

A Project on Art and the Slow Learner

Margaret Mary McDermott

B.A. (Art.Des.Ed.)

1992

NC 0020306 8



COLAISTE NAISIUNTA EALAINÉ IS DEARTHA
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

A PROJECT ON ART AND THE SLOW LEARNER

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

B.A. DEGREE IN ART AND DESIGN EDUCATION

by

MARGARET MARY McDERMOTT

June, 1992

TABLE OF CONTENTS

LIST OF TABLES.....	iii
LIST OF FIGURES.....	iv
ACKNOWLEDGEMENTS.....	v
INTRODUCTION.....	vi
Chapter	
I. THE SLOW LEARNER: A REVIEW OF THE LITERATURE.....	1
A Lack of a Definition	
Some Characteristics of Slow Learners	
Identification of Slow Learners	
II. CHILDREN'S DEVELOPMENT IN ART.....	15
What is known about the Psychology of Drawing	
Aim of Art Education and Stages of Development in Children's Art	
Lowenfeld and Brittain's Stages of Development	
Visual and Haptic Aptitude	
III. SLOW LEARNERS IN ART EDUCATION.....	34
What do Children Draw?	
Art of the Slow Learner	
Characteristics of Slow Learners in Art Education	
IV. RESEARCH PROJECT ON ART AND THE SLOW LEARNER.....	42
The Background Information on the School	
How Art is seen within the School	
How I went about my Case Study	
V. DETAILS OF RESEARCH PROJECT.....	48
Questionnaire	
Interview with Selected Pupils	
VI. RESULTS AND DISCUSSION.....	58
Results and Discussion	
Comparison of Children's Drawings to Lowenfeld and Brittain's Stages of Development	
VII. CONCLUSIONS AND RECOMMENDATIONS.....	90

LIST OF TABLES

1]	American Association for Mental Deficiency Categories for Mental Retardation.....	3
2]	Characteristics of Visual and Haptic Types.....	30
3]	Some Examples of Visual/Haptic Functions.....	30
4]	What Children Draw.....	34
5]	Influences on Pupils to take Art as Subject Choice.....	60
6]	Percentage of Pupils from each year indicating that Art was their First Preference.....	61
7]	Response to Question Eleven on the Questionnaire.....	62
8]	Response to Question Thirteen on the Questionnaire.....	63
9]	Number of Hours spent on Art Homework each Week.....	64
10]	Percentage of Pupils who spend time on Art Activities <u>not</u> related to School Art Work.....	65
11]	Art as a Hobby after leaving School.....	66
12]	Influences on Six Pupils to take Art as a Subject.....	66
13]	Six Pupils' Response to Question Eleven on the Questionnaire.....	67
14]	Six Pupils' Response to Question Thirteen on the Questionnaire.....	68

LIST OF FIGURES

1-1	Limited Attention Span.....	8
2-1	Scribble Stage.....	20
2-2	Schematic Stage.....	21
2-3	True-to-Appearance Stage.....	22
2-4	Sculpture by a Visually-Minded Blind Girl aged 16.....	28
2-5	Sculpture by a Haptic-Minded Blind Boy aged 16.....	29
3-1	Development of Human Figure.....	36
3-3	Inability to portray Three-Dimensional Space.....	40
4-1	Plan of Classroom (B).....	44
5-1	Pupil A's Puppet.....	51
5-2	Pupil B's Puppet.....	52
5-3	Pupil B's Puppet.....	54
5-4	Pupil C.....	56
5-5	Pupil D.....	56
5-6	Pupil E.....	57
6-1	Drawing by Pupil A.....	69
6-2	Drawing by Pupil in Pupil A's and B's Class.....	71
6-3	Pupil's A's Puppet.....	73
6-4	Pupil B's Drawing.....	74
6-5	Pupil D's Still Life Collage.....	76
6-6	Average Pupils Work.....	76
6-7	L-Mode and R-Mode.....	78
6-8	Before and After Drawings.....	80
6-9	Pure Contour Drawing.....	81
6-10	Ibid.....	82
6-11	A Cart and Slide Projector.....	83
6-12	Pupil C.....	84
6-13	Pupil C.....	85
6-14	Pupil D.....	86
6-15	Pupil D.....	87

THE [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

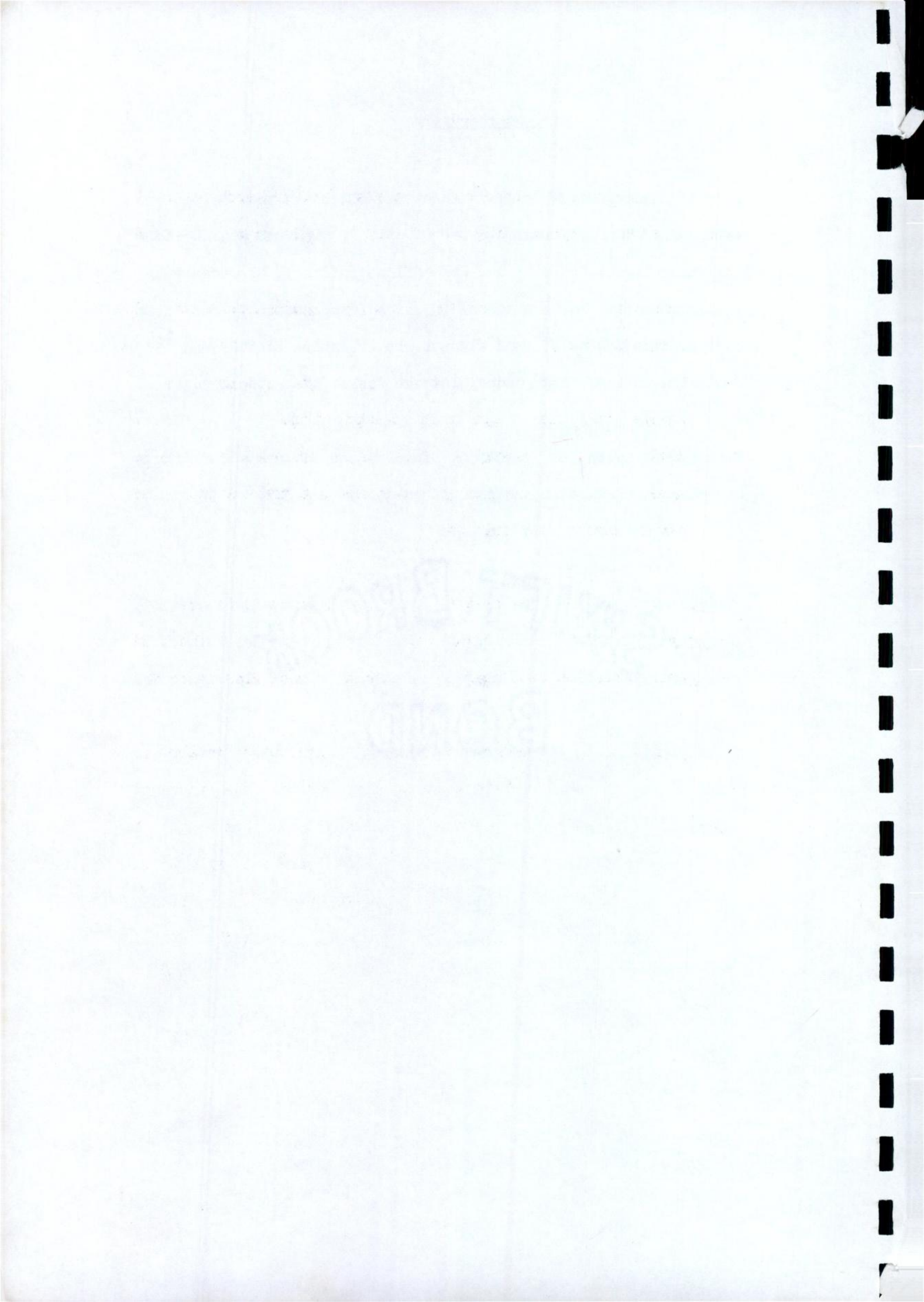
[illegible]

[illegible]

ACKNOWLEDGEMENTS

I wish to express my sincere thanks to all those that helped me with this dissertation. First of all, I wish to thank both Professor Iseult McCarthy and Rose Malone for their assistance and encouragement. To the school in which I am teaching, for their co-operation and help, and also to the libraries of NCAD and St. Patrick's College, Drumcondra, for the use of their facilities.

Finally, I wish to thank my family and friends for their understanding, support and encouragement.



INTRODUCTION

In this dissertation I hope that as a result of research I will develop my own understanding of the term "slow learner". I aim to:

- 1] Identify, study and assess six pupils who find art and creative thinking difficult.
- 2] Develop my own understanding of how cognitive development relates to creative and artistic expression.
- 3] Develop an understanding of the difficulties slow learners have, so that I may be better equipped to teach a pupil who may be having difficulties.

In Chapter I, I have reviewed the literature in order to identify a definition for the term "slow learner". I have also included some characteristics that seem to be common to most slow learners.

In Chapter II, I have looked at children's development in art so that I may be able to relate what I discover in the research project, outlined in Chapters IV, to findings in this area. I will look at Lowenfeld and Brittain's developmental stages in particular, also I hope to explore Viktor Lowenfeld's visual/haptic theory, outlined in Chapter II. In Chapter III, I will look at the art of the slow learner and the remaining chapters consist of a research project on the slow learner in art education.

CHAPTER I

THE SLOW LEARNER:

A REVIEW OF THE LITERATURE

A Lack of a Definition

In the world of education, terms are used in a variety of ways, more especially in the world of special educational needs. The term 'slow learner' (1) has been used increasingly in reference to pupils who are failing in their school work. Other terms such as "educational disadvantage" have been used and as far back as 1960 researchers in the U.S. argued about a "lack of a clear definition of educational disadvantage." (2) Around about 1965 Green et al stated that "as a result of a lack of clarity one of the highest priorities in research design and programme planning should be the development of a more adequate definition of the problem." (3) In Ireland during the 1960's and 1970's the characteristics of educational disadvantage were being examined. The School Psychological Service of City Dublin Vocational Education Committee (4) realised that there was research being undertaken on educational disadvantage in the 1970's. The City Dublin Vocational Education Committee was also aware of research in progress throughout Europe and the U.S. on "education backwardness", "dyslexia", "learning disabilities", "illiteracy", "school failure", and "drop-out". These labels often overlapped causing confusion and led to the lack of a clear definition of the term "educationally disadvantaged". When used in the 1990's this term may mean any of the following:

A cluster of symptoms; personal/social/educational/behavioural, - a set of economic/sociological criteria which categorise the families of the pupils and which are used as a basis for the allocation of extra resources. It may also be applied to the school itself or, the communities from which the pupils have come. (5)

Other questions, then, may be raised in relation to the relativity of this term "educationally disadvantaged". Questions such as educationally disadvantaged compared to which norm, compared to which Irish pupils/E.C. pupils and relative to which decade? (6)

Likewise the term "slow learner" (1) caused confusion. While the Department of Education and Science (1964) in the U.K. indicated that it defined "children of any degree of ability who are unable to do work commonly done by children of their age", A. A. Bell (1970) regarded slow learners "as interchangeable with educationally subnormal, backward or less able." (7) Biehler and Snowman classified slow learners as "children low in intelligence", children that have IQ scores above 67 but learn at a reduced rate compared to peers. The American Association on Mental Deficiency (A.A.M.D.) applies the term "mental retardation" (8) to individuals having IQ scores of 67 and below and classifies those IQ scores within that range into the following categories (overleaf).

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the conclusions of the work. It is divided into two main sections: the first section deals with the conclusions of the work in the field of agriculture, and the second section deals with the conclusions of the work in the field of industry and commerce.

4. The fourth part of the report deals with the recommendations of the work. It is divided into two main sections: the first section deals with the recommendations of the work in the field of agriculture, and the second section deals with the recommendations of the work in the field of industry and commerce.

TABLE 1

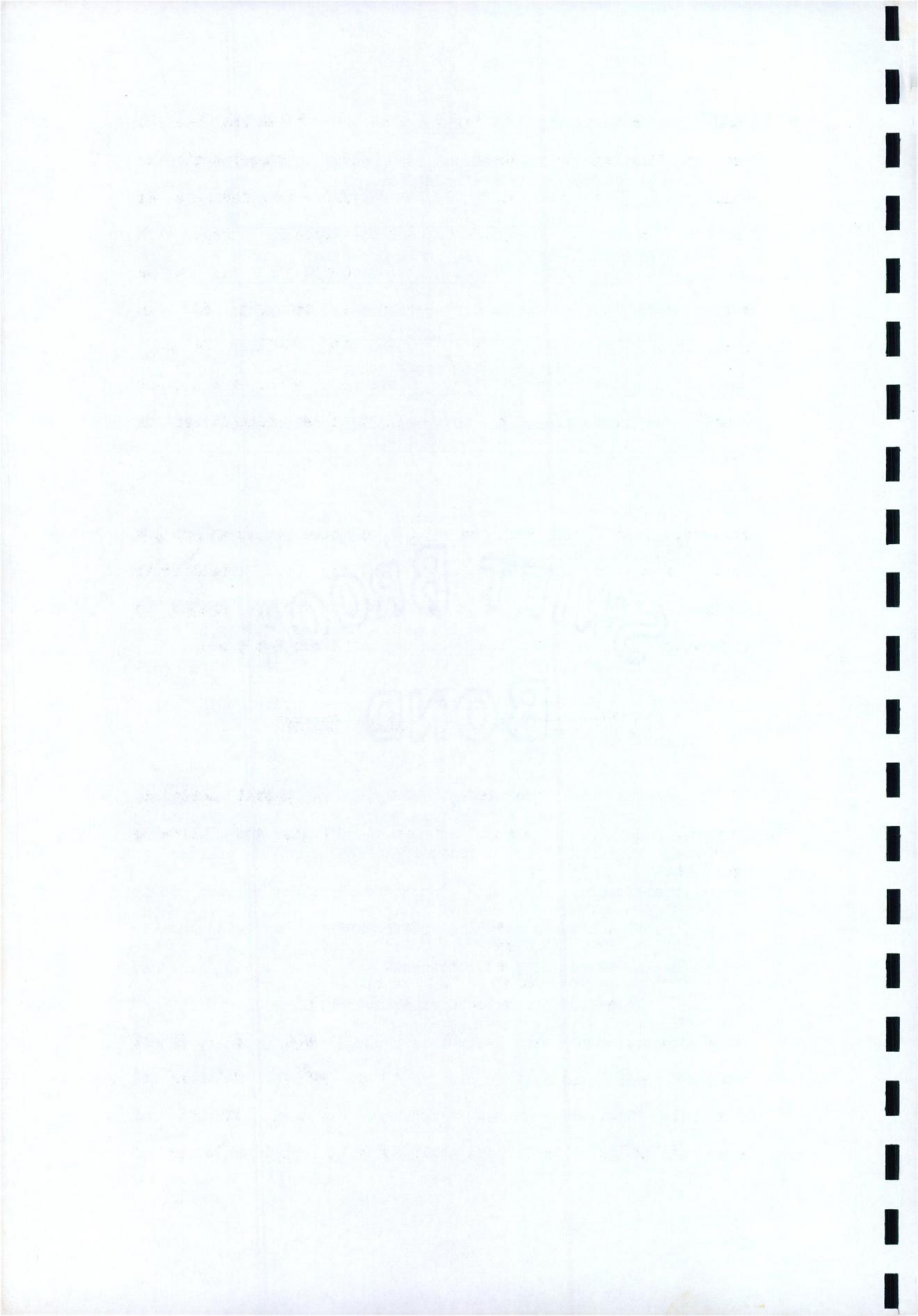
The American Association for Mental Deficiency's
Categories for Mental Retardation.

Mild retardation	IQ score between 67 and 52
Moderate retardation	IQ score between 51 and 36
Severe retardation	IQ score between 35 and 20
Profound retardation	IQ score of 19 and below

SOURCE: Taken from Biehler and Snowman;
Psychology Applied to Teaching, chapter on Dealing
with Pupil Variability, p. 200.

The A.A.M.D. classifies slow learners IQ scores between 68 - 85. Biehler and Snowman use the term "slow learner" to refer to 'all pupils who learn at a significantly slower rate than their classmates.' (9)

Gulliford also makes use of the term "slow learner" but excluding "retarded children" (10) defines it as children "of average or good intelligence, but with a marked discrepancy between their educational achievements and their ability as judged by intelligence tests or their general performance in everyday affairs or non-academic aspects of schooling." (11) Gulliford also suggests that a slow learner is a pupil in an ordinary school rather than in a special school.



John M. Hughes uses the term "slow learner" for those children who are of "limited intelligence and so exclude underfunctioning children of high potential." (12) He refers to slow learners as children who "lag" (13) behind their age group in school work while Lovell defines a slow learning child "as one whose educational age drops below eighty-five per cent of his chronological age." (14) So, how are slow learners defined? What none of these writers above could come up with, was a clear concept of the nature of the difficulty that was categorised as "slow learning".

However, slow learners may be defined as those pupils who do not have below average intellectual ability or intellectual retardation or any other primary handicap but who are unable to cope with school work considered normal for their age group.

Some Characteristics of Slow Learners

Slow learners have the same basic needs as normal children, Tansley and Gulliford summarize these needs under the following headings;

- (a) security,
- (b) giving and receiving affection,
- (c) acceptance by other children,
- (d) recognition and self-esteem,
- (e) independence and responsibility,
- (f) new experience and activity. (15)

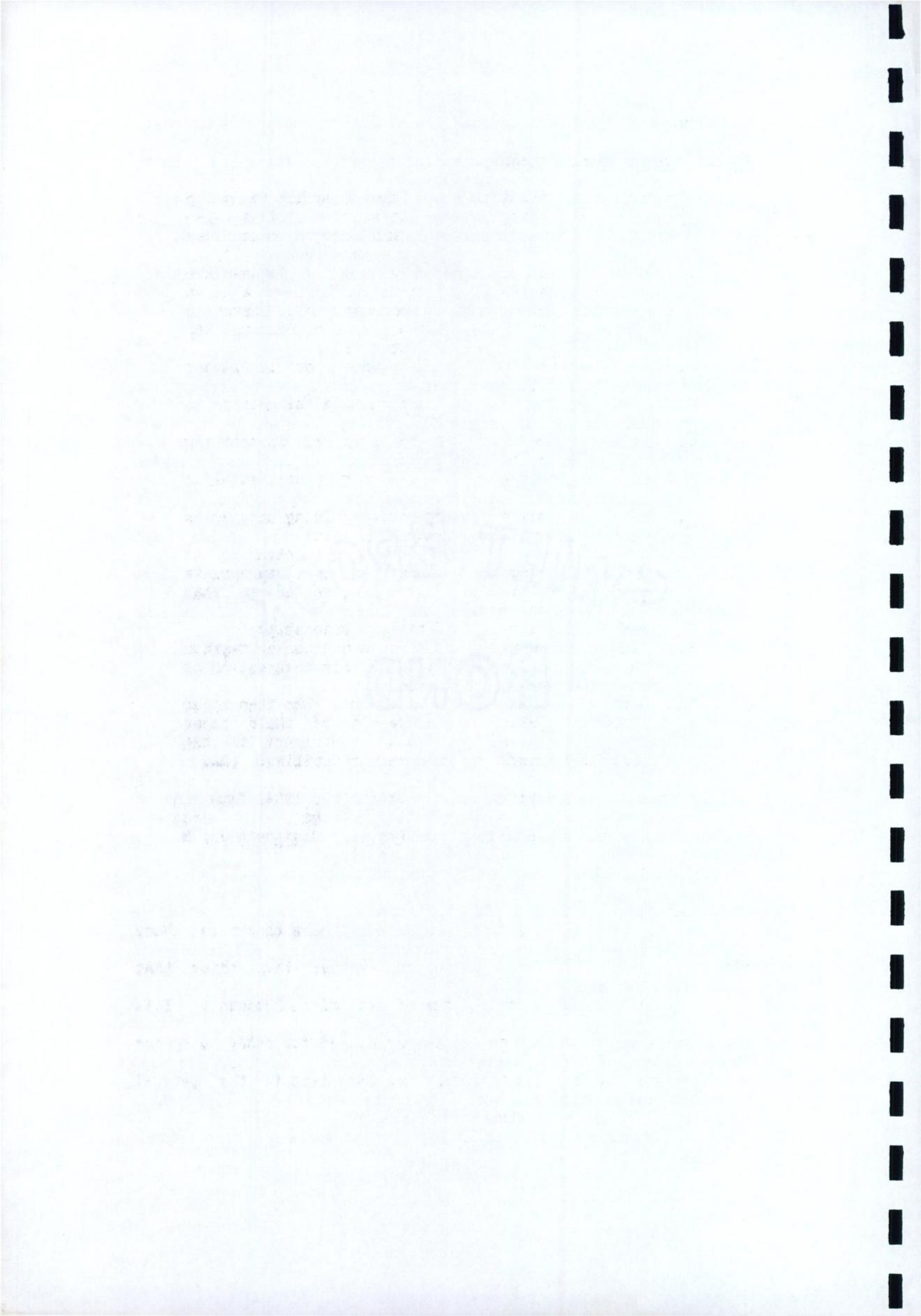
Slow learners can experience insecurity because of a sense of personal inadequacy, which may be caused by certain physical disabilities or the awareness of their own mental limitations, or even the inability to control their feelings during outbursts of

temper. Many slow learners seek the attention and praise of their teachers and because "of deprivation may regard their teachers as parent substitutes." (16) Some slow learners have little opportunity for mixing with others because they feel isolated, and sometimes slow learners are ignored or rejected because of their "mental limitations, appearance, aggressiveness." (17)

Tansley and Gulliford suggest that these children may attempt to attract attention by bullying and boasting, and because they may not be accepted in school they may turn to delinquency outside school. Another characteristic may be that they are usually more dependent on others, yet they still "require pride and satisfaction resulting from accomplishing something quite independently." (18) Tansley and Gulliford also stress the importance of providing these children with opportunities for new "experiences, activities and discoveries." (19)

As we know most normal children have emotional upsets and difficulties in adjusting to growing up. A child's first day at school may cause a child to cry and throw temper tantrums. A child who changes school or teacher or class may find it quite difficult but it is a different matter with a slow learner or a child who feels insecure or unhappy. They find difficulty in "cementing personal relations." (20)

Bride Raban and Keith Postlethwaite say about pupils who are slow learners "that they are much like other pupils". (21) And, having identified this similarity give examples of more common



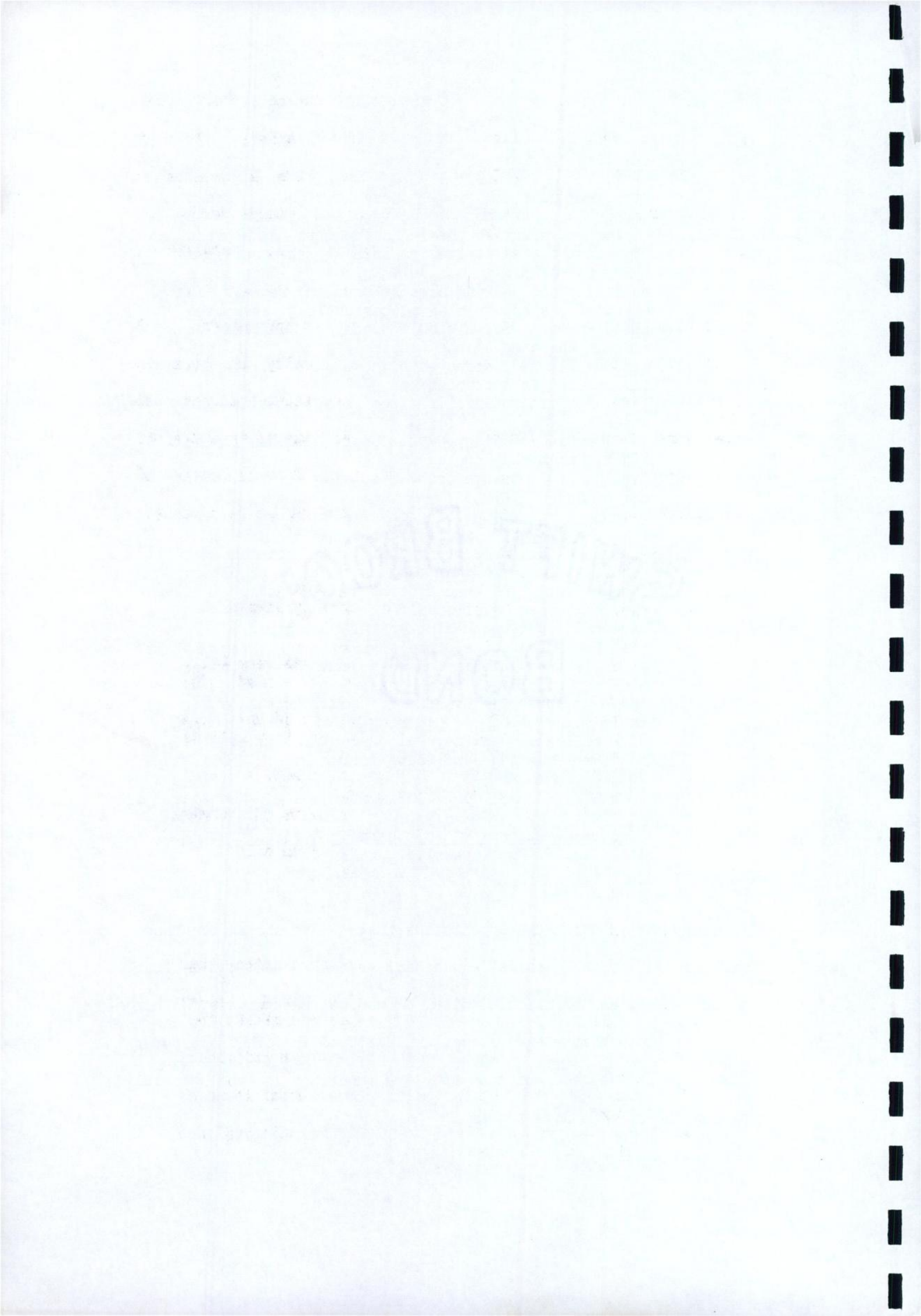
findings:-

Pupils who are slow learners

1. may have poor memories, (they seem not to group thing together nor to categorise things when trying to memorise them, and seem to make less effective use of strategies such as rehearsal);
2. tend to be slow, not only in doing large-scale tasks such as solving a maths problem, but also in performing simple mental processes (e.g. searching their memory for a simple piece of information such as the name of the letter 'a');
3. can easily be distracted by novel or irrelevant information in a problem;
4. tend not to generalise from one situation to another;
5. in problem-solving, are poor at identifying exactly what the problem is;
6. tend not to generate problem-solving strategies of their own;
7. make poor selections of problem-solving strategies that they may have available to them;
8. are poor at monitoring their own attempts at problem-solving so that they can give appropriate amounts of time to different stages and so that they can sense 'dead ends';
9. have difficulty with if-then relationships;
10. tend to be imprecise, impulsive and non-systematic in collecting information both from observation of the 'real world' or from books;
11. and, of course, they tend to know less than other children, which is a result of their other difficulties, but may also contribute to the continued existence of these difficulties. (22)

SOURCE: Ashman, 1984: Sternberg, 1984, Campione et al, 1982. Taken from Classroom Responses to Learning Difficulties, B. Raban and K. Postlethwaite, p. 12.

I have confined the characteristics that I have chosen to those that effect slow learners' education, rather than those that affect their economic/sociological or medical backgrounds. This does not imply that other categories developed for other purposes are without value, but they are less important in the general discussion of this dissertation.



