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**RESEARCH ARTICLE**

**Children's Appreciation of Different Artistic Genres: Representational, Non-representational, and Abstract**

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**ABSTRACT**

Making art and appreciating art are essential human behaviours. As the idiom goes, "beauty lies in the eye of the beholder" we find diverse opinions about art and differences in the experiences elicited through art by individuals. When one perceives art, the close association between sensory and perceptual processing results in aesthetic emotions and aesthetic judgement and helps him/her build meaning. Children's appreciation of artworks can be categorised into the perceptual level, contextual level and analytical level of appreciation. The objective of the present study is to explore children's levels of art appreciation. The study is conducted on 60 grade IX children (equal number of boys and girls) in the age group of 13-15 years with no arts education background. They are from rural and urban backgrounds located near Hyderabad in the state of Telangana. Children's appreciation of artworks is elicited by showing them artworks belonging to three artistic genres: representational, semi-representational and abstract artworks. The results of gender-wise analysis of children's appreciation according to three levels of appreciation indicate that boys and girls show a statistically significant difference only at the perceptual level of appreciation among representational artworks. For semi-representational artworks, boys and girls display a statistically significant difference at the contextual level of appreciation. On the other hand, in relation to abstract artworks, boys and girls display statistically significant differences in appreciation at perceptual, contextual, and analytical levels of appreciation. The research findings are a clear indication that teachers should encourage children to engage with, reflect upon and value their experiences with artworks and their beauty.

**KEYWORDS**

Art, art appreciation, art experiences, beauty, gender, culture

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**1. Introduction**

Making art and appreciating art are essential human behaviours. As the idiom goes, "beauty lies in the eye of the beholder" we find diverse opinions about art and differences in the experiences elicited through art by individuals. Art appreciation is regarded as part of art criticism (Ping & Ladin, 2019), and art appreciation helps students to engage in expressing their own feelings and ideas and appreciate their own artistic creations (Subramaniam, 2017, cited in Ping & Ladin, 2019; Madrid et al., 2019 cited in Ping & Ladin, 2019). Art Appreciation helps children develop communication skills (Novaković, 2015) and generate self-confidence (Ariffin, 2010, cited in Ping & Ladin, 2019). UNESCO considers culture and arts as essential components of a comprehensive education leading to the full development of the individual (UNESCO, 2006).

It is stated that children's artistic development is not universal and is influenced by the environment and culture in which a child grows up. When one perceives art, the close association between sensory and perceptual processing results in aesthetic emotions and aesthetic judgement and helps him/her build meaning. A common finding among some of the researchers is that children's preferences depend on two key stimuli, which are "subject matter and colour" (Gardner, 1970; Machotka, 1966; Taunton, 1980,

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1982). Children's preferences of art, reasons for their preferences, their concepts about artistic style and their verbal responses about art go through three progressive stages, namely "the sensorial, the concrete and the expressive stage as they advance through years" (Kerlavage, 1995 cited in Lye et al., 2017).

Why do people engage with challenging art? The research argues that "art provides the possibility to gain new information and expand the acquired knowledge and offers opportunities for mental growth" (Armstrong & Detweiler-Bedell, 2008). According to idealistic philosophy, one of the important functions of art experiences is self-education for the viewer. Experimental aesthetics investigates the importance of art in human society and its presence in all cultures. Most researchers agree that "art provides pleasing, hedonic experiences" (Berlyne, 1974; Dissanayake, 2007). Empirical research in art appreciation has led us to an understanding of the nature of art appreciation. According to Freeman and Parsons (2001), Arnheim (1969), Gombrich (1977), and Goodman (1968) are the people "who focused in an exclusive way on the visual character of cognition in art". Arnheim (1969) contended that "visual perception is a cognitive process as it involves visual thinking which comprises processes such as selection, focusing and abstraction."

