowd of</td>
<td>dish of oranges</td>
</tr>
<tr>
<td>people</td>
<td>ECS j2</td>
</tr>
<tr>
<td>LCS m8</td>
<td>a basket of oranges</td>
</tr>
<tr>
<td></td>
<td>ECS j4</td>
</tr>
<tr>
<td></td>
<td>a bowl of oranges</td>
</tr>
<tr>
<td></td>
<td>ECS m3</td>
</tr>
<tr>
<td></td>
<td>FOS u1/u2</td>
</tr>
<tr>
<td></td>
<td>bowl of fruit</td>
</tr>
<tr>
<td></td>
<td>FOS u4</td>
</tr>
</tbody>
</table>
4. COMPARISONS WITH REALITY

<table>
<thead>
<tr>
<th>Like a pair of legs</th>
<th>Sort of beer bottles</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOS m9</td>
<td>FOS u2</td>
</tr>
<tr>
<td>Like your facing her</td>
<td>Sort of flowers</td>
</tr>
<tr>
<td>LCS m8</td>
<td>FOS u7</td>
</tr>
<tr>
<td>Something like that</td>
<td></td>
</tr>
<tr>
<td>FOS u7</td>
<td></td>
</tr>
</tbody>
</table>
FIGURE 4. OPERATIONAL CATEGORIES AND RESPONSES FOR LISTING THE FORMAL ELEMENTS.

<table>
<thead>
<tr>
<th>TAUTOLOGICAL CATEGORIES</th>
<th>CIRCUMSTANTIAL CATEGORIES</th>
<th>THEORETICAL CATEGORIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour</td>
<td>Colour</td>
<td>marble effect</td>
</tr>
<tr>
<td>black</td>
<td>gold and silver</td>
<td>FOS m9</td>
</tr>
<tr>
<td>ECS j12/m3</td>
<td>ECS j8</td>
<td></td>
</tr>
<tr>
<td>white</td>
<td>LCS m8</td>
<td></td>
</tr>
<tr>
<td>LCS m1</td>
<td>b) media</td>
<td></td>
</tr>
<tr>
<td></td>
<td>water colour</td>
<td></td>
</tr>
<tr>
<td></td>
<td>FOS u6</td>
<td></td>
</tr>
</tbody>
</table>
**FIGURE 5. THE OPERATIONAL CATEGORIES AND RESPONSE FOR GENERALISED DEFINITIONS.**

<table>
<thead>
<tr>
<th>TAUTOLOGICAL GENERALISATIONS</th>
<th>CIRCUMSTANTIAL GENERALISATIONS</th>
<th>THEORETICAL GENERALISATIONS</th>
</tr>
</thead>
</table>

| a) Subject Matter things     | a) People/Places              | a) Physical reflection      |
| ECS j1/j8                    | waitress                      | LCS m4/m8                  |
| somewhere                    | barmaid                       | FOS m2/m11/u2/u4/u5        |
| ECS j4                       | FOS u1.                       | variety                    |
| all                          | club                          | FOS m7/u1                  |
| ECS j8                       | LCS m1/m5.                    | audience                   |
| everything                   | theatre                       | FOS u7                     |
| LCS m4                       | restaurant                    | stance                     |
| lots of                      | ECS j6.                      | marble effect              |
| ECS j1                       | party/ball                    | FOS m9                     |
| LCS m5/m7/m9                 | LCS m2.                       |                            |
| FOS m11/u5/u7                |                               |                            |

| b) Number amount             |                               | b) Psychological           |
| EeS j8/10/m3                 |                               | famous restaurant          |
| LCS j9/m1/m4/m5              |                               | LCS m2                     |

| 1ii. simple place bar        | c) Commodities                | e) Historical              |
| ECS m3                       | alcohol                       | Victorian times            |
| LCS m10/m12.                 | LCS m1/m4                     | LCS m12                    |
| FOS m9/m11/u3/u4/u7          | FOS u7                        |                            |

| d) Depth                     |                               |                            |
| EeS j4.                      | background                    |                            |
| LCS j7/m6/m10/m8.            | LCS j4.                      |                            |
| FOS u7                       | LCS J7                        |                            |
| FOS u7                       | olden days                    |                            |
| FOS u7.                      | LCS m5                        |                            |

| e) Time/Age                  |                               |                            |
| old picture                  | LCS J7                        |                            |
| LCS J7                       | olden days                    |                            |
| LCS m5                        |                               |                            |

2. Psychological

a) status: rich LCS m1; FOS m11.
FIGURE 6. OPERATIONAL CATEGORIES AND RESPONSES FOR GROUPING ITEMS BY LOCATION.

TAUTOLOGICAL CATEGORIES: 1. SIMPLE LOCATION
1a. simple realistic space
ECS
j1. back
j9 in
j2. front
j3. behind, in
j8. behind in top
j10. back
j11. back
m3. behind in

LCS
m1 behind
m4 behind
m8 on
m10. behind in
m12 behind near

FOS
m2 in on behind back.
m7 on with
m9 on at behind
m11 in on with top
bottom behind
u2 front behind
u3 behind back on
u4 behind front
u5 back behind on
u6 in
u7. in on at

1b. Simple Static Actions: i) Pose and Objects' Function.
ECS
j11 drinking looking
j12 wearing
m3. standing leaning
j7 hold (object)

LCS
j7 wearing
m1/m10 standing
m4 looking
m5/m6. sitting
m8. looking standing.

FOS
m2. standing leaning
m7 standing looking
standing
m11/u2/u3/u4/u5

CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX LOCATION
2i. 2D Area
ECS
- LCS
-

FOS
m11 middle
u4 centre
u7 grouped up

2ii. Depth.
ECS
j4 background LCS
background
m6/m10/

FOS
background
m2/m7/
u2 foreground

2iii. Dominance.
ECS
- LCS
-

FOS
u7 stands out

ECS
- LCS
m8. your facing her

FOS
m2. her back to us
m7 facing me outward
2v. Complex Actions: i. Movement and Objects' Function.

ECS | LCS | FOS
--- | --- | ---
m1 serving, just come
m4 serving
m6 being served
waiting asking
m10 going out
LCS
m1 amount
m8 contain

talking
m2/m7/u3/u5/u7

THEORETICAL CATEGORIES: 3. GENERALISED LOCATION.
3i. Abstract Reversal of Missing Information;
LCS.
m8. you're the bloke in the foreground looking at her.
u3. there's a mirror at the back of her and she's obviously talking to a man.
u5. who is perhaps in front.

3ii. Theoretical Angles for Location.
FOS
m9. the angle its at is usually behind.

no response: ECS j6; LCS j5.

The responses could be re-classified as:
tautological; real space
circumstantial: area/depth/actions
theoretical: abstract space
FIGURE 7. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO NAME THE POSITION OF ITEMS.

TAUTOLOGICAL CATEGORIES 1. SIMPLE LOCATION
   ECS
   j2. mainly all over the place.
   j3. anywhere
   1b. Simple Realistic Space(constituent relations)
   ECS.
   j1. at the front;
   j8. near the front; near the counter.
   J10. at the back;
   j111. the two women at the front.
   j12. on the table.
   LCS
   j5. skirts up there, and orange on a dish.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX LOCATION.
2a. Complex Realistic Space
j7 chandeliers are hanging from the ceiling.
2b. 2D Area, 3D Depth and Reversals.
ECS
j6. at the back, the side and middle, side, behind the first one and at the side again (2D).
LCS
j7. the people are in the middle, two are at the side (2D)
LCS m1. the woman in front of the people, because of the mirror, really in front of her. (reversal)
m8. middle and the bar at the front.
m3. Towards the front and the middle
m6. woman quite near the front, much further forward than the people at the back (3D).
FOS
m2. the main things are the waitress at the front, the stuff on the bar table top, people in the background. (3D).
m11. And to the view of the lady the people are in front, but the mirror makes it look as though they are behind her (reversal).
u1. woman at the centre, the items at the front. and the woman and this gentleman to the LHS. (2D).
u2. foreground and in the centre. (both).
u3. in the foreground and the centre.(both).
u4. the girl in the middle. (2D).
u6. at the front, the bottles at the right and foreground, and she is right in the middle (Both).
u7. woman in the middle of the picture(2D).
2b. Dominance (simple technical rule)
FOS
m7. at the front so they stand out.
3. COMPARISONS WITH REALITY

LCS
m10. arranged the bottles like on the table, and the flowers behind it;
m12. put them on the front like the bottom of the painting.

THEORETICAL CATEGORIES 4. GENERALISATIONS OF LOCATION

a) Abstract Generalisations.

FOS.

u5. first of all the girl in the middle the man behind her and the man she is talking to. The objects in front of her seem quite prominent. People to the right of the girl in the middle, a little bit behind her.

b) Perspective Rules.

FOS

m4. eye level (linear).
m9. in the central position, right in the middle. Its all very obvious and very close to look at, so nothings really blurred about it (aerial).
m11. the lady in the centre point of view, standing up in the middle of the picture (linear).
TAUTOLOGICAL CATEGORIES 1. SIMPLE LIST: tools/materials.
ECS.
j11. paintbrushes: thick and thin brushes.
j10. paint brushes and paint
LCS
m7. paint brush
m4. I think used some paints, crayons, wax crayons.

CIRCUMSTANTIAL CATEGORIES 2i. COMPLEX LIST tools/materials
ECS j2. paint and oils.
j4/j12 pastels and paints;
LCS j7. oil paint
m6. Water-colours
j9. pencil, water colour,
m10. very fine brushes and a bit of poster paint. water-colours
m1. paintbrush and stand.
m6. water-colours.
FOS. m2. I think he used oil paint and a brush
m11. paintbrush, a Spongy or water based paint at the back
u4. I think oil on canvas.
2ii TECHNIQUES/TOOLS/MATERIALS; ECS. j1. something to mix colours on. The paintbrush and
the thing to copy it. (see also probability)
2iii. COMPARISONS WITH REALITY.
ECS. j8. you know those like crayons that like oil,
he could have used.
m3. It looks like an oil.
2iv. PHYSICAL PROBABILITY
LCS. M5.paintbrushes, and he would have to be everso careful
m12. paints, brushes, maybe he studied some wine bottles before he
started.
FOS. m7. paintbrush and paint, maybe a couple of water
colours.
u2. paints brushes, and maybe acrylic paint.
u3. probably paintbrush rather than palette knife.
u5. perhaps pastels
u6. water colour, possibly oil
u7. probably sketched it out to start with and a paintbrush. I don’t
know what kind of paint.

THEORETICAL CATEGORIES: 3. TECHNICAL GENERALISATIONS.
3i. Relative Argument: process related to context;
m9. It depends on what he's copying. He would have used textures underneath the canvas. There's a lot of lines material effect and a reflection (marble), done by a very thin tool, paint brush or a stick-colour, or something and then drawn a line. He's used like pastels in the background, or it could be just paints blended.

3ii. Historical Comparison.

UL. Paintbrushes, perhaps oils, definitely not acrylics, because of the time it was painted, judging by what the people are wearing.

Vacuous j5. Glass and little tables made out of wood
No: ECS j3.j6.
FIGURE 9. OPERATIONAL CATEGORIES AND RESPONSES FOR ABILITY TO DETECT TECHNIQUES FROM TOOLS AND MATERIALS.

TAUTOLOGICAL CATEGORIES 1. A SIMPLE PHYSICAL PROPERTY OR TECHNIQUE.
ECS.
j4 you can see little bits out here.
j12. because the woman's got paint on

CIRCUMSTANTIAL CATEGORIES 2 COMPLEX TECHNIQUES
2i. Physical Properties/One Technique.
ECS, see comparisons with reality j8, j11.
LCS. see comparisons with reality j7, m1.
FOS. see comparisons with reality m9.
m2. to get the fine details (drawing).
u1. you can see it was done by a paintbrush by the way it was done.
2ii. Comparison of Two Techniques;
LCS. see comparisons with reality j9.
FOS.
u3. the details really fine and you can't see big strokes.
2iii. technical relation to the subject matter;
ECS see comparisons with reality m3.
j1. all the people in the background and just there. (implicit drawing);
LCS. see comparisons with reality m6, m12.
m4. I think its paint on the chandelier he's used. I don't know what
he's used for the oranges, but I think he might have used a pencil for
the bottles
m8. because most of the strokes used for the people aren't
very sharp, and you can't work out much detail.
FOS. see comparisons with reality m7, m11.
u4. you can't really, just the texture of the hair.
2iv. COMPARISON WITH REALITY
ECS.
j8. when you put them on hard they look like the same.
j11. its all different, like that's straight strokes, because its all coloured
in.
m3 the way he painted the colours together. At the back
people are blended in together, like you do with oils.
LCS.
j7. I've got a painting done in oil paint, my own. Its done
like this: he would use canvas and different size paintbrushes
j9. poster paint looks like its dark; water-colours are light
for the cheeks; pencil you like draw in the bits; the actual picture.
m1. the way it looks like its been brushed.
m6. because of the back here (chandeliers), it looks
like.... its hard to explain.
m12. see that the paints are all blended in, like on the lights, there's
sort of got an area of something, and some other colours blended in.
m7. paint comes out like that (coat) its not smudgy, and water-colour comes out different shades of colours (marble).
m11. its like a bit blurred, and the bottles are shaded and the places where the light is.

2v. PROBABILITY

LCS.
m5. he just probably looked at it. If you look at the back the lady with the yellow and white, you can tell its a paintbrush because it did that.
m10. well the chandelier looks as if they're blended in, and it looks like a watery, glossy colour: water-colour's glossy.

THEORETICAL CATEGORIES 3. TECHNICAL GENERALISATIONS.

3i. Technical Rules.

FOS.
m9. it does look like pastel around here they give a soft blending effect, even the browns (joint response).
u6. water-colour, because its wishy-washy. At the back its not like a water-colour, because its got veils of colour as though its built up.
u7. because its fine details; basic fine lines, there's been shading. Its been painted to give tone as well, because you can't have plain things.

3ii. Stylistic rules.

FOS.
u5. there's no definite lines, its typical of that impressionist kind of style.

3iii. Evaluative rules.

FOS.
u2. judging by the looks he's blended everything in quite well, and you do that with acrylics, but don't think they are water colours, because they are not that messy.
TAUTOLOGICAL CATEGORIES 1. a simple technical/physical property.
ECS j6. sideways and on the nib.
j11. they've been used sideways and those downwards.
j9. curvy (shoulder) round (face).

CIRCUMSTANTIAL CATEGORIES 2. Complex techniques
2i. PHYSICAL PROPERTIES AND ONE TECHNIQUE
ECS. j8. crayoning, tissue and rubbing it.
j10. curved the picture (points waist).
LCS
j7. small, medium size and big brush strokes (ranking);
m1. to paint the picture.
m6. brushes, quite thin, water, and paint. He hasn't used in large quantities (ranking).
m12. blended using fine brushes to do the detail. and brushes with softer bristles to make some of the painting look softer than others.;
FOS.
m7. used water and mix them and paints them on the table all different colours (marbling).

2iii. TECHNICAL RELATION TO THE SUBJECT MATTER.
FOS see comparison with reality m2.
u1. bottles show light and dark parts of the glass, and the lace shows the brush strokes a lot.
u6. fine brush especially the bottles and face.
2iv. COMPARISONS WITH REALITY
FOS
m2. some have been done lightly, for a light fluffy touch, like the hair.
2v. PROBABILITY
FOS.
u2. maybe sketched it out before.

THEORETICAL CATEGORIES 3. technical generalisations,
3i. GENERALISATIONS
LCS M4. used paint to make it look good, the effects of it.
m11. he used something to make a marbling effect at the front, when you put water and more than one colour on so they blend together, to make the marble effect.
3ii. TECHNICAL RULES
FOS u7, He/she's mixed different colours to give the realistic colour.

no response: ECS j1, j2, j3, j4, j12, m3.
LCS j5, m5, m8, m10, u3, u4, u5.
FIGURE 11. THE OPERATIONAL CATEGORIES AND RESPONSES FOR ABILITY TO DECODE SIGNS IN LITERAL TERMS: DEFINITIONS OF ITEMS: PEOPLE AND OBJECTS.

TAUTOLOGICAL SIMPLE DEFINITIONS

<table>
<thead>
<tr>
<th>Items</th>
<th>Sample</th>
<th>ECS</th>
<th>LCS</th>
<th>FOS</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. lady</td>
<td>j1,j4,j6,j8, j9,m6.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. woman</td>
<td>j12, j5.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. girl</td>
<td>j12, j5.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. face</td>
<td>u4,u5.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. dress</td>
<td>m12.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. people</td>
<td>m4,m5.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. wine</td>
<td>j3.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. fruit</td>
<td>j10, j7.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i. flowers</td>
<td>m3.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ji. oranges,</td>
<td>m1,m10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>j. in glass</td>
<td>m7,u2.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>jiii. in bowl</td>
<td>m11.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. shelf</td>
<td>m9.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

CIRCUMSTANTIAL COMPLEX DEFINITIONS.

<table>
<thead>
<tr>
<th>Items</th>
<th>Sample</th>
<th>LCS</th>
<th>FOS</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. waitress</td>
<td>j2, u1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>j. mirror</td>
<td>j11, u3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>k. shandy bass</td>
<td>m8.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TAUTOLOGICAL CATEGORIES 1. NAMED SIMPLE ATTRIBUTES AND LOCATION.

ECS
j4. (the lady): she's got pink cheeks, a black dress, blonde hair, earrings and a necklace; flowers on her dress.

CIRCUMSTANTIAL CATEGORIES 2i. NAMED COMPLEX ATTRIBUTES.

ECS
j2. (the woman/waitress): black coat, necklace, ring no bracelet, earrings, golden hair.
j4. (woman): a young woman (age)

LCS
j5. a young lady (age)

2ii. NAMED COMPLEX ATTRIBUTES AND SIMPLE LOCATION.

ECS
j12. (woman): brown hair, a black top, grey bottoms, a bracelet and flowers on the dress, and rosy cheeks and earrings and buttons.
j6. (lady): old/quite young, smartly dressed, she's wearing flowers.

2iii. COMPLEX ACTIONS: MOVEMENT.

LCS. see m4 physical probability.

2iv. EMOTIVE ATTRIBUTES

LCS. see m4. physical probability.

FOS. see m5 historical generalisation.

see u6 physical probability.

2v. COMPARISONS WITH REALITY

ECS.

j1. (the lady): she has brown eyes, blonde hair, she has a sort of necklace/choker, she has some earrings in. I think she has some flowers in her dress.
j8. (the lady): blonde hair, rosy cheeks, two earrings, like a little necklace round her neck. And frills at the end of her waistcoat. Like little flowers in the middle, brown eyes, pink skin, and a little thing here, I think its a flower.

LCS
j9. (lady): she's like got this black thing on her, and its like curving round her neck. And got a watch or a brooch around her neck. She's got like a picture of a flower near her chest, and a bracelet on her. She's got flowery sort of bit around her.
m12. (the dress) she is wearing: its black, the sleeves stop just below the elbow. Its got lace at the bottom of the sleeve. Its got lace around the top of the neck. She's got flowers at the top. Its like buttoned down right across the waist. It looks like she has some kind of skirt on.
2vi. PHYSICAL PROBABILITY.

LCS

m4. (the people) at the back: it looks as though there's lots of people, talking, drinking, having a good time. That looks like a piano, and he's playing it. They are listening to the bloke playing the piano, and enjoying themselves.

FOS

u1. (the waitress): she looks quite tall. She's got a big waistcoat type jacket on with probably lace edges on the cuffs and around the neck. It's buttoned up at the front, possibly wearing a grey skirt underneath that. She's got blonde brown hair and red cheeks. She's very pink really.

She's got a big necklace on with a big brooch kind of thing at the front. And again some flowers at the front of her dress.

u4. (the girl): she's quite small and slim with pale skin and rosy cheeks. And she's wearing a tunic kind of jacket. It seems to be suede and its fitted.

u5. (the girl): she's got blonde hair, and a centre parting with a fringe coming down to her eyebrows and fairly plain face. Fairly long face with earrings. She has a black necklace type thing around her neck and what looks to be some kind of locket or something. She's wearing a black dress with white frilly bits around the top, and flowers at the front. She has a bracelet on the right. And what looks to be a grey skirt.

u6. (face): sad, she looks as if she has been crying: a bit red cheeks, her eyes look watery. Her fringe comes to her eyebrows. She is wearing earrings. Her face is really red compared to the rest of the body. She's got blonde hair and shadows across her nose.

THEORETICAL CATEGORIES 3. ABSTRACT GENERALISATION

LCS

3i. ABSTRACT DEFINITION front

m6. (lady): she looks like she is waiting for a man or something to happen. A flower on the, a brooch or necklace or something. She's got pink complexion on her face. And some like coloured hair and lace frills around her neck and on the sleeve.

3ii. HISTORICAL GENERALISATION

LCO

m5. (the people) on the left hand side: they look as if they have old fashioned clothes on, so you can tell it was probably in the olden days.

FOS

m1. (lady): she looks kind of upset or moody. She's got rosy cheeks, she's quite pale, she's got brownie kind of hair, and the light's shining on it, and earrings. It looks like a pretty old type of scene, because of the way she's dressing. She's got a type of black dress, with white frills around it and flowers in the middle. And she's got a choker on with a big pendant.

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

Round brackets indicate naming of item.

ADDENDUM: Tautological criteria from other categories:

110
a) simple physical attributes e.g. items, size, height, colour; and simple location i) direction e.g. curving; ii) static actions e.g. wearing, buttoned down.
ECS j1, j6, j8, j12;
LCS j9, m2, m4, m5, m6, m12;
FOS u1, u4, u5, u6.
b) simple emotive attributes e.g. sad, crying;
ECS u6.
FIGURE 13. THE OPERATIONAL CATEGORIES AND RESPONSES FOR A LITERAL DECODING OF OBJECTS.

TAUTOLOGICAL CATEGORIES 1. NAMED SIMPLE PHYSICAL PROPERTIES.
ECS
j10. (fruit): it looks orange and round.

CIRCUMSTANTIAL CATEGORIES 2i NAMED COMPLEX PHYSICAL PROPERTIES
see comparisons with reality: ECS.m3; LCS. m1.
2ii. COMPLEX PHYSICAL PROPERTIES AND COMPLEX LOCATION
ECS
j11. (the mirror): well everything in the mirror's quite blurred.
LCS
m8.
(the shandy bass bottle): Its brown, its got a small neck with a cap at the top. The paper sticker on the side is white with a black ring and a red straight sides up to about 2/3 of the way up, and it bends in to make triangle in the middle with some black writing.
2iii. COMPLEX ACTIONS: MOVEMENT.
see LCS. m10 analogy
2iv. COMPARISONS WITH REALITY
ECS
j3. (the wine): there looks like there are like two bottles with it, but there's four there and two bottles there. They're not all the same. They are the same, but those two aren't.
m3. (the flowers): it looks a bit like a wine glass, and there's two roses. There's a white one and that's a bit bigger, and its at the back. And in the front of it there's a mauvy, purpley white, and that's a bit smaller. And there's some leaves surrounding the white one. You can see the stalk coming down the purple and there's some leaves on that.
LCS
j7. (the fruit): it looks like yellow balls in a glass holder; the fruit is orange.
m1. (the oranges): it looks quite nice. The oranges are in a dish. Crystal or something transparent. Like just a dish shape, with like a stand at the bottom, which goes on upside-down glass.
2v. PHYSICAL PROBABILITY (no responses).
2vi. ANALOGY: SEQUENCE.
m10. (the oranges): a fountain the bottoms like a bell; with the handle that's been taken off. And the bowl itself is like a beach-ball, with the handle that's been cut in half and oranges inside.
THEORETICAL CATEGORIES 3. GENERALISATIONS.

3i. ABSTRACT DEFINITIONS.

m9. (shelf): it has sort of colours like grey, blue a bit of yellowish green, probably the reflection of the bottle. Some oranges in it. In some places it's darker than others: that's where I assume the light must be. Very straight it looks as though it's made of marble, and the effect of cold.

u3. (the mirror): well it's quite blurred, but you can see distinct forms and things in it. You see the room that she is looking at. You can see two pillars and some chandeliers and this thing with two feet standing on it. It seems quite strange.

3ii. ANALOGOUS GENERALISATIONS: ECONOMIC EVALUATION.

m11. (glass and oranges): It resembles the torch at the Olympics, with the oranges representing the flames and the bottle representing the handle which it was carried by. It looks quite expensive and made from proper glass, it looks nicely decorated with a lot of detail in it. There is great detail on it, it looks like there are checks on it, and checks curve round the detail of the glass. The bottom of the vase goes into an oval shaped dome, and in it there are oranges placed not all overlapping each other.

3ii. ABSTRACT TECHNICAL RULES: EVALUATION.

m7. (oranges): it looks like a vase, like a bowl on a glass bottom. It gets thinner and widens up at the top. It contains some oranges. They are roundish, but not perfectly round, they are all the same size.

u2. (the oranges): it's a glass fruit bowl. It's got a half circle at the top, and it goes down to a... Its got six or seven oranges. It looks like its made of glass. It doesn't look shiny, it looks dull and the sort of reflections in it.

u7. (the oranges in the bowl): it looks like a crystal bowl which has got a long stem to it. And in the bowl are oranges, bright orange. They are really quite bright and stand out, and look like oranges. It looks elegant, because you expect a plain ordinary bowl, and its fancy. Its got lots of detail. Its a nice bowl I think.

TAUTOLOGICAL PREFERENCE: u7, m1, nice.

ADDENDUM: Tautological criteria from other categories. a) simple physical properties e.g. items, shape, colour tone; and simple location i) direction e.g. straight, bends, coming down; number; size; width-length; ii) static action e.g. holder, standing; ECS j3, m3; LCS j7, m1, m7, m8, m9, m10; FOS m11, u2, u3, u7.
FIGURE 14. OPERATIONAL CATEGORIES AND RESPONSES FOR FUNCTIONAL RELATIONS BETWEEN PEOPLE: ROLE.

TAUTOLOGICAL CATEGORIES:
1i. NAMING ONE OR MORE SIMPLE ACTIONS.
FOS.
u4. She is standing there doing nothing, just looking.
1ii. SIMPLE ACTION RELATING TWO SIMPLE ITEMS.
ECS
j2. watching me; (subjective)

CIRCUMSTANTIAL CATEGORIES
2i. COMPLEX ACTIONS: RELATING TWO OR MORE PEOPLE
ECS
j2. serving drinks to people at a counter;
j6. she is waiting for someone, a customer;
LCS
m6. I think she is waiting for someone to ask her for a drink or something;
FOS
m2. I think she is waiting for people to come up and ask for a drink and serve them;
u1. I think she is waiting at the bar to serve someone;
u6. taking orders from the man in the mirror, asking her for a drink, she is behind the bar..;
m9. its used for serving people, there's ornaments or bottles on it they would use.
2ii. COMPARISONS WITH REALITY
m5. looks like they are watching something, its got woman or something, standing up at the top on a bar, swinging.
2iii. PHYSICAL PROBABILITY
U5. it looks almost in a shop as if she is serving.
TAUTOLOGICAL CATEGORIES
1. SIMPLE ACTIONS RELATING TWO SIMPLE ITEMS.
ECS.
m3. (vase) to hold flowers in, water goes in the glass so that flowers are watered;

CIRCUMSTANTIAL CATEGORIES
2. SIMPLE ARGUMENT
FOS
u2. in this case its used for holding oranges.
8. SIMPLE FUNCTIONAL RULES
LCS.
m4. (piano) used for music all kinds of concerts, is used for quite a lot of things [e.g.] playing songs;
m10. (glass bowl) for display;
FOS
m11. used for eating, decoration go in drinks like the wine next to them sometimes put oranges in.

THEORETICAL CATEGORIES 3. GENERALISATION OF SOCIAL FUNCTION
3i. FUNCTIONAL RULES FOR OBJECTS.
LCS.
m12. it looks like some kind of special occasion dress.
3ii. FUNCTIONAL RULES AND COMPARATIVE ARGUMENT.
FOS.
u7. used to hold oranges in this case, but I wouldn't use a bowl like that to put oranges in, this is domestic use, I would use it to present something, a display.
TAUTOLOGICAL CATEGORIES
1i. LISTING ONE OR MORE SIMPLE ACTIONS.
ECS
j3. (wine) drinking;
j10. (orange) eating;
LCS.
j7. (orange) making drinks, eating, putting in cakes;
1ii. SIMPLE ACTIONS RELATING TWO SIMPLE ITEMS.
ECS
j4. she is standing by the bar;
j8. she's holding, pushing against the bar;
j12. she's putting her hands on the table, she's looking across;
LCS.
j5. (mirror) looking at yourself (subjective)

CIRCUMSTANTIAL CATEGORIES
2i. LISTING SIMPLE ACTIONS WITH COMPLEX ITEMS.
LCS
m8. putting shandy bass in and drinking it;
FOS
m7. making a drink, orange squash and eating;
2ii. COMPLEX ACTION RELATING TWO OR MORE ITEMS.
ECS.
j1. she is working in front of a bar;
LCS
m1. (oranges) eating, squeezing to drink, you can cut them up and use them for putting in fruit salad;
m9. (orange bowl) its used for serving
2iii. COMPARISON WITH REALITY
LCS.
j9. she's like leaning on the table, by the oranges;

THEORETICAL CATEGORIES 3. GENERALISED SOCIAL FUNCTIONS
3i. FUNCTIONAL RULES FOR PEOPLE.
u3. (mirror) probably to give the viewer an idea of her surroundings.
TAUTOLOGICAL CATEGORIES:

1i. NO GENERALISATION

ECS  LCS  FOS
j8. some people - -

1ii. SIMPLE GENERALISATION (SIZE):

j4. a pub;  j7. a bar;  u1. bar or pub;
j8. big hall;  j9. a pub;  u3. bar;
j12. in a shop; m6. a big hall.  u4. bar.
j10. at a ball;  a great place;  m10. a pub;
                 m12. a bar;

CIRCUMSTANTIAL CATEGORIES:

2i. COMPLEX GENERALISATION:

j2. at a theatre;  m1. bar, club;
                 m6. bar, wine bar;
                 m8. bar, or dinner party;
                 u2. bar or ball-room;

2ii. COMPARISON WITH REALITY

m3. looks like a theatre;  -  m2. a restaurant, its like a theatre;
                             m7. pub in a restaurant;
                             u5. some sort of hall, dinner hall.

2iii. PHYSICAL PROBABILITY

j1. looks like a theatre;  -  u6. restaurant, possibly a circus;

2iii. GEOGRAPHIC LOCATION:

-  j5. Africa;

THEORETICAL CATEGORIES  3. ABSTRACT GENERALISATION

m5. it looks like a studio.  m11. public house.
FIGURE 17b. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO INFERENCEA REALISTIC SCENE.