In addition to the major characteristics discussed above, other difficulties appear in association with slow learners. Belmont and Birch (1964) (23) showed that poor readers were significantly weaker than average in integrating auditory and visual perception and in right-left orientation. Ingram (24) classified difficulties as visual spatial, relating to writing and copying; sound-speech, representing confusion of sounds and speech, and association difficulties, generally a difficulty in relating speech and writing. So in an effort to understand students who experience learning difficulties it is important to be aware of the main problems which they experience. Based on my review of the literature, a short list of these problems can be seen below:

Main Problems Slow Learners Experience

1. They feel threatened by new situations,
2. They have low self-esteem-high anxiety levels,
3. It is necessary to praise them,
4. They expect rejection from adults,
5. They do not adjust to social situations very well,
6. They have difficulty in reading - need for readable material,
7. Compensation theory does not work (it is not true to say that if they academically weak they will be good at practical subjects),
8. They find difficulties with abstractions,
9. They have limited attention span,
10. They feel comfortable in a co-operative environment,
11. They have poor short-term memory,
12. They are suited to extrinsic motivation only,
13. They need immediate gratification.
14. They like group rewards.

Learning Environment

1. They learn in a structured environment rather than in an unstructured one;
2. They do not like speculation, they like dogmatism;
3. They are more inclined to be dependent rather than independent;
4. They prefer group learning rather than individual learning;
5. They prefer external rather than internal locus of control;
6. They avoid new demands and they perceive new situations as threatening.

Fig. 1-1



"Limited Attention Span"

1. The first part of the report

2. The second part of the report

3. The third part of the report

4. The fourth part of the report

5. The fifth part of the report

6. The sixth part of the report

7. The seventh part of the report

8. The eighth part of the report

9. The ninth part of the report

10. The tenth part of the report

11. The eleventh part of the report

12. The twelfth part of the report

13. The thirteenth part of the report

14. The fourteenth part of the report

15. The fifteenth part of the report

16. The sixteenth part of the report

17. The seventeenth part of the report

18. The eighteenth part of the report

19. The nineteenth part of the report

20. The twentieth part of the report

21. The twenty-first part of the report

22. The twenty-second part of the report

23. The twenty-third part of the report

24. The twenty-fourth part of the report

25. The twenty-fifth part of the report

Identification of Slow Learners

The identification of a slow learner may not be too difficult, indeed, in the everyday work of the classroom teacher it is possible to identify some of the characteristics listed on page 7. This does not have to be a particularly complicated or lengthy procedure. The teacher's general observation of pupils in class, the assessment of written work and practical work, will help to identify pupils who are having difficulty. Obviously the teacher must have a clear idea of what he expects from every pupil but especially from a pupil who may be having some difficulty.

Developing lists of expectations may be a worthwhile exercise to aid the teacher to identify a slow learner. Also the opinions of other teachers and the guidance counsellor may prove invaluable in gaining some insight. However, a clear picture of a pupil's difficulty and the nature of their difficulty may not be identified through using the combination of procedures outlined above. Some other method is needed. How I identified six pupils for my case study was based on many factors, they included general observation of pupils in class, help from their teachers and in particular the art teacher. I developed my own checklist which was specific to Art, but a general checklist may be related to:-

1. Numerical ability;
2. Other aspects of mathematical ability;
3. The hierarchy of concepts in a specific subject;
4. Manipulative skills in practical lessons;
5. Drawing skills;
6. Co-ordination skills; (25)
7. Reading skills;
8. Language skills.

Identification of slow learners can be dealt with in many

different ways.

My own checklist for identifying such pupils in the art classroom may be seen below.

MY OWN CHECKLIST FOR MONITORING STUDENTS' PROGRESS

Name:

Class:

Date:

1. Ability to Observe and Record:-

- a. Finds it difficult to observe with accuracy and skill
- b. Cannot record what she sees
- c. A good result

2. Practical Skill:-

- a. Average ability
- b. Lacks confidence and needs guidance
- c. Cannot manipulate materials, needs constant supervision

3. Ability To Work in 2D or 3D:-

- a. Works well in 2D
- b. Works well in 3D
- c. Unable to see how an idea can be worked into 3D
- d. Unable to work in either

4. Interest and Enjoyment:-

- a. Interested
- b. Enjoys work
- c. Average interest/enjoyment
- d. Difficult to motivate
- e. Not interested/enjoy it at all

5. Comprehension and Language:-

- a. No problems
- b. Difficulty is attention/listening
- c. Difficulty in making self understood

6. Reading and Understanding:-

- a. Difficulty in understanding text book
- b. Slow reader, appears not to understand text
- c. Difficulty in researching
- d. No problem

7. Writing:-

- a. Good
- b. Average
- c. Poor
- d. Difficulty in organising information

THE UNIVERSITY OF CHICAGO

DEPARTMENT OF CHEMISTRY

LABORATORY OF ORGANIC CHEMISTRY

CHICAGO, ILLINOIS

RECEIVED

APRIL 10 1964

FROM

DR. J. D. COOPER

TO

DR. R. H. BROWN

RE

RECEIVED

APRIL 10 1964

FROM

DR. J. D. COOPER

TO

DR. R. H. BROWN

RE

RECEIVED

APRIL 10 1964

FROM

DR. J. D. COOPER

TO

DR. R. H. BROWN

RE

RECEIVED

APRIL 10 1964

FROM

DR. J. D. COOPER

TO

DR. R. H. BROWN

This checklist was specifically designed to help me identify the slow learner in the art classroom. But I must also point out that it is not just a checklist for the practical class, it may also be used in the History of Art and Appreciation class.

In this Chapter I, I have reviewed the literature in order to identify a general definition of the term 'slow learner', I have also identified some general characteristics of such pupils. In Chapter II, I shall trace the development of children's art in order to develop my own understanding of it, this will help me to form the link between Art and the Slow Learner which I will explore in Chapter III.

FOOTNOTES CHAPTER I

- 1] A. E. Tansley and Ron Gulliford, The Education of Slow Learning Children (London: Routledge and Kegan Paul, 1960), p. 5.
- 2] Brede Foy, Paul Hyland, Gerard Blanche, and May Curran, "Educational Disadvantage: The Experience of the City of Dublin Vocational Education Committee", Studies in Education, ed. Dan Murphy and Valentine Rice, (Volume 7 No. 1, Autumn 1991), p.14.
- 3] Robert L. Green, Rita F. Bakan, J. H. McMillan, L. W. Iszolt, "Research for Education Improvement", Second Handbook of Research on Teaching, ed. R. M. Travers, (Chicago: Rand McNally, College Publishing Co. 1973).
- 4] A support service to a network of twenty-two City of Dublin Vocational Education Committee post-primary schools and six third level colleges, Est. 1960.
- 5] Foy et al, "Educational Disadvantage", p. 14.
- 6] Ibid., p. 14.
- 7] W. K. Brennan, Shaping the Education of Slow Learner, (London: Routledge and Kegan Paul, 1974), p.2.
- 8] Robert F. Bielher and Jack Snowman, Psychology Applied to Teaching 5th ed. (Boston: Houghton Mifflin, 1986), p. 201.
- 9] Ibid., p. 201.
- 10] R. Gulliford, Backwardness and Educational Failure, (Slough: National Foundation for Education Research, 1969), p. 19.
- 11] Ibid., p. 13.
- 12] John M. Hughes, The Slow Learner in your Class (London: Nelson Teacher Text, 1973), p.9.
- 13] Ibid., p. 6.
- 14] K. Lovell, "Backwardness and Retardation in Education Research in Britain", ed., H. J. Butcher, (London: University of London Press, 1968), p. 9.
- 15] Tansley and Gulliford, Slow Learning Children, p. 35.
- 16] Sir Cyril Burt, The Causes and Treatment of Backwardness, (London: Univeristy of London Press, 1957), p. 82.

- 17] Gulliford, Backwardness and Educational Failure, p. 17.
- 18] Ibid., p. 17.
- 19] Ibid., p. 24.
- 20] Ibid., p. 24.
- 21] Bridie Raban and Keith Postlethwaite,
Classroom Response to Learning Difficulties, (London:
MacMillan Education, 1989), p. 11.
- 22] Ibid., p. 12.
- 23] Belmont and Birch, "Lateral Dominance, Lateral Awareness and
Reading Disability", Child Development: American Journal of
Orthopsychiatry, (1965), p. 3.
- 24] C. Ingram, The Education of the Slow Learning Child (New
York: Ronald Press, 1953), pp. 24-39.
- 25] Raban and Postlethwaite, Classroom Response to Learning
Difficulties, p. 11.

CHAPTER II

CHILDREN'S DEVELOPMENT IN ART

What is known about the Psychology of Drawing

It is not a new idea that children's drawing can help us to understand the psychology of child development. During the late 19th century many observers quickly saw that young children liked to draw familiar objects such as people, houses, trees, boats, animals and the human figure. One of the earliest records was a collection of Italian children's drawings published in 1887 by Corrado Ricci. Even before this Ebenezer Cook published an article in 1885 on children's drawings in which he described the successive stages of development as he observed them. As a result Cook encouraged the instruction of art in schools and he urged that this instruction should "be made to conform more nearly to the mentality and interests of the child." (1)

These investigations of children's drawings continued right throughout this century with greatest interest between 1890 and 1910. It was this period that established "the developmental character of children's drawings" (2) and Cyril Burt's (1921) publication of developmental stages. In the United States, G. Stanley Hall was an important figure in the child study movement. He looked at children's drawings in an effort to understand the mysteries surrounding man's evolution on earth. He believed that man's evolution on earth went through the same stages that children passed through on their way to maturity. Another

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1861. It is a very important document, as it contains the President's message to the Congress at the beginning of his first term.

2. The second part of the document is a letter from the President to the Congress, dated January 1, 1861. It is a very important document, as it contains the President's message to the Congress at the beginning of his first term.

3. The third part of the document is a letter from the President to the Congress, dated January 1, 1861. It is a very important document, as it contains the President's message to the Congress at the beginning of his first term.

4. The fourth part of the document is a letter from the President to the Congress, dated January 1, 1861. It is a very important document, as it contains the President's message to the Congress at the beginning of his first term.

5. The fifth part of the document is a letter from the President to the Congress, dated January 1, 1861. It is a very important document, as it contains the President's message to the Congress at the beginning of his first term.

6. The sixth part of the document is a letter from the President to the Congress, dated January 1, 1861. It is a very important document, as it contains the President's message to the Congress at the beginning of his first term.

psychologist, Alfred Binet, looked at children's art also. Binet used art-related tables in his early attempts to create measures of intelligence that could be used to identify feeble-minded children in French schools.

The psychological interest in children's art continued right throughout the 20th century. At Stanford University under the influence of Lewis Terman, Florence Goodenough produced her doctoral dissertation in 1924, the first version of "Draw A Man" Test. (3) Later Dale Harris expanded that test to include a 'Draw A Woman' test and developed a visual scale for scoring such drawings. In her "Draw A Man" test Goodenough showed that drawing for children "had a more cognitive than aesthetic meaning". (4) She also suggested that this test could help in the exploration of

- (a) children's personality, their affective life and conflicts and their interests;
- (b) those children limited by lack of language or by linguistic barriers. (5)

Sigmund Freud, Carl Jung and Rhoda Kellog are among the many who have used or influenced the use of children's art as a way of discovering the hidden, covert life that lies beneath the surface of human behaviour.

Alschuler and Hattwick's study (6) of the easel paintings of nursery school children is a good example of how children's art has been used as data for understanding personality.

Thus by studying the psychological literature we can determine

that within psychology itself there has been a division of interest in children's art. One group uses it as subject matter for purposes of psychological measurement while another group has used it as a means through which the child's private life could be interpreted and understood.

The Aim of Art Education and Stages of Development in Children's Art

All experiences in art must grow out of the course of natural developmental through which a child matures. We must understand a child's natural development in art in order to guide children successfully in Art and Design Education. It is not the aim of Art Education to produce works of art or to give out large quantities of mindless information. In September 1985 the Curriculum and Examinations Board published The Arts in Education. It identified three general aims of arts education:

1. to develop a love of, interest in and value for the arts;
2. to achieve a balance between artistic education (making art) and aesthetic education (receiving art);
3. to acquaint the student with the traditions of art.
(7).

More specifically, the Board of Studies for the Arts focuses on the aims of each art-form, firstly in general terms and then in relation to primary and post-primary education. The General Aims in relation to the visual arts are:

General Aims in the Visual Arts

1. To foster in pupils a love of, an interest in and a value for the visual arts;
2. To help pupils to know themselves and the world in visual terms through a structured integration of the dynamic

1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

2. The second part of the report deals with the results of the work during the year and the progress of the work during the year.

3. The third part of the report deals with the results of the work during the year and the progress of the work during the year.

4. The fourth part of the report deals with the results of the work during the year and the progress of the work during the year.

5. The fifth part of the report deals with the results of the work during the year and the progress of the work during the year.

6. The sixth part of the report deals with the results of the work during the year and the progress of the work during the year.

7. The seventh part of the report deals with the results of the work during the year and the progress of the work during the year.

8. The eighth part of the report deals with the results of the work during the year and the progress of the work during the year.

9. The ninth part of the report deals with the results of the work during the year and the progress of the work during the year.

10. The tenth part of the report deals with the results of the work during the year and the progress of the work during the year.

11. The eleventh part of the report deals with the results of the work during the year and the progress of the work during the year.

12. The twelfth part of the report deals with the results of the work during the year and the progress of the work during the year.

13. The thirteenth part of the report deals with the results of the work during the year and the progress of the work during the year.

14. The fourteenth part of the report deals with the results of the work during the year and the progress of the work during the year.

- between perceiving, thinking, feeling and expressing;
3. To offer each pupil a wide range of visual arts experiences with an appropriate balance between artistic education (the pupil making art) and aesthetic education (the pupil receiving art);
 4. To develop pupils' ability to make a wide range of symbols, images and forms appropriate to their development level, cultural background, and personal disposition;
 5. To develop the ability and confidence of pupils to make and understand visual symbols and so to think visually;
 6. To foster personal and social development through encouraging the making of art individually, in pairs and in collaborative group projects;
 7. To engage pupils in the creation of problems which must be perceived and solved and which are inherently ambiguous and have no single correct solution;
 8. To place value on the individual visual expression of each pupil and so to foster a sense of purpose and achievement in each one and a mutual respect for the work of others;
 9. To provide pupils with experience in a wide range of media so as to develop their awareness and understanding of the range and quality of ideas, meaning and feelings that can be created and expressed;
 10. To foster in pupils a developed understanding of the continuity between art/craft/design and other curricular areas and between art/craft/design and the world outside the classroom;
 11. To introduce pupils to the history and traditions of art, including the art of other cultures, and to develop a particular understanding of the works of contemporary artists. (8)

These are very specific and detailed aims whereas on a broader note the aim of art education is to help a child to make sense of art when "they experience it as a basic form of expression and as response to life" (9) as Chapman states:

The two modes of experience - expression and response - are interdependent. Both are essential considerations in charting goals for personal fulfilment, for studies of the artistic heritage, and for studies of the social aspects of art. (10)

These aims help a child to increase his capacity to enjoy visual experiences and his ability to express himself through art media. A child's work may not appeal to adults or have artistic merit by adult standards, therefore it must be looked at and evaluated on

its own terms and in relation to other works created by children of the same age. It should be looked at in the light of the child's own intention and the child's work must also be looked at in terms of the limits of his development. So in an effort to understand children's drawings we must relate them to developmental stages. Many psychologists have formulated various developmental stages.

Viktor Lowenfeld believed that children communicate and express themselves as a creative function and expression of self. Eisner wrote about creative development being reversed from the "inside out" to "outside in". (11) Piaget looked at cognitive and perceptual stages as "factors of individual expression". (12) Lark-Horovitz described three main stages of development in art expression through which all children pass. They are:

- | | |
|-----------------------------|-------------|
| 1. Scribble Stage | 1-4 years |
| 2. Schematic Stage | 4-10 years |
| 3. True-to-Appearance Stage | 10-13 years |

These terms/stages describe changes in pictorial development and correspond only roughly to chronological age - or mental age - so that one could speak of "drawing age". (13)

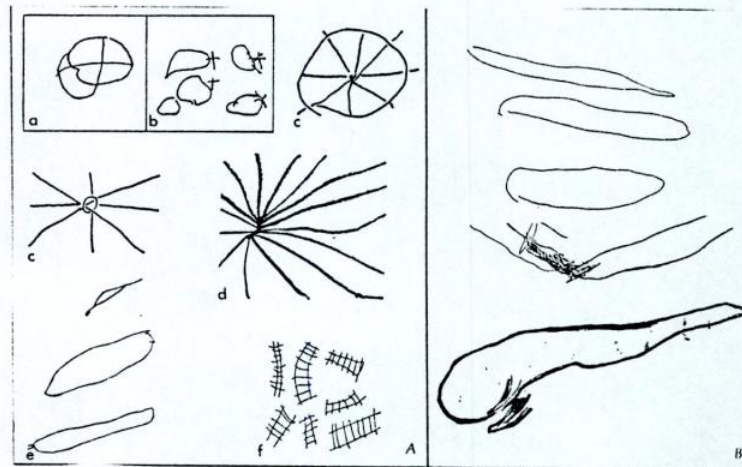
Fig. 2-1 SCRIBBLE STAGE

Figure 2-1.A. There is a variety in children's scribbles, shapes and aggregates. Any of these may appear in the work of a very young child: a, b, e - aggregates; c - mandalas; d - radical image; f - ladder. Ages three to four.

B. FISH. One child started a large series of drawings with shape like (e) in Fig. 2-1.A. Her series developed until she ended with a "fish", so named after she finished it. Girl, age three-and-one-half, crayons.

SOURCE: Understanding Children's Art for Better Teaching, Horovitz, Lewis, Luca (Merill 1973), Art Development in Childhood, p. 7.

Scribbles have been looked at by numerous psychologists and they have speculated that they could mean any number of things.

Grotzinger suggests that:

In its scribbling the child is walking over the paper as the flies walk over the wall. So in the spiral, the cross, the zig-zag, we have in pictorial form three of the child's fundamental experiences: (A) floating in which the child resolves on its own axis - the rotary sense of space; (B) standing in which he experiences the perpendicular and horizontal positions and also the process of becoming erect - the primal cross; (C) walking - the zig-zag. (14)

সংস্কৃত

১৯৫৬

১৯৫৬

১৯৫৬

১৯৫৬

১৯৫৬

১৯৫৬

১৯৫৬

১৯৫৬

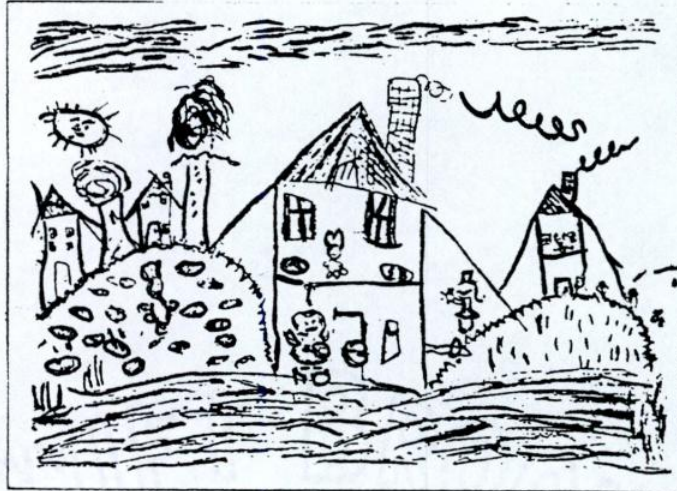
১৯৫৬

১৯৫৬

Rhoda Kellog also studies children's scribbles. She saw scribbles as the first stage of a child's "search for order and balance".

(15)

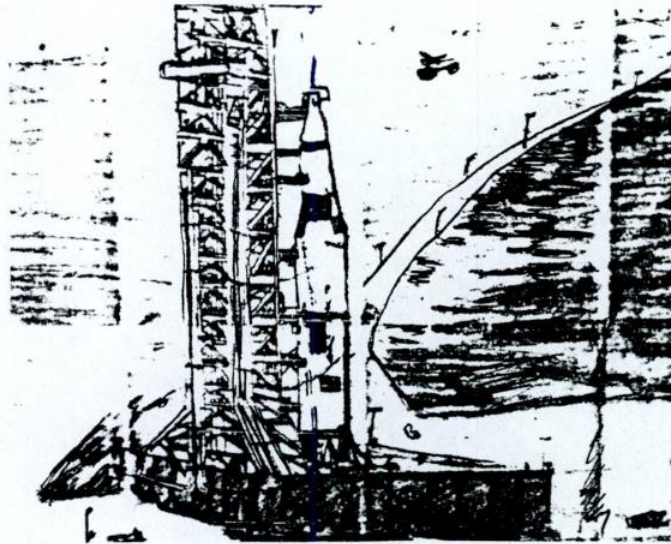
Fig. 2-2 SCHEMATIC STAGE



Easter Morning. Schematic composition scribbled ground strip, curved contours for fields (not hills) on which are trees, house plants. Left, Easter eggs on flat grass, strip of sky with sun. The child in front of her house in her Easter finery has large new shoes, hat. A diversity of graphic vocabulary; symmetrical arrangement and ornamentation. Girl, age five, pencil.

SOURCE: Understanding Children's Art for Better Teaching, Horovitz et al, p. 7.

The term schema is a latin word meaning outline. In the schematic stage children use outline shape to describe actual objects, a schematic drawing usually selects the essential characteristics of objects.

Fig. 2-3 TRUE-TO-APPEARANCE STAGE

Ready for Lift-off. One of a number of drawings and paintings of Apollo. True-to-appearance representation, with "true proportions", indication of perspective. Boy, age ten, pencil.

SOURCE: Understanding Children's Art for Better Teaching, Horovitz et al, p. 13.

At the true-to-appearance stage, objects and groups of objects are drawn as they are observed from a single point of vantage. There is an attempt at perspective and foreshortening. Representation moves towards 'natural' or 'real' images, but the child rarely achieves this goal.

Jacqueline Goodnow suggests that as the child develops his drawings may be regarded as:

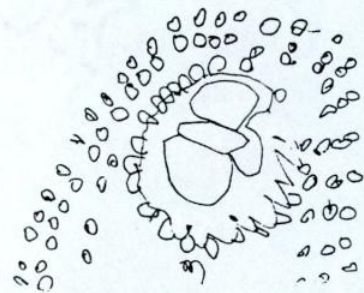
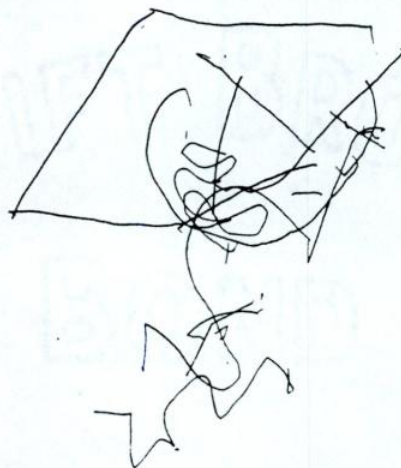
1. expressions of our search for order in a complex world;
2. as examples of communications. (16)

In Approaches to Art Education, Laura Chapman describes children's artistic development by relating it to various stages of their formal education:

- | | | |
|----|-----------------------------|------------|
| 1. | The pre-school years: | ages 3-5 |
| 2. | The early elementary years: | ages 6-8 |
| 3. | The preadolescent years: | ages 9-11 |
| 4. | The junior high years: | ages 12-14 |

But it is Lowenfeld and Brittain's stages of development that are most relevant to this dissertation and to my case study, because they describe both the Pseudo-Naturalistic Stage and Adolescent Art which ranges in age from twelve to seventeen years - the ages of the pupils in my case study.

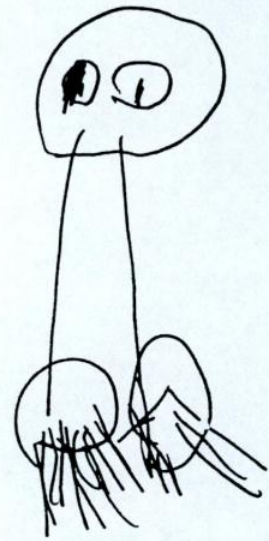
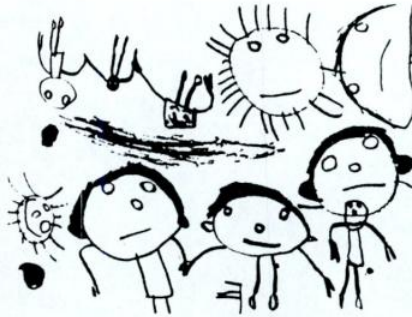
LOWENFELD AND BRITAIN'S DEVELOPMENTAL STAGES



The Scribbling Stage, Two-Four Years: Beginnings of Self-Expression

DRAWING CHARACTERISTICS	SPACE REPRESENTATION	HUMAN FIGURE REPRESENTATION
DISORDERED SCRIBBLING:		
Motor activity utilizing large muscles with movement from shoulder Kinesthetic pleasure Grasps tool with whole hand Swing of arm makes line Looks away while scribbling	Utilizes drawing surface Sometimes scribbles beyond paper Ignores previous marks placed on a page	No attempts made
CONTROLLED SCRIBBLING:		
Smaller marks Repeated motions Watches scribbles while drawing Uses wrist motion Can copy a circle	Stays within drawing area Draws around previous marks on the page May concentrate on certain parts of drawings	Circles, lines, loops and swirls made, which are prefigural
NAMED SCRIBBLING:		
Relates marks to things known Greater variety of line Holds tool between fingers Identification of subject may change in the process of drawing Longer attention span	Scribbles placed purposely Previous marks on the page are utilized Empty space may take on meaning Lines become edges of shapes	A scribble may be pointed out by the child as being a person Action may be named, such as running, jumping, swinging

১০৯৪
১০৯৪



The Preschematic Stage, Four-Seven Years: First Representational Attempts

DRAWING CHARACTERISTICS

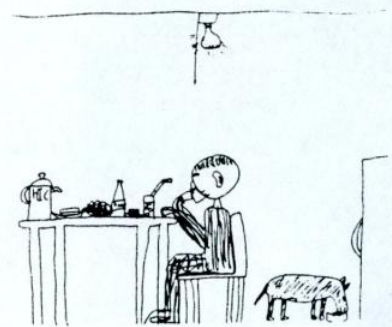
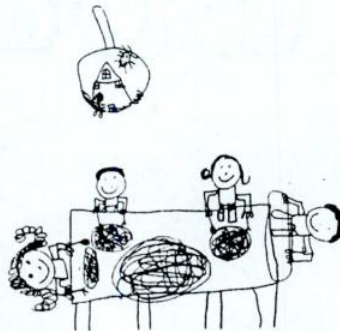
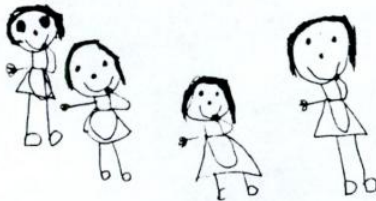
Shapes for things are geometric and lose their meaning when removed from the whole
Placement and size of objects are determined subjectively
Objects drawn are not related to one another
Art becomes communication with the self
Known objects seem to be catalogued or listed pictorially
Can copy a square at four, a triangle at five

SPACE REPRESENTATION

Objects seem to float around page
Paper sometimes turned or rotated while drawing
Size of objects not in proportion to one another
Objects are distorted to fit space available
Space seems to surround child

HUMAN FIGURE REPRESENTATION

Head-feet symbol grows out of scribble
Flexible symbol, constantly changing
People are looking at viewer, usually smiling
Gradual inclusion of arms (often from head), body, fingers, toes
Distortion and omission of parts is to be expected
Clothes, hair and other details expected by end of this stage



The Schematic Stage, Seven-Nine Years: The Achievement of a Form Concept

DRAWING CHARACTERISTICS

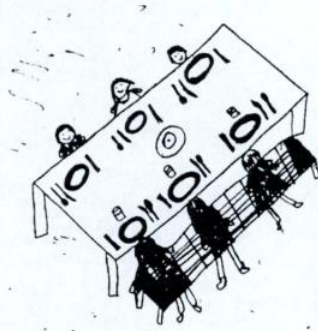
Development of a form concept which is repeated again and again
Schema is altered only when special meaning is conveyed
Drawing shows concept, not percept
Bold, direct, flat representation
Drawings reflect a child's active knowledge of the environment

