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**The Lion that Barked: An Exploration of  
Art and Dramatic Play with a Child  
Who is Nonverbal**

Cynthia Connor

A Thesis  
in  
The Department  
of  
Art Education and Art Therapy

Presented in Partial Fulfillment of the Requirements  
for the Degree of Master of Arts  
Concordia University  
Montreal, Quebec, Canada

August 1990

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## **ABSTRACT**

### **The Lion that Barked: An Exploration of Arts and Dramatic Play with a Child Who is Nonverbal**

Cynthia Connor

The following examination provides insight into the gradual development of an individualized art and dramatic play program for a nine-year-old girl who has an intellectual impairment, and is nonverbal. This thesis provides a general understanding of adaptation and the dialogical experience between myself as an educator/researcher and the subject as well as our engagement in interchanging roles as both learners and teachers. An active humanistic approach to education is applied, emphasizing the optimal development of the child.

Based on Tina's experimentation with various art media, a program was designed to meet her unique needs. The development of a revised program based on an initial proposal is discussed; descriptions are provided of the sessions in the final program combining three dimensional construction and dramatic play.

From this investigation, a general model was developed for adaptive intervention and ten principles retroactively seen as underlying the art program with Tina were also established. Both this model and the guidelines for conducting an art program could be taken into consideration with other children like Tina if modified according to their individual needs.

## ACKNOWLEDGEMENTS

I wish to acknowledge the guidance and support given by Stan Horner who served as a major advisor for this study. His sense of humor and "his ability to see beyond the trees" was much appreciated during this stressful period. Recognition and appreciation is extended to members of the thesis committee – Dr. Bernie Warren and Dr. Nancy Lambert for their expertise and support.

Most of all, I wish to thank one very special child; without her help, this thesis would not have been possible. Tina\* has been an excellent teacher. She has expanded my awareness of disability and human potential. I have learned a great deal about humanness, perseverance and determination. This study has been invaluable, both personally and professionally.

Tina's happy face and enthusiasm always added sunshine to my day. Her fervent desire to succeed and her insistence on independence will hopefully enable her to reach her potential if she is given the right stimulation.

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\* For reasons of confidentiality a pseudonym has been used.

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## **PREFACE**

The terminology used in this thesis to describe persons with disabilities is based on criteria established by consumer<sup>\*</sup> rights groups, the Secretary of State and other government agencies dealing with policy on disability and affirmative action. (Table of appropriate terminology in Appendix I).

The term *intellectual impairment* is used here to describe persons who have difficulty with learning and social adaptation in various degrees. Throughout the text, persons with an intellectual or physical disability are referred to as having a disability (a person with... or who is...) as opposed to "being a disability", i.e. "blind person", intellectually impaired person, etc. The semantics of language use will be discussed in more detail in Appendix II.

This appendix also includes a discussion of the politics of language systems and their effect on social attitude toward disability. Classification systems used to categorize intellectual impairment and their effect on the education of this population are also discussed. Thirdly, a general overview of the difficulties associated with intellectual impairment are provided with emphasis on the problems that are unique to the subject of this study. It is therefore recommended that the reader see this section for a better understanding of the difficulties characteristic of the subject.

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\* Consumer is the progressive term that the disabled person's political community have identified to note their right to be active consumers in our society. In the past, they often felt that this status was denied in the making of decisions about their welfare. For example, special decisions were often made for them by family members and/or by personnel in institutions because it was taken for granted that the individuals concerned were incapable of speaking for themselves.



It should also be noted that the terms "adaptive" and "adaptation" have been used throughout the text to describe or denote any modification of tools, materials and/or methods of presentation to accommodate the student's disability.

## INTRODUCTION

Before attending Concordia University, I was very active in the consumer community,\* on both a personal and professional level. While involved in consumer rights organizations, I became very concerned about the lack of opportunities to encourage independent living and adaptation. This was a reoccurring concern among many of my colleagues with disabilities because they were often confronted by societal barriers hindering this status.

Later while conducting research for a government agency on social policy relating to women who are intellectually and/or physically impaired,\*\* my awareness of the social implications of independent living increased.

More recently, I have been working at a readaptation centre conducting art groups with adults who have intellectual impairments. Some of the participants also have speech and/or hearing disorders. Many of these individuals had spent several years living in institutions and now live independently or in assisted community homes. Most have very low self-esteem and poor socialization skills. I began to realize that the art experience was a beneficial catalyst in building these areas. They were provided with the opportunity to succeed and to experience a sense of accomplishment through the art media. Those who had difficulty with speech could express their feelings in a concrete form.

This past year, I began working with children, some of whom had

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\* Consumer community refers to self-advocacy groups dealing with disability and disability culture at large. In the past ten years, the increase in advocacy groups developed by persons with disability has created solidarity and a sense of community as well as a whole new culture centred around the experience of disability, e.g. newspapers, art, theatre groups, etc.

\*\* See Connor, Cynthia. *A Literature Review and Annotated Bibliography on Disabled Women*. Disabled Persons Participation Program, Secretary of State, In Press.

difficulty with communication as a result of neurological damage or emotional trauma. Some were identified as *nonverbal*. Others had limited speech or had speech impediments. With many of these children, I began using art and movement activities to aid in the development of speech and socialization skills. Gradually, I became more convinced of the validity of the art experience; and its benefits in the development of these children. I was particularly intrigued by a nine-year-old girl who rarely spoke because she had suffered a feverish illness when she was two years old. She lost her ability to speak and walk, and did not commence walking again until age four and speaking again until age eight. She is at a lower cognitive developmental level than her nondisabled peers of the same chronological age.

When I first began working with her, she could only say the words: "apple" and "bathroom". During my interventions with her, I discovered that art and movement experiences were beneficial to the development of her vocabulary and speech skills. I became more and more interested in the use of art to build vocabulary. I began to experiment with various art media and explore the use of dramatic play, attempting to develop an individualized art program to meet this child's special needs. After four months of experimentation and observation, I designed a structured program consisting of three-dimensional construction and dramatic play and my aim was to provide her with an opportunity to explore simple manipulations of simple materials to develop her coordination and an awareness of basic elements of colour and texture. Long-term objectives included the development of socialization and speech skills because of her extremely limited repertoire. At this point, I was very concerned with providing art activities that would

facilitate speech and the acquisition of new language. As Tina and I worked on this program, I became less and less concerned with my preconceptions; I began to discover other elements that were also beneficial to Tina's learning process. After the third session, the structure was altered to accommodate Tina's response to the art media. I soon realized that skillful observation, flexibility and the ability to respond to cues spontaneously were essential skills if I was to succeed in my hopes for Tina. Based on these observations, I speculated hypothetically on the kinds of guidelines to establish when conducting art programs with children like Tina.

It is the intent of this study to explore the dialogue that took place between Tina and myself. This narrative of our interaction examines our reciprocal roles as both "learners" and "teachers" over an eight-month period. This process was also enhanced by my involvement in a team with a special education consultant and a special education teacher. Consultations with them were very helpful and added important dimensions to the program's development.

This thesis is divided into four parts. Chapter one examines the implications of art programs for this population in relation to the literature. Chapter two provides a profile of Tina, the subject, and her learning process as it was manifest during the study. Chapter three is a discussion of the art sessions emphasizing the logistics of interventions and the need for adaptation of physical processes through the use of tools and materials. Chapter four presents conclusions and recommendations. The recommendations propose a series of guidelines to consider when providing art programs with children who have these special needs to be used by educators and special educators. Suggestions for future research are also provided.

## QUESTIONS

The major focus of this thesis is twofold:

- to examine the use of art with a specific nine-year-old child who is just learning to speak and has an intellectual impairment.
- to examine the specific dialogical experience that occurred between Tina as a subject and myself as a researcher, learner and facilitator.

The central question can be stated as follows:

What is the nature of the dialogical experience when a researcher makes an intervention with a child having the above disability using an art program based on three-dimensional construction and dramatic play?

In relation to her specific needs, the underlying questions to be addressed are:

What physical adaptations can be made by the facilitator to improve the subject's ability to participate in the art experience?

### **LIMITATIONS OF THIS STUDY**

This study is limited to an exploration of the dialogical experience between the subject and researcher. This thesis attempts only to provide a preliminary investigation with the purpose of establishing guidelines for future research. Analysis of this exploration is restricted to a general discussion of the events that led to my conception of an individualized art program and a review of what I consider to be the significant highlights of the last seven sessions. My recommendations provide a general summary of the key points that were essential to conducting an art program with the subject. These principles await further investigation in future research to determine their usefulness with groups of small children who have similar needs. It should also be emphasized that guidelines are very general and are based only on one case study. Therefore, they do not establish a precedent for all children, not even for those with similar intellectual impairments. Each child is an individual with differing needs; hence these principles will require appropriate modification for the individual subject under consideration.

## DEFINITION OF TERMS

The following terms will be referred to throughout the thesis and have been defined according to their use in the proposed study:

### *Aphasia*

The loss or impairment of the ability to understand or express language due to brain injury or disease.

(Golden 1984, 55)

### *Dysarthria*

An articulation disorder caused by a defect in the central nervous system, which distorts the intelligibility of one's speech.

(Davis 1980, 53)

### *Nonverbalism*

The inability to speak which is caused by deafness, emotional illness, and/or brain injury.

(Alder 1964, 50)

### *Perceptual Disorder*

The inability to interpret incoming stimuli, which impairs one or more of the perceptual process.

(Davis 1980, 121)

# CHAPTER ONE

## BACKGROUND INFORMATION TO THE INQUIRY

### General Guidelines for Teaching Art

Kunkle-Miller states that teaching methods must be used that accommodate the learning styles of children who have intellectual impairments. She also points out that tasks should be repetitive and uncomplicated in order to stimulate total learning and build sequentially on the tasks learnt previously. Activities needed to be designed so that they encourage success (Miller-Kunkle 1970, 15). Children, such as Tina, move more slowly through the art developmental stages and remain in them longer (Lyon 1981, 25). Urlin and DeChiara describe general principles when conducting art with these children (Urlin, DeChiara 1984, 49-50):

- Get to know the child;
- Conduct an assessment of the child's abilities;
- Adapt the activity, materials and tools to the child's needs.

Patricia St-John provides general guidelines for art activities for exceptional children which are relevant to children who are intellectually impaired (St-John 1986, 16):

- limit materials;
- utilize simple procedures;
- utilize task repetition;
- carry out task analysis of the art-making process presented in small units, step by step;
- design art experiences that encourage skill building and success.

British educator, Mildred Stevens emphasizes the importance of developing sensitive observation skills when working with this population. Based on careful observation, cues from the child can help to determine the



selection of materials and appropriate directions for sequential activities. She emphasizes the importance of immediate response to these cues in a spontaneous and creative way, she refers to this as the immediate response technique of teaching. Stevens feels it is one of the most important teaching techniques when working with these children (Stevens 1976, 31).

Sussman (1976) emphasizes that extreme flexibility and close observation are the most important tools when teaching art to children with special needs. Through close observation, the teacher can become more sensitive to the child's capabilities and appropriate projects, materials and tools can be selected to suit individual needs (Sussman 1976, 4). Many of these children are quite capable of being creative despite the common myth that they are unable to perform creative tasks. Art activities can play a vital role in encouraging their individuality. Art experiences provides for their author, regardless of their disability, an opportunity to make personal statements. These can contribute to a better self-image through positive reinforcement of the ego (Dalke 1984, 7). At the same time, the art experience allows intellectually impaired children to experience success and overcome the feelings of failure that they might otherwise experience in more academic subjects. They can be recognized for their accomplishment in the school environment (Copeland 1984, 22).

Above all, when dealing with these persons, it must be realized that each one is unique in his/her own right and wants to be treated with respect and dignity in the same way people without disabilities strive to be. It is essential that the prescribed roles and stereotypes are put aside in the teaching situation. Otherwise, categorization and other misconceptions about

the child's capabilities may lead to a neglect of their unique needs and potential which can be damaging to the educational development of the child.

Once basic misconceptions surrounding the child's abilities are removed, the teacher can begin to design art activities that provide an array of rich experiences in various media appropriate to the individual child's needs. When this is done, the child who is intellectually impaired can begin to develop the quality of humanness in their art production described by John Dewey (May 1976, 19).

... artistic activity is the way in which one may gain in strength and stature, the belief in his own powers, and the self respect which makes artistic activity constructive in the growth of personality. (Dewey 1970)

When this is done, valid discoveries can be made about these children's ability in art. Art experiences can offer valuable experiences for self-modification if approached in a way that affirms the individuality and potential of these children as creative, productive human beings.

### Literature Review

A review of art education literature reveals little attempt by art educators to devise curricular for these children. Very few art educators have investigated the needs of this group. I found only one study providing an in-depth case analysis of children who are intellectually impaired (Koslosky 1985). Koslosky also indicates in his dissertation that he did not uncover case studies in art education (or art therapy research) documenting young children with intellectual impairments over a prolonged period of time. Case studies in art therapy have focused on exceptional children but emphasize those with emotional difficulties and usually do not involve an extended time frame (Koslosky 1985, 63).

The lack of research and examples of the art programs for this population can be contributed to numerous factors. Educators lack awareness of the abilities of these children and the learning problems resulting from these impairments. Many practitioners, social service personnel, and educational administrators have failed to recognize the importance and value of art in the development of cognitive, perceptual and language skills. Misconceptions surrounding the capabilities of these individuals prevents educators from realizing the potential of this population with regard to their ability to carry out tasks involved in the art experience (Greene, Hasselbring 1981, 32).

Art education students have little exposure to planning curricula for these children and often are not adequately prepared to deal with their special needs (Copeland 1984, 22). With the increasing trend toward

mainstreaming, more and more art teachers are faced with adaptation of the curriculum for these children and the development of Individualized Educational Programs (I.E.P.). When children in special education classrooms begin their integration into mainstream programming, they are gradually immersed into non-special education classes. Often this process begins with non-academic subjects such as gym and art, followed by French.

At this point, the cooperative working relationship between the art educator and special educator is invaluable in the development of an individualized program to meet the needs of special learners. Professional art educator, Connie Dalke, enforces this point; she provides an interdisciplinary model for integrating art into special education and stresses the cooperative working relationship between these two professionals in the conception of an I.E.P. for each child. She feels that by joining forces, art educators and special educators can provide more dynamic and effective learning experiences for children who have special needs (Dalke 1984, 6). These combined efforts are illustrated in the work of Claire Clements, Special Education Professor, and Robert Clements, Art Education Professor, at the University of Georgia. In their book, *Art and Mainstreaming: Art Instruction for Exceptional Children in Regular School Classes* (1984), the authors discuss the mainstreaming process and provide art strategies and curricula for specific populations. They provide sections on intellectual impairment, neurological disability and speech and hearing difficulties among others. The works of these authors were found to be the most valuable for this study. There are several other texts that have an emphasis similar to the work of the above authors.

In 1984, Edith DeChiara, art educator and art therapist, revised Donald Urlin's well-known book, *Art for Exceptional Children*, first published in 1972. She has provided additional suggestions for art programs and addresses a current understanding of the needs of these children. Together they provide a thorough approach to program development and adaptation with special populations as well as an examination of psychological theory.

Susan Rodriguez in her book *The Special Artist Handbook: Art Activities and Adaptive Aids for Handicapped Students* (1984) explores a variety of activities ranging from painting, and printing to sculpture. Each suggestion is accompanied by the necessary adaptations for each disability. Most valuable is Rodriguez's discussion of adaptive aids for the appropriate use of tools and materials. She provide numerous inventive suggestions ranging from the use of deodorant roll on applicators as paint dispensers to the use of metal screening under paper for drawing with children who have visual impairments.

