

judges. Data were collected and analyzed comparing changes between pretest and posttest results.

Findings indicated that positive changes took place as noted by statistical data, possibly as a result of the experimental conditions. The conclusions of this study seem to suggest that the significance of facilitating creative opportunities for self-expression may have effected changes that led to the improvement in human development.

He drew a circle that shut me out-  
Heretic, rebel, a thing to flout.  
But love and I had the wit to win:  
We drew a circle that took him in!

Edwin Markham: "Outwitted"

## FOREWORD

Children with special needs are often denied quality art education or suitable learning experiences due to economic, social or pedagogical shortcomings. Art education programs that incorporate the needs of exceptional children are not well developed. The pedagogical quality of art is based on understanding art processes, tolerance for unconventional behavior, respect for spontaneous and creative art expression and knowledge of human development as it relates to children with special needs. Didactic or formal art teaching seems to be the least suitable method for providing expressive outlets for emotional tension and opportunity for learning appropriate life skills. As such art education falls short of providing proper or suitable ideas to fulfill these goals. To insist on imposed learning will only lead to more conflict and consequently contributes minimally towards inner growth and self-actualization.

The teacher's role is to guide the student's inner force and help him to become independent which requires subjective, experimental and emotional explorations. The act of creating visual images can have a therapeutic effect when emotional tension is expressed in an acceptable way, it may develop expression, or it may communicate feelings in pictorial form where otherwise words may fail. The subjective aspect in art has been recognized by eminent art education theorists as a contributing factor towards the child's overall development and therefore warrants to be adequately incorporated in classroom situations where it may benefit the education and human development of exceptional children.

The inherent potential of art can make meaningful contributions in the development of children with special needs and an open ended art approach, with individual guidance to encourage self-expression, aims to bring each child as close as possible to his potential of expressing himself creatively, while at the same time providing support and encouragement for personal growth and development. A number of experiences that art has to offer can be enjoyed by exceptional children who deserve quality and enriched art experiences, for the simple reason that they are unable to participate fully in other educational opportunities.



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I. INQUIRIES FOR A THEORETICAL FRAMEWORK FOR ART EDUCATION AND  
EXCEPTIONAL CHILDREN.

a) Problems of Pedagogy for Art and Exceptional Children

Looking back at the last three decades we notice that some of the early attempts to provide care and educational instruction for exceptional children traditionally led to the creation of a system that kept children with deviations out of view from society and placed them in special institutions. "Particularly those who dealt with the retarded and mentally ill among the young recognized the necessity of a total approach to their education, giving art and aesthetic impulses considerable emphasis"<sup>1</sup> While some no doubt received excellent care, the majority was not able to fully participate in educational opportunity, social integration or vocational guidance, let alone creative art expression, due to socio-economic conditions of that time. Until recently, educational goals and directions were even less defined than present concerns seem to indicate, as exceptional children were made to feel sub-human by denying them services that would lead to and reflect a dignified existence.

With the passing of time, social mores changed and coinciding with economic prosperity as well as pressure from human rights groups, the overall concern for the exceptional child brought about several reforms such as Quebec's Bill 65 which "encouraged" integration. The most noticeable legislation PL 94-147 passed by the U.S. government in 1977 preceded statutes passed by the Quebec government which guaranteed

<sup>1</sup>E. Harms, "The Development of Modern Art Therapy," Art Psychotherapy, Vol.2, 1975, p.189.

free public education "to thousands of Quebec children with a variety of handicaps ranging from physical and learning disabilities to behavior problems".<sup>2</sup>

As reported by the Gazette, 23,596 students were enrolled in special education programs during the school year 1967-68 and 103,118 in the year 1977-78. While the integration idea is becoming increasingly popular "approximately 65 percent of integration projects in Montreal are unsuccessful, according to a report released by the Montreal Island Council, the governing body of Montreal school boards".<sup>3</sup>

Forty different schools were investigated and it was found that "most situations are unsuccessful because the teachers are not prepared to handle handicapped children". Furthermore programs will be a "disaster not only because teachers are not being prepared, but because the government has no overall plan".<sup>4</sup> Yet, according to the "Entente" the responsibility for providing quality education for exceptional children seems to rest with the school board. The "Entente" outlines that:

the school board must prepare a plan showing how it intends to organize effectively the education of children with learning and emotional problems. This plan shall provide the necessary services for the physically handicapped child who requires

<sup>2</sup>P. Orwen, "A Lesson in Integration," The Gazette, June 21, 1980, p. 29.