TAUTOLOGICAL CATEGORIES
1. SIMPLE NUMBER PLURALS, LOCATION:
   ECS.
   j4. (a pub): because it's got a bar with wine on it;
   j11. (in a sort of bar): because the wine and things;
   LCS.
   m8. (in a bar, or dinner party): because of the drink;
   FOS.
   u3. (a bar): bottles and fruit on the table.

1ii. SIMPLE ACTIONS:
   FOS.
   m9. (a bar): they are sitting behind a wall; behind the shelf as in.... (it might even be a balcony for a theatre, or a dress-circle or something in a theatre);
   m7. (in a pub or restaurant): because there's lots of tables and food around, and lots of people sitting down.

1iii. SIMPLE INTENTIONS:
   ECS.
   j3. (some people are over there): because they want a drink.

CIRCUMSTANTIAL CATEGORIES 2i. COMPLEX NUMBER AND PLURALS:
   ECS.
   j2. (at the theatre): because of the balconies;
   LCS.
   j7. (a bar): all the wine, spirits and alcohol;
   FOS.
   u5. (Perhaps some sort of hall, dinner hall): the wine and beer on the table and the amount of people that are there;
   m4. (I would say the people were in a balcony, a great place or a big hall, or something): because there's a lot of people there, chandeliers, and its really big.

2ii. COMPLEX ACTIONS;
   J12. (in a shop): because of all the stuff, and the woman's serving;
   FOS.
   u6. (in a restaurant, oh no a circus there's a trapeze so possibly a circus): it looks like someone on a trapeze, they are sitting down and she is serving wine and things.

2iii. PROBABLE INTENTIONS:
   LCS.
   m12. (bar): probably gone there in the evening to relax, the bars pretty full, so maybe it was a town or place;
   FOS. m2. (a restaurant, it looks like a kind of theatre. as well): because they are all sitting in rows, some
leaning on a Balcony. They could have tables. They are sitting around watching something. Peoples legs, it looks like a clown or acrobat and they could be looking at that.

m11. (Maybe a public house): because there's lots of people about, because you've got the drinks and the man standing there may be going to buy a drink after work, with time place benches people sitting around. But the room seems to go back quite a long way, (so its not a pub).

2iv. PHYSICAL GENERALISATION:

u1. (A bar or a pub): because a lot of people are sitting down and the woman is a barmaid at the bar, from the looks of it.

2v. HISTORICAL GENERALISATION:

LCS.

ej5 (Africa): because its in the olden days.

2vi. EXTERNAL INFORMATION:

u4. (Bar): because I know the title of the picture 'The Bar at the Folie Berge'. Because of all the bottles, she seems to be standing at a bar.

THEORETICAL CATEGORIES 3. ABSTRACT GENERALISATIONS:

3i. ABSTRACT DEFINITIONS: SOCIAL FUNCTION:

ECS.

m3. (it looks like they are in a theatre): because they are all like sitting down, and some of the people seem to be watching something, and the bar might be in the actual theatre, so they can get drinks during the production.

LCS.

m5. (it looks like a studio): because people are watching an act;

m6. (they could be in a bar or something, a wine bar): There seems to be a lot of drinks, its got champagne. It could be a celebration or something like a marriage.

3ii. ABSTRACT SPATIAL REVERSAL:

FOS.

u2. (a bar, a ballroom, I think its a bar) because there's all the bottles, because in the background a sort of cupboard with lots of bottles, and it looks as if she is serving someone from the reflection in the mirror. (I'm not sure if its a restaurant or a large type of restaurant), but there's lots of people, chandeliers, and looks like a piano on the lhs.
3iii. EMOTIVE GENERALISATIONS;
LCO.
m1. (bar, club): because the alcohol and different drinks on the bar, where you put drinks. And the atmosphere, people and there's like smoke there.
10iv. THEORETICAL ARGUMENT (STATUS): ABSTRACT DEFINITIONS AND FUNCTIONAL RULES.
FOS.
u7. (bar, restaurant): it looks upper class, because of the way that they are dressed, in an ordinary place people dress tatty, people with top hats, it has to be an upper class place: because you see crystal chandeliers that kind of thing would say it's not a common market place. There's a general bar scene; there's a mirror, unless it's a reflection of people, and different kinds of beverages on the counter.

Round brackets indicate naming of place.
FIGURE 18. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITIES TO INFER THOUGHTS AND FEELINGS.

TAUTOLOGICAL CATEGORIES: 1i. SIMPLE FEELINGS NAMED.
ECS.

j1. I think they are feeling happy;
j2. that they are feeling happy;
j10. sad;
j11. sad, her eyes and face;
LCS.
m5. she looks sad;

1ii. SIMPLE ACTIONS (THOUGHTS)
see ECS. j3 comparisons with reality.

CIRCUMSTANTIAL CATEGORIES
2i. COMPLEX FEELINGS NAMED.
ECS.
j8. excited;

2ii. COMPLEX ACTIONS OBSERVED:
LCS.
m1. she looks lonely, she seems out of it, she's not talking and she's thinking; (negative action);
FOS.
u2. people in the background are feeling happy and enjoying themselves;
u3. I think she is miles away. I think she might be in love with this chap, that you see in the mirror. She is gazing at him.

2iiLCOMPLEX ACTIONS AS SPEECH
A) THINKING: ACTIONS PREDICTED
ECS.
j6. think that more customers will come;

LCS.
j7. because there were so many people most of the wine would be gone;
m6. I imagine she is thinking of when someone's going to come, and what she's going to do and say to the person;
m8. she could be thinking about what sort of drink he is about to ask her;
m9. she is thinking, I wish I didn't have to stand here serving customers all day, by the looks of her face.

B) FEELING: EMOTIVE ACTIONS.
LCS.
m4. 'this is boring, I want to do something else. I'm not serving anybody, and it's really boring';
m7. she looks a bit sad. She doesn't look very happy. She is thinking its a bit boring.
2iv. COMPARISONS WITH REALITY:

j3. well it looks like somebody's reading a book

THEORETICAL CATEGORIES  3. ABSTRACT
GENERALISATIONS

3i. GENERALISED DEFINITIONS:
ECS. she looks like she is ready to serve drinks, she looks bored, it's the facial expression;
FOS

m2. people in the background watching, some look bored, with their head in their hands; some happy, they are with a crowd of people they know and like enjoyment I think she is feeling fed up. She doesn't want to be there.
m11. by her facial expression she looks overworked, and ready for a rest with a drink maybe. She looks as if she is waiting for someone to come and buy a drink, or for the shift to end.
u1. people in the background, they are not that happy, so I don't think they would be thinking happy thoughts, getting a bit bored or depressed perhaps.

3ii. HYPOTHETICAL SOCIAL ARGUMENT.
FOS.
u5. she looks as if she is depressed and perhaps has something else on her mind .... perhaps she's at work, it looks as if the clothes she is wearing are a uniform, and the girl behind is wearing the same.
m7. I think because she is serving there, if this is a reflection, she is looking at people enjoying themselves, and she has to work. I think she is sad because she would probably prefer to be on the other side socialising rather than being behind the counter serving.
3iii. RELATIVE THINKING.
FOS.
u4. it's not possible to say, because I can't really see them

VACUOUS. ECS. j12. feeling the bench;
TAUTOLOGICAL CATEGORIES 1. SIMPLE NAMED EMOTIVE STATES
LCS.
m8. happy;

CIRCUMSTANTIAL CATEGORIES 2i. COMPLEX EMOTIVE ACTIONS:
LCS.
m5. happy and laughing;
FOS.
u6. people at the back interested, relaxed and enjoying themselves.
2ii. EMOTIONS RELATED TO STATUS:
LCS.
m2. Its a happy one, they are all ..., they look quite rich some of them.
2iii. COMPLEX EMOTIVE STATES AND ATMOSPHERIC MOVEMENT.
FOS
m9. it suggests they would be happy when they were talking and looking at the things going on. It would be happy not dismal or gloomy.
m11. quite a rushed and hurried one, like people coming in for a quick drink, and maybe going straight out, not relaxing over there drinking. slow quick u4. its very busy and probably bustling.

THEORETICAL CATEGORIES 3. ABSTRACT GENERALISATIONS.
3i. EMOTIVE DEFINITIONS:
LCS.
m1. it doesn't seem very happy, does it? The people are just sitting there, its not a cheerful atmosphere;
m4. an even mood. People are happy, enjoying themselves as normal in a normal mood;
FOS
m7. looks, a happy place, enjoyment and people having fun. u1. bristly, bustly, its not a celebration or anything. It looks like a day in a bar or something.
u7 a very cheerful and sociable atmosphere.
3ii. PSYCHOLOGICAL EVALUATIVE RULES: MOODS:
ECS.
m3. they look as if they are enjoying. They are not falling asleep, they are watching it intently. So it looks quite content with it.
3iii. EMOTIVE EXCLUSIONS.

FOS.
u2. the face on the barmaid looks quite sad, but the atmosphere in the ballroom looks lively. movement
u3. probably merry making but the face does not go with it;
u5. a fairly busy one, there seems to be a lot of people quite active talking to one another. The girl seems to be left out from it all.

VACUOUS NON AFFECTIVE SIMPLE GENERALISATIONS
ECS.j3 beer LCS.j7 drunk people
FIGURE 20. OPERATIONAL CATEGORIES AND RESPONSES FOR DECODING THE PHYSICAL QUALITIES OF FORMAL ELEMENTS.

TAUTOLOGICAL CATEGORIES
1. A SPECIFIC SIMPLE TECHNIQUE;
   ECS.
   j2. he used lines to do the coats;
   j4. made colour light and bright;
   j11. with paints;
   j12. the skin is dark;
   LCS
   m1. line around the girl

CIRCUMSTANTIAL CATEGORIES
2i. COMPLEX TECHNIQUES: PARTIAL PROCESS;
   ECS
   j1. very carefully;
   j8. he liked shading, pressing very hard;
   j10. leaving some bits out, he put lights on the oranges;
   m3. black and brown mixed together, like black to brown, a couple of shades in between.
   LCS.
   j5. by shading it in;
   j9. he draws round something (corsage);

3. TECHNICAL COMPARISONS
   LCS.
   j7. by dipping the brush into paint, painting smoothly in some places, brushing in others;
   m5. sometimes darker, sometimes lightly, because it looks bright: the whites and the blacks;
   m6. used darks in the background, because the background looks rather dull, and he's used them on the ladies, serving at the front;
   m10. to give the table, tablecloth, people, most of the body, clothes near the front in a lot lighter;
   FOS.
   m7. colour: its a bit darker at the back, and its lighter at the front with the lights, glasses and tables.
2ii. COMPARISONS WITH REALITY
   ECS.
   j3. looked in a book first: started at the starting place, anywhere. Then you bring the dress down like that.
LCS.
m4. he used them quite well, because the light has made them stand out more. The shape is like the real thing;
m12. he's like put an oval in, two sort of dot things; round just like lights;
2iii. PHYSICAL PROBABILITY
FOS.
u3. probably the lights and the darks: he's done the darkness of the her bodice against the marble, and her really pale skin, which makes it stand out.
2iv. SIMPLE TECHNICAL RULE.
FOS.
m11. colour of oranges: expressed them so that they are against a dark background and so it will show up because its a bright colour against a darker background.
u2. the lights and darks: the clothes stand out, that she is wearing and the two lights in the background.
u7. dark: used lighter colours around and then put dark colour on the light. All you see is sort of light, and the dark hits you, because colours brighter around the sides of it.
2v. TECHNIQUE RELATED TO MOOD.
FOS.
u1. darks: it creates a bit of a mood, with the crowd. Its very dark in the crowd. She's wearing a dark top, it makes her a bit mysterious.

THEORETICAL CATEGORIES 3. TECHNICAL GENERALISATIONS:
3i. ABSTRACT DEFINITIONS
FOS.
u6. the lines are quite prominent, they go across and two come down (architecture). The shape and colour of the bottles are bright. She's dark, and what she's wearing, and still bright, because of the light behind.
3ii. TECHNICAL RULES: LIGHT AND CONTRASTS.
LCS.
m8. because her skin contrasts with black as well as marble
FOS.
m2. he's used light to show the outline and reflection, as the light reflected in the chandelier, and the orange the light is reflected as well.
m9. light makes the woman stand out from the background. He focuses on what he wants to focus on.
direct viewers attention.
FOS.
u4. colours, on her he’s contrasted light with dark to make her skin/complexion and out, and with the bottles
they are made to look shiny and bright, and the oranges, are very colourful as well as the flowers.

3iii. HYPOTHETICAL ARGUMENT

FOS.

uo. colour of the oranges: without them it would look dull There's only the colour of the girls hair, and the tops of the champagne bottles, and red wine or beer that's bright, other than that, so I think he's used those items as well as the oranges, to make it more interesting.
FIGURE 21. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO IDENTIFY TEXTURES.

TAUTOLOGICAL CATEGORIES
1. SIMPLE NAMING TEXTURES: PEOPLE AND OBJECTS.
ECS  LCS  FOS
j6. soft;  j5, j9, m6. soft;  m7. look smooth to
j8. smooth;  m5. smooth;  touch;
j10. squasy;  m8. cold;
j11. quite straight;  m10. smooth, waxy;

CIRCUMSTANTIAL CATEGORIES
2i. COMPLEX NAMING TEXTURES
m1. round, fairly solid with small dots in the oranges;
FOS.
m7. very smooth solid: it would have a shinny texture,
it wouldn't be rough it would be straight;
m9. very smooth solid. It would have a shinny texture;
2ii. COMPARISON WITH REALITY
ECS.
j2. like a woman;
j7. like the bark of a tree;
m3. soft, like you are touching petals, glass smooth;
LCS.
m12. sort of smooth its velvet;
FOS.
u5. soft, it looks like she has a fair bit of make up on;
m11. slightly bumpy and textured, maybe with a slight gritty feeling, maybe sweaty. Maybe a check feeling and rippled like water;
2iii. PHYSICAL PROBABILITY: TEXTURES.
FOS
u1. smooth I would imagine;
u4. probably smooth;
u6. hot, probably smooth;
2iv. SOCIAL FUNCTION: ACTIONS.
ECS
j3. it would feel hard, if you flick it would hurt your finger, and if you knock it over the glass would come out, and you would have no more drink left;
FOS
M2. probably feel quite hot, because its a crowded room, so she would feel quite flustered. She could have some sweat on her, because its quite hot so her face would be quite wet;
2v. PHYSICAL FUNCTION.
LCS
m4. it would feel hard, because it is made of wood;
THEORETICAL CATEGORIES 3. ABSTRACT
GENERALISATION OF PHYSICAL PROPERTIES:
3i. ABSTRACT DEFINITIONS: OBJECTS.
FOS.
u2. smooth because its glass. I think it looks like cut
glass, so there would be indentation and ridges on it;
3ii. PSYCHOLOGICAL RULES: PEOPLE.
ECS.
j1. I think it would be soft skin. I think her hair would be normal;
3iii. HYPOTHETICAL ARGUMENT: OBJECTS.
FOS.
u7. It would probably be cold because its sort of crystal
glass. It gives the impression of being ice cold. It looks
like ice, icicles. It probably feels colder than room
temperature. Its been carved into and engraved so probably
feel ridges and curves. Probably, have a patterned feel
because of the differences in the carving.

VACUOUS ECS.j12. anything. global fusion
NO U3 j4.
FIGURE 22. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO DECODE ABSTRACT QUALITIES.

TAUTOLOGICAL CATEGORIES 1. SIMPLE ASSOCIATIONS.
ECS.
j6. its colourful, the messy painting;
j10. lots of colours;
FOS.
u3. quite happy;

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX ASSOCIATIONS
2i. COMPARISONS WITH REALITY.
ECS.
j2. imaginative, colourful: a fight in the heavens;
j3. all those squiggles: this man walking up with a sword in his hand, because this does look like a sword, this face there.
j11. its got lots of colours and patterns, sort of life under the sea, because this looks like that’s sand and that’s blue;
LCS.
m5. sort of picture inside it’s a castle, panda, monkey: like a zoo, these animals are running to the castle;
2ii. PSYCHOLOGICAL : ARTISTS INTENTION AND EMOTIONS.
m6. the colour’s are so bright together: he could have been angry when he did it;
m7. because its about being happy, bright colours make people feel happy.
2iii. STYLISTIC.
LCS.
j9. colours, the arty.
2iv. PHYSICAL PROBABILITY
LCS.
M4. it looks as if he's looked at something and he's put curves on paper and colour. It might be about animals, because he' got a few animals, a monkey a pelican, a horse shaped nose;
u7. well you've got colours and its primary and plain. It could be, it reminds me of a picture I did at the junior school of a house with a swimming pool, and paths across the side, so that’s why I like it so much

THEORETICAL CATEGORIES 3. ABSTRACT GENERALISATIONS
3i.ABSTRACT THEME: EMOTIVE INTENTION.
LCS.
m9. someone wanted to get a mood down on paper. I cannot really see anything here, except somebody, she, thought I'm going to get this right here. and colourful looking very bright to the eye to look at. Put lots of colours

130
in: the spectrum wave; the mixed up world.

3ii. THEORETICAL THEMATIC FUNCTIONS ARGUMENT.
FOS.

uS. hard to say whether its meant to be a representation of something in real life, but I think its more somebody's feelings. Its almost got a dream like theme about it: perhaps a dream; chaos.
FIGURE 23. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITIES TO ASSOCIATE EMOTION WITH COLOUR.

TAUTOLOGICAL CATEGORIES

1i. REPEAT QUESTION

ECS. LCS FOS.
j4. in-between; m1. warm; m2. mainly ... j6. in-between; m5. warmish;

1ii. ASSERTIONS, AND CONFUSED RELATIONS.

ECS.
j1. in-between, I just do; j3. in-between, if you are where its is hot....you go out somewhere its cold, you get cold; if the room hot all the people would be hot; j12. cold because its dark the skin, because its not cold; j8. in-between, if they are real they feel warm;

1iii. SIMPLE ASSOCIATIONS: TEMPERATURE/COLOUR TONE.

ECS.
j2. in-between because they do not look cold or hot; j10. cold in the house; j11. in-between, because there are lights and darks; FOS.
u1. cold, because there's a lot of dark colours;

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX ASSOCIATIONS

2i. TEMPERATURE

LCS.
j5. in-between, its just a piece of art, it gets warm and cold; j9. she looks like its a bit hot; j7. cold, because black white and grey are the colours of cold weather;

2ii. COLOUR DOMINANCE: TONAL CONTRASTS.

LCS.
m4. quite neutral, because black, white and orange mainly in this are neutral colours that stand out; m6. neutral, because the dark bits look cold, but there's the oranges and the flowers that make it bounce out; m8. warm going to neutral, because the main colours are dark, but the light colours are red for the bottles, orange for the satsumas; m10. neutral, its dull but its not black; m12. neutral, yellow and blacks mixed together makes them neutral;

FOS.
m11. the background looks quite cold in dark colours, but then he used the drinks and oranges by the lady to make it look warmer, and the fact she's got flowers.
u2. neutral to cold, because there are not many bright colours that stand out, there are darker shades; u3. neutral the browns and the whites (implicit).
u5. I would say it was warm, although without the
interest of the oranges and bottles it wouldn't be as warm;

u6. warm, because the yellow, looks softer or neutral, and she's red;

THEORETICAL CATEGORIES 3. ABSTRACT GENERALISATIONS
3i.ABSTRACT DEFINITIONS A. PHYSICAL PROPERTIES
m7. it looks warmish, because there's a warm atmosphere. (people making the room warm).

3ii. TECHNICAL RULES: A. COMPOSITION
u7. the overall picture, makes it look warm, the actual colour is not warm. There are warm colours like the orange bowl, that are warm because its bright red. I would say its quite neutral, because its well balanced out.

B. TEMPERATURE/FEELING.
u4. neutral, because some of it is warm and some of it is cold. Do you mean in temperature or feeling? The bright colours make it look warm, but the dark colours make it look cold at the same time.

3iii. HYPOTHETICAL ARGUMENT: COLOUR ASSOCIATIONS.
m9. warm, brown seems to give a warm effect, and so does gold. Its actually been clever, instead of using yellow he's used gold because yellow looks quite cold sometimes. Black the way he's painted it, it doesn't look cold, because it looks like material rather than a black hole. it looks softer than the marble, its a good contrast, and it would be a warm atmosphere.
TAUTOLOGICAL CATEGORIES

1. SIMPLE LOCATION AND ITEMS:

A) CLOSE UP AND B) FAR AWAY.

ECS.

j6. A) the glass and the flowers B) (points chandelier): because its little;

j10. A) the lady B) the lights: because they are small;

j12. A) (points hand) B) oranges: because the oranges aren't near the woman's hand;

LCS.

j7. A) the lady B) the people: because they are sitting at the back, and the lady's at the front;

j9. A) the lady: because she is walking;

CIRCUMSTANTIAL CATEGORIES

2. TECHNICAL RULES

2i IMPLICIT LINEAR PERSPECTIVE: SIZE;

ECS.

j1. A) the lady and the things on the bar B) all the people in the mirror: because they are smaller;

LCS.

j7. A) the bottle of champagne B) the people: the people at the back they look far away because they are smaller than the people at the front;

m4. A) the flowers and outfit B) a bit sticking up, because its small. Close up things start really big, as he is drawing things further back they get smaller;

m6. the distance: everything in the background is smaller and the people in the front are bigger;

FOS.

m7. A) close up the woman B) the people at the back; they are smaller;

2ii. IMPLICIT AERIAL PERSPECTIVE: CLARITY;

ECS.

j2. A) the counter B) the people: because they are blurred, you can't see them properly;

j4. A) the glass B) and the people in the background: because they are at the back and they are not clear;

j8. A) lady's face B) people at the back: because If it was real you would see the figures, just like black patches;

j11. A) the lady B) and people: because you can hardly see the things;

LCS.

m5. A) the wine and lady B) people at the back, when you go further back you can't see them properly;

m12. from what you can see in the mirror and the people
seem to fade away as you get further back;

THEORETICAL CATEGORIES 3. ABSTRACT SPATIAL GENERALISATIONS.
3i. GENERALISATION OF A VISUAL TECHNIQUE: PERSPECTIVE

LCS.
m10. he's put it in a mirror image, the background, because its the reflection, it would be further back;
u2.by using the sizes of the people he's painted ,and you can make out someone in the background;
u3.I think by using the mirror, because everything is really like dark and smudged;
u4.the reflection shows that the people go a long way back and that shows the depth;
3ii TECHNICAL RULES: I) LINEAR PERSPECTIVE ECS.
m3. depth: the things at the back have got much smaller, the woman at the front is taller, the people are the back are smaller, so it shows they must be further away.
LCS.
m1. A) the girl B) the people: you can tell because of perspective, because people behind look smaller, the girl is in front and she looks bigger;
m8. the people get smaller to the back of the room, and towards the front of the room she is bigger by comparison;
u5. Its the objects gradually get smaller as they get further away. The girl at the front with the objects, and then you can see the perspective in the table behind her;
u7. the counters: the front and back counters have a cluster of bottles, and gives it depth, because you can see the height difference. And the background is set so that there is like a diagonal line in the picture;
II) AERIAL PERSPECTIVE
m9. the distance can be shown by the people being blurred.. and this woman is close up you can see her in detail, where as the others you can't. Its showing you are actually looking at the woman, the thing behind is blurry;
3iii. TECHNICAL CONTRADICTIONS
u6.it looks really deep with the mirror behind her, but its not really because its flat. You can see perspective going down, and its less detailed and smaller the further back it goes.

VACUOUS: j3. A) the lady: B) the light because I am sitting here I can see the light, it looks far down a little bit. (C for clarification given)
FIGURE 25. THE OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO GENERALISE THE SPATIAL PROJECTION.

TAUTOLOGICAL CATEGORY 1. SIMPLE GENERALISATION
far away E.C.S. j8, j12;

CIRCUMSTANTIAL CATEGORY 2. PHYSICAL GENERALISATION
background E.C.S. j2.

THEORETICAL CATEGORY 3i. ABSTRACT GENERALISATION.
perspective E.C.S. m3;
   L.C.S. m1, m6, m8, m10;
   F.O.S. m2, m7, m11, u1, u5, u6.
3ii. TECHNICAL RULE
L.C.S. m12. sort of perspective, further back they get closer together, and disappear (lines);
F.O.S. u7. drawing to a blind spot, a point where everything disappears.
FIGURE 26. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO NOTE ARRANGEMENTS.

TAUTOLOGICAL CATEGORIES 1. SIMPLE LOCATION: REAL SPACE.
ECS.
j11. he's put them (bottles) close together, he's put them standing on...;
LCS.
m12. mainly put a few bottles together, and then somewhere else;

CIRCUMSTANTIAL CATEGORIES 2i. COMPLEX LOCATION: REAL SPACE
ECS.
j8. put them in all sorts of places: one thing behind the other; placed in twos; stacked neatly.
LCS.
m8. the bottles are to the side of her, the people are in the background;
FOS.
m7. like the glasses at the front, people like further back;

2ii. COMPLEX TECHNIQUES: PROCESS SEQUENCE.
ECS.
j2. he hasn't cared about the lines;
j3. they like to draw them and get a sketching pencil, and have a close look at a book, and he draws what is there carefully;
j10. he started at the back and came to the front;
LCS.
j7. he's put some things behind and some things in front;

2iii. SIMPLE THEMATIC UNITY: REALISTIC COMPOSITION.
m1. he's made it look like real life: girls standing at the bar, and the people at the back. He's put a one group of bottles together, all the oranges and that together;
m9. blended it very well into the background, this part looks close up as if it all fits together as a bar: the way the woman's dressed. It fits together very well: bottles in clusters; there's space at the front, which is probably used for serving people there's flowers and ornaments to brighten up the room.

THEORETICAL CATEGORIES 3. ABSTRACT GENERALISATION
3i. TECHNICAL RULES: COMPOSITIONAL UNITY
A. LOCATION
ECS.
m3. they're like placed so that you can still see the things behind, so bottles don't cover people's faces. There's a group of them together. He's put the smaller things at the front, big things in the middle and then along the back is a scene of what is happening;
FOS.
m2. most arranged in groups: groups of people, bottles of wine.
u2. across they are just separate items, as if they are stacked up, and set next to each other;
B) BALANCE
FOS.
1. It's quite symmetrical, apart from the reflection in the.
4. She has been placed deliberately in the center, surrounded on either side by bottles, so that balances it out.
6. She's in the middle, and she's got bottles either side of her. She's reflected. That's a bit heavy that side, and you can see all the rest that side: it's a pyramid.

C) ATTENTION: SCAN/COMPOSITION
3. Well the bottles behind her draw you to the mirror, and the ones on the side draw your eye to the reflection.
5. First of all the eye fixes on the girl in the front then I think moves right to look at the girl. Behind her to the man she is talking to, and then moves left and back to the people behind them.
7. Not spread out, if spread out it would take your attention away from the woman, because there would be too much going on, since he's grouped it in small clusters your attention is drawn to the woman. Bottles posts and circles arranged, people as well, because you have a big group and it fades out on the lhs, and another big group.

3ii. THEMATIC UNITY: REALISTIC COMPOSITION.
LCS.
4. It's been arranged so that it looks like real things: they are having a conversation. He's arranged as if everyone is talking happily. (Except) that one she's like thinking. There's a part where she can serve;
FOS.
11. Through the reflection, it looks as if the ladies talking to the man and serving a drink. And in front of the lady, there are all these people talking and they're placed to look behind her, but they are really in front of her, because of the mirror. The bottles LHS, the drinks put together in bottom left; champagne and others next to it with tallest at the back;
FIGURE 27. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO IDENTIFY THE MAIN THINGS.

1. SIMPLE NAMING AND LOCATION: MAIN THINGS.
   
   ECS.
   j1. the lady and the things on the table;
   j6. the people in the bar;
   j8. wine, oranges, flowers;
   j10. the people;
   j11. the people
   j12. wine, oranges and doll;
   m3. the bar, and the woman standing in it;
   
   LCS.
   j5. flowers, skirt, oranges, and wine;
   
   FOS.
   m7. the bottles and things on the front table, and the lady.

CIRCUMSTANTIAL CATEGORIES

2i. COMPLEX NAMING.
   
   ECS.
   j2. the waitress, the champagne bottles, the people, the dish of oranges;
   
   FOS.
   u7. the woman and the front counter.

2ii. COMPLEX LOCATION: MIXED 2D/3D AND ACTIONS;
   
   LCS.
   j7. the girl, three people, four bottles of champagne, the bowl of oranges with alcohol in the corner, and the four bottles of champagne are...;
   m6. people in the background, the woman here serving;
   m8. the woman in the middle of the picture, the people in the background;
   m10. the woman, bottles in the front of the lady, and people in the background;
   
   FOS.
   m2. the main things are, the waitress at the front, the stuff on the bar table top, people in the background;
   u1. woman at the center, the items at the front and the woman and this gentleman to the RHS;
   u4. the girl in the middle;

2iii. PHYSICAL PROBABILITY.
   
   FOS.
   m9. woman standing at the bar, with many bottles and things round it. There's lots of people that's another main thing. How big it seems;

2iv. SIMPLE TECHNICAL RULES
   
   LCS.
   m4. main parts the woman serving, and the one thinking, because that's the bit that stands out, its got to be the main part;
   FOS.
u6. she is, and the bottles are quite bright, and the lights and chandelier;

THEORETICAL CATEGORIES 3. ABSTRACT GENERALISATION
3i. ABSTRACT DEFINITION: PHYSICAL PROPERTIES.
LCS.
m12. the bottles of drink the lady is serving, and the table behind her in the reflection.
FOS.
m11. the fact that the lady is there, and the reflection of her back, and the man in the corner, and the people all sitting together;
u3. the woman, her reflection in the mirror, and the bottles that surround them;
3ii. ABSTRACT SPATIAL REVERSAL: HYPOTHETICAL ARGUMENT
LCS.
m1. the girl she's the main part, the people behind her, this man that must be in front of her;
FOS.
u2. the lady in the foreground, the bottles on the bar. I think its a reflection, I'm not sure, another woman and man might be there.
3iii. TECHNICAL RULES: DOMINANCE
u5. first of all the girl in the middle, and the girl behind her, and the man she is talking to. The objects in front of her seem quite prominent. People to the right of the girl in the middle, a little bit behind her.
FIGURE 28. OPERATIONAL CATEGORIES AND RESPONSES FOR LISTING IMPORTANT THINGS.