In her book *Art for All Children* (1978), art therapist Frances Anderson also makes an important contribution to art instruction by detailing suggestions for curricula and adaptation for children with special needs.

The texts described above are very useful in the applications of art educational traditions for the special concerns of children with intellectual impairments. Unfortunately, there are no recent texts that deal exclusively with art programming for these children. Sussman's book *Art Projects for the Mentally Retarded* (1974) is outdated and emphasizes simple craft construction projects. In general, much of the literature on these children is outdated and has a disparaging portrayal of their limitations and abilities.

No texts are dated beyond 1984. More literature is required that provides a humanistic approach to the individual child, their abilities and their art development. This includes the production of affirmative educational material in the form of textbooks and learning kits to be included in art education and special education classrooms. As mentioned earlier, art education case studies on these children are almost nonexistent. With the trend toward mainstreaming, there is even a greater need for indepth case analysis to provide information on strategies of intervention, adaptation and curriculum development.

Aside from the contributions of the works described above, research conducted with children who have hearing impairments or speech disorders also bears relevance to this study. Unfortunately, much of this material is still at the initial stages of development, and dates from the late seventies and early eighties.

Researcher Rawley Silver has conducted numerous studies (1975, 1976, 1978) on the development of programs for children with communication disorders and/or hearing disabilities.

In her book *Developing, Cognitive and Creative Skills Through Art: Programs for Children with Communication Disorders or Learning Disabilities* (1978), Silver provides art procedures to develop concepts of space, order and other cognitive skills for those who are verbally impaired. These techniques were developed in studies she conducted with children who had learning disabilities, hearing and/or communication disorders.

Throughout her work, she emphasizes the role of art to remediate cognitive deficits. In one study, Silver found that the art skills and

expressiveness of these children increased significantly, showing that art experiences can have an educational and therapeutic value, simultaneously. Silver also explores how art can be used to activate or reinforce patterns of language. Children can uncover new words and build on existing vocabulary and integrate this and other new information into their artwork (Silver 1978, 16-17).

Sussman also reiterates this same point, she states that artistic activities provide invaluable opportunities for reinforcing and learning language. Children can explore concepts such as big and small, top and bottom, right and left (Sussman 1976, 4).

Very little research has been done on the relationship between art therapy and speech therapy. Art therapist Laurie Wilson describes a case in which imagery was used to assist in the rehabilitation of a man with aphasia<sup>\*</sup> which resulted from a stroke. Unfortunately, her discussion was limited to an examination of his images and not the affect of the art process on speech development (Wilson 1985, 85-87).

Judith and Herbert Rubin briefly discuss the simultaneous use of art therapy and speech therapy to treat children with speech and language disorders at the University of Pittsburgh Speech Clinic. It was observed that when children were engaged in creative activity, the organization, quality and degree of verbal expression improved dramatically. It was also found in cases where speech therapy was unsuccessful, that art therapy helped to increase the intelligibility of the child's language. It also relieved children

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<sup>\*</sup> Aphasia: The loss or impairment of the ability to understand or express language due to brain injury or disease (Golden 1984, 55).

of neurotic symptoms caused by internal conflict (Rubin, J., Rubin, H. 1988, 81). Kahn Pitts also discusses how art therapy was combined with speech therapy. Pitts points out the connection between the activation of graphic representation and the development of verbal expression (Pitts 1976, 20).

None of the literature I came across examines the combined use of art and dramatic play with children with intellectually impairments. McClintock in her book, *Drama for Mentally Retarded Children* (1984) examines curriculum and programming strategies and provides many valuable suggestions for dramatic play with children with intellectual impairments. More interdisciplinary arts studies would provide a significant contribution to the field.

In summary, the above literature indicates a need for more up-to-date research on this population, particularly long-term case studies exploring program development and adaptation as well as the design of course material for prospective teachers to meet the increasing demands of integration. It is hoped that this study will open new avenues of research for others interested in this population.

The following chapter explores my interventions with Tina with different art media over the first three months. These sessions were an important period of experimentation which contributed to the development of an individualized art program. Background information is also given on the nature of Tina's disability and her academic development.



## **CHAPTER TWO**

### **PROFILE OF THE CHILD AND CONCEPTION OF THE PROGRAM**

#### **A Summary of Tina's Development over the Past Year**

Tina is a very happy, enthusiastic nine-year-old child of Hindi origin whose primary language at home is Bugarati. She enjoys using art media and is eager to explore. She is a hard worker and is determined to succeed and achieve independence. She is developmentally capable of performing the tasks of a four-year-old child provided there is the necessary adaptation to suit her learning style and limitations. Tina shows promise that she can progress rapidly over the next few years provided that she receives adequate stimulation and individual attention.

Tina has made significant improvements in the past year. When she started school, it was observed that she was developmentally capable of performing tasks at the level of a three-year-old. She did not interact with other children; she did not speak and had difficulty carrying out most academic tasks because of her weak graphic-motor skills and her difficulty with comprehension and speech. She had had little exposure to English until she entered school two years ago. This may have also contributed to her difficulty with learning and have affected the speed of her progress. Psychological and academic testing was not possible to determine if this was the case. Ideally, her learning can only be adequately measured if she is tested in both her native language and English to see if there is a deviation.

In September 1989, Tina had little concept of her body and was unable to identify body parts. She had an awareness of numbers but often could not

sequence them in the proper order. She had difficulty with object and colour recognition.

Over the past eight months, her personality has blossomed and she is slowly becoming more emotionally mature. She replies in one word utterances and occasional phrases fragments. She generally does not speak unless she is asked a specific question, or to repeat a word. Her speech is often slurred and unintelligible. Her attention span has increased as well as her ability to sustain a focus on a given task. Her skill at recognizing objects has improved greatly. For example, she can now identify all the body parts, farm animals, dogs and cats, furniture and numerous other household items, as well as a variety of other miscellaneous objects in her environment.

In the past couple of months, she has become very curious about her environment and constantly wants to explore and discover how things work.

At this point, a prognosis for Tina has not yet been determined although she has been identified as having a severe to moderate developmental delay. This may change significantly in the next few years if she can be provided with appropriate stimulation and attention. At this point in time, she has not had the necessary services she requires to develop to her potential. As Mittler indicates, irregardless of a person's intellectual aptitude, they cannot excel to their potential unless exposed to educational opportunities. Individuals must be provided with an appropriate environment and instruction and in order to develop. If this is not done, they will regress or learn at a very slow rate and be under-functioning. Much greater chances for success occur when opportunities are provided that challenge appropriate abilities and skills (Mittler 1979, 40). In Tina's case, she requires the intensive services

of a speech therapist, physiotherapist and occupational therapist as well as constant individual attention in the classroom to deal with her learning difficulties associated with comprehension, language and grapho-motor production.

### Background to Tina's Disability

When Tina was twenty-four months old, she and her family travelled to India where she developed a feverish illness and was febrile for twenty days. Prior to this time, Tina was functioning at a level relative to other children of her age but soon after her illness, it was observed that she was unable to speak, sit up or walk. The illness had created an insult on her brain, hindering her ability to coordinate her movements and formulate speech. At that time, it was felt Tina would slowly recover and reach the developmental level of her age group. Unfortunately, the damage created by the insult was much greater than had been realized in the initial diagnosis. By age five, Tina could not speak in her native language or English and she did not commence walking until age four. Her parents felt she had a basic comprehension of Bugarati and restricted their dialogue with Tina to simple commands and statements. Tina did not begin school until she was seven-and-half years old because of her inability to perform at the prescribed developmental level for her age group. She was unable to fulfill the basic task requirements of Grade one. She also had difficulty remaining in school until the end of the day because it was physically exhausting for her.

Early on in the school year, it was recognized by the psychologist and the special education consultant that she should be placed in a specialized school such as Summit School<sup>\*</sup> and that she required the services of a multi-disciplinary team consisting of a speech therapist, occupational therapist and

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\* A private school for children who have severe learning disabilities and/or intellectual impairments ranging from moderate to severe.

physiotherapist. Unfortunately, placement was not available for the following year and she was placed in a LDV class<sup>1</sup> in another school. When she arrived in the class, little was known about her medical history. A reassessment of the damage created by the insult and a medical evaluation of her speech and motor capabilities had to be conducted before an appropriate plan of action was decided upon. This took several months to complete. After a thorough evaluation by a diverse medical team, it was concluded that the insult to the brain had created a moderate to severe developmental delay and hindered her ability to coordinate and sequence her movements on the right side of her body. Tina also has a receptive and expressive speech delay and has been diagnosed as having dysarthria as a result of her inability to properly move her tongue to formulate speech sounds. In the medical assessment, Tina was primarily identified as being nonverbal but through proper long-term treatment, her speech might be developed to an intelligible level.

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<sup>1</sup> This is a class for children who are intellectually impaired and considered educable. Children are placed in the class based on an intelligent quotient between 55 and 75 as a result of being unable to cope in the regular stream. Their disability may be physiologically and/or emotionally based. ("Student Services Memorandum No.21, 1987-88, Information Brochure on Special Education")

### Developing Structured Program to Meet Tina's Needs

My work with Tina over the past year has been an incredible learning experience, both personally and professionally. In the first three months, I focused on developing a relationship with Tina and becoming familiar with her special needs and abilities. It was a period of exploration in which I experimented with different learning approaches and tools and materials in an effort to determine an appropriate program. My development as a skillful observer was an important part of this response. In the following section, my observations and explorations with Tina during this period will be discussed in relation to the development of a program.

When I first met Tina in October 1989, I knew very little about her capabilities and medical background. I knew she had a developmental delay and was considered nonverbal. I had observed her in the school yard with other children and in her class. At that time, she did not readily interact with the group and spent most of her time on her own because of her inability to speak. Her teacher reported she was only capable of saying the words "bathroom" and "apple."

In Tina's class, there are fifteen other students who have various types of learning disabilities and/or behavioural problems. For Tina, this is problematic as her teacher is unable to give her the necessary stimulation and attention she requires. As a result of her inability to speak, she often disappears amongst the children who are more boisterous and disruptive. Unfortunately, most of her teacher's time and energy is devoted to managing these children. Consequently, it was suggested that I see Tina to provide her

with a stimulation program to develop some of the areas in which she is experiencing difficulty. Upon consultation with the teacher and the special education consultant, I implemented a program designed to develop body awareness, speech and fine motor skills.

I began seeing Tina at the end of October, two times weekly for thirty to forty-five minute periods. The sessions were divided into two parts. The motivational activity consisted of ten to fifteen minutes of movement and rhythmic songs that emphasized body parts. This was followed by a brief question period about their names. The second section was composed of a twenty-minute art experience relating to the body parts discussed in the motivation and a question period about the elements of the drawing. Simple questions were asked such as: What is this?, Who is this?, What colour is this?, etc. Sessions were restricted to thirty to forty-five minute periods because of Tina's limited attention span.

In the initial sessions, I had noticed that her work was very primitive. She had difficulty grasping the marking tools, organizing patterns and shapes and making square and circular forms (Examples are provided in Appendix III).

For the first two to three months, I had found that these interventions were successful. Tina eagerly participated in these activities; she increased her vocabulary and developed her ability to recognize body parts. I experimented with different motivational movement activities such as rhythmic songs and movement games, and playing with balls (twelve inches and forty inches in diameter) among other things. After the middle of the third month, I found I constantly had to change some elements of the

motivational activities because Tina would become easily bored and would not participate. By the middle of November, I found a direct relationship between the activity and the images in her drawing. After completion of the motivational exercises, I would often ask her to draw a picture of herself. Tina often depicted herself in relation to the play object, such as a ball, and/or illustrate the body part that was emphasized in the movement. For example, if we did marching and stamping exercises, feet or boots would appear in her drawings or if we sang repetitive rhythmic song about eyes and ears, these would be emphasized in her work. (Examples are provided in Appendix III).

By the third month, she was able to identify all the body parts when asked. Her drawings were gradually becoming more organized and they illustrated greater body awareness. She was beginning to grasp the organizational placement of the facial parts and place them in the proper order. By this time, she could understand the concept of a circle and was capable of loosely making this shape. Circular formations were also becoming more prevalent in her work. (Examples are provided in Appendix III).

By the end of the third month, Tina was becoming very resistant to any drawing activity. On a couple of occasions, when I asked her to draw, she would shake her head back and forth and throw the materials across the table. I asked her if she was frustrated and she replied "yes". By this time, I had also realized that her visual/perceptual processing abilities were impaired, she had difficulty with organizing her work in a sequential manner. Much of her work still contained fragmented disorganized patterns. Although her ability to sequence had improved through rote learning, she still had not



fully grasped an understanding of the concept of object placement, for example, that the ears go on either side of the head. She still draws figures which do not follow the contiguity of the body itself. She has difficulty making closure on shapes and cannot make squares or rectangles. When she writes her name and the date on her artwork, she reverse the letters and their order.

For these reasons, I wondered if her frustrations originated from her inability to produce images at the developmental level of her classmates who are in the schematic phase. In class, I also observed her difficulty with art tasks such as the cutting and pasting of stencilled shapes in a sequential manner.

After the Christmas holidays, I decided to try some experiments with Tina based on investigations Edith De Chiara and Donald Uhlin (1984) had conducted with children who have perceptual disorders. They found that children with neurological disabilities had a greater ability to organize their work when the tonal relation of the typical figure – ground and the marking tools were reversed. Their subjects were given white marking tools and black paper. The researchers observed that the drawings of human figures were more balanced and aesthetically richer (examples are given from the study DeChiara and Uhlin conducted in Appendix III).

They adapted their experimentation from a study by Werner and Strauss (*Pathology of Figure Background in Relation to the Child*, 1941) conducted with perceptually impaired children who walked with a gait. These children had difficulty walking in daylight but when placed in a darkened room, they were able to walk with greater ease by looking at their white shoes. They

had greater ability to perceive *negative* figure in a *positive* background (De Chiara, Uhlin 1984, 88).

For the next two sessions with Tina, I reversed the ground and the materials. For the first time, I noticed rectangular and square formation in her work. She drew a picture of her father and a house (Appendix III). Unfortunately, in the second session, she was discouraged by the absence of colour and was being very resistant about completing her work.

By this time, I was also realizing the need to include more dramatic interactive play in the sessions to provide additional opportunities to encourage speech.

I incidentally had a discussion with an occupational therapist who had worked with children with intellectual impairments. She mentioned that telephones and puppets were also useful in stimulating speech and developing socialization skills. I began to consider integrating other forms of play with Tina. For the next two weeks, rather than do art activities with her, we experimented with puppets, telephones and interactive games. I found these were successful. Tina was very excited by these activities and was very receptive to communicating when puppets or telephones were used.

Based on these observations, I decided to implement a program incorporating simple interactive art projects such as puppets and masks that would be success oriented. While also involving dramatic play, I hoped that such a program would provide her with the opportunity to develop fine motor and speech skills.

These program sessions will be examined in more detail in Chapter Three. The types of adaptation used to accommodate Tina's differing abilities will also be discussed.

## CHAPTER THREE

### ART AND DRAMATIC PLAY PROGRAM

#### Documentation

Dialogue during the sessions was sound recorded and transcribed later. I also photographed and documented the art work after each session. While observing, I made extensive notes on Tina's art-making process. In the first three sessions, she was very distracted by the tape recorder, and curious about its operation; she continually wanted to push each button. Halfway through the first session when I wasn't looking, she stopped the recorder which was positioned five feet away from the table on a chair. Unfortunately, I did not realize this until the session was over. In the second unit, she unplugged the machine, therefore complete transcriptions could not be done for sessions one and two.

Ideally, I would have preferred to document the sessions using video-tape because it would have provided visual details of Tina's art-making process. This was not done, however, in consideration of Tina's awkwardness in co-ordinating her movements; she would constantly drop and bump into things. I was also concerned that Tina might be easily distracted by being in front of the camera and perhaps curious about its operation.