## **2. Literature Review**

Various art appreciation theories (Chatterjee, 2003; Leder et al., 2004) argue that there is a constant interaction between the cognitive and emotional factors influencing aesthetic appreciation. Research proposed that "an art viewer initially assesses the perceptual features of the stimulus during aesthetic perception" (Leder et al., 2004). This process occurs very quickly, and these fluent experiences result in positive emotional states (Reber, Schwarz, & Winkielman, 2004). This stage is followed by the understanding of the artwork, which includes "explicit processing of stimulus features like content and style of the artwork" (Leder et al., 2014). Evaluation of artworks at this stage is affected by the perceivers' thoughts, and emotions about the artwork and Schwarz & Clore (2007) argued that "thoughts and feelings influence one another." Thus, "aesthetic experience emerges from a complex interplay of cognitive and emotional processes" (Leder et al., 2004).

Kieran (2012, cited in Sherman & Morrissey, 2017) argued that "art appreciation is an intrinsically valuable skill that allows one to cultivate excellences of character because practiced arts engagement allows one to better imagine and critically examine not only aesthetic qualities of artworks but also artistic originality, emotional expression, insight and moral understanding." (p. 23). Sherman & Morrissey further argued that "philosophers of art commonly contend that art appreciation enables us to understand others better by encouraging us to take on their viewpoints, to metaphorically take a walk in their shoes, to feel their pain." (2017). Several studies conducted in the field of art-based interventions in shaping new pedagogies for teaching proved that it enhances the learning process among students. Rieger & Chernomas (2013) argued that art-based pedagogy that integrates art with other subject matter improves the learning process. Further, art-based learning was found to be effective in enhancing students' "observational skills, empathy, non-verbal communication and interpersonal skills" (Wikström, 2011).

Csikszentmihalyi & Robinson (1990) argued that "thinking and feeling occur simultaneously when people view and appreciate art." When children indicate their visual preferences for shape, colour, and images, they make their aesthetic choices (Danko-McGhee, 2006). Children articulate their awe and amazement during a visual encounter, and their aesthetic responses are evident through their spontaneity. During this encounter, children acquire the skills to appreciate artworks and understand that "each artwork is a unique expression of the artist" (Eckhoff, 2010). Children also begin to find relations between what is portrayed in the artwork and their own personal experiences (Kolbe, 2002; Mulcahey, 2009; Savva, 2003). This suggests that children who have the opportunity to engage with quality art over a period of time show higher levels of aesthetic appreciation (Housen, 2002).

The artworks best serve as an appropriate visual medium for the children to articulate their thinking (Housen, 2002; Perkins, 2003). Research argues that art is a primary medium of human communication. House & Rule (2005) suggests that "when children interpret artworks, they develop inventive problem-solving abilities, apply analytic and synthetic forms of reasoning, and learn to exercise judgement." It is found that when children engage with visual arts at a young age, it helps sensory and perceptual development which acts as a foundation for early learning (Dunn & Wright, 2014; Rudolf & Wright, 2015).

Children's descriptions of artworks are categorised into three levels of appreciation, namely, perceptual level, contextual level and analytical level, based on Machotka's (1966) study. These levels presume the cognitive developmental stages described by Piaget. Gardner (2006) argues that art draws from multiple intelligences to conceptualize, associate and synthesize prior experience in creating new knowledge. Experiencing art is considered an epistemology for finding meaning in life since viewing and discussing art stimulates the imagination and fosters envisioning what a better world would look like. It may promote positive social change by providing insight and help in developing meaning in art and in life. Therefore, research is needed to explore how children respond to artworks of different artistic genres.

The objective of the present study is to explore children's levels of art appreciation. The quantitative study examines how boys and girls appreciate artworks of different artistic genres.

### 3. Methodology

The study is conducted on 60 children in the age group of 13-15 years with no arts education background. The sample selected has an equal number of boys and girls from grade IX. They are from rural and urban backgrounds located near Hyderabad in the state of Telangana. The mean age for the sample is 14.2 years. If individually taken, the mean age of rural and urban children is 14.7 years and 13.6 years, respectively, with a corresponding standard deviation of 0.58 and 0.56. On the other hand, the mean age for girls is 14 years, with a standard deviation of 0.91 and for boys, 14.3 years, with a corresponding standard deviation of 0.81. Overall, the standard deviation is 0.81. The age range for all children is 13- 15 years. Since the sample selected is art naive, this will prevent any mediated effect of art-related knowledge (Leder et al., 2006).