<sup>3</sup>Ibid., p. 29.

<sup>4</sup>Ibid., p. 29.

medical measures of physical rehabilitation. Moreover, it must consider the possibility of entering into agreements with other school boards whereby certain children with learning and emotional problems could be taught outside their own territory. The school board shall forward its plan to the Ministry of Education.<sup>5</sup>

As noted in a government document, entitled Education in Canada, the state of affairs and neglect to reach the handicapped has urged a "beginning to exert special efforts to reach the exceptional child"<sup>6</sup> and even though Canada spends more dollars on education than most other countries, it still has a long way to go in helping children with special needs.

Canada has realized its objective presently, which was set out to provide free education for normal children between the ages of six to sixteen. Recently another aim has been set namely, to provide adequate services for exceptional children, which most appropriately coincided with the fact that 1979 was officially declared as "the year of the child".

The education report, mostly prepared by the Council of Minister of Education and presented at a UNESCO conference on education in Geneva, identifies a number of difficulties and outlines future plans. This report recognizes a shift of educational emphasis and the need to provide better services for exceptional children. The report

<sup>5</sup>Entente, 1978-1980, REF: The Administrative Manual for School Boards; M.E.Q., 1973, p.186.

<sup>6</sup>"Education Report Says Handicapped are Neglected," The Gazette, July 10, 1979, p.39.

points out that:

the focus of attention in the 1970's has shifted to concerns for the educational needs of individuals who by reasons of disabling personal circumstances, economic conditions, isolation and other handicapping factors, are unable to make full use of the basic and conventional services of the regular school system.<sup>7</sup>

Education in Canada concludes that the major obstacle for Canadian educators to forge ahead is mainly due to financial shortcomings. "Education in Canada is at a stage of development marked by financial constraints due to competing claims on public resources (and) by rising costs despite declining enrollments."

Although tremendous improvements are noticeable, spending and opportunity for educational growth is not equally spread in all schools where exceptional children are enrolled, for conceptions and practices for providing creative art opportunities that foster emotional growth and human development are still lagging. Short term didactic services that encourage technical accomplishments and routine performance are not considered long term solutions but denials of human qualities, so important in creative expression. The start then for improving quality art programs for exceptional children begins by searching for conceptual and qualitative aspects that art has to offer.

<sup>7</sup>"Education Report Says Handicapped are Neglected", p.39.

<sup>8</sup>Ibid., p.39.

Art educational theorists of a stature such as Dewey, Lowenfeld, Schaeffer-Simmern, McFee, Langer, Arnheim, Read and others have contributed tremendously to the understanding of "art concepts". But the distressing fact remains that the inadequacy of art guidelines, specifying a wide spectrum of art approaches and procedures to those teaching art for the handicapped, has forced art teachers to look at other disciplines for insight. The educational system too frequently falls short in providing and formulating appropriate art experiences that relate to the development of exceptional children.

A number of excellent articles in professional journals (Art Education, School Arts, Exceptional Children, Academic Therapy, Art Psychotherapy, and The American Journal of Art Therapy) indicate and express concern. Some of these associations have attempted to set up guidelines for professionals working with exceptional children. On the other hand few references specify appropriate art education procedures relevant to learning and adjustment of children in school who are having severe problems. Many informative texts deal with topics such as Art Therapy, Art Education and Therapy, Art Psychotherapy for Special Education and some journals devote articles to therapeutic art approaches and growth and development techniques through expressive art. Unfortunately few articles describe pedagogical procedures of art for exceptional children and how such method could be gainfully applied in a school situation, although some articles give excellent recommendations for particular categories or special problems.

While material on group and case studies of exceptional children is well documented the exigencies of what is currently happening in art for the exceptional child is poorly published and does not allow the art educator to absorb important data which could be applied, in planning art strategies. It seems unrealistic therefore, to expect teachers to prepare learning experiences from memory. Some literature is available from disciplines such as Art Therapy, Art Psychotherapy and Special Education. But these disciplines are highly specialized and hardly fit the realm of the art educator.

Clearly then there is an obvious need to establish a broad spectrum of valid art strategies, applicable to exceptional children, and make them available to pedagogues who need them most, with explicit skills and activities proven useful to warrant quality education. The relative absence of educational directives and proven stimuli, conducive to learning situations for exceptional children, will only continue unless effective pedagogical methods and a conceptual framework for planning appropriate art education strategies are established with the purpose of providing creative experiences that will foster educational growth and emotional development for those children who cannot profit from regular education.