Due to Tina's difficulty with speech and pronunciation, transcription of the tapes was difficult and time-consuming. I found that note-taking was

essential to supplement these records, and was the most effective form of documentation because of the emphasis on visual observation.

### **Introduction: The Origin of the Initial Program**

After beginning the program in January 1990, I realized I had incorporated too many elements into the sessions. At the beginning, I had wanted to explore different interventive approaches and discover the types of interactive projects that would be most successful with a child like Tina. I was considering her difficulty with speech and her need for language acquisition. I also began to think that the originally proposed structure would be disadvantageous to Tina's learning process and that a more focused program might bring better results. With this in mind, I selected four projects to be used from the original sessions. However, I structured them, in such a way that they could be spontaneously changed or adapted to meet Tina's needs. By this time, I was also concluding that her verbal and nonverbal responses would assist in this definition. By responding to her verbal cues and her reactions to the tools and materials, I was able to spontaneously adapt and adjust accordingly. This allowed for richer experiences both in the art media and in our dramatic play.

Four tables are to follow: Table I provides an overview of the logistics of the program from October 1989 to May 1990; Table II summarizes significant interventions and learning on the part of the researcher; Table III provides a general comparison of the two programs and changes that occurred in the revised sequence; and Table IV explores significant adaptation

to accomodate Tina's various abilities. This is followed by a narrative of the seven sessions.

**TABLE I**  
**REVIEW OF PROGRAM LOGISTICS: OCTOBER 1989 TO MAY 1990**

Month	Length of Sessions	Occurrence	Sequencing	Program Phases	Realizations	Changes
October	30-45 minutes depending on Tina's attention span	twice a week	motivational activity -- movement and rhythmic song to explore body parts  art activity -- drawing self-portraits	experimentation to determine appropriate program		
November	same as above	twice a week	motivational activity -- use of a beach ball, movement and/or rhythmic songs to explore body parts  art activity -- drawing, self-portraits	same as above	* observed direct relationship between the motivation activity and the drawing theme	
December (3 weeks only)	same as above	twice a week	same as above	same as above	* Tina was becoming frustrated with drawing by the third week of December	
January	same as above	once a week	experimentation with the reversal of the tonal relation of the figure ground and marking tools as indicated in the work of De Chiara and Uhlin (1982) (2 sessions); experimentation with toy telephones, puppets and interactive games	program development	* Tina was frustrated by the absence of colour * realized the need for more dramatic interactive play to encourage speech * Tina was excited by these forms of play and tended to be more verbal than usual * realized need for simple interactive art proposals such as puppets and masks.	

Month	Length of Sessions	Occurrence	Sequencing	Program Phases	Realization	Changes
February (2 weeks only)	45 minutes	once a week	proposed a trial program consisting of 8 sessions incorporating dramatic play and interactive art projects such as puppets, masks, photography	program development		
			Session I - toy telephone construction	implementation of trial		
March (first 2 weeks only)	45 minutes	once a week	Session II - a simple puppet	reevaluation of trial program and adjustment (see Table III for specific changes)	* realized program had to be changed so it was more focused	Tina's attention span was growing
			Session III - tracing of a puppet			
April (last 2 weeks only)	1 hour	once a week	Session IV - preparation of the theatre			
			Session V - construction of a sock puppet			
May	1 hour		Session VI - dramatic improvisation and puppet tracing		* puppets were beneficial in stimulating and building speech * sessions became more spontaneous and less structured	revised program so it was not as structured; eliminated sessions on masks;
			Session VII - poloroid photography			



**TABLE II**  
**SIGNIFICANT INTERVENTIONS AND LEARNING IN THE SESSIONS WITH TINA**

Sessions	Significant Interventions and/or Changes	Significant Learning/Observations	Conclusions (If Any)
I Toy Telephone Construction	<ul style="list-style-type: none"> <li>* how to hold the brush</li> <li>* demonstrated rinsing of the brush</li> <li>* demonstrated of covering the paper on the tin can</li> </ul>	<ul style="list-style-type: none"> <li>* difficulty grasping the brush</li> <li>* difficulty with maintenance skills, i.e. rinsing the brush</li> <li>* need for independence became more evident</li> <li>* Tina speaks louder and more accurately when she is excited</li> <li>* difficulty following directions when I am not facing her</li> </ul>	<ul style="list-style-type: none"> <li>* provide two primary colours at a time when introducing painting</li> <li>* look directly at her when giving directions</li> </ul>
II Simple Puppet	<ul style="list-style-type: none"> <li>* demonstrated how to fill the nylon with fibre filling</li> <li>* demonstrated how to wrap the tape around the puppets' neck</li> </ul>	<ul style="list-style-type: none"> <li>* very frustrated by my intervention and wanted to complete the task on her own</li> </ul>	

Session	Significant Interventions And/or Changes	Significant Learning/ Observations	Conclusions (If Any)
III Tracing of Puppet and Dramatic Play	<ul style="list-style-type: none"> <li>* provided suggestions for names</li> <li>* held paper taught while she cut</li> <li>* held paper down while she traced</li> </ul>	<ul style="list-style-type: none"> <li>* inability to respond to opened questions</li> <li>* ability to respond to questions improves when examples are given</li> <li>* difficulty with imaginative skills</li> </ul>	<ul style="list-style-type: none"> <li>* asked direct closed-ended questions</li> <li>* cutting ability improved when paper is held taught</li> <li>* control of the pencil improved when I held down the paper</li> <li>* verbal and nonverbal cues will be used to determine program direction and content of future sessions               <ul style="list-style-type: none"> <li>* previous proposed structure will be kept in mind but will not be strictly followed</li> </ul> </li> </ul>

Session	Significant Interventions And/or Changes	Significant Learning/ Observations	Conclusions (If Any)
IV Puppet Theatre	<ul style="list-style-type: none"> <li>* task analysis of steps for applications of tape</li> <li>* demonstration of these steps</li> <li>* placed puppet theatre on the floor when painting</li> </ul>	<ul style="list-style-type: none"> <li>* demonstration of techniques in small steps made tasks easier</li> </ul>	
V Sock Puppet	<ul style="list-style-type: none"> <li>* how to manoeuvre the puppet</li> <li>* wrapping yarn around hand</li> </ul>	<ul style="list-style-type: none"> <li>* need to weight paints and water jars with false bottoms to prevent spilling</li> <li>* need for well-organized space</li> <li>* importance of large surface area for working</li> </ul>	<ul style="list-style-type: none"> <li>* requires a guided play structure</li> </ul>
		<ul style="list-style-type: none"> <li>* becoming more aware of her difficulty with spontaneous play and need for guided play</li> </ul>	<ul style="list-style-type: none"> <li>* speech appears clearer when puppets are used</li> </ul>

Session	Significant Interventions And/or Changes	Significant Learning/ Observations	Conclusions (If Any)
VI Guided Dramatic Play and Drawing/ Collage of Lion	* bent over Tina and held camera while she pressed the button	* Tina seemed to interact more spontaneously with me in dramatic play	
VII Photography		* camera was too heavy for Tina to hold because of her weak fine motor skills	

**TABLE III  
COMPARISON OF TWO PROGRAMS**

Session 1	Initial Program	Revised Program
<b>Project</b>	<u>Construction of a Toy Telephone Set:</u>	Same
	<ul style="list-style-type: none"> <li>- made from a box and two tin cans,</li> <li>- the box was to be painted and collaged with torn paper from magazines and coloured tissue.</li> </ul>	
<b>Objectives</b>		Same
1) art goals	<ul style="list-style-type: none"> <li>- to learn to use the brush and paint;</li> <li>- to explore the tactile quality of the paint.</li> </ul>	
2) Skill Development	<ul style="list-style-type: none"> <li>- to learn tearing skills for collage;</li> <li>- to encourage object and colour recognition;</li> <li>- to develop fine motor skills through the use of an adaptive aid;</li> <li>- to encourage verbal skills through socio-dramatic play using art objects to stimulate this interaction.</li> </ul>	Same
<b>Materials</b>	<ul style="list-style-type: none"> <li>- box, two thin cans, tissue paper, photographs from magazines.</li> </ul>	Same
<b>Adaptation</b>	<ul style="list-style-type: none"> <li>- use of shaving scream brush as a paint brush;</li> <li>- use tearing instead of cutting.</li> </ul>	Same
<b>Rationalization for Sequencing</b>	<ul style="list-style-type: none"> <li>- use as a follow-up to the previous work done with the toy telephone set;</li> <li>- use this project to introduce simple manipulation of material, such as tearing, gluing and coordination of the brush;</li> <li>- these skills would be further developed in future sessions, previous art work had been limited to drawing.</li> </ul>	Same order of sequencing and justification

Originally Proposed Program

<b>Session II</b>		
<b>Project</b>	<p><b>Puppet Making</b></p> <ul style="list-style-type: none"> <li>- head of puppet to be constructed from a nylon sock stuffed with fibrefill to form a ball shape,</li> <li>- dowel positioned in the opening of the nylon stocking and secured with an elastic;</li> <li>- fabric, yarn and other miscellaneous objects can be attached to the dowel and ball form.</li> </ul>	<b>Revised Program</b>
		Same
<b>Objectives:</b>		
1) artistic goals	<ul style="list-style-type: none"> <li>- to explore colour and basic concepts of shape,</li> <li>- to explore different materials and their texture;</li> <li>- to explore construction and ensemblage skills.</li> </ul>	Same
2) Task Development	<ul style="list-style-type: none"> <li>- to encourage manipulation for the development of fine motor through gluing, cutting and use of the puppet;</li> <li>- to stimulate identification of materials, colour and body parts;</li> <li>- to encourage verbal dialogue about the art materials and interactive play through the use of puppets.</li> </ul>	Same
<b>Materials</b>	<ul style="list-style-type: none"> <li>- assorted fabrics, fibrefill, nylon stocking, dowel, yarn miscellaneous objects.</li> </ul>	Same
<b>Adaptation</b>	<ul style="list-style-type: none"> <li>- use of spring scissors to make cutting easier, in place of regular scissors.</li> </ul>	Same
<b>Rationalization For Sequencing</b>	<ul style="list-style-type: none"> <li>- to further develop manipulation skills through the use of cutting and gluing and using the puppet.</li> </ul>	

Originally Proposed Program Revised Program

<b>Session III</b>	<p><b>Project</b></p> <ul style="list-style-type: none"> <li>- construct a sock puppet using yarn, fabric and miscellaneous objects.</li> </ul>	<p>Moved to Session V</p>
<b>Objectives</b>		
1) Artistic goals	- to further develop the goals described in Session II.	Same
2) Task Development	- to further develop the skills described in Session II.	Same
<b>Materials</b>	Selection of various types of socks, felt, yarn, miscellaneous objects, such as buttons, cinnamon sticks, corks.	Same
<b>Adaptation</b>	Spring scissors	
<b>Rationalization for Session Sequencing</b>	- project involves more complex manipulation skills, both in use and construction, than Session II.	
<b>Session IV:</b>		
<b>Project</b>	<p><b>Mask Construction:</b> A half circle about 6 inches in diameter would be used to construct a mask openings for the eyes would be cut out beforehand. This would then be collaged with coloured tissue paper, magazine pictures and miscellaneous objects.</p>	<p>Deleted. Replaced with theatre construction (see Session V of this outline.)</p>

Originally Proposed Program

**Objectives**

- 1) artistic goals
  - to explore colour and basic concepts of shape;
  - to further explore collage
- 2) task development
  - to further develop manipulation skills of tearing, pasting, cutting and object placement;
  - to encourage verbal dialogue through the use of dramatic interactive play;
  - to develop imaginative skills

**Materials**

6 inch half circle of cardboard, magazine pictures, coloured tissue, miscellaneous objects.

**Adaptation**

Tearing shapes as opposed to cutting.

It was found this session was unnecessary.

**Rationalization for Session Sequencing**

This session was structured after the puppet sessions to give Tina the chance to feel comfortable using art products for simple dramatic play.

**Session V**

**Project**

Same  
Moved to Session IV

Puppet theatre:

- construction of a puppet theatre from a large box about 4 feet high.

**Objectives**

- 1) art goals:
  - to explore mixed media, using three dimensional construction, painting and collage;
  - to explore different ways to use the brush.



	Originally Proposed Programs	Revised Program
2) task development	<ul style="list-style-type: none"> <li>- to further develop manipulation skills through cutting and taping;</li> <li>- to encourage imaginative skill building through guided play.</li> </ul>	
Materials	Large cardboard box, markers, pastels, coloured pencils.	
Adaptation	working on the floor.	
Rationalization for Sequencing	Previous sessions focused on developing objects to be used in the puppet theatre. Other sessions also emphasized the exploration of guided dramatic play. The latter would be further examined.	
Session VI		
Projects	A play: <ul style="list-style-type: none"> <li>- to create a small play using all the art objects;</li> <li>- to integrate all the objects created in previous sessions in a small play.</li> </ul>	Deleted - Replaced with session on drama-tic play and tracing of the second puppet.
Objectives mixed media goals		
Task Development	<ul style="list-style-type: none"> <li>- to encourage development of dramatic play skills;</li> <li>- to create an awareness of how art objects can be used in play;</li> <li>- to encourage the use and development of speech skills.</li> </ul>	
Materials	Toy telephone, puppets, masks, puppet theatre.	
Adaptation	-----	
Rationalization for Sequencing	All the art objects had to be completed before this could be done.	

Revised Program

Originally Proposed Program

**Session VII**

**Project**

Photography with a Polaroid Camera  
 - take pictures of objects.

Same

**Objectives**

1) art goals

- to explore photography and possible ways to integrate this form with the other art objects

Same

2) Skill development

- to learn to use the camera;  
 - to develop skills of observation.

Same

**Materials**

Polaroid camera, art objects.

**Adaptation**

---

**Rationalization for Sequencing**

This session occurred after the art objects were completed so they could be incorporated in the photographs.

**TABLE IV**  
**THE TYPES OF ADAPTATION USED TO ACCOMMODATE TINA'S**  
**DIFFERING ABILITIES IN THE REVISED PROGRAM**

<b>Difficulty/ Limitation</b>	<b>Affect</b>	<b>Adaptation</b>
Language Delay	- difficulty understanding information;	- use simple statements, ask direct questions as opposed to open-ended;
	- developmental lag in acquiring verbal communication.	- speak directly facing the child.
	- unintelligible speech	- encourage comfortability with speaking, this also included not asking Tina to repeat words if unintelligible as she would often terminate the dialogue or play sequence.
Difficulty Co-ordinating and Sequencing Movements	- dropping and bumping into objects.	- having minimal furniture in the room and objects that can be easily knocked over.
	- difficulty cutting.	- use spring scissors or holding paper taught while she is cutting.
Weak Hand Strength	- difficulty with grapho-motor skills.	- use large handled brushes, such as shaving cream brushes or house painting brushes; large handles improve grasp. - use fat crayons or pastels.
	- difficulty squeezing glue bottle.	- use "glue stick" applicator; or gel medium as glue applied with a brush.
	- difficulty holding camera and pressing button at same time	- while child holds camera, lean over child and press button.

<b>Difficulty/ Limitation</b>	<b>Affect</b>	<b>Adaptation</b>
-	knocking over objects with hands.	<ul style="list-style-type: none"> <li>- have minimal art materials on the table;</li> <li>- materials must be well organized;</li> <li>- placed in heavy wood box with organized compartments;</li> <li>- used small plastic bottles for paints to avoid breakage;</li> <li>- placed paints and water bottles in a tray weighted with a false bottom;</li> <li>- working on the floor when possible.</li> </ul>

## **Description of the Sessions in the Revised Program**

### **Session I: Construction of the Toy Telephone**

This session will be briefly summarized because of difficulties encountered with documentation mentioned earlier. Units III to VIII are the most significant in terms of learning and visual observation because emphasis was placed on spontaneous adaptation to accommodate Tina's responses.