SPACE REPRESENTATION

Establishment of a base line on which objects are placed and often a sky line, with the space between representing the air
Two dimensional organization of objects
No or little overlapping
Subjective space representation common
a. simultaneous representation of plan and elevation
b. X-ray drawings
c. fusion of time and space
Multi-base lines
Environment symbolized

HUMAN REPRESENTATION

Repeated schema for person
Body usually made up of geometric shapes
Arms and legs show volume and are usually correctly placed
Exaggeration, omission, or change of schema shows effect of experience
Proportions depend on emotional values



The Gang Age, Nine-Twelve Years: The Dawning Realism

DRAWING CHARACTERISTICS

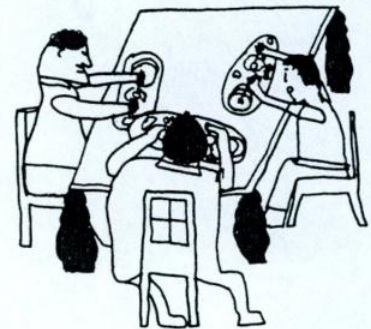
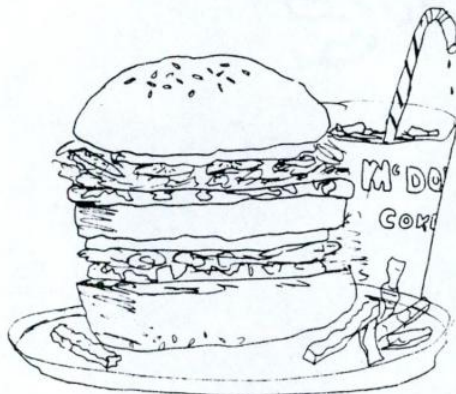
Greater awareness of details
Self conscious of own drawings
Greater awareness of physical environment
Events are characterized rather than drawn naturalistically
No understanding of shade and shadow

SPACE REPRESENTATION

Disappearance of base line and emergence of the plane
Overlapping of objects
Beginning of interrelationships between objects
Sky now comes down to horizon
Attempts at showing depth through size of objects

HUMAN FIGURE REPRESENTATION

Rigid schema no longer prevails
Greater awareness of clothing details
Less exaggeration, distortion, and omission of body parts to show emphasis
Body parts retain their meaning when separated
Greater stiffness of figures



The Pseudo-Naturalistic Stage, Twelve-Fourteen Years: The Age of Reasoning

DRAWING CHARACTERISTICS

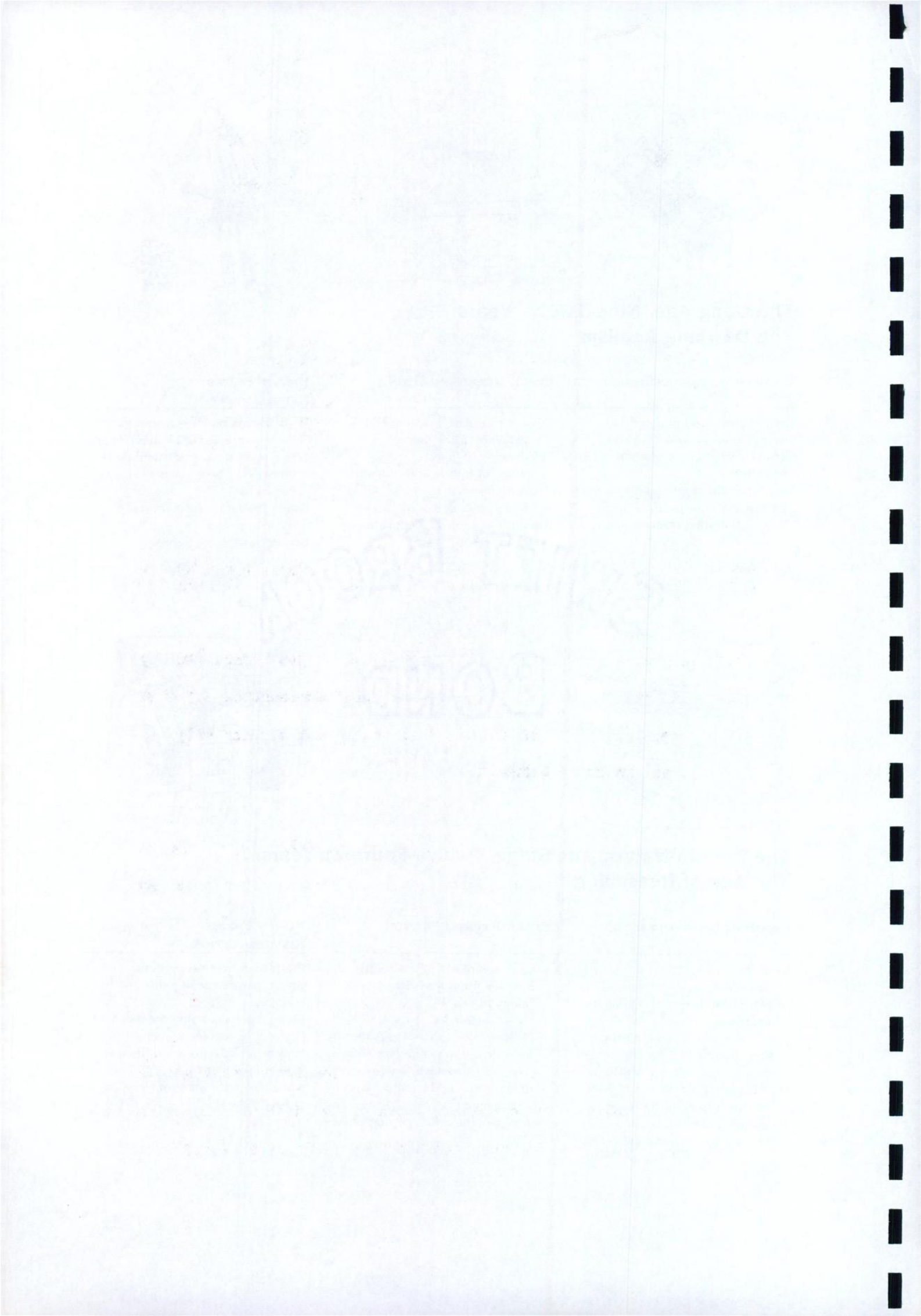
Critically aware of own shortcomings in art
Drawings can become shorthand notations
Ability to focus upon selected parts of environment
End of spontaneous art activity
Details such as wrinkles and folds become important for some
Projection of non-literal, personal meaning into objects and events

SPACE REPRESENTATION

Greater awareness of environment, but only important elements drawn in detail
For visually minded, an awareness of depth; child draws as a spectator; attempt at perspective
For haptically minded, space determined subjectively; child draws as a participant
Action goes on within picture plane

HUMAN FIGURE REPRESENTATION

Closer to correct proportions
Greater awareness of joints and body actions
Facial expressions vary for meaning
Cartooning popular
Person can be represented by less than total figure
Sexual characteristics over-emphasized





Adolescent Art, Fourteen-Seventeen Years: The Period of Decision

DRAWING CHARACTERISTICS	SPACE REPRESENTATION	HUMAN FIGURE REPRESENTATION
<ul style="list-style-type: none"> Drawings tend to resemble 12 year level, without further instruction Conscious development of artistic skills Haptic drawings show subjective interpretation Visually minded students may get pleasure from visual details, light and shade Extended attention span Mastery of any material Control of purposeful expression 	<ul style="list-style-type: none"> Perspective can be learned and utilized by visually minded; awareness of atmosphere Attention to non-naturalistic representation for haptically minded; portrayal of mood, shifting of space or distortion for purposeful emphasis 	<ul style="list-style-type: none"> Naturalistic attempts by some, awareness of proportions, actions, and visible details Exaggeration of detail for emphasis by some Imaginative use of figure for satire

SOURCE: Viktor Lowenfeld, W. Lambert Brittain Creative and Mental Growth (Eighth edition, New York, Macmillan, 1987) pp. 474-479.

This is just a summary of the developmental stages identified by Lowenfeld and Brittain. It gives a brief explanation of the difference, changes and similarities that exist particularly in drawing, as the child grows older.

These examples will be considered as midpoints (that is, examples by which I can compare or relate to) and convenient labels in my case study.

Visual and Haptic Aptitude

In 1939 Viktor Lowenfeld (17) carried out extensive investigations in which he demonstrated the existence of two distinct creative types based on two unlike reactions towards the world of

1. The first part of the report is a general introduction to the subject of the study.

2. The second part of the report is a detailed description of the methods used in the study.

3. The third part of the report is a presentation of the results of the study.

4. The fourth part of the report is a discussion of the results and their implications.

5. The fifth part of the report is a conclusion and a list of references.

6. The sixth part of the report is a list of appendices.

7. The seventh part of the report is a list of figures and tables.

8. The eighth part of the report is a list of abbreviations and symbols.

9. The ninth part of the report is a list of acknowledgments.

10. The tenth part of the report is a list of footnotes.

11. The eleventh part of the report is a list of references.

12. The twelfth part of the report is a list of appendices.

13. The thirteenth part of the report is a list of figures and tables.

14. The fourteenth part of the report is a list of abbreviations and symbols.

15. The fifteenth part of the report is a list of acknowledgments.

16. The sixteenth part of the report is a list of footnotes.

17. The seventeenth part of the report is a list of references.

experience. In Creative and Mental Growth he tells us that at the age of twelve we can see these two types of expression. One is called the "visual" type, the other the "haptic" type. (18)

An extreme haptic type of individual:- is a normal sighted person who uses his eyes only when he is compelled to do so, he is concerned with "body sensations and subjective experiences, which are felt emotionally". (19) The visually minded individual on the other hand, is one who is lost in the dark, one who depends completely on his visual experiences of the outside world, "he becomes familiar with the environment" through "his eyes and feels like a spectator". (20) Most people fall between these two extremes. Initially, Lowenfeld discovered these two types while working with the partially blind in 1939. He discovered some "partially blind individuals used their limited sight to examine objects when they expressed themselves in clay modelling". While other partially sighted individuals did not use their eyes, "but preferred to use the sense of touch". (21) (See Figures 2-4 and 2-5).

Fig 2-4 SCULPTURE BY A VISUALLY MINDED BLIND GIRL AGED SIXTEEN

"Pain" sculpture by a sixteen year old blind girl who is visually minded. (A) The general outline is made. (B) the cavity of the mouth is formed. (C) The nose is added. (D) Eye sockets are hollowed out. (E) Eyeballs are put in. (F) Lids are pulled over. (G) Wrinkles are formed. (H) Ears are added. (I) Hair is added. (J) In the finished product, all features are incorporated into a unified surface.

SOURCE: Lowenfeld and Brittain, Creative and Mental Growth, p. 358.



1. The first photograph shows the person's head and shoulders in profile, facing right. The person has dark hair and is wearing a dark top. The background is light and textured.

2. The second photograph shows the person's head and shoulders in profile, facing right. The person has dark hair and is wearing a dark top. The background is light and textured.

3. The third photograph shows the person's head and shoulders in profile, facing right. The person has dark hair and is wearing a dark top. The background is light and textured.

4. The fourth photograph shows the person's head and shoulders in profile, facing right. The person has dark hair and is wearing a dark top. The background is light and textured.

5. The fifth photograph shows the person's head and shoulders in profile, facing right. The person has dark hair and is wearing a dark top. The background is light and textured.

6. The sixth photograph shows the person's head and shoulders in profile, facing right. The person has dark hair and is wearing a dark top. The background is light and textured.

7. The seventh photograph shows the person's head and shoulders in profile, facing right. The person has dark hair and is wearing a dark top. The background is light and textured.

8. The eighth photograph shows the person's head and shoulders in profile, facing right. The person has dark hair and is wearing a dark top. The background is light and textured.

9. The ninth photograph shows the person's head and shoulders in profile, facing right. The person has dark hair and is wearing a dark top. The background is light and textured.

Fig. 2-5 SCULPTURE BY A HAPTIC MINDED BLIND BOY AGED SIXTEEN



"Pain" sculpture by a sixteen year old blind boy who is haptically minded. (A) The chin is constructed. (B) The teeth and tongue are put in. (C) The mouth is closed, hiding inside features. (D) The nose is added, eye sockets are made. (E) Eyeballs are put in from inside, head is closed. (F) Ears, muscles, and hair are added. (G) The head is finished. (H) All features remain isolated as partial impressions of final product.

SOURCE: Lowenfeld and Brittain, Creative and Mental Growth, p. 360.



The initial discoveries led Lowenfeld to study normal people, here he found similar tendencies. See below some general characteristics of each type.

TABLE II
CHARACTERISTICS OF VISUAL AND HAPTIC TYPES

Visual Types	Haptic Types
Acquaints himself with his environment primarily through his eyes.	Although normally sighted uses his eyes only when compelled to do so.
Would be disturbed and inhibited if he were to be limited to haptic impressions, (i.e. if he were asked not to use sight but to orient himself only by means of touch, bodily feelings, muscular sensations and kinaesthetic functions.	Otherwise relies on his sense of touch and body self as his main means of becoming acquainted with and reacting to his environment.
SOURCE: Lowenfeld and Brittain, <u>Creative and Mental Growth</u> , pp. 356 - 368.	

TABLE III
SOME EXAMPLES OF VISUAL/HAPTIC FUNCTIONS

Visual		Haptic
Books	The Word	Heavy
Box	lifting	Straining
Visualize the building and count the floors	How many floors in a building	Recalling the number of flights you had to climb
SOURCE: Lowenfeld and Brittain, <u>Creative and Mental Growth</u> , pp. 356-368.		

...the ...
...the ...
...the ...

...the ...
...the ...
...the ...

...the ...
...the ...

...the ...
...the ...

...the ...
...the ...

...the ...
...the ...

1. The visual type is observer - usually approaches things from their appearance and perceives the whole initially, the detail later, then integrates details into whole image. How something looks is of prime importance. Tactile sensations translated into visual form.
2. The haptic type utilizes muscular sensations, kinesthetic experiences, impressions of touch, etc. outside world. Enjoys touch textures, art of the haptic type much more subjective.

In my case study I have identified which of these types relates to each pupil, these results may be found in Chapter VI.

In this Chapter, I have described the development of children's art through a review of the literature. I have also described Lowenfeld and Brittain's stages of development which will be used in Chapter V and Chapter VI as examples by which I can compare and relate to the work of the pupils in the case study.

In the next chapter, I will look at the art of the slow learner and some characteristics of the slow learner in art education.

FOOTNOTES CHAPTER II

- 1] Dale B. Harris, Children's Drawings as Measures of Intellectual Maturity. (New York: Harcourt, Brace and World, 1963), p. 10.
- 2] Ibid., p. 10.
- 3] Ibid., p. 10.
- 4] Ibid., p. 20.
- 5] Ibid., p. 36.
- 6] Alschuler and Laberta Hattwick, Painting and Personality: A Study of Young Children. (Chicago University Press, 1947, vols. I and II).
- 7] Report of Board of Studies: the Arts, (Dublin: Curriculum and Examinations Board, August, 1987), p. 23.
- 8] Ibid., pp. 23-24.
- 9] Laura H. Chapman, Approaches to Art in Education. (New York: Harcourt, Brace, Jovanovich, , 1978), p. 118.
- 10] Ibid., p. 118.
- 11] Elliot Eisner, The Arts, Human Development and Education. (New York: McCutchan Publishing, 1970), p. 14.
- 12] Ibid., p.14.
- 13] Betty Lark-Horovitz, Hilda Lewis, and Mark Luca, Understanding Children's Art for Better Teaching. (Charles E.Merrill Publishing Co., 1973, 1967), p. 5.
- 14] W. Grotzinger, Scribbling, Drawing, Painting; The Early Forms of the Child's Pictorial Creativeness. (New York: Frederick A. Praegar, 1955), p. 43.
- 15] R. Kellog, Analysing Children's Art. (Palo Alto, Calif., National Press, 1969), p. 61.
- 16] Jacqueline Goodnow, Children's Drawing: The Developing Child. Eds. J. Bruner, M. Cole, B. Lloyd, (Fontana Press, 1977), p. 10.
- 17] V. Lowenfeld, The Nature of Creative Activity: Experimental and Comparative Studies of Visual and Non-Visual Sources. (London: Kegan, Paul, Trench, Trubner, 1939), pp. 1-272.
- 18] Viktor Lowenfeld and W. Lambert Brittain, Creative and Mental Growth. (New York: Macmillan, eighth edition, 1987), p.p. 356-357.

SWIFT BROOK
BOND

19] Ibid., p. 357.

20] Ibid., p. 357.

21] Ibid., p. 357.

22] Ibid., p. 357.

SWIFT BROOK
BOND

CHAPTER III

SLOW LEARNERS IN ART EDUCATION

What do Children Draw

According to Lark-Horowitz et al there are four distinct categories of children's drawings:

1. Spontaneous:- drawings made on their own initiative as play activity or in pursuit of individual interest;
2. Free or voluntary:- drawings made on request but with the children choosing their subject;
3. Directed pictures:- pictures for which the topic is proposed;
4. Copies or to be completed drawings. (1)

Not much is written in the literature about directed pictures, for the most part spontaneous drawings are the category most often reviewed.

TABLE 4
WHAT CHILDREN DRAW

AGES	5-7	8-9	11-13	14-17
Picture Stories	32	33	6	1
Landscape	3	3	3	1
Objects by themselves	55	62	91	98
Miscellaneous	10	2	-	-

Subject matter; "What children draw to please themselves". Shown in percentages, 1895. From Maitland.

AGES	5-7	8-9	11-13	14-17
Men and Women	22	20	10	4
Houses	16	15	12	3.5
Animals	11.5	10.5	9	8
Still Life except Flowers	20	24	31	27
Conventional Design	3	6	5	2.5
Transportation, mechan. & invent.	4	6.5	10	7
Ornament	1.5	1	4	6.5
Plant Life	17	15	15	9.5
Miscellaneous	5	1	1	-

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1863. It is a very important document, as it contains the President's message to Congress, and is one of the most important documents in the history of the United States.

2. The second part of the document is a letter from the President of the United States to the Congress, dated January 3, 1863. It is a very important document, as it contains the President's message to Congress, and is one of the most important documents in the history of the United States.

3. The third part of the document is a letter from the President of the United States to the Congress, dated January 3, 1863. It is a very important document, as it contains the President's message to Congress, and is one of the most important documents in the history of the United States.

4. The fourth part of the document is a letter from the President of the United States to the Congress, dated January 3, 1863. It is a very important document, as it contains the President's message to Congress, and is one of the most important documents in the history of the United States.

5. The fifth part of the document is a letter from the President of the United States to the Congress, dated January 3, 1863. It is a very important document, as it contains the President's message to Congress, and is one of the most important documents in the history of the United States.

6. The sixth part of the document is a letter from the President of the United States to the Congress, dated January 3, 1863. It is a very important document, as it contains the President's message to Congress, and is one of the most important documents in the history of the United States.

Content of drawings of 1,870 children, 1895. Shown in percentages, from Maitland.

SOURCE: Lark-Horovitz, Understanding Children's Drawing for Better Teaching, (Maitland study "What Children Draw to Please Themselves", The Inland Education I, 1895), p.p. 77-81.

Because both these categories, directed drawings and spontaneous drawings are at opposite ends of a continuum it is important to realise the differences. Of course, in a classroom situation children's drawings will presumably come under the category directed drawing. But, I do not think we can make the same presumption about the drawings children do for homework. The pupils in my first year class were learning about the form, structure and proportions of the head. I also discussed different expressions of the face with them. The end result of my scheme was a puppet. As a starting point I used observational drawings of the head, but I also gave the girls homework which involved making a number of drawings of the head to show different expressions (see Figure 6-1 to 6-4). It is obvious that some of these were not drawn from direct observation so therefore it is relevant to this dissertation to relate these drawings to the work of Lark-Horvitz and F. L. Goodenough.

In Chapter II I looked at Lark-Horovitz's developmental stages. Figure 2-1 shows a variety of scribbles made by children. After the scribble stage the earliest recognizable human is likely to be shown as a roundish shape for a head, something similar to the figure below.

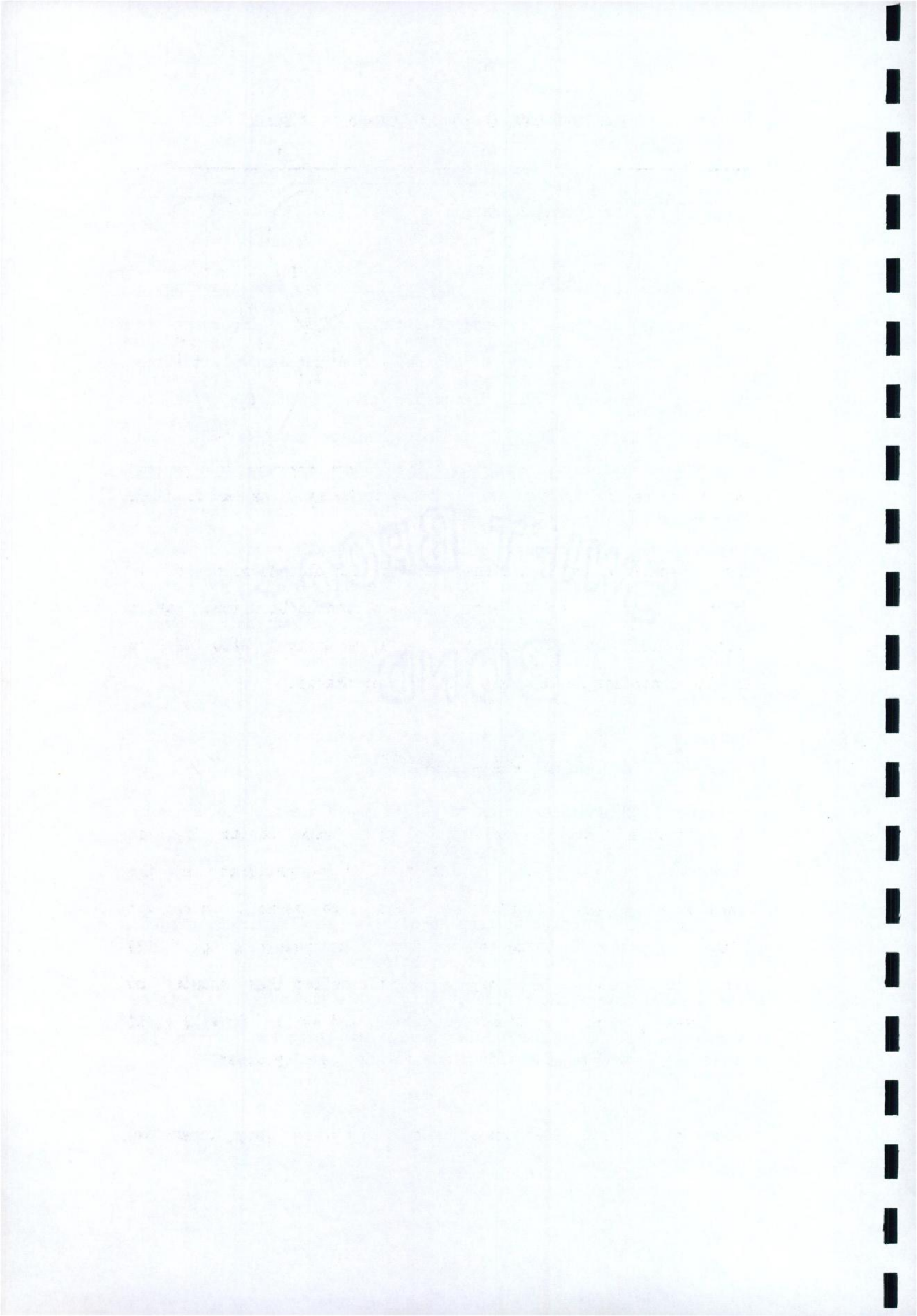
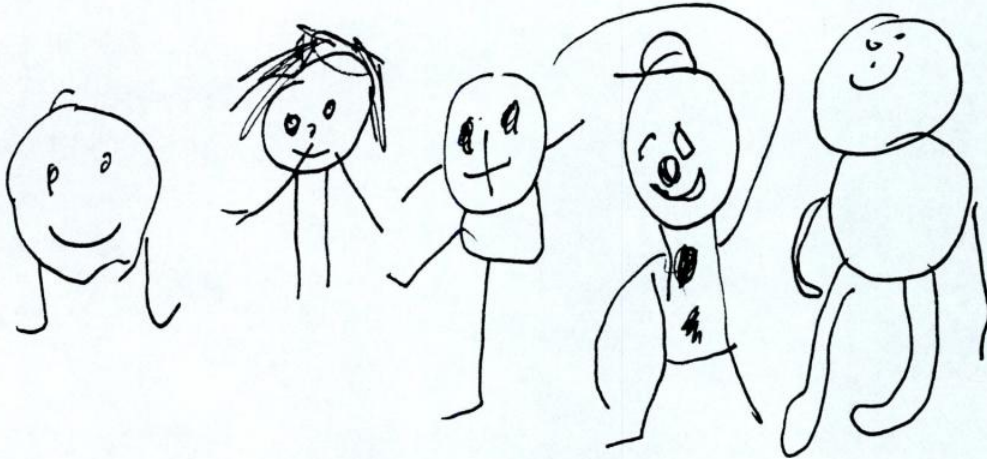


Fig. 3-1 DEVELOPMENT OF THE HUMAN FIGURE



Earliest recognizable human is likely to be shown as a roundish shape.

As the children get older they begin to add more details such as hands, fingers, necks, etc. These additions Goodenough points out, reflect the development of mental maturity. Slow learners follow a similar development but at later stages.

Art and the Slow Learner

The art work of slow learners according to Lark-Horovitz "reflects the ways in which they are similar to normal children and the ways in which they differ". (2). What is in the work can reflect "the interests, characteristics of their chronological age." (3) Even though the art work may be a little better than drawing by children younger than them, in details and skill, it will still resemble work done by children one or more years younger.

Even though slow learners are not likely to be very inventive,

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It also mentions the results of the various expeditions and the collections made. The second part is devoted to the study of the different groups of animals and plants, and the third part to the study of the different groups of insects and the fourth part to the study of the different groups of birds.

2. The first part of the report deals with the general situation of the country and the progress of the work during the year. It also mentions the results of the various expeditions and the collections made. The second part is devoted to the study of the different groups of animals and plants, and the third part to the study of the different groups of insects and the fourth part to the study of the different groups of birds.

3. The first part of the report deals with the general situation of the country and the progress of the work during the year. It also mentions the results of the various expeditions and the collections made. The second part is devoted to the study of the different groups of animals and plants, and the third part to the study of the different groups of insects and the fourth part to the study of the different groups of birds.

4. The first part of the report deals with the general situation of the country and the progress of the work during the year. It also mentions the results of the various expeditions and the collections made. The second part is devoted to the study of the different groups of animals and plants, and the third part to the study of the different groups of insects and the fourth part to the study of the different groups of birds.

