The Arts as Strategy or the Arts as Process? : A Comparison of Two Learning Approaches in Religious Education in the Catholic Primary School

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THE ARTS AS STRATEGY OR THE ARTS AS PROCESS? A COMPARISON
OF TWO LEARNING APPROACHES IN RELIGIOUS EDUCATION
IN THE CATHOLIC PRIMARY SCHOOL

BY


A Thesis Submitted in Partial Fulfilment of the
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USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.
ABSTRACT

This study examined differences in understanding of Christian values between two groups of children experiencing two different learning approaches in religious education in the Catholic primary school.

One learning approach used the arts as strategy. In it children expressed themselves discursively through worksheet activities: colouring in pre-designed pictures and completing written sentences, paragraphs or crossword puzzles.

The other approach was learning through the arts as process. In this approach children expressed themselves non-discursively through their creative products: paintings, play dough modelling and construction scenarios.

Each group comprised 30 subjects who were in Year 5, and whose ages ranged from 9 to 10 years. The groups were divided into sub-groups of 15 subjects. Subjects came from two schools and each school produced two types of sub-groups, an arts as strategy sub-group and an arts as process sub-group. All sub-groups were read the same eight stories about Jesus and carried out their respective tasks: subjects of the arts as strategy sub-groups completed the same worksheet on each story, while subjects in the arts as process sub-groups explored the meaning of each story through an art form. Stories were designated a specific art activity beforehand: painting, modelling or construction.

Subjects were questioned about their work from a standardised questioning format for each group. The responses were audio taped and became the qualitative data in the study. Quantitative data were the responses to the pretests and posttests, administered orally to each subject before and after treatment.
The pretest and posttest instrument was the same but the tests were marked differently. That is, the tests covered subjects' perceptions of Jesus' values, how he showed what they were and why he thought they were important; and only values and specific actions of Jesus contained in the eight stories were accepted at posttest. Verbal protocols in each response were analysed and allocated to the categories of characteristics, values, actions of Jesus, and other, in accordance with the Evaluation Procedures in Appendix B.

Quantitative results showed that both groups improved significantly over the treatment period. Subjects of the arts as strategy group showed a significant improvement in their understanding of Christian values between pretest (M = 4.172) and posttest (M = 5.172), t(28) = 4.20, p < .001. Subjects of the arts as process group also showed a significant improvement in their understanding between pretest (M = 4.033) and posttest (M = 5.433), t(29) = 4.58, p = <.001. But a comparison of the two groups showed that they did not differ significantly at posttest, F(1,56) = 1.04, p > .05. Therefore, although both groups improved significantly, it was found that the difference in learning approach did not generate a significant difference between the children's level of understanding of Christian values at posttest.

However, an evaluation of qualitative data suggested that the difference in learning approach produced a qualitative difference in children's responses. From a comparison of qualitative data, a conclusion was drawn that the arts as process group showed a wider range of perceptions of Christian values inherent in the stories, than did the arts as strategy group.
DECLARATION

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

Date: 16 November 1992
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Heartfelt thanks go to the Year 5 children of Notre Dame Primary School and St Munchin's Primary School. My delightful encounter with them will be remembered all the days of my life!
## Abstract

## Declaration

## Acknowledgements

## List of Figures

## Chapter

### 1 INTRODUCTION

#### 1.1 Background

- **1.1.1 Religious Education in the Catholic Primary School**
- **1.1.2 The Background of the Study**

#### 1.2 Need for the Study

#### 1.3 The Significance of the Study

#### 1.4 Statement of the Problem

#### 1.5 Definition of Terms

#### 1.6 Statement of the Research Questions

## 2 REVIEW OF THE LITERATURE

#### 2.1 General Literature

#### 2.2 Literature on Methodology

#### 2.3 Literature on Previous Findings

#### 2.4 Specific Studies similar to the Current Study

## 3 METHOD OF INVESTIGATION

#### 3.1 Subjects

#### 3.2 Design of the Study

#### 3.3 Description of the Instrument

#### 3.4 Data Collection Procedures

- **3.4.1 Standardised Treatment Procedures**
- **3.4.2 Evaluation Procedures**

## 4 RESULTS OF THE STUDY

#### 4.1 Quantitative Results

- **4.1.1 Results of the Arts as Strategy Group**
- **4.1.2 Results of the Arts as Process Group**
- **4.1.3 Results of the Two Groups**

#### 4.2 Qualitative Data

- **4.2.1 Specific Worksheet-oriented Responses versus General Self-generated Responses**
- **4.2.2 Concern over completion of Work**
- **4.2.3 Consulting the Researcher versus Consulting Peers**
- **4.2.4 Receptivity versus Discovery**
- **4.2.5 Going beyond the Parameters of the Story**
<table>
<thead>
<tr>
<th>Chapter 5</th>
<th>DISCUSSION OF THE RESULTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1</td>
<td>Interpretation of Quantitative Data</td>
<td>82</td>
</tr>
<tr>
<td>5.1.1</td>
<td>The Arts as Strategy and the Arts as Process Learning Approaches</td>
<td>82</td>
</tr>
<tr>
<td>5.1.2</td>
<td>Biblical Story</td>
<td>85</td>
</tr>
<tr>
<td>5.1.3</td>
<td>Questioning Techniques</td>
<td>85</td>
</tr>
<tr>
<td>5.1.4</td>
<td>Teaching with Religious Imagination</td>
<td>86</td>
</tr>
<tr>
<td>5.1.5</td>
<td>Level of Understanding between the Two Groups</td>
<td>87</td>
</tr>
<tr>
<td>5.2</td>
<td>Interpretation of Qualitative Data</td>
<td>88</td>
</tr>
<tr>
<td>5.2.1</td>
<td>Difference in Qualitative Responses between the Groups</td>
<td>88</td>
</tr>
<tr>
<td>5.2.2</td>
<td>General Self-generated Responses</td>
<td>89</td>
</tr>
<tr>
<td>5.2.3</td>
<td>Discovery</td>
<td>89</td>
</tr>
<tr>
<td>5.2.4</td>
<td>Going beyond the Parameters of the Story</td>
<td>91</td>
</tr>
<tr>
<td>5.2.5</td>
<td>Unity of Thinking and Feeling</td>
<td>92</td>
</tr>
<tr>
<td>5.3</td>
<td>Conclusion</td>
<td>93</td>
</tr>
<tr>
<td>5.4</td>
<td>Suggestions for Further Studies</td>
<td>95</td>
</tr>
</tbody>
</table>

**BIBLIOGRAPHY**

**APPENDICES:**

Appendix A - Standardised Treatment Procedures
- Instructional Format
- Biblical Text
- Worksheets used in the Study
- Standardised Treatments and Question Sheets for both Groups

Appendix B - Evaluation Procedures
- Pilot Data
- The Instrument
- Identification of Categories and Coding Schema
- Pretest and Posttest Marking Guides
- Pretest and Posttest Papers

Appendix C - Worksheets and Photographs of Art Work

Appendix D - Qualitative Data - Oral Responses grouped by Story
## LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1.1</td>
<td>The Two Learning Approaches</td>
<td>15</td>
</tr>
<tr>
<td>Figure 3.1</td>
<td>Research Design</td>
<td>40</td>
</tr>
<tr>
<td>Figure 3.2</td>
<td>Taxonomy of Understanding</td>
<td>43</td>
</tr>
<tr>
<td>Figure 4.1</td>
<td>Control Group Histogram of Pretest and Posttest</td>
<td>53</td>
</tr>
<tr>
<td>Figure 4.2</td>
<td>Experimental Group Histogram of Pretest and Posttest</td>
<td>59</td>
</tr>
<tr>
<td>Figure 4.3</td>
<td>Comparison of Scores of the Two Groups</td>
<td>65</td>
</tr>
</tbody>
</table>
CHAPTER 1

INTRODUCTION

1.1 Background

1.1.1 Religious Education in the Catholic Primary School

Religious education in the Australian Catholic School is oriented towards an education in faith (Rossiter, 1981, p. 106). Catholics believe that faith originates from a spiritual realm and it involves two dimensions, invitation and response: the invitation of divine revelation and the response of human receptivity.

Divine revelation has been defined theologically as God calling of his own initiative on a person or persons to enter into and experience a personal relationship with him. "His Spirit, which is in fact the Spirit of Christ even when not recognised as such, 'has filled the earth' and reaches all men" (Coventry, 1975, p. 7). Revelation is said to be God communicating his-self: man encountering God in his self-disclosure. It is described as a supernatural activity of God: "One cannot ultimately say why one person believes and another does not; if we could say why, we could reduce it to our own activities, whereas revelation is God's activity" (Coventry, 1980, p. 32).

Human receptivity in faith, that is, assent to and not rejection of the divine calling, is also believed, in theological terms, to have a spiritual dimension. Grace is recognised as God's gift to human beings, so that they might recognise that he is confronting them. It is his power and is known as the interior
action of the Spirit within a human being. It is expressed by the statement that there can be no faith without revelation, without God first communicating himself. In turn there can be no response in faith without the power of God's grace given to mankind as a gratuitous gift, undeserved and given only through love. Faith therefore is perceived as a living relationship, a life stance.

In the Vatican Council II Conciliar and Post Conciliar Documents, Dogmatic Constitution on Divine Revelation, No. 5, faith was described as:

"The obedience of faith" (Rom. 16:26; cf. Rom. 1.5; 2 Cor. 10:5-6) must be given to God as he reveals himself. By faith man freely commits his entire self to God, making "the full submission of his intellect and will to God who reveals," and willingly assenting to the Revelation given to him. Before this faith can be exercised, man must have the grace of God to move and assist him; he must have the interior helps of the Holy Spirit, who moves the heart and converts it to God, who opens the eyes of the mind and "makes it easy for all to accept and believe the truth." The same Holy Spirit constantly perfects faith by his gifts so that Revelation may be more and more profoundly understood. (Flannery (Ed.), 1981, p. 752)

Kevin Nichols (1981, p. 124) uses many evocative phrases to describe the nature of faith, such as "church school", "sharing through liturgy", "faith growth cannot be painless", "education of the emotions", "the school community", and "lay the foundations". But his description "the unfolding of the seed of faith" seems to capture most vividly the notion of faith. The imagery of the seed likens faith to being alive, always living, unfolding, growing toward maturity. Faith is defined as a way of life, persons being subject to change in posture before their maker, never static, growing and waning throughout a life-long process of experience, never complete, often obscure.
Religious education in the Catholic primary school provides children with the opportunity of a sound general education that encourages within them capacities to understand and to reflect deeply upon their faith within a community of believers. Religious education challenges children to question events in their lives in their personal search for meaning, and to relate this to their faith. Children are empowered to think critically about the real world and to discover for themselves the purpose of their existence by reflecting on and interpreting their religious experience.

Faith Education

Children's faith development is enhanced through nurture, by being initiated into the beliefs, values and practices of the Christian Catholic Tradition. Faith education is directed to provide the opportunities for awakening, nourishing and developing the faith of persons received sacramentally at Baptism and awaiting development from that moment. Karl Rahner, the German theologian, (cited by Flynn, 1979, p. 169) asserts:

Faith is never awakened by someone having something communicated to him purely from the outside, addressed solely to his naked understanding as such. .... To lead to faith (or rather, to its further explicit stage), is always to assist understanding of what has already been experienced in the depth of human reality as grace.

Since grace which empowers recognition of God in their lives is believed to be already present in children, faith can never be imposed on them from the outside but is rather proposed. Theologically, the reality of God's grace at work in the faith education development programme must not be overlooked. This means there is no way of knowing how or to what extent children are responding to God's revelation; however, behaviour patterns,
attitudes, indications of readiness can be evaluated. All these point to whether Christian behaviour is beginning to emerge and the perceptive teacher can identify this when it happens.

Faith education does not only encourage children to reflect on their existential experience. To further assist children develop their faith, knowledge of the scriptures, doctrine, liturgy and Christian morality is necessary. These "Languages of Faith" (Perth Archdiocesan Guidelines for Religious Educators, 1983) provide them with avenues to explore the Catholic Tradition, and enable them to experience the truths of religion and the mystery of their faith.

The Scriptures expose children to the message of God's revelation communicating to them as community. Faith education aims to transmit a 'Catholic Consciousness' of what it means to belong to the Catholic Tradition and the richness of that cultural heritage handed down from generation to generation. It seeks to proclaim the message of the Gospels.

Doctrine is concerned with the teachings of the Catholic Church and has been recognised as an important part of the communication of faith throughout the ages of the Catholic Tradition.

Liturgy is understood to be the public expression of faith and this manifests itself in ritual and practices. These include the traditional religious celebrations such as the sacraments of Baptism and the Eucharist as well as the sacrament of Penance adhered to in the Catholic faith. The same faith recognises the need for children to be taught about liturgy, prayer and the sacraments. According to the Perth Archdiocesan Guidelines for Religious
Educators (1986), children must be taught how to integrate "faith and life"; that is, how to use the special, spiritual gifts God has given them in the sacraments to help them do what is right in their daily lives. By integrating their personal, natural gifts and talents with spiritual gifts available to them through prayer, the sacraments and the scriptures, it is hoped that they will become totally integrated Christian personalities who will live life as Jesus taught. The Perth Archdiocesan Guidelines assist teachers to apply these teachings at particular year levels of schooling so that children will be taught how to draw on the spiritual gifts of the sacraments, prayer and the scriptures.

In the Catholic primary school Christian Morality is concerned with assisting children to acquire values, to recognise the presence of their conscience and to endeavour to form harmonious relationships with others. Children are taught awareness of their feelings, thoughts and actions, how these can affect others, and what it means to have Christian virtue. They are given opportunities to arrive at moral decisions through informed choice in specific learning experiences.

The Catholic School

The Catholic School is a sponsor of education in faith. "It endeavours to integrate faith and life by providing education in faith alongside a general education. The Catholic School offers experience of the integration of faith with human life and values." (Flynn, 1979, pp. 153-154) Central to the Catholic faith is "a Christian concept of life centred on Jesus Christ." (The Sacred Congregation for Catholic Education, 1983, p. 31) Jesus Christ is the model on whom children are invited to shape their lives.
The Catholic School is evangelical in the sense that it is part of the Catholic Church whose mission is to proclaim the Gospel to all peoples. It is the educative component of the Catholic Church as a community of faith. It exists because of the existence of a community of believers who wish their children to be nurtured in the Catholic faith. The document *The Catholic School*, Article 53, identifies the Catholic School as the Centre of the Educative Christian Community:

The Catholic School is a community of faith .... Catholic Schools must be seen as 'meeting places' for those who wish to express Christian values in education. The Catholic School, far more than any other, must be a community whose aim is the transmission of values for living. (The Sacred Congregation for Catholic Education, 1983, p. 41)

In addition to the above, the task of the Catholic School is to assist children to develop holistically; that is, to develop physically, emotionally, intellectually, spiritually and socially and to enable them, in this integrated way, to make right choices and to build harmonious relationships. The Catholic School recognises the importance of faith in the lives of children and provides nurture to enhance "the growth of virtues characteristic of the Christian." (The Sacred Congregation for Catholic Education, 1983, p. 33)

1.1.2 The Background of the Study

In the Catholic School many learning approaches are used to generate understanding of particular concepts in religious education. For the purposes of this research study, two learning approaches were evaluated: using the arts as strategy and learning through the arts as process.
The arts have always played an important part in Christian religious experience. In the Middle Ages statues, mosaics and icons in the churches were the media that inspired and helped people grasp the meaning of their lives and religious heritage. Action plays and dramas on the Christian story put people in touch with God and symbolised what in the depths of their beings they knew to be true. Paintings stimulated the imagination and lured people into the mystery and meaning of life. Music by Bach in the Eighteenth Century created a presence of the sacred, incommunicable in words. Various religious myths taught people their heritage through metaphoric images which gave them insights into their world and into the deepest meanings of human existence in relation to the Divine. Oral traditions were handed down by way of storytelling through which a people learned through analogy, symbol and poetry all facets of the human condition: conflict - harmony, love - hate, life - death. The arts offered a religious understanding to people not possible by rational teaching about life's deepest questions. The arts put people in touch with the Ultimate mediated through symbol, imagery, metaphor and the aesthetic.

Religious education in the Catholic School is concerned with the development of the whole person; that is, assisting the development of children's affective as well as their cognitive mode of consciousness. This is why giving children the opportunities to learn through the arts is most appropriate. "Art teaches us to see" (Durka and Smith, 1981, p. 29) in a special way what is difficult to grasp rationally and therefore leads people to perceive the nature of reality, and to arrive at the truth. The arts have the power to move the emotions, to express what is understood without the burden of discursive language. The arts are often expressions of the
feelings. To experience expression through an art form is to come to know and to understand.

There are many types of art forms through which children can express themselves such as drama, mime, dance, clowning, music and storytelling. In a limited study of this kind it was considered necessary to limit its scope to the visual arts of painting, play dough and construction modelling.

The first learning approach in this study, using the arts as strategy, utilised art in the form of illustrative pictures on a worksheet to be coloured in by subjects. The activity followed the reading of a scriptural story about Jesus. Subjects were expected to express their understanding of the story discursively by completing a written sentence, paragraph or crossword puzzle, after colouring in the pre-designed picture. All subjects worked on the same standard worksheet for each story. This learning approach favoured a teacher directed strategy.

The second learning approach in this study, learning through the arts as process, used art as the activity. Each scriptural story about Jesus was designated a particular form of the visual arts; for example, the story of 'Jesus calms the Storm' was designated a painting activity; the story 'Jesus blesses the little Children' was designated a play dough activity; and the story 'The Boy Jesus in the Temple' was designated a construction modelling activity. There were no restrictions on how subjects should explore the meaning of the story through these media but all were expected to express their understanding through their artistic pursuits: their paintings, and modelling with play dough and construction materials.
The painting was done individually. The construction and play dough modelling were done in groups of three subjects. This learning approach favoured a process whereby the teacher was a guide, a facilitator, walking through the art experience with the subjects. The subjects expressed their understanding of the story through their art objects, a coming to know non-discursively.

The philosopher, Suzanne Langer (1969) believes knowledge has two forms, discursive and non-discursive, through which individuals are able to express understanding. Discursive form is discourse: speech, verbal or written expression, language that requires vocabulary and a projection of ideas. When people express themselves through speech they need to think of syntax, order of concepts and so on. In other words, they know more than they can tell. Langer (1969) believes that discursive language, verbal or written, has limitations. She describes language as follows:

All language has a form which requires us to string out our ideas even though their objects rest one within the other; as pieces of clothing that are actually worn one over the other have to be strung side by side on the clothesline. (p. 81)

Non-discursive forms, on the other hand, include all presentations of the arts: dance, drama, music, poetry, story, the visual arts, the novel, mime and clowning. "Presentational forms, although at times verbal, - in drama, novel, poetry - are usually in the shape of art." (Harris, 1987, p. 187) Art forms embody expression holistically, for example, in dance, in movement, in clowning, in the visual arts, in drama; these forms communicate freely; that is, one is able to see the expression all at once. Langer claims that non-discursive knowledge is necessary for unspeakable things;
that is, for mystery. Personal faith is shrouded in mystery. It is therefore appropriate to encourage activities expressed non-discursively in religious education in the Catholic primary school.

Maria Harris is a renowned American religious educator who believes that "human beings possess a wide range of ways of coming to know, to understand, and to learn." (1987, p. 42) Learners come "to know" something through the "quality of the medium" they are engaged with. Harris refers to a repertoire of forms that teachers can use when planning learning experiences for their students: verbal forms, embodied forms, forms for discovery and artistic forms. These forms present a variety of experiences through which children can learn.

Harris believes that "teaching is the creation of form" (1987, p. 42). Verbal forms focus on the power of the spoken and written word, the use of the right language and metaphor as a vehicle chosen to express the ideas. Earth forms encompass the elements of nature such as water, earth, air and fire. Harris asserts that the imaginative teacher could use these to teach concepts about which students will learn "through the world itself. Earth forms are basic symbols." (Harris, 1987, pp. 52-53) Embodied forms allow for sensory absorption, whether the learner is involved in contemplation or is physically involved with the materials, for example, as in touching, smelling or moulding clay. This calls for a physical bodiliness, a bodily activity with the art form. Forms for discovery are forms which lead to outcomes not known to the teacher at the time the activity is planned. The result is unexpected, a revelation of something not experienced before. One example that Harris gives is 'clowning', an act that sets out to surprise others to see what will happen. Artistic forms are art forms through which children can come to know and to understand, according to Harris.
One predominant approach to learning in the educational field focussed on a direct teaching mode. This is expository teaching where knowledge was structured, carefully organised and involved sequenced presentation. Student's reception was important; and this mode was more suited to verbal learning about generalisations, ideas and the relationship between concepts. Students moved from the general to the particular in the sense that they learnt the generalisation and then proceeded to test it by working out the details in a task. This is known as reception learning, a deductive approach strongly advocated by David Ausubel (1963). However, Jerome Bruner (1966), who is also a cognitivist, like Ausubel, had a different theory. His alternative approach advocated an indirect teaching mode that focussed on a child-centred, hands-on, materials-based inductive type of learning. Students proceeded from working on a particular task to arrive at generalisations. This is known as guided discovery learning. The teacher's role is that of facilitator who encourages students to think intuitively in order to lead them to their own discoveries. This inductive approach has been used in areas such as science and mathematics in Western Australian primary schools.

In the field of religious education Gloria Durka and Joannmarie Smith (1979) were pioneers in introducing the arts to the learning approach, a medium through which students were involved in guided discovery through thinking and feeling. The emphasis was on 'uniting' both the cognitive and the affective consciousness of the learner; and learning through art forms was one possibility of evoking the senses, and the feelings incommunicable by words, in short the 'aesthetic side' of the person. Durka (1981, p. 31) advocated a shift in the philosophy of religious education to the development of the whole person, cognitive and affective, when in the past there has been
an overemphasis on cognitive rationalisation. Hence there grew a resurgence of interest in the 'coming to know' through art: perception through images, a sense of the beautiful in the face of mystery, creative expressions of feeling and of the unspeakable, and the stimulation of the imagination.

All the above factors have formed the basis on which the researcher favoured this study to compare two different learning approaches. The researcher acknowledges the importance of the arts in religious education; ways of knowing through discursive and non-discursive modes; direct and indirect teaching methods; and the need for development of the whole person in faith education. The focus of this study was on discursive learning versus non-discursive learning through the arts.

1.2 Need for the Study

Many developmentalists have contributed towards teaching in religious education. Jean Piaget gave insights into the cognitive development of children so that appropriate learning experiences could be planned at their level of understanding. Erik Erikson focussed on the process of human psychological development and identity formation. In his notion of the 'Religion of Childhood' he identified the changing needs of children as they underwent various stages of religious development (1979, pp. 37-40). Lawrence Kohlberg outlined stages of moral development while James Fowler, after conducting studies on growth of faith, proposed stages of faith that children would encounter (Rossiter, 1981, p. 223). Ronald Goldman conducted a study on children's religious thinking in 1964 and his findings had considerable impact on teaching, in terms of the conceptual readiness for religion especially in relation to the use of the Bible.
All the above contributors to religious education are invaluable to the cause of teaching today because religious educators have the benefit of their theories on various developmental aspects of children. Harris is a recent proponent in this field. She examines the act of teaching with a religious perspective. Harris describes "religious" as having three qualities: mystery, the numinous and the mystical. Mystery is a quality of that "about which we cannot know everything" (Harris, 1987, p. 13). To experience the numinous is to have

an awareness of the presence of 'divinity' .... characterised by being in the sphere of holiness, awe wonder. ... we find ourselves in the presence of a 'Thou.' Someone or something cloaks us with its presence ... the numinous is the 'more than,' the superabundance of being we may suddenly confront ... the numinous has the quality of permanence; once known it cannot be unknown. (Harris, 1987, pp. 14-15)

Mystical means that people are in communion with one another, having an "awareness at a fundamental level ... that everyone and everybody is related to everyone and everybody else" (Harris, 1987, p. 15).

Thus Harris brings in an essentially religious view to the act of teaching: an awareness that it is an act carried out on holy ground in the presence of the sacred, "a philosophy which begins with the majesty and the mystery involved in teaching." (Harris, 1987, p. 24) Central to her thesis is the concept of the potential for power on the part of both the teacher and the learner. Teachers are in the position of creating possibilities for learners through a variety of forms used in activities, which include art forms, thus giving learners opportunities to become bodily involved with the materials through a process of art as experience. Through this engagement with subject
matter, learners can discover capacities within themselves to be creative. They receive the "grace of power" to recognise this and to discover that they can take responsibility for themselves and for others. Teachers need to affirm learners in their right to do so during the learning process.

Harris stresses the sharing of power between teachers and learners, as integrative power which is power "with others", a power, a capacity and ability to act "with and for others." (Harris, 1987, p. 82) Therefore the creative process involves both teacher and learner as active participants with subject matter, receptive to the revelation of their own capacities not only to create, reform and transform themselves, but to use that power to re-create the world. Harris believes that the teaching role is the work of creating possibilities, of handing on the belief that persons have within themselves the capacity to alter their existence. It is in the power of teachers to attempt to re-create the world in their own way and to offer to learners that power to do so.