A shaving cream brush was used as a painting instrument because of Tina's difficulty with fine motor skills. Using red paint, Tina heavily slapped it on the top and sides of the box. For about five minutes, she played with the tactile quality of the paint. She later selected blue and thickly mixed it with the existing red paint. Without washing her brush, she applied yellow paint to the sides and top and continued to mix the colours on the box. While she did this, we talked about the colours and their names.

While the box was drying, the tin cans were prepared. I showed Tina how to cover the can. As I was demonstrating, she wanted to do this on her own. She became very angry and took the can away and took off the paper. She then began to experiment with how to apply the covering. It took her several minutes to figure out what to do. When she finally did, she removed the paper three times because she did not like the way she did it. By this time, I realized that it was important that I allow her to independently explore this process.



Toy Telephone Set

Session I

Once the cans were finished, we began looking through magazines to find colours and textures she liked. As she did this, I asked her to identify the objects in the pictures and their colours. Once Tina had collected the images she wanted, I showed her how to apply the mat medium to the pictures and place them. I also supplied her with tissue paper in the three primary colours. By this time, the paint was dry. Tina seemed to get a lot of pleasure from manipulating the mat medium on the paper. She began by placing images cut from magazines on the sides and top of the box along with yellow tissue paper. As she did this, she named the pictures. She then selected one image for each tin can and placed it carefully. Once the surface was dry, I began to insert string into a small hole in the top of the can to be attached to the box. As I did this, Tina grabbed the string; she was determined to do this on their own. She tried several times and was unsuccessful, she then gave it to me. Tina was very proud of her accomplishment. She immediately wanted to try it out and became very excited. Simultaneously,, her speech became louder and more articulate. Prior to this time, I had never seen her respond in this manner. We then took her toy telephone back to her classroom because she wanted to show her teacher, and her classmates. They were all very excited and began taking turns interacting with her using the tin cans. Tina then put the telephone set on her desk and did not want anyone to touch it. As she did this, one of her

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classmates reached to play with it. She grabbed the set and loudly screamed, "No! No!"

From my observations, I think this experience was very significant for Tina because she felt a sense of pride and accomplishment for her achievement and received valuable recognition from her peers. At the same time, it gave her the opportunity to realize that she can successfully complete a construction project, activate it in the social dynamic and take pride in it as an investment and possession.

### Session II: Constructing a Simple Puppet

Assorted fabrics and fibrefill were laid out on the table. I took the foot of a white nylon stocking and demonstrated to Tina how to fill it with fibrefill to make a round ball shape. I partially filled it and she completed it. Once this was done, a stick was inserted into the opening of the stocking and secured with an elastic. Tina then began to wrap tape around this area to further secure it. Once done, I asked Tina what she would like her puppet to wear, she selected a rectangular piece of pink felt. I suggested she cut a small hole in the centre of the fabric. I then showed her how to slide the stick into the hole moving it up around the puppet's neck. She selected some green felt and attached it to her puppet's head using a brush dipped in glue. She then chose a small jagged strip of green felt. I asked her what she was going to do with it. She pointed to her neck and wrapped it around the neck of her puppet and secured it with glue. I said, "What do you think your puppet needs now?" She pointed to her eyes and said their name. Using spring scissors, she cut out red pieces of felt and placed them side by side. She added smaller pieces above each eye, she said that these were eye brows. She then cut a triangular piece of blue felt and attached it below the nose. She repeatedly said "Nose" as she did this. I then began to sing the song, "I have two ---". She immediately responded, "Ears" and began to cut small pieces of blue for ears applying them on each side. On the table, there were

pieces of red yarn, she took one and dipped it in glue attaching it under the nose. As she did this, she screamed "Mouth". I asked her if there was anything else she would like to add and she said that she had finished. She then got her toy telephone set and passed me a can. She put the other can to the ear of her puppet and said, "Hello" for the next few minutes until the sessions were over. I asked her questions about her puppets and she responded in one word responses and disconnected phrase fragments.



Front view of Puppet

Session I

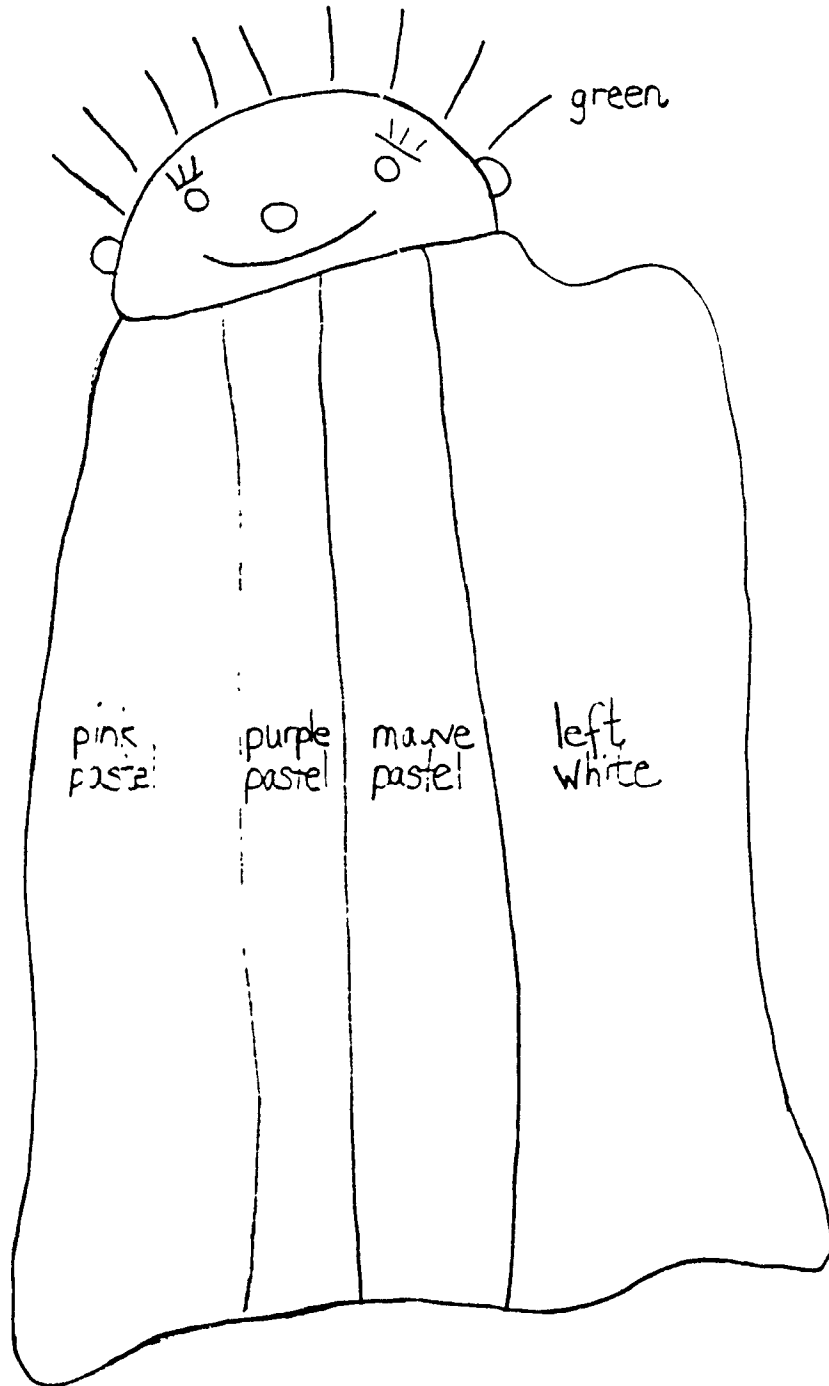
### Session III: Tracing of Puppet

Because the location for the sessions changed, I decided I would not provide a structure. We began by playing with the toy telephone. I was trying to get her to talk about what she did that day. We later began to use her puppet with the toy telephone. I wanted Tina to create a character for her puppet. I asked her the name of her puppet was, but she said she didn't know. I then asked if her puppet was a boy or a girl. She said it was a boy. I suggested several names; she picked the name, Mike. She said he likes to go to school and play. I asked what Mike is wearing. She said that he was naked. She pointed to the pink and said, "skin." After talking about her puppet, she said she wanted to draw. I had a roll of paper on the table and she began to cut the paper, this was difficult. I asked her what would happen if I held the paper like this? Holding the paper taught with my hands, she began to cut. This gesture allowed her to cut with greater ease

She then began by tracing her puppet; she was having difficulty holding the puppet and manoeuvring the pencil at the same time. I asked her if I could help; I held it for her while she traced it. She was still having difficulty to keep her hand steady while tracing and was not totally pleased when she finished. I did not intervene; I wanted to see what she would do next. She retraced the lines to make them straighter so that they connected but she still was disappointed. She repeated the process three times because

Front Tracing of Puppet  
with Filled in Features

Drawing I



This was later covered over with paint in Session IV.

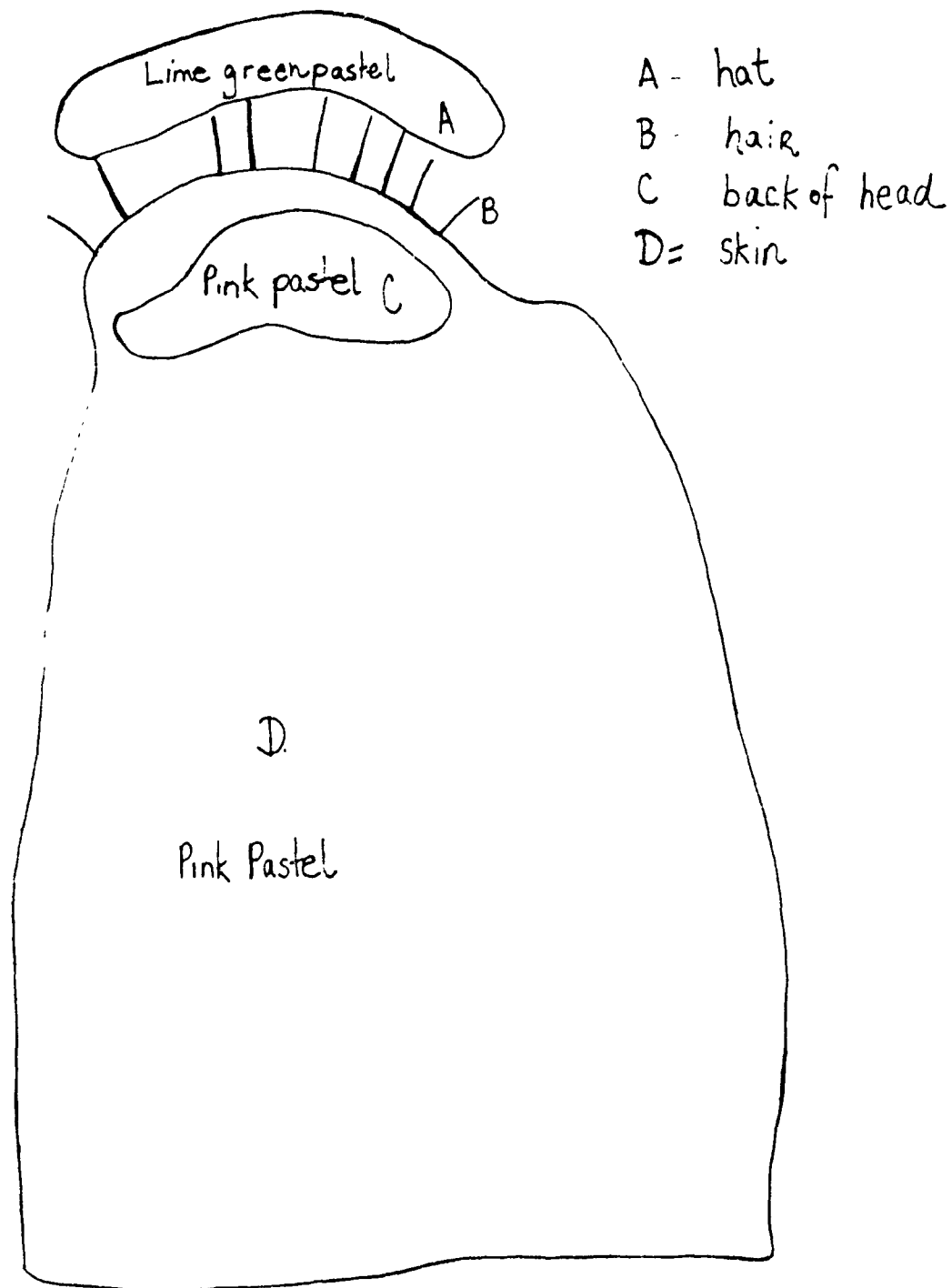
she didn't like what she had done. As she repeated this, I told her she was doing a good job because she was getting discouraged due to her difficulty holding the pencil. I said, "See what you can make the tracing into." I felt it was important to encourage her and for her to realize she need not give up easily. She then finished the last drawing by straightening out the lines and began to look at her puppet. She filled-in the details of the face; as she did this, I asked her about the parts she was drawing. For the first time, she added eyelashes to the eyes and had less difficulty placing the facial parts in the natural order. Compared to her drawings conducted in the fall, her ability to organize and render body parts had improved.

She then selected pastels to colour in the facial features. She seemed to have difficulty grasping them because they didn't have a fine point. I suggested coloured pencils because they are easier to manipulate and can be used to add fine detail. She preferred using the pastels. After filling in the facial features, she added vertical strokes for hair. She began to colour in the body, adding pink, then purple and mauve stripes. She became very involved in the tactile nature of the media. I showed her different ways to use the pastel i.e. vertically, using the tip and smudging with her fingers. She removed the paper covering from the pastels and began making long vertical strokes. She was very concerned about not leaving any white areas. Once she completed this, she took one of her other tracings and began to colour it in. I asked her if she was going to make another picture of her puppet. She



## Back Tracing of the Puppet

Drawing II



The details of this image was later lost when paint was applied in Session IV.

said, "yes" and pointed to the back of the puppet. She then pointed to her other drawing and to her front. She began by making the back of the head and filled it in with pink pastel as well as vertical strokes of lime green on the head. Once completed, she pointed to the braids and said "hair" and then made an oblong oval shape above it. She pointed to the green felt on the puppet's head saying "hat". Tina proceeded to colour in the body with a pink pastel, using long vertical heavy strokes. I asked her about what her puppet was wearing; she replied, "skin."

She then proceeded to cut out her drawings and was having difficulty. I suggested that I hold the paper while she cut. This made it easier for her. After doing do, she then used a glue stick to adhere the two parts together. This completed the session.

### **Comments:**

This session answered a number of my previously unanswered questions and marked a turning point. This may have been as a result of not structuring, the activities as I had done in the past. I had introduced this session with the intention of allowing Tina to adapt to the new environment before beginning the other proposed activities. The direction of the session was determined by Tina and my responses to her verbal and nonverbal cues. This session became paramount in determining the structure and direction of the following units. It was particularly invaluable because I spent more time

observing and less time intervening. In doing this, I picked up a lot more information about Tina's process than I had done previously. I also became more connected to her need for independence and her strong desire to succeed. The realization of the importance of selective intervention was also very significant.

By allowing Tina ample opportunity to experiment on her own, learning and exploration could be increased for both of us.

#### Session IV: Preparation of the Theatre

Before the session, a four-foot high cardboard box was cut down the back and the end flaps were removed. The session began by briefly discussing the objects constructed in the previous weeks. We talked about the name of her puppet and the tracings she made. I then showed her the box and asked her what we could make from it. She said she didn't know. I suggested we could make a place for her puppet to play; we could make a puppet theatre.