To measure the art appreciation of children, artworks depicting landscapes are shown to children. The study used nine images of landscapes from three artistic genres: representational, semi-representational and abstract artworks. It includes western, middle eastern and oriental types of paintings. The artworks characterise specific artistic periods: Renaissance/Baroque, Impressionism and Abstraction. The paintings used in the study are selected by experts based on relevant books on art history and with the intersubjective agreement. The artworks are shown randomly to children using a projector to elicit their responses. Children are shown a few sample images of artworks to familiarise them with the procedure. These sample images are not included in the actual study. All images are shown for about five to ten minutes, and children describe the artwork. Children’s expressions of art appreciation are obtained from their descriptions of artworks. To ensure the reliability of the study, all test procedures are administered in a similar pattern for all participants to obtain accurate and stable results. The conditions of the tests are standardised; the circumstances are made consistent with reducing any external factors. Sample are selected from the same grade, age group and geographic location to produce valid results for the study.

Children’s expressions of artworks are coded on a continuous scale of 1-10 for the level of appreciation. Their descriptions are categorised into three levels of appreciation (Machotka, 1966): perceptual level, contextual level and analytical level. These levels presume the cognitive developmental stages described by Piaget. When children focus on what they perceive in the painting and describe it, it is coded as Perceptual level. If children can look at the painting as a whole, combining various elements, it is coded as Contextual level. When children use abstract language to describe the painting, it is coded as Analytical level.

The data obtained is tested for normality using the Shapiro-Wilk test. Since the p-value is less than 0.05, the data is assumed to be non-normal. Therefore, non-parametric statistical tests are conducted for data analysis. Friedman test is conducted to compare the differences between perceptual, contextual, and analytical levels of appreciation for three genres of artworks. Gender-wise analysis of the appreciation of three genres of artworks with respect to three levels of appreciation is conducted using the Mann-Whitney U test.

### 4. Results

#### 4.1 Children’s levels of appreciation of artworks with respect to gender

Children’s appreciation of artworks is analysed quantitatively with respect to the three genres of artworks, viz., representational, semi-representational and abstract artworks. Children’s appreciation of three genres of artworks is analysed with respect to perceptual, contextual, and analytical levels of appreciation. Results of the analysis of appreciation of artworks with respect to the three levels for boys and girls are given below.