Given Harris' religious perspective towards teaching, and taking into consideration the work of other contributors to religious education, the need for this study was timely. Therefore two learning approaches were designed, one to test children's understanding through a direct teaching method using the arts as strategy where children's discursive knowledge is evident in written expression, the other to test children's understanding through an indirect teaching method using the arts as the actual creative process by which children came to know non-discursively. The learning approaches are illustrated in Figure 1.1.
**Figure 1.1 The Two Learning Approaches**

1.3 The Significance of the Study

The findings of this study are significant to both religious educators and to people in the community who work with children. The analysis of the results and the conclusions reached about the two learning approaches provide important information for teachers in religious education. Religious educators may benefit from the findings in the researcher's report about the progress of each group. The instructional format and questioning techniques suffice as broad guidelines which teachers may follow when using these two approaches.

The arts as process learning approach tested the theory developed by Harris (1987) who cites 'doing art' as a valuable process for coming to know and to understand. This is of significance to those teachers who are aware of her theory but might not have had the chance to experience the role of facilitator, a walking through the art experience with the students as co-worker, enabler, or to use Harris'
own words, "co-creator with the learner." (1987, p. 75)

The arts as strategy learning approach is significant to religious educators in that they are assured of how and why there is value in this particular approach. The findings of this study are of significance to teachers in religious education because they report the capacity of each learning approach to enhance learning. The discussion chapter reports how the group experiencing non-discursive learning differs in visual perception from the discursive approach group. Religious educators also benefit from this study in that they will become aware of more than one option in learning approaches in religious education that have been tested and measured for desired outcomes.

1.4 Statement of the Problem

The problem is that educators are often challenged when made aware of new learning approaches appropriate to particular subject areas, but have no way of knowing if a substantial increase in learning would result from these approaches. Elliot Eisner in his book The Educational Imagination speaks of an "array of options" (1985, p. 122) that are available to the teacher with respect to educational objectives, activities and outcomes. Behavioural and problem-solving outcomes can be measured in quantitative terms. Expressive activities and their resultant expressive outcomes cannot be predicted but can be measured in qualitative terms, that is, children's perceptions of the value of the activity. He adds that "their educational value will be high .... that some good will come from them." (1985, p. 122) His reference here is to expressive activities which included not only the fine arts, but all those activities "that are engaged in to court surprise, to cultivate discovery, to find new forms of experience." (1985, p. 122) Eisner
quoted activities such as excursions, movies, arithmetic related activities or those that are sufficiently imaginative for expressive outcomes to occur. The exclusion of these activities from planned learning experiences would constitute the 'null curriculum'.

According to Eisner, the null curriculum exists because it does not exist. In other words, these types of activities are excluded; there is no planned, intended, operational curriculum in a particular area, when perhaps there should be. Students are therefore deprived of vital activities and experiences necessary for their education.

The purpose of this study was to collect quantitative and qualitative data in order to gain information about outcomes by exploring the two learning approaches in religious education. Questions such as those incorporated in the Research and Subsidiary Questions in Section 1.6 were addressed.

1.5 Definition of Terms

Learning Approaches

These are planned activities for teaching religious education that focus on appropriate learning experiences for the learner.

Using the Arts as Strategy

This is a learning approach where learners express understanding discursively through a written summary of what happened in the story, as directed by the teacher. This involves an activity designed basically to stimulate interest through the visual impact of the chosen pictorial illustration on the worksheet. Learners communicate their understanding in writing and are given opportunities for self expression through colour.
**Learning through the Arts as Process**

This is a learning approach where 'doing art' is the activity. In this study the activities were painting, play dough and construction modelling. Learners use their imagination to explore the meaning of the story through art activities and express their understanding non-discursively through their products (art objects), and then by talking about their art works.

**Discursive Learning**

This means coming to know and understand through a discursive form, that is verbal or written language. For the purposes of this study, the discursive form is the written expression on standardised worksheets in the learning approach using the arts as strategy.

**Non-discursive Learning**

This means coming to know and understand through a non-discursive form, that is, presentation of the arts. For the purposes of this study, the non-discursive form is expressed through the visual arts: painting, modelling and construction, in the approach learning through the arts as process.

**Religious Education in the Catholic Primary School**

The research study was carried out in two Catholic primary schools, where religious education is oriented towards an education in faith explained in Section 1.1.1. The aim of the Catholic School is to assist in the development of the whole person, that is, cognitive and affective modes of consciousness of the child.

**Understanding of Christian Values**

The content of both learning approaches was Jesus' values. These were projected through a framework of stories about Jesus.
By being exposed to narratives on the actions of Jesus, it was hoped that subjects would discover the meaning and message of the story and therefore recognise Jesus' values portrayed therein. Examples of Jesus' values were clarified in discussions with subjects before pretesting and treatment started. This study aimed to discover which learning approach would generate the greater understanding of Christian values. Subjects were pretested before treatment and again posttested after treatment on the understanding that would have emerged from these two different activities.

1.6 **Statement of Research Questions**

**The Research Question**

Which learning approach - the arts as strategy or the arts as process - is more effective in influencing the understanding of Christian values in Year 5 children?

**Subsidiary Questions**

1. Will the learning approach using the arts as strategy improve the understanding of Christian values in Year 5 children?

2. Will the approach of learning through the arts as process improve the understanding of Christian values in Year 5 children?

3. Does the difference in learning approach produce a difference in level of understanding of Christian values in Year 5 children?

4. Does the difference in learning approach produce a qualitative difference in children's responses?
CHAPTER 2

REVIEW OF THE LITERATURE

2.1 General Literature

Dual Brain Theory

The aim of religious education is to engage the heart and mind of children in learning experiences that encourage them to reflect on their faith. One way to evoke feelings is to engage the child in a process using art forms; "It is the creation of perceptible forms expressive of human feeling", according to Langer (1957, p. 80). Learning results from the complementary functions of feeling and thinking: what is felt is verbalised in the spoken or written word. Some religious educators know these functions of feeling and thinking as right lobe and left lobe functions of the brain respectively. Other acceptable terms are the affective mode of consciousness belonging to the right brain lobe, and the cognitive mode of consciousness belonging to the left brain lobe.

However, the terms used in split brain studies (Benson, D.F. and Zaidel, E., (Eds.) 1985) are right hemisphere and left hemisphere, or dual brain. In the 1960s Sperry's findings were that the brain's right hemisphere generates the affective functions: feelings, intuition, symbolic-mythic insights, spatial awareness, metaphors, artistic ability, visual perception, imaging, imagination, holistic understanding, and sense of the aesthetic, whilst the left hemisphere generates the cognitive functions: language, speech, analysis, logic, reason, and rationalisation.

Sperry's more recent findings on normal bilateral consciousness, according to Zaidel (1985, p. 9), are that "The two hemispheres
normally function together as an integrated whole, and the mind as a bilateral unit then supervenes and integrates the activities within each hemisphere." This finding resulted from Sperry's research into split brain surgery, where the connecting tissue between the right and left hemispheres, the corpus callosum, was severed. No communication between the right and left hemispheres, therefore, could take place. It was found that each disconnected hemisphere maintained its conscious awareness during testing. These discoveries confirm the belief that the child learns through two modes of consciousness: the affective and the cognitive, and that to achieve optimum learning outcomes, the teacher must create learning experiences that engage both modes of consciousness in an integrated way.

In the past it was believed that the left hemisphere of the brain was the dominant area of the brain and the right hemisphere was the minor. These beliefs have now changed. Bogen believes "one can think effectively without language," and "by 'cerebral duality,' we mean that each hemisphere can function to a significant extent independently." (Benson and Zaidel, 1985, pp. 27-28) We are therefore cautioned about our 'old view' and old dichotomies such as mythic-symbolic versus factual-rational, of subjective versus objective, of spiritual versus material, of imaginative-intuitive versus logical-cognitive. According to Gerald Slusser (1979, p. 216) "The brain's two lobes, our twin sources of knowledge, can and must be allowed to function coordinately." Zaidel, as a result of studies on language in the right hemisphere, stated:

I will argue that the old view that language is exclusively specialized in the LH is no longer tenable. The RH has considerable competence for comprehending both spoken and written language, and it may well be specialized for certain pragmatic and paralinguistic functions of human communication. (1985, p. 206)
Andrew Thompson (1979), in his article 'Empirical Research and Religious Experience' warned, quoting Bogen, "against simplification such as to claim the left is thought and the right is emotion .... Both hemispheres think and each seems capable of emotion." He mentioned also the findings of Brenda Millar, a British medical researcher, who warned readers:

not to push the left/right contrast too far ...
The work of R.W. Sperry indicates the right hemisphere also shows some limited verbal comprehension. ... the work of Hacael and Assal indicates that although the right hemisphere has dominance in spatial processes, the left parietal lobe also has important spatial functions. (pp. 188-189)

An implication of these findings for religious education is that both hemispheres of the brain should be utilised in learning since each has its own 'way of knowing'. Slusser states that each hemisphere serves the human psyche and has its own language and particular form of thought. "In pre-historic and early historical periods ... the major language was symbolic and mythic ... when religion was the dominant form of cultural organization." He notes, however, the dominance of "discursive, or rational cognitive language", since the Renaissance. (1979, p. 217)

Slusser deplores the "intentional disregard" for use of symbolic, mythic language in modern times, since he believes it is a form of communication to awaken "the creative imagination, for dreams, visions, aesthetic endeavour, and religious meditation and contemplation."
Slusser views the human psyche as having two worlds: the inner, psychic and spiritual world, and the outer, physical, material world. He asserts that symbolic language and mythic thought serves the inner world and "is presentational: it conveys meaning, purpose, implication, delight, wonder and ecstasy." The rational, cognitive language and
discursive thought serve the outer world. He suggests that both forms of thought "require each other, just as unconsciousness, the creative form of the psyche, needs consciousness to perceive its wonders and make appropriate evaluations of them." (Slusser, 1979, p. 217)

Art forms are one type of medium through which the learner's mythic, symbolic, artistic and creative sensibilities could be awakened. Therefore the religious educator who plans this could be assured that appeal is being made to the learner's affective consciousness. The issue in religious education today is not that no right lobe learning has taken place, but that insufficient use has been made of this type of learning, that is, awakening the faculty to imagine, to create, to dream, to experience the 'mythic'. Insufficient opportunities have been provided for learners to explore their feelings, imagination and inner life.

Introducing children to learning approached through the arts as a process involves artistic activities through non-discursive forms whilst not neglecting discursive thought. It is an approach where learners 'come to know' through their own experiences of art.

The Arts

Are the arts necessary? Durka, one of the pioneers who advocates teaching religious education through the arts, says 'yes'. Art teaches us to see, helps us to slow down and capture what is present, "to perceive in a new way what is beyond, to enter into a revelation that helps us to see through the world." (1981, p. 29)

Kathleen Fischer (1983) stresses that the arts reveal hidden qualities of our inner and outer worlds. "They challenge us, in turn, to find new ways to express our spiritual experiences. (p. 52)
She adds that our profound experiences are beyond the expression of words. This mirrors what Zaidel suggested Sperry would say when told that a volume of research papers on the dual brain was being dedicated to him, "The great pleasure and feeling in my right brain is more than my left brain can find the words to tell you." (1985, p. 10)

Judith Rubin (1978), a highly respected art therapist, teacher and artist, reveals that the arts have therapeutic qualities which help children learn. In a variety of educational and clinical settings she has helped mentally disturbed children learn about themselves and get to the root of their problems, through art. Working on different art modalities, painting, modelling and construction, these children tell the story of their products (art objects) and thereby reveal to themselves and to the art therapist the nature of their fears, anger and affront towards others. This enables them to arrest their feelings in a symbolic way and regain wholeness. During actual one-hour interviews, children are given opportunities to freely choose what they will paint, model or construct. The art therapist builds an environment of trust and finds a way of "tuning in" to their needs, but does not dictate how they ought to carry out their work. In creating products they create order out of unstructured media to "give form to feeling" an expression Rubin uses from Langer's thesis that art is the perceptible expression of feeling. (1978, p. 73)

In case studies, Rubin found that "arting" allows children to give vent to their feelings and allures to the surface those feelings within their inner selves, their unconscious, that is dominant in fantasies, wishes, dreams and fears. (1978, p. 165) Rubin asserts that art also helps the normal child who experiences natural fears of change such as growing up, the handicapped child, as well as family groups.
George Amerson and David Harvey (1978) did a research study with 35 subjects in a Western Australian primary school to explore children's growth of visual perception through art. They argued that art education "enables children to really see the world .... encourages a capacity to express their inner feelings and internal images, in essence already established in the mind." (p. 2) Amerson and Harvey set up a new approach in art education called the Discovery Art Curriculum that focussed on novel art teaching strategies and specific materials to enhance children's learning through art. The prime goal of Discovery Art Curriculum was to accelerate children's perceptual growth and insight learning. They were concerned with the percept formation of children in this image-making process. Children were given opportunities to draw, and recognise relationships in pictures which "were shown to give the child practice in spatial relations, visual discrimination etc." Art was seen as "a mode of translating perceptual configurations rather than simply producing artefacts." (p. 6) The art teacher assigned to the study was enthusiastic about the project, respected the children's work, and was sensitive to their needs. She had the responsibility of closely monitoring the subjects' readiness for this type of flexible approach. Subjects were evaluated by the art teacher, an art advisor and two independent judges, who observed their behaviour and made ratings of their art work.

Art is also believed to play an important part in learning in religious education. Religious experience is akin to aesthetic experience, that is, experiencing a sense of the beautiful in everyday phenomena which might not be evident to those who 'do not see'. It is a way of perceiving that puts the child in touch with the Divine through wonder, enchantment, awe and fascination. Amerson and Harvey believe
that "the ability to perceive is a learned ability" (1978, p. 6), and
that it is the responsibility of the teacher "to help children
discover qualities in things that other disciplines do not reveal
(Eisner, 1972)." (1978, p. 30)

Therefore artistic activities provide opportunities for the child
to feel, to imagine, to perceive in a new way that which is beyond, and to
allow expression to emerge through that particular art form. Therefore,
engaging in, for instance, dance or movement, poetry or story, drama,
painting and the visual arts, children have the opportunity to express
themselves and to learn through those art forms. "Religion is indeed
danced before it is believed .... could only be grasped through the
imagination, experienced through the affections, and expressed through
the arts and liturgy." (Westerhoff, 1979, p. 25)

Art also has a mystical dimension, and, according to the
theologian, Anthony Padavano (1979):

Both art and religion seek mystic experience. Each is the
result of an immersion in life. The artist and believer
go into the wilderness of the unexplored land and bring
from it the fruit of their encounter. Each is a hermit,
an anchorite. Each makes an inner journey to the centre of
self where one's true nature, communality with others, and
the powers of the transcendent presence converge. (p. 7)

John Dewey (1934) also supports the art experience as that
meeting with self that has its full expression in the work of art
which "tells something to those who enjoy it about the nature of their
own experience of the world" (p. 83). Only some feelings can
adequately be expressed in words. The deepest thoughts and feelings
of the soul have been known to be expressed in music, paintings,
story, dance and movement. In short, the profound religious experiences
have sought expression through the arts as a vehicle for the
communication of ideas.
The theologian, Monika Hellwig (1993) developed a theory of doing Theology as a Fine Art to arrive at religious understanding. She advocates contemplation, empathy and reason as steps into understanding a religious culture. In the Christian religion, reflection of the Christian experience centres around contemplation of the various stories, images, rituals and symbols that make up the religious tradition. Empathy means making connections with these by "building bridges into the stories .... an entering into the human experiences and longings out of which they come ... and to build them out of our freely acknowledged deeper levels of experience" (p. 11). Reason is the understanding which discerns the real human issues represented in the stories and by the rituals, symbols and images which emerge. An emphasis here is that one cannot make sense of the stories, rituals and practices of the tradition without relating them back to present day human experience. Contemplation is at the level of the imagination which enables people to perceive meanings and answer the question, 'What does it mean to me in alleviating the suffering of the world?' Durka stressed that:

The most important theology today is done at the level of the imagination. It is reflected in many of the titles of the books by contemporary theologians, and in the subjects they are dealing with - taking the story theology, taking a look at the analogical imagination, taking a look at the power of the imagination to invite and lure people to commitment. The theological emphasis comes from the work of David Tracy, in his latest book The Analogical Imagination which he subtitled "metaphorical theology".

(G. Durka, Audio tape, Seminar on Religious Education Leadership, Perth, 1991.)

In this seminar, Durka also emphasised the importance of development of the imagination in children. Firstly, the imagination has the ability to give form to the images, feelings and experiences that people have, and wants to address matters of the heart and matters of the spirit. Imagination helps people to find depth in the
ordinary, asks the incisive question, 'What is important to you in your life?', enables people to see that there is something in life that they can't quite name; that daily life is tinged with mystery, and that imagination helps people to see it. Secondly, Durka believes that imagination helps people span the difference between body and spirit, to recognise through the senses that they are having experiences of mystery in life; after the experience they make stories about it, symbols about it, and even go further to establish and celebrate sacraments, and dogmas and creeds about it. Thirdly, Durka believes that the imagination is important in the area of justice. It helps people to live in the possibility of making this a better world. She believes that the world has the technology to destroy life and children should know about it. (G. Durka, 1991, Religious Education Leadership, Perth.)

Much can be achieved through the imagination if children are given opportunities to exercise it through the arts. Therefore, are the arts necessary?

**Storytelling**

An integral part of this research study was to measure children's understanding of the Christian myth in what they felt, thought and said about Jesus. The most fundamental form of storytelling in human experience has been the rehearsal in word and action (myth as ritual) of the essential beliefs of the people. The meaning of 'myth' in this sense is viewed as a true story expressing human understanding of reality, its purpose being "neither to affirm nor to deny historical facts." (Usher, 1981, p. 554). In his article 'Towards an understanding of Myth', Mario Usher speaks of one of myth's distinguishing features: "myth also deals with historical or experiential reality. It is almost always based upon historical fact or experience; the content of myth is seldom, if ever, based upon imagined events" (1981, p. 558).
Raymond Johnston (1974) also affirms this. In his article on 'The Language of Myth', he says:

a myth is more than a story; or at least it possesses a strange power beyond mere entertainment, when it was rooted properly in a culture to which it belongs. For a community sharing that culture, a myth is a way of apprehending reality. (p. 87)

John Westerhoff who refers to Christianity specifically, says that myth has a metaphorical and relational function. "That is, we only experience this relationship with God metaphorically. We do not have direct experiences with God; no one has seen God. But neither do we know God essentially through ideas." (1979, p.20) That is why the early Christians experienced the presence of the risen Christ in the breaking of the bread in each other's houses. Today, Christians continue to experience God's presence and the promise of Christ's second coming, metaphorically, when they celebrate the memory of the Lord's Last Supper and participate in the Sacrament of the Eucharist.

Storytelling has other characteristics. Storytelling and story listening are part of living and provide human beings with opportunities to reconcile what they feel about themselves, in relation to others and in relation to the Divine. It has the power to evoke the imagination and help listeners identify their deepest needs through the experiences of another. In William Bausch's words, "Every story is our story." (1986, p. 60)

The educator, Kieran Egan (1989), says that story teaches in a way that makes events, places and things more meaningful. He believes that the link between memory and imagination may well be in story. Although memorization, which is thought to be an important function of learning, is seen to be incompatible with the development of the imagination, Egan suggests that when story form is used, and abstracted as a framework for teaching content, "the story ensures memorization by investing the material to be learned with the qualities that engage
the imagination in the process of learning." (p. 457) Moreover, story form will involve learners in thinking about the content to be taught as they might think of a story, "bringing to the forefront of consciousness the emotional importance of the content." (p. 459) Egan adds that story form does not discount the facts of a lesson, but focusses on their shaping, how to make them engaging. Children can not only learn them, but also make sense of them, an approach that seeks to tie together memorization and imagination. Perceiving teaching as storytelling, he concludes:

think of the curriculum as a collection of the great stories of our culture ... instead of seeing the curriculum as a huge mass of material to be conveyed to students, and teachers as ... the tellers of our culture's tales. (p. 459)

Eight stories about Jesus from the New Testament were used as the framework for this research study from which the activities flowed. The content taught indirectly concerned the values of Jesus. With the power of story form it was interesting to see what would emerge from learners, and whether they would be able 'to see' the message behind the words. Roger and Gertrude Gobbel (1986) in their book The Bible a child's playground, favour the use of appropriate biblical narratives for children. They assert that children are capable of coming to grips with the Bible in a way that is meaningful and significant to them. They add that children can 'engage' in the Bible, because they are capable of understanding appropriate biblical stories at their own level. The knowledge and understanding that they achieve through the biblical story is not static or fixed, and each child will 'see' the meaning differently. The Gobbels liken the Bible to a playground full of equipment that children can discover and explore, act on, learn to use and interact with. Adults cannot use the equipment for them. So it is with biblical story. Although adults have the responsibility to
choose appropriate biblical stories for children, they must not impose their interpretations on the child's thinking, nor distrust their ability to 'engage' fully with the Bible. Children should be allowed to relate the story to their own lives and to make it their own story. This research study sought to discover if children understood Jesus' message in each narrative within a 'story context'.

2.2 Literature on Methodology

The researcher carried out this study using the ideas and methodology of Harris (1987) in involving the learner with art forms as subject matter (for the arts as process group). The researcher also adopted Harris' philosophy of teaching as an act of religious imagination proposed in her book *Teaching and Religious Imagination*, principally for the arts as process group. Harris reinterpreted Phillip Wheelwright's confrontative, distancing, compositive and archtypal emphases of imagination as contemplative, ascetic, creative and sacramental:

1. the contemplative imagination - existing fully in the presence of Being, confronting the student, the environment and the subject matter as "Thou"; being fully attentive, bodily present, being with, thus enabling full awareness of 'the other' in each student, as a reminder of the mystical possibilities which reside within us all;

2. the ascetic imagination - being able to stand back with reverence and respect for each student and for the subject matter - being aware of the sacred in every human being. This enables teachers to use their power to teach sympathetically and empathetically;

3. the creative imagination - teachers see their work as creating possibilities, offering opportunities to students to be creative: to take material presented and to reform
and recreate it in and through themselves. It is an invitation to imagine, to get in touch with the spiritual self, to be set free without restriction, for the student to mould his work into his own experience, to discover its meaningfulness.

(4) the sacramental imagination - the teaching act as sacrament - a symbolic ritual form through which the holy is mediated. Simply, teaching takes place on holy ground in the presence of the sacred, since all of life is capable of being sacrament. (Harris, 1987, pp. 16-22)

The arts as process group was given opportunities to engage bodily and actively with paint, play dough and construction materials with the researcher as facilitator. This is in step with Harris' thesis of working with non-discursive form in a way that "gives flesh to subject matter" (incarnation) and in turn reveals the learner's capacities to create and re-create, to take responsibility for themselves and to use the power of their creative gifts not only for themselves but for others. The researcher followed Harris' five step teaching paradigm of contemplation (previsualization of the teaching scenario); engagement (creating possibilities with the use of art forms and the learners engaging with it fully); formgiving (the learners explore their understanding of the subject matter which begins to take shape and forms the basis of their ideas, concepts and learning); emergence (the learners' new understanding in the learning process); and release (the teacher respecting the learners' understanding will emerge in their own time, and being able to let go). In this process teachers and learners become "co-creators" in the teaching/learning act. (Harris, 1987, p. 75)

The arts as strategy group was given opportunities to express their understanding by colouring in worksheets. However, understanding was expressed discursively through paragraph or crossword puzzle completion.
2.3 Literature on Previous Findings

One of the salient features of this research study is the new concept concerning ways of coming to know or to understand through non-discursc forms. Harris visualizes the learning act as cyclic. The diagram illustrating this is reproduced below.

1. Concrete Experience

4. Active Experimentation

2. Reflective Observation

3. Abstract Conceptualization

(Harris, 1987, p. 43)

The above are four "ways of learning" and are "different aspects of the learning act", according to Harris. She perceives the learner as the "knowing subject" (1987, p. 43). Learning can take place from any one or all of the steps in the circle. The first step, Concrete Experience, is involvement with subject matter, be it a tactile activity with material or reception of a body of ideas. The second step, Reflective Observation, is the opportunity to reflect on subject matter in order to clarify or make sense of it. This is followed by the third step, Abstract Conceptualization, which is the point in the learning circle where the learner arrives at a generalisation about the concept, the concrete experience, the subject matter. The fourth step, Active Experimentation, is involvement in the task of experimenting the conceptualisation. Harris asserts that each learning step does not necessarily arise from the one preceding it, but "out of all the steps preceding it."

The fourth step therefore could have arisen from all three steps preceding it, for instance, then lead on to the first step, Concrete Experience, and the cycle begins once again.
These four learning steps posit a very explicit statement about how people learn. People have their preferences. For instance, there are those who learn better through kinaesthetic activity and the handling of materials; and there are those who learn better through reflecting on a subject matter, by meditation. There are those who, because they possess a high level of conceptualisation power, learn better through abstract thinking to understand general principles. Finally, there are those who need to 'try things out' and learn better from experimenting with what works and what does not work. These examples of how people learn fit very neatly into the four category steps of learning preferred by Harris. The revelation that she offered, however, is that although people can learn via any one of the steps,

our learning will be incomplete unless we touch all four. ... none of us learns only through concrete experience; each of us needs to learn through all four partners on the learning circle. ... we are enriched in our knowing by the more ways we can come at a subject matter; and we are poorer, and straitened in our learning, when only one is used. (Harris, 1987, p. 45)

This research study therefore sought to explore two ways of learning: one through active experimentation with art forms: learning through the arts as process; and the other through conceptualisation of the subject matter leading to generalisation: using the arts as strategy. These learning steps, the fourth and third steps on the learning circle respectively, were preceded by the first and second steps, that is, concrete experience (with subject matter) and reflective observation (reflection on subject matter).