# 1. Problems of Pedagogy Identified

Attention has been attracted to the difficulty of establishing and formulating educational guidelines for children with special needs. Constructive growth experiences and educational opportunities for human development through creative expression and guided art activities are hampered due to a number of reasons. Some of these obstacles result from the following:

- o An outline for an art program, describing educational objectives for children with special needs, is non-existent because art for the exceptional child usually falls within the scope of special education.
- o Teacher training colleges in Quebec do not prepare art specialists for dealing with exceptional children in the classroom.
- o Quantitatively speaking, there are few documents available on the direct application of creative art experiences, for growth and development, that describe a broad spectrum of possible methods and procedures that have proven to be successful with exceptional children.
- o Back in 1961, Alkema<sup>9</sup> describes how difficult it was to prepare a bibliography about art and exceptional children. Close to twenty years later there still seems to be an indication that methods and applications in art for the handicapped are arrived at by individual rather than a collective

<sup>9</sup>C.J. Alkema, "A Selected Bibliography", School Arts, Vol. 60, No.9, May 1961.

experience. As a consequence there is little or no provision for evaluating the effectiveness of the program or method. The relatively few that have conducted art activities for the handicapped have had to act independently and through their own initiative established quality art programs. An account of such experience is vividly narrated in Art and the Slow Learner by Meyer Site, an art teacher for 38 years.<sup>10</sup>

o There is no uniform application or criteria for establishing guidelines and objectives in art for exceptional children. Professionals seemingly arrive at methods and applications by trial and error, by recommendations from pedagogical consultants, psychologists, art specialists or teacher's own observations. There is no format for evaluating the efficacy of art and its application, thus no comparison is possible since there are no standards to go by.

o Admittedly provisions for special education have made tremendous gains and new programs and monies spent serve as testimonial. On the other hand the trend towards integrating exceptional children into the mainstream is not well received by regular classroom teachers who only see this as an additional burden to already overcrowded classrooms. Since facilities and qualified personnel are not always available, art opportunities for creative expression and human development, may not be of the same calibre when taught in a supportive environment and by an enlightened art teacher.

<sup>10</sup> M. Site, Art Therapy, In Theory and Practice, Ulman & Dachinger ed., New York: Schocken Books, 1975.

o In all, the difference in orientation to art approaches for exceptional children has not only lead to an ill defined or grey area for art educators involved with exceptional children but in addition caused confusion and diversity of educational goals due to the lack of reasonably clear cut definitions, terminology, or art teaching concepts. The application of art is now used in: Art Education; Art as Education; Art in Education; Education through Art; Arts and Crafts; Applied Arts; Arts Appreciation; Art in Therapy, Art as Therapy; Art and Psychotherapy; and Art in Special Education.

o Some disciplines have developed professional guidelines and specific methodologies and consequently claim the use of art as rightfully theirs. On the surface it seems warranted to have such extensive use of art application although overlapping areas have made it increasingly difficult to define its purpose and perhaps added more confusion instead of clarification as stipulated by a number of investigators.

b) Art Education Practices and Developments

A SUMMARY

1. First Practical Art Education Methods

The inception of art education was formally on its way when Walter Smith (1871) introduced drawing as a preparatory skill for

industry.<sup>11</sup>

Art theorists, Dow and Sargent, conceived of views emphasizing process or product in art teaching. Dow defined principles of art production while Sargent laid stress on psychological developments on how children learn to draw. Written in 1912 Sargent says that:

Drawing is a language, a mode of reproducing ideas, and as such is a means of forming and developing these ideas. Drawing thus becomes a tool with which to think (also) drawing an object means translating one's perceptions into terms which have been evolved by the race, and which demand careful selection. It means organizing one's sensations so as to determine what produces the impression and the modes in which that impression can be interpreted. To draw an object requires a mental activity comparable to that which occurs when a thought is translated from one language into another.<sup>12</sup>

Sargent's general purport that art is created as a result of mental activities, graphically expressed, reflect an interest in scientific theory of those days as presented by the German structuralists who studied subjective thought.