TAUTOLOGICAL CATEGORIES 1i. SIMPLE DEFINITIONS:
PEOPLE/OBJECTS:
ECS. j1. its the lady; . j3. is it the light? j12. (points, orange bowl);
LCS. j9, the lady; j8, all the people;
1ii. SIMPLE LOCATION/ACTIONS;
m10. the woman that's standing up behind the bar;
FOS.
m7. the lady looking out, that lady there;

CIRCUMSTANTIAL CATEGORIES 2i. COMPLEX DEFINITIONS.
ECS.
j2. the champagne bottles;
LCS.
m12. the bottles of wine and the details on them;
j7. the lady, I think she is a waitress;
FOS.
u6. the barmaid;
u7. the waitress;
2ii. PHYSICAL PROBABILITY.
m8. I suppose it could be the woman;
2iii. COMPLEX LOCATION/ACTIONS;
LCS.
m4. the woman serving the man there in the corner;
m6. I think waiting for someone to come and ask her for a drink or something.
FOS.
u2. the lady in the foreground.

THEORETICAL CATEGORIES 3. ABSTRACT DEFINITION
3i. PHYSICAL LOCATION
FOS
m11. the front view of the lady
FOS.
m9. I thought the people, because it looks so like its surroundings, mostly the people in the background.
3ii. PSYCHOLOGICAL LOCATION;
FOS.
u1. Her expression on her face;
u3. probably the expression on the face;
u4. The expression on her face.
u5. I think its the girl, perhaps the expression on her face she looks sad.
types;
FOS.

u2. she is a large figure and in the center of the page, and it looks as if the pictures based on it.

3ii. TECHNICAL RULE: DOMINANCE.
LCS.

m6. feature, she is like in the middle, and like attracting your attention to that part of the picture, she takes up most of the middle;

3iii HYPOTHETICAL THEMATIC ARGUMENT: SOCIAL/TECHNICAL FUNCTIONS (NEGATIVE).
FOS.

m9. Because there wouldn't be much use, there wouldn't be much point having someone in an empty bar, with no one else there, it would make the picture look dull and empty; u7. obviously if she wasn't there, they wouldn't be able to run the bar, so they need her to be there. She looks as if she organises it, she doesn't look like a general person who works there. She looks classy, I don't know if that's uniform or not. She plays a key role in the management of everything;

3iv. ECONOMIC AND STYLISTIC EVALUATION.
m11. the fact she has got such a big necklace along with the bracelet and they look quite expensive, velvet is classed very high, and the lace is frilly it shows elegance.
TAUTOLOGICAL CATEGORIES

1. SIMPLE FORMAL ELEMENTS

(a) COLOUR:
- ECS: j1. colour; j2/j8. the blacks; j4. lights and colours;
- j6. light:
- LCS: m5 colours; m10. the light colours;
- FOS: m7/u4/u7. colours;

(b) LIGHT AND DARK TONES
- ECS: j3. lights and darks; j6. lights; j11. darks;
- LCS: J5. lights and darks; m6. darks;
- FOS: u1/u7. darks.

c) SHAPE AND DIRECTION
- ECS:
- j3. the shape going down there;

ii. ASSOCIATION OF FORMAL ELEMENTS WITH SUBJECT MATTER.
- ECS:
- j10. the oranges;
- j12. oranges: dark;
- LCS:
- j7. the lady, shape light dark;
- m1. the girl, line and shape
- j9. shape (points corsage);
- FOS:
- u5. I think the colour of the oranges.

CIRCUMSTANTIAL CATEGORIES

2. COMPLEX ASSOCIATIONS

(a) COMPLEX ASSOCIATIONS
- m4. the lights and the oranges, I can tell instinctively;
- m12. the lights and the chandelier;
- u3. probably lights and darks.

(b) SIMPLE TECHNICAL RULES: DOMINANCE COLOUR CONTRASTS
- ECS:
- m3. colours, he's made the things at the front stand out,
which were colourful from the things at the back, which were darker;
- FOS:
- m11. the colour of the oranges they are very bright and stand out.
- u2. the lights and darks, the clothes stand out that she is wearing, and the two lights on the pillars in the background.

THEORETICAL CATEGORIES

3. ABSTRACT GENERALISATIONS

(a) ABSTRACT GENERALISATION: DOMINANCE/LOCATION
- u6. the lines are quite prominent, they go across, and two
come down. The shape and colour of the bottle are bright. She's dark and what she's wearing is bright because of the light behind;

3ii. TECHNICAL RULES: DOMINANCE COLOUR CONTRASTS

m8. her jacket, because it's black, and the marble bar in front of her stands out, because it's contrasting;
m2. I think it's the lights, there seem to be quite a lot of them, and there are different kinds of light, like on the bottles, of wine, and you see the shadows on them as well,

3iii. DOMINANCE ARGUMENT.
m9. light mainly the light things are bigger, but this person, yellow and white, stands out from the others because of brighter colours, also the woman stands out because she has a lot of detail on her like shadows, she looks more attractive to look at: The light and dark.
FIGURE 31. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO IDENTIFY A COLOUR SCHEME.

TAUTOLOGICAL CATEGORIES 1. MAIN COLOURS: SIMPLE NAMING.
ECS.
j1. skin colours, of the wood, of the bar;
j2. black-brown; j10. not sure: black; j12. orange;
LCS.
j7. black, white grey; m5. red, black, white, orange;

CIRCUMSTANTIAL CATEGORIES
2i. MAIN COLOURS: COMPLEX NAMING.
j6. black, white peach;
j11. brown, black... colour with grey: the marble table
LCS.
m1. black, peach;
2ii. COLOUR SCHEME: COMPLEX NAMING.
j3. do you mean what colours there are? grey and black,
pinky sort of colour, white there and round there;
j4. yes, black;
j8. yes: black, orange green and red;
FOS.
u1. no there's not really one, there's lots of different colours.
u2. reds, browns and blues.
u3. yes I suppose there could be: brown.
2iii. SIMPLE TECHNICAL RULES: COLOUR SCHEME:
2iv. PHYSICAL RANKING.
ECS.
m3. neutral, warm: darker, light;
LCS.
j5. yes: the table, the rose and oranges; and like bright
colours: black, red, pink, and orange;
j9. a bit: some pink, a lot of browns, and orange, quite a
lot of black, and a little colour;
m6. more dull, than bright or flash colours;
m8. most of the colours are dark, the light colours stand
out and seem lighter;
m10. mainly the darker colours. All of those people are
wearing dark clothing, and she's wearing dark clothing;
m12. mainly, black and brown;
FOS.
m2. there are a lot of dark colours, I'm not sure;
m7. a darkish colour scheme;
FOS.
m11. seems to be a lot of brown and darker colours, except
in the background one person stands out, because the rest of
the background is dark;
u6. cold, and brown and blue and bright orange;
FIGURE 32. OPERATIONAL CATEGORIES AND RESPONSES FOR IDENTIFYING MOVEMENT

TAUTOLOGICAL CATEGORIES 1. SIMPLE STATIC ACTIONS.
j8. still, because they are standing still;  
j11. still in the picture, no;  
j6. looks still, because nothings moving;  
FOS.
m2. still to me. because they are sitting down and they are sitting down;

CIRCUMSTANTIAL CATEGORIES 2i. COMPLEX STATIC ACTIONS.
ECS.
j2. still, because I can't see anything happening;  
j3. still, because if they were walking you could see them walking, because there's all that crowd there, you couldn't see them walking. If there were hundreds of people at the bar you wouldn't see them walking;  
j4. still, because its only a picture;  
j12. looks still because nothing is moving, its a picture;  
m3. looks still, there's nothing much happening: the people are sitting still; the woman is just standing there waiting;  
LCS.
j5. still, its just a picture and they stand still;  
m5. looks still, like people are not moving at all;

2ii. COMPLEX MOVEMENT: DEPTH
j1. you can see lots of people moving in the background; I just do;  
j11. its like some things moving, her eyes they blink;  
LCS.
j9. he and she are moving, because they are meeting each other;  
m10. the picture looks as though it is moving, the people are walking about at the back  
FOS.
m7. picture looks like its moving a bit, the people in the background.

2iii. STATIC/ACTIVE MOVEMENT
LCS  
J7. Like people's mouths are moving, drinking: the oranges and wine look still  
FOS.
u1. the crowd could possibly be moving, but the woman and gentleman do not seem to be doing much  
u6. She looks very still. It looks as if the people are moving their arms in the back;
2iv. SIMPLE TECHNICAL RULES: STATIC/ACTIVE MOVEMENT.
LCS.
m1. the girl looks still; the people and smoke look as if they are moving; they are all in different positions talking;
m4. some things are moving and some parts look still, man and woman talking, the rest look still, they are posed in position talking;
m8. most of it looks still, but in the background the people are moving and the trapeze: from the position they are in:
m12. it looks like the picture is still, the ladies' not doing anything, the people are just like positioned;
FOS
u4. I think in the background there are people moving, because its blurry the people standing up seem to be walking;

THEORETICAL CATEGORIES 3. ABSTRACT GENERALISATION
3i. MOVEMENT AND LIFE.
LCS.
m6. both, near the front it seems still, but near the back it seems lively;
FOS.
u3. It looks like there is movement in the mirror, with the people, because its what I imagine it would be, its like hustle and bustle: its alive. Possibly the two figures who are the most distinct.
3ii. TECHNICAL RULE: STATIC/ACTIVE MOVEMENT.
FOS.
m11. he's not drawn the people detailed, he made them look blurred, which make them look as if they are moving from side to side, and a bit, like in the chair. Still: nothing human, drinks, bottles, are stationary, you can tell by detail and outline;
u2. I think everyone in the background are moving, because he hasn't painted them in detail, he painted them blurred. You would imagine they were moving given the circumstances;
u5. I don't think there is any rapid movement. The two girls seem to be standing and talking. I think there is a lot of movement in the crowd behind .I think it doesn't look as if the artist has shown that as very important;
u7. the back scenery seems to be moving a lot. There's a blur sort of thing, because if you see a light it looks blurred, there's a light here in the back and it looks blurred.
3iii. REALISTIC ARGUMENT ABSTRACT GENERALISATION FOS.
M9. I would say the people would be moving and the woman wouldn't be moving, only a little bit, no one can stand that still. There is some still life: the reflection the bottles can't move, but in the background there would be a lot of
bustling. Ones holding binoculars, some are standing, looks like some are talking, turning to each other: pose people and objects.
FIGURE 33. OPERATIONAL CATEGORIES AND RESPONSES FOR DECODING A REALISTIC TREATMENT: SOCIAL THEME.

TAUTOLOGICAL CATEGORIES 1. SIMPLE REALISTIC MANNER OF WORKING.
1i. DECODING THE SUBJECT MATTER.
   ECS.
   j4. put people in:
   j11. the house; they've got different clothes;
1ii. TECHNIQUES.
   ECS.
   j1. he's mixed all the colours;
1iii. PHYSICAL CAUSE, ASSERTIONS: no examples.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX REALISTIC MANNER OF WORKING.
2i. DECODING THE SUBJECT MATTER: IMPLICIT DRAWING.
   ECS.
   j2. he has made it look like a palace
   j10. he's made the people look like they would in that house;
   LCS.
   m5. its got more colour, and what rich people have in their houses: fireplace, clock and clothes;
2ii. TECHNIQUES AND PROCESSES: (MEDIA)
   ECS.
   j3. looked it up in a book?
   j8. drawing like they actually start to move;
   j12. they've used paint and pastels;
   LCS.
   j5. colouring all of it, drawn and coloured it in colours of these crayons, looks like the chairs falling down;
   j9. add some water colour to it;
2iii. SIMPLE TECHNICAL RULES: REALISTIC TREATMENT.
   FOS.
   u2. the detail its painted in.
2iv. SIMPLE THEMATIC UNITY: REALISTIC COMPOSITION;
   LCS.
   j7. a fight has happened, all the things have been thrown around, there are lots of things scattered about after a fight, like sometimes in real life;
   m4. because after a party you are tired and sleepy and rest, that's a big house and you walk about in a big space;
2v. ARTISTS INTENTION: no examples.
2vi. SIMPLE HISTORICAL CONTEXT: TIME AS DAYS.
   FOS.
   m7. its all messy and got things all over the floor, which is in houses these days;
THEORETICAL CATEGORIES 3. REALISTIC MANNER OF WORKING.

3i. ABSTRACT DEFINITIONS: no isolated examples;
3ii. TECHNICAL RULES: DRAWING SUBJECT MATTER.

m12. The interior of it, the colour the detail: the paintings on the wall, the carpet;
m10. its put in perspective and set in a real home;

u3. the way the environments painted, with an arch, and everything and flowers;
u5. There's a great attention to detail, right down to the music in the book an the floor, and the expression on the peoples faces. That's how it looks like real life;
u6. well its painted in detail. It looks like a room with chairs in, a little bit 'cartoony' as well. The dog looks real and that man doesn't look real. The people are slobs;

3iii. THEMATIC COMPARISONS: SOCIAL.

m3. The scene, its like a room in an estate house. it looks like the master with a dog, and a man. I'm not sure what he is, maybe he's a butler. It just seems real because of the things that are there;

m2. because that is what life is like, what quite a lot of houses are like, the surround;
m11. The surroundings, clothing, the faces. The fact is in the house that's what you expect rich houses to look like. There's chairs fire and a dog;
u7. the untidiness of the whole thing thrown down, looks disorganised;

3iv. THEMATIC RULES: IDEAL/REALISTIC.

m1. like the falling over chair, I don't know, things on the floor, its not made to look perfect, because life is not perfect;
m6. the detail on the roof, the painting at the back, the archway and the chair there, make it realistic;

u4. these things on the floor its not immaculate. and these people are caught in action;
u1. realistic detail:

3v. HYPOTHETICAL ARGUMENT: STYLISTIC CONTEXT.

FOS.
m9. probably the colours, looks like its been done in the Victorian period, because there is so many decorations. And the forms would be like those colours, they wouldn't be bright colours, green or blues, blending colours homely, it seems quite homely for that period;

3vi. HISTORICAL CONTEXT.
m8, its very detailed and most of the houses at that time look like in the picture;
TAUTOLOGICAL CATEGORIES 1. SIMPLE REALISTIC MANNER OF WORKING.

1i. DECODING THE SUBJECT MATTER.
ECS.

j3. they’ve just put smoke around;
j6. the trees and wall;

LCS.

j5. there’s guns, people wearing clothes, and knives;

1ii. TECHNIQUES: no examples.

1iii. PHYSICAL CAUSE, ASSERTIONS: no examples.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX REALISTIC MANNER OF WORKING

2i. DECODING THE SUBJECT MATTER.

LCS.

j4. the people in the background;

2ii. TECHNIQUES AND PROCESSES.

ECS.

j2. he’s tried to make it look as much like a photograph as he can;

LCS.

j9. a photograph, it’s a bit like a photograph, because the clothes are real, it’s like a real picture because of the swords and the colour of it;

2iii. TECHNICAL RULES: REALISTIC TREATMENT.

ECS.

j1. he just put plain colours, so it makes it more real than the other one;

j8. drew carefully, so that he looks real, smoke and everything;

LCS.

j7. they look like they are real: the landscape and the swords, and the guns, the artist must have copied and they would be the same as that;

m12. there’s a bit of detail, on the wall, and some people have different shape, but the lines look as if they have been drawn pretty quick;

2iv. SIMPLE THEMATIC UNITY: REALISTIC COMPOSITION.

ECS.

m3. if some people might get shot if they don’t wear the right clothes or image, they might get killed for it;

LCS.

m4. the men just standing there, and they are shooting, people would not stand there and get killed, they would run;

m5. I don’t think it is real, the guns and that;

m8. I suppose its what a firing squad would look like; and it looks quite real, because of the people in the background watching;
FOS.

u6. It really happens, people look at you don't they? People do watch and they are interested in it;
2v. ARTIST'S INTENTION see: ECS. j1, j2, j3; LCS. j7, m1; FOS. u2.
2vi. SIMPLE HISTORICAL CONTEXT: TIME AND EVENTS.
m1. He's made it by having people shoot the man, because that is what used to happen;

THEORETICAL CATEGORIES 3. REALISTIC MANNER OF WORKING.
3i. no isolated examples;
3ii. TECHNICAL RULES.
FOS.
u4. They are not posing either for a picture, they are caught in action;
u5. Again particularly in the foreground is attention to detail and the faces. I think the shadows, and how the lights falling and perhaps the perspective;
3iii. THEMATIC COMPARISONS: SOCIAL-POLITICAL.
LCS.
m6. These men there, they are shooting, it looks like they are real people. The clothing looks like real people compared to these people, their clothes and faces look more realistic.
m10. Probably like a real facial expression, when getting shot, agony, all the shadows and smoke;
FOS.
m2. Because that sometimes happens war, but I'm not sure that looks like real life because if they are like shooting someone, they won't be so close up like that, and they would like have blood and they wouldn't be standing there like that;
m9. Because of what's happening. It looks like a totally different side of life (compared with Hogarth), the horrible side of life, people getting killed, what's really happening.
m11. The fact that you've got rich people that you respect, clothes, way standing and shoes; and young children at the back, and a wall separating them, the fields, the bushes; the sky and the guns like real life.
u3. I don't think it does, they all look the same: all the men who are shooting, and they are a bit close to who they are shooting;

3iv. THEMATIC RULE
FOS.
u1. Less realistic detail;
u2. He's painted fairly well, but the scene is something I can relate to;
3v. HYPOTHETICAL ARGUMENT: PUNISHMENT ISSUE.
u7. People always get punished for things, always do get shot. If some one does a crime they get punished for it now.
3vi. HISTORICAL CONTEXT: POLITICAL ISSUE.
m7 in some countries, like South Africa, coloured people were used as slaves, and they weren't treated very well, and now they've got rights. So this could be an old picture of when coloured people were treated badly.
FIGURE 35. OPERATIONAL CATEGORIES AND RESPONSES FOR DECODING AN EMOTIVE TREATMENT: BELLINI, 1460.

TAUTOLOGICAL CATEGORIES 1. SIMPLE EMOTIVE MANNER OF WORKING
i. DECODING THE EMOTIVE SUBJECT MATTER.
ECS
j1. the way they are looking;
lii. TECHNIQUES: no examples;
lii. PHYSICAL CAUSE OF HARM
ECS.
j2. because I think the man has been hurt;

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX EMOTIVE MANNER OF WORKING.
ii. DECODING THE EMOTIVE SUBJECT MATTER.
ECS.
j10. because they are sort of going near each other;
LCS.
j7. sadness;
m1. people seem to be very upset;
lii. TECHNIQUES AND PROCESSES: no isolated examples.
lii. SIMPLE TECHNICAL RULES: EMOTIVE POSE
LCS.
j9. because you can see they are sad with him, watery eyes
and next to someone;
m6. how they are holding him they look like they love him,
and want him to stay, so they are holding on to him;
FOS
m11. it looks like they've got haloes; just the way they are
holding each other;
u3. the look on that person's face really, I don't know if
its a woman or a man It's looking up at him. The way the
hands are being held, love;
lii. SIMPLE THEMATIC UNITY: EMOTIVE ACTION.
ECS.
j3. if someone shot him they would fall down (its) sad;
j6. because she's got her arm round him and they are
taking him away;
j8. because he's wounded and somebody's died, because
she's looking after him;
j11. he's hurt himself, because he's got all wounds, because he could die
LCS.
j5. because its not nice cutting, making all these things on
his body, so that he can die, because he's shot and cut;
m4. the woman's like helping him, and loves him really
because he's like Jesus, and everyone loved him;
m5. because she is holding him and facing him. It looks as if she is
crying, and she is really upset about what they did to him, Jesus;
m8. because Mary and Joseph look sorry because Jesus has been hurt;
FOS
m2. they look worried, because he is dying;
m7. because its Jesus, when he died for us; showed how he helped us: the people don't look happy;

u1. because I think its a picture of Jesus, and he's got a few holes in him. He's a bit pale and he looks like he's about to die or he's dead. And other people's faces;

2v. ARTISTS INTENTION: no examples;
2vi. SIMPLE HISTORICAL CONTEXT: no examples;

THEORETICAL CATEGORIES 3. EMOTIVE MANNER OF WORKING
3i. ABSTRACT DEFINITION: EMOTIONS

FOS.
u6. he looks as if he's just sighed out and sort of you know...

3ii. TECHNICAL RULES: EMOTIVE TREATMENT
m10. facial expression, he's really open mouthed and wide eyed;
FOS
u2. the expression on the people's faces, and he seems....
u4. the expression on the face, especially the two people on the left.
u7. but its the expression on the people's faces, the way they've shaded them, because if you see a person with a face shaded like that they look ill, upset or depressed;
3iii. THEMATIC COMPARISONS: EMOTIVE LCS.
m12. like the mother's holding him, and maybe trying to comfort him, and like the man next to him looks a little distressed by it;
FOS
u5. two people either side seem to be in anguish for Jesus. The look on their faces its distress. I think they seem to be feeling pain for him. He's almost got a smile on his face that its all over now;

3iv. THEMATIC RULES: EMOTIVE FUNCTIONS ECS.
m3. he might draw it to show a sad effect like the two people who are next to him He might have drawn it to show people's feelings, that they were sad.
FOS.
m9. because of what happened, its obviously Jesus come down from the cross and by the look of these people here it looks as if they are letting go, as if they are not fighting any more;
3v. HYPOTHETICAL ARGUMENT: no examples
3vi. HISTORICAL CONTEXT: no examples.

no j4 j12ECS
FIGURE 36. OPERATIONAL CATEGORIES AND RESPONSES FOR DECODING AN EMOTIVE TREATMENT: MATISSE, 1905.

TAUTOLOGICAL CATEGORIES 1. SIMPLE EMOTIVE MANNER OF WORKING
1i. DECODING THE EMOTIVE SUBJECT MATTER;
ECS.
j1. the way he's looking
1ii. TECHNIQUES.
ECS
j12. used lots of colour, bright, mixed together;
1iii. ASSERTION.
j2. because it looks it.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX EMOTIVE MANNER OF WORKING.
2i. DECODING THE EMOTIVE SUBJECT MATTER.
ECS,
j3. quite nice when they looked at it;
LCS
j9. her mouth looks good, her eyes are not watery;
m1. because people look like that when they are sad, that's Jesus, Mary and what's the other one?
FOS.
u6. Her eyes and mouth look really sad. The way she is looking;
2ii. TECHNIQUES AND PROCESSES:
ECS
j8. she has a horrible face like angry, going blue in the face, and this looks like she is going away (directional brushstrokes);
2iii. SIMPLE TECHNICAL RULE: EMOTIVE TREATMENT
ECS.
j11 sad, her mouth, mean eyes; happy, colours look nice all together;
LCS.
m4. because the colours, he's used bright instead of dark, he wants it to stand out a lot;
m6. because both the eyes are looking to one position, the face is turned down, and looking at it, (sad cause) and she is thinking of something;
m7. he used bright colours to show happy;
m8. because she doesn't look happy, her face, her eyebrows are down, the mouth isn't smiling;
FOS.
m11. the way her eyes are in the corner, she wants you to think she is looking, but she is really looking the other way, and the colours he used make it look like loud;
u1. angry: the darker colours, the red and the deep colours, the face;
u3. its loud, because all the colours are really bright and sort of scratchy. But it stands out because of the way
the eyes are looking, and the mouths just straight. There's no feeling:

2iv. SIMPLE THEMATIC UNITY: EMOTIVE ACTION.

FOS.

j5. because she is happy, and she has done something wrong:
hurt someone and run away;

2v. ARTIST'S INTENTION: see LCS. m4; FOS. m7, m11.

2vi. SIMPLE HISTORICAL CONTEXT: no examples;

THEORETICAL CATEGORIES 3. EMOTIVE MANNER OF WORKING

3i. ABSTRACT DEFINITION: EMOTIVE MOVEMENT
u4. the textures are very lively and the colours are very busy;

3ii. TECHNICAL RULE: EMOTIVE TREATMENT.

LCS

m10. she's like sitting alone, with a really dull facial expression;

FOS.

m9. cold from the expression, even the sharpness in which it was painted. Its got like very bright outgoing colours, its not blended, some of them are blended. But if you look here and here they like burst on the eye;

u2. The expression the face.

u5. I think particularly the eyes make contact as you look at it. The straight mouth. I think its all in the face. But after saying that I think its the pose, stance as well;

u7. The expression on the face, the bright colours been used but the eyes look sad;

3iii. THEMATIC COMPARISONS: no examples;

3iv. THEMATIC RULE: IDEAL.

ECS.

m3 bright colous blended them together, drawing a strange person, the reflection's strange they are things you would not find in normal life;

m5. she just looks not the kind to have a picture taken or painted of her; moody her eyes, mouth and face.

3v. HYPOTHETICAL ARGUMENT: no examples.

3vi. HISTORICAL CONTEXT: no examples.
TAUTOLOGICAL CATEGORIES

1. ABSTRACT MANNER OF WORKING

i. DECODING FORMAL ELEMENTS: DIFFICULTIES.

ECS,

j4. colours, lines, shapes;

j6. lines: they have to be dead straight;

j12. its all different colours. Difficult to put them in line;

ii. TECHNIQUES: DIFFICULTIES.

ECS.

j1. mixing the colours together;

j10. doing the lines

LCS.

m5. to get everything straight;

iii. PHYSICAL CAUSE: DIFFICULTIES.

LCS.

j5. colours nice so you can hang it on a wall;

CIRCUMSTANTIAL CATEGORIES

2. ABSTRACT MANNER OF WORKING

i. DECODING FORMAL ELEMENTS (IMPLICIT LACK OF VARIETY).

FOS.

m2. because its all squares and rectangles;

u6. he's only used oblongs and squares and straight lines.

m11. the fact he's only used a few colours, and they are basic shapes, just used a brush;

ii. TECHNIQUES AND PROCESSES: DIFFICULTIES.

J2. have to be careful with the lines.

J3. they put the line like that, and if they went across they would be difficult, because if they didn't go straight they would be wibbly, wobbly lines;

j8. by pressing on hard: if you press too hard it can smudge;

j11. so the colours inside (lines) don’t mix;

LCS.

j9. he must have drawn kind of lines;

m6. what colours to use together, because some colours don't look interesting;

a) Colour Dominance/Scheme.

LCS.

m4. If he's doing it in squares that's not really interesting, he wants to do it like (Kandinsky). He would have to put bright colours in to make it stand out to people. One bright colour, that’s the yellow, the rest are like grey dark blue and orange.
m8. usually squares on their own and different colours don't look interesting. If the colour was good it would be interesting;
b) Variety.
m7. its dull, he would have difficulty making it look interesting. The different colours and shapes;
u3. they are squares so they are going to be difficult because they are boring.
u4. there are no curves in it at all. Its all dead straight;
u5. I've seen it before it appeals to me, as something you see in a 1960's house as wallpaper. I think its difficult to make it look interesting, because its all one shape the only angle in it is 90 degrees;
c) Style.
u1. all he can do is add colours to it, you can't blend anything, its got to be plain and bold to be in that picture.....

2iv. ARTIST'S INTENTION see: LCS. j9, m4; FOS. m11, u1, u6;
2v. SIMPLE HISTORICAL CONTEXT: see FOS. u5;

THEORETICAL CATEGORIES 3. ABSTRACT MANNER OF WORKING.
3i. ABSTRACT DEFINITION: no isolated examples;
3i. TECHNICAL RULES: INTEREST: STYLE/VARIETY.
ECS.
m3. its plain squares, rectangles, its colourful, others have different styles, but that's plain squares;
m10. set the squares, so that a normal square that you see everyday: he's used all different types of squares and rectangles, shaded them in, and colours that don't match together like yellow and black;
m12. the colours aren't particularly bright, and the shapes he's used he's just cut them in half;
3iii. THEMATIC COMPARISONS: no examples;
3vi. THEMATIC RULE: ART FUNCTIONS.
j7. well...different people like different types of art. Perhaps it was to be shown in an art gallery. Someone, who likes this art with people would think it was silly;
u2. its got no sort of theme, its not an interesting subject. I don't think people like looking at squares.
u7. because people might see it as straight lines, rather than what it actually meant;
3v. HYPOTHETICAL ARGUMENT: COMPOSITIONAL INTEREST.
m9. because rectangles can be boring. There's not a lot you can really do: deciding where to put each shape, and which way round. If it was only small ones in the middle and the bigger ones around the outside wouldn't look as effective.
3vi. HISTORICAL CONTEXT: no examples.
FIGURE 38. OPERATIONAL CATEGORIES AND RESPONSES FOR DECODING TREATMENT (TECHNICAL DIFFICULTIES) FOR EXPRESSIVE ABSTRACTION.

TAUTOLOGICAL CATEGORIES 1. SIMPLE ABSTRACT MANNER OF WORKING.
1i. DECODING FORMAL ELEMENTS: DIFFICULTIES.
j1. doing straight lines.
j4. bright colours;
j6. they wouldn't because its easy: squiggly lines and every thing
j10. all the right colours;
j11. use different colours;
j12. its the same (as the other) both got colour, and keep it in line, but there's loads more things; comp
l1i. TECHNIQUES: DIFFICULTIES.
j3. do it all like that, because it takes a long time.
LCS.
j9. colour: mixing them up.