2.4 Specific Studies similar to the Current Study

Mary Anderson Tully, an American teacher with forty years experience in teaching, is renowned for her application of teaching
in the aesthetic dimension. Through her preparation of the learning environment and style of teaching, she sought to achieve in her learners outcomes which were allowed to 'emerge'.

During 1969 and 1970 in the course "Art and Christian Education", Tully asked her students to find three colours in the flower they were looking at, and then to use three different coloured pens to draw the shapes made by those colours. Harris, a participant in the class, panicked because she saw only one colour in her yellow chrysanthemum, "But then I began to look, and gradually I began to see. There were indeed several colours: white-yellow and yellow-white, grey-yellow and yellow-grey, green-yellow and yellow-green." (1987, p. 122)

In relating other experiences as graduate assistant, colleague, as well as participant in Dr Tully's class, Harris reiterates how she was introduced to the "language of art," how she incarnated subject matter by capturing "the shapes of these different colours .... to express them on paper." (p. 121)

Something had happened to my characteristic way of seeing, but I did not yet know what it was. Questions began to arise for me in a somewhat formless, intuitive way. They had something to do with the way I was seeing and the things I was seeing. Could it be that communicating in shape and color and line was in some way analogous to communicating in language? Did our propensity for labeling things short-circuit the process of seeing? What had Tully done as a teacher to widen my visual experience? (p. 121)

Harris was so impressed with Tully's work that in the following year, she made an analytical study of her teaching, looking out for specific elements in Tully's approach that were both aesthetic and religious. Harris taped class sessions, took notes, made observations and had conversations with students and the teacher over a semester's duration. Her findings were that Tully's unique style focussed on three areas.
She involved students in the actual art process before introducing concepts verbally. Doing this provided students with a base in experience from which to understand conceptual data. For example, Tully's procedure in teaching concepts of art language such as line, shape and texture, was to ask students to create a collage from them. Only after they had done this, did she demonstrate the use of these concepts.

Tully did meticulous and structured preparation of the environment beforehand but was flexible about learning outcomes. Previsualization was setting up the environment to stimulate and appeal to the senses and imagination of the students; but outcomes were not predetermined. Knowledge and understanding were allowed to emerge.

Harris' findings on this area were that it was not so much the preparation of course materials, although this was necessary, but Tully's ability to create an environment conducive to learning, and the way she presented the course, that was important. She created an environment in which students were in tune with the materials, in tune with each other and in tune with the teacher. Tully admitted that she was more a demonstrator than an instructor. This type of climate provided not only for students' successes, a "bursting forth" to emerge, but allowed also the possibility of failure without censure. (Harris, 1987, p. 136)

The last area was Tully's belief in the importance of feelings in the learning process and its relation to aesthetic experience. She believed in human relation between human beings, and promoted the development of feelings from her own attitude of reverence and respect for the inner life of her students. She provided
them with an environment of freedom in which they were able to explore their own understanding of the mystery of the human psyche within themselves.

Harris' own philosophy on her artistic course was that imagination was viewed as artistic and aesthetic, "a dimension of both religion and education." (1987, p. 144)

From such experiences Harris developed her thesis on religious imagination, incorporating such dynamic concepts as incarnation of subject matter, revelation, the grace of power and re-creation. These begin, in teaching, with the intention that learners' capacities are revealed to them (allowed to emerge) through bodily engagement with subject matter, and that they are empowered to take responsibility for themselves in the creative process. Everything, however, begins with the teacher, who enlivens the learning experience. This is possible as an act of religious imagination where, right at the outset, the teacher contemplates the situation and previsualises what it could be like and how the learners could receive the "grace of power" in the learning process. (Harris, 1987, pp. 78-96)

Rubin (1987) also stressed the importance of setting up a social environment of trust between teacher and student, in order to help children grow through art by sharing, accepting and respecting each others' work. (pp. 208-209)

**Statement of the Hypothesis**

Given the research findings in the review of the literature, it was hypothesised that there would be a significant difference in the level of understanding of Christian values in Year 5 children between those who experienced the learning approach using the arts as strategy and those who experienced the learning approach through the arts as process.
CHAPTER 3

METHOD OF INVESTIGATION

Each activity in this research study began with the reading of a story about Jesus from the New Testament Bible. The arts as strategy group was then set the task of completing a worksheet about the story. The arts as process group was set the task of exploring the meaning of the story through an art medium designated especially for that lesson. The art medium was one of three: painting, play dough and construction modelling. Further details on group organisation and instructional procedures, are given in the Data Collection Procedures in Section 3.4.

3.1 Subjects

There were 60 subjects randomly selected from three Year 5 classes of two Catholic primary schools in the metropolitan area of Western Australia. One school, School A, is a single stream school whilst the other, School B, is a double stream school.

The 28 students of the School A Year 5 class were all included in the study. On the School's alphabetical class list they were assigned consecutive numbers 00 - 27. These numbers were allocated to two sub-groups by selecting arbitrary numbers in a table of 10,000 random numbers and then by corresponding their last two digits to the consecutive numbers. Thirteen selected random numbers, the last two digits of which corresponded to the consecutive numbers, were allocated to the arts as strategy sub-group (N = 13). The remaining consecutive numbers on the alphabetical list were then allocated to the arts as process sub-group (N = 15).
School B had a total of 63 Year 5 students. On the School's alphabetical class lists they were assigned consecutive numbers 00 - 62. Seventeen arbitrary numbers first selected in the random table, the last two digits of which corresponded to the consecutive numbers in the alphabetical list, were allocated to the arts as strategy sub-group (N = 17). Likewise, a further 15 selected arbitrary numbers, the last two digits of which corresponded to the consecutive numbers in the alphabetical list, were allocated to the arts as process sub-group (N = 15). The total random sample of 60 subjects drawn from the two schools comprised eventually 12 boys and 18 girls in the arts as strategy group, and 11 boys and 19 girls in the arts as process group.

Subjects had a mean age of 10;1 years as at 1st July 1992, the month of the year when this study began. Subjects in the arts as strategy group had a mean age of 10;1 years ranging from 9;6 to 10;6. Subjects in the arts as process group had a mean age of 10;0 ranging from 9;7 to 10;9.

All School A subjects were Catholic except for two non-Catholics. Subjects lived in the suburb in which the school is based as well as in eight of the surrounding suburbs. They came from a traditional working class to para professional class background. They belonged to various ethnic groups: Australian, Burmese, Chilean, Vitenamese, Indian, Singaporean, Argentinian, Italian, Welsh and Seychellian.
All School B subjects were Catholic except for one non-Catholic. Subjects lived in the suburb in which the school is based as well as in seven of the surrounding suburbs. They came from a para professional class background. They belonged to various ethnic groups: Australian, Yugoslav, Irish, British, Mauritian, Italian, African, Burmese, Thai, Pakistani and Singaporean.

Since the subjects in each school were randomly divided into two different sub-groups, that of arts as strategy and that of arts as process, a fair mix of ethnicity was created in each group as a result of similar sub-groups merging to make up a particular group. The arts as strategy sub-group of School A was specifically merged with the arts as strategy sub-group of School B, to become the arts as strategy group of this study. Likewise, the arts as process sub-group of School A was specifically merged with the arts as process sub-group of School B to become the arts as process group of this study.

3.2 The Design of the Study

A single true experimental pretest-posttest control group design was used. (See Figure 3.1) This design was chosen because of the feasibility for randomization and because it controls for sources of invalidity. It was also necessary to obtain a pre-treatment measure of understanding of Christian values, in order to evaluate the effects of the treatment.
There were four sub-groups, two control sub-groups and two experimental sub-groups. Each school provided one of each type of sub-group totalling two altogether, viz. School A provided a control sub-group $A_1$ ($N = 13$) and an experimental sub-group $A_2$ ($N = 15$). School B provided a control sub-group $B_1$ ($N = 17$) and an experimental sub-group $B_2$ ($N = 15$).

<table>
<thead>
<tr>
<th>Group</th>
<th>Pretest</th>
<th>Treatment</th>
<th>Posttest</th>
</tr>
</thead>
<tbody>
<tr>
<td>$A_1$-Control</td>
<td>Questionnaire</td>
<td>Arts as Strategy</td>
<td>Same as Pretest</td>
</tr>
<tr>
<td>($N=13$)</td>
<td></td>
<td>Questionnaire</td>
<td>Questionnaire</td>
</tr>
<tr>
<td>$B_1$-Control</td>
<td>Questionnaire</td>
<td>Arts as Strategy</td>
<td>Same as Pretest</td>
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<tr>
<td>($N=17$)</td>
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<td>Questionnaire</td>
<td>Questionnaire</td>
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<tr>
<td>$A_2$-Experimental</td>
<td>Questionnaire</td>
<td>Arts as Process</td>
<td>Same as Pretest</td>
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<td>($N=15$)</td>
<td></td>
<td>Questionnaire</td>
<td>Questionnaire</td>
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<tr>
<td>$B_2$-Experimental</td>
<td>Questionnaire</td>
<td>Arts as Process</td>
<td>Same as Pretest</td>
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<td>($N=15$)</td>
<td></td>
<td>Questionnaire</td>
<td>Questionnaire</td>
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Figure 3.1 Research Design
The subjects in each sub-group had one 40 minute lesson per week for eight weeks from the second to the ninth weeks of Term 3 of the School Year.

A_1 control sub-group had a lesson on Tuesdays 10.50 - 11.30 am
B_1 control sub-group had a lesson on Wednesdays 9.00 - 9.40 am
A_2 experimental sub-group had a lesson on Mondays 10.50 - 11.30 am
B_2 experimental sub-group had a lesson on Mondays 9.00 - 9.40 am

Subjects in all sub-groups were pretested in Week 1, before the lessons commenced, and then posttested in Week 10, after the lessons ended.

3.3 Description of the Instrument

Since this research study was to test children's understanding of Christian values through two learning approaches, the pretest and posttests comprised a questionnaire on the values of Jesus. Although the pretest and the posttest questions were the same, and used the same standardised instrument, the marking procedures adhered to were different as shown in Appendix B. In answer to Question 3 of the instrument, all posttest responses had to cite a specific action of Jesus from any of the eight stories used in the lessons. The pretest responses did not have to satisfy this criterion because the subjects would not have heard the stories yet.

The eight stories, read to subjects from the International Children's Bible New Century Version, were:

- Week 2 The Boy Jesus in the Temple (Lk. 2:41-51)
- Week 3 Jesus calls Four Fishermen (Mt. 4:18-22)
- Week 4 Jesus calms the Storm (Lk. 8:22-25)
- Week 5 Jesus feeds the Five Thousand (Mk. 6:30-44)
- Week 6 Jesus blesses the Little Children (Lk. 18:15-17)
Week 7 Jesus chases the Money-Changers from the Temple
(Mk. 11:15-19)

Week 8 Jesus the Good Shepherd (Jn. 10:11-16)

Week 9 Jesus prays in Gethsemane and is betrayed by Judas
(Mk. 14:32-52)

The texts of these stories are shown in Appendix A.

The instrument developed by the researcher has been referred to before as the 'questionnaire' in the Research Design (see Figure 3.1 on page 41). The instrument was constructed for content validity. The content being measured for the tests was Christian values.

Only four items were constructed for the instrument. Prior to the research study, these were trialled during a pilot study with 10 students of another school and were found to be suitable. The four questions were:

1. Jesus was a man who was ...
   (answers to a WHAT question)

2. What were the values that were important to Jesus?
   (answers to a WHAT question)

3. Jesus showed that these values were important by ...
   (answers to a HOW question)

4. Jesus believed that these values were important because ...
   (Ask 'Why did Jesus believe that these were values were important? if the subject does not know how to complete the above sentence.)
   (answers to a WHY question - challenges the subject to reason and justify the importance of values)
The researcher deliberately organised the questionnaire in order of difficulty, to ensure that the easiest questions to answer were the first two followed by the two more challenging questions. The questionnaire was to be both the pretest and the posttest instrument. The pretest and the posttest questions needed to be the same because it was intended to measure if subjects' understanding would improve after the treatment. If questions were too easily answered, possibly subjects who scored the maximum marks in the pretest, would have no room to increase their scores at the posttest.

The researcher envisaged about five levels of understanding subjects would display (see Figure 3.2).

What the researcher hoped the subjects would achieve was the fourth level: to be able to answer the question, 'What does the story mean?' The researcher also hoped that this would lead subjects to perceive the message embedded in the stories, to identify the values portrayed and to recognise their importance.

In the pilot study the researcher conducted the posttest both in the written and in the oral mode with the arts as process group as shown in Appendix B under 'pilot data'. A distinction between the two transcripts was observed; the oral posttest involved much longer
responses than the written posttest. It was therefore decided that both pretests and posttests would be conducted orally with individual subjects. Questions and responses would be audio tape-recorded and transcribed for marking.

*Identification of Categories and Coding Schema*

The coding schema for this study was developed from that derived from pilot data (see Appendix A 'pilot data'), but also used actual examples of subjects' verbal protocols contained in the pretest and posttest responses. Damon (1977) identified a protocol in his scoring manual as "a 'chunk' of reasoning, a chunk being any statement or group of statements by the child that conveyed a coherent idea or meaning." (p. 89) Damon compiled a scoring manual of protocols from a small sample of children in a pilot study prior to research on children's justice levels of understanding. The researcher based her methodology for coding and scoring on Damon's ideas on protocols.

In the coding schema, the researcher defines the categories and then links protocols in subjects' responses, to particular categories. There are four categories: Jesus' characteristics (coded as C), Jesus' actions (coded as A), Jesus' values (coded as V) and Other (coded as O). A description of each category is shown in Appendix B. Where more than one verbal protocol has been underlined in a response, this means that more than one category was identified as shown in the Identification of Categories and Coding Schema in Appendix B. Marks were awarded to categories according to procedures of the specific pretest and posttest marking guides used in conjunction with the Identification of Categories and Coding Schema.
Specific Coding and Marking Guides

The maximum score that each subject could achieve was seven marks for the pretest and seven marks for the posttest. This was derived from a weighting of one mark for Question 1, a total of two marks for Question 2, a total of two marks for Question 3 and a total of two marks for Question 4.

The marking guides, shown in Appendix B, outlined a procedure for awarding marks to each question. Marks were awarded in accordance with the categories of 'characteristics', 'actions' and 'values' of Jesus, or 'other', for Questions 1, 2 and 3 of the pretest and posttest. Although the pretest and posttest instrument was the same, the pretest marking procedure differed from that of the posttest which put restrictions on answers to Question 3. This required that the answer cite a specific 'action' or specific 'actions' of Jesus, from one or more of the eight stories used in the study, otherwise no marks would be awarded.

Answers to Question 4 of the pretest and posttest were not awarded marks according to categories, but to an overall understanding of why Jesus believed these values were important. The criteria for the weighting for this question were:

1) One mark awarded for a general concept that recognises it is the right thing to have values, to be kind, caring and respectful to each other; or that Jesus wants everyone to love one another; or to be like him.

2) Two marks awarded for further insights into the general concept that living the values of Jesus brings peace and harmony to the world; or improves one's life and the lives of others; or that God wants all to gain the reward of his presence in heaven when they die.
Examples of verbal protocols that satisfy these criteria and weighting for each response are shown in the marking guides of Appendix B.

**Intercoder Reliability**

The researcher marked all 120 pretest and posttest responses according to the marking guides. The tape-recorded oral responses were transcribed onto an answer proforma. Protocols were underlined, coded and awarded scores. A random sampling of 20 pretests and the marking guide were given to an independent rater from School A, to verify the researcher’s assessment accuracy. These pretests were already marked according to the pretest marking guide. The independent rater’s role was to check the accuracy of the marking. The researcher was present as this task took place. The independent rater had six queries which were discussed and clarified with the researcher before agreement was reached on the accuracy of the marks awarded.

Likewise, a random sampling of 20 posttests and the marking guide were given to another independent rater who is a member of the religious orders assigned to a parish in the metropolitan area of Western Australia. The researcher had marked these posttests according to the posttest marking guide and the independent rater checked them in her presence. After clarifying five posttest responses with the researcher, the independent rater verified that they were assessed accurately according to the posttest marking guide. One of the queries concerned a response to Question 3 which stated, ‘Jesus showed that these values were important to him by ... dying on the cross for us’. This posttest response was awarded no marks, whereas the same response given in the pretest was awarded two marks. This was because pretests and posttests were marked differently and the researcher could not award two marks for a response in the posttest that did not relate to a 'specific action' of Jesus in
any of the eight stories. The story of 'The Crucifixion' was not
included in the study. Ten pretests and 10 posttests are shown in
Appendix B.

3.4 Data Collection Procedures

Quantitative as well as qualitative data were gathered during
this study. Quantitative data were the responses to the pretest and
the posttest. The qualitative data were collected during treatment in
each of the lessons, from a standardised question format for each group.

3.4.1 Standardised Treatment Procedures

A standardised instructional format was followed for all sub-
groups as shown in Appendix A. The control group procedures were
used for the control sub-groups, and the experimental group procedures
were used for the experimental sub-groups.

The study began with a 30 minute lesson with all subjects in
each school in Week 1 of Term 3. This was an introductory lesson in
which the researcher introduced herself and explained the research study
which would entail working with each sub-group once a week from Weeks
2 - 9 of the term. Subjects were told that eight stories about Jesus
would be read to them from the New Standard Version of the International
Children’s Bible. This would be followed by activities in which they
would explore the meaning of the stories, think about what role Jesus
played and what values he portrayed. The lesson clarified what a value
means and invited subjects to identify some of the values of Jesus
portrayed in biblical stories they had heard over the years. Subjects
were also prepared for the pretest that was to be administered during the
week. They were told that there would be four questions on the values of
Jesus. They would be questioned orally on an individual basis and responses
would be tape-recorded. Authorisation letters were then distributed for
parents to sign as approval for subjects to participate in the study.
Procedure for the Control Group

Each lesson introduced a story about Jesus. After a brief discussion in which subjects were invited to ask questions, worksheet activities were carried out using standard worksheets for each story as shown in Appendix A.

A crucial part of the lesson focussed on questioning. When subjects had almost finished their work, they were asked one question about the story or their work, as prescribed in the Standard Question Sheet for the Control Group in Appendix A, for example, "Who is the most important character in your picture? Why?" (Story - Jesus calms the Storm.) Two questions were framed for each story, and the researcher chose the more appropriate one in terms of relevance to the subject's work.

The question was asked to prompt them to "think aloud" their understanding of the story and therefore to articulate what they were doing. Ericsson and Simon labelled this "concurrent verbalization. When subjects verbalize concurrently they generally must do two things namely, perform the task that is being studied and produce the verbalization." (1980, p. 218)

Procedure for the Experimental Group

Each lesson introduced a story about Jesus. After a brief discussion in which subjects were invited to ask questions, art activities were carried out. Subjects explored the meaning of the stories through three art media, one for each story designated in the Standardised Treatment for the Experimental Group in Appendix A, for example, the story 'The Boy Jesus in the Temple' had a construction modelling activity, the story 'Jesus calls Four Fishermen' had a play dough activity, and the story 'Jesus calms the Storm' had a painting activity.
Subjects worked individually in painting activities, but worked in groups of three for the construction and play dough modelling activities. This is because the researcher wished to provide opportunities for subjects to experience co-operation with each other whilst creating an art product. Observations were made of group interaction and noted down in anecdotal records. Subjects' art works were not assessed specifically, although they were closely observed, questioned about, photographed and reported on in anecdotal records. The emphasis was on subjects' undergoing the process of the art experience itself, and, in turn, coming to know and recognise hopefully Jesus' values portrayed in the story.

When subjects had almost finished their work, each was asked one question out of a choice of four, as shown in the Standard Question Sheet for the Experimental Group in Appendix A; for example, "What feelings do the characters you created, have towards each other?" (Story - Jesus chases the Money Changers from the Temple.) The wide choice was necessary because of the nature of the art work. Questions were asked by the researcher and her assistant who chose one question most appropriate to the subject's work.

General Procedure for both Groups

For both groups, the questions and responses were audio tape-recorded and transcribed each day after the lesson. These formed the basis of anecdotal records. Group responses were compared and progress monitored each week.
Both groups had also a short five minute 'sharing' activity at the end of each lesson. Subjects volunteered to show others what they had done and explain the story depicted in the scene of their worksheets or art objects.

One group was not permitted to view the other group's work during the treatment period. The control sub-groups had lessons in the classroom whilst others in the class were supervised by their teachers in another classroom. The experimental sub-groups had their lessons in the art room of each school, away from others in the class.

All of the subjects' work, the worksheets and the art objects, were held by the researcher until the treatment ended. The work was then displayed collectively in the libraries of each school for public viewing. They made a dynamic impact on the eye.

The work done by subjects was of a high standard as shown in Appendix C. These comprise completed worksheets and photographs of art work.

Verification of the two Treatments

One independent rater from each school verified that the researcher had followed the standardised treatment procedures for the control sub-groups. This was done by checking randomly on the lessons.

The researcher's assistant verified that the standardised treatment procedures for the experimental sub-groups were followed as planned.
3.4.2 Evaluation Procedures

Quantitative Data

Quantitative data were collected from the pretests and the posttests using the instrument and marked according to specific marking guides as outlined in Section 3.3 Description of the Instrument, and as shown in the Evaluation Procedures in Appendix B. Quantitative data were collected before treatment began in Week 1 and after treatment ended in Week 10.

Qualitative Data

Qualitative data were collected during treatments, that is, during the lessons. These data were the responses to one question asked of each subject during each lesson, as outlined in Section 3.4.1 Standardised Treatment Procedures. Flowing from these responses, which were audio tape-recorded, the researcher wrote anecdotal notes, made observations and took photographs of all artwork. A sample of finished worksheets was also collected. All of this constituted qualitative data, which would be analysed and discussed in chapters 4 and 5, alongside the quantitative data.

Although the same stories were used, the questioning formats for the two groups were different because they were framed to suit two quite different activities.

There was a choice of two questions for the control group. These questions were composed to query subjects on an aspect of the story depicted by the worksheet, or on their own performance in completing the worksheet. In asking these type of questions the researcher hoped that the subjects would articulate their thoughts on the story which might lead them to perceive the values of Jesus
themselves. The questions were composed to be as similar as possible to those for the experimental group but this was not always possible.

There was a choice of four questions for the experimental group. These questions were composed to query subjects on the story to suit a particular art activity that they would be working on for the story. The researcher framed the questions from experience gained in the pilot study. They were composed to elicit responses that allowed subjects to talk about what they were doing, and, it was hoped, this would facilitate their forming their own perceptions of the values of Jesus embedded in the stories, through the art process.

One example of question/response from control group subjects as compared to that of experimental group subjects was:

**Story: Jesus prays in the Garden of Gethsemane**

**Control Group**

'Why was Jesus praying in the Garden of Gethsemane?'

- I think he was praying because he wanted to lift the sorrows that were upon him because he knew he would be killed.
- Because he knew that he was going to get crucified within the next three or four hours so he prayed ... that he might ... he asked God to make the crucifixion less painful.

**Experimental Group**

'What scene from the story did you choose to paint?'

- Umm ... Jesus ... and his followers sleeping.
- Umm ... when Jesus ... and the group are coming to talk to Jesus ... and Judas shows which one is Jesus.
This illustrates the type of questions and articulated responses that constitute qualitative data, shown in Appendix D. These will be analysed by comparing responses of the two groups in chapter 4 of this study. It should be noted that 'Umm ...' meant that the subject was thinking, and '...' meant a silent pause.

This questioning technique was used to help subjects internalise what they were doing and therefore facilitate understanding. This is termed "concurrent verbalization" byEricsson and Simon (1980, p. 218).
CHAPTER 4

RESULTS OF THE STUDY

4.1 Quantitative Results

The number of subjects in the control group decreased from 30 to 29 by the end of the study. This is because one subject attended only one lesson. She suffers an illness related to kidney failure, relies on a dialysis kidney machine and medication, and was hospitalised during the term, which accounted for frequent absences from school. The number of subjects in the experimental group remained constant at 30.

General Results of the Two Groups

The pretest mean scores of the two groups were similar:

- Control Group pretest mean 4.172
- Experimental Group pretest mean 4.033

The posttest mean scores of the two groups were also similar:

- Control group posttest mean 5.172
- Experimental group posttest mean 5.433

4.1.1 Results of the Arts as Strategy Group

The first subsidiary question was 'Will the learning approach using the arts as strategy improve the understanding of Christian values in Year 5 children?' To discover if this learning approach would improve the understanding of Christian values in Year 5 children, a t test for related samples was used to compare the control group's pretest and posttest mean scores. The results of this test showed that there was a significant difference between the mean pretest score (M = 4.172) and the mean posttest score...
(M = 5.172), \( t(28) = 4.20, p < .001 \). This showed a significant improvement in the control group's performance after treatment. This supports the conclusion that the learning approach using the arts as strategy has improved the understanding of Christian values in Year 5 children.

From a histogram of pretest and posttest scores of the control group, a study was made of the frequency distribution. A graph of the distribution of scores for the pretest and posttest is shown in Figure 4.1.