I asked her how big she wanted the opening. She pointed to the appropriate width and length and I cut it with a knife. I mentioned that she could cover the front of the theatre with white and she agreed. We covered the front of the theatre with a large section of paper and she glued and taped it herself. She did not want assistance and was very adamant about this. She was very content working independently. I did not intervene until she encountered problems with adhering the tape because of her difficulty grasping it due to her weak motor skills. I tried to break down the procedure into simple steps.

Once the paper was secured, I asked her what she would like to do next. She separated the back and front figures of Mike. She used a glue stick to adhere the tracing of Mike's back on the lower left side of the puppet theatre

below the opening. She then took the drawing of the front and placed it beside the back.

On the table were pastels, markers and paints in the three primary colours. Tina decided she wanted to paint so I placed the puppet theatre flat on the floor along with the paint (in weighted containers). Using red paint, she made vertical broad strokes on the tracing of the back of Mike. She then took blue and placed it beside the red; as she did, some of the blue and the red mixed. I said blue and red make purple. Prior to this time, we had not discussed colour mixing and worked strictly with primary colours. She then continued to mix the existing red paint on her drawing with blue eventually covering the details and the colours from the pastels so they could not be seen. As she did this, she experimented with the stickiness of the paint on the brush and its adhesion to the paper. She then started to paint the tracing of the front of Mike with yellow. After cleaning the brush, she then stroked red beside the yellow. As she did this, she began to mix the red and the yellow already on the paper covering the tracing with length-wise strokes. I then suggested that she take the shaving cream brush and push the handle downward so the bristles would spread out in a circular manner. She was very excited by the result and began to laugh and repeating this action about five times in the space between the two tracings. After doing this, I suggested she make a design around the frame of the theatre. She then decided to use a pink marker to make a continuous line around the theatre.

I then asked her if she had a name for her puppet theatre. She said Mike and Tina's. I asked her if she would like to put this on the theatre. She did this on the bottom of the front section of the theatre. She then got her puppet and set up the theatre. She stuck her puppet out the opening and said, "Hello!" I responded, by asking her puppet, its name and how he was. In the middle of the dialogue, she got the toy telephone set and passed me one of the cans. She went behind the theatre and placed the can to her puppet's head. For the next five minutes, I asked her questions about her puppet's new home until the session was over.

During this session I began to notice that she speech was more intelligible when she used the puppet. She became very excited, speaking more loudly, and more clearly as a result.



Puppet Theatre: Front View

### Session V: Construction of a Sock Puppet

On the table were different coloured textured socks as well as a selection of fabrics, yarn and miscellaneous objects to be used to make the sock puppet. Tina selected a thick red sock and placed her hand in it. I showed her how the mouth could be formed and manipulated. After removing it, she selected two corks and added them to the top of the sock. As she did this, she said, "eyes". She took two other corks and glued them in the mouth side by side. She pointed to her teeth and said, "teeth". She then adhered a piece of ribbon horizontally around the sock just above the eyes. She said, "nose" while pointing to her nose. She then cut a long strand of yarn and wasn't quite sure how to place it. At first, she said she wanted the yarn to be hair. I then showed her how to wrap it around her hand to make a small skein. She then attached the yarn to the ribbon. As she did this, she said, "nose". I asked her if the hair disappeared. She said, "Yes, a nose." (meaning the yarn was the nose). She then took a cinnamon stick and glued it horizontally beside the yarn. She then took orange seeds and placed them above the cinnamon sticks. Tina then pointed to her eyes and said, "eyes". I said, "Your puppet must see very well." She replied "Yes" and laughed. On both sides of the cinnamon stick, Tina placed seeds. She pointed to her ears and said "ears".





Front View of Sock Puppet



Back View of Sock Puppet

She then picked up a piece of blue knit fabric and glued it an inch above the seeds on the left-hand side. She then, said "hand" and glued another piece on the right side. She then began playing with a small jar of miscellaneous jewellery. She then took out a disc and a ball shaped pierced earrings which she tried to place on the cork but they would not stay. I demonstrated that the earrings could be pushed in. I knew that she would not be able to do this on her own because of the weakness of her fine motor skills. I let her try anyway but she could not do it. I then intervened and inserted the pieces for her on the puppet's eyes and teeth. Tina then took a sleeve and placed it over the end of the sock and said, "foot." After putting her hand in the puppet, she began to play with it and identified each part. I asked her if her puppet has a tongue. She did not answer but glued a metal strip (4" x .25") and scraps of cardboard to a triangular piece of paper. Once completed, she pointed to her tongue and said "tongue." I then asked if she wanted to put it in her puppets mouth; she did not want to.

### Session VI: Dramatic Improvisation and Puppet Tracing

The puppets, telephone and theatre were all set up. Markers, pastels and glue were provided. We began by playing with the puppets. She got behind the theatre, closing the back, and stuck her head out the window and said, "Hello!" She then got her puppet, Mike, and handed me a tin can from her toy telephone. I began to play with her other puppet. I asked her about her new puppet friend. She called it a cat-dog.

C: "What sound does it make?"

T: "Meow, Wuff, Meaw, Wuff!"

C: "Does it have a name?"

T: "Don't know."

C: "Can you think of names of people you know at school?"

T: "Don't know."

She then pointed to a picture of a bronze sculpture of a Lion on her toy telephone. She said, "Lion" and pointed to her puppet.

C: "Is your puppet a Lion?"

T: "No." (she shakes her head)

C: "Is Lion the name of your puppet?"

T: "Yes."

C: "What do cat-dogs like to do?"

(Tina sticks out her tongue and makes licking motions.)

C: "What do they lick?"

T: "Juice."

C: "They like to drink juice. What else do they like?"

T: "Milk."

C: "Lets pretend we are really thirsty, cats and dogs drinking milk from a bowl. Lets get on all four legs and drink."

(We get on our hands and knees and pretend to lap milk from a bowl.)

C: "Can Mike drink milk?"

(With her puppet, she pretend to drink milk. I then take the Lion puppet and begin to make lapping noises. We then pretend to eat some food.)

C: "What else do cats and dogs like to do?"

T: "Don't know."

(Then I lie down on my side and close my eyes. She immediately responds, "Sleep.")

C: "Can you and Mike pretend you are sleeping? You can lie down on the floor."

T: "No."

C: "Well, some animals sleep sitting up."

Tina closes her eyes. I pretend to awake by making yawning sounds and slowly stretching my legs and arms and proceed to get up on my hands and knees. She imitates me.)

C: "What kind of sounds can Lion make?"

T: "Meow."

(We begin moving around the room on our hands and knees.)

C: "Lets make growling sounds, GR, GR, GR."

T: "GR, GR, GRRR."

(Tina goes behind the puppet theatre and sticks her head out.)

T: "Bye."

C: "Are you leaving?"

(She moves the puppet theatre in the corner. I realizes she no longer wants to engage in dramatic play.)

T: "How would you like to make a picture of Lion?"

C: "Yes."

I provided her with a lot of the materials she had used to make her Lion puppet. Although pencils, markers and pastels were supplied, Tina wanted to use a pen.

She proceeded to trace her cat-dog puppet and then add the features. As she drew each body part, she said the name. She then selected corks and placed them on her drawing. She said that these were the puppets eyes. The previous week, I showed her how to repeatedly wrap the yarn around the hand to make a skein. She took my hand and began to do this. She placed the small skein she had made on her drawing. This was the nose. She glued two cinnamon sticks above the nose. She mentioned that these were meant to be Lion's eyes. Above the corks, she sequentially placed five cinnamon

sticks. She then named all the body parts of her drawing. I asked her about the colours on Lion's body.

She said his body was pink. I said, "The body of your puppet is red but you can make it any colour you like. She then took a blue marker and began colouring in the upper portion of her drawing with horizontal strokes. At this point, she said she was finished. I then asked about some of the other colours in her puppet and she named them. I asked her if she would like to place more colour in the remainder of the body and she did not want to do this. She then pointed to her puppet theatre and went behind it. Tina placed her drawing on the upper inside right corner and glued it securely. I wanted to know where her Lion was, she pointed to the picture of the bronze lion sculpture on the toy telephone. I asked her if it was outdoors and she agreed.

C: "Is Lion in a park?"

T: "Yes."

C: "What kind of things might be in the park?"

T: "Dunno."

(I stand up and pretend I am a tree blowing in the wind. She immediately responded "tree." She begins to add more colour to her picture but does not seem interested in adding a background. She then says she is finished.)



Tracing of "Lion", a sock puppet,  
Inside of the Left Flap of the Theatre



### Session VII: Polaroid Photography

I asked Tina what she would like to do with her theatre and she immediately moved it near the door. I then started to put the film in the camera and Tina wanted to do it herself. I was apprehensive about this because it wasn't my camera and I didn't want anything to happen to it. I opened the camera for her and she inserted the film. Tina was very anxious to take a picture, she began pressing the button before she even looked in the view finder and produced two images.

I suggested that I take a picture of her; she took her puppet and placed herself behind the theatre. After doing so, she wanted to use the camera. I showed her how to hold it and tried to emphasize the importance of keeping her fingers away from the view finder and holding it steady. She had difficulty doing the latter because of the weight. I asked Tina what she wanted to take a picture of; she immediately pointed to me and the puppets. I went behind the theatre and she began to look in the camera. She repeatedly tried to press the button but she was not pressing it hard enough. I showed her how to do it and then went back to my position. She took the picture and was so excited that she removed it prematurely. Tina wanted to take another picture; by accident, she pressed the button and out came a picture of the skylight. I asked her what she would like to do next, she pointed to her puppets and placed them side by side on the floor. "What are

your puppets doing?" "Sleeping," she said. She looked in the camera and couldn't see the puppets. I stepped behind her and got her to bend over slightly so the image would be included in the camera frame. She was so eager. She started to move the rest of her body as she pushed the button. Consequently, she did not get the objects in the photo. I told her she could take another one and then bent over her, holding the camera while she looked through the view finder and pressed the button. This proved successful and accommodated her difficulty with holding the camera. I then suggested that she hold the camera in front of her face. While I held it, she pressed the button. We then laid the pictures on the floor. I wanted her to make a story with the images. I asked her which picture would go first. She selected a picture of herself. "What are you doing in the picture?" She replied, "taking a picture." "Who are you taking a picture of?" She pointed to herself and then to the second picture of her. She then took pictures of the puppets and I placed them by the others. I asked her if she was at a special place. She replied, "Yes, school."

C: "What about her special friends?"

T: "Mike, School, Lion, School."

C: "Am I at school, too?"

(She nods her head, and then takes the pictures of the puppets side by side.)

C: "What are they doing?"

T: "Sleeping."

C: "Where are they sleeping?"

T: "The bedroom "

C: "There is a bedroom in the school?"

T: "Yes "

(She then places the picture of the ceiling light followed by the picture of the skylight )

C: "What are these?"

T: "The sky "

C: "Are Mike and Lion sleeping under the sky?"

T: "Yes sky "

(She then places another picture of her by the sky )

T: "Me, school, bye "

After she sequenced the pictures, I read her the story she made which is summarized below

I am looking through the camera  
 I see Mike, Cynthia and Lion at school  
 They see the moon in the sky  
 They sleep under the sky  
 They are still sleeping  
 I am at school  
 Bye.

After this, I asked her what she wanted to do with the pictures. She took the picture of the sky and lifted up the upper section of the drawing of Mike (front) on the puppet theatre and placed the picture so that it could only be

partially seen. After securing it in place, she said, "Sky." I said, "The sky is above Mike." She said, "Yes." She then took two other pictures of what she called the sky and put them on the reverse side of the theatre. After doing this, she removed these images and positioned them in the upper left hand corner of the theatre. She then placed a picture of the two puppets on the reverse side where the two pictures of the sky were previously. She then sat on the floor and I asked her if she was finished. She replied, "Yes." We then started to clean up.

Photographs by Tina



Photo of the Author with the Puppets



Photo of the Puppets Sleeping

Photographs by Tina



Photos of Tina



Photo of the Puppets (Missed)

### Justification for the Selection of Media

The first three months were primarily a period of observation and self-learning for both Tina and myself. During this time, art activities consisted of drawing with various art media. By the second month, I became aware of Tina's difficulty with fine motor coordination and visual perception.

In the classroom, she had little opportunity to engage in art activities which often consisted of stencil sheets, colouring and pasting. Art activities emphasized the production of "neat images." For Tina, this was and is a difficult task because of the difficulties described previously.

Her classmates are producing images at the schematic level while Tina's work is still very much in the early pre-schematic stages. For this reason, I felt it was important to provide her with the opportunity to build her confidence through experiences that were success oriented and developed her fine motor skills. I also thought that simple manipulative tasks might aid in Tina's development of fine motor skills. Anderson indicates that children who have difficulty with hand-eye coordination and visual perception can improve these skills through work in three dimensional forms (Anderson 1978, 17).

Gingland and Carlson say that artwork allows children who have intellectual impairments to develop sensory skills because they experience different materials, develop fine motor skills and an awareness of colour. It

also provides them with an opportunity to engage in conversation about some aspect of their work which is beneficial to speech and social development (Gingland & Carlson, 1961, 29). Sussman also indicates that art experiences offer invaluable opportunities for learning for these children. The art activity can increase language through the practical application of words which can be reinforced and the introduction of new ones introduced. For example, concepts such as up, down, over and under, big and small can be introduced (Sussman 1976, 4).

In the consideration of appropriate art activities for the nonverbal child, Adler recommends puppet making (Adler, 1964, 100). McClintock in her book on drama for children with intellectual impairments (1981) discusses the many uses of puppets with these children as well as their application to many developmental levels. She also states that puppets are particularly useful for children who are withdrawn (McClintock 1984, 40).

There is a growing interest in the use of puppetry as a form of rehabilitation in speech therapy and occupational therapy (Philpott 1977, 7). It is particularly useful for children who have difficulties with speech and speech therapists have found this method beneficial to the development of the small muscles in the hand and eye coordination. The puppet making process combines both fine and gross motor movements. In Margaret Gorden's article on Puppetry in Speech Clinics, she mentions that some disorders of speech are connected to laterality and puppets may be used to strengthen right or left



handedness in an attempt to remove the confusion in speech (Gorden 1971, 26).

Gorden also comments that problems associated with articulation can be benefitted through the use of puppets. As mentioned earlier, articulation disorders are often associated with muscular coordination. The child can also learn to synchronize movements with spoken lines from a story.

The literature on play and drama suggests these forms are valuable tools to develop speaking skills. MacIntyre briefly examines the use of drama as an adjunct to speech therapy with children who have speech disorders (MacIntyre 1967, 76). She cites several studies with children who had articulation difficulties and who were provided with a dramatic program. In all occasions, it was found that articulation had significantly improved (Ludwig 1955; MacIntyre 1958; 1967). Unfortunately I did not find any other literature on this topic that was more recent.

Several studies have documented the benefits of play training; improvements included cognitive growth, the development of language and creativity. It was also found that the quality of children's play was enhanced through adult intervention (Christie 1986, 59). Unfortunately, Christie does not elaborate on the nature of adult intervention or how the children's play improved. However, he has devised four play training procedures based on Smilansky's (1968) work with play training procedures (Christie 1986, 58-63):

(1) **Modelling.**

The teacher participates in the play, acting out a role. This technique is used to demonstrate all the elements of sociodramatic play. By taking on a role, the teacher can model make believe transformations and encourage children to participate in the play. Such a dramatization promotes verbal communication and interaction.

(2) **Verbal Guidance.**

The teacher does not get involved in the actual play but gives suggestions for role playing and promotes the use of sociodramatic play elements.