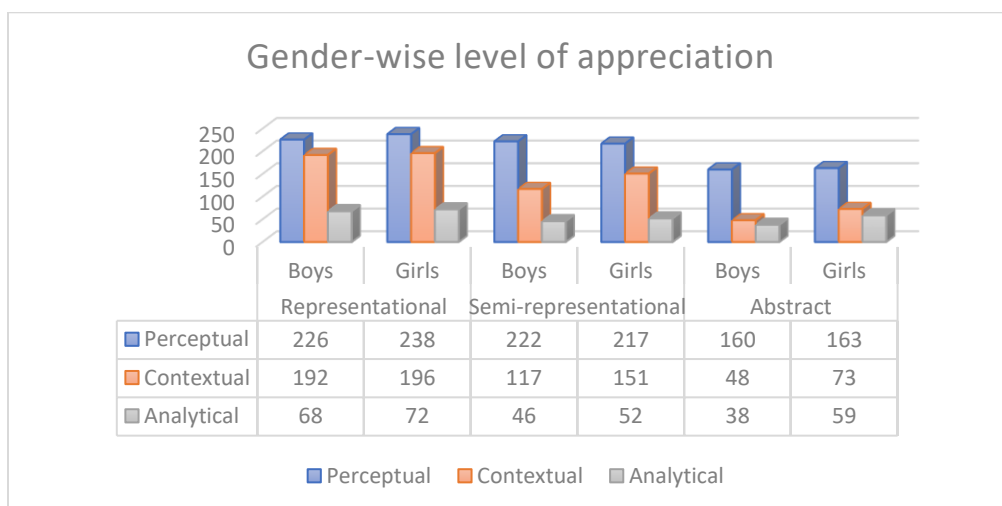


Figure 1. Level of appreciation of artworks with respect to gender

The analysis of appreciation of representational artworks with respect to the level of appreciation shows that the total scores for perceptual, contextual, and analytical levels of appreciation for boys are 226, 192 and 68, respectively. The total scores for appreciation of representational artworks by girls are 238, 196 and 72, respectively, for the perceptual, contextual, and analytical levels of appreciation. The scores for semi-representational artworks at the perceptual, contextual, and analytical level of appreciation for boys are 222, 117 and 46, respectively. The scores for appreciation of semi-representational artworks by girls are 217, 151 and 52, respectively, at the perceptual, contextual, and analytical levels of appreciation. The scores for appreciation of abstract artworks at perceptual, contextual, and analytical levels for boys are 160, 48 and 38, respectively. The total scores for appreciation of abstract artworks by girls are 163, 73 and 59, respectively, at the perceptual, contextual, and analytical levels of appreciation.

The above results show that there is a difference in the perceptual, contextual, and analytical level of appreciation with respect to representational, semi-representational and abstract artworks by boys and girls.

**4.2. Level of appreciation of representational artworks with respect to gender**

The analysis of appreciation of representational artworks with respect to gender shows that there is a difference in the perceptual, contextual, and analytical levels of appreciation between boys and girls. It is therefore required to assess if the differences in the level of appreciation are statistically significant or not. Hence, the following hypothesis is formulated:

H<sub>1</sub>: There is a significant difference between the perceptual, contextual, and analytical levels of appreciation of representational artworks by boys and girls.

To test this hypothesis, the above hypothesis is translated into null form.

H<sub>0</sub>: There is no significant difference between the perceptual, contextual, and analytical levels of appreciation of representational artworks by boys and girls.

The above null hypothesis is tested through the Mann-Whitney U test, and the results are given below:

**Table 2. Mann-Whitney U test results – Level of appreciation of representational artworks by boys and girls**

Representational	Gender	N	Mean Rank	Sum of Ranks
Perceptual	Boys	30	22.67	680.00
	Girls	30	38.33	1150.00
	Total	60		
Contextual	Boys	30	28.73	862.00
	Girls	30	32.27	968.00
	Total	60		
Analytical	Boys	30	27.97	839.00
	Girls	30	33.03	991.00
	Total	60		

**Test Statistics<sup>a</sup>**

Representational	Perceptual	Contextual	Analytical
Mann-Whitney U	215.000	397.000	374.000
Wilcoxon W	680.000	862.000	839.000
Z	-3.716	-.813	-1.223
Asymp. Sig. (2-tailed)	.000	.416	.221

a. Grouping Variable: Gender

The results presented above show that at the perceptual level of appreciation, the mean rank for girls is 38.33 and is higher than the mean rank for boys, which is 22.67. From the Mann-Whitney U statistical analysis, it is found that the U value is 215, the Z score is – 3.716, and the p-value is 0.000. With a p-value of 0.000, it is concluded that there exists a statistically significant difference in the appreciation of representational artworks at the perceptual level of appreciation by boys and girls (U = 215, p = 0.000).

At the contextual level of appreciation, the mean rank for girls is 32.27 and is higher than the mean rank for boys, which is 28.73. From the Mann-Whitney U statistical analysis, it is observed that the U value is 397, the Z score is – 0.813, and the p-value is 0.416.

With a p-value of 0.416 ( $> 0.05$ ), the null hypothesis stands accepted. Therefore, it is concluded that there exists no statistically significant difference in the appreciation of representational artworks at the contextual level of appreciation by boys and girls ( $U = 397, p = 0.416$ ).

At the analytical level of appreciation, the mean rank for girls is 33.03 and is higher than the mean rank for boys, which is 27.97. From the results of the Mann-Whitney U statistical analysis, the U value is 374, the Z score is  $- 1.223$ , and the p-value is 0.221. With a p-value of 0.221 ( $> 0.05$ ), the null hypothesis stands accepted, and it is concluded that there exists no statistically significant difference in the appreciation of representational artworks at the analytical level of appreciation by boys and girls ( $U = 374, p = 0.221$ ).