CIRCUMSTANTIAL CATEGORIES 2. ABSTRACT MANNER OF WORKING.
2i. DECODING FORMAL ELEMENTS: no examples.
2ii. TECHNIQUES AND PROCESSES:
A) DIFFICULTIES.
ECS.
j2. he'd have to fit it together like a jigsaw puzzle;
j8. if they did it then he would do that one first;
LCS.
FOS.
m2. he would have to think about where to put the paint;
B) RESOLUTION OF DIFFICULTIES
LCS.
m4. he's put all different shapes, he's used colours as if he knew what he was doing, and he uses colours correctly;
FOS.
m7. he would have, he's done all different shapes and it looks interesting
2iii. SIMPLE TECHNICAL RULES: INTEREST.
a) Psychological.
m3. there's a lot of squiggles which can be boring, there's lots of patches of paint;
b) Tonal.
LCS
m10. if you put all dull colours it wouldn't be that interesting, but he's mixed it up with bright colours like yellow and red;
c) Attention/Comprehension.
LCS.
j5. you don't know what it is, and can't find out and just like a pattern and that;
m6. If it wasn't so weird and bright colours, it wouldn't have so much interest, and you wouldn't stand and look at it. By making it look funny you have to stare at it. If you can't see what's in it, you can't see it as interesting; m12. Oh maybe some people look at it, because they don't know what it is;

FOS.
u4. It's not easy to identify the different shapes, which might not make you look at it very long;
u6. Try to find out what it is;

d) Implicit Order/Balance.
LCS.

j7. Someone, like a fussy granny who likes to keep the house clean, would think it was a mess;
FOS.
m11. The fact it wouldn't look a mess at the end, and just made lots of colour and put them together;
u3. If he put too much on it would look a mess;
2iv. SIMPLE THEMATIC UNITY: ANALOGOUS NARRATIVE COMPOSITION
LCS.

m5. Oh well everything's not straight, if you look you can see a picture inside it: like the back of a monkey, RHS, panda and like a castle;
2v. ARTIST'S INTENTION: see F.O.S. m9.
2vi. SIMPLE HISTORICAL CONTEXT: no examples

THEORETICAL CATEGORIES 3. ABSTRACT MANNER OF WORKING.
3i. ABSTRACT DEFINITION: no examples.
3ii. TECHNICAL RULE: INTEREST.
a) Random Order.
LCS.
m8. It's in no particular order so you can't see what's happening, so to keep someone's interest it would have to be colourful;
FOS.
u5. I think in actually painting it to get the range of colour to actually know where to put it. I think they have done it quite well. There doesn't seem to be any order in it at all;
b) Variety/Unity.
FOS.
m9. They've got to keep the colours separate, so they don't blend in altogether and make no variety and a big mess out of it. Not to use the same shape twice maybe. They each look different, but they all fit in: not to make it look different;

164
c) Balance.

u1. perhaps have to calm some parts down. A bit loud as a painting;

3iii. THEMATIC COMPARISON: no examples.

3iv. THEMATIC RULE: CLARITY.

FOS.

u2. There's nothing actually to focus on; it's a blur;

6v. HYPOTHETICAL ARGUMENT: CLARITY AND MEANING

FOS.

u7. if it got too confusing it would be difficult for a person to handle, because they would see all these colours and it would take away from the meaning.
TAUTOLOGICAL CATEGORIES 1. SIMPLE MANNER OF WORKING

1i. DECODING DECORATIVE ITEMS (SUBJECT MATTER AND COLOUR).

ECS.

j1. Yes the lady and things in the cup;

j3. pretty: she's got these different colours there;

j6. patterned: the flower, the bottle, the fruit;

j8. patterned: lots of different colours;

J12. patterned: the orange tub, the flower the lights here;

LCS.

m5. its got all the lights at the back, and wine at the front;

FOS.

u6. flowers and ..... 

1ii. TECHNIQUES.

ECS.

j10. patterned: put lots of men, put some wine, a person and then some more wine;


CIRCUMSTANTIAL CATEGORIES 2. COMPLEX MANNER OF WORKING

2i. DECORATIVE DECODING: ITEMS.

ECS.

j11. patterned: different colours and things; bottles both sides, them, and the background;

LCS j5. because its a nice house and lights and nice things like wine;

m1. the things like the bowl, chandeliers, the marble bar;

m8. bottles, oranges/satsumas;

m11. I think he has: the lady and flowers and lace around the neck, the necklace and bracelet; in front of her, the glass with the flowers in, the glass with oranges in, and the chandelier at the back;

u4. flowers and jewelry;

2ii. TECHNIQUES AND PROCESSES: no examples;

2iii. SIMPLE TECHNICAL RULES: DECORATION.

a) Imagination. ECS

j2. all three together, very imaginative;

b) Detail. LCS.

m6. not decorative because their isn't much detail on the faces, the man and people in the background;

m10. he's put the chandelier in front of her, their clothes are frilly and there are tiny details;

FOS.

m2. the way he's done the details, lace frills on the dress, and all the different types of colours.

m7. a bit with the chandeliers, and the details and
different colours on the wine bottles;  
 u2. in the foreground the detail he has painted on the bottles, in the background no;  
 u3. probably the detail on the bottles, and the glass dish the oranges are in;  

c) Comprehension LCS.  
 m12. a little because the collar on the dress made to look lacy; flowers on her dress, you can tell what they are;  
 2iv. SIMPLE THEMATIC UNITY: DECORATIVE PLACE.
 ECS  
 m3. the details on the chandelier, the bottles he's arranged them like it would be a bar, in rows, he's clustered them together; LCS.  
 j7. if someone was coming round you would put it out to show off; (artworks function)  
 2v. ARTIST'S INTENTION.  
 LCS.  
 m4. I'm not sure, its quite decorative. I don't know if he tried to make it look decorative. I should think the flowers all round the place, and the light/chandeliers.  
 2iv. SIMPLE HISTORICAL CONTEXT: no examples.

THEORETICAL CATEGORIES 3. MANNER OF WORKING.  
3i. ABSTRACT DEFINITION; DECORATIVE STYLE.  
ECS.  
 j4. the lady and the fashionable things, the bows on the dress;  
 3ii. TECHNICAL RULES: ATTENTION.  
 u7. yes: the artist paid a lot of attention to putting small details, like bottles. In the back there are details: bright yellow gloves. And especially on this main center piece there are two flowers, roses; a bracelet a brooch and lace going round the dress, corsage and earrings;  
 3iii. THEMATIC COMPARISONS: DECORATION.  
 u1. to a degree, with the display at the front of the bar;  
 3iv. THEMATIC RULES: no isolated examples.  
 3v. HYPOTHETICAL ARGUMENT: DECORATIVE FUNCTION.  
 m9. fairly decorative. It would be a decorative place, although it doesn't show much detail, but there would be decoration down there (architecture) the chandelier, and on the uniform. Probably, you can't see very well, but judging what these people are wearing, and that man its quite decorative; and by these colours used for the bottles, there are many different colours and they attract the eye;  
 u5. No I don't think he has really. Its more representiative of his/her impression of a scene rather than being fancy or decorative. If the artist put more flowers, frills and these sort of things it would look decorative, but the artist hasn't over done that.  
 3vi. HISTORICAL CONTEXT: no examples.
TAUTOLOGICAL CATEGORIES 1. MANNER OF WORKING.
  1i. DECODING DIFFERENCES: COLOUR/SUBJECT MATTER/EMOTIONS
     ECS. j1. well the colours are different;
     Emotions
     j6. there are being nasty (Manet), and there's a mess here (Hogarth);
     j11. one's happy (Hogarth) the other's sad (Manet);
     LCS. j5. because they wear these clothes, guns (Manet);
     FOS. m7. that's happy (Hogarth) that's a sad picture (Manet);

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX MANNER OF WORKING.
  2i. DECODING DIFFERENCES: SUBJECT MATTER/COLOUR.
     ECS.
     j3. they are different: you never see people like that, we don't have shoes like that (Hogarth);
     j8. different shades of colour, different things, people and equipment;
     2ii. TECHNIQUES AND PROCESSES: no isolated examples.
     2iii. SIMPLE TECHNICAL RULES FOR DIFFERENCE.
     FOS.
     u3. this is done in block colours, (Manet), whereas this is fine detail (Hogarth);
     u6. painted a lot more fancy in (Hogarth), it (Manet) is a lot plainer;

  2iv. SIMPLE THEMATIC DIFFERENCES: REALISTIC COMPOSITION.
     ECS
     j2. (Hogarth) doesn't look like real life and (Manet) does because he's tried to make it look like a photo;
     j4. that ones outside, (Manet) that ones inside (Hogarth);
     LCS
     j9. that's old (Hogarth) and that's earlier (Manet).
     They're shooting (Manet) and they're not (Hogarth);
     m4. (Hogarth) is more real life, and (Manet) isn't with people being shot;
     m6. that's more duller, (Hogarth) and (Manet's) bright: inside-outside;
     m12. one (Hogarth) seems to be like rich people, like having lived in England and the other shows people somewhere else could get killed for some things (Manet);
     FOS
     m2. people, she's looking bored and they're sitting around as well, (Hogarth); (emotive)
     m11. the (Hogarth) shows more of a rich family in a rich quite large house, and the (Manet) shows the poor children at the back and the men who might be at their jobs; soldiers;
they are action pictures;

There's a lot more detail in (Hogarth). The (Manet) detail is just with the man with the guns and the rest is more sketchy. Inside-outside, and there are shadows and more evidence of brighter light in the (Manet) picture;

ARTIST'S INTENTION no examples.

SIMPLE HISTORICAL CONTEXT: see ECS.j3; LCS. m9.

THEORETICAL CATEGORIES 3. MANNER OF WORKING

ABSTRACT DEFINITIONS: no isolated examples.

TECHNICAL RULES: STYLISTIC DIFFERENCE.

In (Hogarth) its rich clothes, it looks a bit cartoony, the way it has been drawn, you don't really see people throw their violins on the floor, or a sword broken in half. (Manet) this one looks cartoony the way it's been drawn, but it looks more like real life, because people do get shot for their beliefs and what they wear.

because of all the colours, it's just a bright picture there're different clothes and it looks quite modern;

THEMATIC COMPARISONS: SOCIAL DIFFERENCES.

well the (Hogarth) one he's just been in a fight, but no one's been killed, but in this the (Manet) three people are being executed;

in (Hogarth) there's no violence, and the colours are bright; and in (Manet) the colours are cold;

(Manet) because of what's happening it looks like a totally different side of life. The horrible side of life people getting killed, what's really happening, (Hogarth), homely, maybe slightly boring, very trivial problems, which they think are great: it means its curtains for the whole world, because they have done something wrong with their music book. With them (Manet) its people getting shot, not minute things;

this deals with the upper class and poor. (Manet) about people getting shot. Not someone from the upper class shot in that way;

they are all sort of calm (Manet), they are quite surprised (Hogarth);

THEMATIC RULES: ART FUNCTIONS (UTILITARIAN).

(Manet) looks more realistic, but I can't tell (Hogarth), I don't think rich people just laze around all the time;

its showing people and the real form. (Hogarth)

the (Hogarth) picture is more realistic, more detail than the (Manet) picture;

(Hogarth) painted in different materials. (Manet) more realistic. I'm not sure whether the (Hogarth) picture really happened its quite hard to understand.

LCS. j9. -
FIGURE 41. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO DIFFERENTIATE BETWEEN REALISTIC AND IMAGINATIVE MODES OF DEPICTION.

TAUTOLOGICAL CATEGORIES
1. SIMPLE MANNER OF WORKING:
COPIED/MADE-UP.

1i. DECODING THE SUBJECT MATTER:
ECS.

j4. real world because there is pubs in the world;
j10. not sure. There would be lots of food;
j12. made it up: that woman, the wine, the fruit and the glass.

1i. TECHNIQUES: drawing implicit in decoding.

1iii. ASSERTIONS: ECS. j6. made it up.

CIRCUMSTANTIAL CATEGORIES
2. COMPLEX MANNER OF WORKING COPIED/MADE-UP.

2i. DECODING THE SUBJECT MATTER: COMPARISON WITH PHYSICAL REALITY.
ECS.

j3. looks like he made it up: because if you look at the people properly, you can see its not the same as us;
j11. hasn't made it up: because you can see the arms and faces look real. Looks like a real photo;

2ii. TECHNIQUES: no isolated examples.

2iii. SIMPLE TECHNICAL RULES.
ECS.

j1. copied something: he wouldn't be able to get the texture right;

j5. made it up because its just a picture, and people have painted them;
m6. I think the artist made it up: because you wouldn't have thought he would have sat there while everyone gathered together, he wouldn't have drawn and painted. He would have used his imagination for something he had seen before;

2iv. SIMPLE THEMATIC COMPARISONS WITH PHYSICAL REALITY.
ECS.

j8. made it up. I think its real: a copy, because they are doing things, and if it was real they would be doing it;

m4. I think some made up because you don't really see oranges on a bar, you usually see pint pulls and bottles of wine; some real life; people talking, because everyone talks in real life and meets friends;
m5. made it up a bit, because if you were watching an act in a circus, then there wouldn't be like this, there would be no wine;
FOS.
m2. I think it looks like a copy of the real world, because you usually have mirrors, like behind bars so you can see everyone in the background.
2v. SIMPLE HISTORICAL CONTEXT: COPIED/MADE-UP.
LCS.
j7. copy: yes in the real world there are bars where you can have drinks, and a long time ago they would look like this;

THEORETICAL CATEGORIES 3 MANNER OF WORKING, COPIED/MADE-UP.
3i. ABSTRACT DEFINITION: no isolated examples.
3ii. TECHNICAL RULES.
FOS.
u1. half and half. The front view, that is the woman at the front and everything around her seem real. But perhaps the gentlemen in the background are not meant to be real. It's not defined at the front but it doesn't have to be in the distance;
u3. I think the woman and the bottles are real, but I think he probably used artistic license in the mirror, because I don't know if you would be able to see so many people;
u4. He's made it up, probably both. I think the foreground is real. Most of the background is real, but her reflection has moved from where it would be;
3iii. THEMATIC COMPARISONS: COPIED/MADE-UP.
LCS.
m10. made it up. Usually you don't get pictures that are a mirror imagined a room that goes back really far;
FOS.
m7. he has copied it from the real world, because it looks real, and that sort of thing happens at a party or celebration;
3vi. THEMATIC RULES: no isolated examples;
3v. HYPOTHETICAL ARGUMENT: IDEAL.
ECS.
m3. It could be quite real, from what I can see. He's made like the woman look prettier, because at a bar you would not really find a woman wearing clothes as nice as she is wearing So he might have made bits of it up and based it on a real life scene;
3vi. HISTORICAL CONTEXT: COPIED/MADE-UP.
LCS.
m8. he might have made it up, because it looks like they are in Victorian clothes;
m12. I think its like Victorian times. I think its mainly copied like the clothes, and maybe like made a picture of everything he sees;
FOS.
m9. It would be the real world, nowadays its very old fashioned... Could have been painted by someone at that time, they could have copied it.. I think the artist must have made it up. It could be I suppose a very old place or theater;
m11. he made a bit of it up, because I don't think you would see so many people in one place at one time together. But I don't think the clothes and the image of the lady are made up. Not set in the modern age, but a few years ago that's what I imagine they would wear;

3iii. RELATIVE THINKING.

ECS.

j2. maybe, maybe not: because it looks real, and some of it does not. I don't know because I've never been there;

LCS.

m1. artist he/she could have made it up or they could have been in a bar and painted it. You can't really tell;

FOS.

u5. It could be either. It's fairly photographic. I don't know.

u2. it could be made up or the real world, because it could happen and it's the sort of place that looks realistic. I don't think he would sit there and paint it;

u6. could have been a copy or made it up. He could have just drawn her in that sort of area or he could have just taken it from what he had seen;

u7. it depends on when he was born. If he was around he might have seen the scene. But I don't think the whole thing has been done from a visual scene he's seen. I think he's seen it once, remembered it and painted it. It seems a really organised painting, I don't think it would be like that in real life because the background's disorganised, and certain items are spread evenly, its not spread out as if they had been used regularly.
FIGURE 42. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO INFERENCE A LITERAL THEME.

TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC FUNCTIONS.
1i. DECODING THE SUBJECT MATTER: SIMPLISTIC THEMES.
ECS.
   j6. drinking.
   j9. she's leaning on the table, and he's walking up. And she's put the wine down on the table, waiting.
1i. TECHNIQUES: no examples.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC AND TECHNICAL FUNCTIONS
2i. DECODING THE SUBJECT MATTER.
A) IMPLICIT NARRATIVE THEMES.
ECS.
   j2. serving drinks to people.
   j8. about serving, changing money in the tills, helping each other.
   j12. selling and buying.
B) NARRATIVE THEMES: STORY
ECS.
   j10. Cinderella
FOS.
   u6. people. Story: could be a story about a man in a bar, and theme about a restaurant or bar.
2ii. TECHNICAL FUNCTIONS.
LCS.
   j5. about art, they've like drawn a picture, you do these things in art.
2iii. PSYCHOLOGICAL THEMES.
ECS.
   j3. its like the ladies standing there she doesn't normally turn round. She's just standing there like that, and there's nobody at the bar;
FOS.
   u1. a bar, woman serving someone. She doesn't look too happy about it. (Story) a woman serving a gentleman, perhaps she doesn't want to serve.
2iv. TIME COMPARISONS: no examples.
2v. SIMPLE NON INTERPRETATIVE FUNCTIONS: no examples.

THEORETICAL CATEGORIES 3. THEMATIC AND TECHNICAL FUNCTIONS.
3i. NARRATIVE THEMATIC GENERALISATIONS AND RULES.
LCS.
   j7. story: lots of people going to the bar. There's some sort of celebration; its late at night about ten. Some of the people get themselves drunk;
m6. it could be at the theater, that looks like a balcony and someone's performing up there;  
m8. it could just be a bar scene. Theme: a party.  
m12 the sort of place she would be working in maybe giving the idea of what she had to do. Theme: don't understand. FOS.  
m2. I think it might be about the way people have been entertained, and what it looked like properly;  
FOS.  
m9. the actual portrait: about life, and serving people. The point of view maybe of people standing on their feet all day, having to work and just a busy bustling place they don't have time to sit down. Theme: don't understand.  
m11. the work of a lady. Theme: shows maybe a debate. I'm not sure, at first I thought a public house, but now I've had a better look I'm not so sure;  
3ii. PSYCHOLOGICAL THEMATIC GENERALISATION AND RULES.  
FOS.  
u2. theme: enjoyment;  
u4. I think it creates the atmosphere of the place, and captures the mood of working. Theme: not really a story, just a scene;  
u5. its an artist's impression of all the theater scene, with a lot going on. People going about their business, but this one girl is left out. A theme of loneliness or depression, segregation even;  
u7. somebody who is obviously in a position/situation, who is dreaming about the other side, showing what she would want to be. So about her dreams. Theme: something like sad would be the feeling of it;  
3iii. TECHNICAL GENERALISATIONS AND RULES: no examples.  
3vi. HYPOTHETICAL ARGUMENT: no examples.  
3v. HISTORICAL GENERALISATIONS: no examples.  
.........................................................................................................................
FIGURE 43. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO ASSOCIATE REAL SPACE WITH A NARRATIVE THEME.

TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC FUNCTIONS.
1i. DECODING SUBJECT MATTER: IMPLICIT NARRATIVE THEME.
ECS.
j5. sitting down, to have a rest;
j9. she's just leaning on the table by the oranges;
l.ii. TECHNIQUES: no examples.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC AND TECHNICAL FUNCTIONS.
2i. DECODING THE SUBJECT MATTER: NARRATIVE THEME.
a) IMPLICIT
ECS.
j2. the people are probably watching a play, because they are sitting down; pose
j4. people are talking, because I can see them in the background;
j6. nothing, talking, because they are turning to each other;
j8. if they were, they would make a lot of noise, reading, fanning and enjoying themselves;
j12. the woman's serving people, because there's a customer waiting;
m3. they are sitting down watching something, some are resting on their arms or a couple of them are talking;
LCS.
j7. drinking, talking because... it looks like the background;
m1. sitting down, standing up. It looks like they're talking and drinking;
m5. looks like they are watching an act; or something in the corner. It's got a woman or something standing up at the top on a bar swinging;
m12. the lady isn't doing anything, and the people in the back look like they are talking, by looking at the mirror, there's quite a few people in it;
m11. there looks quite a lot of movement in the background. They seem to be sitting, talking, they seem quite important, but the room seems to go back quite a long way so it's not a pub. There's like a discussion or debate going on;
b) EXPLICIT
m10 a party or ball, a woman standing behind a bar, giving out drinks to people in a restaurant.
2ii. TECHNICAL FUNCTIONS AND RULES: no examples.
2iii. SIMPLE PSYCHOLOGICAL INTENTIONS/EMOTIVE STATES.
ECS.
j1. I think she is telling them the price, because she's not
pouring at the counter;
j3. he's standing there to wait for the lady to turn round
to ask him what he wants;
j11. she's going to serve someone, because she's probably
asking what they want;
LCS.
m8. I suppose he's asking for a drink. He's just come up to
the bar and he's asking them for drink. I think she is
standing there wondering what is happening. Something on the
trapeze;
FOS.
u3. he could be asking for a drink, I suppose. It looks like
a party, because there are so many people around;
u5. it looks like she is waiting to serve someone, perhaps
pour them a drink, or give them some food, and think about
things while she is waiting to do that;
2iv. TIME COMPARISONS: THEMATIC TIME.
m4. people talking about the family and other things. Some
people could not have been there a long time and catch up on
old times. Because everyone talks in real life and meets
friends by talking.
2v. NON INTERPRETATIVE FUNCTIONS: no examples.

THEORETICAL CATEGORIES 3. THEMATIC AND
TECHNICAL
FUNCTIONS.
3i. NARRATIVE THEMATIC GENERALISATIONS AND RULES.
LCS.
m6. they could be celebrating something. How everyone seems
to be gathered together. it seems quite a posh place because
of the chandeliers and balcony. It looks like someone's paid
for everyone to be together;
FOS.
m2. the circus and people doing acrobats, to entertain them;
m7. people are drinking and celebrating in the back, because
I can see someone drinking from a glass, and they are all
talking. Because a lot of people around;
u1. she appears to be serving this gentleman, whose in a
mirror and everyone else seems to be having a drink or
something. Because the way the mirror's reflecting, everyone
seems to be sitting down;
u2. the lady's serving this gentleman, you can see the
reflection;
u4. I think she is serving a customer, because of the
reflection behind her, suggests she is talking to a customer;
u6. she is serving someone, because in the mirror behind
her, you can see her back and there's two people, she's
serving a man;
3ii. PSYCHOLOGICAL THEMATIC GENERALISATIONS AND RULES.

FOS.
m9. people are watching something, talking to their friends. People serving, there’s quite a questioning look on her face, looking at this man, what the man wanted;

3iii. TECHNICAL GENERALISATIONS AND RULES: no examples.

3iv. HYPOTHETICAL ARGUMENT: SPATIAL THEMATIC RELATIONS.

FOS.
u7. I think because she is working there. If this is a reflection, she is looking at people enjoying themselves. I think she is sad, because she would probably prefer to be on the other side socialising, rather than being behind the bar working. People having fun, talking and chatting, but she’s just standing there blank and not talking to anyone. Because, heads turned towards each other, in a positive manner. It looks sort of body language you’d have if you were talking to someone.

3v. HISTORICAL GENERALISATIONS: no examples.

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

j10 no.
FIGURE 44. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO INFERENCE THE LIFE IMITATED: SOCIAL THEMES.

TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC FUNCTIONS.
1i. DECODING THE SUBJECT MATTER: SIMPLISTIC EMOTIVE THEMES.
ECS.

j2 the lady is very happy, the three men are unhappy,

1ii. Techniques: no examples.

CIRCUMSTANTIAL CATEGORIES 2. THEMATIC FUNCTIONS.
2i. DECODING THE SUBJECT MATTER: NARRATIVE THEME

A) Implicit themes.

j4. there's a puppy down there, there's a chair that's fallen over with music on it, and there's ornaments in the background with a picture;

j12. a woman a man, a chair what's tipped up, a stick with flowers, mirror, nothing (happening);

LCS.

j5. the ladies combing her hair, the man's sitting in a chair, and the man's walking over to the corner, and there's a person down there;

B) Explicit themes.

j7. there's just been a fight, its in a big stately house;

2ii. PSYCHOLOGICAL THEMES.

ECS.

j6. sometimes they are not very nice /kind, a sword a chair all over the place;

j10. lazy? a chairs sort of gone down there;

j11. life's quite messy sometimes, because all the things are on the floor

m3. even if people were rich they may not have been content with what they have;

LCS.

m4. He's showing us that some people are lazy and don't do anything, and quite messy picture. Because in that picture he's lying down, he can't be bothered to do anything and that's like asleep, and that blokes not doing anything. And everything's in a total mess, as if they had a party or something. Theme: party or laziness;

m5. people are feeling tired and lazing around;

m6. it shows that people are laid back and quite rich, because of all the detail of the house and lots of painting; Theme. I think its just been a fight, because things knocked over, and there's a sword on the floor and they look shocked, there might have been a fight;

m8. looks like two people sitting down and relaxing, and two people who look like servants or people who work for them are all bothered. Theme: it looks like they might have had a party, because the chairs knocked over and there's things on the floor;

m12. shows like there are people with nice belongings, clothes and stuff. Theme: maybe how rich people would have lived;
FOS.
m7. they enjoy life. Theme: they've got all the things they really want, they've got pictures, because they are rich;
m9. by the look of it very boring. She looks very bored and him. Clumsy rich and decorative. Theme: It looks as if someone's shouting. He looks like he's looking to heaven and saying what have I done to deserve this. It looks like it might be music: he might be a writer and done something wrong, and thrown this object down here in a temper;
u2. that they've all got nasty sides to them,

2iii. TECHNICAL FUNCTIONS: no examples.
2iv. TIME COMPARISONS:
j3 . Well it shows you a long time ago. What's that there? playing there (violin) we don't have them now (case);
j8. that's in the olden days, this is how it would be. People are throwing things at the butler, every things falling down;
LCO
j9. olden time, he's working with a pen in his ear. Like she is tired, and he's sitting down and the dog's trying to get the handkerchief;
m10. people used to wear/live in big houses and have open fires, really big rooms, in each house and people used to have lots of money all the time;
see m12. u1
2v. NON-INTERPRETATIVE FUNCTIONS: no examples.

THEORETICAL CATEGORIES 3. THEMATIC FUNCTIONS.
3i. Narrative thematic generalisations and rules.
LCS.
m1. its trying to show that life isn't like perfect. He seems to be drunk, and that ladies...That life is not all the same and people are different;
FOS.
m2. show an everyday scene. Nothing much to do sitting about in the house, and its like having a messy house;
u4. well different people do different things. One Theme: perhaps a story of this particular household. seems fed up, one seems lazy, and can't see this one;
3ii. PSYCHOLOGICAL THEMATIC GENERALISATION AND RULES.
FOS.
m11. showing that they seem quite relaxed. That also like your mood changes, because a chairs fallen over, and lying about, and she's not like perfect. Theme. I think like some things happened before, like a bad mood, but it has all calmed down, The lady seems as though she's laughing, and the man on the right seems to be going through what has happened;
u1. They had a normal busy bustling life. Theme: at the end of the day;
u3. its sort of confusion;
u5. Its a very lively picture, I'm not sure what he is trying to say. They seem to be going about doing their own thing. There doesn't seem to be any conversation, between any two people. Theme of individualism;

u6. People are really untidy. He looks like he's listening to someone's conversation (lawyer). Slobs. Theme. He's listening, she looks like she is going to...;

u7. Very lazy lackadaisical life. In a lot of people you see ordinary things being organised tidy, but its not: like a sword thrown down on a chair, they just look hot and bothered or drunk: the way they treat life; Theme. That some very rich people perhaps have a good time. Everything is upper-class and these people don't really care what they do, but there's always someone who has to tidy up after them.

No: j1, m2
FIGURE 45. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO INFER THE LIFE IMITATED: POLITICAL THEMES.

TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC FUNCTIONS.
1. DECODING THE SUBJECT MATTER: IMPLICIT - EXPLICIT NARRATIVE THEMES.
A) LITERAL.
ECS.
j12. shooting other people;
j11. that you don't live a long time, because they are killing them with guns;
LCS.
j5. because they have these smoke things, and shooting people;
j9. shooting;
B) PSYCHOLOGICAL
ECS.
j6. people aren't very kind again, they are shooting people;
j10. that you died and you were bad. Some people are shooting some other people;
1. TECHNIQUES: no examples.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC FUNCTIONS.
2. DECODING THE SUBJECT MATTER: IMPLICIT-EXPLICIT NARRATIVE THEMES.
ECS.
j4. wars, shooting guns;
j3. People not the same, he isn't (black man). Is he trying to kill him? So it looks like he's killing him, but it's not really;
FOS.
u2. this looked like some thing that really happened. Theme: its a war, is it the frontier?
u6. people are being killed and a firing squad. Theme: they are being shot for some reason by the police or army;
2. PSYCHOLOGICAL THEMES.
ECS.
j1. sometimes people can be really cruel;
j8. like life's very tough;
m3. If your not rich you might be shot. That man looks as if he has rich clothes;
LCS.
m10. that if you did something wrong you will be killed;
m12. seems to show some foreign place like Africa or something. That white people they seem to be fighting everyone, and if you don't do what you are meant to then, maybe you would be put to death. Theme: what its like in some countries;
FOS.

u1. Its a bit sad.... someone's obviously done something wrong or said something and gets shot. Theme: to show wrong doing, the people being shot;
u3. Theme: it must be the cruelty of life;
2iii. TECHNICAL FUNCTIONS AND RULES: no examples;
2iv. TIME COMPARISONS.
m5. In the olden days people used to get killed, like they used to get hanged. The guns look today like the cops are using; See. F.O.S. u2.
2v.. NON-INTERPRETATIVE FUNCTIONS: no examples.

THEORETICAL CATEGORIES 3. THEMATIC FUNCTIONS.
3i. NARRATIVE THEMATIC GENERALISATIONS AND RULES.

ECS.
j2. that these people are the foreign legion executing three men;
FOS.
m9. Theme: probably in a war. They are prisoners or something being executed;
3ii. PSYCHOLOGICAL THEMATIC GENERALISATIONS AND RULES.

LCS.
m1. a man or some men being killed, because he either did something wrong or illegal;
m4. it shows that in real life, where people get shot to bits by a firing squad. But I don't think you would be that close up to them. If you were going to get shot by a firing squad you wouldn't just stand there you would run. I think its Spain or somewhere, by the suits and mustaches;
m6. Those people have either done something wrong or these people are killing them for their beliefs. These people are shocked, it could be their friends and family, and these people have seen what they are doing to their people;
m8. people can't relate to other people who go against them, so people shoot them;
FOS.
m2. it gives the impression that some people are quite cruel, and some people like to watch it as well, looking over the fence;
m7. that some people don't enjoy life, because different colour, nationality. An old picture, when people were treated badly;
m9. it seems very sinister, by the look of this one shooting people;
m11. seems like there's some injustice, and at the back here's the young children looking over the wall. And then in front the different life styles and clothes they wore; Theme: the man like shot for his sins or done something wrong and the only way to get back to him is to kill him;
u4. tells us that people are capable of murder; Theme: its about a particular event in history, like Goya;
u5. perhaps that people are barbaric. Again its a dramatic picture, there seems to be movement in it. The chap whose being shot the artist has drawn it as though he is in pain and the smoke has been given the
emphasis; perhaps this is the issue of execution, although it might have been considered normal at the time, its now considered controversial;

u7. it tells you there is death, and people get killed. That there's always going to be someone murdered or punished in some way. Theme: that obviously these people have been against them or something, and that the state is punishing them for their crime or getting rid of a trouble maker. Here in the background the people that care for the trouble maker, would love to come over the wall and save them, but there's nothing they can do against seven people and guns.