## 2. Pedagogical Emphasis: Process or Product

Dow and Sargent honed their ideas during times of scientific advances that gave birth to Psychology and subsequently changed man's view of understanding human behavior and child development. Wundt established Psychology as a discipline and transplanted his theories to North America where it nourished its own progression under the leadership of William James, who opposed Wundt's structuralism. Instead he proposed an alternative, the functionalistic approach that was

<sup>11</sup> E. Eisner and D. Ecker, ed., Readings in Art Education, Toronto: Xerox College Publishing, 1966.

<sup>12</sup> W. Sargent, Readings in Art Education, Eisner, Ecker, ed. pp. 5-7.

based on introspection and later on adaptive processes of the mind.<sup>13</sup>

James' theory found a follower in Dewey, who in turn had a direct influence on the development of art and education and found adherents in progressive art educators such as Cane, Boas, Mathias, D'Amico and later on Lowenfeld. These educators advocated "creative self-expression" and were of the opinion that the growth aspect, the emotional, intellectual and naturational development of the child, was more important and opposed views that were based on manipulatory, repetitive and mechanistic art production.

### 3. Depth Psychology

With the advent of experimental psychology the foundation for scientific inquiry was laid and subsequently paved the way for psychological discoveries in the study of the human psyche and the inner source of experience that in part provides the creative spirit.

Especially with the contributions of Depth Psychology, with Freud and Jung as key figures, recognition was paved that unconscious material could be experienced through creative explorations of the inner self in conjunction with the art medium.

Where Freud sub-ordinated art to uncover psychic content, Jung viewed the function of art in a much broader scope and placed a greater value on art and creative expression as opposed to Freud who regarded it as an outlet of repressed feelings.

<sup>13</sup> M. Wertheimer, A Brief History of Psychology, New York: Holt, Rinehart and Winston, Inc., 1970.

The creative drive according to Jung<sup>14</sup> is a powerful urge towards integration of the whole person, the Self. Jung indicated that creativity like other needs requires fulfillment since it assists growth and maturation. The act of creative and authentic expression is seen as an urge to harmonize inner and outer realities, to develop wholeness or "individuation". This wholeness is according to McConeghey<sup>15</sup> and others, the premise where art education for all children has to direct its efforts, so that the goals in art education become valuable in terms of human experience as it leads to insight.

McConeghey further points out that art education for children is not meant as a vocation or to train students according to professional standards especially "since art education does not select its clients or limit its students to those with special talent or those with extreme psychological problems" therefore the "goals are neither as limited as those of professional preparation in art nor as intense as those in art therapy"<sup>16</sup>

Often the application does not correspond with the overall aim, which, McConeghey says, does not evolve around sensory awareness, visual stimulus of imagination, or the promotion of group co-

<sup>14</sup>Carl G. Jung, Man and His Symbols, New York: Doubleday Co. Inc., 1964..

<sup>15</sup>H. McConeghey, "Art Education, Art Therapy, Art," School Arts, Vol. 77, No.1, Sept. 1977.

<sup>16</sup>Ibid., p.55.

hesiveness but rather focuses on psychic consciousness. By psychic consciousness he means the experience of life that is symbolically enacted and of which the soul is the source that gives meaning and direction.

Psychological creativity is not bestowed on only a few talented persons or artists but is an inherent quality basic to each individual. All human beings have creative potential, but they have not been fully developed, as opportunities for authentic expression have been limited by the environment.

It is not only the experience of creating works of art and not merely self-expression, but, also, the realization of transpersonal, the archetypal source and meaning of one's soul-searching which makes it therapeutic, and this requires the echoing human response.<sup>17</sup>

Most probably McConeghey's assessment of the problem comes close when he draws a fine line between the endings of art education and the beginning of art therapy. The result of giving creative expression to images is "what some will call therapy and others will call education, depending upon the orientation of the person who is labelling the activity".<sup>18</sup>

#### c) Art Education and Exceptional Children

##### 1. Art Activities for Productive Skill

Taking the 1950's as a point of departure, for this decade marked an important milestone, it was then that didactic services

<sup>17</sup> McConeghey, "Art Education", p.55.

<sup>18</sup> Ibid., p.55.

for the handicapped expanded and became more noticeable. Public education started to accommodate the handicapped in art albeit based on manual training practices. Services varied because school boards were not obliged to provide education for the handicapped. The ones that were offering art instruction had developed their own methods and standards of operation since no formal guidelines existed. Moreover art for the handicapped was mostly administered by special education and its purpose for providing art often lacked the qualitative aspects inherent in the making of images.