![Control Group Histogram of Pretest and Posttest](image)

**Figure 4.1** Control Group Histogram of Pretest and Posttest

Pretest  
Posttest  

**PRETEST** Mean 4.2, Standard Deviation 1.3  
**POSTTEST** Mean 5.2, Standard Deviation 1.1
The increase in subjects with a score of 6, from 5 subjects in the pretest to 11 subjects in the posttest is striking.

The control group comprised subjects who already had a high level of understanding of Christian values at pretest; note the 5 subjects who scored 6 marks each. This was shown by subjects' prior scriptural knowledge evidenced in their pretest responses such as:

Question 1, 'Jesus was a man who was ...'

- Christian, umm ... he was sacred and he was Son of God. C,C,C
- loving, caring and not sinful. V,V,V
- was a person, he helped his parents. C,A

Question 2, 'What were the values that were important to Jesus?'

- Love, kindness, friendship. V,V,V
- obeyed his mother by changing the water into wine. V,A
- Love, caring, understanding and justice. V,V,V,V

Question 3, 'Jesus showed that these values were important by ...'

- helping people who were sick. A
- by his friends and helping them who can't see. A
- by curing the blind, he raised a person from the dead, and he died on the cross and I think he changed the water into wine so that the people in the wedding party wouldn't be upset. A,A,A,A

The researcher noted that a total of 18 subjects attained from 4 to 6 marks at pretest. This increased to 27 subjects who attained scores from 4 to 6 marks in the posttest.
4.1.2 Results of the Arts as Process Group

The second subsidiary question was 'Will the approach learning through the arts as process improve the understanding of Christian values in Year 5 children? To discover if this approach would improve the understanding of Christian values in Year 5 children, a t test for related samples was used to compare the experimental group's pretest and posttest scores. The results of this test showed that there was a significant difference between the mean pretest score \( M = 4.033 \) and the mean posttest score \( M = 5.433 \), \( t(29) = 4.58, p < .001 \). This showed a significant improvement in the experimental group's performance after treatment and supports the conclusion that the approach of learning through the arts as process improved the understanding of Christian values in Year 5 children.

From a histogram of pretest and posttest scores of the experimental group, a study was made of the frequency distribution. A graph of the distribution of scores of the pretest and that of the posttest has been made and this is shown in Figure 4.2.
The experimental group had subjects who also showed a sound understanding of Christian values at pretest. A total of 21 subjects scored between 4 to 6 marks. This increased to 28 subjects who attained scores from 4 to 6 marks in the posttest. Although the majority of subjects achieved high scores in the pretest, posttest scores showed an increase to reach a mean of 5.433.
An example of responses that achieved high scores at pretest was as follows:

Question 1, 'Jesus was a man who was ...'
- very good umm ... person, the Lord of Life. V,C
- kind and gentle and loving. V,V,V

Question 2, 'What were the values that were important to Jesus?'
- Umm ... everybody should love one another. V
- He was good and he obeyed his parents and he helped people out. V,V,V

Question 3, 'Jesus showed that these values were important by ...'
- doing them, love and respect for others. A
- helping people ... when he cured the cripple when nobody helped him. V,A
- by miracles: the story about calming the winds and sea for his friends. A

Question 4, 'Jesus believed that these values were important because ...'
- it was cruel to treat other people unkindly.
- because they were right.

4.1.3 Results of the Two Groups

The third subsidiary question was 'Does the difference in learning approach produce a difference in level of understanding of Christian values in Year 5 children? To discover if the difference in learning approach produced a difference in level of understanding of Christian values in Year 5 children, an analysis of covariance test was used to compare the posttest scores of the two groups.
The mean posttest score of the control group was 5.172 and the mean posttest score of the experimental group was 5.433. The analysis of covariance in which the posttest scores of the two groups were compared, statistically controlling for the pretest scores, indicated that there was no significant difference between the groups at posttest, \( F(1,56) = 1.04, p > .05 \).

There is therefore no significant difference in the understanding of Christian values of Year 5 children who experience the learning approach of using the arts as strategy, and who experience the approach of learning through the arts as process.

From an analysis of subjects' posttest responses, the researcher noted that both groups displayed competence, evidenced by the way they quoted values and actions from the eight stories used in the study.

The control group subjects referred to Jesus' great love and care for others particularly in such events as obeying his parents, listening to the children, feeding the 5,000 people, calming the storm, and looking after people like a true shepherd would for his sheep. Values of obedience, love and kindness were frequently quoted in responses. This reflected subjects' understanding of Jesus' values particularly in the stories, 'The Boy Jesus in the Temple', 'I am the Good Shepherd', 'Jesus calms the Storm', and 'Jesus feeds the Five Thousand'.

The experimental group subjects also grasped the notion of Jesus' values of love and "taking care of other people" (Subject 52). They quoted events from a variety of stories used in the study as well as from other biblical narratives encountered in previous experience. The most frequently quoted events were from the stories, 'Jesus calms
the Storm', 'Jesus feeds the Five Thousand', 'The Boy Jesus in the Temple', 'I am the Good Shepherd', 'Jesus blesses the little Children', and 'Jesus chases the Money Changers from the Temple'.

An example of responses to the questionnaire shows the comparable competence of the two groups.

<table>
<thead>
<tr>
<th>Control Group</th>
<th>Experimental Group</th>
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| **Question 1**, 'Jesus was a man who was ...' | **Question 1**, 'Jesus was a man who was ...

- kind and gentle. V,V
- a miracle worker like umm ...
  he performed miracles for other people. C
- obedient, he had many values and he is special. V,C,C
- was loved, was very kind, he obeyed his parents. V,V,V
- great and powerful man. C,C
- good and strong and he umm ...
  stands up for what he believes in like he threw the people out of the Church and he didn't want them to sell things and he loved other people. V,C,V,V

**Question 2**, 'What were the values that were important to Jesus?'

- He calmed the storm, the value was being caring and understanding. V,V
- Mostly obey your parents and being kind to others so that you don't hurt their feelings. V,V
- Love one another and don't be cruel to one another. V
- He loved his followers and his friends and his apostles and his parents. V
### Control Group

**Question 3, 'Jesus showed that these values were important by ...'**

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<tbody>
<tr>
<td>1. he calmed the sea and when he fed the 5,000. A,A</td>
<td>1. he fed the people, telling the people, the money lenders, to get out of the Temple, making a place for them to pray. A,A,A</td>
</tr>
<tr>
<td>2. he went to the Temple and stayed there and they were looking for him ... and he went back with them. A</td>
<td>2. by turning the wine for that important people ... the water to wine umm ... when Jesus returned with his parents from the Temple and obeyed them. O,A</td>
</tr>
<tr>
<td>3. feeding the 5,000 and saved his friends from the storm. A,A</td>
<td>3. by feeding us, giving us life ... he ... when he gave the fish and some bread and he fed the 5,000. A</td>
</tr>
<tr>
<td>4. listening to his mother, caring about the children, attended to the storm, fed the 5,000. A,A,A,A</td>
<td>4. by ... when the children came in one of the stories he ... and when one of the apostles said not to let them in, ... and he fed all the people. A,A</td>
</tr>
<tr>
<td>5. if he lost one sheep, he would go looking for him. A</td>
<td>5. by doing all the things that God set him to do umm ... the Good Shepherd ... and he looked after the sheep ... when one was gone he went after it and got it. A</td>
</tr>
</tbody>
</table>

### Experimental Group

**Question 4, 'Jesus believed that these values were important because ...'**

<p>| | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1. because they are right ... they were the right things to do.</td>
<td>1. because he wanted to show people that you should not do evil things.</td>
</tr>
<tr>
<td>2. it would be better for everyone to love one another than for everyone to hate each other.</td>
<td></td>
</tr>
</tbody>
</table>
Control Group

. so he would show other people to love and care for one another.

. if we don't keep the values everyone will be hurting each other and hurting them and they won't be happy.

. he mostly kept people happy and it kept people mostly that were sad, and they're like rules - they stop people from hurting people.

. because if everyone was very mean to others, the world would be a very unhappy place to live in.

. because if everyone follows them it will make the world a better place.

. so that everybody would be like a happy country and they could be kind to each other sort of thing.

Experimental Group

. they were important to him because he was the Son of God and he had to show everyone the right way to live.

. because God had told him to do that and Jesus had to tell everybody to be good so he lived to be good as well. Without it ... a world that would be nasty and there would be no peace.

. because ... we should love one another and not hurt anyone because it would be a cruel world.

. because ... he was ... he ... if no one loved one another, or be kind, there would be big fights and there would be hardly any people left.

. because so umm ... everyone can live a better life ... in the world.

. it wouldn't do harm to others - keep them living in life, live a good life.

The progress of the two groups in this study, and the marginal difference in mean posttest scores, are illustrated in Figure 4.3.
Although the mean scores of the two groups showed that the experimental group improved its mean scores by 1.400, and the control group by 1.000, certain salient features must be pointed out. It must be acknowledged that both groups had subjects who showed no improvement at posttest:

control group - 10 subjects
experimental group - 12 subjects

This feature could be attributed to the stringent marking criteria for the posttest. In the pretest, any characteristics, actions or values of Jesus were accepted and awarded marks, whereas in the posttest, only those specific actions of Jesus contained in the eight stories in the study, earned marks for Question 3, "Jesus showed that these values were important by ...". These criteria
are described in detail in Appendix B: Identification of Categories and Coding Schema, used in conjunction with the Pretest and Posttest Marking Guides. Therefore, the implication of this more stringent marking at posttest, is that the subjects whose actual scores didn't improve, may have improved in understanding. Because the posttest had to be administered to all subjects in exactly the same way for the purposes of this study, no exceptions could be made to this rule.

The researcher suspected that the experimental group had a wider range of perceptions of Christian values, as will be discussed in the qualitative data section, and that they were therefore disadvantaged by the more stringent marking criteria used in the posttest. To find out if this was so, a second analysis was performed in which the posttest was marked in the same way as the pretest, that is, answers relating to stories not taught were given marks.

Using these new criteria, it was found that the score of only one subject in the control group improved, but the scores of nine subjects in the experimental group improved. The results showed a greater difference in the posttest means for the two groups, the control group mean remained at 5.2 but the experimental group mean became 5.6. However, when an analysis of covariance was performed on these scores, it still did not reach significance, $F(1,56) = 2.60, p > .05$.

The statistical data will now be augmented by qualitative data collected from both groups during the course of this study.
4.2 Qualitative Data

Subjects' oral responses during the lessons differed for the two groups. Although a comprehensive list of responses, by story, is shown in Appendix D, selected responses will be quoted here to illustrate the difference between the two groups. This answers the fourth subsidiary question, 'Does the difference in learning approach produce a qualitative difference in children's responses?'

4.2.1 Specific Worksheet-oriented Responses versus General Self-generated Responses

The quality of responses from the control group depended on whether the worksheet had sufficient artistic, visual impact to inspire the learners. The researcher observed that the subjects of this group displayed insights about the story. However these insights - recognition of particular truths - were on only one aspect of the story which happened to be the focal point of the worksheet at the time. Each worksheet could focus on only one aspect of the story.

Control group responses to the story, 'Jesus feeds the Five Thousand' focussed on the actual feeding of the five thousand and how Jesus went about it. Responses were:

- When Jesus makes all the food for the people and so they wouldn't starve.
- When Jesus blessed the fish and bread.

The above response referred to a question about the main event of the story. In response to another question, "How do you feel about the picture in your worksheet?" two subjects said:

- I felt good ... Jesus helped the people the five thousand people ... he shows his love and caring.
Well it looks like ... Well the feeling inside me looking at this picture is it gives me a good feeling of sharing.

The above responses were specifically worksheet-oriented because the picture on the worksheet depicted Jesus feeding the people, as shown in Appendix A. Although subjects had commendable insights into the truth of the story evidenced by "he shows his love and caring", and "it gives me a good feeling of sharing" as stated in the above responses, they were restricted, through no fault of their own to only one view: that of Jesus feeding the people and all the wonderful happenings connected with the event.

The experimental group showed a variety of insights into the story flowing from their own interpretations. Their insights were quite different from those of the control group. The focus was on the crowds. One insight was on the fact that people were chasing Jesus who was in a boat. Another insight was on Jesus' willingness to let them stay even though it was late and he and his disciples were tired. Another insight was on how Jesus listened to them even though he was tired and had travelled to that place to rest. Yet another insight was that they were following him so that they could be with him. These were all various insights into the story shifted in focus to a level from which they made sense of the story for themselves.

A different focus altogether identified the basket, the fish and the loaves as important. One subject painted this and the basket occupied the whole sheet. He said, "I've got the little boy who had the bread basket and I've got the basket with the fish in it and five loaves of bread." This was a good description except that this subject did not paint the little boy, but only the basket, the
Paintings of the crowds chasing Jesus generated many explicit responses:

- Jesus and the three apostles and all the people
  ... this is the scene where there are ... the boats are coming towards the people.

- It takes place where all the people are and Jesus was standing up on the hill.

- Where the boats are coming in and Jesus sees the crowds.

- I've painted a part of the story umm ... it's boats coming in and Jesus ... .

Painting a concept of the story was instrumental in helping subjects recognise certain truths. For example, the researcher mistakenly asked an inappropriate question of one subject, 'Why have you painted your characters sitting down?' (The characters truly looked as though they were!) The subject was quite adamant at the researcher's misinterpretation of the scene and cried out emphatically, "They're not, they're running down the hill to Jesus." She then added in a thoughtful way, "Umm ... because they're rushing towards Jesus ... so it must mean that they love him." She came to that conclusion all by herself.

The evidence of the above self-generated responses of the experimental group showed how much potential existed for broad interpretations to take place. The approach of learning through the arts as process, in this case - painting, drew various spiritual images from the story. From painted scenes of people running down the hill to meet Jesus as he arrived by boat on the lakeshore,
subjects captured, through their imagination, the magnetism that existed between Jesus and the crowds. This was a startling revelation!

Examples of responses showed that the experimental group's interpretations of the story were broad and varied; they were the subjects' direct interpretations of the story. Examples of responses from the control group showed that interpretations were restricted to a singular aspect of the story, to only a part of the story: that illustrated in the worksheet. These responses reflected a study of the teacher's interpretations.

The examples from this story, 'Jesus feeds the Five Thousand', were not the only ones that showed the difference between the groups' responses. For the story, 'Jesus the Good Shepherd', both groups were asked a similar question. In answer to the question, "Who is the central character in your picture? Why?" a control group subject answered:

Umm ... the shepherd because he umm ... he cares for everyone, he's got a kind heart and he just left the flock eating the grass and he went to find the other one and came back and put him back so he could eat the grass.

The experimental group had a play dough activity for this story, and in answer to the question, "Who is the central character in your scene?" a response was:

The wolf because the wolf is the central character because it's going after the sheep, and the shepherd's running away.

The above responses showed two different views emerging when addressing the same question. Five other stories in this study had
a similar question on both groups' question sheets. An examination of qualitative data in Appendix D reveals that responses were different because of the two different activities in the learning approaches.

Therefore the difference in learning approach of each group did produce a qualitative difference in subjects' responses. Although based in art and intending to express the same story, these two activities, vastly different in nature, produced a qualitative difference in children's responses.

Although focus questions did not specifically and directly probe subjects' understanding of Jesus' values in each story, through the questions asked about the story and the questions asked on what they were doing during the activities, subjects in both groups recognised the goodness of Jesus and the impact this had on others. This is evidenced by responses such as:

**Control Group**

. Jesus, because when he went out to sea with his friends he cared for his friends and protected them from the storm.

. I felt good ... Jesus helped the people the five thousand people ... he shows his love and caring.

. Jesus because he's the Good Shepherd and if one sheep goes missing he just leaves out the rest no matter how much and goes looking for it.

. Well they were going to get a lot of money and Jesus was angry because he wanted them to pray to God and he didn't want them to trade in the Temple.

. because he knew he was going to get crucified within the next three or four hours so he prayed.
Then Jesus said to the disciples, "How much food do you have?" and only one person has five loaves and two fishes, and then Jesus got that food multiplied so that everybody had more than ten times as much to eat for lunch and dinner as well.

Experimental Group

. Jesus ... umm ... because he calmed the storm.

. Jesus listened to them even though he was tired and travelled to that place to rest.

. I feel good about it. Why? Well, Jesus helps a lot of people and say if I was one of them fishermen, Jesus would have helped me.

. So the shepherd can take good care of them.

. When in the Garden of Gethsemane and Jesus is praying and Judas brings the Jews and the apostles are sleeping behind him.

4.2.2 Concern over Completion of Work

The researcher observed during the study that subjects in the control group seemed preoccupied with completing their worksheets. A few subjects showed anxiety when they found it difficult to complete the written part: the sentence or paragraph. The researcher often had to encourage them to complete the task, giving them specific steps on how to do so, "look at the picture, finish the sentence by writing down what you know in your own words. Colour in your picture." However, they liked the crossword puzzle in the worksheet titled 'The Boy Jesus in the Temple', and hence had less difficulty finishing that task.

The researcher observed that subjects in the experimental group always knew what they were about, finished their work on time and hardly had any problems in decision-making. Except for the first lesson in
which a few subjects wanted clarification on what they could construct from the story ('The Boy Jesus in the Temple' - construction modelling activity), there was no further need for assistance from the researcher. It was observed that they settled into the routine very quickly, liked their part of doing art activities, and appeared to be very engrossed in their work.

4.2.3 Consulting the Researcher versus Consulting Peers

An important observation was made which showed the difference between the two groups. Control group subjects asked the researcher for help instead of consulting their peers. If they had a problem with their work or simply wanted to ask a general question, they directed these queries to the researcher. There appeared to be little interaction among them. They often worked in pairs or alone.

The researcher attributes this to the physical organisation of furniture. The control group had their lessons in the classroom. Desks were arranged across the room. Even when they worked in pairs, there was little interaction among them because of an obsession to finish the worksheets: firstly, completing the sentence and then colouring in the picture. Subjects became more competent as the study progressed. Finished worksheets were of a high standard but showed that they were highly individual efforts. Understanding flowed from involvement with the worksheet rather than from involvement with the story as a whole. The 'sharing time' was at the end of the lesson when worksheets were collected.
It was observed that experimental group subjects consulted their peers for every need that they had. Their needs ranged from exchanging paint brushes, paints, play dough and boxes, to asking advice on how they should paint, model or construct materials. There was a constant chatter about the story among subjects.

The researcher attributes this comradeship amongst them to group organisation. Subjects were allowed to work in friendship groups comprising three people. There were therefore five groups in each art lesson comprising 15 subjects. As the study progressed it was evident that they worked in a relaxed atmosphere of interaction with and acceptance of each other. Within the groups, one subject could be heard instructing another, "you do the water for the lake and I'll do the boat". This is only one of many examples of cooperation between subjects in this group. Moreover, subjects got accustomed to the presence of the researcher and her assistant as attentive listeners. Subjects were very enthusiastic about describing their art objects and telling what they knew, evidence of non-discursive learning. They were delighted that photographs were taken of their art work.

The above reflects a social learning approach, learning through the arts as a process. Subjects did not feel threatened either by their peers or by the researcher and her assistant. They were accepted by their peers and appeared to enjoy unity with one another in one big adventure of art. Understanding flowed from the involvement with the story into an expressive object, which they were impatient to describe to anyone willing to listen to them.

From the above description of the learning environment of the two groups, it was evident how different subjects were in their
attitude towards their tasks. Control group subjects relied more on the researcher for their needs, whereas experimental group subjects displayed independence. They were aware of the role of the researcher as facilitator, who accepted them and who encouraged them to take responsibility for themselves.

The independent and confident manner with which the experimental group subjects went about their work highlighted the contrasting behaviour of the subjects of the other group. It was observed that control group subjects were influenced by the more structured, teacher-directed approach to the extent that this crippled use of their own initiative to be creative and to make their learning their own experience. Frequent consultations with the researcher as to how their work should be done implied tacit acknowledgement of the authority of the teacher who set the parameters of the task. It was difficult therefore, to establish a working environment in which subjects were encouraged to take responsibility for their work; to personally discover for themselves their human capacities and therefore their own power to become confident and independent learners. There also prevailed a lack of opportunity for control group subjects to be as creative as those of the experimental group because they were involved in two-dimensional activities whereas the experimental group subjects were handling three-dimensional materials.

4.2.4 Receptivity versus Discovery

Control group subjects were very receptive to the researcher's explanation of the stories. The researcher gave explanations only at their request. These sessions took place after the story was read or at the end of the lesson if they finished their work early. It was
observed that subjects had many questions for the researcher whom they regarded as a resource person. For instance, for the story, 'Jesus blesses the little Children', the subjects grappled with the meaning of 'the kingdom of God'. They had their own concepts but were very receptive to what the researcher had to say. Very little interaction occurred among them about what it meant. They appeared to keep their views to themselves but listened attentively to the researcher.

Experimental group subjects, on the other hand, appeared to be direct opposites of their counterparts. They needed a 'listening ear'. They were just waiting to talk to anyone about the discoveries they had made, and about what they had created. For instance, as mentioned elsewhere in this thesis, one response was "that when sometimes you think your parents don't love you when you've been naughty and they've smacked you or something, they always love you." This subject made this discovery by being intensely involved in the events of the story 'The Boy Jesus in the Temple', drawing conclusions about the love of Mary and Joseph for Jesus when they persevered in their search for him. He became convinced then that all parents love their children. Another discovery manifested itself through art work. For the story 'Jesus blesses the little Children', one subject was heard muttering to herself as she moulded the figure of Jesus and putting him into the chair, "Jesus loves all children, and I will put his hand on the little child's head." The researcher became the listener. The classroom teachers of the subjects became listeners too.

The researcher observed the striking difference between the two groups. In one situation, that is, with the control group subjects, the researcher did most of the talking. With the experimental group, the subjects did the talking and the researcher did the listening.
The researcher is convinced that experimental group subjects gained deep insights from non-discursive learning through art, in contrast to those gained by the control group subjects. This was evidenced by their personal response to individual stories. For example, for the story 'Jesus calms the Storm', subjects were observed eagerly splashing paint on paper to create an atmosphere permeated with the enthusiasm of the crowds for Jesus. All the time during the activity, their chatter could be heard on the focal point of the boat and how Jesus' arrival on the foreshore was met by running crowds. This overwhelming response to the story was a delight to observe and the deep involvement of each subject in this Jesus event was incredible for such little people yet so pleasing to the researcher! It was also observed that the subjects felt really good about themselves when working on the story, 'Jesus blesses the little Children'. According to anecdotal records, they could be heard saying to one another that little children are important because Jesus said so, and that he "touched" them because he loved them. They particularly liked the part when Jesus challenged his disciples and commanded them to let the children come to him. The researcher suspected that this action alleviated any insecurities they might have been experiencing at the time. This was a story to which they could relate to their own lives. Here was a story which affirmed them, even though they were children, as not only important people in Jesus' eyes, but also as people whom he loved a great deal.

Experimental group subjects could not stop talking about what they knew and wanted to share their creativity and its products with each other. Control group subjects did not have this tendency. From anecdotal records, observations were that subjects did impressive
play dough modelling in the experimental group. One subject would not part from his art work. This was the extent of the interest shown. There were productive and meaningful paintings, and subjects exchanged views on their creative work, even before they were questioned by the researcher. For example, a particular subject kept holding on to his play dough scenario for the story 'Jesus calls Four Fishermen'. He was heard interacting with the other two group members, "These are the sons of Zebedee: James and somebody else." Another subject replied, "No, that's Andrew." "No, Andrew was the first person to be called, he and his brother, Peter." "All right, then the other brother of James must be Simon, and they must be fishing with their father; here is the net." "Why did they go when Jesus called them?" "They liked him and wanted to go fishing with him." "No, don't take my play dough, I want to keep it."

For the story, 'Jesus chases the Money Changers from the Temple', which had a construction activity, one subject was intent upon building containers that held the money. When describing what he had created he said, "I'm building the Temple when Jesus is chasing out the people with the gold, and there's the gold there." Another subject had further aspirations about improving his construction modelling. He said, "umm ... it's part of the Temple and it's got people in it and I want to do Jesus knocking the tables."

There was therefore a great difference in learning outcomes between the two groups. Experimental group subjects showed more initiative, independence, enjoyment and understanding of individual stories through their own discoveries, than did their counterparts in the control group who showed great interest in concepts explained by the researcher, for instance, the question of 'the kingdom of God'.
The discussion that ensued revolved around the notion of trust, a quality that little children have when they depend totally on their parents. Jesus said we must be like little children to be able to enter 'the kingdom of God'. It was left to the subjects' imagination as to why Jesus said this.

4.2.5 Going beyond the Parameters of the Story

Certain art objects created by the experimental group showed that subjects went beyond the parameters of the story. For the story 'Jesus calls the Four Fishermen', a play dough activity, art scenarios included mountains in the distance surrounding the lake, the boats and Jesus in the foreshore. The mountains were not mentioned in the story, yet they were created, to make the scenario look more realistic! And that it did. Subjects were able to make this scene come alive, and looking at it made one feel that one was fully present with Jesus and the fishermen. When asked the question, "Why did you use different coloured play dough for your scene?" one subject answered, "Well if we have one colour it could look pretty boring! They are the mountains, that's the lake, we've got a boat with two fishermen, John and Peter, I think, and Jesus in the background."