To conclude, it is evident from the results of the Mann-Whitney test that boys and girls display a statistically significant difference only at the perceptual level of appreciation for representational artworks.

**4.3. Level of appreciation of semi-representational artworks with respect to gender**

The results of the analysis of appreciation of semi-representational artworks with respect to gender (figure 1) show that there is a difference in the perceptual, contextual, and analytical level of appreciation between boys and girls. It is therefore required to assess if the differences in the level of appreciation are statistically significant or not. Hence, the following hypothesis is formulated:

H<sub>1</sub>: There is a significant difference between the perceptual, contextual, and analytical levels of appreciation of semi-representational artworks by boys and girls.

To test this hypothesis, the above hypothesis is translated into null form.

H<sub>0</sub>: There is no significant difference between the perceptual, contextual, and analytical levels of appreciation of semi-representational artworks by boys and girls.

The above null hypothesis is tested through the Mann-Whitney U test, and the results are given below:

**Table 3. Mann-Whitney U test results – Level of appreciation of semi-representational artworks by boys and girls**

Semi-representational	Gender	N	Mean Rank	Sum of Ranks
Perceptual	Boys	30	26.77	803.00
	Girls	30	34.23	1027.00
	Total	60		
Contextual	Boys	30	24.43	733.00
	Girls	30	36.57	1097.00
	Total	60		
Analytical	Boys	30	29.48	884.50
	Girls	30	31.52	945.50
	Total	60		

**Test Statistics<sup>a</sup>**

Semi-representational	Perceptual	Contextual	Analytical
Mann-Whitney U	338.000	268.000	419.500
Wilcoxon W	803.000	733.000	884.500
Z	-1.823	- 2.715	-.583
Asymp. Sig. (2-tailed)	.068	.007	.560

a. Grouping Variable: Gender

Results presented in the above table show that at the perceptual level of appreciation, the mean rank for girls is 34.23 and is higher than the mean rank for boys, which is 26.77. From the Mann-Whitney U statistical analysis, it is found that the U value is 338, the Z score is  $- 1.823$ , and the p-value is 0.068. With a p-value of 0.068 ( $> 0.05$ ), the null hypothesis stands accepted. It is concluded that there exists no statistically significant difference in the appreciation of semi-representational artworks at the perceptual level of appreciation by boys and girls ( $U = 338, p = 0.068$ ).

At the contextual level of appreciation, the mean rank for girls is 36.57 and is higher than the mean rank for boys, which is 24.43. The Mann-Whitney U statistical analysis shows that the U value is 268, the Z score is – 2.715, and the p-value is 0.007. With a p-value of 0.007 (< 0.05), the null hypothesis stands rejected, and therefore, it is inferred that there exists a statistically significant difference in the appreciation of semi-representational artworks at the contextual level of appreciation by boys and girls (U = 268, p = 0.007).

At the analytical level of appreciation, the mean rank for girls is 31.52, which is higher than the mean rank for boys, which is 29.48. From the Mann-Whitney U statistical analysis, the U value is 419.500, the Z score is – 0.583, and the p-value is 0.560. With a p-value of 0.560 (> 0.05), the null hypothesis stands accepted. It is inferred that there exists no statistically significant difference in the appreciation of semi-representational artworks at the analytical level of appreciation by boys and girls (U = 419.500, p = 0.560).

To conclude, it is evident from the results of the Mann-Whitney test that boys and girls display a statistically significant difference only at the contextual level of appreciation for semi-representational artworks.

**4.4. Level of appreciation of abstract artworks with respect to gender**

The results of the analysis of appreciation of abstract art works with respect to gender (figure 1) show that there is a difference in the perceptual, contextual, and analytical level of appreciation between boys and girls. It is therefore required to assess if the differences in the level of appreciation are statistically significant or not. Hence, the following hypothesis is formulated:

H<sub>1</sub>: There is a significant difference between the perceptual, contextual, and analytical levels of appreciation of abstract artworks by boys and girls.