(3) **Thematic Fantasy Training.**

A short story or a fairy tale is acted out. It is a simpler and more structured form of play training which emphasizes make believe and role playing.

(4) **Imaginative Play Training.**

Its emphasizes make believe skills to encourage more imaginative and creative play. This is beneficial to children who do not incorporate role playing, social interaction, other elements of sociodramatic play and will prepare them for more advanced modes of play training.

### My Learning Process

My work with Tina marked a gradual learning process that has been for me invaluable. Two essential points come to mind in regard to this:

- (1) I became aware of the importance of reciprocal learning that occurs between the facilitator\* and the learner. In this process, both individuals are engaged in interchanging roles.
- (2) The development of skillful observation skills is fundamental to my experience as a learner. The more I developed these skills, the more aware I became of the subject's needs. Consequently, I was able to respond to verbal and nonverbal cues to adjust the materials and tools accordingly and make program changes or include themes that were used in dramatic play or in the production of visual imagery.

The more aware I became of Tina's needs, the more selective I was in carrying out my interventions to facilitate specific learning. In the initial stages, I often intervened when I wasn't sure what she needed.

Interventions were eventually limited and occurred when Tina was having difficulty. These were conducted in a manner that would provide her with the skills to complete the task independently and usually happened after two or three repetitions of a task. By limiting physical and verbal

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\* I use the term facilitator because it has less authoritarian connotations.

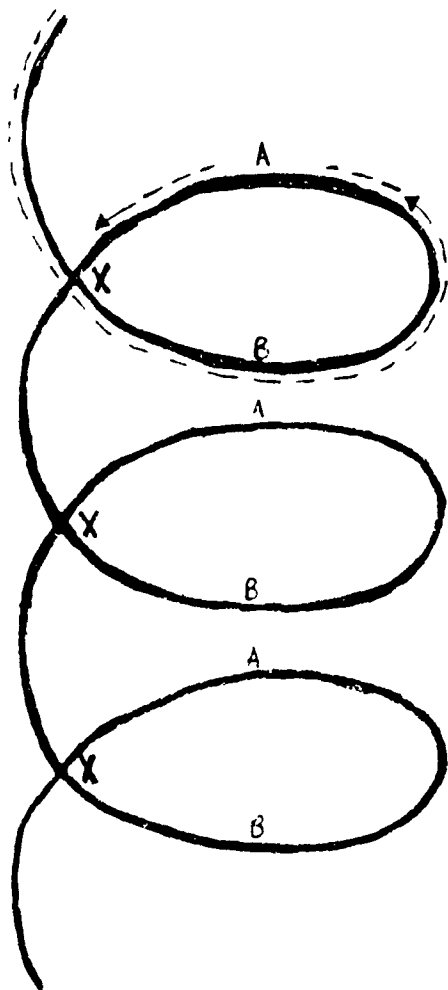
interventions, more time was permitted for observation and I began to notice significant details I had not noticed before.

The more I observed, the more I began to view my role as a "witness of learning". I was continually reminded of a form known as "authentic movement" in which one person witnesses the movement of another. There is a continual learning exchange that occurs between these two people. The observer becomes the learner entering the mover's world who is in a constant process of exploration and learning. As the mover witnesses their own personal learning, the observer joins in this process through observation. Adler describes this in the form of a continual, interconnecting spiral (1987, 22). The following describes my own experience as an observer with Tina in this spiral:

As an observer  
I am a witness  
I witness the learner  
I become the learner  
the learner, the other  
witnessing the observer  
joins together in the  
interconnecting spiral of learning.

This is seen in the following diagram:

## The Spiral Learning Model



where X = the point where learning and reciprocity occurs

A = subject

B = facilitator

Not only have I become aware of the importance of skillful observation and reciprocal learning, but this study has also assisted me in further defining my role as an educator and clarifying my career direction.

I view my role differently as a result of this study. I now define myself as a remedial art educator or remedial art education specialist with the central goal of facilitating adaptive art experiences using physical or cognitive adaptation to give my students greater accessibility and independence in the art experience. I also include in my role the need to design stimulating art programs structured in such a way as to maximize skill development in such areas as fine motor, cognition, and communication depending on the needs of the group. As a remedial art educator, I view adaptation as central to this role

Not only did this experience clarify my role but it also stimulated my interest in the use of art as a means of rehabilitation with individuals who are physically and are intellectually impaired as well as a desire to investigate modes of adaptation in future research.

Before beginning my work with Tina, I felt that I was very conscious of the social implications of disability because of my previous work experience. This study further challenged my perception about disability in relation to art programming as I began to further explore my ideas about performance, acceptance and ingrained attitudes about aesthetics in art production. I also started to realize the importance of the relationship between acceptance and

flexibility and their possible effects on the nature of art programming with special populations. "Passive acceptance" may decrease opportunities for flexibility whereas active acceptance may permit the encouragement of flexibility in the art program.

The exploration of these issues was further intensified by my work at a rehabilitation centre with adults who were intellectually impaired. The experiences were very complementary and my learning was very much enhanced by the reciprocal nature of these two situations. I tried to incorporate concepts acquired from my work with Tina in the sessions at the rehabilitation centre. As I became more aware of possibilities for task analysis and ways to break down tasks into small steps through my experimentation with Tina, I began to introduce tools and materials using task analysis concepts with the group at the rehabilitation centre. With these individuals, this method was very helpful and permitted greater ease and opportunities for learning.

In conclusion, the central areas of my learning were:

- (1) the value of skillful observation as a learning tool;

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"Passive acceptance refers to the view that the impairment is not modifiable consequently the individual is not challenged. In contrast active acceptance encourages the growth potential of the individual to foster adjustment to the environment (Feuerstein and others 1988, 14).

In this case, flexibility refers to the educators ability to accommodate and creatively respond to the learner in a sensitive affirming way through the use of verbal intervention or physical adaptation so as to encourage their optimal growth. This also means that the educator must be adaptable to possible changes that may arise as a result of the learner's disability.

- (2) the value of interchanging roles between the subject as learner and educator-as-facilitator;
- (3) the value of clarification of my role as an educator;
- (4) the value of research findings and the redefinition of my career goals;
- (5) the value of understanding the relationship between flexibility and active acceptance.

It is the intent of this study to provide only a summary highlighting significant learning. This thesis does not attempt to provide an indepth examination of this acquired knowledge because of its magnitude. Based on my learning process and observations of Tina, I have proposed a series of conclusions in the next chapter which highlight a model for adaptive intervention and the essential principles for conducting an art program with Tina. These are followed by recommendations emphasizing suitable methods of documentation, education and liaison and areas for further investigation.



**CHAPTER FOUR**  
**CONCLUSION AND RECOMMENDATIONS**

**Conclusion**

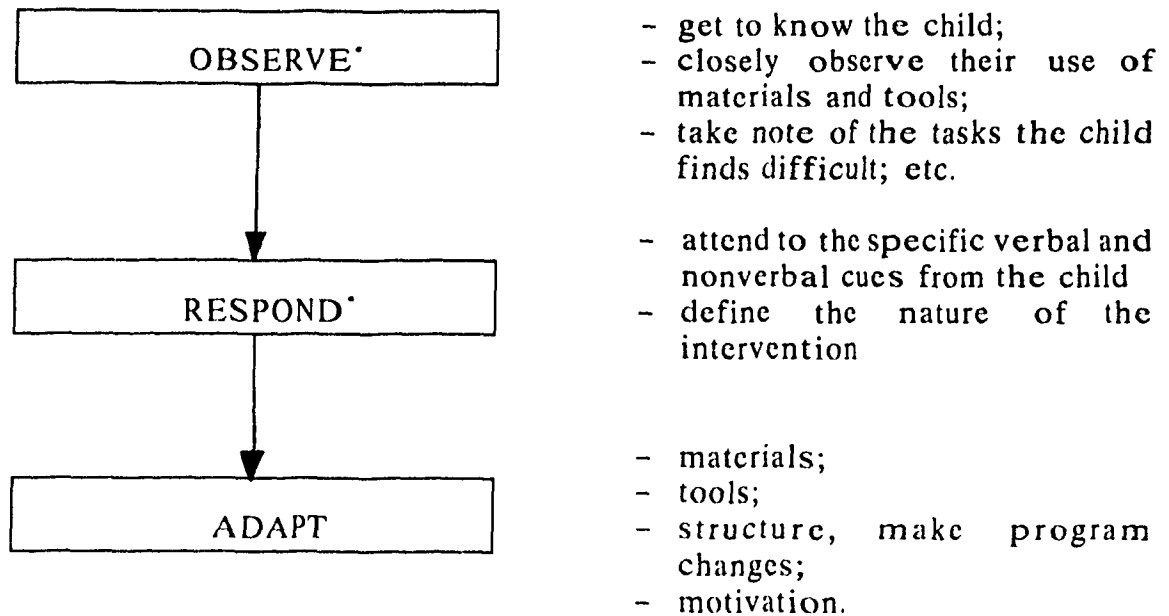
My conclusion consists of findings in relation to the seven following categories:

- A 1) ORA Model for adaptive intervention;
- 2) Ten essential principles for conducting an art education program with Tina;
- 3) Reciprocal learning between the facilitator and the learner.
- 4) Implications of the combined use of art and dramatic play.
- B) Implications of this study and future direction for (my) research.

A 1) **ORA Model**

From this examination, I developed a model for adaptive intervention which summarizes the central steps involved in this process with Tina. This is a general framework and may be taken into consideration with other children who may have similar disabilities and modified accordingly.

### ORA Model for Adaptive Intervention



The response is as a result of the external dialogue between the learner and the educator and conclusions from specific observations may be carried out as verbal interventions, physical adaptation or program changes.

A 2) Aside from creating a model for intervention, ten principles were determined that I now conclude were being used as a basis for conducting my art program with Tina. They do not attempt to provide a precedent for other

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In this instance, the response occurs out of observation of the external dialogue between the learner and the educator who makes conclusions from specific observations responding in the form of verbal intervention, physical adaptation or program change. It also should be noted that observation is of external stimuli and the response is to external observation as opposed to internal.

children with intellectual impairments and communication difficulties but may be used as a general guidelines and adapted accordingly. These principles will be refined in future research and used as a framework to develop an art and a dramatic play program for a study with a small group of children with intellectual impairments and communication difficulties. These are outlined below:

- get to know the child;
- avoid categorization and labelling, remember each child is an individual and has unique needs;
- when describing the child's disability, use affirmative language;
- develop skillful observation;
- use an educational model based on active acceptance;
- record verbal and nonverbal cues using organized chart systems;
- make an assessment of the child's abilities with select media before proposing a program;
- flexibility and adaptability are essential components in a successful art program incorporating adaptation;
- present activities that may pose difficulty using task analysis to present a simplified sequence of steps;
- use simple questioning, limiting questions to direct statement if necessary;

- foster independence through selective intervention, be respectful of the child's need to work autonomously.

A 3) **Reciprocal Learning**

The reciprocal learning exchange was central to the design of the program. As mentioned in the discussion of my learning process, our roles as learner and facilitator were interchanging; through observation I was able to determine appropriate interventions and program structure. Tina's verbal and nonverbal responses guided my learning process. This exchange can be compared to an interconnecting spiral in which the facilitator and the subject join together in learning while witnessing each other at the point of the spiral's helix. My ability to develop skillful observation was central to this reciprocation process. As I refined my skills, I began to notice details, I had not noticed previously. As this occurred, my ability to record this information also improved, but the major shift occurred when I became aware of the value of the process of dialogue itself.

A 4) **Implication of the Combined Use of Art and Dramatic Play**

The combined use of these forms with Tina was advantageous because specific concepts (such as big, small) could be interchangeably reinforced by each form. At the same time, this combination provided Tina with increased opportunities for learning and for the development of her imagination.

Aside from this aspect, I also observed that there was a direct relationship between guided dramatic play and the art images produced. These two media provided a continuous link between the themes used in each session. Dramatic play provided inspiration for visual images. It was also observed when puppets were used. Tina spoke more freely and her speech was more intelligible.

#### B) **Implications**

As indicated in the literature review, there is very little information on art education with children who are intellectually impaired. Case studies are almost nonexistent. There is very little research examining art programming strategies with this population and the material that is available was written before the early eighties.

Most of the resources uncovered from the literature review on art education were not useful for this study because of its specialized nature. Some of the material was indirectly valuable and stimulated ideas for adaptive aids for tools, materials and activities. Mostly I relied on my previous professional experience as the major resource for the study.

With the trend toward integration, more and more children are remaining in the public school system in special education classes or are integrated into the mainstream as opposed to segregated specialized schools. Some may begin in the latter before being eventually integrated into a special classroom

or the mainstream. This poses new challenges for art educators who may have little training or experience with children with disabilities. With the increasing use of the integrated curriculum special educators are faced with the question of how to integrate art with other subjects to increase the learning and development of these children. To meet this need, these professionals need to be provided with opportunities for training through in service and university programs as well as the provision relevant information on art programming for children with disabilities.

In working with Tina, important points were identified that were essential to providing her with an art program. This is only one case study and does not attempt to set a precedent for all children with similar abilities to Tina. Nevertheless, these guidelines can be taken into consideration and adapted to each child's unique needs.

This study provides a general understanding of adaptation and the dialogical experience between myself as researcher/educator/learner and my subject emphasizing an active humanistic approach to education. It also challenges the passive acceptance approach that tends to assume that human beings who are disabled are not modifiable. All children are creators and art can be a valuable experience to contribute to this developmental process.

None of the studies I have read explore the implications of language and social attitude on educational approaches and their affect on the child's development. It is intended that this exploration will shed some light on this

problematic area and contribute to an understanding of the importance of an art educational model based on active acceptance, as a way to encourage optimal growth.

Hopefully, this study will provide a valuable resource for art educators who wish to know more about the needs of these children and stimulate ideas for program design and adaptation. For those who have to design an individualized educational plan (I.E.P.), this examination will provide some insight into this process. Special educators who incorporate art in their curriculum, or would like to, may also find this exploration beneficial.

My work with Tina has stimulated my interest in adaptation and provided future directions for research. Eventually, I would like to conduct a study with a small group of children having similar disabilities to Tina with the purpose of examining the logistics of adaptive intervention in an art and dramatic play program. I am also interested in conducting cooperative studies with researchers who have a background in rehabilitation or special education to investigate studies similar to the above.

## **Recommendation**

Based on this study, the following recommendations were determined.

They are divided into three categories:

- 1) **Methods of Documentation**
- 2) **Education and Liaison**
- 3) **Identified Areas Requiring Further Investigation**

### **1) Methods of Documentation**

Chart systems can be used to record specific visual observations and provide more concise information. This can be used to make an initial assessment of the child's abilities, including responses to specific tools and materials.

If I conduct further research on the logistics of adaptation and intervention, the following documentation chart will be used to record visual observations in the sessions.



<p><b>Nature of Interventions</b></p> <ul style="list-style-type: none"><li>- description of my interventions with the subject.</li></ul>	<p><b>Tools and Materials</b></p> <ul style="list-style-type: none"><li>- description of the above</li></ul>
<p><b>Adaptation</b></p> <ul style="list-style-type: none"><li>- explanation of the adaptation</li></ul>	<p><b>Significant Changes</b></p> <ul style="list-style-type: none"><li>- changes that occurred as a result of the adaptation.</li></ul>

**Significant Learning  
on the Part of the Educator  
as a result of the Intervention**

**Significant Learning  
for the Learner**

**Conclusions**

## 2) Education and Liaison

### A) Education:

Art education students have little exposure to planning curriculums for children with intellectual impairments and often are not adequately prepared to deal with their special needs (Copeland, B. 1984: 22). To meet increasing demands of integration, universities must begin to examine the need for training in the instruction of exceptional children and the design of art education courses emphasizing related program conception, adaptation of tools and materials as well as the use of specialized pedagogical orientations. By providing art education, students with this, they can hopefully be more aware of the potentials of these children and the possibilities of providing opportunities encouraging their optimal growth. Many teachers have preconceived and restrictive ideas about the exceptional child's ability to participate in art activities (May 1976, 18). Regardless of this notion, I have come to believe that most art activities can be adapted in some way to suit the special child's needs.