Subjects went 'beyond the story' for yet another activity. A description of a painting activity on the story 'Jesus calms the Storm' from anecdotal records made by the researcher at the time states:

Subjects (full attendance) jumped to the activity and showed varied painting techniques to depict the unruliness of the storm. Many interpretations were made of the storm from vivid colours to black, dull scenes. Very animated answers. Investigator feels that they brought the story to life through their paintings. 10.8.92

Photographs of these paintings are shown in Appendix C, Nos. 1, 2, 3 and 4.
From anecdotal records about another lesson on the story 'Jesus blesses the little Children', one group created a tall green hill and small figures with play dough. Another group created a two-dimensional scenario of pink flowers surrounding the little figures and Jesus. The plants with the pink flowers were taller than the children. There were birds in the sky, a blue cloud and apple trees.

The first thing that another group did was to create a 'big' chair 'for Jesus to sit on.' Then they moulded little figures and placed them around him. These represented the children, and Jesus was created sitting in the chair with his hand on a child's head. This example showed that subjects created their own scene of the story as they imagined it, as shown in Photograph No. 5 in Appendix C. This photograph evidences subjects' creativity and ability to 'perceive' as they see it. This is in accordance with what Durka believes; "art teaches us to see .... to perceive in a new way what is beyond" (1979, p. 29).

A construction scenario of 'Jesus chases the Money Changers from the Temple', showed a cardboard Temple, figures made out of egg carton cups, and a stall set up with an arrow which said, "This way - 50 cents only". A play dough activity for the story 'Jesus the Good Shepherd' showed the preoccupation with a nasty wolf who was out to harm the sheep. In one scenario, images of red blood flowing from the sheep were created. Other scenarios showed the shepherd who was hired, running away at the onslaught of the wolf. Another scenario showed the Good Shepherd who keeps all his sheep around him.

There are many other instances where subjects showed their understanding, too numerous to document in this thesis. But all the art work produced was testimony to the subjects' involvement with the story.
On the other hand, anecdotal records on the control group’s progress showed that responses were correct and precise. Questions had limited scope because they had to relate to the picture depicted in the worksheet. Therefore subjects' responses were different naturally from those in the experimental group in the sense that they were imaginative within the boundaries of the illustrated worksheet. For example, for the story 'Jesus calms the Storm', responses such as:

- Because if he wasn't in the boat, the boat would have sunk and because he is taking them out on a fishing trip.
- I thought the scene would look like this in real life and because it looks nice.

did show subjects' imaginative thinking but this was confined to a description of the picture on the worksheet, and not to a scenario created by themselves. Although subjects produced beautifully coloured worksheets, they didn't go beyond the parameters of the story because of a lack of opportunity to get personally involved with the story as a whole.

From the above comparisons of the two groups’ responses, it was concluded that the difference in learning approach produced a difference in qualitative responses by the very nature of the difference in the questions asked, and of the contrasting work produced by the subjects. Subjects in the control group generated logical, imaginative responses within the parameters of the story 'told' by the worksheet. Subjects in the experimental group transcended all boundaries and 'told' the story as they imagined it, as they personally experienced it. This was evidenced by their deep involvement in their art work, examples of which are shown in photographs in Appendix C. Examples of the control group's beautifully coloured worksheets are also shown in Appendix C.
The quantitative results of this study showed that both groups improved significantly after treatment. However, there was no significant difference between the performance of the two groups at posttest. This did not support the hypothesis that there would be a significant difference in the level of understanding of Christian values in Year 5 children between those who experienced the learning approach using the arts as strategy, and those who experienced the learning approach through the arts as process. But findings generated from qualitative data collection methods, suggested that there was a difference - the difference in the learning approach of the two groups produced a qualitative difference in children's responses. From evidence of qualitative data, a conclusion was then drawn that the arts as process group showed a wider range of perceptions of Christian values, through a variety of insights into the stories, than the arts as strategy group.

5.1 Interpretation of Quantitative Data

5.1.1 The Arts as Strategy Group and the Arts as Process Learning Approaches

In addressing the question of whether groups would improve during this study, the quantitative results showed that both had; therefore it was concluded that both learning approaches have value and are worth adopting in religious education.

The arts as strategy group activities were linear in the sense that they involved reception learning. Understanding of the story was expressed discursively through completion of a sentence or paragraph or crossword puzzle and colouring in of the picture on
the worksheet. The subjects in that group, as evidenced by the results, showed that they had a good grasp of Christian values.

The arts as process group activities were varied and unrestricted in the sense that subjects were allowed to interpret their own meaning of the story through art. Understanding emerged from this activity in non-discursive form expressed through an art object. Their results showed that they had a grasp of Christian values although they appeared to have a much broader view. Observations from the posttest were that this group gave more generalisations from biblical stories, other than those used in this study.

The success of the arts as strategy group could be attributable to a number of factors. Firstly, reception learning could have been more suited to this group as proposed by Ausubel's theory (1963) that people learn primarily through presentation of facts, concepts, principles and ideas. These are received rather than discovered by them. Elaborating on Ausubel's theory, Anita Woolfolk (1980) states, "The more organized and focused the presentation, the more thoroughly the person will learn" (p. 292). Ausubel advocated that meaningful verbal learning is the result of carefully sequenced verbal information and relationship of ideas presented by teachers. Learning progresses deductively, from the general to the specific, that is, from rule to example. The arts as strategy group experienced an expository teaching mode when they learned from generalizations in the form of presented worksheets and were expected to express themselves discursively in completing the teacher's sentence or paragraph. Subjects were found to be sound in particular concepts, as evidenced by their posttest scores.
Secondly, the learning approach using the arts as strategy represented one 'way of learning' identified by Harris (1987, p. 43). Harris' Step 3 of the learning circle, Abstract Conceptualization, suggests that some people's preference for learning is through abstract thinking and conceptualization. This 'way of learning' may have suited this group. Moreover, they may have been accustomed to this method of teaching in the classroom. Although Harris asserts that only one way of learning is not sufficient, and "we are enriched in our knowing by the more ways we come at a subject matter", (1987, p. 43), the results of this study suggest that this learning approach is valuable. Harris identified that there are at least four ways of learning in which people come to know and to learn. There is also a variety of teaching forms that could be used and certain forms are more suitable than others in achieving optimum outcomes from people. The teaching form for this approach was verbal forms (Harris, 1987, p. 46), using the power of the written and spoken word to express understanding. From quantitative results, findings were that both learning approaches were comparable. These improved significantly the understanding of both groups.

The success of the arts as process group is attributable to discovery learning through art. As evidenced in the posttest responses, and qualitative data, subjects acquired a variety of insights into and interpretation of the story through non-discursive, artistic forms, painting, modelling and construction. This supports what Langer (1969) says, that non-discursive knowledge is necessary for unspeakable things. This also supports Harris' belief that art is the engagement with feeling and experience, that is conducive to students operating as "self-learners" (1987, pp. 136-139).
The fact that both learning approaches were comparable is attributable to three common features in the standardised treatment procedures of the lessons: biblical story, questioning techniques, and teaching with the religious imagination.

5.1.2 Biblical Story

Both approaches used story as a framework for teaching content. All subjects were equally influenced by the appeal of story, as evidenced by subjects' responses such as:

Arts as strategy group  "We like the story."

Arts as process group  "I listened to the story and that's how I got my ideas."

These responses evidenced subjects' enjoyment of story, their involvement with subject matter. The success of this study was in part due to the importance of story form as a teaching agent as suggested by Egan (1989). In this study, values were the content, and story form represented by the eight stories about Jesus was the subject matter. This study involved the teaching of values through story and experimented with worksheets and art. The focus was on the story rather than on the values. But through story, and the activities that followed, subjects perceived the values lived by Jesus and recognised the effect he had on others.

5.1.3 Questioning Techniques

Another feature was that both approaches included questioning the subjects on their work. The proposition of posing a question to subjects during the lesson to prompt them to "think aloud" is a recommendation of Ericsson and Simon termed "concurrent verbalization" (1980, p. 218). It seemed a logical strategy to adopt for the
treatments of this study at the time, for both groups, because this would help subjects come to terms with what they were doing. Moreover, the researcher decided that the questioning technique would be used in both learning approaches, in order to be fair to all subjects participating in this study. Having experienced this questioning technique, and noting the quality of responses, as shown in Appendix D, the researcher is now convinced that the "concurrent verbalization" of all subjects contributed to the success of each approach, and therefore to subjects' improvement in the understanding of Christian values. As reported in chapter 4, Results of the Study, both groups showed a significant improvement after treatment at a 99% confidence level. The researcher therefore recommends that teachers use this technique to derive the best possible results from their students. It is a painless exercise to pose a question to students whilst on a round of marking of religious education book work. The ability to frame the right question, and its preparation, however, is crucial. The researcher found this questioning technique to be a vital contribution to the success of this study.

5.1.4 Teaching with Religious Imagination

The success of the two learning approaches is attributed also to a third feature, that of teaching from a religious perspective. Harris' philosophy of teaching as an act of religious imagination was put into practice in this study. Although the two approaches were vastly different, the researcher taught all four sub-groups using the religious imagination; that is, she adopted a special stance towards all in the sub-groups:

1) being fully attentive to the subject and regarding the environment, the subject matter and the subject
as a "Thou";

2) having respect for each subject, and being aware of the sacred in every human being;

3) creating possibilities, giving subjects the opportunity to be creative, and to get in touch with their spiritual selves;

4) believing that teaching, and hence this study, took place on holy ground in the presence of the sacred.

(Harris, 1987, pp. 16-22)

The atmosphere created by the researcher was one of trust, of empowering subjects to take responsibility for themselves. The researcher exercised an integrative power of working "with and for others" (Harris, 1987, p. 82). Subjects in both learning approaches appeared comfortable throughout the study.

The researcher is indebted to Eisner (1985, p. 122) for his call to teachers to utilise an "array of options available with respect to educational objectives, activities and outcomes."

This study shows that both learning approaches have value, and the more learning approaches teachers are made aware of, the more beneficial it will be to all those in the educational system.

5.1.5 Level of Understanding between the Two Groups

In addressing the question of whether there would be a significant difference between the performance of groups at posttest, the quantitative results showed that there wasn't any significant difference between the two. In fact, their mean scores were very similar.
As will be discussed later in an interpretation of qualitative data, although the quantitative results showed that there was no significant difference between the groups, yet the qualitative data showed a qualitative difference in the type of understanding between the two groups. The qualitative data suggests that the arts as process group gained a much deeper level of perceptive understanding of Christian values.

An analysis of the posttest responses of the two groups showed that

- the majority of subjects in the arts as strategy group answered the questions as asked - responses were about the stories used in the study;
- a substantial number of subjects in the arts as process group gave generalisations outside of the stories in the study.

This was found to be true when a second analysis was performed using pretest marking procedures for the posttest. It was interesting to note that only one subject in the control group improved her score, while nine subjects in the experimental group improved theirs. Although this produced a greater difference between the posttest means of the groups, it wasn't sufficient to reach significance level.

5.2 Interpretation of Qualitative Data

5.2.1 Difference in Qualitative Responses between the two Groups

The findings of qualitative data were that learning through the arts as process facilitated understanding of the stories and enabled subjective experience through art. This was supported by subjects who overtly showed that they appreciated the art activities.
One subject exclaimed, "I understand the story much better after doing the activity."

5.2.2 General Self-generated Responses

An analysis of qualitative data in chapter 4 reported on responses that showed profound insights from subjects of the experimental group. Out of their own interpretations of the story, they experienced spiritual insights as evidenced in responses such as: "they're rushing towards Jesus ... so it must mean that they love him", "he went to sleep because he knew what was going to happen to see if they were going to be frightened or something, so that he could help them", "the little people are the children and the big person is Jesus ... so Jesus can touch them", and "that our mothers and fathers love us even though we have been naughty". This supports what Gobbel and Gobbel (1986) say about children's ability to interpret stories from the Bible at their own level. Gobbel and Gobbel favoured appropriate biblical narratives for children, asserting that they are capable of coming to grips with the Bible in a way that is meaningful and significant to them. The researcher believes that these four stories, 'Jesus feeds the Five Thousand', 'Jesus calms the Storm', 'Jesus blesses the little Children', and 'The Boy Jesus in the Temple', were the most appropriate for subjects' cognitive level, and is convinced that children are able to recognise the message of the story as a whole, if given the opportunity to do so. This evidences the power of the Scriptures to 'speak' to individuals at different levels of consciousness.

5.2.3 Discovery

As mentioned in chapter 4, subjects made some of the stories come alive through their art work. Classic examples were the play dough activity in which subjects created Jesus with his hand on the
little children, and the lake scenario with Jesus calling the fishermen. This ability to make subject matter come alive is consistent with what Harris says about the relation between subject matter and teaching, using the metaphor, the incarnation of subject matter (1987, pp. 41-59) Incarnation means subjects' interaction and engagement with subject matter, so that it becomes real and enables them to make sense of it in a systematic way. As a result of what they made, subjects experienced the revelation of their ability to be creative, as evidenced by subjects' responses, "I feel good about it - because I created it", and "I feel good because I created something that nobody has". They recognised the power within themselves to do things. This is consistent with Harris' theory of "the grace of power" (1987, pp. 78-96), which means that when teachers create possibilities, students are given opportunities to discover capacities within themselves, not revealed before. They recognise their power to be creative for their own good, and as a service to others; and also they recognise their ability to take responsibility for themselves. In chapter 4, it was reported how subjects of the arts as process group showed independence by consulting their peers instead of the researcher: this showed that they were taking responsibility for themselves.

Subjects also displayed surprise and a sense of fun in their art work. When asked, "How did you feel when you were moulding the characters?" one subject exclaimed "Fun!" When asked, "Did you expect your play dough scene to turn out this way?" another answered, "I suppose so ... 'Why?' Well this ... I don't know ... it just happened!" This response evidences the mystery in learning and is very much in keeping with Harris' concept of teaching forms (1987, pp. 46-59). One of the forms that Harris recommends to teachers is
called "Forms for Discovery" which suggests that the teacher does not know beforehand what the outcomes would be. This particular subject evidenced obvious delight at how her scene turned out in her exclamation, "It just happened!" Art facilitates this, the teacher as 'enabler' provides room for the student's potential for expression, and what emerges has the power to surprise, to challenge and to delight.

5.2.4 Going beyond the Parameters of the Story

When exploring the story through art, subjects went beyond the story's boundaries, as mentioned in chapter 4 of this thesis. Subjects created a scene with mountains in the distance for the story 'Jesus calls Four Fishermen'. Through art, subjects visualised the scene as they imagined it took place, and in addition, were able to create features that would make the scene appear more real. This suggests that Durka is right in her belief, that "art teaches us to see" (1981, p. 29). Another instance in this study evidenced the power of art to 'go beyond'. It was a painting activity and the story was 'Jesus calms the Storm'. The subject painted a scene that captured the horror of the storm. It depicted a black sky and large blue droplets of rain, yellow flashes of lightning and dark blue and black waves breaking onto the boat. It was not a calm scene. When asked "What do the colours in your painting mean?" the subject said, "That it was like stormy, windy, rainy day, and the rain is all over the boat on all the people's faces and everywhere!" A photograph of this painting is included in Appendix C, photograph No. 1.

This scene also supports the theory of Harris on the incarnation of subject matter, in that the scene gave "flesh" to subject matter - the story - this painting made the scene come alive! As evidenced
in the response, this subject had just experienced 'a way of knowing' (Harris, 1987, p. 43) non-discursively.

5.2.5 Unity of Thinking and Feeling

This study showed that 'doing art' united the thinking and feeling modes of subjects. From the subjects' responses the researcher observed that art had the power to move the feelings. When asked, "Do you feel that your work is beautiful?" one subject answered, "Yes I do! 'Why?' Because we made it through our hearts!") Another was asked, "How did you feel when you were moulding the characters?" The response was, "Well, I felt like that ... Jesus is like in my hands and he is like ... with me." This brings to mind what Ronald Goldman found in his research into the religious thinking of children in 1964, "Play and artistic pursuits help emotion and intellect to fuse together into first hand knowledge." (1964, p. 85)

The researcher also discovered that art has the power to arouse wonder. The art activities challenged subjects to think about concepts and to question the story. For instance, arts as process subjects talked freely about what 'the kingdom of God' meant. They interacted with each other and claimed and disclaimed certain notions. One subject was heard to say, "The kingdom of God is in heaven and we will enter it when we die." Another answered, "No, it's supposed to be here on earth but as long as we are bad it can't be." "It's not a world of riches." "Only children can enter it, why?" Because we're good." The verbal exchanges were observed by the researcher who was not asked to explain, nor offered an explanation. They showed a sense of independence at solving problems themselves.
'Doing art' therefore offered many opportunities to the arts as process subjects, one of which was to unite their thinking and feeling. This resulted in their ability to work independently, to interact with others and to discuss issues when in doubt.

Subjects also had opportunities to imagine, to experience the 'mythic' in the stories of Jesus, to experience mystery, evidenced in the response "I don't know ... it just happened" (on page 90), to wonder and delight. All these were the fruits of art activities which appealed to the affective consciousness of subjects, deemed important by Slusser (1979) and Durka (1991). Subjects grew perceptually as evidenced by the many insights into the stories, and evidenced by Amerson and Harvey's belief that perception is a learned thing, therefore children must be given practice at it. Two ways of knowing were trialled through discursive and non-discursive learning. This was implemented in an environment of trust and acceptance of each child, in keeping with what Rubin (1978) and Tully (Harris, 1987) incorporated in their teaching styles. Subjects were in tune with the materials, with each other, and with the teacher. They were encouraged to give form to feeling (Harris, 1987) in order to attain wholeness (Rubin, 1978).

5.3 Conclusion

Although one learning approach did not show that it influenced the understanding of Christian values in Year 5 children more than the other, this study has been a valuable and worthwhile exercise because much has been learned about each approach.

- The outcomes of each lesson were different.
- The qualitative responses of the experimental group showed that subjects acquired a broader understanding of the stories resulting from a range of insights perceived through the art process.
Quantitative results showed that there was no significant difference between the understanding of these two groups despite this fact.

Both groups improved in the understanding of Christian values at a significant level after treatment.

This study revealed the importance of using story form in religious education.

The questioning format elicited responses that facilitated subjects' reflection on the story.

Teaching with religious imagination created a comfortable environment of trust between the researcher and the subjects.

Subjects' involvement in their work was illuminated by their sheer enjoyment of learning through the arts in religious education.

The arts as strategy group subjects became meticulous in their work as the study progressed. Although they did not appear to acquire more insights than the arts as process group, quantitative results showed that they had a good grasp of Christian values.

Although sub-groups of each group came from different schools, they displayed similar characteristics. For example, the arts as strategy sub-group in School A showed the same attitudes as the arts as strategy sub-group in School B, and likewise for the arts as process sub-groups.

All this information would be invaluable to teachers in the Catholic primary school who are concerned with assisting in the faith development of children. As the aim of the Catholic primary school is to provide opportunities for children's cognitive and affective growth so that they can become integrated Christian personalities, the knowledge gained about these learning approaches, which have been tested and reported on, would be of help in enhancing the implementation of this aim.
5.4 Suggestions for Further Studies

As mentioned elsewhere in this thesis, the researcher stumbled upon a discovery during this study. The researcher became convinced that "concurrent verbalization" was the key to the success of both groups.

1) For further studies, it is suggested that this one might be replicated except that the "concurrent verbalization" questioning technique could be left out for one of the groups. This is because it will be interesting to see whether this affects learning.

2) This study could also be replicated but over a longer period of time, for instance, a semester. It could also involve another teacher who follows the investigator's instructional and evaluation procedures. This would provide another person to verify the quantitative data collected and this would strengthen the study. It was found that this study had its limitations. Although the researcher checked the 120 tests for accuracy six times, and two independent raters verified from 20 pretests and 20 posttests that they had been marked correctly according to the marking guides, inconsistencies were subsequently detected. For example, in Question 4 of the tests 'Jesus believed that these values were important because ...', the answer "good world - no one would feel left out" received a score of one mark when it expressed the same concept as the answer "you could live a better life - and if you could be nice to other people" which received a score of two marks. Limitations in this respect show that all 60 pretests and 60 posttests should have been reviewed for inter-coder reliability. This would have strengthened the study.
3) Another suggestion is that the design could be modified to include an evaluation of qualitative data only. The instrument could focus on questions about the events in the stories and the values of Jesus. Evaluation could be through categories that reflect levels of understanding.

4) Another suggestion is that new stories could be selected, questions re-framed for a greater focus on the values of Jesus, and marking guides modified, if quantitative data is still required.

5) The research carried out has been an initial study in the area of learning approaches in religious education and the importance that art plays in children's understanding of central religious concepts. Although this study incorporated hard evidence in test responses, qualitative responses transcribed verbatim from an audio tape recorder, photographs of art work and collection of sample worksheets, it has had further limitations. As mentioned in the analysis of qualitative data, the researcher took anecdotal notes and primarily made all the observations. These judgements could be challenged as being subjective because there was no co-observer to verify the observations, except for her assistant, who co-observed only in the art activities, and agreed with the researcher's observations.

If this study is replicated, the researcher suggests that the investigator has additional observers to collaborate with over qualitative data. The instructional procedures in this study could be used as a basis on which further studies could be designed.

It would be most fascinating to discover whether further studies could support a concept that different learning approaches in religious education do affect the level of understanding in children.
BIBLIOGRAPHY


APPENDIX A

STANDARDISED TREATMENT PROCEDURES

INSTRUCTIONAL FORMAT
Biblical Text of the Eight Stories
from
International Children’s Bible
New Century Version
Every year Jesus' parents went to Jerusalem for the Passover Feast. When Jesus was 12 years old, they went to the feast as they always did. When the feast days were over, they went home. The boy Jesus stayed behind in Jerusalem, but his parents did not know it. Joseph and Mary travelled for a whole day. They thought that Jesus was with them in the group. Then they began to look for him among their family and friends, but they did not find him. So they went back to Jerusalem to look for him there. After three days they found him. Jesus was sitting in the Temple with the religious teachers, listening to them and asking them questions. All who heard him were amazed at his understanding and wise answers. When Jesus' parents saw him, they were amazed. His mother said to him, "Son, why did you do this to us? Your father and I were very worried about you. We have been looking for you."

Jesus answered, "Why did you have to look for me? You should have known that I must be where my Father's work is!" But they did not understand the meaning of what he said.

Jesus went with them to Nazareth and obeyed them. His mother was still thinking about all that had happened.
Jesus was walking by Lake Galilee. He saw two brothers, Simon (called Peter) and Simon’s brother Andrew. The brothers were fishermen, and they were fishing in the lake with a net. Jesus said, "Come and follow me. I will make you fishermen for men." At once Simon and Andrew left their nets and followed him.

Jesus continued walking by Lake Galilee. He saw two other brothers, James and John, the sons of Zebedee. They were in a boat with their father Zebedee, preparing their nets to catch fish. Jesus told them to come with him. At once they left the boat and their father, and they followed Jesus.
One day Jesus and his followers got into a boat. He said to them, "Come with me across the lake." And so they started across. While they were sailing, Jesus fell asleep. A big storm blew up on the lake. The boat began to fill with water, and they were in danger.

The followers went to Jesus and woke him. They said, "Master! Master! We will drown!"

Jesus got up and gave a command to the wind and the waves. The wind stopped, and the lake became calm. Jesus said to his followers, "Where is your faith?"

The followers were afraid and amazed. They said to each other, "What kind of man is this? He commands the wind and the water, and they obey him!"
The apostles that Jesus had sent out to preach returned. They gathered around him and told him about all the things they had done and taught. Crowds of people were coming and going. Jesus and his followers did not even have time to eat. He said to them, "Come with me. We will go to a quiet place to be alone. There we will get some rest."

So they went in a boat alone to a place where there were no people. But many people saw them leave and recognised them. So people from all the towns ran to the place where Jesus was going. They got there before Jesus arrived. When he landed, he saw a great crowd waiting. Jesus felt sorry for them, because they were like sheep without a shepherd. So he taught them many things.

It was now late in the day. Jesus' followers came to him and said, "No one lives in this place. And it is already very late. Send the people away. They need to go to the farms and towns around here to buy some food to eat."

But Jesus answered, "You give them food to eat."

They said to him, "We can't buy enough bread to feed all these people! We would all have to work a month to earn enough money to buy that much bread."

Jesus asked them, "How many loaves of bread do you have now? Go and see."

When they found out, they came to him and said, "We have five loaves and two fish."

Then Jesus said to the followers, "Tell all the people to sit in groups on the green grass." So all the people sat in groups. They sat in groups of 50 or groups of 100. Jesus took the five loaves and two fish. He looked up to heaven and thanked God for the bread. He divided the bread and gave it to his followers for them to give to the people. Then he divided the two fish among them all. All the people ate and were satisfied. The followers filled 12 baskets with the pieces of bread and fish that were not eaten.

There were about 5,000 men there who ate.
Some people brought their small children to Jesus so that he could touch them. When the followers saw this, they told the people not to do it. But Jesus called the little children to him and said to his followers, "Let the little children come to me. Don't stop them, because the kingdom of God belongs to people who are like these little children. I tell you the truth. You must accept God's kingdom like a little child, or you will never enter it!"
Jesus returned to Jerusalem and went into the Temple. He began to throw out those who were buying and selling things there. He overturned the tables that belonged to the men who were exchanging different kinds of money. And he turned over the benches of the men who were selling doves. Jesus refused to allow anyone to carry goods through the Temple courts. Then Jesus taught the people. He said, "It is written in the Scriptures, 'My Temple will be a house where people from all nations will pray'. But you are changing God's house into a 'hideout for robbers'.'"