To test this hypothesis, the above hypothesis is translated into null form.

H<sub>0</sub>: There is no significant difference between the perceptual, contextual, and analytical levels of appreciation of abstract artworks by boys and girls.

The above null hypothesis is tested through the Mann-Whitney U test, and the results are shown below:

**Table 4. Mann-Whitney U test results – Level of appreciation of abstract artworks by boys and girls**

Abstract	Gender	N	Mean Rank	Sum of Ranks
Perceptual	Boys	30	26.07	782.00
	Girls	30	34.93	1048.00
	Total	60		
Contextual	Boys	30	24.42	732.50
	Girls	30	36.58	1097.50
	Total	60		
Analytical	Boys	30	26.38	791.50
	Girls	30	34.62	1038.50
	Total	60		

**Test Statistics<sup>a</sup>**

Abstract	Perceptual	Contextual	Analytical
Mann-Whitney U	317.000	267.500	326.500
Wilcoxon W	782.000	732.500	791.500
Z	-2.035	- 2.995	-2.349
Asymp. Sig. (2-tailed)	.042	.003	.019

a. Grouping Variable: Gender

The results presented above show that at the perceptual level of appreciation, the mean rank for girls is 34.93 and is higher than the mean rank for boys, which is 26.07. From the Mann-Whitney U statistical analysis, the U value is 317, the Z score is – 2.035, and the p-value is 0.042. With a p-value of 0.042 (< 0.05), the null hypothesis stands rejected; therefore, it is inferred that there exists a statistically significant difference in the appreciation of abstract artworks at the perceptual level of appreciation by boys and girls (U = 317, p = 0.042).

At the contextual level of appreciation, the mean rank for girls is 36.58 and is higher than the mean rank for boys, which is 24.42. From the Mann-Whitney U statistical analysis, it is observed that the U value is 267.500, the Z score is – 2.995, and the p-value is

0.003. With a p-value of 0.003 ( $< 0.05$ ), the null hypothesis stands rejected. Therefore, it is inferred that there exists a statistically significant difference in the appreciation of abstract artworks at the contextual level of appreciation by boys and girls ( $U = 267.500$ ,  $p = 0.003$ ).

At the analytical level of appreciation, the mean rank for girls is 34.62, which is higher than the mean rank for boys, which is 26.38. From the Mann-Whitney U statistical analysis, the U value is 326.500, the Z score is  $-2.349$ , and the p-value is 0.019. With a p-value of 0.019 ( $< 0.05$ ), the null hypothesis stands rejected; therefore, it is inferred that there exists a statistically significant difference in the appreciation of abstract artworks at the analytical level of appreciation by boys and girls ( $U = 326.500$ ,  $p = 0.019$ ). To conclude, it is evident from the results of the Mann-Whitney U test that boys and girls display a statistically significant difference at the perceptual, contextual, and analytical level of appreciation for abstract artworks.

The art expressions of children show that children use descriptive language to name and describe things and make logical and personal connections. It can be said that children's speculations are based on their memory, association and perception based on past knowledge and experience (Savva & Trimis, 2005). The appreciation of abstract artworks shows that children try to find meaning in whatever they can identify in the artwork. The absence of clear content in abstract artworks forces children to observe the colours and patterns and provide interpretations for them.

For appreciating representational artworks, children are at the contextual level of appreciation. For artworks with clear content, they engage with the artwork to understand the meaning, and at later stages, they venture into interpreting the meaning of the artwork. For semi-representational artworks, children focus on realistic presentation and clarity of presentation. So, children appreciate artworks at the perceptual level and contextual levels. In contrast to the above two genres, while appreciating abstract artworks, children are satisfied with recognizing objects in the artwork.

The analysis of appreciation of artworks reveals that for all genres of artworks, the scores of appreciation are higher for girls compared to boys. Gender-wise analysis of children's appreciation according to three levels of appreciation indicates that boys and girls show a statistically significant difference only at the perceptual level of appreciation among representational artworks. For semi-representational artworks, boys and girls display a statistically significant difference only at the contextual level of appreciation. Contrary to the results obtained for representational and semi-representational artworks, in relation to abstract artworks, it was found that girls and boys display statistically significant differences in appreciation at perceptual, contextual, and analytical levels of appreciation.