### B) Liaison:

Special educators have little awareness of art education methodology and receive little training in this area. Both fields have their own opinions on the merits of art education for these children and there is little exchange of information between these two professions (May 1976, 19). The alliance of

resources from these fields could provide a valuable exchange and open up new opportunities for research. University art education and special education programmes could provide joint courses to address the special needs of exceptional children and cooperate in research projects examining programming strategies and adaptation.

### **3) Identified Areas Requiring Further Investigation**

Studies are required with this population in the form of detailed individual case studies and group exploration on the following topics:

- innovation of tools (e.g. scissors, brushes) and adaptive materials and determination of effectiveness;
- program development methodology;
- in-depth explorations with various art media to determine effectiveness as well as strategies for intervention and adaptation;
- detailed examination of the effects of art and dramatic play on cognitive learning and speech development;
- design of efficient documentation systems for visual observations.

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**A P P E N D I X I**

**Appropriate Terminology to Describe Disability**

**DO NOT USE OR SAY\***

Afflicted

- afflicted/stricken with
- suffers from

Mentally Retarded

- Defective
- feeble minded
- idiot
- imbecile
- moron
- retarded
- simple

Normal

(normal is only acceptable in reference to statistics, i.e., "the norm")

Patient

(unless the relationship between a doctor and client is being referred to)

Physically Challenged

Handicapped

(unless referring to an environmental or attitudinal barrier - in such instances "handicapped" is appropriate)

Cripple

- crippled
- lame

Blind (The)

**DO USE OR SAY**

**PERSON WITH A DISABILITY, VISUAL IMPAIRMENT, ETC.**

**PERSON WHO IS INTELLECTUALLY IMPAIRED**

(one can say a person with Down syndrome, only if relevant to the story)

**PERSON WHO IS NON-DISABLED**

**PERSON WITH A DISABILITY**

**PERSON WITH A DISABILITY**

**PERSON WITH A DISABILITY**

**PERSON WITH A DISABILITY, PERSONS WITH A MOBILITY IMPAIRMENT PERSON WHO HAS ARTHRITIS, A SPINAL CORD INJURY, ETC.**

**PERSON WHO IS BLIND OR WITH A VISUAL IMPAIRMENT**

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\* Secretary of State (1990) "A Way with Words" Draft Version, Ottawa, excerpts from 9-12.

**A P P E N D I X    I I**

**Background Information on Terminology, Classification Systems and  
Difficulties Associated with Intellectual Impairments**

### Implication of Terminology

#### Used to Identify Disability

In writing this thesis, I spent much time deliberating over the selection of affirmative terminology to describe the disabilities being discussed. Over the past ten years, I have become very sensitive to the use of appropriate language to discuss disabilities because of my involvement in consumer rights organizations and government agencies dealing with social policy on disability. I twinge when I hear terms like *the retarded*, *the epileptic*, *the subnormal*, *the crippled* or *the insane*. I have always found the present diagnostic labelling system for physical and intellectual disabilities dehumanizing and patronizing because emphasis is placed on the limitations of these individuals undermining their potential as human beings. By categorizing people in this way, this system negates their individuality and identifies their disability as being their sole quality instead of its being only a part of them. This system of labelling disempowers the people it categorizes and places them in a self-defeating, victimizing role. By emphasizing the inabilities of these individuals, negative nomenclature, has contributed to the stereotype of disabled persons as dependent and helpless. This attitude discourages and prevents these individuals from participating more fully in our society. The social construct of disability is the greatest handicap of all, not only to persons

with disabilities but to society at large. It is not these individuals who are *disabled*, it is society in its perceptions and attitudes which often blocks the potential growth of these people and their integration into the community.

*No News is Bad News*, a Parliamentary Committee Report (Standing Committee of the Status of Disabled Persons, 1988) explores the portrayal of Canadians with disabilities in the news media and notes the influence of terminology on the creation of perception and ideas in society. Words can be powerful tools that shape public attitudes and their use reflects public beliefs about disability. When used in a negative or belittling way, words are obstacles to greater understanding of people with disabilities and often diminish their respect for these individuals (Secretary of State 1996, 1). As Cynthia Topham puts it:

We are persons (or women and men) who are disabled, NOT *the disabled, the handicapped*. Is it necessary to extensively discuss a person's disability when that is not the topic of the story. (Standing Committee on the Status of Disabled Persons 1988, 5)

*People First*, a self-advocacy organization for persons with intellectual impairments also states:

People first members can tell you what it means to be labelled. Talk to us about education, employment opportunities, Family Allowance Benefits. Whenever we are asked about being retarded, we say *Label jars not people* because when you label people you restrict their chances for a good life. (People First Information Sheet, 1985.)

Language is slowly changing as persons with disabilities become more active in society and involved in consumer lobbying groups. Groups like "COPOH",<sup>\*</sup> "DAWN",<sup>\*\*</sup> "People First" and "the Association for Community Living"<sup>\*\*\*</sup> are requesting the use of respectful terms just like women and minority groups are doing so as to achieve greater equality and participation in our society. Groups and government organizations dealing with disability have identified precise descriptive terms to replace dated and disparaging nomenclature (Secretary of State 1990, 1).

Secretary of State Disabled Persons Participation Program has drafted a booklet on current and preferred terminology suggesting guidelines for the rightful portrayal of persons with disabilities (Refer to Appendix II for excerpt). These guidelines make important distinctions between *disabled* and *handicapped* and emphasize that their meanings are very different.

A disability is a functional limitation or restriction of an individual's ability to perform an activity. A handicap is an environmental or attitudinal barrier that limits the opportunity for the person to participate fully. Negative attitudes or inaccessible entrances to buildings are examples of handicaps. (Secretary of State 1990, 4).

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\* COPOH: Coalition of Provincial Organizations of the Handicapped is a national coordinating coalition of provincial self-help groups.

\*\* DAWN: Disability Action Women's Network is a national organization advocating the needs of women with disabilities through self-help, program development, research and government liaison.

\*\*\* The Association for Community Living is a national organization dealing with integrating individuals with intellectual disabilities into the community.

The booklet also indicates that terms used to describe disabilities should not be used as a noun.

People are not conditions. Do not use the disabled – use persons with a disability. Labelling people *epileptics*, the *blind* is insensitive and inaccurate. Try to emphasize the individual by saying "person with a disability", "person with a mental health disability" etc. (Secretary of State 1990, 4).



**The Social Limitations of Classification Systems**  
**for Intellectual Impairment and their**  
**Affect on Education**

Persons with intellectual impairments are *doubly* disabled by public self-pity and rejection and the general lack of awareness of the nature of their limitations. Aside from having a static view of the intellectual developments of these individuals and their learning potential, society has created the misconception that progress is not possible because their difficulties are associated with intelligence caused by brain damage (Mittler 1979, 2-3). More than any disability, intellectual impairment is more often identified with a homogeneous group because these individuals have been hidden away from society in segregated programs or large institutions. Their isolation has contributed to the development of these misconceptions. The tendency to homogeneously group these persons prevents their individual identity from being acknowledged. At the same time, it does not differentiate between the range of the disabilities and how they vary according to each individual. One child might be capable of walking and talking without difficulty, but their functional limitations might only be apparent in learning situations such as problem solving, sequencing or remembering. These difficulties might not be recognized until the child starts school. On the other end of the continuum, a child

who may have profound limitations might not be able to speak, and may have difficulty with mobility and sensory skills. Such a child may require constant custodial care. These two examples provide a general indication of the two extremes of the limitations of individuals who are intellectually impaired. For each person, the degree and nature of their disability differs according to the cause. Individuals may experience difficulty with social adaptation, conceptualizing, and communicating and mobility (National Institute for Mental Retardation 1986, 6). This may occur in various degrees and is unique for each individual.

The medical and psychological professions have proposed various classification systems to categorize people with intellectual impairments. In North America, the categories that are most well-known have been introduced by the American Association of Mental Deficiency. This is composed of four classifications within which individuals may be categorized firstly according to their measured intelligence quotient, and secondly, according to their ability to socially adapt to their environment (Mittler 1979, 80).

There are limitations to classifications such as this because they focus on describing the inabilities of the person being classified. Such systems attempt to slot people into precise categories which is a difficult task because of the range of the difficulties often associated with intellectual impairment. At the same time, the preoccupation with placing people into

such classifications can be disabling because one is not expected to develop beyond one's perception of the prescribed limit of any given category (Mittler 1979, 102).

Bijou, a behaviourist, proposes a radical alternative to traditional classification systems. He does not feel terms such as *adaptation*, *intelligence* and *mental retardation* should be used because they are only hypothetical constructs. He views individuals usually placed in these categories as having a restricted behavioural repertoire as a result of minimal contact with the environment. Bijou cautions against the supposition that *retardation*, *mind* and *intelligence* constitute real things and stresses the examination of the underlying behaviours and the reasons for their existence. He points out that the social construct of intellectual impairment has been shaped by history, attitude toward this disability and the limited exposure to learning as experienced by these individuals. He also stressed the importance of avoiding inferences and emphasizes the effect of specific events in the environment on the behaviour of the individual. Bijou takes an interventionist approach; i.e. one based on the provision of opportunities in the environment to expand a subject's restricted repertoire of behaviour. He emphasizes the importance of maximizing learning opportunities and how this can be achieved through modification in the environment (Bijou 1966). Mittler points out that if

educational opportunities are not provided, no individual disabled or not is capable of learning to their potential (Mittler 1979, 40).

Feuerstein, Rand and Ryder emphasize many of the points discussed by Mittler and Bijou. Their central philosophy is that all human beings are modifiable, regardless of their limitations. In their discussions about self-modification, they have identified two approaches used by educators and rehabilitation personnel dealing with people who are intellectually impaired:

In the active modificational approach, the professional does not accept the disability as it is regardless of its nature. This approach is based on the philosophy that all human beings can be modified, the person's potential can be enhanced through the continual mobilization of resources.... In contrast, the passive acceptance approach reveals itself as an unwillingness to challenge or modify the circumstances and the development of these individuals. This is in contrast to an approach that encourages and challenges adaptation to the environment through the teaching of appropriate social skills. Such an approach does not provide individuals with the coping skills to maintain a better quality of life. (Feuerstein and others 1988, 13-14)

Feuerstein, Rand and Ryder also emphasize that *acceptance* is essential when working with these individuals. They distinguish between passive acceptance and active acceptance.

Acceptance does not refer to the emotional attitude we may have or develop toward a person with a disability. It refers to the attitude we have toward disability. Passive acceptance means to tolerate the impairment considering it is immovable. "To live with" the impairment means that an investment is made not in the individuals modification but in his surrounding

conditions are created for him and will not require modification in level of functioning. (Feuerstein and others 1988, 14)

The above positions taken by behaviourists provide valid points concerning the influence of social attitudes and constructs on professional methods and approaches for individuals of this population.

Our attitudes, our acceptance and our belief or disbelief in the potential of these individuals affects the nature of our relationship with these learners, their self-perceptions and accordingly the quality of the services we provide.

**Difficulties Associated with**  
**Intellectual Impairment**

Children who are intellectually impaired do not develop at the same rate as their nondisabled peers. Nevertheless, they still progress through the same developmental stages but at a slower pace. For this reason, a child may need assistance in moving from one stage to the next. Often he/she misses the opportunity to play with peers because of their slow rate of developmental growth. This, combined with a speech or language disorder, often prevents these children from involvement in games or make believe. A child may have reached the developmental stage for make believe play but may be unable to participate spontaneously in this way and require adult assistance to learn these skills (McClintock 1984, 25).

Children who have speech disorders may have poor muscular coordination and in some cases have great difficulty with eye-hand coordination, making grapho-motor production an arduous task. Other types of neuro-muscular behaviours that accompany difficulty in speech include:

- difficulty sequencing movements as a result of impairment to kinesthetic memory. This makes sequential learning difficult and may be characterized by clumsiness or awkwardness;
- difficulty coordinating muscular movements;
- rigid muscles. (Adler 1964, 22-23)

Tina experienced difficulty with all of these tasks; activities had to be adapted accordingly to accommodate her needs. This will be discussed in more detail in Chapter Three.

An articulation disorder coupled with language delay have created a barrier for Tina in speech formulation and speech acquisition. The origin and etiology of these difficulties will now be examined in more detail.

Oral communication disorders are often characteristic of individuals who are intellectually impaired. These impairments can range from mild to severe. In the latter case, such persons may be unable to produce or understand language. Oral communication disorders are divided into three categories - speech, language and pragmatic disorders. Disorders of speech are manifest as difficulties associated with voice, fluency, intelligibility and articulation; language disorders, on the other hand, are related to the production and understanding of connected discourse. A person who has a pragmatic disorder does not have the knowledge of the shared social uses of language (Vetter-Kluppel 1980, 303).

Of these two, speech disorders are more apparent because they arouse attention. Individuals with these disorders may not be able to pronounce certain linguistic sounds. In this case, the distortion that occurs in oral production often renders the speech unintelligible for the listener. This is true for dysarthric speech which will be discussed in more detail later. Speech disorders may also accompany disorders of language. In Kluppel-

Vetter's discussion of speech and language disorders, she states, in addition to the language delay, that these children may have problems with intelligibility and articulation as well as difficulties with the speech mechanism (Vetter-Kluppel 1980, 307). This is true in Tina's case, aside from having dysarthric speech, she has a language delay which means that she will acquire speech and language at a slower rate than the norm. For the intellectually impaired child, communication difficulties are one of the most common educational problems, a fact of which often increases their frustration in learning situations (McClintock 1984, 35).

Children with the articulation disorder known as dysarthria, a severe motor problem of the tongue and jaw, may display the above conditions. As a result of this speech impairment, children with dysarthria have slurred and frequently unintelligible speech because they are unable to independently control the fine jaw or tongue movements necessary for word articulation. When these children speak, it is as if the length of their tongue is firmly secured to the bottom of their mouth. Dysarthria can also be associated with delayed speech and language development (Wood 1964, 35). In severe cases, speech disorders may render the child as nonverbal. This may be a temporary or permanent condition depending on the cause. Chronologically, the child should have begun to speak but may not be developmentally ready to acquire the skills necessary for the articulation of sounds. The child who is the brain-injured is often not able to



completely develop his/her communication skills because of alterations to the brain structure, and may be unable to learn at the speed and quantity of their chronologically aged peers (Adler 1964, 50, 37).

Nonverbalism is sometimes accompanied by auditory dysfunction. This disorder is known as auditory dysphasia or imperception which is characteristic of cortical brain injury. Although children with this disorder can hear well, they have difficulty processing auditory information, both verbal and nonverbal linguistic symbols. As a result of their inability to decode auditory stimuli, these children tune out when they are over-stimulated by excessive sound. This inconsistent tuning out behaviour is sometimes confused with that of the negativistic child who often uses the technique to manipulate the environment (Adler 1964, 27).

This discussion is only a general overview of the difficulties related to intellectual impairment. The areas discussed were investigated because of their relevancy to the subject. When examining limitations associated with intellectual impairment, it is important to note that these may change and improve depending on the circumstances of the individual. For instance, speech-articulation and language delay disorders may be improved through speech therapy. Motor difficulties may be aided through occupational and physical therapy. These are essential points to keep in mind when working with these children. At all times, it is important that educators do not view these problems as static, one must constantly

assume that there is the possibility for modification or improvement in some way.