3iii. TECHNICAL GENERALISATIONS AND RULES: see FOS. u5.

3iv. HYPOTHETICAL ARGUMENT: no examples.

3v. HISTORICAL GENERALISATIONS.

LCS.

j7. it shows men being shot dead. it might be bandits, and the people shooting them are cavalry and its in America. Well it looks like the cavalry because they had swords or uniform, or might have captured prisoners in the American Civil war; FOS.

see: FOS. m7, u4, u5.
FIGURE 46. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO RELATE THE CONTENTS TO CONTEMPORARY EVENTS AND THEORIES.

CIRCUMSTANTIAL CATEGORIES 1. Time Comparisons, ECS.

j3. Well it shows you a long time ago. What's that there? playing there (violin) we don't have them now (case);
j8. that's in the olden days, this is how it would be.
People are throwing things at the butler, every things falling down;
LCO
j9. olden time, he's working with a pen in his ear. Like she is tired, and he's sitting down and the dog's trying to get the handkerchief;
m5. In the olden days people used to get killed, like they used to get hanged. The guns look today like the cops are using;
m10. people used to wear/live in big houses and have open fires, really big rooms, in each house and people used to have lots of money all the time;
m12. shows like there are people with nice belongings, clothes and stuff theme: maybe how rich people would have lived;
FOS.
u2. this looked like something that really happened. Theme: its a war, is it the frontier?

THEORETICAL CATEGORIES 2. HISTORICAL GENERALISATIONS.

LCS.

j7. it shows men being shot dead. it might be bandits, and the people shooting them are cavalry and its in America. Well it looks like the cavalry because they had swords or uniform, or might have captured prisoners in the American Civil war;
m7. that some people don't enjoy life, because different colour, nationality. An old picture, when people were treated badly. FOS.
u4. theme: its about a particular event in history, like Goya.
u5. Issue: perhaps this is the issue of execution, although it might have been considered normal at the time, its now considered controversial;
FIGURE 47. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO IDENTIFY AN EMOTIVE THEME FROM THE SUBJECT MATTER.

TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC FUNCTION.

1i. DECODING THE SUBJECT MATTER:

a) THEMATIC EMOTIVE STATES.

ECS. LCS.

j1. sad; m9. a bit sad;

j2. unhappy, sad; m5. sad;

j8. love;

j10. love;

b) SUBJECTIVE EMOTIONS: ACTIONS.

LCS.

j5. a man's shot, and there's blood everywhere. There's cuts and holes in that (hand): horrible;

1i. Techniques: no examples.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC FUNCTIONS.

2i. DECODING THE SUBJECT MATTER: VACUOUS.

2ii. PSYCHOLOGICAL THEMES: EMOTIVE ACTIONS, STORIES, STATES

ECS.

j6. she is looking after him and he is looking after him;

j11. people care about other people and it looks like he's going to die;

m3. sad like he's unhappy; like when he was on the cross he has like cuts;

LCS.

j7. sadness

m1. people seem to be very upset;

m4. he's shown a loving feeling. I don't know who he is, but that it seems he's just come down from the cross, or something and that woman loves him;

m8. sad its Jesus;

LCS.

m12. love, she look's like the mother, she's holding her son in the last few minutes before he died;

FOS.

m2. an upset sad feeling, that they don't want Jesus to die, and they are upset about it;

u2. sadness, caring;

u3. sorrow, love;

2iii. TECHNICAL FUNCTIONS AND RULES: THEMATIC RULE FOS.

m7. sad picture;

3. TIME COMPARISON: THEMATIC TIME: see LCS. m12
CIRCUMSTANTIAL CATEGORIES 4. THEMATIC FUNCTIONS.

4i. NARRATIVE: not applicable.

4ii. PSYCHOLOGICAL THEMATIC GENERALISATION AND RULES.

LCS.

m6. Sad and mourning. His face looks really shocked, those two love each other quite a lot and look mournful;
m10. sorrow and astonished at what happened;
m9. despair, its really sad, giving up really;
m11. love for a person whose just been injured in the hand, chest and thorns around his head, and the fact the person on the left is trying to comfort him;
u1. pain, compassion, bereavement;
u4. calm;
u6. love, Jesus looks relieved and sad.

4iii. TECHNICAL GENERALISATIONS AND RULES.

u7. sadness a lot of sorrow in the picture. You've got dark colours some light colours, but its the expression on peoples faces, the way they've shaded them;

4iv. HYPOTHETICAL ARGUMENT: EMOTIONS.

FOS.

u5. I think suffering, pain. Although Jesus in the middle looks in a way relieved, and he seemed to be at the end of his suffering, rather than in anguish, but the two people on either side seem to be distressed by his pain;

4v. HISTORICAL GENERALISATION: no examples.

VACUOUS: Non-emotive responses.

ECS.

j3. he's pretended he's got blood on his arm, made a little dot there, like blood is it? He's cut and blood coming down;
j12. a man there, and there's a woman, and a cloak, and a man with curly hair and a green and black suit;
FIGURE 48. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO INFER EMOTIONS FROM THE TECHNIQUES.

TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC/TECHNICAL FUNCTIONS.
1i. DECODING THE SUBJECT MATTER: THEMATIC EMOTIVE STATES.
ECS.
   j1. grumpy;
   j8. hate;
LCS.
   m9. good (feelings);
FOS.
   u2. that looks sad;
1ii. TECHNIQUES: EMOTIVE.
ECS.
   j3. he gave lots of nice colours to him;

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC/TECHNICAL FUNCTIONS.
2i. DECODING THE SUBJECT MATTER: VACUOUS.
2ii. PSYCHOLOGICAL THEMES: EMOTIVE STATES, ACTIONS.
ECS.
   j2. in between happy and sad;
   j11. its sad or mean... happy;
   m3. cheerful;
LCS.
   j5. she's in a moody, and she has all kinds of fruit in a hat on her head;
   m1. quite a loud, exciting kind of mood;
   m5. someone who's not very happy with herself;
   m8. she looks like she is fed up with waiting;
FOS.
   m2. it looks like a kind of bored feeling, moody and she's sitting there looking glum;
   m9. coldness just by the look of the person, can't really describe that one;
   u1. sly by the eyes, could be a bit of a mood, anger perhaps too;
   u3. quite loud, although she is sad;
   u5. generally it looks like sadness, the person seems to be fairly deep in thought;
   u6. sad the eye's do, I think she's really fed up.
2iii. TECHNICAL FUNCTION AND RULES.
   m4. that's got a bright mood or feeling, because he has used a lot of bright colours, he's not used dull colours like black;
   m12. loud, with the colours just mixed in;
   m7. a happy picture, because of all the bright colours he used to show happy;
   m11. a loud mood and bright colours, she looks quite angry.
by the way her eyebrows are drawn;
3. TIME COMPARISONS: no examples.

THEORETICAL CATEGORIES
4. THEMATIC/TECHNICAL FUNCTIONS.
4i. NARRATIVE: NOT APPLICABLE
4ii. PSYCHOLOGICAL THEMATIC GENERALISATIONS AND RULES.
LCS.
m10. sad or depressed;
m6. I'd say she is in really deep concentration like she’s looking at something that happened, and she doesn't look happy about it, it looks like some things gone wrong;
FOS.
u4. emotion in some way;
4iii. TECHNICAL GENERALISATIONS AND RULES: EMOTIVE STYLE
u7. bright its the style of painting. You look at the face and he has brightened it up by using really, really bright colours. It looks cheerful, because the colours are so flamboyant. But I wouldn't say the person is happy. Its just the colours that they've used to make the person look happier.

VACUOUS: Non-emotive response ECS. j12. paints....

NO: J4, J6, J10, j7.
FIGURE 47. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO IDENTIFY AN EMOTIVE THEME FROM THE SUBJECT MATTER.

TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC FUNCTION.
1i. DECODING THE SUBJECT MATTER:
a) THEMATIC EMOTIVE STATES.
ECS. LCS.
j1. sad; m9. a bit sad;
j2. unhappy, sad; m5. sad;
j8. love;
j10. love;
b) SUBJECTIVE EMOTIONS: ACTIONS.
LCS.
j5. a man's shot, and there's blood everywhere. There's cuts and holes in that (hand): horrible;
1l. Techniques: no examples.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC FUNCTIONS.
2i. DECODING THE SUBJECT MATTER: VACUOUS.
2ii. PSYCHOLOGICAL THEMES: EMOTIVE ACTIONS, STORIES, STATES
ECS.
j6. she is looking after him and he is looking after him;
j11. people care about other people and it looks like he's going to die;
m3. sad like he's unhappy; like when he was on the cross he has like cuts;
LCS.
j7. sadness
m1. people seem to be very upset;
m4. he's shown a loving feeling. I don't know who he is, but that it seems he's just come down from the cross, or something and that woman loves him;
m8. sad its Jesus;
LCS.
m12. love, she look's like the mother, she's holding her son in the last few minutes before he died;
FOS.
m2. an upset sad feeling, that they don't want Jesus to die, and they are upset about it;
u2. sadness, caring;
u3. sorrow, love;
2iii. TECHNICAL FUNCTIONS AND RULES: THEMATIC RULE FOS.
m7. sad picture;
3. TIME COMPARISON: THEMATIC TIME: see LCS. m12
CIRCUMSTANTIAL CATEGORIES 4. THEMATIC FUNCTIONS.

4i. NARRATIVE: not applicable.

4ii. PSYCHOLOGICAL THEMATIC GENERALISATION AND RULES.

LCS.
m6. Sad and mourning. His face looks really shocked, those two love each other quite a lot and look mournful;
m10. sorrow and astonished at what happened;
m9. despair, its really sad, giving up really;
m11. love for a person whose just been injured in the hand, chest and thorns around his head, and the fact the person on the left is trying to comfort him;
u1. pain, compassion, bereavement;
u4. calm;
u6. love, Jesus looks relieved and sad.

4iii. TECHNICAL GENERALISATIONS AND RULES.
u7. sadness a lot of sorrow in the picture. You've got dark colours some light colours, but its the expression on peoples faces, the way they've shaded them;

4iv. HYPOTHETICAL ARGUMENT: EMOTIONS.

FOS.
u5. I think suffering, pain. Although Jesus in the middle looks in a way relieved, and he seemed to be at the end of his suffering, rather than in anguish, but the two people on either side seem to be distressed by his pain;

4v. HISTORICAL GENERALISATION: no examples.

VACUOUS: Non-emotive responses.

ECS.
j3. he's pretended he's got blood on his arm, made a little dot there, like blood is it? He's cut and blood coming down;
j12. a man there, and there's a woman, and a cloak, and a man with curly hair and a green and black suit;
FIGURE 48. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO INFER EMOTIONS FROM THE TECHNIQUES.

TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC/TECHNICAL FUNCTIONS.
1i. DECODING THE SUBJECT MATTER: THEMATIC EMOTIVE STATES.
ECS.
j1. grumpy;
j8. hate;
LCS.
m9. good (feelings);
FOS.
u2. that looks sad;
1ii. TECHNIQUES: EMOTIVE.
ECS.
j3. he gave lots of nice colours to him;

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC/TECHNICAL FUNCTIONS.
2i. DECODING THE SUBJECT MATTER: VACUOUS.
2ii. PSYCHOLOGICAL THEMES: EMOTIVE STATES, ACTIONS.
ECS.
j2. in between happy and sad;
j11. its sad or mean... happy;
m3. cheerful;
LCS.
j5. she's in a moody, and she has all kinds of fruit in a hat on her head;
m1. quite a loud, exciting kind of mood;
m5. someone who's not very happy with herself;
m8. she looks like she is fed up with waiting;
FOS.
m2. it looks like a kind of bored feeling, moody and she's sitting there looking glum;
m9. coldness just by the look of the person, can't really describe that one;
u1. sly by the eyes, could be a bit of a mood, anger perhaps too;
u3. quite loud, although she is sad;
u5. generally it looks like sadness, the person seems to be fairly deep in thought;
u6. sad the eye's do, I think she's really fed up.
2iii. TECHNICAL FUNCTION AND RULES.
m4. that's got a bright mood or feeling, because he has used a lot of bright colours, he's not used dull colours like black;
m12. loud, with the colours just mixed in;
m7. a happy picture, because of all the bright colours he used to show happy;
m11. a loud mood and bright colours, she looks quite angry
by the way her eyebrows are drawn;
3. TIME COMPARISONS: no examples.

THEORETICAL CATEGORIES 4. THEMATIC/TECHNICAL FUNCTIONS.
4i. NARRATIVE: NOT APPLICABLE
4ii. PSYCHOLOGICAL THEMATIC GENERALISATIONS AND RULES.
LCS.
m10. sad or depressed;
m6. I'd say she is in really deep concentration like she's looking at something that happened, and she doesn't look happy about it, it looks like some things gone wrong;
FOS.
u4. emotion in some way;
4iii. TECHNICAL GENERALISATIONS AND RULES: EMOTIVE STYLE
u7. bright its the style of painting. You look at the face and he has brightened it up by using really, really bright colours. It looks cheerful, because the colours are so flamboyant. But I wouldn't say the person is happy. Its just the colours that they've used to make the person look happier.

VACUOUS: Non-emotive response ECS. j12. paints....

NO: J4 ,J6 ,J10 ,j7.
TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC/TECHNICAL FUNCTIONS.

i. ANALOGOUS DECODING OF FORMAL ELEMENTS: THEMATIC EMOTIVE STATES.

FOS.

u3. quite happy;

i.ii. TECHNIQUES: ANALOGIES WITH STYLE.

ECS.

j1. its colourful: the messy painting;

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC/TECHNICAL FUNCTIONS.

ii. ANALOGOUS DECODING FORMAL ELEMENTS: NARRATIVE THEME.

ECS.

j2. imaginative, colourful: a fight in the heavens;

j3. all these squiggles: this man walking up with a sword in his hand, because this does look like a sword, this face there;

j11. its got lots of colours and patterns: sort of life under the sea, because that looks like sand and that's blue;

LCS.

m4. it looks as if he's looked at something, he's put curves on paper and colour. It might be about animals because he's got a few animals: a monkey, a pelican, a horse shaped nose.

m5. sort of picture inside it: castle, panda, monkey: like a zoo, these animals are running to the castle;

FOS.

u7. well, you've got colours and its primary and its plain. It could be, it reminds me of a picture I did at the junior school of a house with a swimming pool, and paths across the side, so that's why I like it so much;

2ii.. PSYCHOLOGICAL THEMES: see technical functions.

2iii. TECHNICAL FUNCTIONS AND RULES: EMOTIVE/STYLISTIC.

LCS.

j9. colours, the arty;

m6. the colours are so bright together, he could have been angry when he did it;

m7. because its about being happy, bright colours make people feel happy;

3. TIME COMPARISONS: no examples.
THEORETICAL CATEGORIES 5. THETMATIC FUNCTIONS.
4i. NARRATIVE THEMATIC GENERALISATIONS AND RULES:
see FOS. u5
4iii. PSYCHOLOGICAL THEMATIC GENERALISATIONS AND
RULES.
LCS.
m9. someone wanted to get a mood down on paper. I cannot
really see anything here, except somebody, she thought I'm
going to get this right here. And colourful, looking very
bright to the eye to look at. Put lots of colours in: the
spectrum wave; the mixed up world;
4iv. TECHNICAL GENERALISATIONS AND RULES: no examples.
4v. HYPOTHETICAL ARGUMENT: THEMATIC FUNCTIONS.
FOS.
u5. hard to say whether its meant to be a representation of
something in real life, but I think its more somebody's
feelings. Its almost got a dream like theme about it:
perhaps a dream; chaos.

VACUOUS: ECS. j10. lots of colour.
TAUTOLOGICAL CATEGORIES 1. TECHNICAL FUNCTIONS: INTEREST.
   1i. DECODING THE FORMAL ELEMENTS.
   ECS.
   j4. colours, lines, shapes;
   j6. lines and colours;
   LCS.
   j5. because its squares, triangles, oblongs and that;
   1ii. TECHNIQUES: INTERESTING COMPOSITION.
   ECS.
   j1. he used shape and bright colours and line;
   j3. he's put all squiggly lines: he liked pattern like that: it looks nice;
   j11. he's used lines and different colours;
   LCS.
   m5. used all different colours;

CIRCUMSTANTIAL CATEGORIES 2. THEMATIC/TECHNICAL FUNCTIONS.
   2i. DECODING FORMAL ELEMENTS: NARRATIVE THEMES: LCS.
   j7. he's made all these lines so that they look like different rooms;
   2ii. PSYCHOLOGICAL THEMES: no examples.
   2iii. TECHNICAL RULES: INTERESTING COMPOSITION.
   ECS.
   j2. he's been careful about the lines and colours;
   j8. very carefully, lines crayons and it looks like different light and dark or mixed colours;
   j10. he made all the parts with shapes, he put lots of colours in;
   j12. painted and pattern: block;
   m3. different squares and rectangles, and colours next to each other, so that there's not a whole big section that's grey. By different colours next to each other and overlap, adjoining not diagonals;
   LCS.
   j9. drawn different shapes with a ruler, different colours, and like lines, they are straight;
   m4. he's used squares to make it look interesting with all different colours to make it stand out;
   m10. he made all different types of squares and sizes, he included all different types of colours. rules;
   m12. like put some colours, the same shapes different colours;
   FOS.
   m2. not interesting (despite) different shapes and colours;
   m7. done it all different shaped boxes and colours, not many.
m7. done it all different shaped boxes and colours, not many.
u6. not interesting, but put colours maybe squares different
sizes, shapes, left the squares white in the middle;
3. TIME COMPARISONS: no examples.

THEORETICAL CATEGORIES 4. TECHNICAL FUNCTIONS.
4i. NARRATIVE THEMATIC GENERALISATIONS AND RULES:
no examples.
4ii. PSYCHOLOGICAL THEMATIC GENERALISATIONS AND
RULES: no examples.
4iii. TECHNICAL GENERALISATIONS AND RULES:
COMPOSITION
LCS.
m1. modern, no...
m6. by sectioning it up, and then using different colours,
in each separate square;
m8. he's used different colours that contrast like yellow and black;
m9. used a variety of different size of rectangles,
different colours: just colours and the size of rectangles;
m11. used a variation of colours, and kept five colours.
He's separated all the shapes with dark lines, which make
all the colours show up against the black;
u1. its got a bit of red to one side, and yellow to one
side. Attracts you to it. Makes you look at it;
u2. blocked off the shapes, made shapes that exact, and put
them in different colours, to make them stand out;
u3. blocked out colours, its got a kind of center point; the
white square, and it gets much lighter as you go out;
u4. he's arranged the colours so they are not in any particular order;
u5. there seems to be almost a regularity, there's a set, its all rectangles
or squares. I think that's what it is. The black lines make it particularly
definite. He's included all the primary and back white;
4iv. HYPOTHETICAL ARGUMENT: INTEREST
ARRANGEMENT/MEANING.
u7. this artist has used straight lines. Okay straight lines
are interesting, but the way the colours have been arranged
its not just lines you would see it has a lot of meaning to it.
4v. HISTORICAL GENERALISATIONS: no examples.
TAUTOLOGICAL CATEGORIES 1. TECHNICAL FUNCTIONS.

i. DECODING FORMAL ELEMENTS/MEDIA.

ECS.

j4. bright colours;
j6. colours; a few wiggly lines;
j12. paint and colours;

1i. TECHNIQUES: INTERESTING COMPOSITION.

ECS.

j3. he's put shapes in and a few colours
j10. put lots of bright colours;

FOS.

u3. he's made lots of different shapes, sort of different colours.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC/TECHNICAL FUNCTIONS.

2i. ANALOGOUS DECODING THE FORMAL ELEMENT: NARRATIVE THEME

ECS. see j8, j11, m3.

LCS.

j5. because its coloured, and interest because you can see what it's doing;
m1. you can see loads of different things, even though you can't see any definition. Not just one thing, a lot of things seem to be happening in it;
m4. he's put it in a certain shape; he's put a few minute details in it. A bit in that corner looks like a monkey's head. He's put animals in it;
m5. he's used lots of colours the same as (Mondrian) but put more action in it;
m6. the flash of bright colours made it stand out. It's hard to make out what's going on, and you try to make out what's happening;

2ii. PSYCHOLOGICAL THEMES.

ECS.

j11.. he's done pictures, like pictures inside them and like wiggly lines on top and you can see pictures inside. Not know whether horrible or nice;

2iii. TECHNICAL FUNCTIONS AND RULES: COMPOSITION

ECS.

j1. he put a lot more colours and he's smoothed them;
j2. he's made it colourful he hasn't cared about the lines;
j8. put lots of things in: lines... like animals, crosses freckles different shapes: lines over, underneath like a face, there it looks like a suit where it goes down there;
m3. lots of different lines, straight and squiggly, zig-zag
and different colours. Drawn over the top of colours. Looks like a bird, some kind of animal or mask;

LCS.
j7. he's made it look very colourful in a big swirly pattern
j9. used dye like a scribbly pattern. He must have coloured it with art-
dye;
m7. its dull he would have difficulty making it look interesting, (despite) different shapes and colours;
m11. he's used lots of colours, and worked them together. And like zig-zag, the checks, and all different colours like mixed together, and the way they've been spread;
u1. hard to tell. its got lots of reds, yellows. Its a very warm picture I think;
u2. used bright colours, and blended them all in, so that it looks really unusual but the colours stand out;

3. TIME COMPARISONS: no examples.

THEORETICAL CATEGORIES 4. THEMATIC/TECHNICAL FUNCTIONS.
4i. NARRATIVE THEMATIC GENERALISATION AND RULES.
FOS. u5. this one appeals to me more. Its more chaotic, there's a lot more going on. You can look at it for a longer time, and try and find new things about it, that perhaps you didn't see the first time you saw it;
see FOS. u7.
4iii. TECHNICAL GENERALISATIONS AND RULES.
LCS.
m8. there's lots of colours warm and cold, light and dark, and it doesn't look like there's any order to it;
m10. he's not really got a set pattern. He's just put a load of colours all over the page, all in bright and dull colours.
m12. used lines, just going in any direction, and not necessarily straight and colours are bold and duller, and made a shape in the middle;
FOS.
m2. lots of different shapes, colours and a weird strange arrangement;
m9. variety of lines, curves, colours even, different thickness of the line; there's blending of the colours to make lots of colours: there's lots of colours;
u4. that's different colours and shapes. They're different effects and patterns;
u6. done squiggly lines, they are hectic, there's all colours been blended together;
u7. the confusion, its not systematic. Not any one thing there's lots going on, because the colours so blurred. If you look at it. lots of things hit out at you.
4iv. HYPOTHETICAL ARGUMENT: no examples.
4v. HISTORICAL GENERALISATIONS: no examples.
FIGURE 52. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO INFER THE PRODUCTION OF PLEASING QUALITIES.

**TAUTOLOGICAL CATEGORIES**

1. SIMPLE THEMATIC/TECHNICAL FUNCTIONS.
   1i. DECODING FORMAL ELEMENTS AND QUALITIES.
       ECS.
       j2. they are all good: the Kandinsky, because its very colourful;
       j3. more: they have a lot of nice patterns that's got more patterns; than that one because that's just straight with lines;
       j4. less because that one's nice (Hogarth/Manet) they look pretty and bright
       j6. more: more colourful;
       j8. more because they have brighter colours;
       j10. more because they are brighter colours;
       j12. less/more: because they've got more pattern;
       LCS.
       j7. the same because they are all colourful;
       j9. yes, they've got more colour in them;
       FOS.
       m9. more they are colourful;
   1ii. TECHNIQUES: implicit in decoding formal elements.
   1iii. PRE-RANKING: assertion, preference, global fusion.
       ECS.
       j1. yes: I just do;
       LCS.
       j5. I like all of them; global fusion
       FOS.
       m7. yes;
       u3. I think I like those two. (Mondrian and Kandinsky);
       u7. I like them more;

**CIRCUMSTANTIAL CATEGORIES**

2. SIMPLE THEMATIC TECHNICAL FUNCTIONS

Functions.
2i. NARRATIVE THEMES: no examples.
2ii. PSYCHOLOGICAL THEMES: no examples.
2iii. TECHNICAL FUNCTIONS AND RULES.

ECS.
j11. yes more: they are more interesting there are things you see inside them;
m1. I like the Kandinsky better, than Mondrian, you can see lots of things in it;
m5. I like Kandinsky more than Hogarth, more colour, and Mondrian's interesting;
m10. yes, more bright and interesting;
m12. I like them less. These ones (Hogarth/Manet) show
something and you can look at the detail. The Mondrian looks boring, and the Kandinsky you can't tell what it is. FOS. 
u1. more, they are more exciting taken together. 
u2. I like Mondrian, Kandinsky and Manet. I'm not so keen on the rest; 
u6. less: they don't show anything;  
2iv. COMPLEX RANKING.  
LCS.  
m8. I think I like the Hogarth picture the most;  
m3. I like these more than Manet not as much as Hogarth more than Matisse not as much as Bellini the best;  
m4. I think Hogarth and Manet more, because I like Kandinsky and dislike Mondrian;  
m6. I like Kandinsky and not too keen on Mondrian, but I like these (formalist) more than these two;  
FOS.  
m2. I prefer the Hogarth picture;  
m11. I like Mondrian and Kandinsky the best;  
u4. no: I don't like Mondrian. I like Kandinsky as much as the others;  
u5. I like them more personally;
FIGURE 53. CATEGORIES AND RESPONSES FOR THE ABILITY TO IDENTIFY A THEME, FOR THREE ART FUNCTIONS.

TAUTOLOGICAL CATEGORIES
1. SIMPLE THEMATIC AND TECHNICAL FUNCTIONS.

i. DECODING FORMAL ELEMENTS: EMOTIVE THEMES.
Formalist functions: Kandinsky.
FOS.

u3. quite happy.

ii. TECHNIQUES: no examples.

iii. PHYSICAL CAUSE FOR SUBJECTIVE EMOTIONS.
Expressive Functions: Bellini.
LCS.

j5. love, and horrible because it's got cuts. It's not nice
to have cuts around the body.

CIRCUMSTANTIAL CATEGORIES
2. COMPLEX THEMATIC AND TECHNICAL FUNCTIONS.

2i. NARRATIVE THEMES FROM THE VISUAL ELEMENTS.
Utilitarian Functions: Hogarth
FOS.

u1. perhaps about a man who had all his money taken off
him. I'm not quite sure what the woman is doing in the background.
Formalist Functions.

A) Mondrian.

FOS.

u7. well you've got lots of colour, it reminds me of a
picture I did at Junior school of a house with a swimming
pool and paths around it, that's why I like it so much.
B) Kandinsky.

ECS.

j2. about a fight in the heavens.

j3. this man walking up with a sword in his hand because
this does look like a sword, this face there;

j11. sort of life under the sea. because it looks like
that's sand and that's blue.

LCS.

m4. I don't know what it's about really. It looks as if
he's looked at something and put curves on paper in
colour. It might be about animals because he's got a few
animals: a monkey, a pelican, a horse shaped nose.

m5. like a zoo, these animals (panda, monkey) are running to the
castle.
2ii. PSYCHOLOGICAL THEMES.
Utilitarian Functions: Hogarth

m8. It looks like the person to the left of the picture is worrying about the lodger's paying up, because of the writing. They might owe him a lot of money. The man in the background, I think is a cleaner, is yawning.

FOS.

m2. People can't be bothered to pick stuff up and they are lounging about doing nothing.

m6. It's just like really rich people, but she looks like she's drunk, and he does, it could be after a party.

Expressive Functions: Bellini.

ECS.

m8. War and he's got hurt and she's looking after him.

m3. About Mary and John, and when Jesus died on the cross, and their feelings towards that. I like the way it shows what they are... feeling.

2iii. TECHNICAL FUNCTIONS.
Expressive Functions: Mattise.

LCS.

m12. Like maybe it's just a lady posing in a chair, maybe some kind of portrait.

Formalist Functions: Kandinsky.

LCS.

m6. He could have been angry when he did it, or the actual painting could have been about....

FOS.

m7. Because it's about being happy, because bright colours make people feel happy.

m9. Someone who wanted to get a mood down in paper. I can't really see anything here, except she thought I'm going to get this right here, and colourful, looking very pretty to the eye to look at, put lots of colours in.

2iv. TIME COMPARISONS.
Utilitarian Functions: Hogarth.

LCS.

m10. A normal family house, in about 1700.

THEORETICAL CATEGORIES 3. THEMATIC AND TECHNICAL FUNCTIONS.

3i. LITERAL THEMATIC GENERALISATIONS AND RULES: no examples.

3ii. PSYCHOLOGICAL THEMATIC RULES.
Expressive Functions: Mattise.

FOS.

u4. I think it's about the way the artist sees the lady.

Formalist Functions: Kandinsky.
FOS.

u5. hard to say whether its meant to be a representation of something in real life, but I think its somebodies feelings. It's almost got a dream-like theme about it.

3iii. TECHNICAL RULES.

Rxpressive/Formalist Functions: Bellini/Kandinsky.

FOS.

m11. I don't think he's angry (Bellini) because he did it really perfect and just right, (Kandinsky) looks as if he's was taking his feelings out on the paint and creating colours and images.

3iv. HYPOTHETICAL ARGUMENT: no examples.

3v. HISTORICAL GENERALISATIONS. (Manet).

LCS.

j7. I think its about some American soldiers in the civil war, went to attack another lot of enemies, who were being executed.

FOS.

u2. someone's obviously with a firing squad, I think its French, from what 've seen in films the French have that kind of hat. I am not too sure about the nationality about the bloke being shot. He's been captured in a civil war and he's gone up to a firing squad.

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

Vacuous non-thematic:

LCS. j9: its got quite a lot of different colours.
FIGURE 54. THE OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO IDENTIFY A TITLE, AND GIVE AN ALTERNATIVE INTERPRETATION.