The results presented above are in conformity with earlier studies which show that children described more about *representational* artworks and least about *abstract* artworks. Thus, the results support the past findings that children's appreciation of artworks varies based on the genre of painting. The more realistic the artwork, the more children focus on what they see in the artwork and understand the artwork. Children find it difficult to understand and explain abstract artworks. This confirms the findings by Leder & Nadal (2014) that aesthetic appreciation of artworks depends strongly on aspects of cognitive mastering. The results also corroborate Leder et al.'s (2004) hypothesis that comprehension of an artwork is based on content representation in the artwork.

The results of the present study do not conform with the results of Machotka's (1966) art appreciation progression. Machotka argued that children above 12 years of age who are in the formal operational stage, as per Piaget's cognitive development model, appreciate artworks based on interest in style, composition, affective tone and luminosity, and they are expected to be at the Analytical level. But the present results reveal that children try to look at the artwork as a whole and look for a realistic presentation of the artwork. Most of the children focus more on what they see in the artwork while appreciating the artwork. Very few children appreciate the artworks based on style and composition. This may be explained on the basis of their experiences in art. None of the children is exposed to art theory, and they have no prior expertise in art making. Few children have visited an art gallery or museum. It is evident from the art expertise questionnaire that they are art naïve. This confirms Parsons' (1994) proposition that "the individual's development in art is influenced by cultural, educational and social aspects of experience." Though Parsons proposes a universal aesthetic development theory, he agrees with "the possibility of cultural differences in art appreciation" (1994).

In appreciating representational artworks, children relate to artworks based on their experience, and they try to associate with it depending on their culture. It is found that children also focus on artistic elements such as colour, light, and space. The results corroborate the findings of Leder et al. (2012) that emotional aspects greatly influence aesthetic appreciation. As representational artworks depict clear content, it is observed that children appreciate this genre of artwork better; they provide meanings and interpretations because of fluent processing, which depends on the viewer's perceptual experience (Reber, Schwarz., & Winkielman., 2004). Semi-representational artworks may appear realistic from far, but it is not. While appreciating semi-representational artworks, children try to identify the content and meaning though it seems confusing for them. Therefore, children describe the identified content. Children who took part in this study are art naïve, and their visual experiences are determined by social and cultural factors. This is in accordance with the finding that deeper processing of an artwork improves aesthetic appreciation, and it depends on the viewers' art expertise (Silvia, 2006).

## 5. Conclusion

The present study explored how children appreciate art by viewing artworks of different genres and types, which provides knowledge about their aesthetic experiences. Experiencing art has a vital bearing on human existence; it helps people to analyse their emotions, be an enlightened self and foster their love for a beautiful universe. Art acts as a medium for people to understand cultures and build a humanitarian society. The research findings are a clear indication that teachers should encourage children to engage with, reflect upon and value their experiences with artworks and their beauty. Their aesthetic experiences should be broadened through different contexts provided in their curricular subjects, including languages, mathematics, science, history, and the like. Children should also have opportunities to share their experiences and listen to the reflections of their peers.

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## Appendix

### List of Paintings

1. *Pastoral Landscape*, Asher Brown Durand, 1861, Hudson River School.
2. *Water lilies*, Claude Monet, 1917, Impressionism.
3. *Landscapes with Red spots no. 2*, Wassily Kandinsky, 1913, Abstraction.
4. *An Arab encampment at Sunset*, Herman David Salomon Corrodi.
5. Middle eastern city, unknown, Early 20<sup>th</sup> century.
6. Abstract landscape, Shafic Abboud, 1959.
7. *The Watercolour Log*, Milind Mulick, contemporary.
8. *Dancing and Singing (Peasants Returning from Work)*, Ma Yuan, 13<sup>th</sup> century.
9. *The First Light*, Chu Teh Chun, 1987.