The leading priests and the teachers of the law heard all this. They began trying to find a way to kill Jesus. They were afraid of him because all the people were amazed at his teaching. That night, Jesus and his followers left the city.
"I am the good shepherd. The good shepherd gives his life for the sheep. The worker who is paid to keep the sheep is different from the shepherd who owns them. So when the worker sees a wolf coming, he runs away and leaves the sheep alone. Then the wolf attacks the sheep and scatters them. The man runs away because he is only a paid worker. He does not really care for the sheep."

"I am the good shepherd. I know my sheep, as the Father knows me. And my sheep know me, as I know the Father. I give my life for the sheep. I have other sheep that are not in this flock here. I must bring them also. They will listen to my voice, and there will be one flock and one shepherd."
JESUS PRAYS IN GETHSEMANE AND IS BETRAYED BY JUDAS

(Mk. 14:32-52)

Jesus and his followers went to a place called Gethsemane. He said to his followers, "Sit here while I pray."

Jesus told Peter, James, and John to come with him. Then Jesus began to be very sad and troubled. He said to them, "I am full of sorrow. My heart is breaking with sadness. Stay here and watch."

Jesus walked a little further away from them. Then he fell on the ground and prayed. He prayed that, if possible, he would not have this time of suffering. He prayed, "Abba, Father! You can do all things. Let me not have this cup of suffering. But do what you want, not what I want."

Then Jesus went back to his followers. He found them asleep. He said to Peter, "Simon, why are you sleeping? You could not stay awake with me for one hour? Stay awake and pray that you will not be tempted. Your spirit wants to do what is right, but your body is weak."

Again Jesus went away and prayed the same thing. Then he went back to the followers. Again he found them asleep because their eyes were very heavy. And they did not know what to say to Jesus.

After Jesus prayed a third time, he went back to his followers. He said to them, "You are still sleeping and resting? That's enough! The time has come for the Son of Man to be given to sinful people. Get up! We must go. Here comes the man who has turned against me."

While Jesus was still speaking, Judas came up. Judas was one of the 12 followers. He had many people with him. They were sent from the leading priests, the teachers of the law, and the older Jewish leaders. Those with Judas had swords and clubs.

Judas had planned a signal for them. He had said, "The man I kiss is Jesus. Arrest him and guard him while you lead him away." So Judas went to Jesus and said, "Teacher!" and kissed him. Then the men grabbed Jesus and arrested him. One of the followers standing near drew his sword. He struck the servant of the high priest with the sword and cut off his ear.

Then Jesus said, "You came to get me with swords and clubs as if I were a criminal. Every day I was with you teaching in the Temple. You did not arrest me there. But all these things have happened to make the Scriptures come true." Then all of Jesus' followers left him and ran away.

A young man, wearing only a linen cloth, was following Jesus. The people also grabbed him. But the cloth he was wearing came off, and he ran away naked.
Worksheets used in the Study

ACROSS
1. Who said to Jesus, "Son, why did you do this to us? Your father and I were very worried about you. We have been looking for you."  
2. Jesus' foster father.  
3. After the feast Jesus ______ behind in Jerusalem.  

DOWN  
1. Jesus' parents went to Jerusalem for the _____ feast.  
2. A three-day search by Mary and Joseph found him in the ______.  
3. Jesus ______ his parents when asked to return with them.
Jesus calls four Fishermen

Jesus saw Simon and Andrew who were fishing. Jesus said, "Come and follow me." Jesus saw two other brothers, James and John, with their father, Zebedee. Jesus said, "
Once, Jesus was in a boat with his friends.
Jesus feeds the Five Thousand

Mk. 6: 30-44

Jesus' followers said, "Send the people away. They need to go to the farms around here to buy some food to eat."

But Jesus...
Jesus Blesses the Little Children

Lk 18:15-17

Jesus said,

and...
Jesus chases the Money-Changers from the Temple

Mk. 11:15-19

Jesus went into the Temple...
1. But one lamb...______________

2. The Good Shepherd...______________
Jesus asked Peter, James, and John to stay with him and watch. He walked a little further away and prayed on his knees.
Standardised Treatments
The researcher introduces herself and advises that she will be working with subjects for the whole of the third term of 1992.

I am a 'teller of stories' but with a difference. These stories are about Jesus from the New Testament Bible (hold up New Standard Version of the International Children's Bible). When I read you the stories I want you to pay great attention to what Jesus did that might be 'good' in your opinion. Ask yourself, 'What qualities did he have?' 'Why did he behave as he did?' 'Was he right to act in a particular way?' 'If so, why?' 'If not, why not?' 'What is the meaning of the story?' 'What ending did it have?' 'Did it end as you expected it to?' 'How do you feel about the story?' 'How do you feel about Jesus?' 'What message is the story trying to give you?'

You will be divided into two groups and each week you will have a lesson with me. I will begin by reading the story, and then ask you to carry out an activity. One group will carry out worksheet activities, that is, colour it in and complete a paragraph or sentence or crossword puzzle on the story. The other group will carry out art activities, that is, explore the story by painting the scene, or working with play dough or construction material.

Before we begin the lessons which will start next week, I will give you a pretest on your understanding of Jesus' values. To prepare you for this pretest, I want you to tell me what you know about Jesus.

**ASK** What stories do you know about Jesus?

**SUBJECTS RESPOND**
QUESTION/ANSWER INTERACTION with researcher for 10 minutes.

ASK Did Jesus do anything good in the story?

ALLOW ABOUT FIVE RESPONSES

RESEARCHER Jesus did many good deeds because he had values.
One example of his values was his love for others.
Can anyone tell me what the word 'values' means?

SUBJECTS RESPOND

LISTEN TO AND ACCEPT ALL ANSWERS

RESEARCHER Can anyone give me an example of a value?

SUBJECTS RESPOND

RESEARCHER then clarifies what a value means.

'A VALUE IS A BELIEF THAT YOU PRIZE ABOVE ALL THINGS,
THAT YOU PUBLICLY ADMIT TO YOUR FRIENDS, AND WHICH
LEADS YOU TO DO GOOD DEEDS.'

RESEARCHER Would you like to tell the class about your values?
You don't have to answer this question, only do so
if you want to, and if you want us to know about it!

SUBJECTS RESPOND (Allow maximum of two responses)

RESEARCHER USES RESPONSES AS EXAMPLES

For example: the value of kindness leads you to be kind to others,
you might share your lunch with someone who hasn't any.

RESEARCHER CONCLUDES

Tomorrow I want you to answer four questions in a pretest on
what you know of Jesus' values. I will question you orally and your
answers will be tape-recorded.

The researcher then briefly explains the need for the authorisation
letters to be signed by parents as approval for subjects to
participate in the study. The letters are handed out and the lesson ends.
STANDARDISED TREATMENT FOR THE CONTROL GROUP [ARTS AS STRATEGY]

RESEARCHER: I am going to read you a story from the Bible, Title ...., about one of the things that Jesus did in his life. I want you to listen very carefully because afterwards you will do a worksheet on the story.

RESEARCHER then reads the story.

After the story is read, ask subjects if they have any questions.

After the question/answer session of five minutes maximum time, hand out worksheets, and say:

'Here is a worksheet with a picture about what Jesus did in the story. Think about what you feel about the story, and colour in your worksheet, using textas, crayons or coloured pencils. When you have finished this, complete the paragraph (or sentence or crossword puzzle) at the bottom of the worksheet in biro. Your written answer must relate to the story as you understand it. You have 20 minutes to carry out this task.'

RESEARCHER: Supervise subjects on task. When subjects are nearing completion of their worksheets, ask each subject individually, 'Can you tell me ... (follow standardised question sheet and select one appropriate probing question only)'. Tape record question and responses for description and analysis of qualitative data.

The lesson will end with all finished worksheets being collected and displayed to the rest of the group in a 'sharing time'. Ask if subjects have any questions, discuss briefly the values as portrayed in the story. The lesson ends.

Note: Two lessons of 30 minute duration have been provided for the above standardised treatment. If subjects do not complete worksheets in one lesson, treatment will continue the next day.
QUESTION SHEET FOR THE CONTROL GROUP

(Choose only one question for each story)

Week 2 - The Boy Jesus in the Temple (Lk. 2:41-51)
1. How do you feel about the colours you have used?
2. How do you feel about the crossword puzzle?

Week 3 - Jesus calls the Four Fishermen (Mt. 4:18-22)
1. From the picture in your worksheet, what do you feel is happening between the characters?
2. Are you happy about the way you are finishing the written paragraph? Why?

Week 4 - Jesus calms the Storm (Lk. 8:22-25)
1. Why did you use vivid colours?
2. Who is the most important character in your picture? Why?

Week 5 - Jesus feeds the Five Thousand (Mk. 6:30-44)
1. How do you feel about the picture in your worksheet?
2. What is the most important event in the story?

Week 6 - Jesus blesses the little Children (Lk. 18:15-17)
1. Was it important for the little children to meet Jesus? Why?
2. Do you feel that the colours you have used have made a beautiful worksheet? Why?

Week 7 - Jesus chases the Money Changers from the Temple (Mk. 11:15-19)
1. What feelings do the characters in your picture have toward each other?
2. How do you feel about your nearly finished worksheet?
Week 8 - Jesus the Good Shepherd (Jn. 10:11-16)

1. Who is the central character in your picture? Why?

2. Do you feel happy about your nearly finished worksheet? Why?

Week 9 - Jesus prays in Gethsemane and is betrayed by Judas (Mk. 14:32-52)

1. Why was Jesus praying in the Garden of Gethsemane?

2. Does your picture tell you everything that happened in the story? How?
**STANDARDISED TREATMENT FOR THE EXPERIMENTAL GROUP (ARTS AS PROCESS)**

**RESEARCHER** I am going to read you a story from the Bible, Title ..., about one of the things Jesus did in his life. I want you to listen very carefully because afterwards you will do an art activity on the story.

**RESEARCHER** State what the art activity will be according to the programme of stories below:

<table>
<thead>
<tr>
<th>Stories</th>
<th>Art Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 2 - The Boy Jesus in the Temple (Lk. 2:41-51)</td>
<td>Construction Modelling</td>
</tr>
<tr>
<td>Week 3 - Jesus calls Four Fishermen (Mt. 4:18-22)</td>
<td>Play Dough Modelling</td>
</tr>
<tr>
<td>Week 4 - Jesus calms the Storm (Lk. 8:22-25)</td>
<td>Painting</td>
</tr>
<tr>
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</tr>
<tr>
<td>Week 9 - Jesus prays in Gethsemane and is betrayed by Judas (Mk. 14:32-52)</td>
<td>Painting</td>
</tr>
</tbody>
</table>

**RESEARCHER** Follow the standardised format for each art activity.

**Format for Play Dough Activity**

**RESEARCHER** Read the story (e.g. Jesus blesses the little Children).

After the story is read, ask subjects if they have any questions.

After the question/answer session of five minutes maximum time, say: 'Today you will work with play dough. While you are forming the dough in your hands, think about the characters you are moulding...
and how the story is going to end. What does the story mean to you?'

**Format for Painting Activity**

**RESEARCHER** Read the story (e.g. Jesus calms the Storm).

After the story is read, ask subjects if they have any questions.

After the question/answer session of five minutes maximum time, say: 'Today you will paint the scene of the storm (story). While you are doing that, think about the story and whether it ended as you expected it to. What does it mean?'

**Format for Construction Modelling Activity**

**RESEARCHER** Read the story (e.g. The Boy Jesus in the Temple).

After the story is read, ask subjects if they have any questions.

After the question/answer session of five minutes maximum time, say: 'Today you will work with construction materials - cardboard boxes, cartons, plastic bottles, scrap cloth, wool, leather and egg cartons. You may choose to build objects and create characters from any scene in the story. While doing this, think about the message of the story. How do you feel about it?'

**RESEARCHER'S INSTRUCTIONS TO SUBJECTS FOR EACH ACTIVITY**

'The play dough/paints, water, brushes/construction materials, have been prepared for you on the tables in this room. You are to work in groups of three. You have 25 minutes to complete your task. You are allowed to speak to each other on low level noise.

**RESEARCHER AND ASSISTANT** Supervise subjects on task. When subjects are nearing completion of their art work, ask each subject individually, 'Can you tell me ... (follow standardised question sheet and select one appropriate probing question only)' Tape
record question and responses for description and analysis of qualitative data. The researcher questions half the number of subjects, while her assistant questions the other half.

**ASSISTANT** Photograph the individual art work.

The lesson will end with all finished art work being collected and displayed to the rest of the group in a 'sharing time'. Ask if subjects have any questions, discuss briefly subjects' work and the values portrayed in the story. The lesson ends.

**Note** Two lessons of 40 minute duration have been provided for the above standardised treatment. If subjects do not complete art work in one lesson, treatment will continue the next day.
QUESTION SHEET FOR EXPERIMENTAL GROUP

(Choose only one question for each story most relevent to the subject's work)

Week 2 - The Boy Jesus in the Temple (Lk. 2:41-51)

Construction Modelling

1. Why have you built an object that looks like a house?
2. Why have you created so many characters in your scene?
3. Why have you made your characters different sizes?
4. How do you feel about what you have made?

Week 3 - Jesus calls four Fishermen (Mt. 4:18-22)

Play Dough Modelling

1. Why have you used different coloured play dough for your scene?
2. Who are the characters in your scene?
3. What do you feel is happening in your scene?
4. Do you feel happy with what you have formed with the play dough? Why?

Week 4 - Jesus calms the Storm (Lk. 8:22-25)

Painting Activity

1. What do the colours in your painting mean?
2. What do you feel is happening between the characters in your painting?
3. Who is the most important character in your painting? Why?
4. How do you feel about your painting?

Week 5 - Jesus Feeds the Five Thousand (Mk. 6:30-44)

Painting Activity

1. Where does your scene take place?
2. Who are the characters in your painting?
3. Why have you painted your characters sitting down?
4. Does your painting show how you feel about the story? How?
Week 6 - Jesus blesses the little Children (Lk. 18:15-17)  
Play Dough Modelling

1. Why is your large sized character surrounded by little ones?
2. How did you feel when you were moulding the characters?
3. Do you feel that your work is beautiful? Why?
4. Did you expect your play dough scene to turn out this way?

Week 7 - Jesus Chases the Money Changers from the Temple  
(Mk. 11:15-19) - Construction Modelling

1. What have you built?
2. Why does your scene look as though it is untidy?
3. What feelings do the characters you created, have towards each other?
4. How do you feel about your construction?

Week 8 - Jesus the Good Shepherd (Jn. 10:11-16)  
Play Dough Modelling

1. Who is the central character in your scene?
2. Why have you placed your character near animals?
3. How did you feel when you were moulding your character and animals?
4. Do you feel happy with what you have made? Why? or Why not?

Week 9 - Jesus prays in Gethsemane and is betrayed by Judas  
(Mk. 14:32-52) - Painting Activity

1. What scene from the story did you choose to paint?
2. How do the characters in your painting feel about each other?
3. Do you feel that your painting shows what happened in the story?
4. Why does your painting express a feeling of sadness?
APPENDIX B

EVALUATION PROCEDURES

SPECIFIC CODING AND MARKING GUIDES
Pilot Data

of

Written and Oral Posttest Responses

and

A Coding Schema
PILOT STUDY - Process Group

Written Answers to posttest questions by five Year 5 students.

POSTTEST QUESTIONS

1. Jesus was a man who was ...
   - kind, helpful and considerate.
   - kind, helpful, considerate.
   - To help sick people he was very nice and a good boy.
   - Kind, considerate, helpful to others around him. He would invite people into his kingdom, and read to little children.
   - Kind considerate he loved all the people in the world very nice very good.

2. What values were important to Jesus?
   - Jesus values were us, his family and all the things around him.
   - Love to Jesus, helpful to Jesus.
   - To be good to your Mum and your friends and very nice he would give his love for his sheep.
   - His values were to obey his mother and father and try not to sin and to not betray his father.
   - His family his friends his mum and dad and all the people in the world.

3. Jesus showed that these values were important to him by ...
   - Willing to die for the sheep, helping the people and things around him that needed help.
   - die for us on the cross.
   - making the blind see and helping people that ...
   - loving one another and when his disciples were in trouble he helped them.
   - being a good shepherd and by helping his friends.

4. Jesus believed that these values were important because ...
   - he loved them and they loved him and they kept him company.
   - He stop the sea and the wind.
   - he loved every one and every thing and ever one.
   - Jesus thought these values were important because they meant a lot to them.
   - he love his sheep.

9.4.92
POSTTEST QUESTIONS

1. Jesus was a man who was ...
   (Ask 'What kind of a man was Jesus?' if the child does not know how to complete the above sentence.)
   . Kind, considerate, helpful.
   . Loved God and he knows God, he loves God and he likes to pray to God and ...
   . He was very nice, he loved people, he wanted people to do everything right and he died for us.
   . Kind and considerate and helps people in trouble, invites people into his kingdom and reads to little children.
   . Kind, very nice, he loved all of us.

2. What values were important to Jesus?
   . Family, us and the animals and all the things around him, the sheep, helpful.
   . His values is he likes to speak to the disciples, he likes to tell them stories and he likes to say to them "...
   . All of us, his sheep, his animals, his Mum and Dad, dying for us, keeping everything nice, being good, being nice to his Mum and Dad, being nice to his friends in school, and when they were on a boat, and when there was a really bad storm he fell asleep and then his disciples said, "we're going to die we're going to die," he woke up and then he said to the wind and the water "Be quiet," and then there was no water in the boat anymore. He was helping them.
   . His values were to be obedient to his parents, not to sin, try not to ...
   . His family, his friends, his Mum and Dad and all of us. By dying, by stopping the wind, by stopping the water.

3. Jesus showed that these values were important to him by ...
   . Willing to die for his sheep, by doing what his parents asked him to do.
   . He loves God, he likes to say thank you to God, he likes to pray to God and he likes to say thank you to God and say sorry to God and be his friend and helpful and that's it.
   . Being good, doing nothing wrong, not doing any sin, he was going to give his life for his sheep, I saw it in the Bible.
   . Helping his disciples who was in trouble and because they meant a lot to him.
   . Being with the children and his friends.
4. Jesus believed that these values were important because ...

  . He loves us, trying to tell us to follow him and be good, make others happy.
  . He loves one another, us, he loves his Dad, he loves Mary.
  . They were precious to him, he cared for them, he showed his love for them.
  . He had special values that meant a lot to him.
  . He loved his sheep, because he loved us.

9.4.92
A CODING SCHEMA
OF
CATEGORIES DERIVED FROM PILOT DATA

JESUS CHARACTERISTICS (CH)

Jesus was the Good Shepherd
He loved his sheep
Willing to die for his sheep
He would give his life for his sheep
Being a Good Shepherd
Be a good Shepherd
Jesus loves all his sheep

JESUS' ACTIONS (A)

Jesus said to the wind "be quiet"
Going to parties
See people, his friends
He likes to speak to his disciples, he likes to tell them stories
Dying for us
Make the blind see
And he died for us
He helped people who had diseases
He wanted people to do everything right and he died for us
He loves God, he likes to say 'thank you' to God, he likes to pray
to God, and to say sorry.
He calmed the storm
When there was a storm and Jesus was asleep, and the disciples woke
him up and said "Jesus, Jesus, wake up!" and he said "don't you
have any faith?" and he calmed the storm.
By doing what his parents told him to do when they found him in
the Temple.

JESUS' VALUES (V)

He loved his Dad, he loved Mary
He loved all the people in the world
Considerate
Very good
Kind and loving and did not like to see anyone hurt
Liked to help people and wanted everyone to be happy
Kind
He was very very kind
Loving
Helpful
Cares about us (portrays the value of caring)
Loved everyone (portrays the value of love)
Obedient
Obedient in the Temple ... he obeyed
Didn't sin against God
Someone who was helpful, helped his disciples who were in trouble
JESUS' VALUES (v) continued

Invited children, told children stories (values of love for children)
People being kind, making others happy
Told them never to be afraid, told them to love everyone, he cared for everyone
Being with children and his friends (portrays value of love)
His values were to obey his mother and father and try not to sin and to not betray his father (portrays values of obedience, goodness and fidelity)
He wanted this to be a happy world
He gave them to us, because if you are selfish you will be hurting others
We will be happy because we can't be fighting with each other
He would invite people into his kingdom.

OTHER (O)

He was very nice
Being nice to his Mum and Dad
He was a good boy
Family, us, and the animals,
Being nice to his friends in school
And because they meant a lot to him
They were precious to him, he cared for them
Jesus' values were us (insufficient justification)
Us

N.B. Where verbal statements (protocols) have been underlined, this means that there is more than one concept in the response.
The Instrument for this Study

Pretest and Posttest Questions
PRETEST AND POSTTEST QUESTIONS

1. Jesus was a man who was ...
   (Ask 'What kind of a man was Jesus?' if the subject does not how to complete the above sentence.)

2. What were the values that were important to Jesus?

3. Jesus showed that these values were important to him by ...

4. Jesus believed that these values were important because ...
   (Ask 'Why did Jesus believe that these values were important?' if the subject does not know how to complete the above sentence.)

N.B.
The researcher must ask subjects to confine their responses to the eight stories about Jesus before the oral posttest begins.
IDENTIFICATION OF CATEGORIES

AND

CODING SCHEMA
IDENTIFICATION OF CATEGORIES AND CODING SCHEMA

Four categories emerged from pilot data in response to pretest and posttest questions. Pilot examples included such answers as: Jesus was a man who ...

- liked to help people, and wanted everyone to be happy
- special

From the first answer, two propositions were identified: 'liked to help people' showed the value of helpfulness, and 'wanted everyone to be happy' showed the value of caring. Therefore this answer contained two concepts, although both were in the same 'value' category. The second answer 'special' was identified as a characteristic of Jesus and would be coded as such.

In the main research study, many different 'characteristics' of Jesus emerged from quantitative data. Responses to the first pre and posttest question such as: Jesus was a man who was ...

- the Son of God
- Christian umm ... he was sacred
- the Christ
- a miracle worker
- a traveller
- important to others

were identified as 'characteristics' of Jesus.

 Responses such as: Jesus was a man who was ...

- a very kind man
- obedient
- loving and forgave everyone

were identified as 'values' of Jesus.

The second pre and posttest question, 'What were the values that were important to Jesus?' elicited explicit responses that identified his values such as:

- he cared about everyone (pilot data)
Umm ... that everybody should believe in God.
(actual data)

Love, kindness, friendship. (actual data)

However, this question also drew responses that showed subjects did not have the capacity to understand the concept of 'value'. Because the pretest and posttest were objective measures, the scores of which would be quantified and put through statistical tests, no prompting was permissible because this would be unethical. When asked the question, 'What were the values that were important to Jesus?' responses such as:

- His parents, his family
- His mother and his foster father, Joseph
- Mary and all the people he died for, all the people

could not be accepted as a category that would earn a mark.

The category for this type of proposition was identified as 'other', which, for the purposes of this research study, meant that responses could not be accepted because they were indefinite. The concept of 'people' could not be accepted as a value because subjects were taught what a value was before the pretest. Pilot examples such as 'He was very nice' and 'because they meant a lot to him', showed that subjects had not reached the capacity to explain what they understand. The researcher did not downgrade these responses, but rather attributed non-acceptance to the objectivity of the tests which were marked according to specific criteria. Hence the need for the category 'other' emerged.

The third pre and posttest question, 'Jesus showed that these values were important by ...' elicited responses that justified Jesus' values by a description of his actions:

- helping people who were sick (general statement)
- by doing what he said, by miracles, he woke up,
  he calmed the storm (specific action - derived from pilot data)
- He forgave people and if they were in trouble he would help them (general statement).
The question required answers that stated the 'actions' of Jesus, and all the above responses were identified as having done that.

Responses to the fourth pre and posttest question, 'Jesus believed that these values were important because ...' could not be evaluated through categories, but on a criteria of general understanding as a whole. This was an open ended question to test if subjects had any insights into the purpose of having values. Details of criteria are included in the marking guides.

Detailed steps for marking Questions 1, 2 and 3 are also set out in the pretest and posttest marking guides, because the criteria for marking pretests and posttests differ.

**DEFINITION OF TERMS AND EXAMPLES OF CATEGORIES**

A definition of terms for each category is given below followed by examples from the actual study. Characteristics are coded (C), actions (A), values (V) and other (O).