**A P P E N D I X    I I I**

**Select Drawings by Tina Prior to the Conception of the Art  
and Dramatic Play Program**



**Tina's Drawing of Herself - 1**

November 1, 1989

The red marks through the eyes and mouth are teeth, to the lower right is another tooth noted with a red slash through the blue pointed lines. Below the mouth are the ears ("D" shapes) and below the ears is the nose. The green strokes are hair.



No. 9.

**Tina's Drawing of Herself - 2**

November 9, 1989

The purple denotes her long hair. The pink is her sweater. The yellow is her T-shirt that hangs below. The burgundy shade represents her leg and the red is her foot. Before this exercise rhythmic songs and games were played.

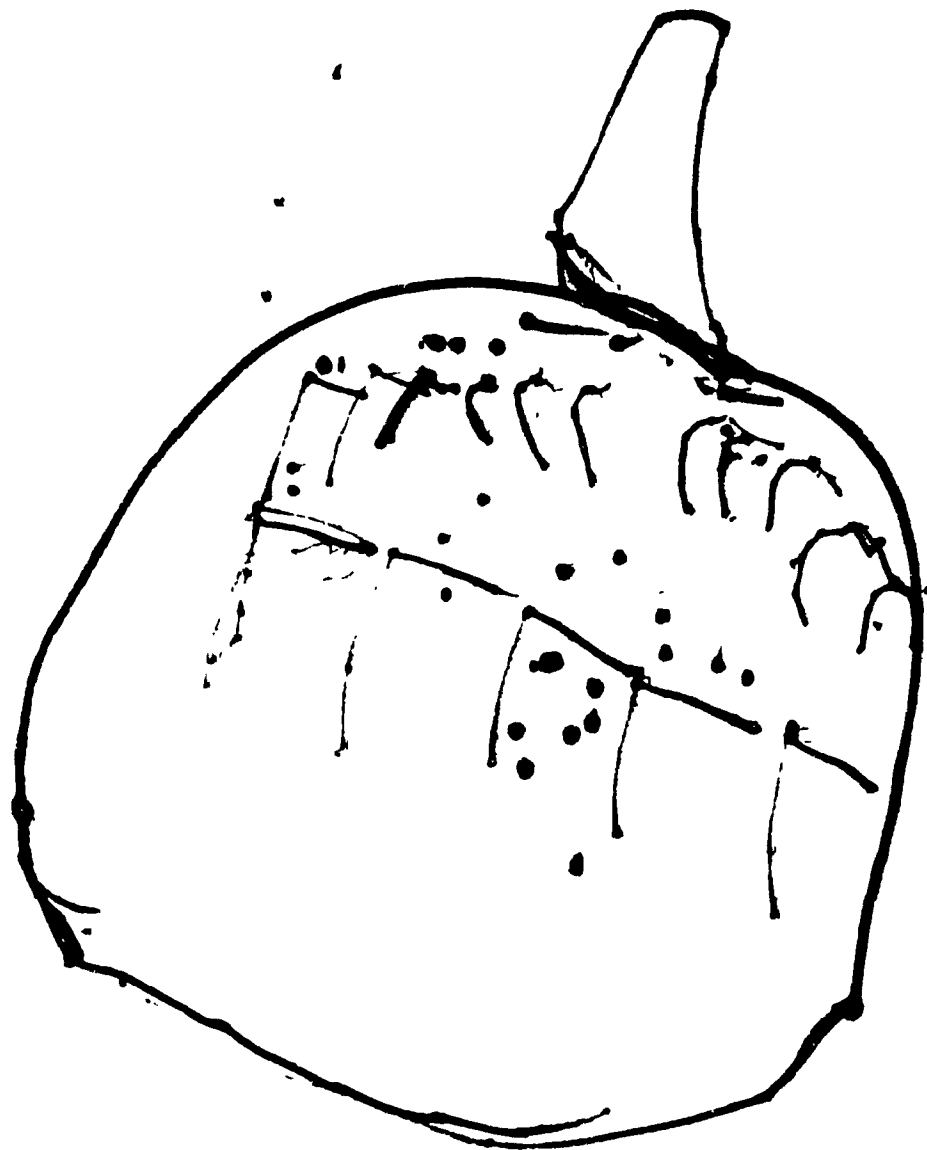




### **Tina's Drawing of Herself ~ 3**

November 30, 1989

Before these drawings were made, we did marching exercises and sang the song "I Have Two Eyes" which is a repetitive verse about body parts. The circular shape is much darker in the original and it is a continuous line. When Tina draws she often tilts the paper on a 45 degree angle. She began by drawing the circles and then added the eyes. These are the two large red and green circular forms. The one on the left is orange with small circles of red. The small circles represent the parts of the eye. Tina spent much time colouring these areas. The pink circle between both eyes is the nose. The egg shape outlined in purple is the mouth, protruding from the mouth is the tongue and the white area is the teeth. The black strokes represent hair. The blue half circles are the ears. The objects suspended from the mandaloid figure are boots. I made the comment that Tina had many boots and she replied "Cold." It just happened that on that day it was 15°C below.



**Tina's Drawing of a Ball - 1**

December 12, 1989

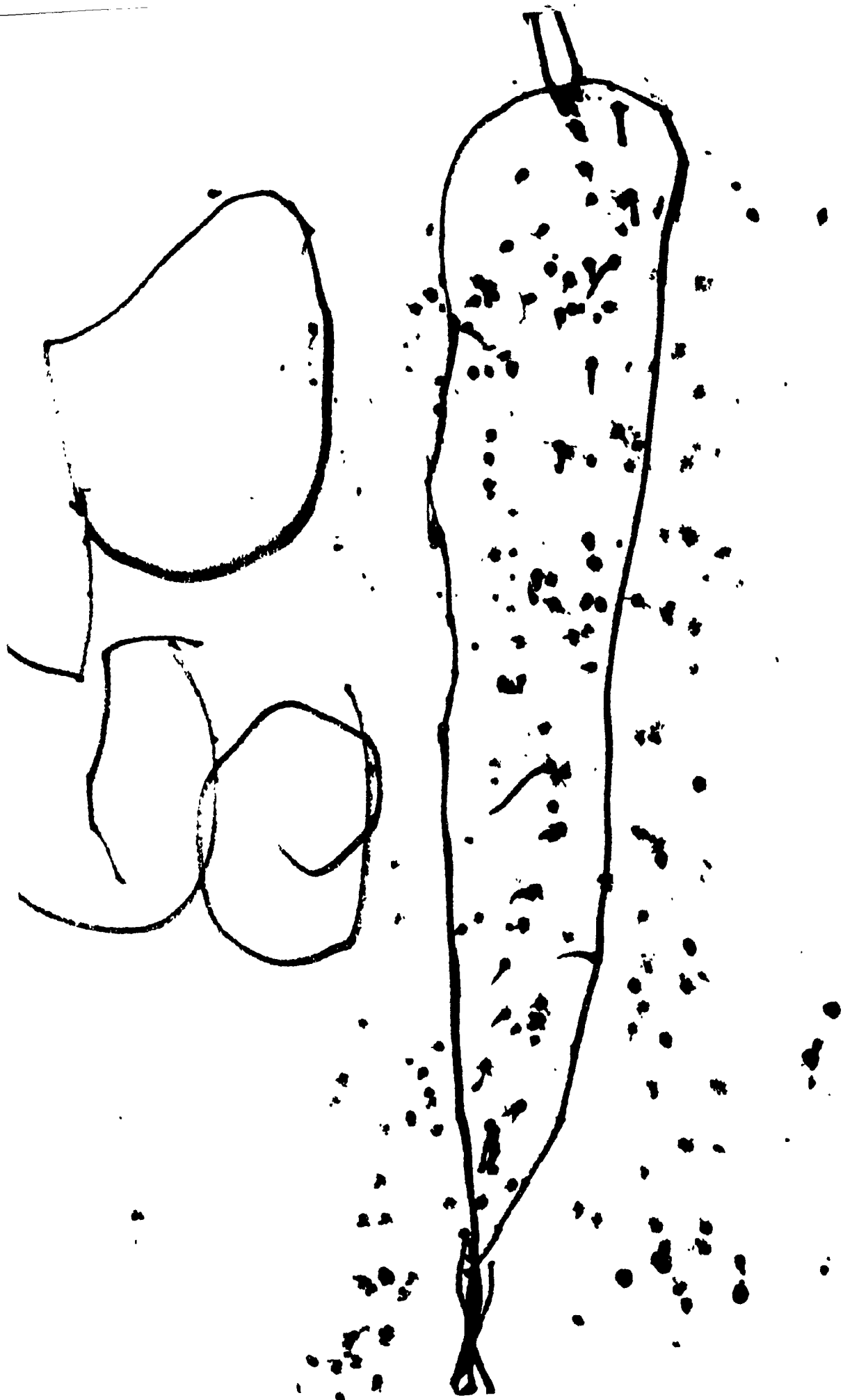
We had just played with an inflatable beach ball that was divided into 6 coloured segments. The stem on the drawing is the plastic cap used to inflate the ball. The upside-down and reversed L shapes are the coloured sections. The small dots represent the circular shape of the top of the cap.



**Tina's Drawing of a Ball - 2**

December 12, 1989

The green and black oblong sections represent the coloured sections on the ball. The dots represent the cap used to inflate the ball.



**Tina's Drawing of a Ball - 3**

December 12, 1989

This drawing was done on the opposite side of the sheet of paper used for *Tina's Drawing of Ball - 2* the theme is the same. The oblong formation at the top of the section is the stem of the cap. The circular formations are other balls. As she was making these, she was saying "ball" and "do-do" which means circle.

12 7 2 P

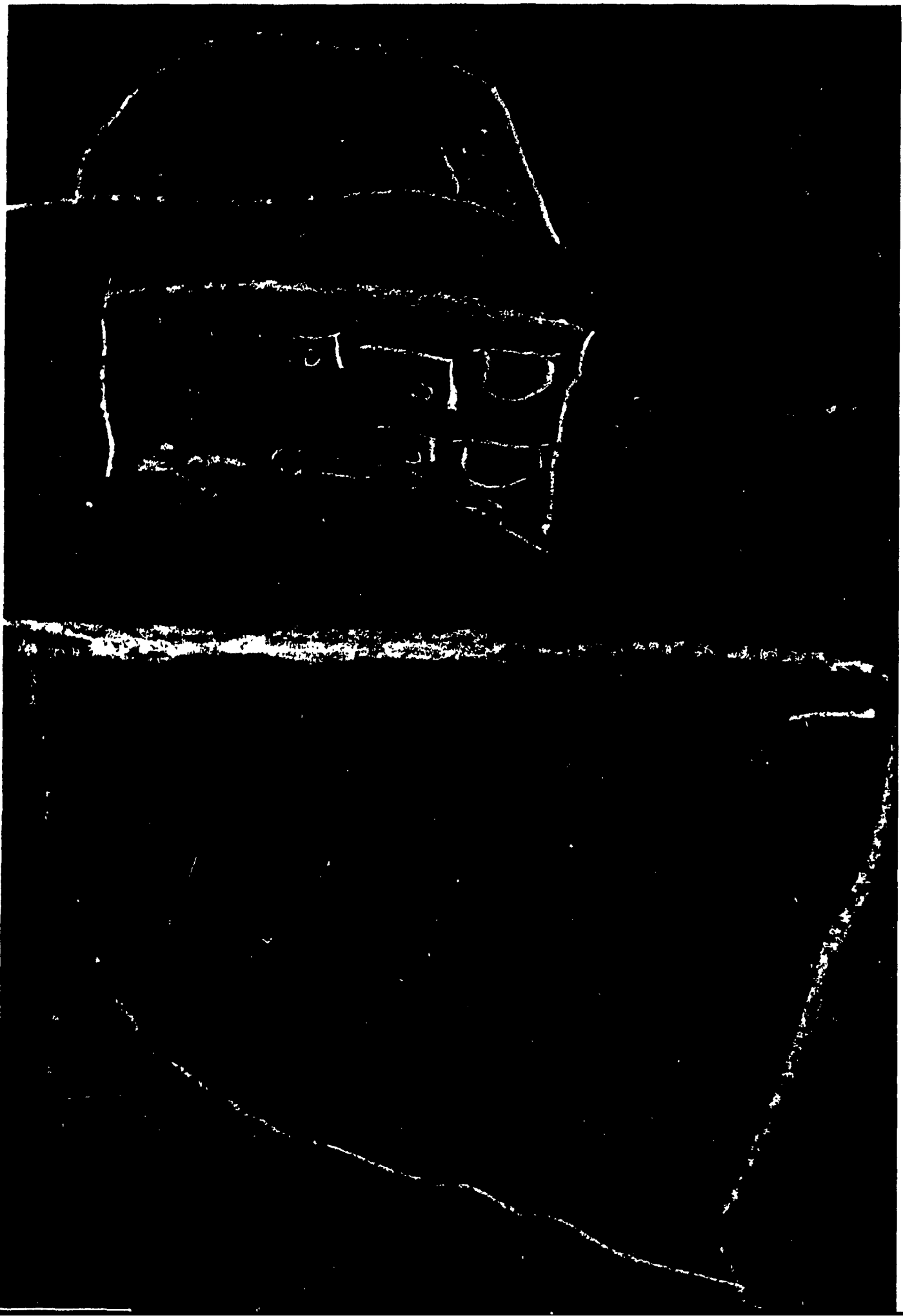




**Tina's Drawing of a Ball - 4**

December 12, 1989

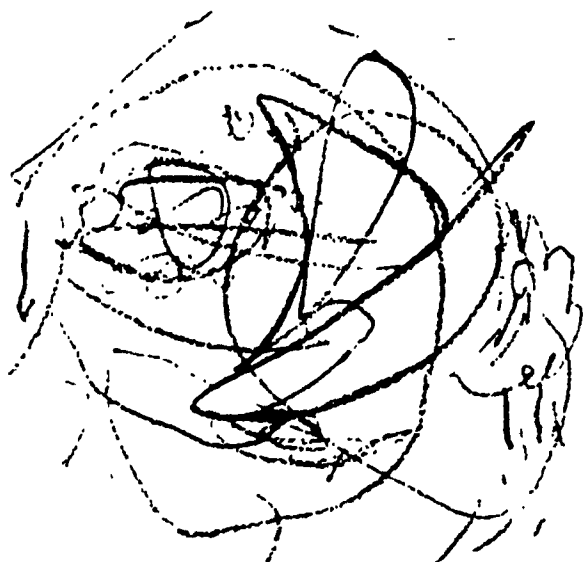
She then went on to make continuous circular formations. She seems to get a lot of pleasure from this action and does this often. As she was making these shapes, she repeated the words "do-do" and "ball" several times.



**Tina's Drawing her Father and a House**

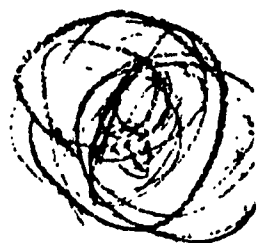
January 9, 1990

The ground was reversed and white pastels were used. The figure to the left is her father and beside it is a house. When I asked her what the shape to the right was, she did not reply.



**John Human Figure**

**Black & White**



**John, Human Figure**

**White on Black**

Examples of drawings using reversed ground and marking tools in a study by De Chiara and Uhlir (De Chiara, E., Uhlir, D., 1984, pp. 89-90).

**APPENDIX IV**  
**CONSENT FORM**

## Consent Form for Participation in Research

I \_\_\_\_\_ agree that \_\_\_\_\_ parent guardian or relative  
subject's name

can participate in this study conducted by Cynthia Connor which will be used for educational purposes. The identity will be kept confidential and a fictitious name will be used.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Witness

\_\_\_\_\_  
Date