<table>
<thead>
<tr>
<th>Tautological Categories 1. Simple Thematic Technical Functions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Titles</td>
</tr>
<tr>
<td>1i. Literal Decoding: no examples.</td>
</tr>
<tr>
<td>1ii. Techniques.</td>
</tr>
<tr>
<td>Formalist functions: Kandinsky.</td>
</tr>
<tr>
<td>ECS.</td>
</tr>
<tr>
<td>j6. the messy painting.</td>
</tr>
<tr>
<td>1iii. Physical cause: no examples.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Circumstantial Categories: Complex Thematic Technical Functions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Titles.</td>
</tr>
<tr>
<td>2i. Literal Themes.</td>
</tr>
<tr>
<td>Utilitarian Functions. Hogarth</td>
</tr>
<tr>
<td>FOS.</td>
</tr>
<tr>
<td>u1. The Taxman</td>
</tr>
<tr>
<td>u6. End of the day.</td>
</tr>
<tr>
<td>Expressive Functions: Mattise.</td>
</tr>
<tr>
<td>FOS.</td>
</tr>
<tr>
<td>u4. probably just the lady's name.</td>
</tr>
<tr>
<td>Formalist functions.</td>
</tr>
<tr>
<td>A) Mondrian</td>
</tr>
<tr>
<td>FOS.</td>
</tr>
<tr>
<td>u7. the swimming pool house.</td>
</tr>
<tr>
<td>B) Kandinsky.</td>
</tr>
<tr>
<td>ECS.</td>
</tr>
<tr>
<td>j2. Fight in the Heaven</td>
</tr>
<tr>
<td>2ii. Psychological Themes.</td>
</tr>
<tr>
<td>Expressive Function: Bellini.</td>
</tr>
<tr>
<td>ECS.</td>
</tr>
<tr>
<td>j8. The Battle.</td>
</tr>
<tr>
<td>Formalist Function: Kandinsky.</td>
</tr>
<tr>
<td>FOS.</td>
</tr>
<tr>
<td>u5. perhaps a dream.</td>
</tr>
<tr>
<td>2iii. Technical Theme.</td>
</tr>
<tr>
<td>Formalist Function: Kandinsky.</td>
</tr>
<tr>
<td>LCS.</td>
</tr>
</tbody>
</table>
THEORETICAL CATEGORIES 3. THEMATIC AND TECHNICAL FUNCTIONS.

3i. LITERAL THEMATIC GENERALISATIONS.

FOS.
m9. The Spectrum Wave. Kandinsky

3ii. PSYCHOLOGICAL THEMATIC GENERALISATIONS.

Utilitarian Functions: Manet.

LCS.
j7. The American Civil War.
Formalist Themes: Kandinsky.

FOS.
m9. mixed up world
m11. An Explosion of Colours.

j7. Execution

3iii. TECHNICAL THEMES.

Formalist Function: Kandinsky.

FOS.
m11 Made with Feeling

u5. Chaos.
TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC AND TECHNICAL FUNCTIONS.
1i. REVISIONS OF LITERAL/NARRATIVE THEMES.
E.C.S.
j3. I've found out there, that thing (trapeze) and I've found that man there;
j4. the man over there;
1ii. TECHNIQUES: no examples.
1iii. PHYSICAL CAUSE: no examples.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC AND TECHNICAL FUNCTIONS.
2i. A. REVISION OF NARRATIVE THEMES
E.C.S.
j6. the people are talking RHS;
j8. they are all doing different things and two people;
j10. moving their heads and drinking;
j11. its like some things moving, the people at the back;
m3. legs: it might be a circus and there's a man on a trapeze;
L.C.S.
j5. there's dressers, and all them kinds of tables;
j7. that it is a bar with lots of people doing different things;
m8. trapeze and bottles of drink in this corner;
F.O.S.
u3. its like a trapeze artist, it could be a fair or something;
B) CONFIRMATION OF NARRATIVE THEMES.
L.C.S.
m6. no I still think it could be a theater because of the balconies;
F.O.S.
m9. yes its definitely a theater, because the people are holding binoculars;
2ii. REVISION OF PSYCHOLOGICAL THEMES.
F.O.S.
m2. I think it looks rich, expensive, chandeliers and different kinds of wine is expensive;
2iii. REVISION OF TECHNICAL THEMATIC FUNCTIONS.
L.C.S.
m12. the people at the back, you can see even though they look a bit dark. The people seemed to be dressed neat in a top hat, a suit, and lady with a frilly blouse;
E.C.S.
u4. perhaps it's outside, because after the pillars from the colours, you can see some sky;
2iv. TIME COMPARISONS: REVISIONS OF DATING.
L.C.S. m10. its like an old picture, the clothes and things.
THEORETICAL CATEGORIES: 3. THEMATIC AND COMPOSITIONAL FUNCTIONS.

3i. NARRATIVE THEMATIC REVISIONS.

FOS.
m11. the shadows there seem to be reflected quite a few times, because it occurs so often it must be a reflection;
u2. that its not a reflection, because you wouldn't get a reflection at that angle;

3ii. PSYCHOLOGICAL THEMATIC REVISIONS: no examples.

3iii. REVISIONS OF TECHNICAL FUNCTIONS.

LCS.
m4. the bloke who did it had done it in a certain way so that it makes you think about what is happening in the picture, and how he did it;
u7. I've just noticed, the bottles here and here, and the woman its a sort of triangle. They are forming a triangle, even though they are different shapes they all seem to be one shape.

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

Vacuous: no additional information.

j12. the wine, the oranges, the glass at the top, the wine the doll the mirror.

NO: J1, J2, j9, m1,m5, m7,u1,u5,u6.
FIGURE 56. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO IDENTIFY A SIMILAR FUNCTION.

TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC AND TECHNICAL FUNCTIONS.
1i. MATCHING BY NARRATIVE DECODING: SUBJECT MATTER AND FORMAL ELEMENTS.
A) Utilitarian Functions.
ECS.
j4. Manet/ Hogarth: because they've got girls in bright colours;
B) Utilitarian/Expressive Functions.
ECS.
j1. Hogarth/Bellini: the texture of the colours:
j2. Matisse: its just as colourful as the Hogarth.
L.C.S.
j5. Manet/ Bellini: because that's shooting as well with guns and smoke everywhere.
C) Expressive/Formalist Functions.
ECS.
j11. Matisse/Kandinsky: different colours and you can see things;
L.C.S.
m12. Kandinsky/Matisse: because its got lots of colour and lines in it.
1ii. TECHNIQUES: implicit with colour.
1iii. GLOBAL FUSION OF ALL FUNCTIONS.
ECS.
j12. Kandinsky: Manet/ Bellini/ Matisse because they've got colours.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC AND TECHNICAL FUNCTIONS.
2i. MATCHING NARRATIVE THEMES AND RULES
A) Utilitarian/Formalist Functions.
ECS.
j8. Manet/ Kandinsky: they both look like they are doing real things and they are all smooth;
B) Utilitarian/Expressive Functions.
j7. Bellini/Manet: because these men are being killed, and Jesus was put to death on the cross.
2ii. MATCHING PSYCHOLOGICAL THEMES AND RULES:
Expressive/Utilitarian Functions.
m2. Matisse/Hogarth: she's looking bored, and they're just sitting around as well.
2iii. MATCHING TECHNICAL FUNCTIONS AND RULES.
A) Expressive/Utilitarian Functions.
L.C.S.
m8. Bellini/Manet/Hogarth: because of the amount of detail, and possibly Kandinsky because of the warmth.
FOS.
u1. Bellini/Hogarth: because these two are the more detailed of the six.
3iii. MATCHING TECHNICAL FUNCTIONS AND RULES.
A) Utilitarian/Expressive Functions.
FOS.
u2. There's none really similar (Manet) but a couple of them are figurative paintings: Hogarth/Bellini/Matisse.
B) Expressive/Formalist Functions.
LCS.
m1. Matisse/Kandinsky: no definite links like these (Utilitarian), because its all different colours, they seem to be smudged to one another, and there's no lines or definite colours in the picture.
FOS.
u5. Matisse/Kandinsky: both colour schemes seem to be similar, and the way they seem to be painted in a sketchy style.

Matching only:j10, j7 with vacuous reasons: j6.because its nearest that.
FIGURE 57. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO EVALUATE A COMPOSITION

TAUTOLOGICAL CATEGORIES: 1. SIMPLE EVALUATIONS OF THEMATIC AND TECHNICAL UNITY

i. NARRATIVE THEMES: ITEMS

j1. yes, the things in the bar and the people behind is a good arrangement;

ii. TECHNIQUES

j6. yes, the way he arranged the bottles;

iii. ASSERTION

j4. yes.

CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX EVALUATION OF THEMATIC UNITY

i. NARRATIVE THEMES AND RULES

j3. yes, because I like the way the people are jammed up there you can hardly see them, and then there's the man at the bar like that there;

j11. no... I meant yes: I like the picture she looks real;

j12. good, dolls, orange, mirror, coat;

ii. PSYCHOLOGICAL THEMES AND RULES

j2. very, it all fits together like a jigsaw puzzle;

j10. yes, the way it's made up in textures;

m3. yes the way they have made everything look colourful. They haven't just stuck with dull colour, like on the front row these seats the others are all wearing blackie browns, this one has a white top and yellow gloves on, it looks colourful;

iii. TECHNICAL FUNCTIONS AND RULES

j7. yes, how things are positioned and everything;

m6. yes, because there are two areas to look at there's the back and the front;

m12. it's quite good, people in the mirror, they look as they get further back you can't really see them. A bit of both because it's good, maybe it would look like that but bad because you can't see what they were doing, the clothes they wore, sort of places to meet and rich people;

m2. it is because they usually do stuff like that, it looks real because of the way he's put the people in the same room and they put them sitting round. Bottles usually you get them in clumps on the bar;

m7. yes quite good, the way it's set out its got quite a bit of detail in it and the people are painted well;
u2. yes, its quite striking, something you would stop and look at;

2iv. TIME COMPARISONS

F05

u4. I think so, there's a lot in it, you can look in it and see different things when you look at it for a long time;

THEORETICAL CATEGORIES: 3. EVALUATIONS OF THEMATIC AND TECHNICAL UNITY

3i. NARRATIVE THEMES AND RULES

LCS

m1. yes, it looks very realistic, the way they look real, the way they just seem... I don't know how to describe it;

3ii. PSYCHOLOGICAL THEMES AND RULES

F05

m11. I think so, because you like get into the mood of the picture because of the people moving. It's not just a picture it's like you are actually there and experienced it;

3iii. TECHNICAL FUNCTIONS AND RULES

LCS

j9. yes, because he varies the colours;

m8. I suppose so, because the bottles point towards the people, if you look carefully you can see the trapeze, it doesn't look as if you are meant to see it and you're not to notice you are the person in the mirror. It doesn't look like there is a mirror on the wall unless you look at these two people;

m10. yes, the way he's put three people at the front with the lady but its like a mirror image and they are not. The way he's set out the bottles at the front and put the lady at the front;

F05

u1. yes, from the reflection he seems to have balanced it out on the other side;

u3. yes, you have the central figure and then your objects and things going out to the side;

u5. yes, the artist seems to have filled up the space in the picture well, there are no gaps or individual holes in it if you like, there's a lot for the eye to look at;

u6. yes, the way it is arranged so that its easy to look at, how it makes a triangle;

3iv. HYPOTHETICAL EVALUATION.

F05

m9. it depends on what the artist focussed on. If I was in that position to paint something I would paint the entertainment, maybe its moving around too much to paint. He managed to paint it there. I wouldn't have concentrated on a small bar, not really important. Its better to pick on the unexpected, a different view from a less important scene. It shows both sides of what is going on, it looks as if people are shown feeling good;

u7. at first impression I thought it was a good arrangement but now I can only see the front part. I don't see the picture as a whole. I know I am meant to be looking and concentrating on one woman. I don't think so because after looking at it it seems a bit systematic.

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214
FIGURE 58. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO EVALUATE MATERIALS.

TAUTOLOGICAL CATEGORIES 1. EVALUATION OF SIMPLE TECHNICAL FUNCTIONS.
1i. FORMAL ELEMENTS (IMPLIED TECHNIQUES).

ECS.
j10. chalk: no: only be a few colours.
LCS.
m5. pens: no: pens are more darker;

CIRCUMSTANTIAL CATEGORIES 2. EVALUATION OF COMPLEX TECHNICAL FUNCTIONS.
2iii. TECHNICAL FUNCTIONS AND RULES.

ECS.
j1. a sketching pencil: no: it just wouldn't look real.
j3. cotton: if you had it in cotton it would be freezing because you would be cold;
j6. fluff, wool and silk: no: because it would be all scrunched up;
j11. pencils and things to sketch in: no: because if you sketched it would be mostly black and white.
m3. it could be normal paint and put flecks of light in: no its fine as it is. It shows all the important things. It would look crowded if he added anything else;
LCS.
j5. wool and sewing thread: yes: because you can knit wool into dresses, and sew things on it, you can see the dresses how they are made;
j9. ink and crayon like a pencil, you dip it in water and it looks like paint: a bit, you can get different colours and make it look a deeper colour and darker;
m8. crayons: I wouldn't have thought so: crayons look blotchy, and I they smudge;
m10. pencils, crayons and wax crayons: no: because you wouldn't get the texture of this (chandelier). It looks like its blended in and the same with the table;
m12. collage; no: because it wouldn't have been as good and in the position like it is on here;

FOS.
m2. he could have used pastels into it: no: because with oil paints it makes the people look more alive;
m7. pencil crayons: no: it would look better with water colours, with pencil crayons you can't mix the colours properly;
m11. a bit of cloth instead of a sponge, and swirl the paint with water: I don't know: because you get more texture with a sponge, like on the oranges, and also get moving texture;
u2. might have sketched it out before with pencils: no:
because the outline might be in pencil, no because you need the colour to make it stand out;
u5. watercolours: no: I don't think you can get the same warmth;
u6. pastels: no: because ... pastel you stand a long way back to see colours and detail, if you are close up to it you can't make head or tail of it;
2. UNSUPPORTED PROBABILITIES.
ECS.
j2. oils: yes... maybe.....
LCS.
j7. a palette, could use something to scrape the paint: maybe.

THEORETICAL CATEGORIES 3. EVALUATING TECHNICAL FUNCTIONS.
3iii. TECHNICAL FUNCTIONS AND RULES.
ECS.
j8. models and photograph: yes: model better they don't come out well in a photograph. You can do it any way you like (prefers picture to photo);
LCS.
m4. a textured way: not sure, wouldn't be able to see it to compare;
FOS.
u1. suppose he could have used alfresco: in alfresco the walls tend to suck up the colour;
3iv. HYPOTHETICAL EVALUATION.
FOS.
m9. a pencil: no: because it would not have more variety, nothing would show up as well as if you used different materials. Different things pastels, paints all give contrast, there would be no contrast if you used just one thing;
u7. they could do the whole thing in pencil, if they wanted to give a black and white shading picture: no: because there's so much going on in the picture you need colour to bring it out to show the main points. Otherwise it would be too bland, and all mixed up together.

NO J4 - J12 - m1. - m6. - u3. - u4 acrylics: don't know;
FIGURE 59. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO EVALUATE THE ORIGINALITY OF AN ARTWORK.

TAUTOLOGICAL CATEGORIES 1. SIMPLE EVALUATION OF THEMATIC AND TECHNICAL ORIGINALITY.
1i. NARRATIVE DECODING: no examples.
1ii. TECHNIQUES: no examples.
1iii. PHYSICAL CAUSE FOR THEMATIC DISAGREEMENT:
ECS.
j6. no: because of the way they are dressed;
j10. no: because its got people in it;

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX EVALUATION OF THEMATIC AND TECHNICAL ORIGINALITY.
2i. NARRATIVE THEMES AND RULES.
AGREEMENT.
ECS.
j12. yes: the dolls, the woman, the mirror in the top; new, because they are from a factory;
LCS.
j5. yes: because its a nice house and lights and nice things like wine;
j9. yes: the way some people have never seen chandeliers;
m10. yes: the world is in a giant ballroom, with things for drinking;
LCS.
m5. might have, he's made like two things in one picture, the act and the cafe, Don't know, you can't really tell from the picture what it's meant to be;
FOS.
u6. its interesting the way he's shown the front of her behind her;
2ii. PSYCHOLOGICAL THEMES AND RULES.
DISAGREEMENT.
FOS.
u1. no not really: because there are a few paintings with that kind of feeling;
2iii. TECHNICAL FUNCTIONS AND RULES.
AGREEMENT.
ECS.
j8. yes: by how to draw bigger, it looks as if they are all real, its all going backwards;
j11. yes: drawing of peoples clothes different, she is wearing gloves; DISAGREEMENT.
LCS.
m6. no: because it just looks normal, nothing stands out to make you think what's that;
3. TIME EVALUATIONS: THEMATIC AND TECHNICAL.
AGREEMENT.
ECS.
j3. Yes some things new: because when we were like that a long time ago we had things like that;
DISAGREEMENT.

j7. no: I’ve seen lots of artist’s doing the same and some paintings from before this and they do the same way;
m4. no not really: because a lot of artist’s around now who can draw like this. The most familiar bit is the people talking.
m12. not really: I think it would be like that ages ago anyway, like the fruit and the wine most people drink that today, the clothes are different;

THEORETICAL CATEGORIES 3. THEMATIC AND TECHNICAL ORIGINALITY.
3i. NARRATIVE THEMATIC GENERALISATIONS AND RULES.
DISAGREEMENT.

ECS.
m3. No: you quite often get pictures like this of people standing and watching things, like a nice scene, you see people in the background of a painting with one person, object there on their own, but this has people in the background and like another scene in front of it.

FOS.
m2. no: because you get lots of scenes of people in bars, and the way to show the world was countryside or street pictures.
m7. don’t know, because I’ve seen lots of other pictures like this. Its like a normal day thing like a celebration;
u2. no: because its quite realistic, and something like that did happen;

3ii. EMOTIVE GENERALISATIONS: no examples.

3iii. TECHNICAL FUNCTIONS AND RULES.
AGREEMENT.

LCS.
m8. probably: because you don’t get many pictures, where you are meant to be the person involved in the picture.

RELATIVE RULE.
u4. he’s looked at it from his perspective, difference depends on your what your perspective was when you were looking

3iv. HYPOTHETICAL EVALUATION
AGREEMENT.

FOS.
m9. well it gave a different point of view. Its new because I would probably focus on the attraction that everyone is looking at. The person she does not look particularly happy, and in many portraits they look proud or happy, or even very conceited, but this one looks really tired.

DISAGREEMENT.

FOS.
u7. I think this way has been around a lot. It just depends on how the artist interprets it. If its their own interpretation of what they’ve seen you could say its quite original, because no one has produced the same thing.
3v. HISTORICAL EVALUATION: THEMATIC AND TECHNICAL AGREEMENT.
FOS.
ml1. yes, he's made it inside and not outside, and made it look like olden days, more than now, and it makes you think back to that, and what life was like.
u3. yes I think so: because she's not particularly attractive, whereas other paintings before, used to make them look pretty attractive;
DISAGREEMENT.
LCS.
ml. no: because the world's been like that for ages, it doesn't seem new at all it seems normal. Not modern it looks like Victorians;
u5. I wouldn't say it was particularly new or revolutionary: I have seen it done like this quite a lot of times before.

no: J1 - J2 J4
FIGURE 60. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO EVALUATE THE PLEASING QUALITIES OF AN ARTWORK.

TAUTOLOGICAL CATEGORIES 1. SIMPLE THEMATIC AND TECHNICAL FUNCTIONS.

1. PLEASING NARRATIVE DECODING: SUBJECT MATTER/FORMAL ELEMENTS.

ECS.

j4. Hogarth: there's a lot of people and a puppy and the colours.


LCS.

j9. Kandinsky: its got quite a lot of different colours.

j7. Manet: because I like cowboys and indians, fighting and blood.

FOS.

u3. Kandinsky: like the shape of it, the colours.

1ii. PLEASING TECHNIQUES.

j3. Kandinsky: I like the way there's all those squiggles.

1iii. ASSERTION.

ECS. j12. Kandinsky: because I just like it.

CIRCUMSTANTIAL CATEGORIES 2. COMPLEX THEMATIC AND TECHNICAL FUNCTIONS.

2. PLEASING NARRATIVE THEME, FORMAL ELEMENTS AND RULES.

ECS.

j8. Hogarth: it looks more real than all the others.

LCS.

j5. Bellini: because nice colours, its nice to see somebody so you know what it looks like when you are dead.

2ii. PLEASING PSYCHOLOGICAL THEMES AND RULES.

ECS.

j1. Hogarth: it looks like the feelings happy and of interest;

m3. Bellini: It shows peoples' feelings, about how sad I think it is.

FOS.

u5. Kandinsky: there seems to be more feeling expressed in it, and to look at its more interesting than the other pictures.

2iii. PLEASING TECHNICAL FUNCTIONS AND RULES.

ECS.

j2. Kandinsky: its very imaginative, colourful and interesting.

LCS.

m1. Kandinsky: seems different exciting bright and loads of things seem to be happening in it.

m6. Kandinsky: because of the colours, how it makes me think about what it could be, and the colours are so bright together they make the picture look good. Interesting you have to stand and look at it.

m12. Matisse: because of the colours I can tell it's meant
TAUTOLOGICAL CATEGORIES: 1. SIMPLE TECHNICAL SEQUENCE.
1i. DECODING ITEMS: no examples.
1ii. TECHNIQUES WITH LOCATION.
Manet:
ECS.
j10. he started with lines, and coloured the shapes;
Mondrian:
ECS.
j12. they put the lines down and then they coloured in.

CIRCUMSTANTIAL CATEGORIES: 2 COMPLEX TECHNICAL SEQUENCE.
2i. Technical Process.
Manet:
ECS.
m3. he started with the background, of like the grass; the strip along the top; the green but with a bit of blue towards the left hand corner. Trees over the top of blue. Flowers on top of fields. Drew a wall in the middle. the ground, the people looking over the wall at the top, people at front and soldiers with guns.
Bellini:
ECS.
j11. begin with the people at the front they are not showing the things behind them () the sky and do that;
Matisse:
ECS.
j1. I think he get the shape () do the background what he did first;
Mondrian:
ECS.
j3. he had to find a starting place.... started up here, then there and up there and up there and there. he went across like that, and went like that across there up there like that;
j4. draw the lines () fill them in;
LCS.
j9. he started there, carried on drawing lines. They all go down there, across, up, down- like that, and kept on going until he gets to the end;
FOS.
m9. started off with a few lines across the bottom, some across here, and built it up from there onwards. I think they probably used the darker colours first, and then the neutral ones grey and white, which tend to be on the outside, apart from red. Then the lighter colours.
2ii. TECHNICAL RULES.
Hogarth:
LCS.
m1. he would probably do the background of the picture, then the minor details like the carpet; then detail last on top of everything:
Bellini.
FOS.
u6. wanted three figures, paint the background at the bottom, the mid back; Put shapes and figures in, highlights and detailed bits at the end.
Matisse:
ECS.
j8. by being very careful and it looks like crayons you can see all the bits. Do a rough one and then the real one;
LCS.
j5. use crayons and nice colours and smudged them to make nice art;
FOS.
m2. starting off with the outline, and the simple bit, and added more detail on it. He might have done the background first to get the shape of the person in it.
Mondrian.
ECS.
j6. he drawn the lines first, then painted it in the colours he wanted;
LCS.
m8. first of all he might have drawn some lines, with a pencil and seen what they were like, and then painted a few colours and seen which one's stood out the best and then painted it.
m10. he started off with the square in the middle, he worked around it with different shapes to add the whole picture. And started filling them in all different colours.
Kandinsky.
LCS.
j7. swirly brush strokes, and lots of wiggily lines, and different things. He just drew one shape and then he did the other. Then he built up all these shapes, and drawing over it, and putting lines and things;
2iii. THEMATIC UNITY: no examples.
2iv. ARTIST'S INTENTION: all responses.
2v. SIMPLE HISTORICAL CONTEXT: no examples.

THEORETICAL CATEGORIES: 3. TECHNICAL SEQUENCE.
3i. TECHNICAL RULES.
Manet:
ECS.
j2. to make it look like a photo. Do the background () the wall the people outside the wall, and special effects: smoke;
Matisse.
FOS.
m7. he decided what he was going to do first, made the
line and painted the lady. And painted in at the end, different colours.

Mondrian.

FOS.

m1. I think he would choose the colour at the start, the type of shapes: squares and rectangles. And then plan in his mind what he was going to do. Draw the lines that separate the colours and the coloured squares as he went along;

u2. I think he started with the lines first and the shapes to plan. And got all separating lines all exactly the same and all the angles are at right angles;

u3. probably use a lot of different sized squares, and work out what would look best. Worked out where the colours would go for the best impact;

Kandinsky.

FOS.

u1. I don't think he did, perhaps start with a few lines and dashes, add the colour to define points a bit more;

u4. done with no particular order and thrown on randomly as an experiment. Start with light colours, in the bottom right hand corner, put lighter colour all over it and then work their way through using darker colours;

3ii. THEMATIC COMPOSITION AND RULES.

Hogarth:

LCS.

m4. crayons and then thin paint, because he's got a really nice texture. He could think of an idea, like at the party, and he could put it down in rough, and build up on that. And this might look like the finished result.

m6. he would have started with a main character, one of three, and tries to build the room or other characters around them. Start with him, or that lady, and objects like the table and build off from the center the scenery, the roof.

Manet:

FOS.

u5. I would say that he/she either saw this happening or something similar happening. And sketched that out in rough and from that made a neater sketch, add colour and more definition. Perhaps the added things that might have not been there. Or changed the way the light was falling on it to make it more intense, or fill in gaps. For instance the kids on top of the wall might not have been there, but fill the gap quite nicely;

Bellini:

LCS.

m5. well saying the truth. Jesus on the cross and the marks on his hand. Draw the lines and colour it in, I suppose, and get everything right, taking care.
Matisse.

FOS.

u7. wanted to paint something like this, and he's actually got someone to pose for him from the start. It doesn't look like a natural pose, it looks like a staged pose, by the way the hat has a lot of fruit on it. I think he planned it from the start, by the way she is sat and fits onto the canvas, I don't think he just saw someone. He wanted to paint it with real bright colours. I think its oil because you can get that effect: the way the mixture has been put on with a knife, brushed and blended. You have still got really jagged sort of bright colours, separated into pieces, to give meaning to it.

6iv. Historical Context.

Hogarth:

LCS.

m12. he'd use quite a bit of detail so that you can get an idea of what it would be like in those days. By writing down a few suggestions, looking it up in a book to find out what houses and clothes.

() indicate 'then' prompt by the supervisor.
TAUTOLOGICAL CATEGORIES: 1. SIMPLE THEMATIC-TECHNICAL INTENTIONS.

1i. NARRATIVE NAMING OF EMOTIONS AND PREFERENCES.
Matisse.
E.C.S.

j8 hate; (repeated the question);
Mondrian.
L.C.S.

j9. he likes colours.

1ii. TECHNIQUES: DISPLAY.
Mondrian.
E.C.S.

j12. people to look at.

CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX THEMATIC-TECHNICAL INTENTIONS.

2i. NARRATIVE THEMATIC DECODING.
Bellini.
L.C.S.

m5. say what really happened to Jesus;
Kandinsky.
L.C.S.

j7. because he thought it would be like another planet.

2ii. PSYCHOLOGICAL THEMATIC DECODING: STATUS, ACTIONS.
Hogarth.
L.C.S.

m6. could be telling about the richer people. I'm not sure, because it seems to be all different.
Manet.
E.C.S.

m3. perhaps to show his feelings, what the people did to the man shooting him wasn't right.
Bellini.
E.C.S.

j11. he's probably thinking sad things;
Matisse.
L.C.S.

m7. to make people feel happy.
Mondrian.
L.C.S.

m8. feeling.
F.O.S.

u3. because he was bored;
Kandinsky.
F.O.S.
u4. express how he was feeling;

2iii. TECHNICAL FUNCTIONS: TECHNIQUES AND RULES.

Hogarth.
L.C.S.
m4. he might just show things off, like how it would be after a party;

Manet.
E.C.S.
j2. because he thought it would fetch a lot of money;

Matisse.
E.C.S.
j1. it was interesting it was different.

L.C.S.
j5. they like drawing and doing art and smudging, so that it looks nice on your wall;

Mondrian.
E.C.S.
j3. he looked it up in a book and thought it was really really good and chose it. When the children see it they think it's good;

F.O.S.
m9. to be different;
m11. to show you what you can do even though it's very simple, you've got very few colours: ways they were used;

2iv. TIME COMPARISONS: no examples.

THEORETICAL CATEGORIES: 3. THEMATIC-TECHNICAL INTENTIONS.

3i. NARRATIVE THEMATIC GENERALISATIONS AND RULE: no examples.

3ii. PSYCHOLOGICAL THEMATIC GENERALISATIONS AND RULES.

Hogarth.
L.C.S.
m1. to show people about real life, that things aren't perfect, and can show it to anybody.

Manet.
F.O.S.
u5. perhaps he/she disagreed with what was happening, or to show others that it does happen, if they were ignorant about it and didn't realise it.

Mondrian.
F.O.S.
u2. enjoyment.

3iii. TECHNICAL FUNCTIONS AND RULES.

Matisse.
F.O.S.
u7. because he wanted to put an impression.
Kandinsky.
F.O.S.
1. not sure but it makes you look at it, perhaps its a theme of something I can't imagine. Its a warm painting.
3iv. HYPOTHETICAL ARGUMENT: no examples.
3v. HISTORICAL GENERALISATION.
Hogarth.
L.C.S.
m12. to show what it could be like in those days. If its just a plain rug a plain costume it would look really boring, this is more interesting.
Manet.
F.O.S.
u6. at that time, a long time ago, all they did was paint pictures to tell stories from the Bible.
FIGURE 63. THE OPERATIONAL CATEGORIES FOR THE ABILITY TO RELATE INTENTIONS TO VISUAL CUES.

TAUTOLOGICAL CATEGORIES: 1. SIMPLE THEMATIC AND TECHNICAL INTENTIONS.

i. DECODING VISUAL ELEMENTS.
Mondrian.
L.C.S.
j9. the colours

ii. TECHNICAL FUNCTIONS: DISPLAY.
Matisse.
LCS.
j5. because of colours. If people come to your house they like it, and makes the wall look nice.

iii. PHYSICAL CAUSE OF HARM.
Bellini.
ECS.
j11. he's got quite a lot of wounds.

CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX THEMATIC-TECHNICAL INTENTIONS.

2i. NARRATIVE DECODING INCLUDING ANALOGY
Bellini.
m5. because Jesus had a crown thing on his head, and he has those marks. She wears that, and she must be his mother, because she is close to him.
Kandinsky.
LCS.
j7. well the way the colours are mixed up, that looks like a rocket.