**Jesus' Characteristics (C)**

This describes a known truth about Jesus, a quality that we know him by. Examples are as follows:

<table>
<thead>
<tr>
<th>Characteristics</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>A person</td>
<td>Smart</td>
</tr>
<tr>
<td>The Christ</td>
<td>A miracle worker</td>
</tr>
<tr>
<td>The Son of God</td>
<td>He had many values</td>
</tr>
<tr>
<td>Special</td>
<td>Gifted with talents</td>
</tr>
<tr>
<td>Full of life</td>
<td>He was trying to bring Christianity</td>
</tr>
<tr>
<td>Like a prophet</td>
<td>to the world and to make the world a better place</td>
</tr>
<tr>
<td>The Lord of Life</td>
<td>Great</td>
</tr>
<tr>
<td>God</td>
<td>Powerful man</td>
</tr>
<tr>
<td>The Saviour</td>
<td>Strong and he umm ... stands up</td>
</tr>
<tr>
<td>A priest</td>
<td>for what he believes in, like he threw the people out of the church</td>
</tr>
<tr>
<td>Important to others</td>
<td></td>
</tr>
<tr>
<td>A traveller</td>
<td></td>
</tr>
</tbody>
</table>

**Jesus' Actions (A)**

This describes a general or specific action of Jesus. An example of a general action is 'he healed the leprosies', and an example of a specific action is 'by miracles ... the story about calming the winds and sea for his friends'. Examples are as follows:
He raised the little girl from the dead
Helping people, making them well again
Healed everyone like one man came he couldn't walk, and
his friends carried him and he helped him
He gave up his life for us
When he died on the cross
Tell them stories about God
Helping those who can't see and he changed the water into wine
He raised a person from the dead
He helped people walk
He always did the right thing
Like he went and told everyone that God is good
He cured the cripple
He fed the 5,000
He looked after the sheep ... when one was gone,
he went after it and got it
Jesus returned with his parents from the Temple and obeyed them
When he blessed the children he did it kindly, and well he
did it from his heart
He used to go to the Temple to pray.

**Jesus' Values (V)**

This describes a specific quality of goodness that Jesus showed through his actions. Examples are as follows:

- Being a holy person
- He was good, kind and caring
- He loved children
- Friendship and people loving each other
- Everybody to love one another and not to hurt them
- Forgiveness, honesty
- Love, obedience and trusting
- Love, care and faith
- Very good and showed the people respect
- Understanding and justice
- Helpful
- He wouldn't sin
- His goodness
- Taking care of other people.

**Other (O)**

This describes an indefinite answer due to the subject's incapacity to understand a specific concept, or not being given the chance to explain what is meant, because of the objective test situation. Examples of this category are grouped by question:

1. Jesus was a man who was ...
   - creator of all the earth and the people who lived
   - very nice
   - Catholic
2. What were the values that were important to Jesus?

. His people, his mother and his foster father, Joseph
. His friends, his family
. People - his disciples at the last Supper
. All the people he died for
. All the people in Jerusalem and around the world.

Although the above responses indicate that subjects may have meant that they valued the love of various people, these had to be categorised 'other' because it was not ethical to ask subjects to clarify themselves during the test.

Responses to the third question was categorised 'other' when they could not be explicitly understood by the researcher or independent rater. These responses were indefinite and examples are as follows:

3. Jesus showed that these values were important by ...

. because some people didn't care about him maybe, and they had to learn about himself.
. I don't know, teaching us and stuff.
. showing it to other people.
. keeping them to himself.
. by really loving them in his heart.
. because people were precious to him and he wanted them to understand that he ... that he was the one to look upon.
Pretest and Posttest Marking Guides
PRETEST MARKING GUIDE

This marking guide includes responses to the four questions and are examples of actual data received in the pretest of this research study. A protocol is a verbal statement and where more than one protocol has been underlined this indicates that there is more than one concept in the response. The protocols have been categorised as 'characteristics', 'actions', 'values' and 'other'. A code or codes are inserted after the response to indicate the category or categories which most appropriately identify the underlined protocols. This marking guide was used in accordance with the Identification of Categories and Coding Schema included in this Appendix.

The codes are: (C) for 'characteristics', (A) for 'actions', (V) for 'values' and (O) for 'other'.

1. Jesus was a man who was ...

   . loving, caring and not sinful. V,V,V
   . very good, he did good deeds for his friends, he obeyed. V,A,A
   . was a person, he helped his parents. C,A
   . special and he did lots of miracles for other people,
     brought the dead to life. C,A,A

SCORE

The answer to this question will be awarded a total of one mark, irrespective of how many characteristics, values or actions are cited. No mark will be awarded for the category 'other'.

2. What were the values that were important to Jesus?

   . Love and not to fight with each other. V,V
   . His mother, his father, his friends and people. O,O,O
   . That he helped everyone. A
   . Caring about people, and loving one another and he made
     the blind see. V,V,A
2. What were the values that were important to Jesus? (continued)

- Love and kindness. V,V
- Everyone should love one another. V
- Loving and caring for people. V,V
- He was kind and loving and he cared for everybody. V,V,V
- His goodness, his caring and his love. V,V,V
- Not to sin. V
- Being nice. O
- Love, friendship and kindness. V,V,V
- The love of God and the love of Mary and Joseph. V,V

**Score**

The answer to this question will be awarded a total of two marks if two or more values or actions are cited. If one value or action is cited, one mark will be awarded. No mark will be awarded to the categories 'characteristics' or 'other'.

3. Jesus showed that these values were important to him by ...

- helping people who were sick. A
- dying on the cross. A
- showing everyone how much he loves them, helping everyone. A
- by ... like if he went out and told everyone that God was good. A
- loving and caring like when he raised the girl from the dead and when he healed the leprosies. V,V,A,A
- by ..., showing, by doing it himself - gave money to the poor, he gave up his life for us. A
- by loving us, honesty to us. V
- by miracles, the story about calming the winds and sea for his friends. A
- by maybe because some people didn't care about him maybe, and they had to learn about himself. O
**SCORE**

The answer to this question will be awarded a total of two marks. Specific examples of how Jesus showed what his values were - through his actions - for example, dying on the cross, when he raised the girl from the dead, he gave up his life for us, and he miracles: the story about calming the winds and sea for his friends. Each will be awarded the total of two marks.

One mark will be awarded for one or more actions and values cited such as helping people who were sick, he just and told everyone that God was good, loving and caring. These are general examples of what Jesus did. If there is a combination of both general and specific examples the total score will remain at two marks. No mark will be awarded for the category 'other'.

4. Jesus believed that these values were important because ...

**SCORE**

The answer to this question will be awarded a total of two marks. Answers will not be awarded marks according to the categories of 'characteristics', 'actions', 'values' or 'other', but to an overall understanding, the criteria of which are:

1) One mark awarded for a general concept that recognises it is the right thing to have values, to be kind, caring and respectful to each other; or that Jesus wants everyone to love one another; or to be like him.

2) Two marks awarded for further insights into the general concept that living the values of Jesus brings peace and harmony to the world; or improves one's life and the lives of others; or that God wants all to gain the reward of his presence in heaven when they die.

Examples of protocols and weighting are as follows:

<table>
<thead>
<tr>
<th>General Concept</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>because Jesus wanted to help others</td>
<td>1</td>
</tr>
<tr>
<td>because he was sent down by the Father to show everybody what was right</td>
<td>1</td>
</tr>
<tr>
<td>because it was the right thing to do, instead of hurting them</td>
<td>1</td>
</tr>
</tbody>
</table>
. because he showed people should care and love one another  
. because he believed that everyone should love everyone  
. because he didn't want anyone to get hurt and he loves us  
. so that we could get on better.  
. because he wants us to be like him  
. because it was cruel to treat other people unkindly  
. because choosing to have good values is what God wants of us  
. they would be pleasing to the Lord  
. because he wanted everyone to go to heaven with him when they die  
. because values are worthwhile and results in happiness  
. because values bring peace and harmony to ourselves and to others  
. because we would live a better Christian life
POSTTEST MARKING GUIDE

This marking guide includes responses to the four questions and are examples of actual data received in the posttest of this research study. A protocol is a verbal statement and where more than one protocol has been underlined, this indicates that there is more than one concept in the response. The protocols have been categorised as 'characteristics', 'actions', 'values' and 'other'. A code or codes are inserted after the response to indicate the category or categories which most appropriately identify the underlined protocols. This marking guide was used in accordance with the Identification of Categories and Coding Schema included in this Appendix.

The codes are: (C) for 'characteristics', (A) for 'actions', (V) for 'values' and (O) for 'other'.

1. Jesus was a man who was ...

   . he was loving, kind, and smart. V,V,C
   . lovable person for people. V
   . caring to everybody and love one another and wanted peace on earth. V,V,V
   . very kind, and helped lots of people especially when they were fishing and helped them get more fish. V,V,A
   . Jesus important to others and a loving person. C,V
   . our father. C
   . the Son of God and he cured people. C,A
   . good and strong, stands up for what he believes in like he threw the people out of the church and he didn't want them to be selling things and he loved other people. V,C,V,V

SCORE

The answer to this question will be awarded a total of one mark, irrespective of how many characteristics, values or actions of Jesus are cited. No mark will be awarded for the category 'other'.

2. What were the values that were important to Jesus?

- When he let the children come to him ... loving the children.  
  - A,V
- Showing that he was a shepherd and he would keep his children safe.  
  - V
- His family and friends.  
  - O,O
- To care for one another and his friends.  
  - V
- He was good and kind and he loved everyone even though they didn't do good things.  
  - V, V, V
- All the people in Jerusalem and around the world.  
  - O
- The values that were mostly important to Jesus I think was mostly his love.  
  - V
- To forgive to help others.  
  - V, V

**SCORE**

The answer to this question will be awarded a total of two marks if two or more values or actions are cited. If one value or action is cited, one mark will be awarded. No mark will be awarded to the categories 'characteristics' or 'other'.

3. Jesus showed that these values were important by ...

- listening to his mother and caring for the children, you know ... let them come to him.  
  - Faithful when he had to wake up to attend to the storm, helpful when he fed the 5,000.  
  - A,A,A,A
- dying for us on the cross.  
  - O
- helping people and care for them, he helped the sick girl get well.  
  - A,O
- by loving everyone and helping, by healing everyone around.  
  - A,A,A

**SCORE**

The answer to this question must cite a specific example of an action of Jesus from one of the eight stories used in activities in this research study:

- The Boy Jesus in the Temple
- Jesus calls Four Fishermen
- Jesus calms the Storm
- Jesus feeds the Five Thousand
- Jesus blesses the little Children
- Jesus chases the Money Changers from the Temple
- Jesus the Good Shepherd
- Jesus prays in Gethsemane and is betrayed by Judas
The examples from the above stories will reflect if subjects are able to justify Jesus' values through his actions. A total of two marks will be awarded for a specific example from these stories such as: by sharing and showing like he fed the 5,000 A, or calming of the sea A, or when Jesus returned with his parents from the Temple and obeyed them A.

General examples will be awarded one mark only, for example: by helping people, by healing them and giving them food. A,A,A

Specific examples not belonging to the eight stories such as: he died on the cross, will be regarded as 'other', and awarded no marks.

Subjects were asked to confine their answer to the eight stories before the posttest.

4. Jesus believed that these values were important because ...

SCORE

The answer to this question will be awarded a total of two marks. Answers will not be awarded marks according to the categories of 'characteristics', 'actions', 'values' of Jesus, or 'other', but to an overall understanding, the criteria of which are:

1) One mark awarded for a general concept that recognises it is the right thing to have values, to be kind, caring and respectful to each other; or that Jesus wants everyone to love one another; or to be like him.

2) Two marks awarded for further insights into the general concept that living the values of Jesus brings peace and harmony to the world; or improves one's life and the lives of others; or that God wants all to gain the reward of his presence in heaven when they die.

Examples of protocols and weighting are as follows:

<table>
<thead>
<tr>
<th>General Concept</th>
<th>Marks</th>
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</thead>
<tbody>
<tr>
<td>because he wanted to help lots of people</td>
<td>1</td>
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<tr>
<td>because they are right ... they were the right things to do</td>
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<tr>
<td>because he wanted to show people that you should not do evil things</td>
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</table>
**General Concept**

<table>
<thead>
<tr>
<th>Statement</th>
<th>Marks</th>
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<tbody>
<tr>
<td>because ... so he could show other people to love and care for one another</td>
<td>1</td>
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<tr>
<td>so that you could live a better life</td>
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<tr>
<td>because he wanted us to be like him so that we could go to heaven</td>
<td>2</td>
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<tr>
<td>he had to show everyone else the right way to live</td>
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<tr>
<td>because we should love one another and not hurt anyone</td>
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<tr>
<td>because it would be a cruel world</td>
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</tr>
<tr>
<td>if no one loved one another, or be kind, there would be big fights</td>
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<tr>
<td>they're like rules</td>
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<tr>
<td>because if everyone was very mean to others, the world would be a very unhappy place to live in</td>
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<tr>
<td>because if everyone follows them it would make the world a better place</td>
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<tr>
<td>because everybody would be like a happy country and they would be kind to each other</td>
<td>2</td>
</tr>
<tr>
<td>without it ... a world that would be nasty and there would be no peace</td>
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</tbody>
</table>
Pretest and Posttest Papers
1. Jesus was a man who was special and he did lots of miracles for other people and brought the dead to life, and changed the water into wine because he wanted the people to be happy. C, A, A

2. What were the values that were important to Jesus?
   The values I think they were love and caring and not to fight with each other. V, V, Y, V

3. Jesus showed that these values were important to him by ...
   by maybe because some people didn't care about him maybe, and they had to learn about himself. O

4. Jesus believed that these values were important because ...
   because if like they were fighting with others and if they get hurt and all that so Jesus thought it would be good not to fight with other people and and say things about them. V

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Subject I.D. No. 04 Sex F Age 10; 4 Group - Control Learning Approach - Arts as Strategy School A Year 5
1. Jesus was a man who was ... good and he did a few miracles, he died on the cross for us, he sacrificed his life for us and um ... that's all. V, A, A, A

2. What were the values that were important to Jesus? He liked his friends and he trusted his apostles, he was very kind and he loved us so much that he would have died on the cross for us. V, V, V, V

3. Jesus showed that these values were important to him by ... by curing the blind, he raised a person from the dead, and he died on the cross and I think he changed the water into wine so that the people in the wedding party wouldn't be upset. A, A, A, A

4. Jesus believed that these values were important because ... because if he didn't do it some people might be unhappy or some people might not like Jesus in the beginning, and if he did it, they might have liked him afterwards.

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Subject I.D. No. 06 Sex M Age 10;5

Group - Control Learning Approach - Arts as Strategy

School A Year 5
1. Jesus was a man who was ... 
   full of life and he always cared about people and he helped the
   blind see, and people who couldn't walk to walk and he raised
   the dead. C, V, A, A.

2. What were the values that were important to Jesus?
   Caring about people and loving one another and loving each
   other and he made the blind see. V, V, A.

3. Jesus showed that these values were important to him by ...
   by helping people walk and see and taking them to heaven when
   they die. A, A.

4. Jesus believed that these values were important because ...
   because he wanted everyone to go to heaven with him when
   they die.

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Subject I.D. No. 10 Sex F Age 10;4
Group - Control Learning Approach - Arts as Strategy
School A Year 5
1. Jesus was a man who was ...
   umm ... he was ... he came ... he was the Son of God.  

2. What were the values that were important to Jesus?
   Well, the values that he thought were important personally
   that's it is said in the Bible, that he wants everyone to
   love each other like they loved him and he wants everyone
   to be kind, but not many people but people just thought that he
   was a wood carver but nothing else not the Son of God just a wood
   carver.

3. Jesus showed that these values were important to him by ...
   by sort of proving it like when he died on the cross.

4. Jesus believed that these values were important because ...
   because if there was no ... about a couple of years ago there
   were these people who were doing a test on a baby and they
   found out that if you never gave it love it wouldn't live, it
   would have of umm ... died, you could feed it or anything but
   it wouldn't live.

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Subject I.D. No. 19  Sex M  Age 9; 7
Group - Control  Learning Approach - Arts as Strategy
School B  Year 5
PRETEST RESPONSES AND SCORES

1. Jesus was a man who was ... Christian. C

2. What were the values that were important to Jesus? Umm ... love, friendship, kindness. V, V, V.

3. Jesus showed that these values were important to him by ... being kind and ... love each other. V, V

4. Jesus believed that these values were important because ... er ... because if ... everybody ... it would just be a good world and it like no ... it would be good and if someone came into the world like no one would feel left out. ✓

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Subject I.D. No. 24 Sex F Age 9;10
Group - Control Learning Approach - Arts as Strategy
School B Year 5
1. Jesus was a man who was ... kind and loving.  V, V, V

2. What were the values that were important to Jesus? He was kind and loving and he cared for everybody.  V, V, V

3. Jesus showed that these values were important to him by ... by helping people ... when he cured the cripple when nobody helped him.  V, A

4. Jesus believed that these values were important because ... they would be pleasing to the Lord.

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Subject I.D. No. 33  Sex M  Age 9; 10
Group - Experimental Learning Approach - Arts as Process
School A  Year 5
PRETEST RESPONSES AND SCORES

1. Jesus was a man who was ... good, he was a good man. V, V

2. What were the values that were important to Jesus? He healed people and he loved children and didn't turn back on the lame. A, V

3. Jesus showed that these values were important to him by ... loving and caring like when he raised the girl from the dead and when he healed the leprosies or something. V, A, A

4. Jesus believed that these values were important because ... because he always had loved people and he wanted to help them so much.

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Subject I.D. No. 39 Sex F Age 9; 8
Group - Experimental Learning Approach - Arts as Process
School A Year 5
1. Jesus was a man who was ...
   Ah ... God's son. ◄

2. What were the values that were important to Jesus?
   He was good and kind. ✓, ✓

3. Jesus showed that these values were important to him by ...
   by ... helping people. ◄

4. Jesus believed that these values were important because ...
   because he showed people should care and love one another. ✓

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Subject I.D. No. 46 | Sex: F | Age: 10; 1 |
Group - Experimental | Learning Approach - Arts as Process |
School B | Year 5 |
PRETEST RESPONSES AND SCORES

1. Jesus was a man who was ... 
   crucified on the cross. C

2. What were the values that were important to Jesus? 
   That people believed in him, honesty, kindness. Y, Y, Y

3. Jesus showed that these values were important to him by ... 
   by ... showing by doing it himself - gave money to the poor, he gave up his life for us. A

4. Jesus believed that these values were important because ... 
   ... so that we could get on better, ... . ✓

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Subject I.D. No. 55        Sex M        Age 9:11
Group - Experimental       Learning Approach - Arts as Process
School B                   Year 5
1. Jesus was a man who was ...
   a prophet.  

2. What were the values that were important to Jesus?
   Love and forgiveness.  V, V

3. Jesus showed that these values were important to him by ...
   by dying on the cross for us.  A

4. Jesus believed that these values were important because ...
   because ... because they were right.  /

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Subject I.D. No. 59  Sex  M  Age  10; 4
Group - Experimental Learning Approach - Arts as Process
School B  Year 5
1. Jesus was a man who was ...
   obedient, loving, caring, helpful. V, V, V, V

2. What were the values that were important to Jesus?
   Obedience, caring, loving and that's all. V, V, V

3. Jesus showed that these values were important to him by ...
   listening to his mother and caring about the children, you know
   ... let them come to him. Faithful when he had to wake up to
   umm ... attend to the storm, helpful when he fed the 5,000 ...
   that's all I think. A, A, A, A

4. Jesus believed that these values were important because ...
   because Jesus wanted to show us that the values were important
   I think ... so he showed us by doing all these things and the
   apostles saw and they would have told a few people and they would
   have told a couple more and that's how the word got to us.

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Subject I.D. No. 06   Sex M   Age 10.5
Group - Control   Learning Approach - Arts as Strategy
School A   Year 5
POSTTEST RESPONSES AND SCORES

1. Jesus was a man who was ...
   lovable person for people.  V

2. What were the values that were important to Jesus?
   To cure everyone and to keep them safe.  V, V

3. Jesus showed that these values were important to him by ...
   dying for us on the cross.  0

4. Jesus believed that these values were important because ...
   because ... of the people that he loved.

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Subject I.D. No. 14  Sex M  Age (D; )
Group - Control Learning Approach - Arts as Strategy
School B  Year 5
POSTTEST RESPONSES AND SCORES

1. Jesus was a man who was ...
caring to everybody and love one another and wanted peace
to be on earth. V, V, V

2. What were the values that were important to Jesus?
Umm ... love and care for others. V, V

3. Jesus showed that these values were important to him by ...
   umm ... he told people to believe in him and miracles would
   happen, and they ... that you should not sell things in the
   Temple and anything's possible to do. ... A, A

4. Jesus believed that these values were important because ...
because umm ... so that you could live a better life and if
   you could be nice to other people. ✓

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Subject I.D. No. 15    Sex M    Age 9; 9
Group - Control        Learning Approach - Arts as Strategy
School B               Year 5
1. Jesus was a man who was ... kind and sometimes helpful to others. ✔, ✔

2. What were the values that were important to Jesus? Love and to care for others. ✔, ✔

3. Jesus showed that these values were important to him by ... loving and caring for others as well ... he umm ... fed the 5,000 and he saved his friends from the storm. ✔, ✔, ✔

4. Jesus believed that these values were important because ... Umm ... because he learnt it would be better for everyone to love each other than for everybody to hate each other. ✔

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Subject I.D. No. 18    Sex M   Age 10; 6
Group - Control      Learning Approach - Arts as Strategy
School B               Year 5
1. Jesus was a man who was...
   he was trying to bring Christianity to the world and to make
   the world a better place. ✗ ✗

2. What were the values that were important to Jesus?
   Love, kindness, and I can't think of any more. ✓ ✓

3. Jesus showed that these values were important to him by ...
   by showing them to other people by loving people, like ... he
   calmed the storm when they were in the boat ... ✓ ✓

4. Jesus believed that these values were important because ...
   because if everyone follows them it will make the world a
   better place. ✓

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Subject I.D. No. 28 Sex M  Age 10;0
Group - Control Learning Approach - Arts as Strategy
School B Year 5
1. Jesus was a man who was ...  
he was loved and he was very kind to everybody and he obeyed his parents.  V, Y, V

2. What were the values that were important to Jesus?  
Umm ... he had to love everybody and to obey and to be helpful and never sin.  V, V, Y, V

3. Jesus showed that these values were important to him by ...  
well he fed the people which meant that he wasn't greedy and he loved everybody, and he loved God by telling the people, the money-lenders to get out of the Temple, it was for praying so he was making a place for them to pray.  A, A, A.

4. Jesus believed that these values were important because ...  
They were important to him because he was the Son of God and he had to show everyone else the right way to live. ✓

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Subject I.D. No. 31  Sex  F  Age  10; 2  
Group - Experimental  Learning Approach - Arts as Process  
School A  Year 5
POSTTEST RESPONSES AND SCORES

1. Jesus was a man who was ...
   kind. ✓

2. What were the values that were important to Jesus?
   Praise, love and the Ten Commandments and not turning back on the children who needed loving and caring. ✓ ✓ ✓ ✓

3. Jesus showed that these values were important to him by ...
   by doing all the things that God set him to do umm ...
   the Good Shepherd ... he looked after the sheep ... when one was gone he went after it and got it. ✓ ✓

4. Jesus believed that these values were important because ...
   because he knew what was right and he wanted to do it right for God and that. ✓

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Subject I.D. No. 39 | Sex F | Age 9.8 |
Group - Experimental | Learning Approach - Arts as Process |
School A | Year 5
1. Jesus was a man who was ...
   umm ... good and strong and he umm ... stands up for what he
   believes in like he threw the people out of the church and he
   didn't want them to be selling things and he loved other people.

2. What were the values that were important to Jesus? ... ?
   umm ... he was good and kind and he loved everyone even when
   they didn't do good things.

3. Jesus showed that these values were important to him by ...
   by ... umm ... he loved other people, he showed that by dying
   for us on the cross and in the story well he well he had the
   fish and bread and he doubled them so that was enough for the 5,000.

4. Jesus believed that these values were important because ...
   because ... we should love one another and not hurt anyone
   because it would be a cruel world.

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Subject I.D. No. 46 Sex F Age 10; 1
Group - Experimental Learning Approach - Arts as Process
School B Year 5
1. Jesus was a man who was ...
   umm ... kind to everybody and we're like his sheep and he looks
   after us like ... but not like how someone would look after their
   sheep unless they really owned it, they really loved it and
   it's not just a job. V, V

2. What were the values that were important to Jesus?
   To love everybody and not to be mean to anyone. V, V

3. Jesus showed that these values were important to him by ...
   umm ... he saved us and he helped a lot of people with umm ...
   miracles. He told the people where to go when they were fishing.
   When he was looking after the sheep he looked after them - he
   really loved them, when another person looks after the sheep
   they don't really love them that much, they're just looking
   after them to be paid. A, A, A

4. Jesus believed that these values were important because ...
   because the father sent him down to help everyone, to make
   people happy. 

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Subject I.D. No. 48 Sex F Age 10; 3
Group - Experimental Learning Approach - Arts as Process
School B Year 5
1. Jesus was a man who was ...
   kind. ✓

2. What were the values that were important to Jesus?
   The values to Jesus were love and honesty to others.
   ✓✓

5. Jesus showed that these values were important to him by ...
   by loving people and being honest ... when he blessed the
   children he did it kindly and well he did it from his heart.
   ✓✓✓

4. Jesus believed that these values were important because ...
   because when ... because he loved others even if he knew that
   they were mean to him ... so that people would know what's
   happening and everything and they would love each other and
   they could get along with each other, and they won't have fights.