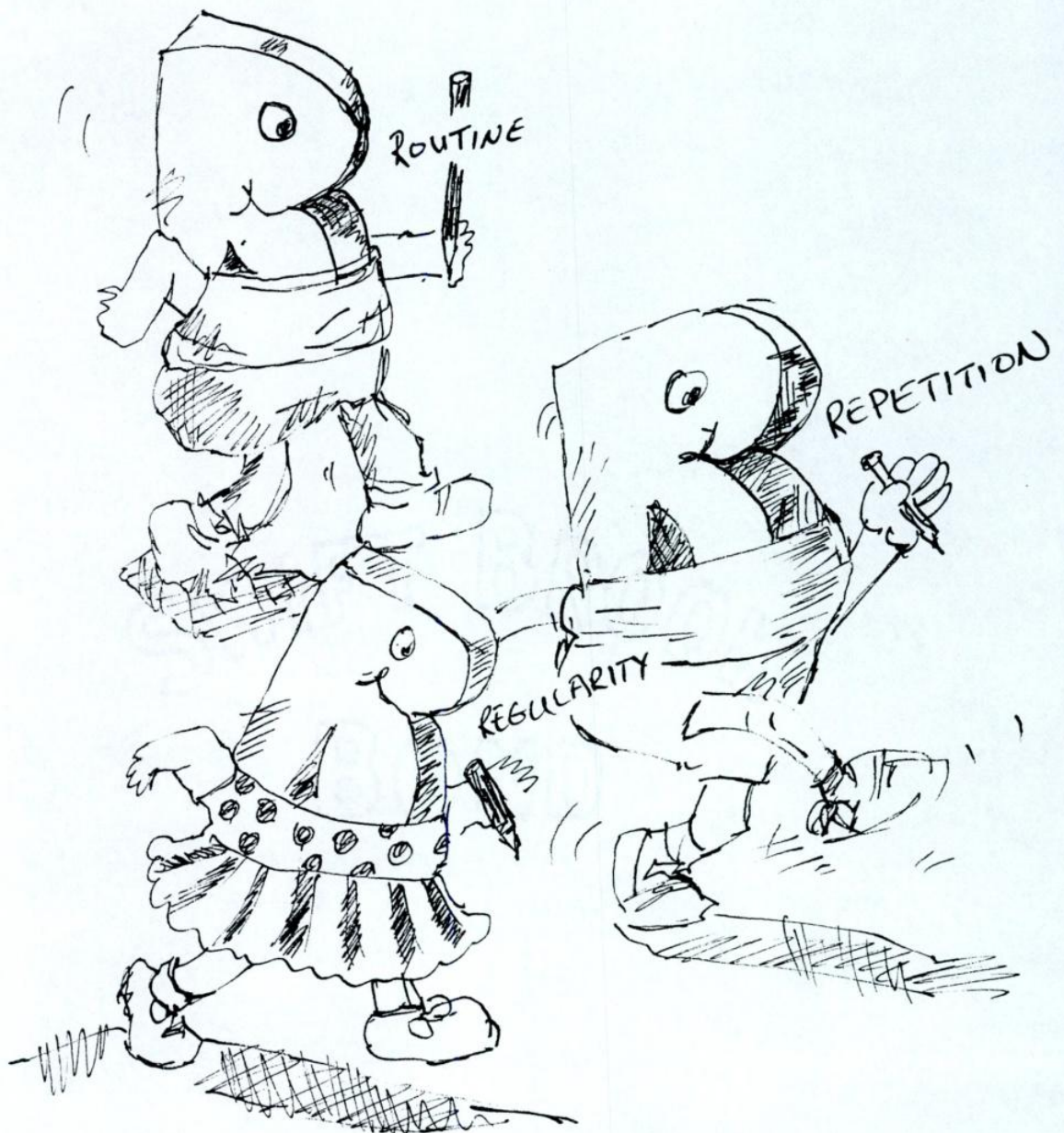
they can take part in the regular art programme using the same media as other children, and creating works of artistic merit. However, tasks that "call for complex solutions, are unsuited to them." (4) If the process is complicated it must be presented step by step. Lark-Horovitz argues, and I support her view, that "activities which are of dubious value for children, such as copying, tracing and relying on impressive but accidentally achieved effects are also of dubious value for slow learners." (5) She also states that slow learners find it a source of security to repeat drawing familiar objects, and are able to stay with something they like for a long period of time. But, they are not quick to try out something new such as a new process or new materials, they need encouragement to do so.

Therefore, since art activities can be especially rewarding for slow learners, an art programme should tap in to the ability that these children have and give them a feeling of achievement and self esteem.

Characteristics of Slow Learners in Art Education

Charles D. Gaitshell et al describes slow learners as "those pupils who make considerably lower than average scores on intelligence tests and who progress in academic subjects at a pace manifestly slower than than displayed by the majority of their fellow students". (6) The slow learner, he suggests, is one of many types of children an art teacher will encounter in a normal teaching situation. He goes on to describe some characteristics associated with slow learners and their artistic education. Slow

Fig. 3-2



Slow learners find that repeating enhances security.

THE UNIVERSITY OF CHICAGO

DEPARTMENT OF CHEMISTRY

LABORATORY OF ORGANIC CHEMISTRY

CHICAGO, ILLINOIS

RECEIVED

NOV 10 1964

FROM

DR. J. H. HARRIS

TO

DR. R. H. HARRIS

RE

RECEIVED

NOV 10 1964

FROM

DR. J. H. HARRIS

TO

DR. R. H. HARRIS

RE

RECEIVED

NOV 10 1964

FROM

DR. J. H. HARRIS

TO

DR. R. H. HARRIS

RE

RECEIVED

NOV 10 1964

FROM

DR. J. H. HARRIS

TO

DR. R. H. HARRIS

learners begin their art education in much the same way as normal children although they are sometimes slower than normal children to play with materials. Gaitskell suggests that encouragement of repetition of skills will "enable the child to feel more comfortable with new media". (7) Even though they are slow in the initial stages of manipulation they may surprise the teacher, like normal children in a sudden burst of energy.

Ernst Meumann gives a useful summary of the factors which tend to produce inability or defective ability in drawing. Meumann classified these factors as follows:

1. Analytic observation is lacking; because of either inability to analyse or unwillingness to observe;
2. Visual imagery is defective or transitory;
3. Eye hand co-ordination is defective;
4. The imperfection of the actual work interferes with the memory image as the drawing progresses;
5. Related drawing schemes are lacking;
6. There is inability to understand and portray three-dimensional space; inability to escape from the childish idea that all that exists must be shown;
7. Manual skill is defective. (8)

Could it be that factor number one above, may be due to the fact that the individual is haptic minded? Also the above does appear to be relevant for senior cycle in particular. Meumann also analysed drawings from a positive standpoint. He concluded as follows:

1. Visual activity, as eye movement which underlie appreciation of distance, direction;
2. Activity of eye and hand; accuracy of motor co-ordination;
3. Apperceptive ideas, involving a strong intellectual element. (9)

Hence, he adds, there must be:

1. Association of eye and hand movements.
2. Association of visual memory and hand movements.
3. Association of these elements and apperceptive factors. (10).

It should be noted that the above can only be applied to drawings from observation (directed drawing). That is why I point out that these factors seem only to suit senior cycle classes. Repeated experiments have shown that children tend to draw spontaneously demonstrating that a child draws what he knows, not what he sees.

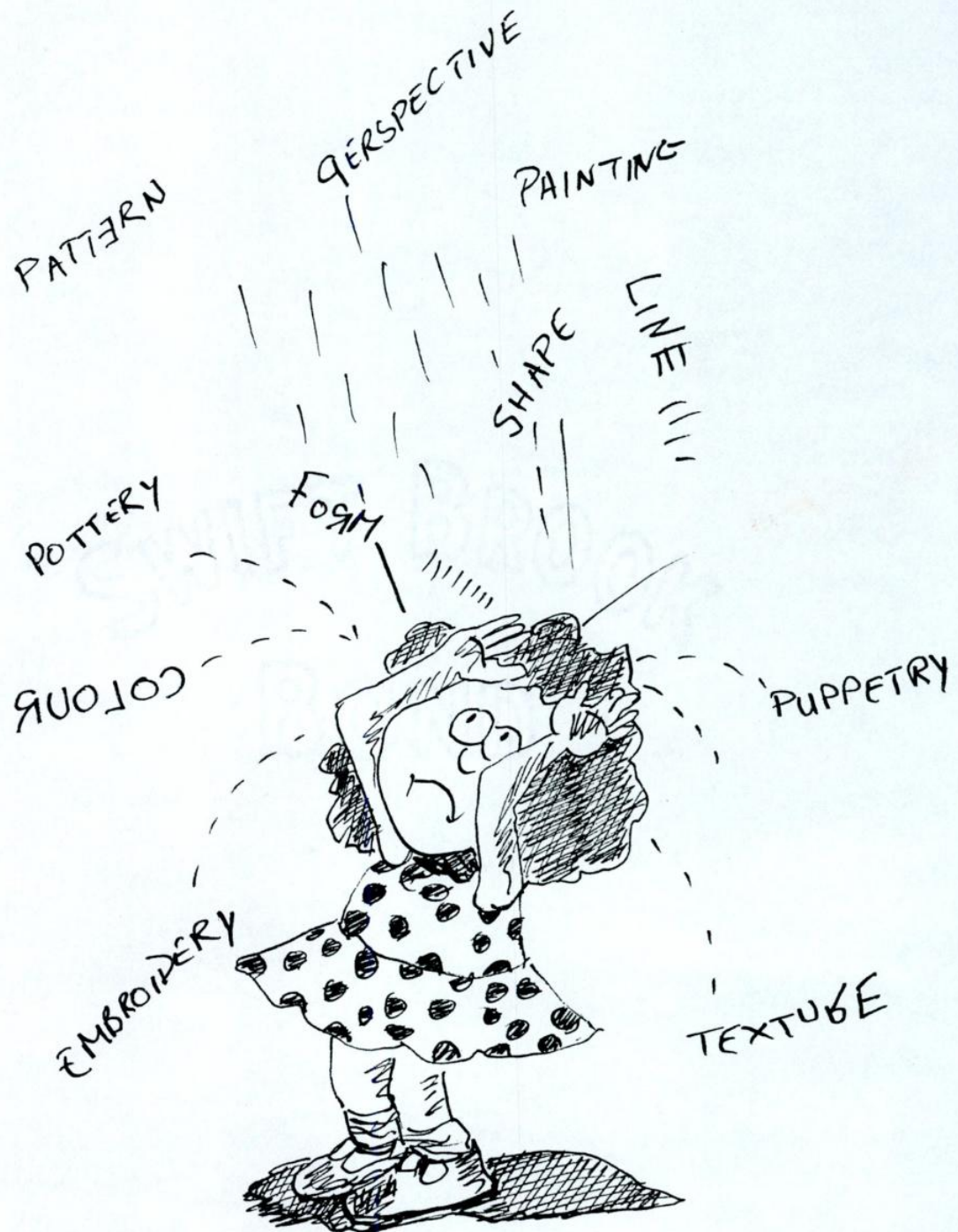
In the same article, F. L. Goodenough points out that backward (slow learning) children are "likely to be particularly slow in grasping abstract ideas." When they analyse a figure their ability to "combine its elements into an organised whole is likely to be defective and in some instances seems to be almost entirely lacking." (11) The inability to form abstract ideas, to analyse, to relate facts, are all characteristics frequently found among the drawings of backward (slow learning) children. A child does not show in his drawing all the facts he knows about the object, but only the characteristics that occur to him spontaneously without suggestion from an outside source. If the art work of slow learners resembles art work of children of one or more years younger than them, we must assume then that they are having problems selecting what to draw or what is important enough to draw. On a brighter note, however, Wachowak considers that the art classroom atmosphere tends to suit the slow learner since:

1. There they find no threatening standard of uniform skills or tests,
2. Each child is accepted,
3. His potential is respected,
4. Each child can excel in some way, modest though it may be,
5. Every child can be an achiever. (12)

In the following chapters I shall present some background information on the school and the art department in the school

that I am presently teaching in. I hope that as a teacher myself I am creating an atmosphere that supports the five points above.

Fig. 3-3



'There is an inability to understand and portray three-dimensional space; inability to escape from the childish idea that all that exists must be shown.'

THE BOARD OF DIRECTORS OF THE
AMERICAN RED CROSS

OFFICE OF THE SECRETARY
WASHINGTON, D. C.

MEMORANDUM FOR THE BOARD
SUBJECT: [Illegible]

REPORT OF THE SECRETARY
ON THE [Illegible] OF THE
[Illegible] OF THE [Illegible]

THE SECRETARY
OF THE BOARD

FOOTNOTES CHAPTER III

- 1] Lark-Horovitz, Lewis and Luca, Understanding Children's Art.
- 2] Ibid., p. 250.
- 3] Ibid., p. 250.
- 4] Ibid., p. 250.
- 5] Ibid., p. 250.
- 6] Charles, D. Gaitskell, Al Hurwitz and Micheal Day, Children and their Art. (Fourth edition, New York: Harcourt, Brace, Jovanovich, 1982), p. 343.
- 7] Ibid., p. 343.
- 8] Meamann cited by Florence L. Goodenough, "The Psychological Interpretations of Children's Drawings", ed. Eisner, Readings in Art Education. (U.S., Xerox College Publishing, 1966), p. 146.
- 9] Ibid., p. 146.
- 10] Ibid., p. 147.
- 11] Ibid., p. 147.
- 12] Frank Wachowak, Emphasis Art (New York: Harper and Row, 1979), p. 77.

CHAPTER IV

RESEARCH PROJECT ON ART AND THE SLOW LEARNER:

Background Information on The School

In order to fully understand the pupils that I teach, and more especially the pupils that I have chosen for this case study, it is important to place them in and relate them to their school environment. The aim of the school is to provide a large range of subjects to satisfy the needs of the pupils. However a greater emphasis is placed on a sense of personal and social responsibility. The school is committed in helping each pupil in their personal development providing many extra-curricular activities including drama, computer studies, orchestra, and many sports activities. The physical education teacher encourages and promotes a positive attitude towards sport by involving pupils in some of the following: athletics, basketball, hockey, and table tennis. The drama teacher involves the pupils in a couple of school productions each year while the art department helps out with the scenery, providing that cross-curricular link that helps each pupil "develop a love of, interest in, and value for the arts." (1)

A brief but informative background to the school may be seen below:

Background Information (in brief)

Managed by: A religious order.

Day school for girls: 12 - 18 years.

Number of pupils: 906

Number of teachers: There are 60 teachers, this includes both full-time and part-time teachers.

Location: The school is located on its own extensive grounds in Dublin, providing excellent outdoor sports facilities, including hockey pitches, tennis courts and basketball courts.

Curriculum: The school provides Department of Education courses leading to Junior Certificate and Leaving Certificate Examinations, there is an optional Transition year, subjects include: Irish, English, Maths, French, Spanish, German, Religion, Biology, Physics, Chemistry, Geography, History, Art, Business Studies, Music, Home Economics, Physical Education, Choir, Computer Studies, and Drama.

There is a full-time Guidance Counsellor.

There is no remedial teacher.

Uniform: There is a compulsory uniform.

Fees: None.

Type of Grouping: The classes are unstreamed.

Entrance Test: The school uses the A+12 test.

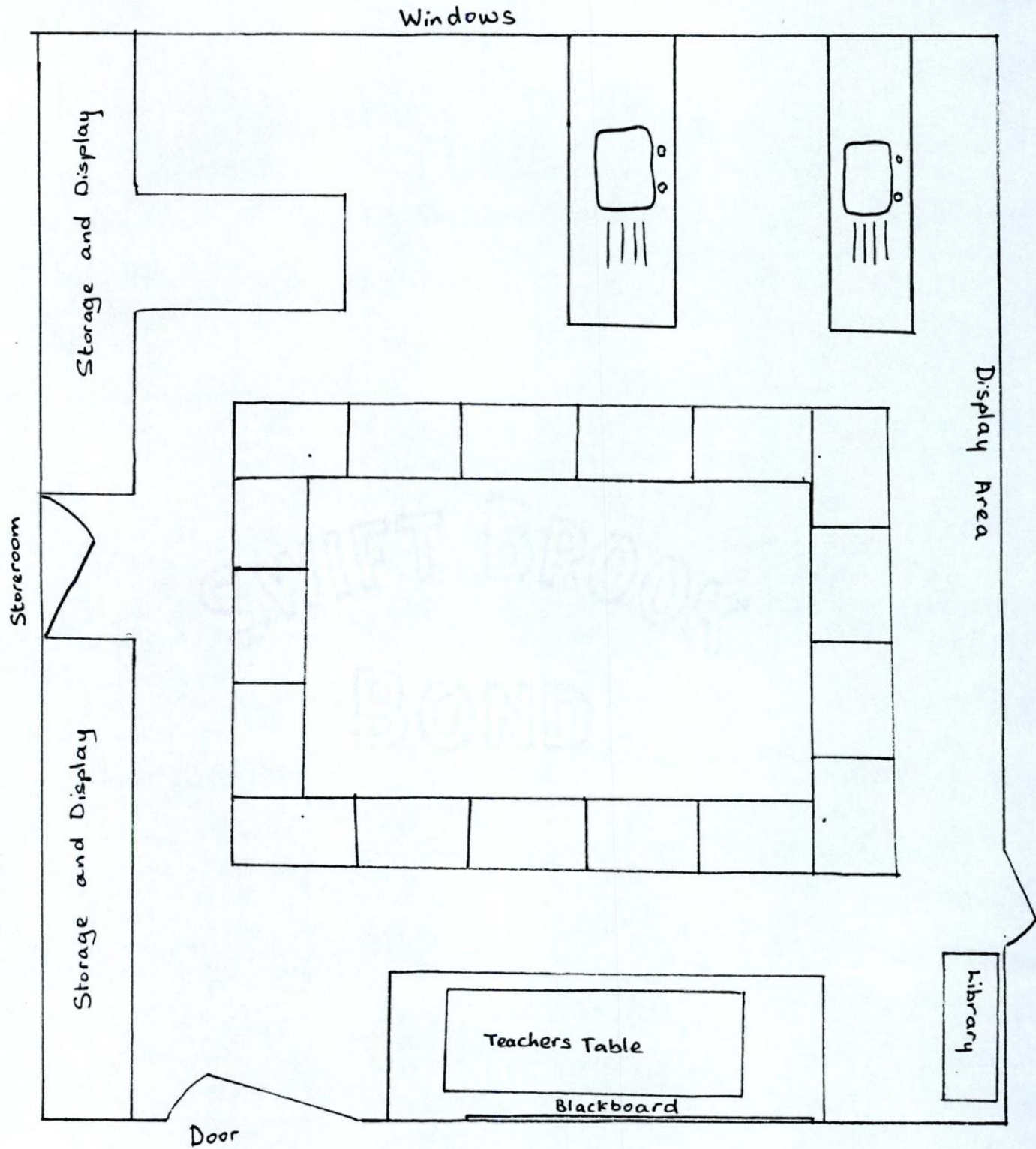
Number of Art Teachers: Two.

Number of Art Classrooms: Two.

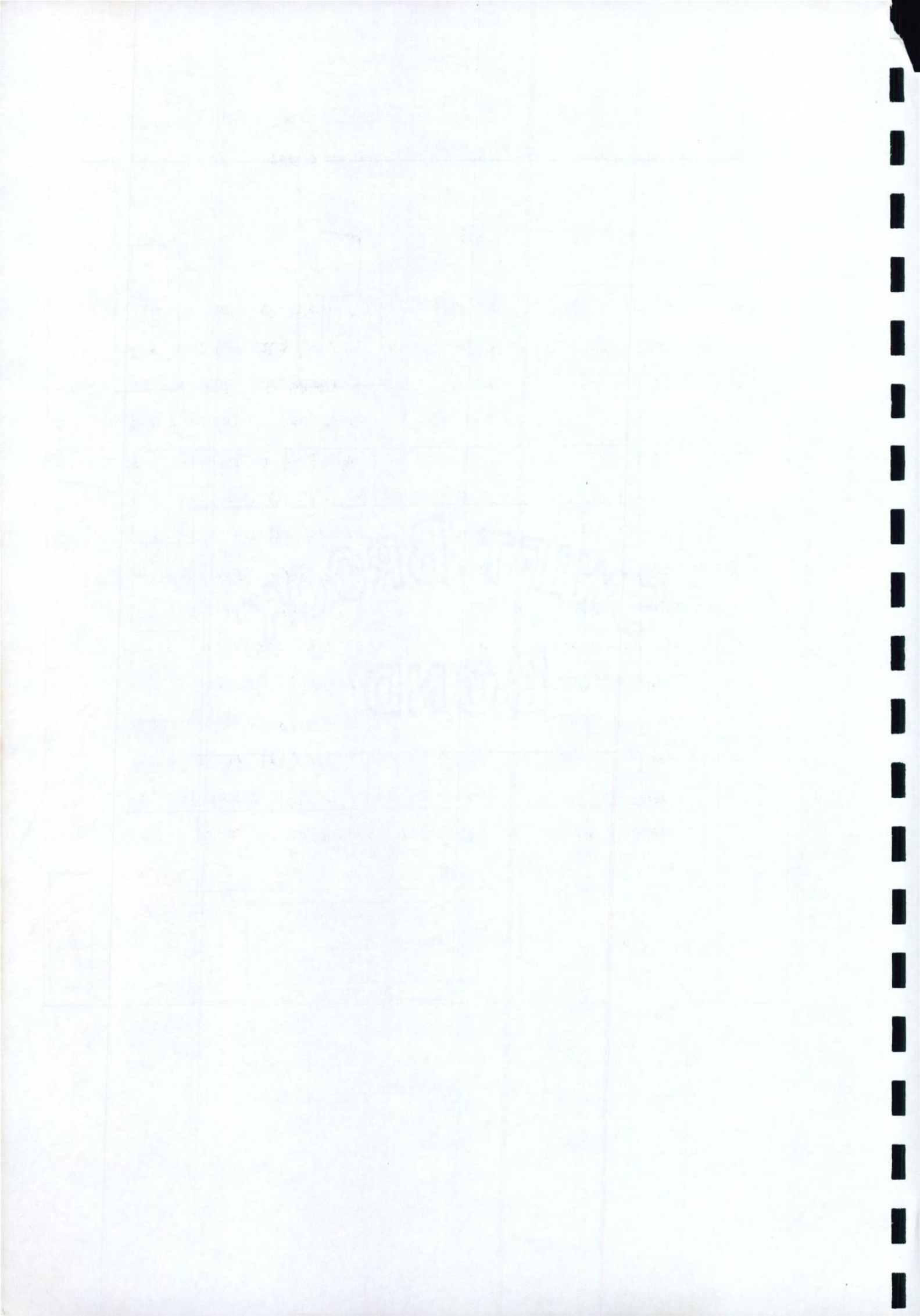
The Art Department

There are two spacious art studios/classrooms with facilities for drawing, painting, printmaking and textiles. There is no kiln and very little clay work is included in the teachers' art programme. There are some photographic facilities but these are limited and do not include a dark room. In both classrooms there are good

WORTHINGTON
BOARD

FIG. 4-1 PLAN OF CLASSROOM (A)

Classroom (B) is similar.

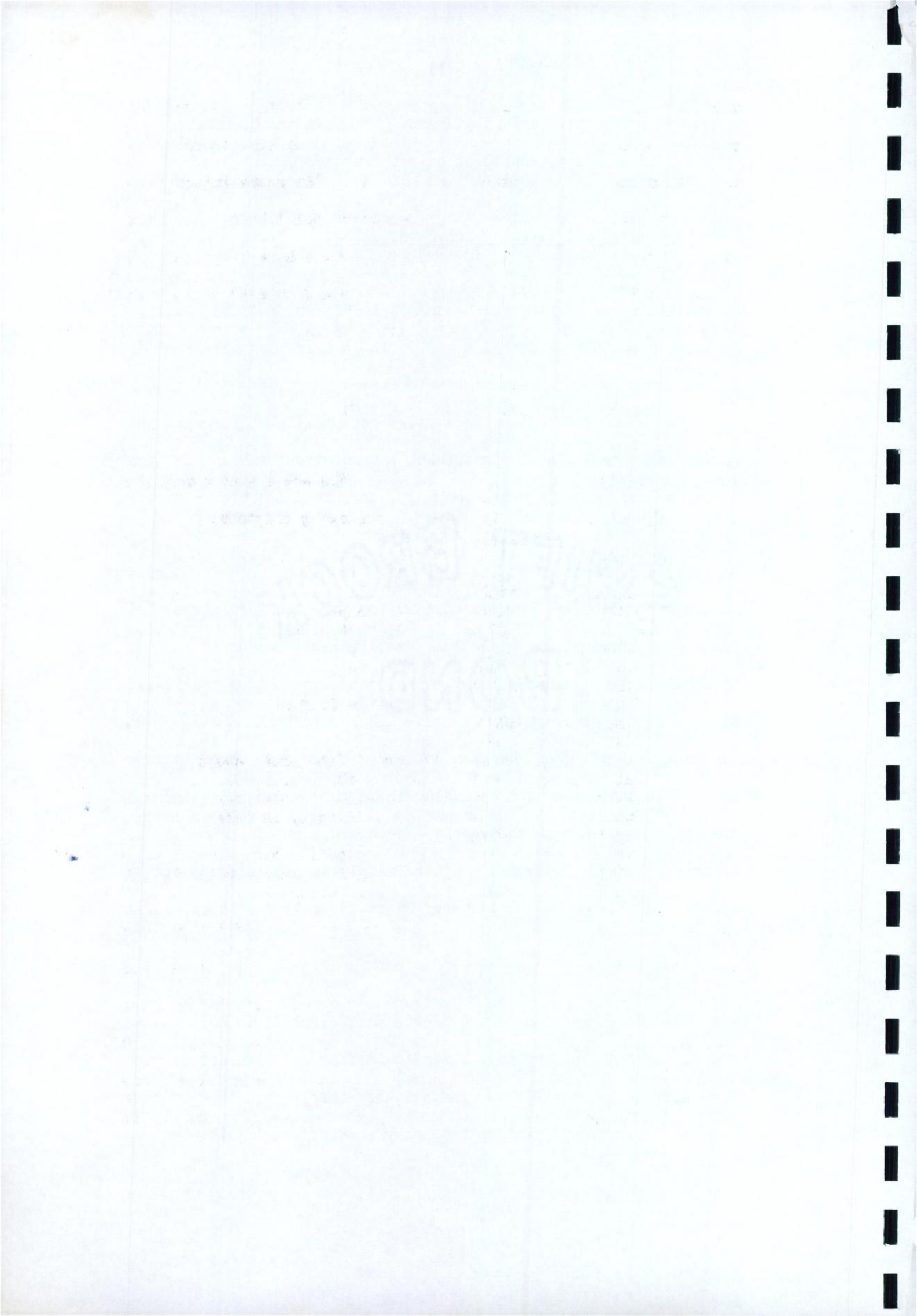


display facilities, and classroom (A) has a small library of relevant art history, appreciation and source books.

How Art is seen within the School

As mentioned above, great emphasis is placed on the pupils' personal development in this school. It is felt that art provides an opportunity for the pupils to express themselves and to be creative, thus developing the pupils' personality. Teachers and pupils promote Art as a significant and important subject in the school's curriculum, which may be attributed to both the art teachers. Both teachers are actively involved and are committed to providing a high standard of art education, their pupils consistently attain high grades in both of the Department of Education Examinations. Because art is well supported as an optional subject across all abilities, many pupils from the lowest ability groups choose to study art. There are consistently high expectations of what they can achieve, these high expectations have helped achieve much success both in the examinations and in the numbers of pupils that apply and continue on to third level education in art colleges. Approximately 35 pupils study art at senior level, out of this number 15 to 18 apply for third level art education.

With such a high standard and high expectations it is hard to see how there could be any pupils finding difficulty with art or who are slow learners. It is precisely for this reason that I have provided background information on the school. I felt it was



necessary to provide the reader with some information in order to relate the pupils that I have identified as being slow learners to both the school and the other pupils in it. The above information has also helped me to put the information that I have collected into perspective. In the following chapter, I have provided some of the information from my case study, how I carried out this research is outlined in my plan of action below.

How I went about my Case Study

The plan of action below briefly explains the way I went about the case study, which is presented in the following chapters.

Plan of Action

1. Clarify plan with the Principal.
2. Clarify plan with both Art Teachers.
3. Clarify plan with Guidance Counsellor.
4. Identify students with the help of:
 - (a) Art Teachers;
 - (b) Guidance Counsellor.
5. Monitor students' work with the help of:
 - (a) Photographs;
 - (b) Lesson Plan Evaluation.
6. Use questionnaire to help find out about their attitudes, likes and dislikes about art, etc.
7. With the help of the Guidance Counsellor, identify whether the students have difficulty in other subjects in the curriculum.
8. Identify something about their social background.
9. With the help of the Physical Education Teacher find out about their movement and co-ordination.

In conjunction with the plan of action above, I drafted my own checklist for monitoring student progress in the art class. I based it on Raban and Postlethwaite's general checklist (see Chapter I, p. 9). Although I did not use the checklist, it did help me to focus my attention on identifying students for my case study, through general observation in the classroom. The checklist is included in Chapter I, (p. 10).