2ii. PSYCHOLOGICAL DECODING.
Hogarth.
LCS.
m6. She seems to be happy about something. He seems really sad. Its difficult to tell whether its a sad or happy picture.
Manet.
FOS.
u5. I think the pain from the look on the guy's face, whose being shot... his face seems to jump out at whoever's looking at it. And yet the people who are shooting seem to do it in a casual sort of way, as if they had done it many times before.
Bellini.
FOS.
u6. its flat, its not exciting to look at, its just a painting that tells you.
Mondrian.
LCS.
m8. it still looks slightly boring, he might have expressed boredom
2iii. TECHNICAL COMPARISONS.
Hogarth.
LCS.
m4. it just looks as if he's done something and he's proud of it.
Matisse:
ECS.
j1. he's not used colours smoothly, splogged them on.
j8. she's like going away (brushstrokes).
F.O.S.
m7. all the colours and brightness, it doesn't look dull like some of them.
Mondrian.
ECS.
j3. it's like a photo frame, where you put things in.
Kandinsky.
FOS.
u1. warm: the colours there's lots of reds browns and yellows, they are all bold, deep, rich colours.
u2. its not the kind of thing you think of to paint so obviously the artist likes this kind of painting.
2iv. TIME COMPARISONS.
Manet
ECS.
j2. because it looks very old (cost).

THEORETICAL CATEGORIES: 3. THEMATIC AND TECHNICAL FUNCTIONS.
3i. NARRATIVE THEMES: no examples.
3ii. PSYCHOLOGICAL THEMES.
Hogarth.
LCS.
m1. the way he's slumped; the chairs fallen over. In some paintings everything’s perfect, he would be sitting straight up, there would be nothing on the floor. Basically things are much more relaxed, it seems like a family.
3iii. TECHNICAL FUNCTIONS.
Matisse.
FOS.
u7. it's an impressionist painting because the colours are so bright. He wanted to put something quite sad into bright surroundings; take two opposites and put them into one.
Mondrian.
FOS.
m9. because its not like any portrait that shows a person or even a still life abstract, its totally different.
m11. he would have used lots more colours if he had wanted to but he's showing you, you can do a lot with a few colours.
FOS.
u3. bored: because there are lines, its very linear.
Kandinsky:
FOS.
u4. the way it is randomly organised.
3iv. HYPOTHETICAL ARGUMENT: ISSUE.
Manet.
ECS.

m3 Because he's black and they are all white. We might think that its not fair that black people should get shot because of race and colour. He drew them to show that what they are doing isn't right.
3v. HISTORICAL GENERALISATION.
Hogarth.
m12. because of all the details, he's the main thing, details like under the archway you can see there are paintings and detail as well. To see its meant to be something and what its meant to be: a room in a rich person's house in Victorian times.

no j6.m2. j10 j12 m10
FIGURE 64. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO COMPARE OWN RESPONSE WITH THE ARTIST'S INTENTION.

CIRCUMSTANTIAL CATEGORIES: 2. SIMPLE THEMATIC AND TECHNICAL FUNCTIONS.

2i. NARRATIVE THEMES: DISAGREEMENT

Kandinsky.

LCS.

j7. maybe not, because the artist meant it to be like a jungle.

2ii. PSYCHOLOGICAL THEMES: AGREEMENT AND DISAGREEMENT.

Bellini.

j11. agree? no: he might have had a happy feeling.

Matisse.

FOS.

m7. yes, because it's meant to be happy and I think he did it for happy.

Mondrian.

LCS.

m8. If he painted it to express boredom, he probably wouldn't. If I painted it and I liked it I don't think I would. When you make something as simple as that you make it look nice.

FOS.

m11. no I don't think he would: to show his feelings.

2iii. TECHNICAL FUNCTION: AGREEMENT DISAGREEMENT.

Hogarth.

LCS.

m12. I'm not sure, it's maybe he likes drawing detail or just so more people will look at it.

Bellini.

LCS.

m5. I think so, he probably thought I would like to do something interesting.

Matisse.

ECS.

j8. yes it looks like hate, he had drawn it so people would think it was that.

LCS.

j5. yes, when you have colourful things you keep them nice and clean, so when you have a child you can show the picture what you have.

Mondrian.

ECS.

j3. no: it's a picture not a frame, artist thinks its more like a picture.

2iv. TIME COMPARISON: no examples.

THEORETICAL CATEGORIES: 3. THEMATIC AND TECHNICAL FUNCTIONS.
3i. NARRATIVE THEMES: DISAGREEMENT.

3ii. Hogarth.

m4. I don't know, because he might have done it on another theme. Kandinsky

FOS.

u1. probably not, probably say its a theme I can't imagine.

PSYCHOLOGICAL THEMES: AGREEMENT-DISAGREEMENT.

Hogarth.

LCS.

m6. I'm not sure, I would have thought so, because he could have painted it for a different purpose, not to show richer people because its not really important. He might have chosen something important.

Manet.

FOS.

u5. probably, I would have thought there are more feelings and reasons than the one's I have given.

Matisse.

FOS.

u7. I think he could do: looking at it now its in three stages: the hat which is bright, and the body, and the face which looks sad. The two, bright bits look cheerful and something that is deliberately sad. The face is sort of happy and sad.

Mondrian.

FOS.

m9. I don't see how, unless they have some idea of it being someone's emotions.

u2. maybe, I think he would have other reasons as well.

3iii. TECHNICAL FUNCTIONS: AGREEMENT

Hogarth.

LCS.

m1. yes, because if he wanted to draw something differently he would have painted everything perfect.

3iv. HYPOTHETICAL ARGUMENT: RELATIVE VIEWPOINTS.

ECS.

m3. it depends what the artist really drew it for. The artist might have been black, and drew it to show what people were doing to me in my country, or people the same colour as myself- its wrong. If he drew this to show that this is what we should do to black people, then he's not going to agree.

4v. HISTORICAL PROCESS:

FOS.

u6. yes, because that it looks an old painting that's the way they used to paint.
Vacuous.
Manet. ECS. j2. I don't know, because its such a good picture.
Assertion only: Kandinsky: LCS. j9. yes; Mondrian: u4. no.
   no. j1, j6, j10 j12 j6 m10
CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX THEMATIC AND TECHNICAL DIFFICULTIES.
2i. NARRATIVE THEMES.
Hogarth.
LCS.
m1. yes, I don't know what it is, I've never seen it. Unless it's a violin case.
m12. apart from the a chair lying on the floor, and a book tossed on the floor, I don't know what its meant to be. If I could see what had fallen on top of it, it would be easier to understand.
Kandinsky.
LCS.
j7. well yes, only one thing it looks like a bit of an animal: two legs, part of a body a mouth and an eye. If you look at it another way it looks like a gun turret.
2ii. PSYCHOLOGICAL THEMES.
Hogarth.
LCS.
m6. working out happy or sad: it looks as if there might have been a fight. She might have wanted him to win so she's happy; those seem shocked so he might have done something bad to that person.
Matisse.
FOS.
u7. I don't understand why the face is sort of happy and sad, its made up. Confirmation of Comprehension.
Hogarth.
LCS.
m4. no it looks like a party because everything is a mess and the people are tired.
2iii. TECHNICAL FUNCTION.
Manet.
ECS.
m3. why there's a white man in the middle of two blacks. He might be holding their hand. He looks quite richly dressed. I don't know why he would draw that man in between because he looks totally different from the other two men.
Matisse.
ECS.
j1. I can't really see it properly because of the way he's put the colours on.
j8. why she is going away, because I don't know the meaning, can't see it.
LCS.
m2. why there's like strange colours, and why she's a
strange kind of colour, because its not like real life.
Bellini.
ECS.
j11. they've got like green under the eyes.
Mondrian.
FOS.
j3.. Yes there's like that big thing there and there like these little ones (squares).
FOS.
m9. why he put that there, I don't know about these.
u3. there's nothing there its just lines and squares
2iv. TIME COMPARISONS: no examples.

THEORETICAL CATEGORIES: 3. THEMATIC AND TECHNICAL DIFFICULTIES.
3i. NARRATIVE THEMES.
Mondrian.
LCS.
m8. the whole thing is difficult to understand, because I can't make out what it is.
FOS.
u2. everything, you can't figure out the meaning because there are no clues, its just basic shapes and colours.
3ii. PSYCHOLOGICAL THEMES.
Manet.
FOS.
u5. the difficulty understanding is the reason he did it.
ul. yes quite a bit, its a dream type thing, there's nothing from real life as far as I can see. its meant to portray. Because, nothing there is recognisable.
3iii. TECHNICAL FUNCTIONS: no examples.
3iv. HYPOTHETICAL ARGUMENT: no examples.
3v. HISTORICAL GENERALISATION: no examples.

Vacuous j6.. points to one opposite ORANGE
CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX CONTEXTUAL ASSOCIATIONS.
2ia. decoding the Artist by Name.
Manet
FOS.
u5. Goya.
Bellini
m10. Titian.
Matisse
ECS.
m3. Monet.
LCS.
m8. Monet.
FOS.
u2. Tulouse Lautrec
Kandinsky.
LCS.
j7. Picasso.
m4. Van Gogh.
Mondrian
FOS.
m2. Picasso.
m9. a rough guess Picasso.
2ib. Decoding the artist by Nationality
Mondrian.
m11. maybe French, it seems to be associated with France.
Hogarth.
u4. that looks a bit like Cezanne (Matisse). I recognise that one, I'm not sure of the English artist (Hogarth); that maybe Goya (Manet). I recognise those, but I'm not sure of the names (Mondrian/Bellini).

THEORETICAL CATEGORIES: 3. CONTEXTUAL ASSOCIATIONS
3i. Decoding the artist by Style.
Kandinsky.
u1. someone from the Surrealist period.
Mondrian-Kandinsky.
u7 Monet, Claude: I know this guy its Cubism. I think (Kandinsky) is more surreal they are old type paintings (Hogarth/Manet).

No: E.C.S. j1, j2, j3, j4, j6, j8, j10, j11, j12; L.C.S. j9, m1, m5, m12; F.O.S. m7 u3 u5.
FIGURE 67. THE RESPONSES FOR EACH SAMPLE FOR THE ABILITY TO NAME THE COUNTRY FOR THREE ARTWORKS.

<table>
<thead>
<tr>
<th>SAMPLE</th>
<th>ARTIST'S NAMES FOR THREE ARTWORKS.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Leonardo</td>
</tr>
<tr>
<td>ECS</td>
<td></td>
</tr>
<tr>
<td>j1.</td>
<td>England</td>
</tr>
<tr>
<td>j2.</td>
<td>Jerusalem</td>
</tr>
<tr>
<td>j3.</td>
<td>-</td>
</tr>
<tr>
<td>j4.</td>
<td>-</td>
</tr>
<tr>
<td>j6.</td>
<td>-</td>
</tr>
<tr>
<td>j8.</td>
<td>Egypt</td>
</tr>
<tr>
<td>j10.</td>
<td>England</td>
</tr>
<tr>
<td>j11.</td>
<td>England</td>
</tr>
<tr>
<td>j12.</td>
<td>-</td>
</tr>
<tr>
<td>m3.</td>
<td>Italy</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>LCS</td>
<td></td>
</tr>
<tr>
<td>j5.</td>
<td>-</td>
</tr>
<tr>
<td>j7. Where does Michel Angelo come from?</td>
<td>America</td>
</tr>
<tr>
<td>j9.</td>
<td>Africa</td>
</tr>
<tr>
<td>m1.</td>
<td>France</td>
</tr>
<tr>
<td>m4.</td>
<td>-</td>
</tr>
<tr>
<td>m5.</td>
<td>-</td>
</tr>
<tr>
<td>m6.</td>
<td>Germany</td>
</tr>
<tr>
<td>m8.</td>
<td>England</td>
</tr>
<tr>
<td>m10.</td>
<td>-</td>
</tr>
<tr>
<td>m12.</td>
<td>Rome</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>FOS</td>
<td></td>
</tr>
<tr>
<td>m2.</td>
<td>Italy</td>
</tr>
<tr>
<td>m7.</td>
<td>-</td>
</tr>
<tr>
<td>m9.</td>
<td>Italy</td>
</tr>
<tr>
<td>m11.</td>
<td>Israel</td>
</tr>
<tr>
<td>u1.</td>
<td>Italy</td>
</tr>
<tr>
<td>u2.</td>
<td>Italy</td>
</tr>
<tr>
<td>u3.</td>
<td>Italy</td>
</tr>
<tr>
<td>u4.</td>
<td>Italy</td>
</tr>
<tr>
<td>u5.</td>
<td>Scandinavia, perhaps.</td>
</tr>
<tr>
<td>u6.</td>
<td>-</td>
</tr>
<tr>
<td>u7.</td>
<td>England</td>
</tr>
</tbody>
</table>

239
FIGURE 68. THE OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO GIVE REASONS FOR THE COUNTRY OF ORIGIN: LEONOARDO.

TAUTOLOGICAL CATEGORIES: 1. SIMPLE CONTEXTUAL ASSOCIATIONS.
1i. THE THEMATIC CONTEXT: COUNTRY
   a) decoding items and physical location.
   j1. clothes that they wear.
   j2. because we don't have mountains.
   LCS.
   j9. because the trees and mountains;
   1ii. Technical Context: no examples.
   1iii. Assertion. FOS. u3. I thought it was.

CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX CONTEXTUAL ASSOCIATIONS.
2i. THEMATIC CONTEXT: COUNTRY
   a) decoding items and physical location.
   ECS.
   j8. Egypt is a nice hot country: it looks like it.
   LCS.
   m6. it's like the peoples faces and scenery around them.
   m11. in Israel the mountains in the background and clothes
   u5. the background the sort of rocky mountains.
   u7. because of the sheep and countryside looks like our heritage.
   c) comparisons with reality.
   ECS.
   j11. it looks quite real.
   2ii. TECHNICAL CONTEXT: COUNTRY.
   a) location
   LCS.
   m8. most of the paintings in the old houses look like that.
   b) artist's nationality
   LCS.
   j7. because Michel Angelo did a lot of painting like that;
   FOS.
   m2. Italy because that's where Raphael comes from.

THEORETICAL CATEGORIES: 3. THEORETICAL CONTEXTUAL ASSOCIATIONS.
3i. THE THEMATIC CONTEXT: COUNTRY
   a) decoding the style of items:
   FOS.
   m9. things people wore and style.
   2ii. TECHNICAL CONTEXT: COUNTRY
   a) artist's nationality.
   ECS.
   m3. quite a lot of famous painters come from Italy: Donatello.
b) the Stylistic Nationality.

LCS.

m1. the scenery and everything doesn't seem English. Its a good painting and French are very good at painting.
m12. I think in Rome that was like that style of painting.
u2. because that's where the pictures I've seen by Italian artist's are in the same style.

b) The Stylistic Historical Context.

FOS.

u1. because that's where the Renaissance began
u4. that's where Renaissance pictures came from.
TAUTOLOGICAL CATEGORIES: 1. SIMPLE CONTEXTUAL ASSOCIATIONS.
1. THE THEMATIC CONTEXT: COUNTRY
a) Decoding items and physical location:
ECS.
j12. because they are on the beach.
LCS.
j9. trees.
m10. the clothes and the way the people are going around.
1ii. TECHNICAL CONTEXT: no examples.

CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX CONTEXTUAL ASSOCIATIONS.
2. THE THEMATIC CONTEXT: COUNTRY
a) Decoding items, actions and physical location:
ECS.
j1. the places they go.
j6. when I was there last time they were wearing the same kind of clothes as this.
j8. U.S.A. always sunny and lots of green grass.
LCS.
m1. it looks like an English park or place.
m6. they look like rich people with their umbrella, laid back on a sunny afternoon.
FOS.
m7. way dressed, top hats
u1. because of the dress and what they are wearing.
m11. only see lakes and parks in England, don't see them on holiday
u3. actually I think its Switzerland, because this looks like lake Geneva, and the way the ladies are dressed.
b) comparisons with reality:
E.C.S.
j2. because I saw it on television.
c) time comparisons:
FOS.
m9. that's what people did wear in England in those days, bustles and sailing.
2ii. THE STYLISTIC CONTEXT: COUNTRY
a) Decoding the artist's nationality:
FOS.
u4. I think its by Seurat and he's French.
b) Decoding the stylistic nationality.
c) time comparisons:
LCS.
j7. because all the pins its quite modern, so I thought it
would be from America.

THEORETICAL CATEGORIES: 3. CONTEXTUAL ASSOCIATIONS.
3i. THE THEMATIC CONTEXT: COUNTRY
a) Decoding the style of items and location:
   FOS.
   u2. sort of by wearing dresses and styles in France.
   u5. from the things the people are wearing, top hats
dresses. Also it seems to be a typical English countryside scene.
   u7. the types of clothes, exclusive to the people, the fashion.
b) historical time:
   LCS.
   m8. the clothes they are wearing look Victorian.
3ii. THE STYLISTIC CONTEXT: COUNTRY
a) the stylistic nationality,
   ECS.
   m3. Its the kind of picture an English person would draw,
   not normal or active ones.
   L.C.S.
   m12. just the style of it, I don't know why.

FIGURE 70. THE OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO GIVE REASONS FOR THE COUNTRY OF ORIGIN:
CHAGALL.

TAUTOLOGICAL CATEGORIES: 1. SIMPLE CONTEXTUAL ASSOCIATIONS.
1i. THE THEMATIC CONTEXT: COUNTRY
a) decoding items.
LCS.
j6. because of the clothes.
FOS.
u6. because a cow, sheep or something.
1ii. THE TECHNICAL CONTEXT: no examples.

CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX CONTEXTUAL ASSOCIATIONS.
2i. THE THEMATIC CONTEXT: COUNTRY.
a) decoding items, actions and physical location:
ECS.
j8. Australia has a lot of these (points: plants/shears).
LCS.
m6. not sure, its the woman milking the cow and the man with
the scythe made me think of an English house.
m8. the houses and the way the man's walking.
m10. like open countryside, there's lots of fruit grown in
Holland, and sheep and animals and open fields.
FOS.
u1. the houses in the background.
2ii. THE TECHNICAL CONTEXT.
a) decoding the artist's nationality.
LCS.
j7. it's like Picasso's work.
b) decoding the stylistic nationality.
ECS.
j2. because the German's are very artistic.
FOS.
u4. it just looks Spanish.

THEORETICAL CATEGORIES: 3. CONTEXTUAL ASSOCIATIONS.
3i. THE THEMATIC CONTEXT: COUNTRY
a) the style of items, generalised events, relative location
FOS.
m11. developing country: because of the fruit animals and
houses.
u2. the buildings at the top, the style like the buildings
in the USA, looks as if made out of wood.
u5. I think it could be almost anywhere it has a fantasy theme.
u7. somewhere that rebelled against the church, this farm
because in the background type of people and harvest.

3ii. THE TECHNICAL CONTEXT: COUNTRY

a) decoding the stylistic nationality.

ECS.

j11 America: they do quite fantasy drawings Japan:
because they do quite odd pictures.

m3. it looks like the style that French people paint
### FIGURE 71. RESPONSES FROM EACH OPERATIONAL SAMPLE FOR THE ABILITY TO DATE THREE ARTWORKS.

<table>
<thead>
<tr>
<th>SAMPLE</th>
<th>DATES FOR THREE ARTWORKS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Leonardo</td>
</tr>
<tr>
<td>ECS.</td>
<td>j1.</td>
</tr>
<tr>
<td></td>
<td>j2.</td>
</tr>
<tr>
<td></td>
<td>j3.</td>
</tr>
<tr>
<td></td>
<td>j4.</td>
</tr>
<tr>
<td></td>
<td>j6.</td>
</tr>
<tr>
<td></td>
<td>j8.</td>
</tr>
<tr>
<td></td>
<td>j10.</td>
</tr>
<tr>
<td></td>
<td>j11.</td>
</tr>
<tr>
<td></td>
<td>j12.</td>
</tr>
<tr>
<td></td>
<td>m3.</td>
</tr>
<tr>
<td>LCS.</td>
<td>j5.</td>
</tr>
<tr>
<td></td>
<td>j7.</td>
</tr>
<tr>
<td></td>
<td>j9.</td>
</tr>
<tr>
<td></td>
<td>m1.</td>
</tr>
<tr>
<td></td>
<td>m4.</td>
</tr>
<tr>
<td></td>
<td>m5.</td>
</tr>
<tr>
<td></td>
<td>m6.</td>
</tr>
<tr>
<td></td>
<td>m8.</td>
</tr>
<tr>
<td></td>
<td>m10.</td>
</tr>
<tr>
<td></td>
<td>m12.</td>
</tr>
<tr>
<td>FOS.</td>
<td>m2.</td>
</tr>
<tr>
<td></td>
<td>m7.</td>
</tr>
<tr>
<td></td>
<td>m9.</td>
</tr>
<tr>
<td></td>
<td>m11.</td>
</tr>
<tr>
<td></td>
<td>u1.</td>
</tr>
<tr>
<td></td>
<td>u2.</td>
</tr>
<tr>
<td></td>
<td>u3.</td>
</tr>
<tr>
<td></td>
<td>u4.</td>
</tr>
<tr>
<td></td>
<td>u5.</td>
</tr>
</tbody>
</table>

246
<table>
<thead>
<tr>
<th></th>
<th>Renaissance</th>
<th>Victorian</th>
</tr>
</thead>
<tbody>
<tr>
<td>u6</td>
<td>1700</td>
<td>-</td>
</tr>
<tr>
<td>u7</td>
<td>1890</td>
<td>20th century</td>
</tr>
<tr>
<td></td>
<td>1910</td>
<td></td>
</tr>
</tbody>
</table>

no. j1 j3 j4
FIGURE 72. THE OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO INFERENCE REASONS FOR DATING AN ARTWORK: LEONARDO.

TAUTOLOGICAL CATEGORIES: 1. SIMPLE CONTEXTUAL ASSOCIATIONS.
1i. THEMATIC TIME: IMPLICIT/EXPLICIT ASSOCIATIONS WITH ITEMS
E.C.S.

j2. because it looks old and they didn't have many mountains in this country;
j11. use clothes and those kind of things;

1ii. TECHNICAL TIME: EXPLICIT ASSOCIATIONS WITH FORMAL ELEMENTS.

E.C.S.
j6. because of colour and darkness its old clothes

CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX CONTEXTUAL ASSOCIATIONS:

2i. THEMATIC TIME
A) EXPLICIT ASSOCIATIONS WITH REALITY, ITEMS AND ACTIONS.

E.C.S.
j8. it looks really old
L.C.S.
j9. because the picture looks old and the feet;

B) EXPLICIT ASSOCIATIONS WITH THE PHYSICAL LOCATION.

L.C.S.
m4. its in the olden days with people near forests.

C) IMPLICIT ASSOCIATIONS WITH THEMATIC RULES.

L.C.S.
m6. its a portrait of something;

2ii. TECHNICAL TIME
A) IMPLICIT/EXPLICIT ASSOCIATIONS WITH THE TECHNICAL PROCESS:

L.C.S.
j5. because it looks nice, and the way they made it. Its been a long time ago for that was happening.
m5. its how its done;

B) IMPLICIT ASSOCIATIONS WITH TECHNICAL RULES.

L.C.S.
m1. the way the images painted, the clothes, the people they look plain.

C) EXPLICIT/IMPLICIT ASSOCIATIONS WITH SIMILAR PAINTINGS.

L.C.S.
m12. because I've seen paintings that look like that;

F.O.S.
u4. similar to other paintings of that time;
u6. because the artist's painted like this;
THEORETICAL CATEGORIES: 3. CONTEXTUAL ASSOCIATIONS.

3i. THEMATIC TIME:
A) ASSOCIATIONS WITH THE STYLE OF ITEMS: no examples;
B) ASSOCIATIONS WITH THE STYLE OF THE PHYSICAL LOCATION:
m10. it looks like its set in old fashioned countryside, wearing big baggy like lace clothes;
C) ASSOCIATIONS WITH THE THEME AND THEMATIC RULES.
LCS.
m8. it looks like Victorian times;
FOS.
m11. picture I've seen about Jesus, the moods the same and the children and the black;

3ii. TECHNICAL TIME:
A) ASSOCIATIONS WITH THE PROCESS AND STYLE OF ITEMS:
LCS.
m7. way draws and style of dress 1920;
B) TECHNICAL RULES.
ECS.
m3. style painted, not bright colour its like a normal painting;
FOS.
u7. the style painted until 19 century; its the old style not revolutionary, breaking away;
C) ASSOCIATIONS WITH STYLISTIC MOVEMENTS: no examples;
D) HISTORICAL CONTEXT: ASSOCIATIONS WITH SIMILAR ARTWORKS:
LCS.
j7. lots of paintings like this you see in a museum, I read the dates and they say fifteenth century.
FOS.
m9. seems like a lot of pictures from the 18 century: the flowing robes and distant background;
u1. because of Renaissance style.
u2. by the style and what the people are wearing in the picture. Its a religious picture, and lots of religious pictures painted in the Renaissance;
u5. from what I've seen of other things. In the main art history in comparison with other works of art from similar times, not my main area.

no: ECS: j1, j10, j12; LCS: m2, u3;
TAUTOLOGICAL CATEGORIES: 1. SIMPLE CONTEXTUAL ASSOCIATIONS.
i. THEMATIC TIME: IMPLICIT/EXPLICIT ASSOCIATIONS WITH ITEMS.
LCS.
j9. because of the clothes;
m10. the clothes are...
FOS.
u6. from the things.

1ii. TECHNICAL TIME: no examples;
1iii. ASSERTIONS.
ECS.
j12. because it looks new

CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX TECHNICAL ASSOCIATIONS.
2i. THEMATIC TIME:

A) IMPLICIT/EXPLICIT ASSOCIATIONS WITH ITEMS AND ACTIONS.
ECS.

j2. because of the long dress and top hats
j6. its older because the way the clothes are the hats and the umbrella.
j8. use things that we use now: umbrella, hats, dogs, ships.
j11. there's different people and she's got like a monkey.
FOS.
m2. because that's the type of thing they were wearing.
costume
u2. the clothes the people in the picture are wearing.

2 ii. TECHNICAL TIME.
A) IMPLICIT/EXPLICIT ASSOCIATIONS WITH THE PROCESS:
LCS.

j5. because it looks nice, it might take a long time to cover all the grass
m5. how its done;
B) IMPLICIT ASSOCIATIONS WITH TECHNICAL RULES.
LCS.
j7. because I've seen this picture before on Blue Peter and they say its made up of pins;
C) IMPLICIT ASSOCIATIONS WITH SIMILAR STYLES OF PAINTING.
FOS.
u4. it seems to fit somewhere in the middle.
THEORETICAL CATEGORIES: 3. CONTEXTUAL ASSOCIATIONS.

3i. THEMATIC TIME:
A) ASSOCIATED WITH THE STYLE OF ITEMS:
LCS.
m1. they wore Victorian clothes
m4. because Victorians used to dress like that with posh umbrellas.
FOS.
m7. steam boat invented and yacht, and way dressed
u1. because of the dress what people are wearing at the time and period.
B) PHYSICAL LOCATION: no examples;
C) ASSOCIATIONS WITH THEMES AND THEMATIC RULES.
FOS.
m11. because of the clothes they are wearing. Its not a typical modern day.
3ii. TECHNICAL TIME.
A) ASSOCIATIONS WITH STYLE OF PROCESS AND ITEMS.
FOS.
m9. colours used not sure of the style but by fashion of the clothes and the way things built.
B) ASSOCIATIONS WITH TECHNICAL RULES:
ECS.
m3. bright but normal, combined brightness from Chagall, not the style what the picture drawn of;
C) STYLISTIC MOVEMENTS.
FOS.
u5. more impressionism, also from the clothes people are wearing.
u7. because the artist went through different stages: impressionism and moved to pointillism.
D) ASSOCIATIONS WITH THE HISTORICAL CONTEXT.
LCO.
m6. because he painted it at the time it was made;
m12. people changing views on style of painting and how to work.

no: ECS. j10; LCS m8. FOS. u3.
TAUTOLOGICAL CATEGORIES: 1. SIMPLE CONTEXTUAL ASSOCIATIONS:

1i. THEMATIC TIME: IMPLICIT/EXPLICIT ASSOCIATION WITH ITEMS.

ECS.

j12. because its quite new, the horses;

LCS.

j9. because the houses the people and clothes.

1i. TECHNICAL TIME: IMPLICIT ASSOCIATIONS WITH FORMAL ELEMENTS.

ECS.

j2. because its very colourful

j6. because of the colours they are brighter.

j10. the paints look a bit different.

CIRCUMSTANTIAL CATEGORIES: 2. COMPLEX CONTEXTUAL ASSOCIATIONS.

2i. THEMATIC TIME:
A) EXPLICIT/IMPLICIT ASSOCIATIONS WITH ITEMS AND ACTIONS

ECS.

j8. we didn't have these kinds of shears.

FOS.

m9. it looks nothing like things now;

m7. equipment used for harvest.

m11. because the ladies milking cows.

u4. I don't think people did things like that before that time.

u5. again the clothes seem to be more what we would wear today and the tools and sythe the person has.

B) THE PHYSICAL LOCATION: no examples.

C) THEMATIC RULES: no examples.

2ii. TECHNICAL TIME.

A) EXPLICIT/IMPLICIT ASSOCIATIONS WITH THE PROCESS

ECS.

m3. way drawn and coloured.

LCS.

m5. how its done.

m6. because not done in early times.

FOS.

u1. simply by the way its done.

B) EXPLICIT/IMPLICIT TECHNICAL RULES.

LCS.

j5. because its got chattering in, its got all this colouring you have to be careful not to go over the lines.

m4. can't tell because colour lively, and an imaginative
picture could have been done before 1900.
C) IMPLICIT ASSOCIATION WITH SIMILAR STYLES OF PAINTING.
LCS.
m8. we have a few paintings at home and a couple of them are like that.

THEORETICAL CATEGORIES: 3. CONTEXTUAL ASSOCIATIONS.
3i. THEMATIC TIME:
A) ASSOCIATIONS WITH THE STYLE OF ITEMS: no examples.
B) THE PHYSICAL LOCATION: no examples.
C) ASSOCIATIONS WITH THE THEME AND THEMATIC RULES.
LCS.
j7. its a fantasy world and extremely funny looking, it looks very strange.
3ii. TECHNICAL TIME.
A) ASSOCIATIONS WITH STYLE OF PROCESS AND ITEMS.
FOS.
u2. style painted and colours used.
u7. the style painted.
B) ASSOCIATIONS WITH TECHNICAL RULES (STYLES)
LCS.
m1. it looks like modern art, it shows something but not anything in particular.
m10. its like a more modern sort of picture like bits of sheeps head, and different parts in different ways. And picture broken up into different sections, and coloured in differently.
FOS.
m2. modern: because of the mood, the rest looks like the horses what you have in the caves.
C) STYLISTIC MOVEMENTS: no examples.
D) ASSOCIATIONS WITH THE HISTORICAL CONTEXT
LCS.
m12. because I think people were coming round to art changing and having art painted like this.