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Subject I.D. No. 58  Sex F  Age 9; 1
Group - Experimental  Learning Approach - Arts as Process
School B  Year 5
APPENDIX C

WORKSHEETS AND PHOTOGRAPHS OF ART WORK
Jesus Blesses the Little Children

Lk 18:15-17

Jesus said,

"Let the children come to me and they will go to heaven in the peace that was meant to be received."
Jesus blesses the little Children

Lk. 18:15-17

Jesus said,

"Do not stop the little children and for they enter the kingdom of God..."
No. 1 Jesus calms the Storm

No. 2 Jesus calms the Storm
No. 3 Jesus calms the Storm

No. 4 Jesus calms the Storm
No. 5 Jesus blesses the little Children

No. 6 Jesus calms the Storm
No. 7 Jesus calms the Storm

No. 8 Jesus calms the Storm
No. 9 Jesus chases the Money Changers from the Temple

No. 10 Jesus chases the Money Changers from the Temple
No. 11 The Boy Jesus in the Temple

No. 12 The Boy Jesus in the Temple
No. 13 Jesus calls the Four Fishermen

No. 14 Jesus calls Four Fishermen
APPENDIX D

QUALITATIVE DATA
QUALITATIVE DATA

The following consists of responses that subjects made to questions during the lessons. The responses are grouped by each story. Control group responses precede experimental group responses. The question is first stated and this is followed by a variety of responses made. Only selective data appears in this appendix. Where concepts are duplicated in the responses, one is selected to represent the similar concept.

THE BOY JESUS IN THE TEMPLE

CONTROL GROUP RESPONSES

1. How do you feel about the colours you have used?

. They're pretty and they're nice and bright.

. I feel good because they are so bright.

. That they umm ... that these two are bright and that's not very bright and I like the colours.

. OK, I think they would have used those colours in Jerusalem.

. They look good and they match a lot, and a lot of colours I have used look like a white person's skin colour, some people that blush.

. Pretty good. Some of the teachers in the Temple might have used those colours.

. Well they do look a bit strange because umm ... they I don't think they would have had the orange colour and the green, that's all ... it's just they do look better with the orange and the green. If they all looked the same, I would not be interested in colouring it in.
THE BOY JESUS IN THE TEMPLE (Control Group Responses continued)

2. How do you feel about the crossword puzzle?

- I think it's fun.
- I like doing it.
- I don't know, I'm pretty good at short crossword puzzles, I didn't really know how to go about it but probably the only reason why I finished it is because I am good at religion. I am really good at crossword puzzles not long ones just short ones.
- I really feel good about it because I was one of the first to finish. I was not used to be so good at it, as I'm not that good at crossword puzzles.
- Pretty unusual.
- Hard and unusual.
- Pretty easy.
- Yes I think it is fun and I like doing Jesus' stories.
- Pretty easy ... because from the story I had lots of information.
- The crossword puzzle is quite hard but it's fun because it makes you think.
THE BOY JESUS IN THE TEMPLE
EXPERIMENTAL GROUP RESPONSES

1. Why have you made an object that looks like a house?

Umm ... because it's a temple and we put a lot of people in that. We've done that because it's about Jesus when he was a little boy in the story.

Umm ... because I made it like ... because my friend over there is making Mary so we're making Mary looking for Jesus in the Temple.

It's the Temple where Jesus was talking to the religious men in the story. We've also got Mary just walking along looking for Jesus. Yes, that when your parents ... when sometimes you think your parents don't love you when you've been naughty and they've smacked you or something, they always love you.

That's how a temple is made.

2. Why have you created so many characters in your scene?

Umm ... Joseph and Mary and because lots of people were looking for him.

Well we have created so many characters in our scene because in the story there are a few religious teachers and Jesus so we are making the ... the place, we are making the scene in the Temple, so we need a lot of people.

Because there are a lot of priests there, I thought there would be about 12 or something like that and Jesus would make 13.
3. Why have you made your characters different sizes?

Because people are not the same size and Jesus was younger than the other people in the Temple.

4. How do you feel about what you have made?

I feel good because I've created something that nobody else has and I don't have anything else to say.

That our mothers and fathers love us even though we have been naughty.

Ah ... I took a long time, we've put a lot of work into it and we've tried to, and hope it turns out!

I feel good.

I feel a bit OK because it is sometimes ... it does not turn out right. It is one of the religious teachers. There he is, and this is Jesus and it is made from the bottom of an egg carton, and his face is drawn from chalk and we've used material for the hair. Thank you Matthew.

I suppose it's all right but there's only one problem ... you can't see what's going on in the inside and so I'll have to cut out ... .

I like it.
1. From the picture in your worksheet, what do you feel is happening between the characters?

- Umm ... catching fish.
- Umm ... they are catching fish and they are like bringing the net up and catch lots of fish and wonderful fish and there is lots of bait, I feel like they are filling the net with lots of all that wonderful fish of pink and red.
- They're fishing and they've been pulling up their net and they've got lots of fish.
- I feel that they're catching fish and they're going to sell it to market and it's a nice day - umm ... Autumn.
- The fishermen are going fishing. They haven't very much fish; so they've got to catch a lot of fish.
- That they're fishing so that they can get some food to people in the town and so for those people out of town.
- That they're catching fish, catching dinner for them ... for all the disciples to eat and having a good time.
- They're trying to catch fish and they're having a difficult time catching the fish.
- Well, they're trying to catch some fish because they're not very rich and they're going to sell some to market and they're going to take some so that they can eat them.
- I see what is happening between the characters that Zebedee and both of his sons are catching fish and they've got a full net of fish.
JESUS CALLS FOUR FISHERMEN (Control group responses continued)

1. From the picture in your worksheet, what do you feel is happening between the characters?
   - They are catching fish in their net and trying to scoop up the net.

2. Are you happy about the way you are finishing the written paragraph? Why?
   - Yes. Why? I don't know, I just thought of it.
   - Yes. Why? Well, I don't know, but it makes me happy.
   - Yes. Why? Because like what you were saying in the story umm ... I wrote it down.
   - Yes. Why? Because it sounds right, and like when you read it ... I think I've got the right one.
JESUS CALLS FOUR FISHERMEN

EXPERIMENTAL GROUP RESPONSES

1. Why have you used different coloured play dough for your scene?

   Well if we have the one colour it would look pretty boring.

   They are the mountains, that's the lake, and we've got a boat
   with two fishermen, John and Peter I think, and Jesus in the
   background.

2. Who are the characters in your scene?

   The characters are Zebedee the father, the sons of Zebedee
   and Jesus.

   Umm ... Jesus, John and Peter. They're just going over to John
   I mean ... umm ... John and James.

   Well we've got Jesus and the two men in the boat, we've got
   two men in the boat so that's when Jesus asked them to come
   with him.

   Jesus and the fishermen and the boat.

   Well there's Simon and Jesus and Andrew.

   Umm ... John, Simon, Peter, Andrew, Sons of Zebedee.

3. What do you feel is happening in your scene?

   I feel that it's the scene ... where the boat's in the water
   and Jesus is coming looking and saying to the two brothers on
   the boat to come over to him.

   That is Jesus ... is coming to pick the two sons and take them
   to the lake.

   The people were on the boat and I put Jesus over here and put
   another person and put some stuff in the water in the scene.

   Well umm ... Jesus is watching umm ... John and Peter umm ...
JESUS CALLS FOUR FISHERMEN (Experimental group responses continued)

fishing, and he called them over to do umm ... like to, like because they do that every single day just to do something different with a lot of people there with him, show them around the place.

Well Jesus is telling umm ... people to come and they are obeying him and following him.

There's these three fishermen that are trying to catch fish.

Shows Jesus is asking them to come with him like ... the four fishermen.

4. Do you feel happy with what you have formed with the play dough? Why?

Yes, because it's like the scene in the Bible.

Yes I do. Why? Because umm umm umm ... because it's the boat and like what Mrs Desker read out to us like the fishing scene.

Yes. Why? Because it's good. Well, we tried to make a lake and a boat.

Funny. Why? I don't know. I just haven't been working with play dough long enough and I'm not used to it.

Umm ... Yes umm ... we made one small little man and then Richard made another bigger and bigger and this is Jesus.
1. Why did you use vivid colours?

. Because I thought these were the colours that they might have had in real life. Looks good.

. Because they might have used that red in the story.

. Because they're nice and bright and it looks good.

. So that you can see ... if you used the same colours for all the other people you wouldn't be able to tell them apart.

. I thought the scene would look like this in real life and because it looks nice.

. Because to put more interest in the picture so more life into it?

. I used vivid colours because umm ... I read the Children's Bible and when I look at the pictures I am trying to copy down the colours of the pictures on the drawing.

2. Who is the most important character in your picture? Why?

. Jesus. Why? Because he calmed the storm. And he is the Son of God.

. Has to be Jesus. Why? Because he could stop the storm and if he didn't if he ... the ship would have sunk.

. Jesus. Why? Because if he wasn't in the boat, the boat would have sunk and because he's taking them out on a fishing trip.

. Jesus. Why? Because he stopped the storm and if he didn't they would all be dead.
JESUS CALMS THE STORM (Control Group Responses continued)

2. Who is the most important character in your picture? Why?


. Jesus. Why? Because he is the one who calms the sea.

. Jesus. Why? Because he was the one who calmed the wind
... and because he is the one who mostly is talked about
in the Bible.

. Jesus. Why? Because when he went out to sea with his friends
he cared for his friends and protected them from the storm.

. Jesus. Why? Because he calmed the sea and he calmed the
storm.

. I would say Jesus' friends. Why? Because they were the ones
who were involved in the story most and they had to wake Jesus.
1. What do the colours in your painting mean?

   The storm's coming and they're other bright colours like red here. That's it.

   Umm ... brightness ... and umm ... there's a storm coming ... that's all there.

   like it's stormy, the blue is just for the water and it's kind of wavy because the waves are rolling together and there's a storm coming.

   Umm ... red it means happy, blue means affectionate and green means sad.

   Well I think the yellow because umm ... people think that like blue and yellow are people and that's why I did Jesus in yellow, and it ... I think the blue stands for water and clouds and, I think sometimes, I'm not sure what the red stands for, I think it stands for angry sometimes.

   The blue, the blue means the water and the top of the blue means sky, the yellow means the sun and that did not work out properly, that's supposed to be yellow.

   They're representing all the different things like the clothing and the colours of the face, and the sea and the strong wind.

   That like it was a strong windy, rainy day, and the rain is all over the boat and all the people's faces and everywhere!

   All the black is umm ... the dark the dark waves and the dark skies, the red is the boat and the blue is the water.
JESUS CALMS THE STORM (Experimental Group Responses continued)

2. What do you feel is happening between the characters in your painting?

. Well, these men are like happy that Jesus has woken up from his sleep.

. That there are people with Jesus.

. Well there's Jesus coming to see.

. Well the people ... Jesus' friends are really scared like seeing Jesus is not scared and is just like ... just like normal like nothing has really happened.

3. Who is the most important character in your painting? Why?

. Jesus because umm ... he knew what was going to happen ... and he went to sleep because he knew what was going to happen to see if they were going to be frightened or something, so that he could help them.

4. How do you feel about your painting? Why?


. I think it's good. Why? Because it reminds me of the scene in the story.

. I feel good about it. Why? Well, Jesus helps a lot of people and say if I was one of them fishermen, Jesus would have helped me as well.

. Good, because I made it and I listened to the story and that's how I got the ideas.
1. How do you feel about the picture in your worksheet?

- I feel that Jesus is giving the boy some bread ... the people some food.
- Jesus is giving the bread to the people.
- Umm ... I feel that it is very interesting and that it is very important to have a picture in the worksheet because like they may not understand the story when they are writing the paragraph, when they're writing up the story they might not get the story and they can look up at the picture.
- Umm ... I don't know, but Jesus really loves everyone ... and how he gave them food and stuff.
- I like it because it's got nice colours and I like the scenery and it's interesting and it's got to do with God as well.
- It has some nice colours and that shows how Jesus shared the bread out.
- Umm ... I think it's good, the picture of God, I mean Jesus praying to God and giving bread to the people.
- Well umm ... you can see like how Jesus is multiplying food for the other five thousand people and umm ... some of the apostles are handing them out.
- I think it's great.
- I feel good ... Jesus helped the people the five thousand people ... he shows his love and caring.
- Well, it looks like ... well the feeling inside me looking at
JESUS FEEDS THE FIVE THOUSAND (Control Group Responses continued)

1. this picture is it gives me a good feeling of sharing.

2. **What is the most important event in the story?**

   Probably when the disciples said, "Tell the people to go to the farm and the shops because you need some food because you must be hungry", and they go, "No, no, we want to listen to Jesus' prophecies", and then Jesus said to the disciples, "How much food do you have?" and only one person has five loaves and two fishes, and then Jesus got that food multiplied so that everybody had more than ten times as much to eat for lunch and dinner as well.

   When Jesus turned the loaves of bread into lots of loaves of bread and the fishes into lots of fishes.

   When Jesus is feeding the 5,000 people and he's telling them to go in groups so that it's easier.

   Umm ... that Jesus fed the 5,000 people and he told, and he said to see if there was some fish and bread so that he could share them out and he told people to get into groups of 100 or 50.

   When Jesus blessed the bread and multiplied it?

   When Jesus makes all the food for the people so that they wouldn't starve.

   The most important event in the story is that Jesus feeds the 5,000 men and he shows ... he shows his gifts what he can do.

   When Jesus blessed the fish and bread.

   The ... feeds the 5,000 ... so that the people, the people are not starving.
JESUS FEEDS THE FIVE THOUSAND

EXPERIMENTAL GROUP RESPONSES

1. Where does your scene take place?

. It takes place where all the people are and Jesus was standing up on the hill.

. Well, all the people sitting in groups ... sitting in groups of 50 or a hundred to eat bread and fish.

. When Jesus is blessing the bread.

. Where the boats are coming in and Jesus sees the crowds.

2. Who are the characters in your painting?

. Well I've got the little boy who had the bread basket and I've got the basket with the fish in it and five loaves of bread.

. The boy who brings the basket with the bread and fish, and Jesus.

. All the people eating their bread and fish and Jesus.

. Jesus sitting on the rock and um ... the people that are eating the fish and the loaves of bread.

. Jesus and the three apostles and all the people ... this is the scene where there are the boats ... are coming towards the people.

. Jesus, the followers and the people.

. Well, there's Jesus and um ... his followers in the boat and his friend.

. Well Jesus and the people and the three disciples.

. Well, there's Jesus and he's talking to one of the apostles about the bread and ... how much bread there is and how much fish there is.
2. Who are the characters in your painting?

That's Jesus and these are the people.

The people asked if they could stay.

Umm ... there's only one character and that's Jesus showing all the food that has lasted.

3. Why have you painted your characters sitting down?

Because when people are eating they always sit down to eat because if they stood up they couldn't see any of the people.

They're not! They're running down the hill towards Jesus.

Does your painting show how you feel about the story? Umm ...

a bit because they're rushing towards Jesus ... so it must mean that they love him.

4. Does your painting show how you feel about the story? How?

No, not really. I just drew the scene where Jesus is walking up the hill following the apostles to where the people are.

Little bit. How? I feel happy and there are a lot of bright colours in it.

Yes. How? Good. I've painted a part of the story umm ...

it's boats coming in and Jesus ...

Little bit. How? Umm ... I'm not sure.
JESUS BLESSES THE LITTLE CHILDREN
CONTROL GROUP RESPONSES

1. Was it important for the little children to meet Jesus?
   - Yes because they were going to be blessed.
   - Yes, so Jesus can tell them about God his father.
   - Yes. Why? Because ... because they could have ... because they could have died the day after they saw Jesus, they could have.
   - Yes. Why? Because if they had Jesus they would be good.
   - Yes it was very important, because if they had a sick disease and Jesus touched them, the disease would heal.
   - Yes. Why? Because Jesus said you'd go to heaven as a child. You can't enter it as an adult.
   - Yes. Why? Because they liked him and he was fun to be with.
   - Yes I think it was important for the little children to meet Jesus umm ... because if Jesus blessed them he can pray for them so they could go to heaven and God will receive his prayer and plus the kingdom of God is there.
   - Yes. Why? Because if Jesus blessed them they'll be part of his family.
   - Yes. Why? Because well Jesus said for the children to come to them and he blessed and umm ... when they like pass away they will go up to heaven to him.

2. Do you feel that the colours you have used have made a beautiful worksheet? Why?
   - Umm ... Yes. Why? To make it bright.
JESUS BLESSES THE LITTLE CHILDREN (Control Group Responses continued)

2. Do you feel that the colours you have used have made a beautiful worksheet? Why?

. Yes I do. Why? Because it lights it up and makes it look like real.

. Yes. Why? Because this story 'Jesus blesses the little Children' is a beautiful story.

. Yes. Why? Because they're pretty colours and when you put them together they look nice and bright.

. Yes. Why? The colours ... the colours of Jesus are the colours of ... they would use!

. Yes. Why? Because it makes it colourful.
JESUS BLESSES THE LITTLE CHILDREN
EXPERIMENTAL GROUP RESPONSES

1. Why is your large sized character surrounded by little ones?

. Because they are touching them.

. The little people are the children and the big person is Jesus ... so Jesus can touch them.

. Well the big character is Jesus and all the little ones around him umm ... are the children and he's touching the little ones around him.

. Umm ... because like this ... and the one surrounded by little ones is like umm ... Jesus, and the apostles have backed off and the children and the parents wanted the children to see Jesus but the apostles wouldn't let them at first. Well I have something like three the same and one different and so it doesn't umm ... so that ... it doesn't matter, everyone can be different.

. Because he called them to gather round.

2. How did you feel when you were moulding the characters?

. Good. I felt I should make the characters like how they were in the book.

. Umm ... happy and ... that's about all. Happy and just happy!

. Fun!

. Well I felt like that ... Jesus is like in my hands and he is like ... with me.

. Well I felt kind of happy and it felt, the play dough felt slimy and kind of a bit dry.
3. Do you feel that your work is beautiful? Why?

- Yes I do! Why? Because we made it through our hearts.

- Not really, it's a bit messy ... got play dough everywhere.

- Yes, sort of. Why? Because it's my own talent and I like just playing around and doing things that I want to.

4. Did you expect your play dough scene to turn out this way?

- No. Why? Umm ... because I thought we'll have umm .. not blotches of grass, I thought we'd have a full picture full of grass and more people in the scene.

- Yes. Because I was going to make something like a seat for Jesus and I just put some green to make grass and I made the apostles stopping the children going in.

- Sort of. Why? Umm ... because we worked out before what we were going to do.

- Yes. Why? Because we knew what we were doing.

- I suppose so. Why? Well this ... I don't know ... it just happened!
JESUS CHASES THE MONEY CHANGERS FROM THE TEMPLE

CONTROL GROUP RESPONSES

1. What feelings have the characters in your picture have for each other?

- They're helping each other like getting all the animals free and getting all the doves and stuff.
- Umm ... they don't really like each other in the picture but Jesus still loves them. The other people who were running away might go and tell other people that it's not nice.
- Umm ... they look angry and ... they don't ... and Jesus doesn't want them in the temple trading money and doves.
- Hate because Jesus wanted to ... didn't really want them to trade in the Temple ... because it was against the Ten Commandments, and ... although they don't say anything like that in the Ten Commandments ... that's all I have to say.
- To kill Jesus, mean like they wanted to kill him.
- Well they were going to get a lot of money and Jesus was angry because he wanted them to pray to God and didn't want them to trade in the Temple.
- Jesus doesn't feel very happy.
- Umm ... a lot of hate.
- Well Jesus is angry and I think the people Jesus are chasing away are scared and confused.
- They were confused and he was angry ... Jesus was angry.

2. How do you feel about your nearly finished worksheet?

- I feel that it ... that it's all right.
JESUS CHASES THE MONEY CHANGERS FROM THE TEMPLE

EXPERIMENTAL GROUP RESPONSES

1. What have you built?

. The temple and Jesus and the man coming out of the temple with Jesus.

. Umm ... a temple with Jesus growling at another man. Umm ... because the other man wanted to swap some money.

. I've built the temple and all the tables the people were using, and people who were in the temple when Jesus was there.

. Umm ... people in the temple that are bartering and Jesus has come walking in and pushing them.

. Umm ... it's part of the temple and it's got people in it and I want to do Jesus knocking the tables.

. I'm building the temple when Jesus is chasing out the people with the gold and there's the gold there.

. We've built a temple with Jesus telling off the people.

. Well we've built a temple but it keeps falling down, and built a person selling money and that's the table and the money is on the table and that's Jesus telling the people off and another man. That's all.

. Nothing yet, just we're not going to do actually the temple, just the people and the table and some of the material they were selling.
2. What feelings do the characters you created, have towards each other?

- Jesus had bad feelings against the people because they were using the temple as something that they shouldn't ... and other people didn't like Jesus because Jesus was trying to make them go.

- Umm ... umm ... they have bad feelings umm ... because they made the temple into the people with opposite ideals.

4. How do you feel about your construction?

- Good ... good about it and happy.

- I feel good about it because we made it through our hearts and listened to the story for it.

- Good and I put a lot of effort into it.

- Well I think it looks good except that we should put some more people in it before the end of the lesson.

- Well I feel that I feel that God is sending a message to me, that feelings are nearly always the same and that he loves us.

- I feel happy and that's ... well I think it's interesting how we got all this material and done all this stuff.

- Umm ... it's fine and it's not messy like it should be ... doesn't ... like God wants it to be like that.

- Good, umm ... umm ... perfect.

- I feel pretty good because like when you've done with sort of things from milk tray chocolates and stuff how to build a temple and stuff, and I think it should be good.
JESUS THE GOOD SHEPHERD

CONTROL GROUP RESPONSES

1. Who is the central character in your picture? Why?

Well, the Good Shepherd, the Good Shepherd is my favourite character and he's got these sheep but he has them rounded up and there's only one missing from the flock, and he's gone looking for it and he's found it and he's really relieved to find it.

Umm ... the shepherd because he umm ... cares for everyone, he's got a kind heart and he just left the flock eating the grass and he went to find the other one and came back and put him back so that he could eat the grass.

Umm ... I'd say the lost sheep and the Good Shepherd down the bottom in the corner.

The Good Shepherd because he saves the sheep from the wolf and only one's gone missing and it isn't very good but the other one he lets the sheep go when the wolf comes.

Jesus because he's the Good Shepherd and if one sheep goes missing he just leaves out the rest no matter how much and goes looking for it.

I reckon the sheep. Why? Because when the sheep ran away the Good Shepherd found the sheep.

2. Do you feel happy about your nearly finished worksheet? Why?

Yes, because of the colours and it looks good.

Yes, because it's a bit shining and because it's showing that he's trying to look for his sheep.
2. Do you feel happy about your nearly finished worksheet? Why?

Yes. Why? Because it is so colourful.

I feel that my worksheet has got what I wanted in it and it's got 99 sheep and one missing so the shepherd is looking for it and then goes looking for it and finds it up on the hillside and brings him back to the flock.
JESUS THE GOOD SHEPHERD

EXPERIMENTAL GROUP RESPONSES

1. Who is the central character in your scene?

- Umm ... well umm ... Jesus, the shepherd and the sheep.
- The wolf because the wolf is the central character because it's going after the sheep, and the shepherd's running away.
- Er umm ... the shepherd or the sheep, I don't know.
- Umm ... the wolf.

2. Why have you placed your character near animals?

- So the shepherd can take good care of them.

3. How did you feel when you were moulding your character and animals? Why?

- Very soft, when the play dough was in my hands.
- Umm ... felt pretty good.
- Well I was thinking about what I was doing as I was pulling it into shape.
- Umm ... pretty good and happy.
- Happy. Why? Because I made the shepherd and he owns the sheep and God wants it to be like that.

**Do you feel happy with what you have made? Why or Why not?**

- Umm ... yes. Because I've done it.
- Yes. Because umm ... I don't know ... I just like playing with play dough and making things.
- Yes. Why? Because the sheep that I made turned out really well so I decided to make a dog that ... did not turn out well
as the sheep, because it didn't stand up.

No. Why not? Because some of the play dough sank when I was trying to make it stand up and it kept flopping back.

No. Because the wolf man he is like nearly squashed, the wolf is nearly squashed and the man or what it's called, is multicoloured.
1. Why was Jesus praying in the Garden of Gethsemane?

. I think he was praying because he wanted to lift the sorrows that was upon him because he knew he would be killed.

. Umm ... because he was going to get killed and he wanted to pray to his father.

. Because he knew that he was going to be crucified.

. Because he knew that he was going to get crucified within the next three or four hours so he prayed ... that he might ... he asked God to make the crucifixion less painful.

. He prayed that God would be with him during the last 24 hours of his life before he rose again.

. He prayed to his father and prayed for his disciples to stay awake.

. Because he was sad.

. Because he wants to talk to God so that he wants not to go through with the suffering but God does ... that God should do whatever God should do or God wants to do.

. Because he wants to umm ... because he knows what's going to happen tomorrow, the next day.
JESUS PRAYS IN THE GARDEN OF GETHSEMANE

EXPERIMENTAL GROUP RESPONSES

1. What scene from the story did you choose to paint?
   
   - Umm ... Jesus ... and his followers sleeping.
   
   - Where the people were sleeping and Jesus was telling them to get up.
   
   - Umm ... when Jesus ... and the guys are coming to talk to Jesus ... and Judas shows which is Jesus.
   
   - The scene when Jesus is getting annoyed with the ... his disciples for falling asleep.
   
   - When umm ... the people came and the disciples cut off the ear ... try to mix the colours to get a nice colour.
   
   - Sort of the same as Tom ... umm ... like when the ear gets chopped off and when the boy runs off naked.
   
   - When Jesus was praying by the rock.
   
   - When in the Garden of Gethsemane and Jesus is praying and Judas brings the Jews and the apostles are sleeping behind him.

2. How do the characters in your painting feel about each other?
   
   - Bad. Why? They don't like Jesus.