THE UNIVERSITY OF CHICAGO

EXHIBIT B-2003
BOND

FOOTNOTES CHAPTER IV

- 1] Dublin: Curriculum and Examination Board,
Report of Board of Studies: The Arts, August 1987, p. 23.

CHAPTER V
DETAILS OF RESEARCH PROJECT

Questionnaire

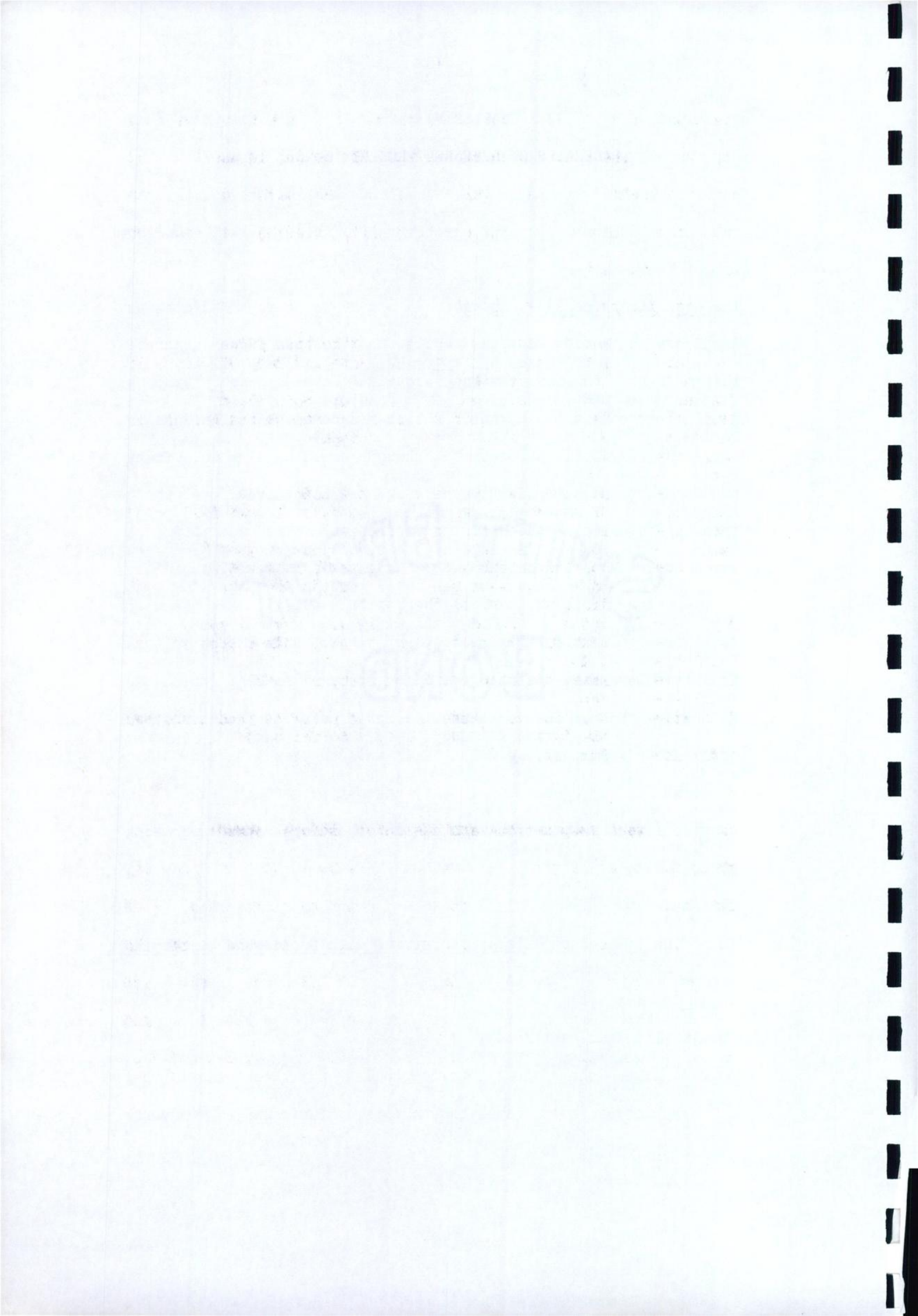
The questionnaire (see Appendix 2) was drawn up in an effort to focus my attention on the pupils and to get some concrete information. In the previous chapters I have discussed various definitions of a slow learner, children's developmental stages in art, and any information that I thought would help to develop my own understanding of slow learners and how cognitive development relates to creative and artistic expression. The questionnaire asks basic questions, such as, what subjects each pupil is studying and a list of their teachers. This question was asked so that I could identify what teachers they had, thus making my task a little less time-consuming. In questions 7 to 22 I tried to establish the pupils' attitude, likes or dislikes and whether or not they found art difficult. In this chapter I have compiled basic factfiles on each pupil in my case study. Included in this chapter also are some transcripts, informal interviews which took place during class time.

Factfiles: Based on Informal Interview with Pupils and Interview with Guidance Counsellor

Pupil A:

Age 13; 1st Year pupil.

According to the school records pupil A is a weak pupil, her primary school record states that she is dyslexic and is two years behind in reading age.



She comes from a middle-class background and is the fourth of five children. The record also states that her mother is unwell, and pupil A seems to worry quite a bit. She answered all the questions included in the questionnaire, placing art as her favourite subject.

Informal Interview about Puppet

Teacher:- What did you have to do to make this puppet?
 Pupil A:- I had to make the papier mâché and keep wrapping it around - to make the head.
 Teacher:- Did you have to do any drawings beforehand?
 Pupil A:- Yes, we had to draw each other and we had homework.
 Teacher:- Was it easy to draw your friend?
 Pupil A:- No.
 Teacher:- Why not?
 Pupil A:- Because she kept moving and I can't draw.
 Teacher:- Of course you can draw, what part is most difficult?
 Pupil A:- I don't know.
 Teacher:- Did you ask anyone to sit for you for your homework?
 Pupil A:- No, I did them out of my memory, it's easier.
 Teacher:- When you were making the puppet what was the most difficult part to describe?
 Pupil A:- The eyes and the ears - the glue kept slipping.
 Teacher:- What could you have done to stop them slipping?
 Pupil A:- I don't know.
 Teacher:- Maybe the glue was too watery, was it?
 Pupil A:- Yes.
 Teacher:- So, do you think that your puppet's head describes the form and structure of a normal head?
 Pupil A:- Sort of.

Pupil A was very nervous and hesitated before answering each question. Her puppet (Figures 5-1 and 5-2) shows that she has difficulty in describing the form and structure of the head. Also from the beginning she has found it difficult to manipulate the papier mâché and to keep up with the rest of the class. She concentrated for a long time on the nose and tore it off three times before leaving it as it is now shown in Figures 5-1 and 5-2.

Pupil B

Age 12; 1st Year pupil.

According to the school records pupil B is a "weak/average" pupil, she is two years behind in reading age and she tends to be nervous when doing exams. She comes from a middle-class background and her mother has a great interest in how she is getting on in school.

Informal Interview about Puppet

- Teacher:- How did you make your puppet?
 Pupil B:- We used paper and glue and kept adding pieces to make it look real.
 Teacher:- What did you do first?
 Pupil B:- Put the thing on a bottle and put the newspaper - gluey newspaper around it.
 Teacher:- So you wrapped papier mâché around the cardboard core?
 Pupil B:- Yes.
 Teacher:- Was it easy to describe the structure of the head?
 Pupil B:- It wasn't in the beginning because the whole thing was messy but I think it is okay now.
 Teacher:- What did you find the most difficult part to do?
 Pupil B:- The nose - it's too big.
 Teacher:- Why is it too big?
 Pupil B:- Because I put too much newspaper in that part.
 Teacher:- So do you think it is in proportion to the rest of the head now?
 Pupil B:- I don't think so, but it's got a big nose because it's nosey!

Pupil B was very confident in answering the questions but kept looking at me to see if she was giving the right answers or not. Her puppet (Figure 5.3) shows us that she did have difficulty in manipulating the papier mache to describe the nose. Throughout the lessons she constantly asked for help, saying, "I can't do it".

FIG. 5-1 PUPIL A's PUPPET



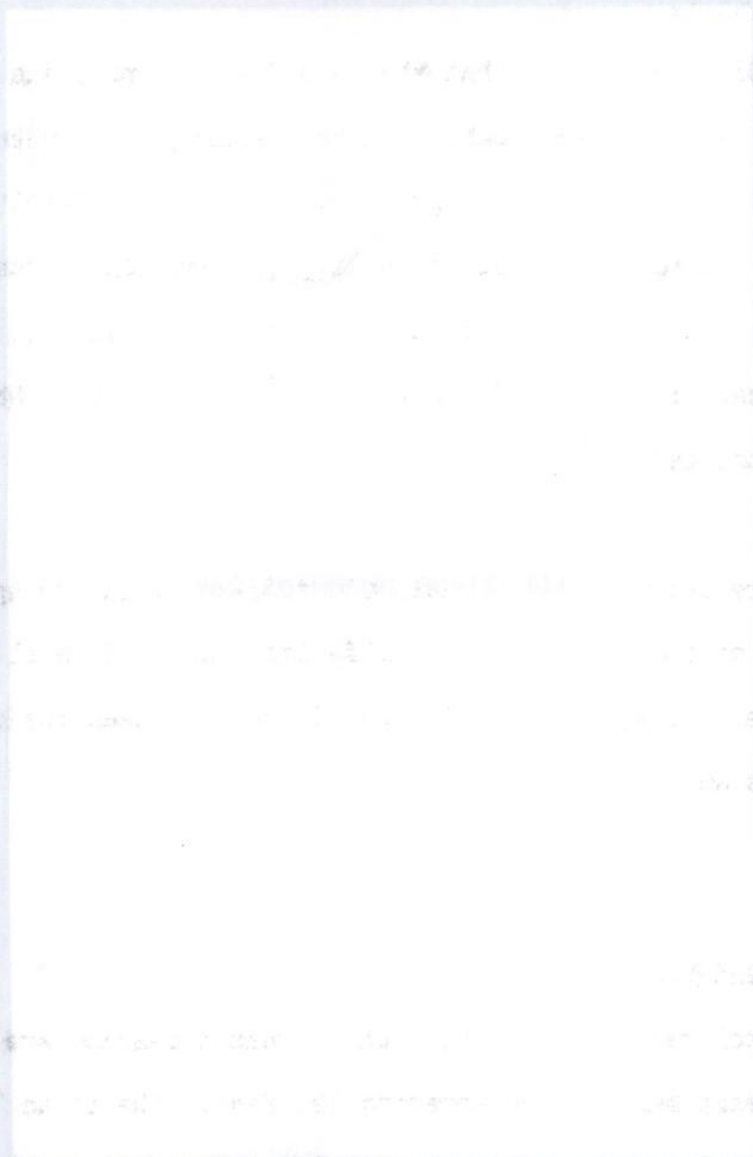
Puppet's head before being completed.



FIG. 5-2 PUPIL A's PUPPET



Fully-finished puppet.



PUPIL C

Age 13; 2nd Year pupil.

Her school record shows that she is a "weak" pupil, she was almost two and a half years behind in her reading age when entering secondary school. She has kept an average to weak level up to now. Pupil C has a high level of ability in physical education and sports. She comes from a large family and Pupil D is her twin. Her father is unemployed and the school has noticed that she is under-nourished.

In Figure 5-4 we can see Pupil C's difficulty in trying to create a sense of space. The still life looks as if it will slide off the table. Obviously Pupil C could not have seen the still life from this angle.

Pupil D

Age 13; 2nd Year pupil.

The school record shows that pupil D had a reading age of two and a half years behind when entering 1st Year. She is an "average to weak" pupil and there is a possibility of writing difficulties. She comes from a large family, her father is unemployed and Pupil C is her twin. In Figure 5-5 pupil D seems to have had greater difficulty than Pupil C. She has not observed correctly, she is describing what she knows is there rather than what she can see.

WHITE PAPER
BOND

FIG. 5-3 PUPIL B's PUPPET



Fully-finished puppet by Pupil B.

Pupil E

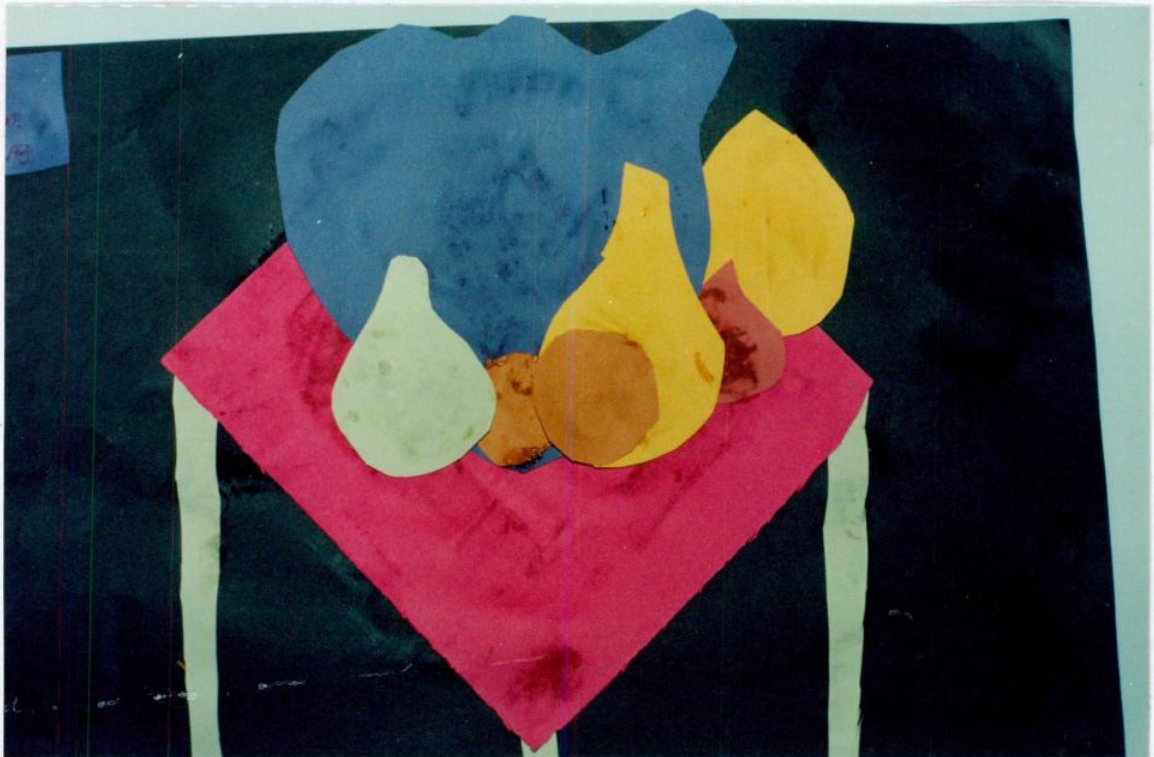
Age 16; 5th Year pupil.

The school records show that pupil E is a "very weak" pupil. On entering school she was two years behind in reading age. Her primary school record stated that she was dyslexic but also said she worked hard. Since she has entered secondary school she has not passed any exam. For her Intermediate Certificate she obtained an average "F" grade. She has come straight into 5th Year without doing transition year.

She comes from a middle-class background and is the eldest girl in the family. The school feels that she should be in a special school because they do not have the staff (i.e. remedial teacher) to deal with such a case. Unlike Pupils A to D, Pupils E to F are in senior cycle classes. I teach the latter History and Appreciation of Art and Design. In class Pupil E is lively and eager to learn. Her attention span is limited and I frequently have to call for her attention. She tries to work hard and she always has her homework in on time. In Figure 5-6 we can see an extract from an essay on Picasso by Pupil E. Even though she has copied most of the essay from the school text book, we can see that she is having difficulty in expanding on the information she has found. We must however take into consideration the fact that Pupil E has never taken art as a subject until this, her fourth year in school. One other observation that I have made, is Pupil's E difficulty in reading. She does not seem to understand the text and cannot pronounce most of the words.

EXHIBIT BOOK
BOND

FIG. 5-4 PUPIL C



Still life collage.

FIG. 5-5 PUPIL D



Still life collage.

Handwritten text on a yellowed page, likely a letter or document. The text is written in a cursive script and is mostly illegible due to fading and bleed-through from the reverse side. Some words are faintly visible, such as "Dear", "I", "am", "very", "well", "and", "hope", "you", "are", "the", "same".

Handwritten text on a yellowed page, likely a letter or document. The text is written in a cursive script and is mostly illegible due to fading and bleed-through from the reverse side. Some words are faintly visible, such as "I", "am", "very", "well", "and", "hope", "you", "are", "the", "same".

Pupil E

Age 16; 5th Year pupil.

On entering school Pupil F was two years behind in reading age. Both the AH2 test and the Differential Aptitude Test in 4th Year showed that she is a "weak" pupil. She comes from a single-parent family and the school has noticed that she lacks self-confidence. Pupil E is absent from school quite a lot and she has only attended three classes for History and Appreciation of Art and Design. Therefore, I do not have any examples of her work. However when she does attend class, she never participates in the topic we are discussing. When asked a question she seems frightened and has difficulty in answering. Her reading ability is weak.

FIG. 5-6 PUPIL E

Name Les Demoiselles D Avignon

Painter Pablo Picasso

PABLO PICASSO

Pablo Picasso was a painter from Barcelona and at the age of 19 years of age went to Paris and painted beggars musicians and clowns. He turned to Cézanne and told him about sphere cones and cylinders. Picasso and his friends decided to take artists words literally. The artist has accused that we already know what a bottle of violin looks like. For a long time painters have tried to put forward their solution of representing the three dimensional world on a two dimensional surface. Picasso never pretended that cubism could

Extract from essay on Picasso.

This Chapter has described the details of the research project. The following Chapters analyses these pupils' responses in both the questionnaire and in the interview.

CHAPTER VI

RESULTS AND DISCUSSION

Questionnaire Results

In this chapter I have included Tables analysing responses to the questionnaire (see Appendix 2). For those questions that cannot be measured in tables I have briefly described their results.

Question 5: How many classes of art do you have each week?



Fifth Year



Second Year



First Year

Questions 6: Is Art: (a) A compulsory subject? _____

(b) A subject you choose? _____

Answer: (b) Was the answer on all counts.

Question 7: If you answered (b) give three reasons why you choose art.

Answer: The three most popular answers were:

1. Because I like the subject.
2. Because I didn't want to do German.
3. I wanted to learn how to draw.

The answers above for question 7 describe the most popular answers for all three classes, 1st Year, 2nd Year and 5th Year. There were however, different preferences in 5th Year.

5th Year Answers:

1. Because I was good at it.
2. I wanted to know more about it, especially Art History.
3. To improve and test my abilities.

Question 8: Did anyone influence you taking at?

Answer: See Table 6.

Question 10(a): Do you think art is important in the school curriculum?

Answer: All pupils agreed that art was important in the curriculum.

Question 10(b): Why? Give three reasons.

Answer: The most popular answers were:

1. You can express yourself and your ideas.
2. You can be creative.
3. It's relaxing after an academic subject.
4. It is important to know about Art History.

Question 11: Do you find art (a) interesting
(b) very interesting
(c) not interesting

Answer: See Table 7.

Question 12: Give three reasons why you answered questions 11 like that.

Answer: The three most popular answers were:

1. To look closer at things.
2. Because I can be creative.
3. The artist lives are interesting.

Question 13: Do you find art (a) very easy
(b) easy
(c) difficult
(d) very difficult

Answer: See Table 8.

Question 14: List three reasons why.

Answer:

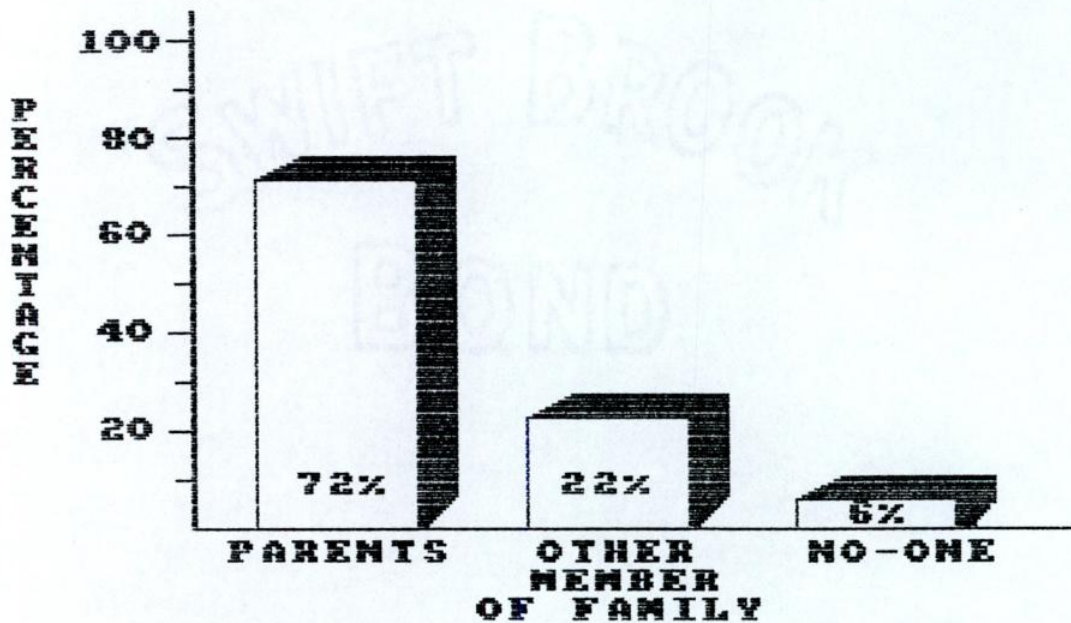
- (a) Because I enjoy it
- (b) It's interesting
- (c) It's fun to learn

Question 15: List any members of your family who are interested in art.

TABLE 5

INFLUENCES ON PUPILS TO TAKE ART AS A SUBJECT CHOICE

Overall result from 1st, 2nd and 5th Years. Total number of pupils = 60. Table is shown in percentages.



SECRET

SECRET

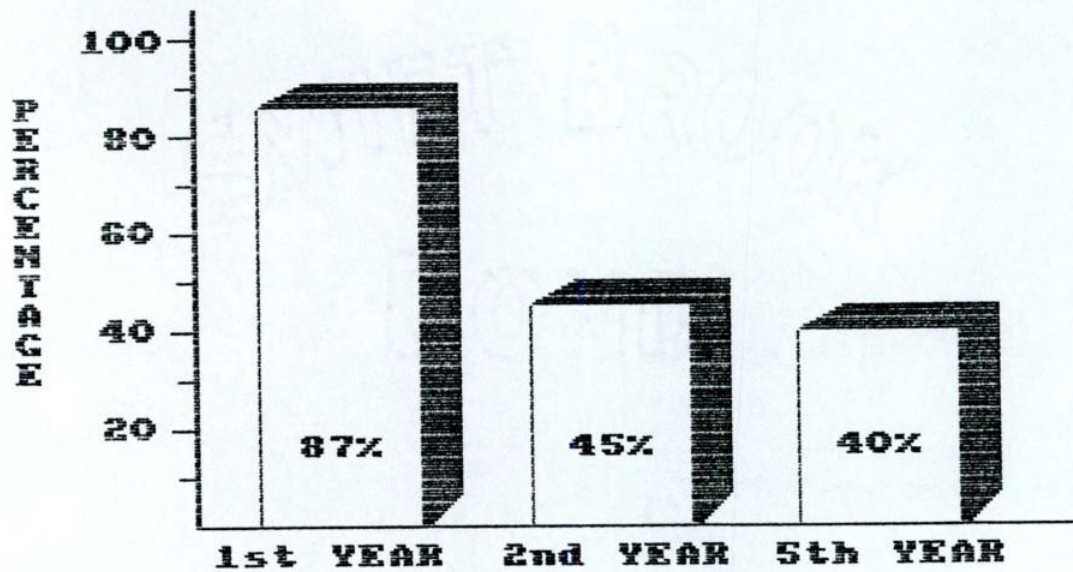
SECRET

SECRET

TABLE 6

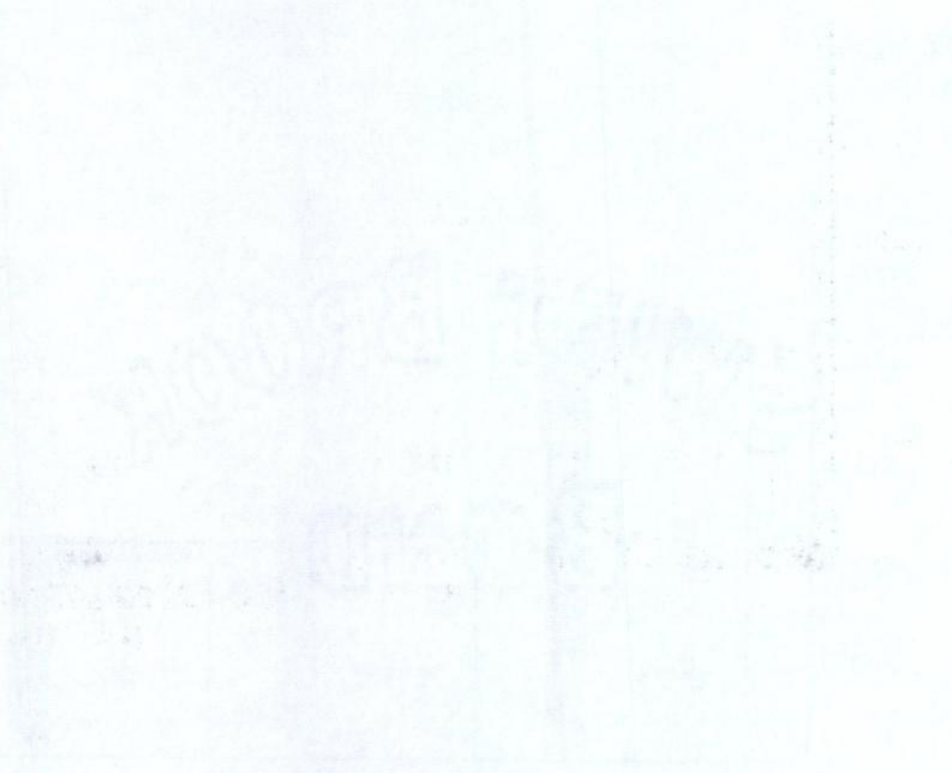
PERCENTAGE OF PUPILS FROM EACH YEAR INDICATING THAT ART
WAS THEIR FIRST PREFERENCE