..................................................................................................................................
NO: ECS. j11; FOS. u3, u6.
FIGURE 75. THE ABILITY TO DIFFERENTIATE PRESENT ART.

TAUTOLOGICAL CATEGORIES: SIMPLE CONTEXTUAL ASSOCIATIONS.
1i. THEMATIC TIME ASSOCIATED WITH ITEMS.
   ECS.
   j12. Seurat: because it's got lots of people;
1ii. TECHNICAL TIME: no examples.

CIRCUMSTANTIAL CATEGORIES: COMPLEX CONTEXTUAL ASSOCIATIONS:
2i. THEMATIC TIME:
   A) ASSOCIATED WITH ITEMS, ACTIONS AND PHYSICAL LOCATION.
   ECS.
   j11. Seurat: there's got umbrellas on a sunny day to keep the sun off, and they look different from the what people look like today.
   LCS.
   m6. Chagall more modern than the other two, because Leonardo's does not wear detailed clothes or stand out; and Seurat is more modern because there's a boat, FOS.
   m7. Seurat: because of sailing boats and modern things like the umbrella and steam boats on the lake.
   m11. Chagall: shows the houses more like our houses more than any other.
2ii. TECHNICAL TIME:
   A) ASSOCIATIONS WITH THE PROCESS AND TECHNICAL RULES.
   ECS.
   m3. Chagall: like the way it's been drawn, like a goat's face; the man's face its green. In the olden times they painted plain and simple.
   LCS.
   m5. up to date: Chagall can't tell what it is.
   FOS.
   u3. Seurat-Chagall: because they are block coloured.
   B) SIMPLE STYLISTIC DEVELOPMENT.
   FOS.
   u6. Chagall: because painted over the last 100 years I'd class that as modern.
   C) MODERN ASSERTIONS.
   ECS.
   j2. Chagall: it looks modern;
   LCS.
   m1. Seurat-Chagall: fairly modern;
   m8. Chagall-Seurat: the modernist, that's modern too; there's something about them.
THEORETICAL CATEGORIES: CONTEXTUAL ASSOCIATIONS.

3i. THEMATIC TIME.

A) ASSOCIATIONS WITH THE STYLE OF ITEMS: no examples.

B) ASSOCIATIONS WITH THEMES AND THEMATIC RULES.

LCS.

m4. Seurat: most modern, because people lying down and children like Victorian days; Chagall: something made up. I don't know what to call it.

FOS.

m9. Chagall: its got a totally different view from the others, its not recent, its had old fashioned things in it.

3ii. TECHNICAL TIME:

A) STYLISTIC DEVELOPMENT.

LCS.

m12. Chagall: some people like who are starting to make up with imaginative skills.

FOS.

u1. Chagall: because the other two I know in history; I haven't seen it before, and its not an older style.

u2. Chagall-Seurat. from what's been painted, three houses look modern style of this age.

u4. Chagall: because I know the other two aren't, and its form looks relatively modern, but you can't really tell.

u5. Chagall-Seurat: from what I've seen from other modern work, it seems to be the same style, which is one of disorganisation and not a representation of what's happening. More the artist's impression: its more photographic, I suppose from what I've seen from other works of art that came before Chagall.

u7. Chagall: because a lot of paintings were done in an old traditional way scenery and where you blend it in. But Chagall is bold, sharp edges. Its against the traditional concepts of art. I would say it was one of the revolutions of art.

ECS. j1 j3 j4 j6 j8 j10; LCS: j7, j9; FOS. m2.

Vacuous:

ECS. j5. Leonardo: paints, colours and all these kinds of pencil to draw the art and make the shading.

LCS.

m10. Chagall: it looks like....;
FIGURE 76. THE OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO DIFFERENTIATE PAST ART.

TAUTOLOGICAL CATEGORIES: SIMPLE CONTEXTUAL ASSOCIATIONS:
1i. THEMATIC TIME ASSOCIATIONS WITH ITEMS.
LCS.
j9. Leonardo: old, because have hats on and clothes look old. Seurat: colours and clothes;
1i. TECHNICAL TIME: no examples.

CIRCUMSTANTIAL CATEGORIES: COMPLEX CONTEXTUAL ASSOCIATIONS.
2i. THEMATIC TIME.
A) ASSOCIATIONS WITH ITEMS, ACTIONS AND PHYSICAL LOCATION.
ECS.
j2. Suerat: quite old, because the women didn't wear long dresses and top hats. Leonardo: the oldest: the rocky pass and mountains.
LCS.
j5. Seurat: because they are sitting down picking flowers, and its unusual when you have umbrellas in the light.
m4. Leonardo: that would be quite old, it looks old by the people FOS.
m7. Leo: older picture. Chagall: looks old because of the things they used to cut the crops.
B) ASSOCIATIONS WITH THEMATIC RULES:
ECS.
j6. Chagall: others interesting
j8b. Chagall: its like make believe, you can't get real things that colour.
2ii. TECHNICAL TIME:
A) ASSOCIATIONS WITH PROCESSES AND TECHNICAL RULES:
LCS.
m1. Leonardo: old painting.
B) SIMPLE STYLISTIC DEVELOPMENT.
LCS. m6. Seurat is in between, I don't know what to call it; Leonardo quite late before Seurat.
m10. Seurat in the middle sort of age, Leonardo quite early: 1500.
m12. Seurat, somewhere early 1900; Leonardo about 1820.

THEORETICAL CATEGORIES: CONTEXTUAL ASSOCIATIONS.
3i. THEMATIC TIME.
A) ASSOCIATIONS WITH THE STYLE OF ITEMS.
LCS.
m5. Seurat not really modern, because of the clothes.
Leonardo: old fashioned, its in the olden days because of the colour and how they are dressed.
FOS. m11. Leonardo: quite a long time ago from the way the people are dressed, the floor and they haven't any clothes.
Seurat: 18 century from the clothes.
B) THEMES AND THEMATIC RULES.
FOS. m2. Leonardo: quite a long time ago from the way the people are dressed; the floor and they haven't any clothes.
Seurat: 18 century from the clothes.

THEMES
AND
THEMATIC RULES.

m9. Leonardo: how that would have been in the time of the peasants. It might not have been painted at that time, it shows a very simple life: the mountains, the boys playing with these little lambs. Seurat: something in the time of Mary Poppins when nanny's took their children for outings down by the park or lakes. This looks like bustles, that's a long time ago.

3ii. TECHNICAL TIME.
C) STYLISTIC DEVELOPMENT.

m3. Leonardo: an old painting. very much a Michel-angelo type, it feels like that some one like that could have done it from the Renaissance. Seurat: it could be Monet perhaps.

u1. Leonardo: an old painting. very much a Michel-angelo type, it feels like that some one like that could have done it from the Renaissance. Seurat: it could be Monet perhaps.

u2. Leonardo: the Renaissance painting.

u3. Leonardo: from the Renaissance period, because the colours are warm. They did a lot of mother's and child didn't they?


u5. Leonardo: I suppose more traditional representation.

u6. Leonardo: this is the Renaissance: don't recognise (Seurat)

u7. Leonardo: its very old, its been painted by tradit.... its very traditional the old way. Nothing new. Seurat: just before Chagall's form of painting came about its actually breaking away from traditional art. I would say it was at the beginning of this artist's revolution.

no: ECS. j4, m8. Leonardo.

FIGURE 77. THE RESPONSES FROM THREE OPERATIONAL SAMPLES TO THREE ARTWORKS, FOR THE ABILITY TO CLASSIFY BY ART MOVEMENTS.

<table>
<thead>
<tr>
<th>SAMPLE</th>
<th>RESPONSES FOR THREE ARTWORKS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leonardo</td>
<td></td>
</tr>
<tr>
<td>ECS.</td>
<td>-</td>
</tr>
<tr>
<td>j1.</td>
<td>-</td>
</tr>
<tr>
<td>j3.</td>
<td>Olden Days</td>
</tr>
<tr>
<td>j4.</td>
<td>-</td>
</tr>
<tr>
<td>j6.</td>
<td>dark</td>
</tr>
<tr>
<td>j8.</td>
<td>Pharaoh</td>
</tr>
<tr>
<td>j10.</td>
<td>-</td>
</tr>
<tr>
<td>j11.</td>
<td>Happy Picture</td>
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<tr>
<td>j12.</td>
<td>Friends</td>
</tr>
<tr>
<td>m3.</td>
<td>Mother and Child</td>
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<tr>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>LCS.</td>
<td></td>
</tr>
<tr>
<td>j5.</td>
<td>The Olden Days</td>
</tr>
<tr>
<td>j7.</td>
<td>Mother and Baby</td>
</tr>
<tr>
<td>j9.</td>
<td>-</td>
</tr>
<tr>
<td>m1.</td>
<td>-</td>
</tr>
<tr>
<td>m4.</td>
<td>imagined as if something from real life;</td>
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<tr>
<td>m5.</td>
<td>dull</td>
</tr>
<tr>
<td>m6.</td>
<td>in water-colour</td>
</tr>
<tr>
<td>m8.</td>
<td>like a fine brush,</td>
</tr>
<tr>
<td>m10.</td>
<td>oil paints</td>
</tr>
<tr>
<td>m12.</td>
<td>mother with child, artist's view, to show ideas.</td>
</tr>
<tr>
<td>FOS.</td>
<td></td>
</tr>
<tr>
<td>m2.</td>
<td>real life</td>
</tr>
<tr>
<td>m7.</td>
<td>not bright, darker colours,</td>
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<td></td>
<td></td>
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</tbody>
</table>

258
this blends well

A Sunny Day.

textured used

different colours,

like nowadays,

varied colours,

Renaissance

Renaissance

Renaissance

Renaissance

Traditional

Traditional

Church kind of

painting.

Post-Modern

Modern

pillated

Surreal

Pointillism.

Expressionism

Surrealism

Modern

Impressionist

Modern

The dots

Postillism

Surrealism
FIGURE 78. THE OPERATIONAL CATEGORIES AND RESPONSES FOR
THE ABILITY TO RECOGNISE WHY ARTWORKS CHANGE OVER TIME.

TAUTOLOGICAL CATEGORIES: SIMPLE CONTEXTUAL
ASSOCIATIONS.
1i. PREFERENCE DIFFERENCES.
ECS.
j3. because they look different, they look more nice,
it would look nice in a book;

CIRCUMSTANTIAL CATEGORIES: COMPLEX CONTEXTUAL
ASSOCIATIONS.
2i. THEMATIC DIFFERENCES: THEMATIC RULES.
ECS.
j8. because they are all real and others don't look real.
2ii. TECHNICAL DIFFERENCES:
A) STYLE AS PROCESS
ECS.
j6. because of the different colours and the way painted.
j10. because they had different types of paint.
j11. the colours are darker and the people: sometimes they
draw them straight and sometimes round.
LCS.
m4. in the early stages, they didn't have the good
materials. some artist's today have better materials than they did then.
m10. the earlier they are the colours are more the same,
they blend together to make dull colour.
FOS.
u3. I suppose because the materials change.
B) TECHNICAL RULES: ORIGINALITY
FOS.
m2. Some are the same and someone started to do a different
type and they went by that.

THEORETICAL CATEGORIES: CONTEXTUAL ASSOCIATIONS.
3i. THEMATIC DIFFERENCES.
A) ITEMS AND PHYSICAL LOCATION.
LCS.
m6. the scenery around and things happening in the
background. What the people are wearing.
FOS.
m11. because of the clothes and surroundings: the
buildings and animals
B) RELATIVE RULES.
LCS.
j7. because different artist's had different ideas, and
thoughts in different times in history.
FOS.
m9. because there are different styles and fashions in
those times.

u5. I suppose what's going on in the world at that particular time. what artist's want to show and their feelings to things, not just what is in the picture.

m7. because people had a different view of the life and times.

u1. because of social, what's going on in life, makes it different

3ii. TECHNICAL DIFFERENCES:

A) STYLE, PROCESS AND TECHNICAL RULES.

ECS.

m3. because of its styles of painting. Because (Chagall) is quite colourful; In (Leonardo) they might not have had these colours they used in (Chagall). They might have only had dark colours.

FOS.

u4. people tend to follow the trend of each other and paint similar pictures, until someone changes course.

u6. They just developed new techniques over the years.

u7. because people started to break away and got to the stage they thought I want to paint this way, put my thing across. it would break down slowly and create new forms of art to express themselves.

B) RELATIVE RULES.

LCS.

m1. the way they are painted, like this looks smoother, (Leonardo), in a way a better painting. (Seurat) doesn't look like its painted with a brush, it looks like a sponge. Well it depends what image you want to give, can't really describe it.

m8. because there are different styles going around at different times like dots, (Seurat), and there's lines and nothing means anything really (Chagall).

m12. because people/artists got different views on art and different colours to use and thing like that.

FOS.

u2. the style started at that time, must show some kind of style.

no j1, j2, j4, j12; LCS. j9, m5.

Vacuous: j5. because it might take a long time (to paint) and buy colours.
FIGURE 79. THE ABILITY TO INFERENCE PRACTICE AT THE TIME OF PRODUCTION FROM THE ARTWORK.

TAUTOLOGICAL CATEGORIES: SIMPLE CONTEXTUAL ASSOCIATIONS.

i. THEMATIC PRACTICE: ITEMS.
Bellini.
E.C.S.
j11. colours and things, clothes and hair.

i. TECHNICAL PRACTICE: COLOUR AND SHAPE.
Matisse.
E.C.S.
j8. bright and dark colours.
F.O.S.
m7. lots of colour.
Mondrian.
L.C.S.
j9. black blue red white.
m10. shapes and colours.

CIRCUMSTANTIAL CATEGORIES: COMPLEX CONTEXTUAL ASSOCIATIONS.

ii. THEMATIC PRACTICE: ITEMS AND THEMATIC RULES.
Hogarth.
L.C.S.
m1. a lot of detail.
m6. quite a lot of detail.
m12. detailed and interesting, put paintings and trophies or something on a mantle-piece.
Manet.
j2. people from the olden days
Mondrian.
j3. dragons, people, horses with four legs

ii. TECHNICAL PRACTICE: MEDIA, TECHNIQUES AND TECHNICAL RULES.
Matisse.
L.C.S.
j5. colours smudgy paints, and those crayons you wet, its nice like paint.
Mondrian.
L.C.S.
m8. might have painted pictures like (Matisse), and might have thought that lines and straight colours would have gone against (them).
F.O.S.
u3. probably lots of lines.
Kandinsky:
u1. all sorts: oil, watercolour, inks, charcoal even.
THEORETICAL CATEGORIES: CONTEXTUAL ASSOCIATIONS.

3i. THEMATIC PRACTICE: no examples.
3ii. TECHNICAL PRACTICE: TECHNICAL RULES.

Mondrian

m9. its modern, its got streaks in it. I think people started the more modern art by the time this was done.
m11. very basic colours with straight lines, there weren't many pictures of people it was more objects.
u2. bright colours, simple things nothing too elaborate.

No: E.C.S. j1, j4 j6, j10, j12, m3; L.C.S. j7, m4, m5;
F.O.S. m2, u4, u5, u6, u7.
FIGURE 80. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO RECALL KNOWLEDGE OF AN ARTIST'S LIFE.

CIRCUMSTANTIAL CATEGORIES: COMPLEX CONTEXTUAL ASSOCIATIONS.
2i. THEMATIC ASSOCIATIONS WITH THE ARTIST'S LIFE:
ITEMS.
Titian. L.C.S.
m10. Because in most of his paintings Titian put people in.

2ii. TECHNICAL ASSOCIATIONS WITH THE ARTIST'S LIFE:
FORMAL ELEMENTS, TECHNIQUES AND RULES.
Monet L.C.S.
m8. Monet always painted in flat brush strokes with a large brush head, its quite a recent painting.
Van Gogh. L.C.S.
m4. because that's colourful and he likes to use colours.
Toulouse Lautrec. F.O.S.
u2. I've seen his work before. I've got a couple of prints at home. The brushstokes the way he's slapped it on, quickly/not quickly. He hasn't got correct colours.
Picasso. L.C.S.
j7. Picasso made paintings like no other artist had done before and used things from rubbish to make it.

THEORETICAL CATEGORIES: CONTEXTUAL ASSOCIATIONS.
3i. THEMATIC ASSOCIATIONS WITH THE ARTIST'S LIFE:
EVENTS.
Goya. F.O.S.
u6. Goya did he fight in the French revolution and do paintings like that? tortures.
3ii. TECHNICAL ASSOCIATIONS WITH THE ARTIST'S LIFE:
TECHNIQUES AND ART MOVEMENTS.
Monet. E.C.S.
m3. Monet, he's quite famous. In a lot of other paintings he blends the colours together a bit abnormal.
Picasso. F.O.S.
m2. because he did modern art: Cubist and things like that.
Surrealism. F.O.S.
u1. Surrealism is very extreme and outrageous.

E.C.S. j1, j2, j3, j4, j6, j8, j10, j11, j12; L.C.S. j5 j9, m1, m5, m12; F.O.S. u3, u4, u5, u6, u7.
FIGURE 81 THE OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO USE KNOWLEDGE OF THE ARTIST TO UNDERSTAND THE ART WORK.

CIRCUMSTANTIAL CATEGORIES: COMPLEX CONTEXTUAL ASSOCIATIONS.
2i. THEMATIC CORRESPONDENCE: no examples.
2ii. TECHNICAL CORRESPONDENCE: TECHNIQUES AND RULES.
Picasso. L.C.S.
j7. well Picasso did swirly pictures and paintings.
Tolouse Lautrec. F.O.S.
u2. he used unusual colours and that's the way that he paints.

THEORETICAL CATEGORIES: CONTEXTUAL ASSOCIATIONS.
3i. THEMATIC CORRESPONDENCE: FUNCTIONS.
Monet.ECS
m3 abnormal to show his feelings.
3ii. TECHNICAL CORRESPONDENCE: ART MOVEMENTS.
Surrealism.FOS
u1. and to me this painting seems to be outrageous.
3iii. RULES FOR THEMATIC AND TECHNICAL CORRESPONDENCE.
F.O.S.
u7. because you know what background he's from, and how he felt at certain periods, and how he expressed himself differently, and how he matured in his painting. I don't know if it was Picasso, you would know by the way he does things the colour he uses, his trademark.
u4. well if you know anything about him or her, or any of the paintings and their background, I might be able to link it up with other things, other paintings.
u5. you could compare it with other works of art that the artist has done and the reasons and feelings that went into doing those, to see if there is any particular theme. I mean a link.
TAUTOLOGICAL CATEGORIES: SIMPLE CONTEXTUAL ASSOCIATIONS.

1. THE THEMATIC CONTEXT: ITEMS AND STATUS.
Leonardo.
E.C.S.

j3. the floor is different down there.

j10. that there were a lot of poor people, because their clothes were ragged.
L.C.S.

m4. people poor because of the clothes.
Leonardo and Seurat.

j9. Leonardo: because the hair was long, the trees: Seurat, the clothes.

CIRCUMSTANTIAL CATEGORIES: COMPLEX CONTEXTUAL ASSOCIATIONS.

2. THE THEMATIC CONTEXT:
A) ITEMS, ACTIONS, PHYSICAL LOCATION.
Seurat.
E.C.S.

j11. this one people could be having a walk, because its a nice sunny day.
F.O.S.

m7 The way they are dressed, the way they spent their spare time and what they did.

u1. tells one about a park, perhaps people in the sun.

u2. the types of clothes people wear, and what they do in pastimes: sail boats and picnics. Its obviously in the summer.

u4. it tells you about how ladies and gents dressed up when they went out on day trips.

B) STATUS AND EMOTIONS.
Leonardo
E.C.S.

j6. that people were kind to their children.
L.C.S.

j7. not many people will be rich, a lot would be poor.
Seurat.
L.C.S.

m6. It looks easy, not a lot of worries or anything.

m10. life was pretty easy, and everybody pretty rich the clothes look expensive. Everyone's out in the summer, at the lake or woods, the places that were woody.
F.O.S.

m9 it was a lot of rich people even a monkey on a chain,
children with nannies and mothers. Its just sort of like a rich background.
m11. there were rich people and often spent days out at the lakes and fields and take dogs for walks.
m2: I think from the way they are dressed. It looks quite relaxed, they look quite rich people
u3. well it seems relaxing, people look quite rich.
u6. it shows rich people on a sunny day.
C) THEMATIC RULES.
Seurat.
ECS
j12. they are alive.
All three artworks.
m12. Leonardo: because it's like real life painting , Seurat: looks like how I would imagine it to look in a park; Chagall seems to be from someone's imagination. That there were trees and people.
D) HISTORICAL TIME.
LCS
Leonardo.
j5. long time ago that happened and its nice art.

THEORETICAL CATEGORIES: CONTEXTUAL ASSOCIATIONS.
3i. THE THEMATIC CONTEXT.
A) ACTIONS, STATUS, EMOTIONS, SOCIAL ORDER.
Leonardo.
L.C.S.
m1. they all do:(Leonardo) it doesn't seem very rich or extravagant, these people seem very plain.
F.O.S.
u7. They all show life at different times:(Leonardo) its very easy laid back, it looked a very happy time. Because of the surroundings, it looked like there's fields all around, its not organised its natural and a family.
Seurat.
L.C.S.
m8. that there was an attraction to water.
F.O.S.
u5. probably the best. It shows the sort of things, activities they are doing and how they spend their leisure time, because of the amount of people there.
B) HISTORICAL TIME FROM THE SUBJECT MATTER.
Leonardo.
E.C.S.
m3. the old style dresses, it looks quite peaceful some are sitting around playing, walking. It looks like its the turn of the century.
CIRCUMSTANTIAL CATEGORIES: CONTEXTUAL ASSOCIATIONS.
2i. ALTERNATIVE LIFESTYLES.
A) ITEMS, ACTIONS, PHYSICAL LOCATION, TIME.
Seurat.
E.C.S.
m3. like sitting by a river when hot, watching the boat race going on.
F.O.S.
u6. it was slower.
B) STATUS AND EMOTIONS.
Leonardo.
F.O.S.
u7. It wasn't a time when people were rich, barefoot.
Seurat.
L.C.S.
m10 people like going into the countryside and sitting down and just relaxing
F.O.S.
u2. people here look fairly well off in this picture

THEORETICAL CATEGORIES: CONTEXTUAL ASSOCIATIONS.
3i. ALTERNATIVE LIFESTYLES.
A) ACTIONS, LOCATION, STATUS, EMOTIONS, SOCIAL ORDER.
Seurat.
L.C.S.
m8. it looks like there wasn't much pollution.
F.O.S.
m11. it was an ordinary life and the whole family went out.
u1. it was very strict and rigid.
u4. I think people were a lot more formal then.
u5. it seems to be a very happy environment, also almost very upper class.
B) HISTORICAL SOCIAL ORDER FROM THE SUBJECT MATTER.
F.O.S.
m9. very restricted for children. Maybe they took them on outings. But if it was made when I said they never saw their parents very much it would be their governors or nanny.

E.C.S. j1, j2, j3, j4, j6, j8, j10, j11, j12; L.C.S. j5 j7
j9 m1 m4 m6 m12; F.O.S. m2, m7, u3.
FIGURE 84. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO IDENTIFY CONTEXTUAL THEMES.

CONTEXTUAL CATEGORIES: COMPLEX THEMES.
2i. LITERAL THEMES.
Leonardo.
F.O.S.
u7. could be a shepherd: shepherd's walk, that's his family.
Seurat.
F.O.S.
u1. People just out for the day.
u2. Just a Summer Day.
u3. it's probably like a Sunday walk: like these two characters at the end, something about them.
u4 a theme perhaps of a Sunday afternoon by the river.
2ii. EMOTIVE THEMES.
Seurat.
u6. Relaxing by a river.
u7. they enjoy life.

THEORETICAL CATEGORIES: CONTEXTUAL ASSOCIATIONS.
3i. LITERAL THEMES: no examples.
3ii. EMOTIVE THEMES.
U5. I think leisure is the theme, to show a person looking at how people spent their time.
FIGURE 85. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO VALIDATE CONTEXTUAL INFERENCES.

CIRCUMSTANTIAL CATEGORIES: COMPLEX CONTEXTUAL ASSOCIATIONS.

2i. JUSTIFICATION OF CONTEXTUAL THEMATIC AGREEMENT/DISAGREEMENT BY:
A) HYPOTHETICAL ARGUMENT.

E.C.S.
m3. Yes and no: that is what a few people would do when it's hot, walk by a lake, but a ladies walking a monkey and I don't think people walked monkeys in those days.
F.O.S.
u6. it looks like the rich, if they were rich I suppose they would be like that.

B) INDEPENDENT SOURCES OF INFORMATION.

L.C.S.
j7. yes: some facts that archeologists dug up.
m4. I don't know because if the artist did that they might not have been poor, but they might have been in-between not poor and not rich: ask the artist, find out in a book.
m8. I think so: go to a library to find out.
m10. yes: look at more pictures painted at that time.
m12. maybe it would be like that but not completely: find out from comparing it with books or other pictures.
F.O.S.
m2. not sure, that monkey shows when monkeys came over as pets: use an encyclopedia.
m7. not everyone enjoys life there is always evil going on at the time: look in books and art pictures to see if it looks the same.
m9. for the rich people. It wouldn't be for the poor: look in history books and paintings at the time that's similar to them.
m11. I think there were other kinds of people like rich and poor: could look in books and other paintings and compare them.
u1. I believe so from what they are wearing and doing: look it up in a book.
u7. I think so: they are happy, but its the clothes and way painted. The babies not wearing any clothes, been ill or something.

THEORETICAL CATEGORIES: CONTEXTUAL ASSOCIATIONS.

3i. GENERALISATIONS OF THEMATIC INFERENCE AND JUSTIFICATION FROM INDEPENDENT SOURCES.

L.C.S.
m6. yes because it seems not made up it seems realistic, look at other pictures or compare them whether the same or different.
u2. not at all, some people might not have had a lot of money: find out the exact date the picture painted and represents, and research it.
u4. I think so: you would look at other paintings of the same era.

u5. I think it is from what I have seen from photographs: research into when it was done and who done by and compare with photo's of that age and documents on how people led their lives.

No: L.C.S. j5, j9, m1, m5.
FIGURE 86. OPERATIONAL CATEGORIES AND RESPONSES FOR THE ABILITY TO COMPARATIVELY EVALUATE CRITICAL MERIT.

TAUTOLOGICAL CATEGORIES: SIMPLE COMPARISONS OF MERIT.
1i. THEMATIC AGREEMENT WITH DETAILS.
E.C.S.
j11. Yes: the people do look the same as us.
1ii. TECHNICAL AGREEMENT/DISAGREEMENT WITH DETAILS.
E.C.S.
j2. not agree, just don't. I disagree with not looking at the lines.
L.C.S.
j5. agree the nice colours.

CIRCUMSTANTIAL CATEGORIES: COMPLEX COMPARISONS OF MERIT.
2i. THEMATIC RULES FOR AGREEMENT/DISAGREEMENT.
A) DETAIL.
L.C.S.
j7. I think I disagree, because there are lots of details in the sort of silk.
m1. no. How high the people are, or how far the people go.
It would be better to make it more obvious how many actual people are there, you can't really tell.
m12. I think he has tried to paint them like they are, like on the person he meant to be a waitress or whatever. She looks like she might have meant to be some kind of portrait. Whereas, the people in the background are blended in together, and some look like they only have half a body.
F.O.S
u6. a bit, not minute its quite detailed, there's a lot of detail.
B) DETAIL AND GENIUS.
L.C.S.
m4. I think that's right, because he's done it well without correct details, because if you do it with details and people have spots all over their face it makes them look ugly. I agree that he's a little bit of a genius.
m6. Agree, yes that's right (details). I'm not sure about a painter of genius. You can't tell what looking at;
F.O.S.
m2. No, because it doesn't show; if you want a proper person you want detail to show the way they are. I don't think he's a genius because of that.
2ii. TECHNICAL RULES FOR AGREEMENT/DISAGREEMENT.
A) DETAILS
E.C.S.
j10. Yes: not too bothered about mistakes, because its a different type what he'd like people to do.
L.C.S.
j9. no, colours; because they could get it all wrong and messed up.
F.O.S.
m7. yes, its not been done with lines, its a little bit boring if done with lines everywhere. How its done lines and curves, which meant to be straight.
B) DETAILS AND GENIUS.
L.C.S.
m5. Yes I think they're put exactly how they really are. The genius I don't know about that, usually geniuses do bigger pictures, and more stuff like that.
C) GENIUS
E.C.S.
j1. Yes its very colourful and imaginative.
L.C.S.
j6. I agree because its a good painting.

THEORETICAL CATEGORIES: COMPARISONS OF MERIT.
3i. THEMATIC AGREEMENT/DISAGREEMENT.
A) DETAILS.
E.C.S.
j3. Agree: the ladies would look like that in fashion ways.
F.O.S.
m9. I think I agree that they should be painted as they are, not trying to flatter, because it would not show them, it would show somebody else.
u1. no, its a very good painting, the foreground, but perhaps the reflection in the mirror could have been better. The faces aren't detailed and the crowd you can only make out a few people.
u3. Yes, I think so, because she's not particularly attractive, whereas other painters before used to make them look attractive.
B) GENIUS AND DETAILS
L.C.S.
m8. Yes without much detail, because there isn't much detail in the background its just all dark colours. (Genius), it must have taken him a while to think of the picture especially if there wasn't a bar like that, because it quite realistic.
F.O.S.
u4. How can they be exactly as you see them without minute details. I think perhaps you are right in saying he is a genius in terms of art, because it is a good picture.
3ii. TECHNICAL RULES FOR AGREEMENT/DISAGREEMENT.
A) DETAILS.
F.O.S.
u5. Yes I would agree from looking at it. You can see particularly the background he/she hasn't bothered with
detail and in the three figures in the foreground, you can see that they are an impression of real people.

u7. I think that statement would be wrong, because there's lots of attention to detail, and colours and the way the picture works. I say that a lot of detail was in that picture.

B) GENIUS.

E.C.S.

m3. Its a painter of genius, It complicated the way its been drawn. I couldn't draw anything like this.

F.O.S.

m11. I agree because it takes a lot of experience to get the texture of the hair on the lady and the facial.... clothes, it looks as though the room is longer and going back.

C) DETAIL AND GENIUS.

F.O.S.

u2. The first bits right, I don't know about genius, maybe, but I still think other people can do it. People can do the same standard as this, and he's only classed as a genius over the years.

E.C.S. j4. yes. j8. don't understand, j12 no; L.C.S. m10.

What do you mean by painter of genius?