Total number of pupils = 60



THE UNIVERSITY OF CHICAGO

DEPARTMENT OF CHEMISTRY



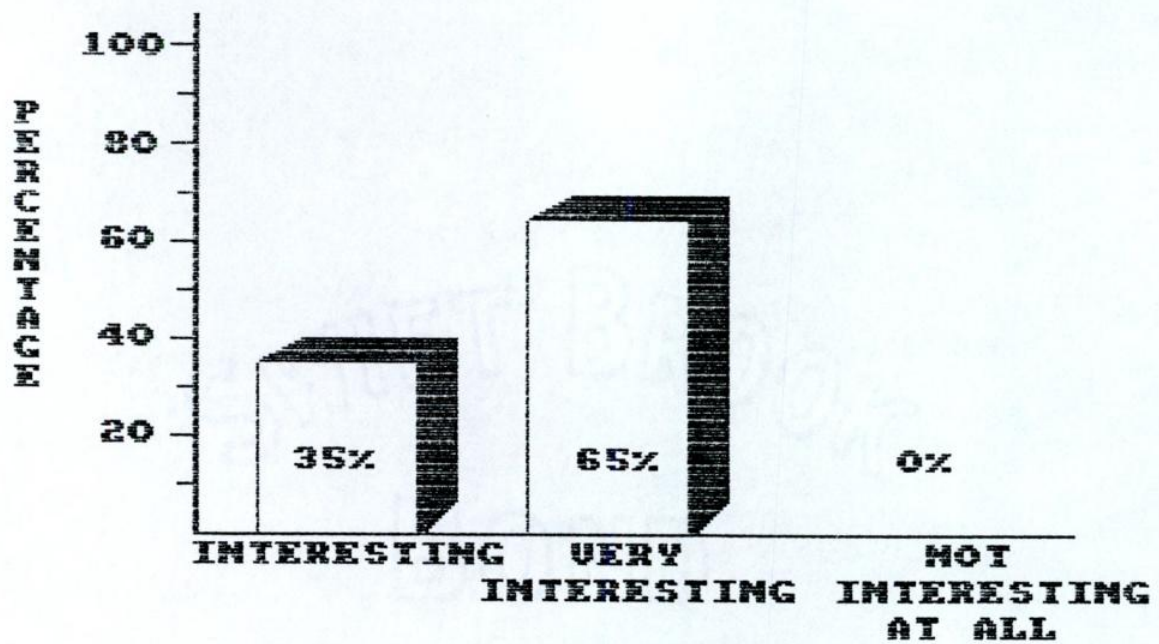
RECEIVED

1960

TABLE 7

RESPONSE TO QUESTION ELEVEN ON THE QUESTIONNAIRE

Total number of pupils - 60
Result shown in percentages



THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PHYSICS 311

PROFESSOR OF PHYSICS

TABLE 8

RESPONSE TO QUESTION THIRTEEN ON THE QUESTIONNAIRE

Total number of pupils = 60
Results shown in percentages

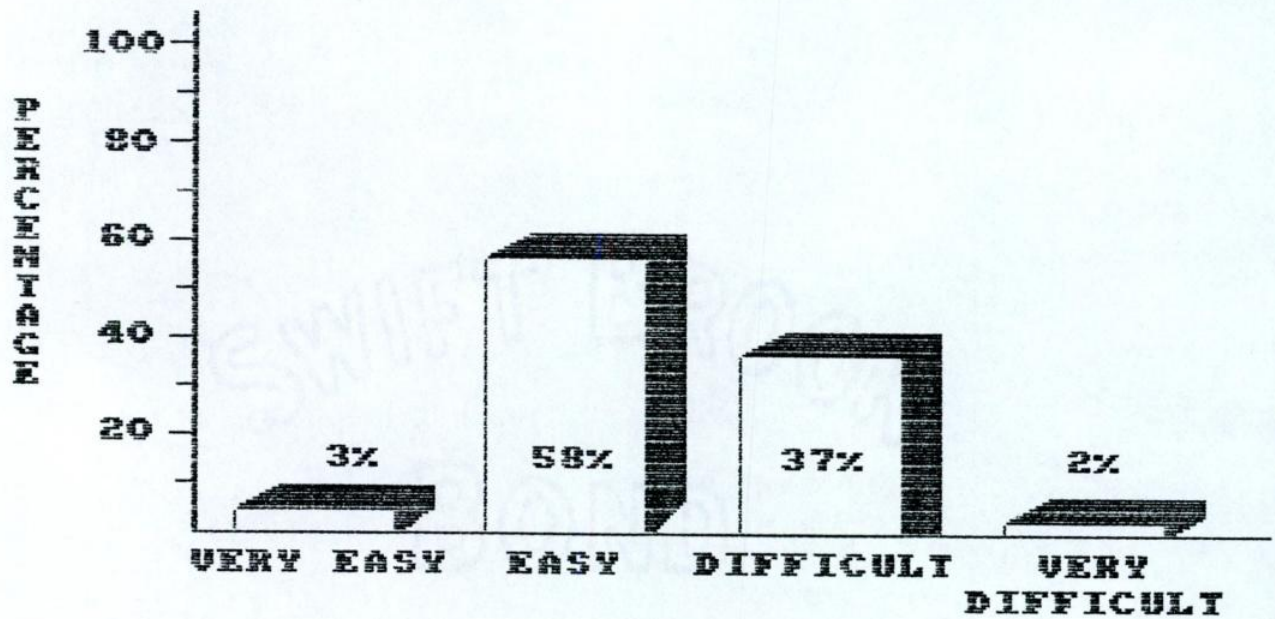
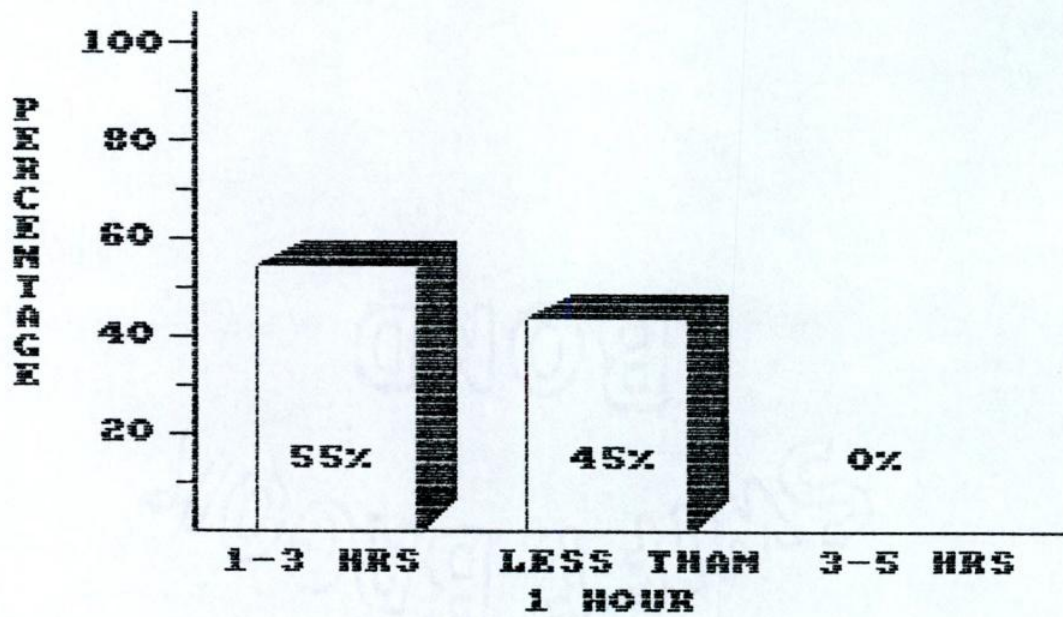


TABLE 9

NUMBER OF HOURS SPENT ON ART HOMEWORK EACH NIGHT

Total number of pupils = 60

Results shown in percentages and hours



THE UNITED STATES OF AMERICA, DISTRICT OF COLUMBIA

IN SENATE, JANUARY 10, 1900

REPORT OF THE COMMISSIONER OF THE GENERAL LAND OFFICE

IN RESPONSE TO A RESOLUTION PASSED BY THE SENATE

ON MAY 1, 1899, CONCERNING THE LANDS BELONGING TO THE UNITED STATES

IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

AND IN THE DISTRICT OF COLUMBIA

Answer: 96% of the pupils indicated at least one member of their family was interested in art.

Question 16: How much time every night do you spend at art homework?

Answer: See Table 9.

Question 17: In a week approximately how much time in hours do you spend at art homework?

Answer: 92% of the pupils indicated that they spend 3-4 hours a week doing art homework.

Question 18: Do you spend any time on art activities not related to school art work?

Answer: TABLE 10
PERCENTAGE OF PUPILS WHO SPEND TIME ON ART ACTIVITIES NOT RELATED TO SCHOOL ART WORK.

YES	NO
85%	15%

Question 19: If so how much time (in hours per week)?

Answer: 52% of the 85% answering yes spent 1-3 hours on art activities not related to school art work.

Question 20: What other hobbies have you?

Answer: Answers varied greatly, the three most popular answers were:

1. Listening to music
2. Watching TV
3. Sports Activities

Question 21: What do you want to do when you leave school?

Answer: The answer to this question varied so much that it is impossible to list the most popular choices.

Questions 22: Do you think art will be a hobby after you leave school?

Answer: See Table 11.

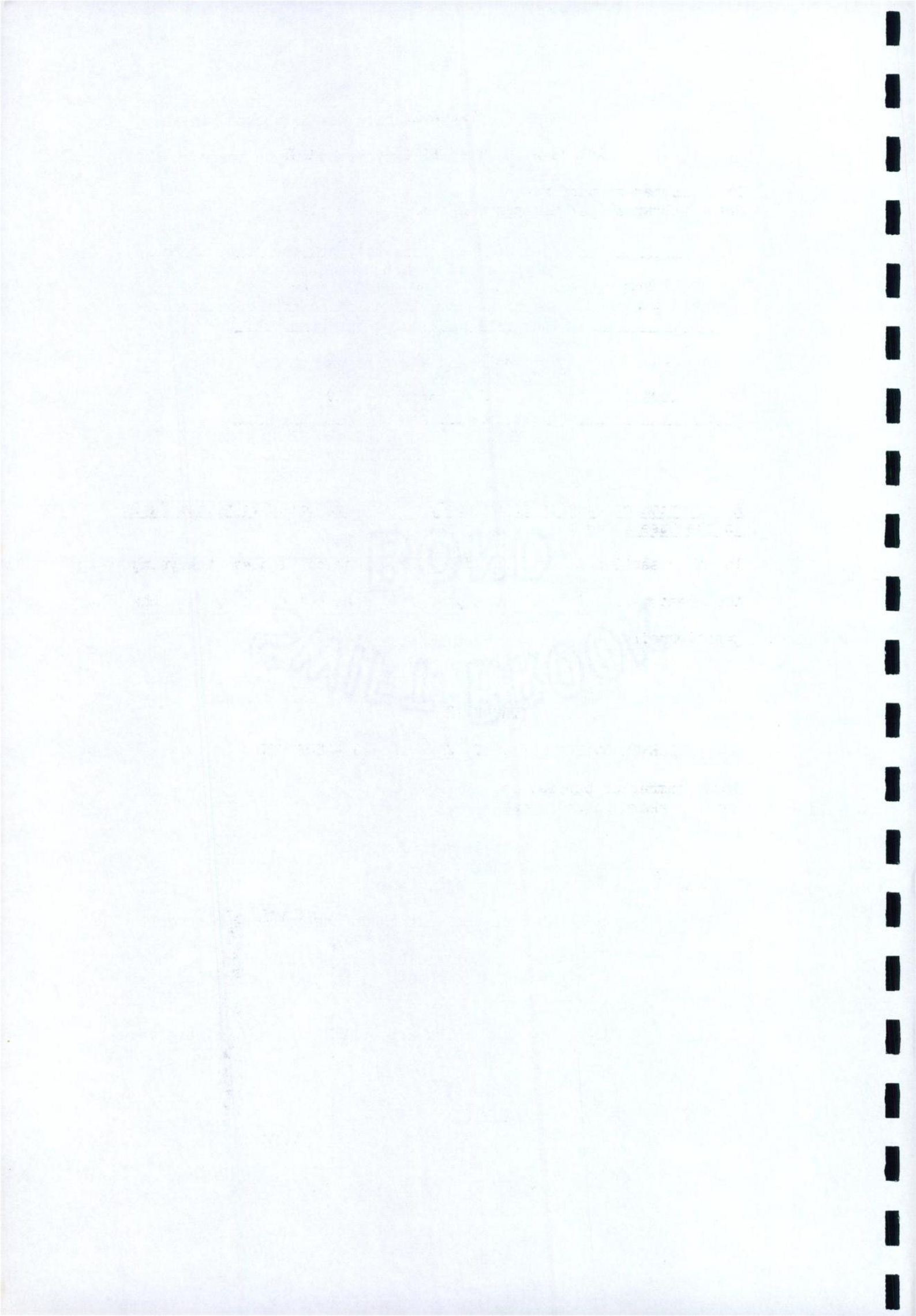


TABLE 11

ART AS A HOBBY AFTER LEAVING SCHOOL

Total number of pupils = 60

Result shown in percentages and number of pupils

Total Number of of pupils	YES	NO	DON'T KNOW
60	31	23	6
100%	51.6%	38.3%	10%

A Selection of Results from the Questionnaire Specific to the Pupil in the Case Study

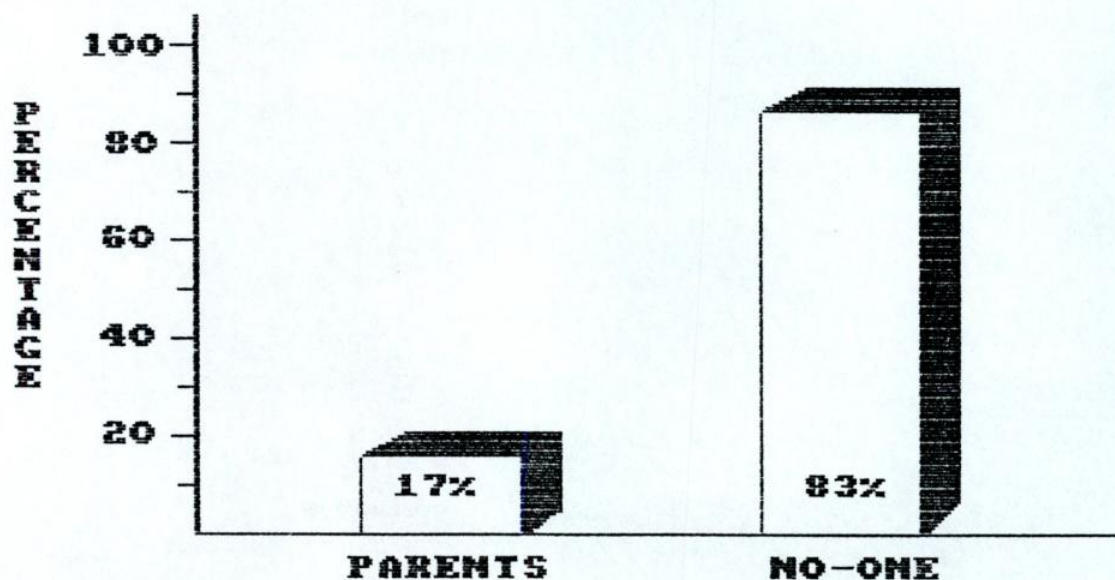
In this section I have included a selection of Tables analysing the responses of the six pupils in the case study to the questionnaire.

TABLE 12

INFLUENCE ON SIX PUPILS TO TAKE ART AS A SUBJECT

Total number of pupils: 6

Results shown in percentages



BOMB

1941-1942

CONFIDENTIAL

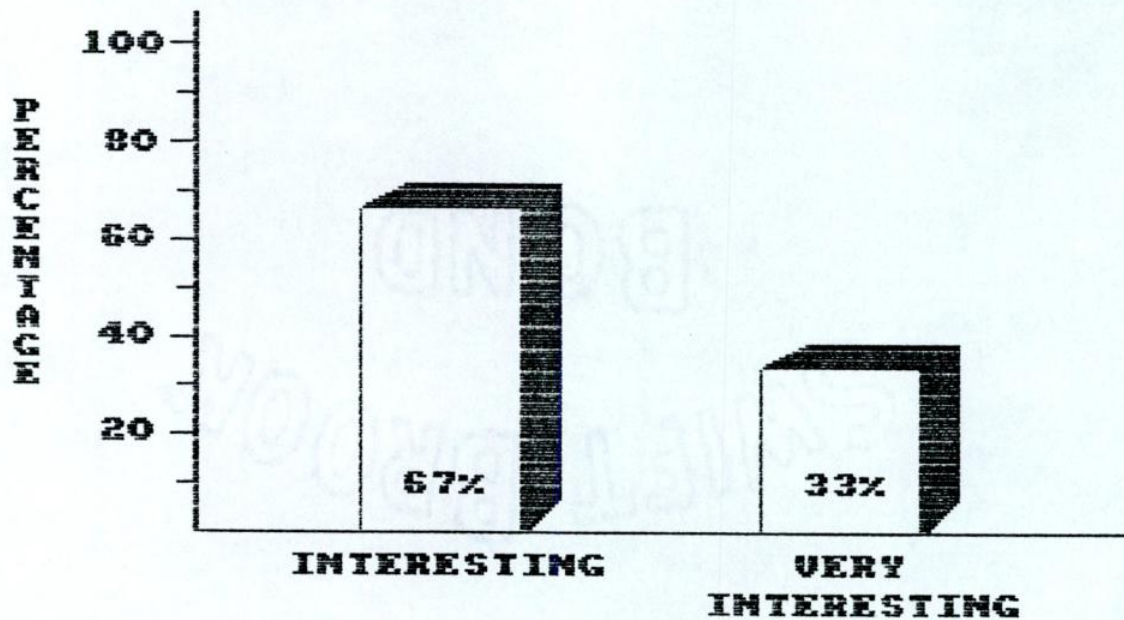
Question 9: Place number 1, 2, 3, etc. to indicate your order of preference for each subject.

Answer: One pupil indicated that art was her first preference.

TABLE 13

SIX PUPILS' RESPONSE TO QUESTION ELEVEN ON THE QUESTIONNAIRE

Number of pupils: 6
Result shown in percentages



1977-1978

1977-1978

1977-1978

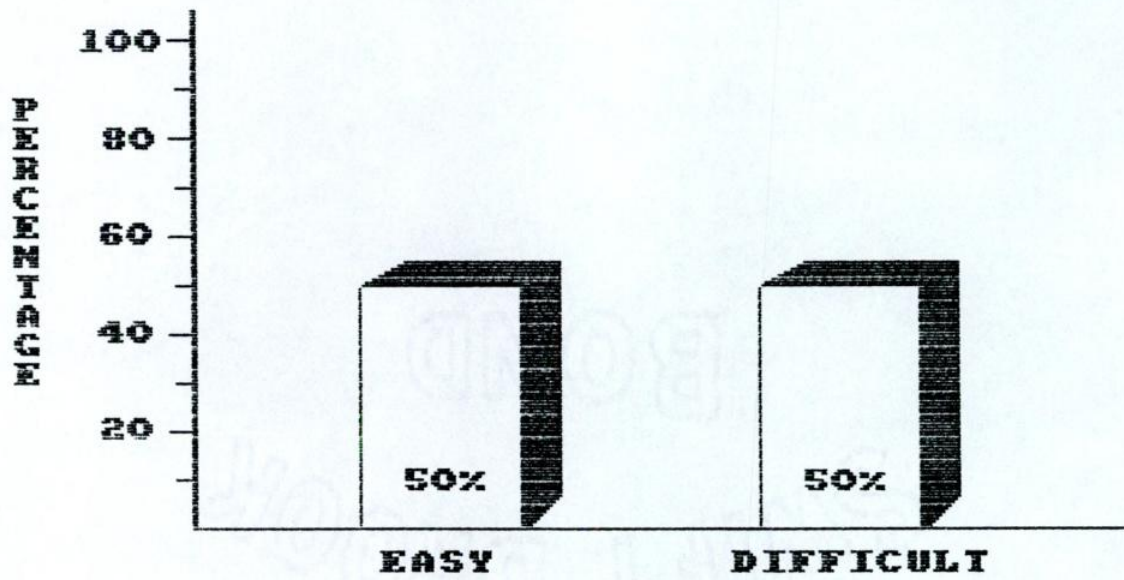
1977-1978

1977-1978

TABLE 14

SIX PUPILS' RESPONSE TO QUESTION THIRTEEN ON THE QUESTIONNAIRE

Total number of pupils = 6
Result shown in percentages



For question 17, all six pupils indicated that they spent between 1-3 hours at art homework each week. Five out of six indicated that YES they would think that art would be a hobby after they finished school.

Relating the pupils' Drawings to the developmental stages
identified by Lowenfeld and Brittain

In Chapter II I included a summary of Lowenfeld and Brittain's developmental stages. Each stage was summarised and brief descriptions and examples of drawings typical of each stage of development were given. As pointed out in Chapter II (p. 23) I intended to use these examples as midpoints and as convenient labels in this case study of slow learning pupils.

FIG. 6-1 DRAWING BY PUPIL A



Sad Face (spontaneous drawing) by Pupil A, aged 13.

The first part of the report deals with the general situation of the country. It is a very interesting and informative study of the country's development. The second part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development. The third part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.

The fourth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development. The fifth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development. The sixth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.

The seventh part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development. The eighth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development. The ninth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.

Pupil A is aged 13 and when relating her drawing above to the developmental stages in Chapter II, I found that it should fall somewhere around the Pseudo-Naturalistic Stage. This stage according to Lowenfeld and Brittain is the "age of reasoning". It is a period in which a child begins to make the transition from childhood to adulthood. Girls become more aware of "mass media and the expectations that they should be pretty and alluring."

(1) Boys voices begin to change and they try to portray their masculinity. They become more aware of their own shortcomings in art and it marks the end of spontaneous art activities.

If we follow the development of children's drawings we see how they mature by the way in which they pay attention to details and to the accuracy of the object or figure which they are drawing. In the early years arms may be joined to ears, chin to waist, but eventually they will join the shoulder. Likewise the neck is omitted until they realise that there is such a body part. These stages appear in the drawings of children of average or superior intelligence. Slower learners may follow a similar development but it will be at later ages.

It is difficult to place pupil A's drawing (Figure 6-1) in this stage. This drawing among other drawings by pupil A does not show evidence that she has come to the "end of spontaneous art activity" (2) or that her drawing pays any attention to correct proportions. It is very unlike the drawing shown overleaf in Figure 6-2 done by a pupil in the same class as Pupil A and Pupil B. This drawing is typical of the drawings done by most pupils in

BCIP

PAUL BROWN

FIG. 6-2 DRAWING BY A PUPIL IN PUPIL A AN PUPIL B's CLASS



Drawing that would seem to relate to both the Pseudo-Naturalistic stage and the Adolescent Art. The drawing also seems to indicate that this pupil is a visually-minded individual.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific work done during the year.

2. The second part of the report deals with the specific work done during the year. It is divided into three main sections: the first section deals with the work done in the field, the second section deals with the work done in the laboratory, and the third section deals with the work done in the office.

3. The third part of the report deals with the results of the work done during the year. It is divided into three main sections: the first section deals with the results of the work done in the field, the second section deals with the results of the work done in the laboratory, and the third section deals with the results of the work done in the office.

4. The fourth part of the report deals with the conclusions drawn from the work done during the year. It is divided into three main sections: the first section deals with the conclusions drawn from the work done in the field, the second section deals with the conclusions drawn from the work done in the laboratory, and the third section deals with the conclusions drawn from the work done in the office.

5. The fifth part of the report deals with the recommendations made during the year. It is divided into three main sections: the first section deals with the recommendations made in the field, the second section deals with the recommendations made in the laboratory, and the third section deals with the recommendations made in the office.

6. The sixth part of the report deals with the summary of the work done during the year. It is divided into three main sections: the first section deals with the summary of the work done in the field, the second section deals with the summary of the work done in the laboratory, and the third section deals with the summary of the work done in the office.

7. The seventh part of the report deals with the bibliography. It is divided into three main sections: the first section deals with the bibliography of the work done in the field, the second section deals with the bibliography of the work done in the laboratory, and the third section deals with the bibliography of the work done in the office.

8. The eighth part of the report deals with the index. It is divided into three main sections: the first section deals with the index of the work done in the field, the second section deals with the index of the work done in the laboratory, and the third section deals with the index of the work done in the office.

9. The ninth part of the report deals with the appendix. It is divided into three main sections: the first section deals with the appendix of the work done in the field, the second section deals with the appendix of the work done in the laboratory, and the third section deals with the appendix of the work done in the office.

this class, it also relates to both the Pseudo-Naturalistic Stage and the stage of Adolescent Art. This pupil has paid attention to the "correct proportion" and has made an attempt to record the Naturalistic visible details. Usually, there is evidence at this stage to show whether an individual is visual or haptic minded, this evidence includes the pupil's enjoyment in making visual details and the ability to include tone in the drawing using this information in relation to the drawing (Figure 6-2). This pupil's drawing shows evidence that she is a visual type individual. However, it is more difficult to identify which type Pupil A is, if we look at her puppet again (Figure 6-3). It suggests that she may be a haptic minded individual. She has used her sense of touch to create the puppet and in comparison to her drawing it shows a better attempt to represent the correct proportions of the head.

If we look closely at pupil A's drawing (Figure 6-1) and pupil B's drawing (Figure 6-4) there are some similarities. Both pupils:

1. Repeated scheme for the head.
2. Used geometric shapes to represent the head.
3. Showed no understanding for light and shade (tone).

Both drawings (Figures 6-1 and 6-4) relate to the Schematic Stage and the Gang Age stage, perhaps being inclined towards the former. In this stage (Schematic Stage) children between the ages of seven and nine years use symbols to portray parts of the body, depending on the child's knowledge of them. Accordingly to Lowenfeld and Brittain at this age the eyes are represented differently from the nose and mouth, and there should be hair and a neck. If at this

BOND

STATE OF NEW YORK

FIG. 6-3 PUPIL A'S PUPPET



Pupil A has used her sense of touch to create the puppet. It shows an attempt to represent the correct proportions of the head. This suggests that she may be a haptic type individual.

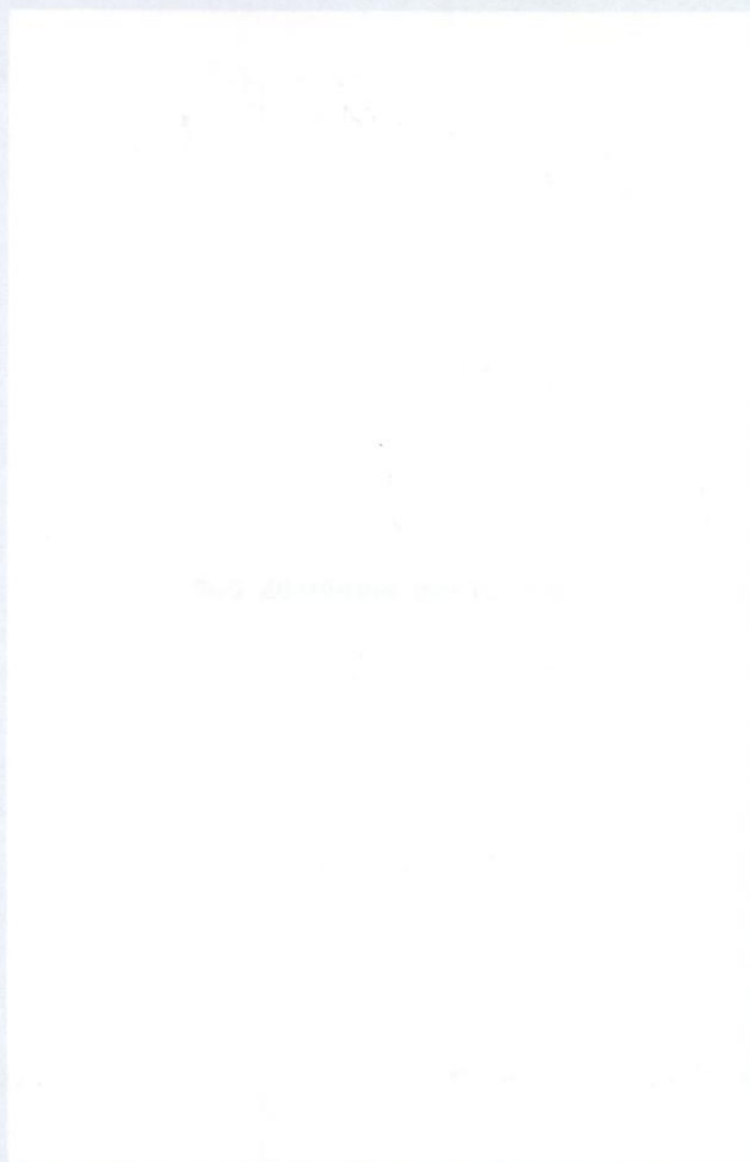


FIG. 6-4 PUPIL B'S DRAWING



Sad face, (spontaneous drawing) by Pupil B, age 13.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation and the second section deals with the progress of the work.

2. The second part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work in the field and the second section deals with the results of the work in the laboratory.

3. The third part of the report deals with the conclusions of the work during the year. It is divided into two main sections: the first section deals with the conclusions of the work in the field and the second section deals with the conclusions of the work in the laboratory.

4. The fourth part of the report deals with the recommendations of the work during the year. It is divided into two main sections: the first section deals with the recommendations of the work in the field and the second section deals with the recommendations of the work in the laboratory.

5. The fifth part of the report deals with the summary of the work during the year. It is divided into two main sections: the first section deals with the summary of the work in the field and the second section deals with the summary of the work in the laboratory.

6. The sixth part of the report deals with the bibliography of the work during the year. It is divided into two main sections: the first section deals with the bibliography of the work in the field and the second section deals with the bibliography of the work in the laboratory.

7. The seventh part of the report deals with the appendix of the work during the year. It is divided into two main sections: the first section deals with the appendix of the work in the field and the second section deals with the appendix of the work in the laboratory.

8. The eighth part of the report deals with the index of the work during the year. It is divided into two main sections: the first section deals with the index of the work in the field and the second section deals with the index of the work in the laboratory.

stage a child who "clings too closely to stereotypes" Lowenfeld and Brittain say, "or repeats a particular schema too often, or is constantly looking for suggestions, is one who needs the attention and special guidance of the teacher to provide positive experiences in self-expression." (3) In my opinion both pupils A and B fit into this stage. In the interviews, both students displayed signs of low self-confidence or self-esteem. I feel they both need positive encouragement and constructive guidance to develop their self-confidence, to help them mature/proceed to the stages of development normal for their age.

The chronological age of pupils C and D coincides with the Pseudo Naturalistic stage at which, according to Lowenfeld and Brittain, "the three dimensional qualities of space are now understood by some youngsters." (4) Where this may be especially true for the visually minded pupil, for the haptic minded pupil "the experience of being taught perspective can be a frustrating one." (5) In Chapter II, I described the extreme haptic type of individual as being a normal sighted person who uses his eyes only when he is compelled to do so. Otherwise, he relies on his sense of touch and body self as his main means of becoming acquainted with and reacting to his environment.

In Figure 6-5 pupil D does not appear to understand the rules of perspective compared to her classmate's collage Figure 6.6. However, in a lesson that required pupil D to work in three dimensions, the result was much more satisfactory. Therefore in my opinion pupil D is inclined toward the haptic type, pupil C shows evidence of being this type also.

BOND

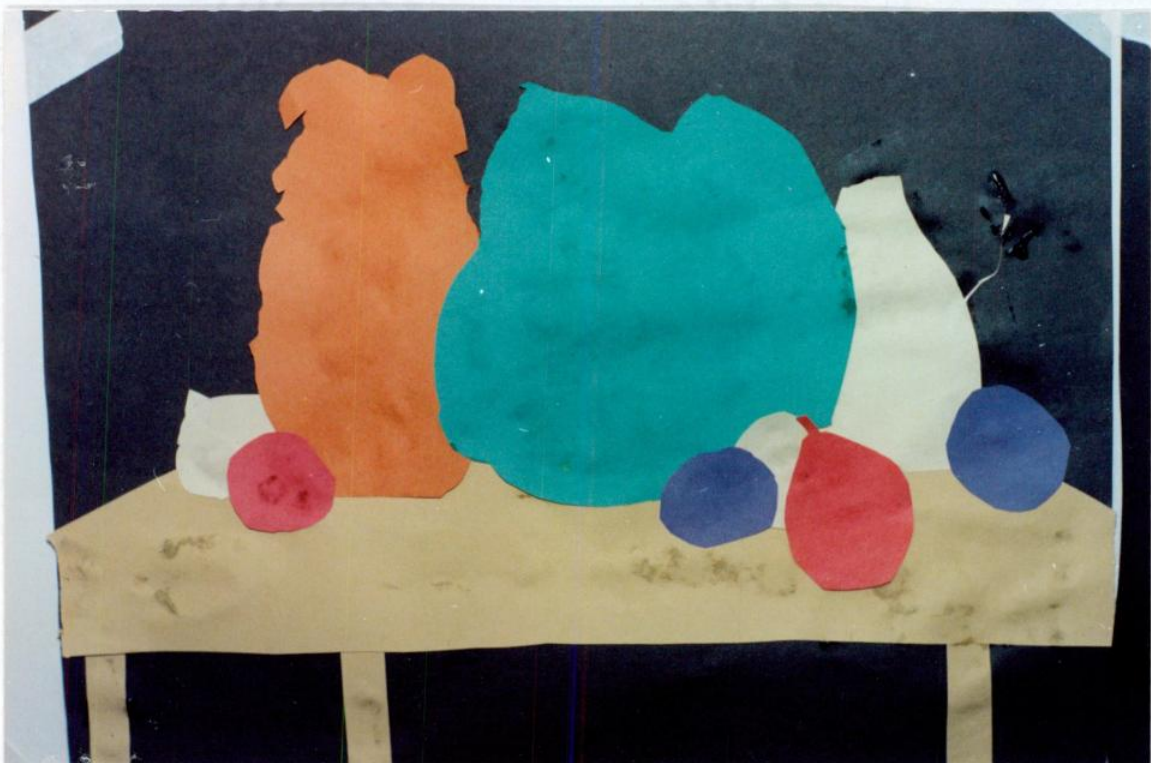
SMALL BOND

FIG. 6-5 PUPIL D'S STILL LIFE COLLAGE



Does not appear to understand the rules of perspective.

FIG. 6-6 AVERAGE WORK FROM PUPIL IN PUPIL D'S CLASS



Still life shape collage. The pupil appears to have no problem representing space, she is probably a more visual type.

Handwritten text in Devanagari script, appearing to be a list or index of items, possibly related to a library or collection. The text is organized into two columns.

1. *[Faint handwritten text]*
2. *[Faint handwritten text]*
3. *[Faint handwritten text]*
4. *[Faint handwritten text]*
5. *[Faint handwritten text]*
6. *[Faint handwritten text]*
7. *[Faint handwritten text]*
8. *[Faint handwritten text]*
9. *[Faint handwritten text]*
10. *[Faint handwritten text]*

Handwritten text in Devanagari script, appearing to be a list or index of items, possibly related to a library or collection. The text is organized into two columns.

1. *[Faint handwritten text]*
2. *[Faint handwritten text]*
3. *[Faint handwritten text]*
4. *[Faint handwritten text]*
5. *[Faint handwritten text]*
6. *[Faint handwritten text]*
7. *[Faint handwritten text]*
8. *[Faint handwritten text]*
9. *[Faint handwritten text]*
10. *[Faint handwritten text]*

It would appear to be more than a coincidence that pupils A to D show evidence of being haptic minded individuals. Much study has been done in this area and, as Lowenfeld and Brittain point out, it is interesting to see that Templeman found that,

...there was a relationship between first grade pupils, (five to six years) creative type and their ease of learning; those children considered haptic types had more difficulty in learning to read. (6)

This seems to support some of the evidence described in the factfiles in Chapter V. Many other studies have been done in this area and have shown similar results. However it must be realized that extremes of either type (visual or haptic) are rare, but it is important for an art teacher to be aware of the differences. Obviously if the pupils I have chosen for this case study are haptic types then it follows that I must learn how to help them. According to Lowenfeld and Brittain, haptic type individuals may be inhibited by references solely to visual stimulation. I am unsure as to whether I am a more visually minded or more haptically minded person, this obviously must have some bearing on my own teaching style.

A lot of research has been carried out on how the brain functions. In Creative and Mental Growth, Lowenfeld and Brittain discuss some results in relation to the visual-haptic theory. One result shows that haptic aptitude may be equated with right hemisphere dominance. This finding caused me to look more carefully at Betty Edwards left mode or L-mode and right mode or R-mode. (7)

Edwards was puzzled by how her students learned to draw, if they did improve at all they improved not gradually but dramatically.

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

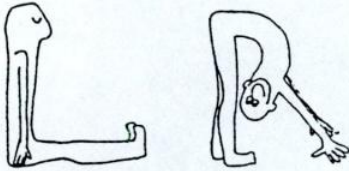
100-100000-100000

100-100000-100000

100-100000-100000

100-100000-100000

FIG. 6-7 L-MODE AND R-MODE



L-Mode and R-Mode

At the close of a lecture, someone thrust into my hand these little drawings. I think they do a good job of describing the situation:

L-mode sits upright, four-square and unimpeachable, eyes closed against the world. R-mode, always taking a different slant on the world, playfully views its surrounding upside-down, with its eyes wide open.

(The artist's name, unfortunately, is unknown to me.)

L-mode R-mode

Verbal	Nonverbal
Syntactical	Perceptual
Linear	Global
Sequential	Simultaneous
Analytic	Synthetic
Logical	Intuitive
Symbolic	Concrete
Temporal	Nontemporal
Digital	Spatial

The above functions, while generally attributed to the left and right hemispheres respectively for most individuals, may vary considerably in *location* in the brain hemispheres of specific individuals, particularly left-handed and ambidextrous individuals. Moreover, recent research indicates a less-clear division of functions between the hemispheres than was thought to be the case in earlier investigations. I have coined the terms L-mode and R-mode to designate *style of thinking* rather than a more rigid conception of *location* of functions in one hemisphere or the other.

SOURCE: Betty Edwards, Drawing on the Artist Within (Glasgow and London: Fontana Collins, 1986), p. 6.

She suggested that "sudden illumination" in "an individual's ability to draw was mainly controlled by the ability to shift to a different-from-ordinary way of processing visual information - to shift from verbal analytical processing (L-mode) to spatial, global processing (R-mode)." (8) In her book Drawing on the Right Side of the Brain, Edwards sets out to help the reader to switch over to R-mode of thinking, by recommending a set of exercises specifically designed to aid this process. Overleaf (Figure 6-8) are examples of "Before and After" drawings. The improvement is dramatic. After seeing the change I proceeded to investigate Betty Edwards' various exercises. She says that the most efficient way to accomplish the L-mode to R-mode switch seems to be to "present the brain with a task that the left brain either can't or won't handle." (9) As Edwards points out, "pure contour drawing" (10) seems to disagree with the L-mode, a technique introduced by an art teacher Kimon Nocolaides in a book called The Natural Way to Draw. Nocolaides felt that this method caused students to use both "sight and touch". (11)

I tried this exercise on pupils C and D. The results seem to support Edwards' theory. (Figure 6-9 and 6-10).

These results encouraged me to try another exercise which I incorporated into my scheme of work for 2nd Year.

The exercise involved getting the pupil to look at negative spaces when drawing the figure. Edwards, in Drawing on the Right Side of the Brain, shows records of a student's struggle to resolve a drawing of a cart and slide projector.

ROAD

PAID BOOK

1911

FIG. 6-8 BEFORE AND AFTER DRAWING



5. Ray Ju, February 2, 1984.



Fig. 2-16. Self-Portrait by Ray Ju, May 17, 1984.



Steve Goldstone, September 8, 1984.



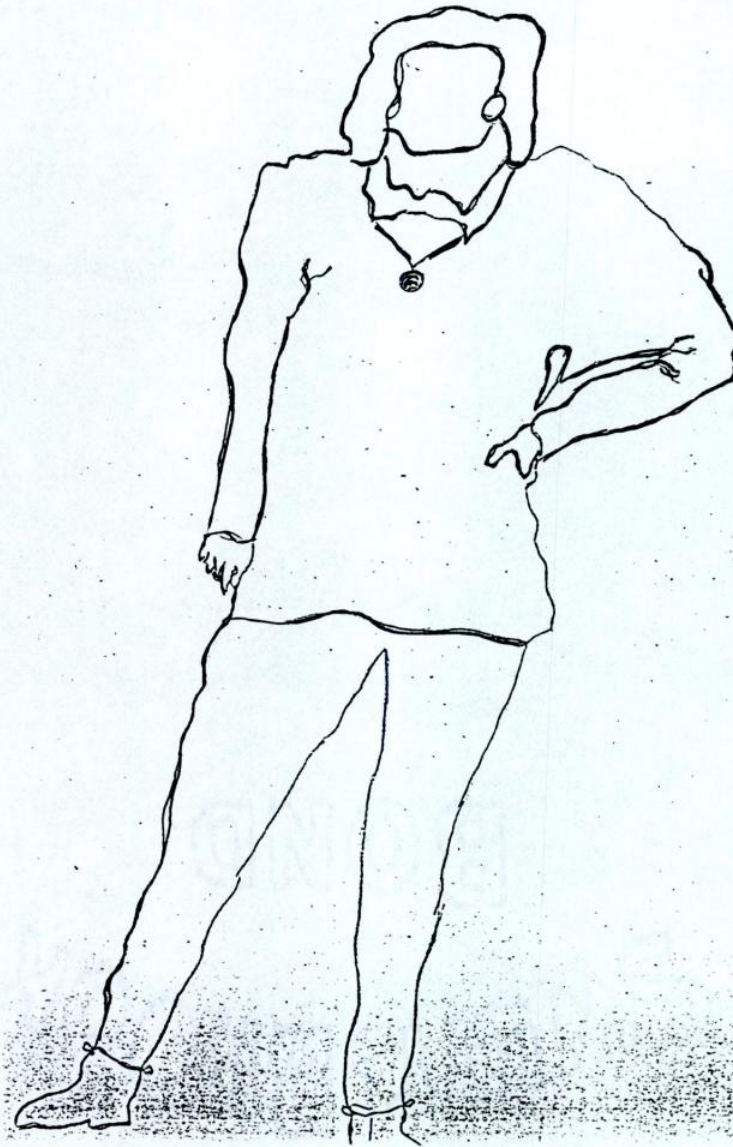
Fig. 2-10. Self Portrait by Steve Goldstone, December 9, 1984.

SOURCE: Betty Edwards, Drawing on the Artist Within, p. 18.

BOND

S-4015-13-0011

FIG. 6-9 PURE CONTOUR DRAWING



Pupil C.

BOARD
SCHOOL BOOK

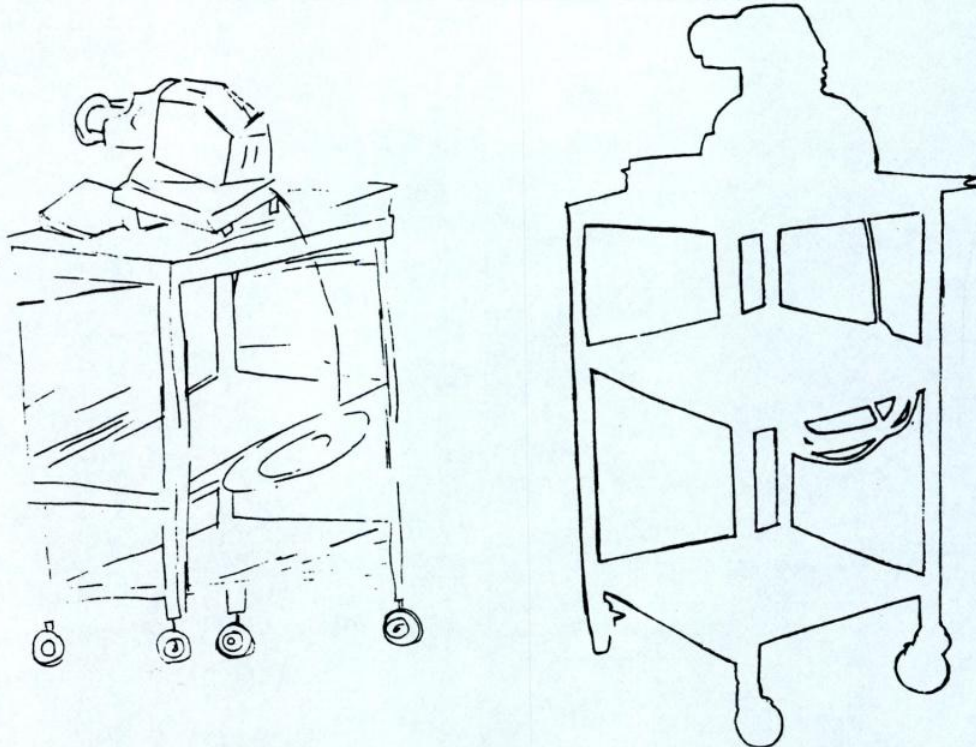
FIG. 6-10 PURE CONTOUR DRAWING



Pupil D

1. The Board of Directors of the
Company has approved the
proposal of the management to
increase the capital of the
company by the issue of new
shares of the company.

FIG. 6-11 A CART AND SLIDE PROJECTOR



Student switches from L-mode to R-mode.

SOURCE: Betty Edwards, Drawing on the Right Side of the Brain, p. 107. (12)

In the drawings (Figures 6-12 to 615) pupils C and D seem to have resolved the difficulty of trying to record accurately the information. As a result of the findings it is obvious that every art teacher needs to be aware of the above theories. (Haptic-visual types and L-mode and R-mode).

ROUND

SHIRAZ BROWN

FIG. 6-12 PUPIL C

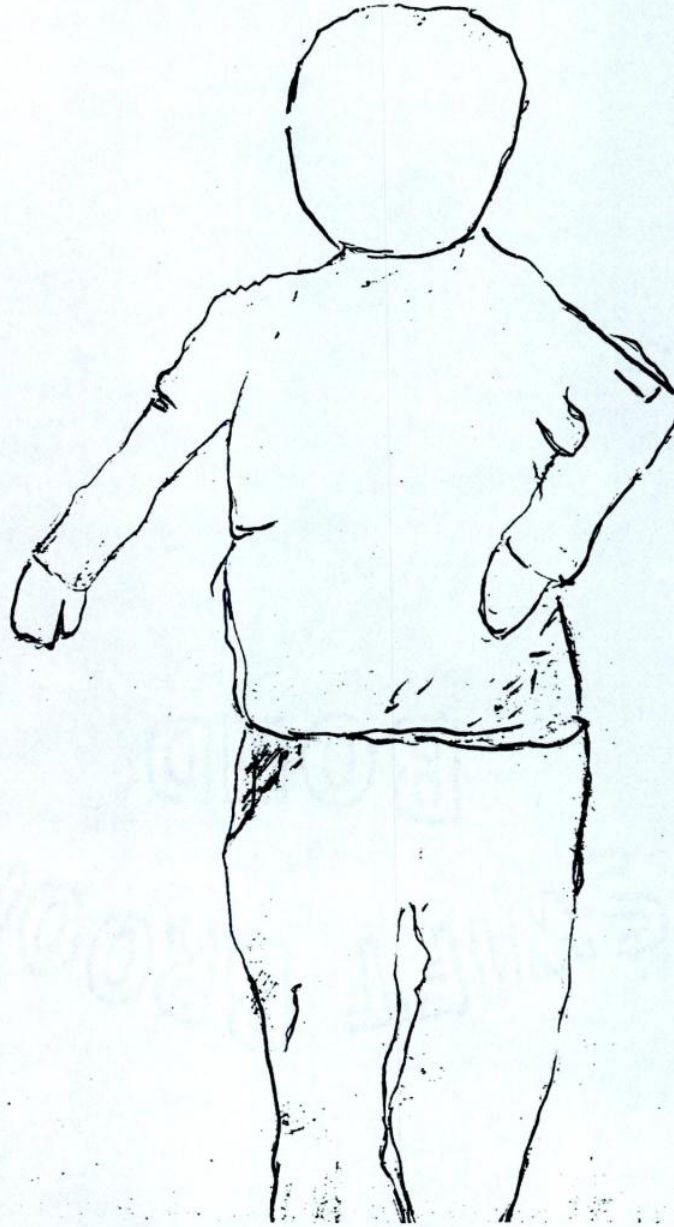


Before, apparent struggle.

BOND

EX-1360

FIG. 6-13 PUPIL C



After, negative space drawing.

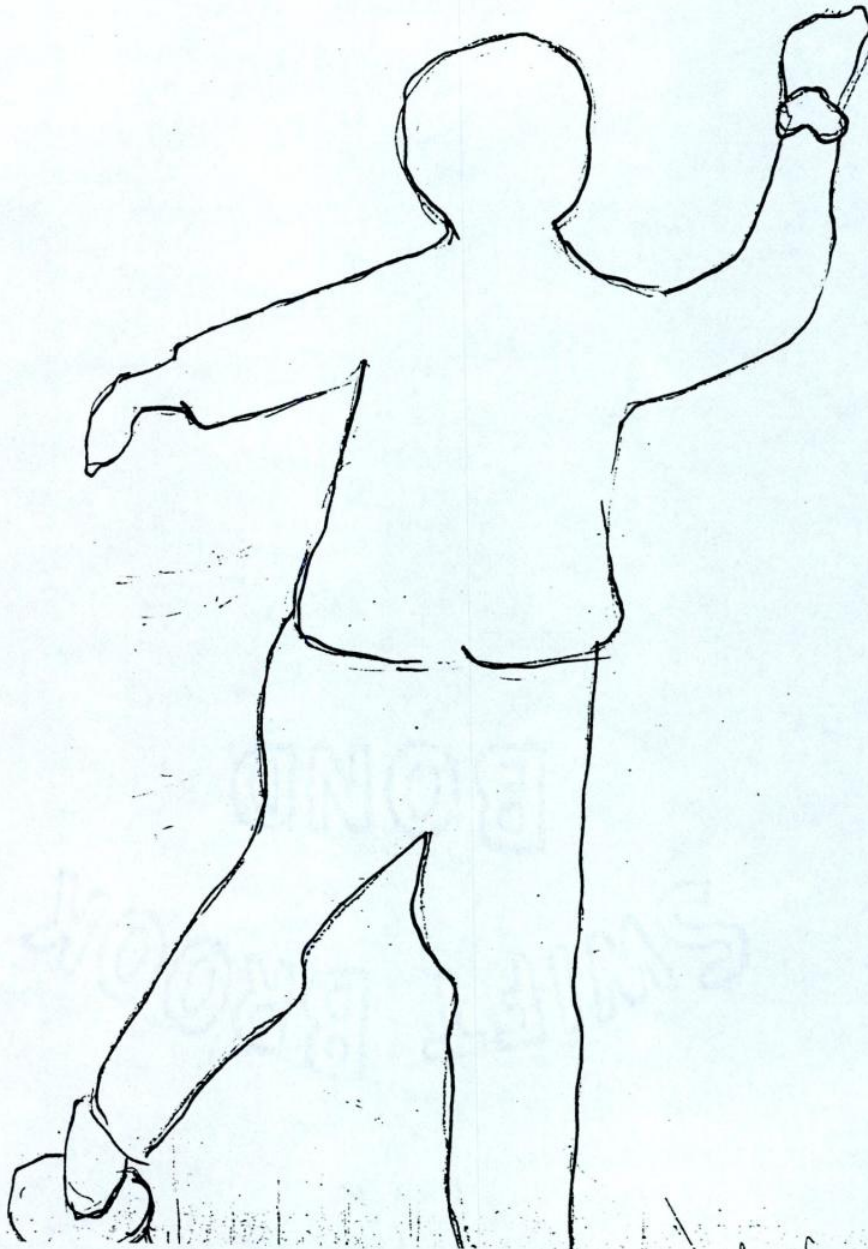
FIG. 6-12 PUPIL D



Before, apparent struggle.

BOARD
SCHOOL DISTRICT

FIG. 6-12 PUPIL D



After, negative space drawing.

THE STATE OF TEXAS,
COUNTY OF DALLAS,
do hereby certify that
the within and foregoing
instrument is a true and
correct copy of the
original as the same
appears in the records
of the County Clerk of
said County of Dallas,
this 1st day of May,
1901.

BOND

SMITH BROS.

In this Chapter, I have included the results of the questionnaire, but I have discussed the pupils' work in relation to the work of Lowenfeld and Brittain, and Betty Edwards. The research in this area has provided me with some insight into how I may formulate my own programme for the instruction of haptic type individuals. Whether or not the pupils in my case study are haptic types, I do feel that it is important for the art teacher to be aware that there is some evidence to show a link, between haptic types and slow learners. In the next chapter I will discuss what steps I would take to help slow learners.

1. The first part of the book is devoted to a general introduction to the subject of the book.

2. The second part of the book is devoted to a detailed discussion of the various aspects of the subject.

3. The third part of the book is devoted to a detailed discussion of the various aspects of the subject.

4. The fourth part of the book is devoted to a detailed discussion of the various aspects of the subject.

5. The fifth part of the book is devoted to a detailed discussion of the various aspects of the subject.

6. The sixth part of the book is devoted to a detailed discussion of the various aspects of the subject.

7. The seventh part of the book is devoted to a detailed discussion of the various aspects of the subject.

8. The eighth part of the book is devoted to a detailed discussion of the various aspects of the subject.

9. The ninth part of the book is devoted to a detailed discussion of the various aspects of the subject.

10. The tenth part of the book is devoted to a detailed discussion of the various aspects of the subject.

11. The eleventh part of the book is devoted to a detailed discussion of the various aspects of the subject.

12. The twelfth part of the book is devoted to a detailed discussion of the various aspects of the subject.

BOND

5/11/1930

FOOTNOTES CHAPTER VI

- 1] Lowenfeld and Brittain, Creative and Mental Growth, p. 478.
- 2] Ibid., p. 301.
- 3] Ibid., p. 399.
- 4] Ibid., p. 403.
- 5] Ibid., p. 362.
- 6] Ibid., p. 363.
- 7] Betty Edwards, Drawing on the Right Side of the Brain.
(London: Fontana Collins, 1979).
- 8] Ibid., p. xi.
- 9] Ibid., p. 78.
- 10] Ibid., p. 82.
- 11] Ibid., p. 82.
- 12] Ibid., p. 107.

CHAPTER VII

CONCLUSIONS AND RECOMMENDATIONS

In my introduction I stated that one of my aims was to identify, study and assess six pupils who find art and creative thinking difficult. I also aimed to develop my own understanding of how cognitive development relates to creative and artistic expression.

In my case study I did identify six pupils who I believe are slow learners, slow learners in relation to their class, their school and Lowenfeld and Brittain's developmental stages. As a result of the case study my own understanding of their difficulties, has helped me to structure my lessons to suit them as well as the other pupils in the class. In reviewing the literature in Chapter I, I tried to identify a definition of a slow learner, this was not an easy task. "Slow Learner" can be an umbrella term for many specific learning difficulties. This was an area that I had not intended discussing, but information supplied to me by the Guidance Counsellor identified pupils A and E as being dyslexic.

The characteristics of a dyslexic pupil represents specific difficulties in learning to read, write, spell and calculate.

Characteristics of Dyslexic Pupils

- 1] Bizarre spelling.
- 2] Write slowly.
- 3] Present written work poorly.
- 4] Clumsy - poor co-ordination.
- 5] Development is late for speech and language.
- 6] Certain letters and numbers are reversed.
- 7] Left-right directions are confused.
- 8] Ordering of letters and numbers difficulties.

- 9] Poor visual and auditory memory.
 10] Reasoning and conversational skills are good.

SOURCE: Taken from various sources and paraphrased.

The above information is interesting and I could identify some of the characteristics in both pupils A and E.

BIZARRE SPELLING

- 21 What do you want to do when you leave school?

a child minder or ~~an~~ a disiner

In the example above we can see evidence of "bizarre spelling", "a disiner" is meant to spell "a designer". Apparently dyslexic children can have a "mirror image syndrome." (1)

Example:

girl/gril;

brid/bird;

form/from;

god/dog. (2)

I did not research this area in much detail but I do feel it is important to have some understanding of dyslexic children and their characteristics.

What Can We Conclude From This Discussion

In Chapter I, I outlined some general problems that slow learners may experience (p. 6). In the case study it was evident that some of these characteristics did apply to the pupils I selected for my study. Certainly both pupils A and B expressed a relatively low degree of self-esteem although they showed this in different ways. Pupil A was nervous and hesitant in her interview

...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...

while pupil B sought confirmation and encouragement from me. All the pupils in fact displayed some form of low self-esteem, if not in the answers given in the interviews, then in their general behaviour in class.

Another problem that seemed to follow in the case study was that slow learners seem to have reading problems. In fact all six pupils in the case study have some difficulty in this area. Obviously, for these pupils there is a need for comprehensible or appropriate material.

In Chapter III (p. 35) I discussed Art and the Slow Learner. It was found that slow learners find it increases security to repeat drawing familiar objects. Something new seems threatening. This finding seems to support some of the problems identified in Chapter I. The general problems identified in Chapter I can also be identified in the pupil who finds art and creative thinking difficult.

There is little written about the art of the slow learner but, as Goodenough points out, slow learners follow a similar development to other children but at later stages. Lark Horovitz also seems to feel that the art work of slow learners can "reflect the interests characteristic of their chronological age" (3) but it may only be a little better than drawings done by children younger than them. She also feels that they will have difficulty in tasks that "call for complex solutions". (4) Why do slow learners find such tasks difficult?

1. The first part of the report is a summary of the work done during the year.

2. The second part is a detailed account of the work done during the year, and is divided into two sections: (a) a summary of the work done during the year, and (b) a detailed account of the work done during the year.

3. The third part is a summary of the work done during the year, and is divided into two sections: (a) a summary of the work done during the year, and (b) a detailed account of the work done during the year.

4. The fourth part is a summary of the work done during the year, and is divided into two sections: (a) a summary of the work done during the year, and (b) a detailed account of the work done during the year.

Are the tasks particularly suited to the pupils way of thinking?

In Chapter II I discussed Lowenfeld's visual and haptic theory and in Chapter VI I mentioned that some results of brain research show that the haptic type may be equated with right hemisphere dominance. I feel that it is significant that pupils A to D in the case study appear to be haptic types. This may account for their apparent difficulty in producing works of art more typical of their chronological age.

Where my Teaching will go as a Result of this Dissertation

In my opinion the main difference between the art of normal children and the art of slow learners is not the level of skill they have, but it is how they grasp such abstract concepts such as form and perspective. As shown in Figure 3-2, slow learners find that repeating drawings enhances security. In Figure 3-2 there are three R's:

- 1] Routine.
- 2] Repetition.
- 3] Regularity.

A good art programme must include these three R's above, but it must also be:

RELEVANT, that is, relevant to the way in which the pupil thinks (visual or haptic types). There are many exercises that suit both types and there is much we can start to learn from Betty Edwards' R-mode, L-mode theory. Also it must be REAL, if the slow learner finds it difficult to grasp abstract concepts like form or perspective, then it is necessary to relate a lesson to the real world. An art programme I feel should be REALISTIC. It is obvious that my subjects do have problems, therefore lessons

1977-1978

1979-1980

1981-1982

1983-1984

should be in keeping with the pupil's capabilities. This is particular important for enhancing pupils' self-esteem.

If these three R's:

1. Relevant;
2. Real;
3. Realistic,

are to help me in structuring an art programme for slow learners, then it is my responsibility as a teacher to become fully aware of their background deficiencies. Only when I have understood and identified all the facts, can I proceed to draw up an art programme. In the case study I identified pupils whose learning difficulties specifically related to art. On the basis of my research of these pupils I now propose some ways in which these and other such pupils might be helped.

Ways To Help Slow Learners in Art

I feel that in order to help slow learning pupils, it is necessary to be aware of their characteristics, needs and abilities as learners. This dissertation has helped me to identify all of these and I feel better equipped to deal with such pupils in my class. I feel a need to structure my lesson plans to meet not just slow learners' needs but also pupils of every ability.

A good art programme should:

1. Cater for both haptic and visual types;
2. Work on awareness of body, image and schema, also on form;
3. Include a high degree of modelling;
4. Include clear and well-planned demonstrations;
5. Include more showing, less telling;
6. Break lessons down into component parts;
7. Repeat and reinforce concepts in order to help the slow learner.

8. Work in three dimensions (this type of work suits haptic individuals).

It is important to remember that a slow learner works best in a structured and organised environment. This will only happen when the teacher:

1. Is clear about what to teach;
2. Is clear about what he/she is teaching;
3. Is well prepared;
4. Has prepared their teaching aids;
5. Has materials prepared;
6. Has a logical sequence to the lesson;
7. Has demonstrated clearly what to do;
8. Has allotted time to each phase.

What to teach slower learners should not differ from teaching normal pupils.

Puppetry and modelling encourage self-exploration and expression, these can easily provide an opportunity to devise short well-organised lessons. As for all pupils, slow learners should be encouraged to look at the world around them and to develop their vocabulary and critical evaluation. Great emphasis should be placed on the teaching of art elements through the use of a variety of media.

Observational drawing which is fundamental to every art programme should suit both the visual and haptic individuals. Haptic individuals seem to show subjective interpretation in their work, drawing matter from their own experiences, therefore a good art programme should encourage these pupils to generate their own ideas for personal expression.

The materials provided for art should cater for pupils with widely different skills. Methods and materials which give the best

THE
BODILY
STRUCTURE
OF THE
HUMAN
BODY

BODILY
STRUCTURE
OF THE
HUMAN
BODY

results go a long way in helping the art teacher educate slow learning pupils.

Finally, the most important and positive thing any art teacher can do, is to encourage and praise the work of pupils of all levels of ability, but especially the art of the slow learner. It goes a long way to enhance that pupil's self-esteem.

There is no such whetstone,
to sharpen a good wit
and encourage a will to learning,
as is praise.

Roger Ascham, The Schoolmaster (1570).

RECEIVED

RECEIVED

BOND

PAID 10/10/50

FOOTNOTES CHAPTER VII

- 1] Margaret Newton and Michael Thomson, Dyslexia: A Guide for Teachers, (London: Hodder and Stoughton, second edition, 1976, 1975), p. 39.
- 2] Ibid., p. 39.
- 3] Lark-Horovitz, et al, Understanding Children's Art for Better Teaching, p. 250.
- 4] Ibid., p. 250.

1911

THE STATE OF NEW YORK
IN SENATE
JANUARY 11, 1911.
REPORT
OF THE
COMMISSIONER OF THE LAND OFFICE
IN RESPONSE TO A RESOLUTION
PASSED BY THE SENATE
MAY 1, 1909.

BOND

PAID BOND

APPENDIX 1

In 1924 Florence E. Goodenough produced her doctoral dissertation, the first version of "Draw A Man" Test. Later Dale Harris expanded that test to include "Draw A Woman" Test. Harris also developed a visual scale for scoring drawing. See overleaf, the Goodenough - Harris Drawing Test.

BOND

FRANKLIN

By Florence L. Goodenough and Dale B. Harris

Name _____ Boy _____ Girl _____
 School _____ Date of Drawing _____
 Grade _____ Age _____ Birth Date _____
 Father's Occupation _____

Summary	Raw Score	Standard Score	Percentile Rank
Point Scale			
Man			
Woman			
Average			
Self			
Quality Scale			
Man			
Woman			
Average			

Copyright © 1963 by Harcourt Brace Jovanovich, Inc. All rights reserved. Printed in U.S.A.



Make Your First Drawing Here

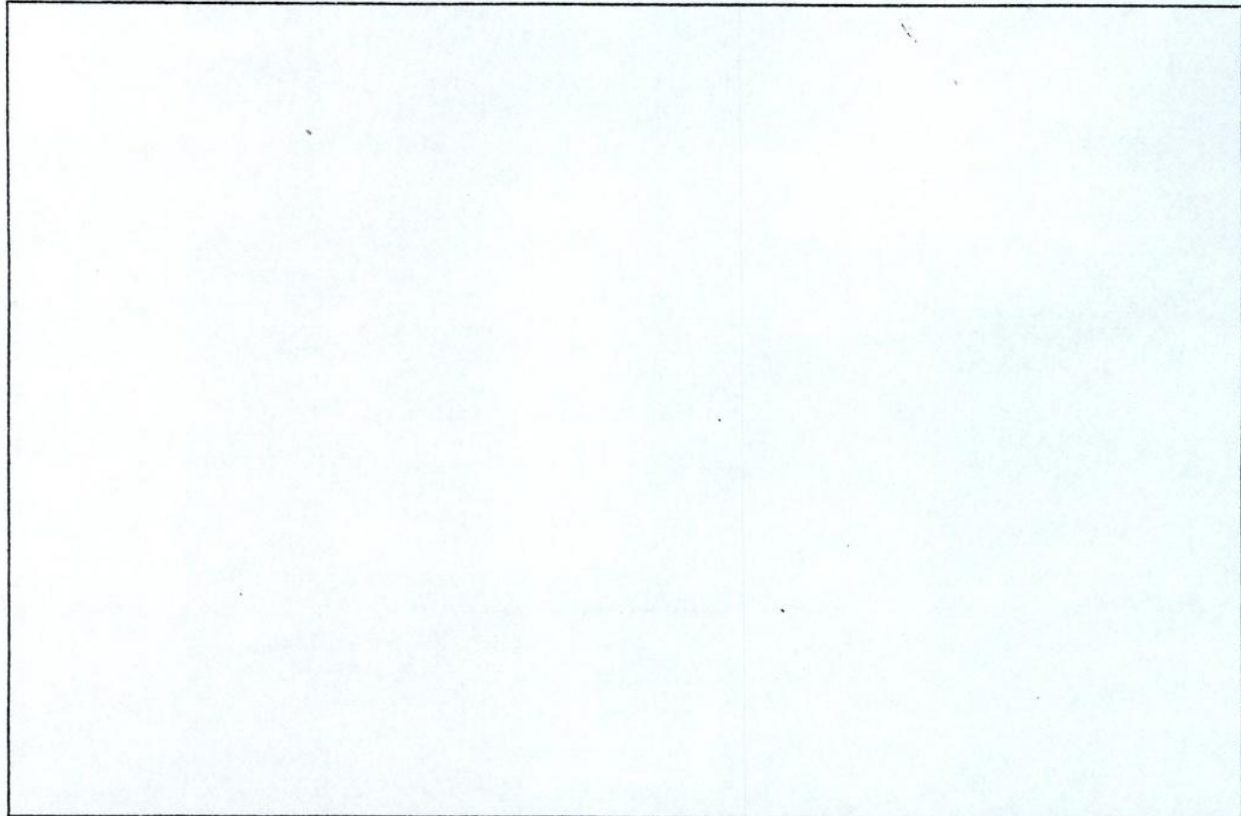
Draw a picture of a man. Make the very best picture you can. Be sure to make the whole man, not just his head and shoulders.

1.	___	41.	___
2.	___	42.	___
3.	___	43.	___
4.	___	44.	___
5.	___	45.	___
6.	___	46.	___
7.	___	47.	___
8.	___	48.	___
9.	___	49.	___
10.	___	50.	___
11.	___	51.	___
12.	___	52.	___
13.	___	53.	___
14.	___	54.	___
15.	___	55.	___
16.	___	56.	___
17.	___	57.	___
18.	___	58.	___
19.	___	59.	___
20.	___	60.	___
21.	___	61.	___
22.	___	62.	___
23.	___	63.	___
24.	___	64.	___
25.	___	65.	___
26.	___	66.	___
27.	___	67.	___
28.	___	68.	___
29.	___	69.	___
30.	___	70.	___
31.	___	71.	___
32.	___	72.	___
33.	___	73.	___
34.	___		___
35.	___		___
36.	___		___
37.	___		___
38.	___		___
39.	___		___
40.	___		___

Raw Score

Make Your Second Drawing Here

Draw a picture of a woman. Make the very best picture you can. Be sure to make the whole woman, not just her head and shoulders.

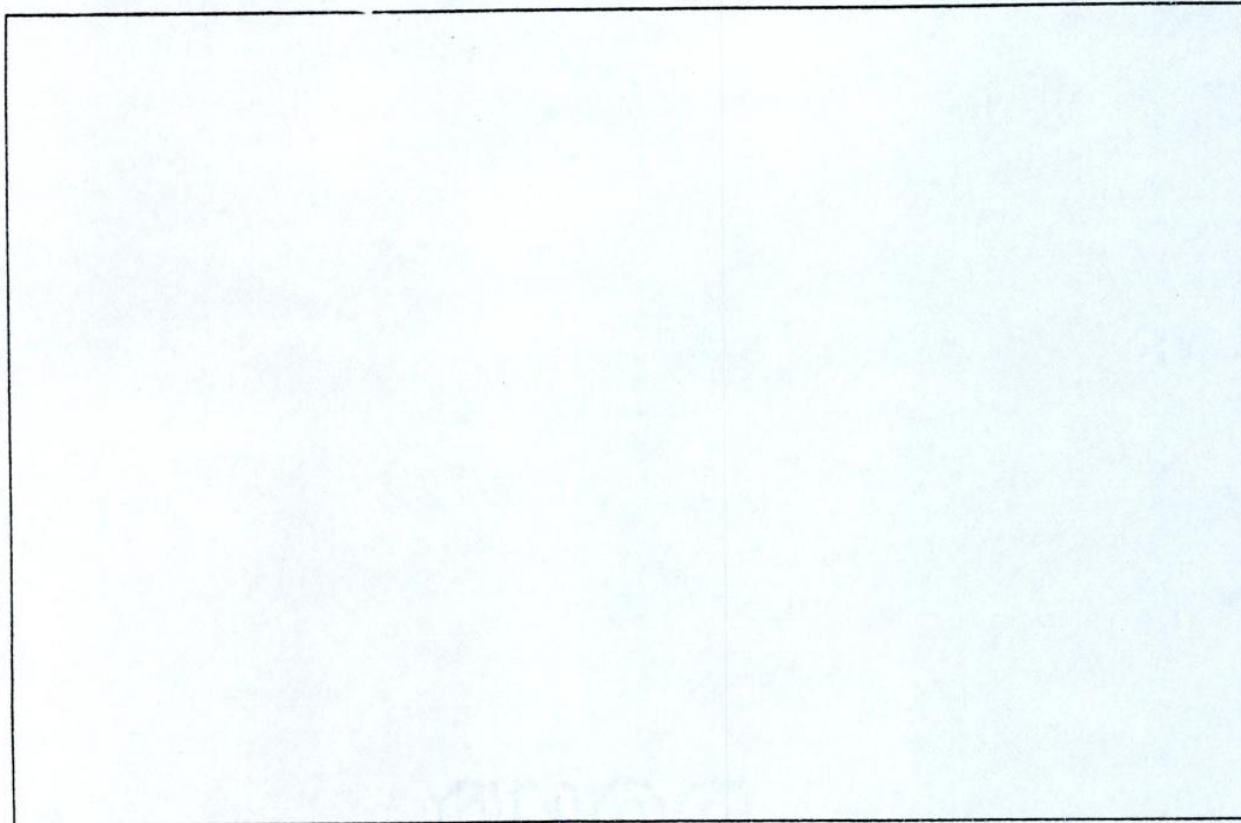


1. _____ 41. _____
2. _____ 42. _____
3. _____ 43. _____
4. _____ 44. _____
5. _____ 45. _____
6. _____ 46. _____
7. _____ 47. _____
8. _____ 48. _____
9. _____ 49. _____
10. _____ 50. _____
11. _____ 51. _____
12. _____ 52. _____
13. _____ 53. _____
14. _____ 54. _____
15. _____ 55. _____
16. _____ 56. _____
17. _____ 57. _____
18. _____ 58. _____
19. _____ 59. _____
20. _____ 60. _____
21. _____ 61. _____
22. _____ 62. _____
23. _____ 63. _____
24. _____ 64. _____
25. _____ 65. _____
26. _____ 66. _____
27. _____ 67. _____
28. _____ 68. _____
29. _____ 69. _____
30. _____ 70. _____
31. _____ 71. _____
32. _____
33. _____
34. _____
35. _____
36. _____
37. _____
38. _____
39. _____
40. _____

Raw Score _____

Make Your Third Drawing Here

Draw a picture of yourself. Make the very best picture you can. Be sure to make your whole self, not just your head and shoulders.



1. _____ 41. _____
2. _____ 42. _____
3. _____ 43. _____
4. _____ 44. _____
5. _____ 45. _____
6. _____ 46. _____
7. _____ 47. _____
8. _____ 48. _____
9. _____ 49. _____
10. _____ 50. _____
11. _____ 51. _____
12. _____ 52. _____
13. _____ 53. _____
14. _____ 54. _____
15. _____ 55. _____
16. _____ 56. _____
17. _____ 57. _____
18. _____ 58. _____
19. _____ 59. _____
20. _____ 60. _____
21. _____ 61. _____
22. _____ 62. _____
23. _____ 63. _____
24. _____ 64. _____
25. _____ 65. _____
26. _____ 66. _____
27. _____ 67. _____
28. _____ 68. _____
29. _____ 69. _____
30. _____ 70. _____
31. _____ 71. _____
32. _____ 72. _____
33. _____ 73. _____
34. _____
35. _____
36. _____
37. _____
38. _____
39. _____
40. _____

Raw Score _____

APPENDIX 2
QUESTIONNAIRE

1. Name:
2. Age:
3. Class:
4. List your subjects and your teachers.

	Subject	Teacher
a.
b.
c.
d.
e.
f.
g.
h.
i.
j.
5. How many classes of Art do you have each week?
 - a. Double Classes
 - b. Single Classes
6. Is art
 - a. A Compulsory Subject (Tick Box)
 - b. A Subject You Chose
7. If you answered (b) give three reasons why you chose art?
 1.
 2.
 3.

1. The first part of the report is a summary of the work done during the year.

2. The second part is a detailed account of the work done during the year.

3. The third part is a summary of the work done during the year.

4. The fourth part is a summary of the work done during the year.

5. The fifth part is a summary of the work done during the year.

6. The sixth part is a summary of the work done during the year.

7. The seventh part is a summary of the work done during the year.

8. The eighth part is a summary of the work done during the year.

9. The ninth part is a summary of the work done during the year.

10. The tenth part is a summary of the work done during the year.

11. The eleventh part is a summary of the work done during the year.

12. The twelfth part is a summary of the work done during the year.

13. The thirteenth part is a summary of the work done during the year.

14. The fourteenth part is a summary of the work done during the year.

15. The fifteenth part is a summary of the work done during the year.

16. The sixteenth part is a summary of the work done during the year.

17. The seventeenth part is a summary of the work done during the year.

18. The eighteenth part is a summary of the work done during the year.

19. The nineteenth part is a summary of the work done during the year.

20. The twentieth part is a summary of the work done during the year.

21. The twenty-first part is a summary of the work done during the year.

22. The twenty-second part is a summary of the work done during the year.

23. The twenty-third part is a summary of the work done during the year.

24. The twenty-fourth part is a summary of the work done during the year.

25. The twenty-fifth part is a summary of the work done during the year.

26. The twenty-sixth part is a summary of the work done during the year.

27. The twenty-seventh part is a summary of the work done during the year.

28. The twenty-eighth part is a summary of the work done during the year.

29. The twenty-ninth part is a summary of the work done during the year.

30. The thirtieth part is a summary of the work done during the year.

31. The thirty-first part is a summary of the work done during the year.

32. The thirty-second part is a summary of the work done during the year.

33. The thirty-third part is a summary of the work done during the year.

34. The thirty-fourth part is a summary of the work done during the year.

35. The thirty-fifth part is a summary of the work done during the year.

8. Did anyone influence you to take it?

- | | |
|------------------------------|--|
| a. Parents | e. A Particular Artist(Tick Box) |
| b. Teacher | f. Brother |
| c. Friends | g. Sister |
| d. Guidance Counsellor | h. No-one |

9. Place number 1, 2, 3, etc. to indicate (tell) your order of preference for each subject.

Junior Cycle

Irish
English
Maths
French
German
Science
Art
Geography
History
Drama
Home Economics
Commerce

Senior Cycle

Irish
English
Maths
French
Biology
Chemistry
Physics
Art
Geography
History
Home Economics
Drama
Business Organisation
German

10. Do you think Art is important in the school curriculum?

Why? Give three reasons.

1.
2.
3.

11. Do you find Art: (Tick Box)

- a. Interesting
- b. Very Interesting
- c. Not Interesting at all

12. Why? List three reasons.

1.
2.
3.

13. Do you find Art: (Tick Box)
- a. Very Easy
 - b. Easy
 - c. Difficult
 - d. Very Difficult
14. Why? List three reasons.
- a.
 - b.
 - c.
15. List any member(s) of your family who are interested in Art?
- a. d.
 - b. e.
 - c. f.
16. How much time every night to you spend at art homework?
- a. 1-3 (hrs)
 - b. 3-5 (hrs)
 - c. Less than 1 hour
17. In a week approximately how much time in hours do you spend at art homework?
-
18. Do you spend any time on art activities not related to school Art work?
-
19. If so, how much time (in hrs) per week?
20. What other hobbies have you?
- a. d.
 - b. e.
 - c. f.
21. What do you want to do when you leave school?
22. Do you think Art will be a hobby after you leave school?

BIBLIOGRAPHY

Alshule and La Berta Hattwick, Painting and Personality: a Study of Young Children, Chicago University Press, 1947, I and II.

Arnheim, R., Visual Thinking, California: University of California Press, 1969.

Biehler Robert F. and Snowman, Jack, Psychology Applied to Teaching, 5th ed. Boston: Houghton, Mifflin, 1986.

Brennan, W. K., Shaping the Education of Slow Learners, London: Routledge and Kegan Paul, 1974.

Burt, Sir Cyril, The Causes and Treatment of Backwardness, London: University of London Press, 1957.

Chapman, Laura H., Approaches to Art in Education, New York: Harcourt, Brace, Jovanovich, Inc., 1978.

Curriculum and Examinations Board, Report of Board of Studies: The Arts, Dublin: Curriculum and Examinations Board, August, 1987.

Edwards, Betty, Drawing on the Artist Within, New York: Fontana Collins, 1986.

_____, Drawing on the Right Side of the Brain, Fontana Collins, 1979.

Eisner, Elliot, The Arts, Human Development and Education, McCutchan, 1970.

_____, Readings in Art Education, U.S.: Xerox College Publishing, 1966.

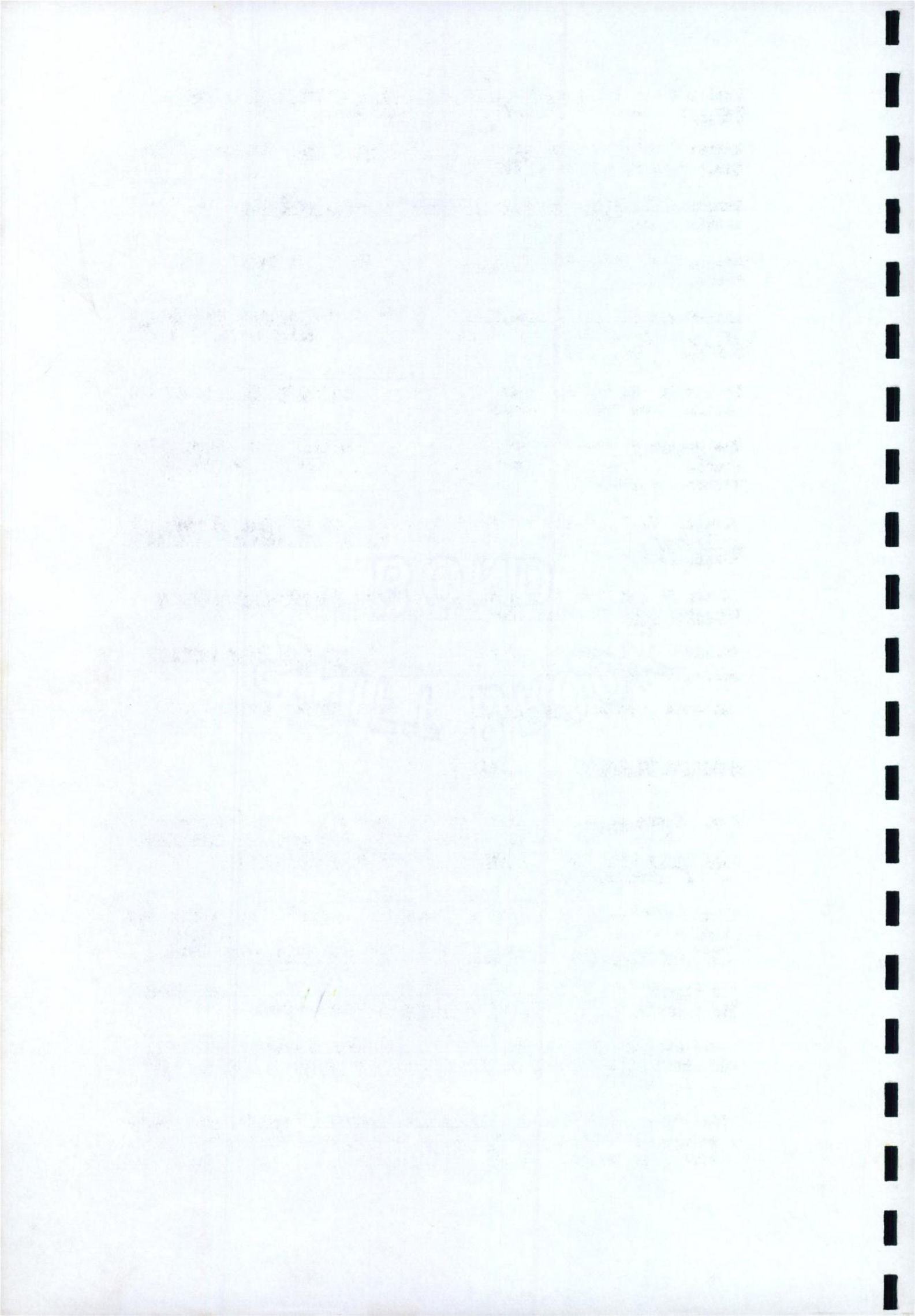
Gaitskell, Charles D., Hurwitz Al, Day Michael, Children and their Art, New York: Harcourt, Brace, Jovanovich, 1982.

Goodnow, J., Children's Drawings: The Developing Child, London: Fontana Press, 1985.

Green, Robert L., Bakan, Rita F., McMillan J. H., Iszotte L.W., "Research and the Urban School, Implication for Educational Improvement", Second Handbook of Research on Teaching Education, R. M. Travers, Chicago: R. McNally, College Publishing, 1973.

Grotzinger, W., Scribbling; Drawing, Painting the Early Forms of the Child's Pictorial Creativeness. New York: Fredrick A. Praegar, 1955.

Gulliford, Ron, Backwardness and Educational Failure. (Slough: National Foundation for Educational Research, 1969).



Harris Dale, B., Children's Drawings as Measures of Intellectual Maturity. New York: Harcourt Brace and World, 1963.

Hughes, John M., The Slow Learner in your Class. London: Nelson teacher text, published 1973.

Ingram, C., The Education of the Slow Learning Child. New York: Ronald Press, 1953.

Kellogg, R., Analysing Children's Art. Palo Alto Calif: National Press, 1969.

Lark-Horovitz, Betty; Lewis, H.; Luca M., Understanding Children's Art for Better Teaching, second edition, Charles E. Merrill Publishing Co., 1973.

Lowenfeld, V. and Brittain, W., Creative and Mental Growth, eighth edition, New York, Macmillan, 1987).

The Nature of Creative Activity, "Experimental and Comparative Studies of Visual and Non-Visual Sources". London: Kegan, Paul, Trench, Trubner, 1939.

Lovell, K. "Backwardness and Retardation" in Educational Research in Britain. Ed., H. J. Butcher, London: University of London Press, 1968.

Raban, B. and Postlethwaite, K., Classroom Response to Learning Difficulties. (Macmillan Education, 1989).

Tansley, A. E. and Gulliford, R., The Education of Slow Learning Children. London: Routledge and Kegan Paul, 1960.

Wachowak, Frank, Emphasis Art. New York: Harper and Row; 1979.

Articles in Journals and Periodicals

Foy, Brede et al, "Educational Disadvantage: The Experience of the City of Dublin Vocational Education Committee", Studies in Education: A Journal of Educational Research, Vol. 7, no. 2, (Autumn, 1991).

Birch and Belmong, "Lateral Dominance, Lateral Awareness and Reading Disability". Child Development: American Journal of Orthopsychiatry, (1965).

"Teaching Exceptional Children", The Council for Exceptional Children, (Summer, 1989).

Rousseau, M. K., Poulson, C. L., "Motivation Problem or Learning Problem", The Council for Exceptional Children, (Summer, 1989), p.p. 18-19.

"Educational Psychology: Smooth the Learning" and "Special Needs need Special Teachers", The Teaching StudentL The Student Career Guide to Education, (Autumn, 1990), Issue 1, p.p. 12-15 and 36-37.

ROUND

SMALL BOOK