Contemporaries, art theorists in favor of creative self-expression and concerned with educating the whole child, had demonstrated with some success other means of developing human potential. But even they were not influential enough to convey the inherent value of authentic expressive art and possibly redirect art activities for the handicapped towards a truly creative approach for fostering optimal growth and development.

Instead the methods in those days, for the majority of practitioners, seemed strictly didactic as little or no emphasis on creative self-expression or affectivity was advocated. The conclusions drawn from the few studies that were undertaken in the 60's in order to determine how art could be used and facilitate the learning process for the exceptional child reveals the following concerns:

- teaching methods - which seemed pre-vocationally oriented.
- art activities - which were entirely directed and centered around functional arts and crafts projects.
- materials - which were employed to stress three dimensional work as two dimensional work was de-emphasized.



A study by the Arlington County Public School revealed that intellectually handicapped children (EMR) are not dull nor are they inartistic and often have an unusual amount of intelligence. EMR children are capable of producing work that reflects aesthetic perception and occasionally have gained world wide recognition.<sup>19</sup> Although these children may have retarded intelligence, it does not mean that they are prevented from developing their creative potential,<sup>20</sup> for all children have an inherent amount of creativity.

Art should be meaningful for the handicapped child and should not become a "watered-down" program adopted from regular art activities.<sup>21</sup> The intellectually handicapped child displays an interest that is closer to his chronological age and development as opposed to his mental development or I.Q., which progresses at a much slower rate. It is important therefore to provide art experiences that are of interest to the child's chronological age, while the pedagogical concern should encompass the child's mental age.<sup>22</sup> Some investigators have emphasized only three dimensional art work and were opposed to two dimensional art activities. One such investigator believes that:

<sup>19</sup>R.G. Wiggin, "Art Programs for Mentally Handicapped Students," Art Education, Vol. 17, No.3, March 1964.

<sup>20</sup>I. Rapaport, "The Art of the Mentally Retarded Child," School Arts, Vol. 63, No.5, Jan. 1964.

<sup>21</sup>Wiggin, "Art Programs", 1964.

<sup>22</sup>M.I. Semmel, "Art Education for the Mentally Retarded," School Arts, Vol.60, No.9, May 1961.

their (the mentally handicapped) definition of reality seems to be built around a physical reality as symbolized by an art product which conveys a sense of permanence, solidity, and three dimensions. Thus a raised copper bowl or a piece of clay pottery means much more to them than a finger painting. Ideational art activities involving subtle two dimensional experiences in painting or designing (and drawing) should be kept to a minimum.<sup>23</sup>

"Experts" however seem to differ on what kind of art activity is suitable for intellectually handicapped children. Gaitskell<sup>24</sup> for instance have us believe that both, 2D and 3D, are suitable art activities for EMR children. He provides the reader with a list of activities for "slow learners" based upon a study that involved 514 students.

Regarding the handicapped as individuals with limited intellectual resources and therefore unable to experience "subtle two dimensional art activities" indicates the basic difficulty that humanistic educators were arguing about.

Wherever there is a spark of human spirit - no matter how dim it may be - it is our sacred responsibility as human, teachers, and educators to fan it into whatever flame it conceivably may develop .... We are all by nature more or less endowed with intrinsic qualities and no one has the right to draw a demarcation line which divides human beings into those who should receive all possible attention in their development and those who are worth all our efforts. One of these intrinsic qualities is that every human being is endowed with a creative spirit.<sup>25</sup>

That diminutive opinions, such as described earlier, were

<sup>23</sup>Wiggin, "Art Programs", 1964, p.72.

<sup>24</sup>C.D. Gaitskell, Art Education for Slow Learners, Peoria: Charles A. Bennett, 1953.

<sup>25</sup>V. Lowenfeld, Creative and Mental Growth, 3rd edition, New York: The MacMillan Co., 1957, p.430.

not uncommon can be observed from another study done by the Baltimore Public Schools, Maryland, which tried to "formulate some practical answers". They stated that "the key to the solution of the problem of under-achievers may be in the kinds of tools, materials, and art activities which were organized into an arts program for them. It might be pointed out that the new art guide stressed activity, particularly with 3D materials".<sup>26</sup>

Another school board, the Niagara Falls School System, decided to improve its existing art programs for the intellectually handicapped for it had become noticeable that art teachers were frustrated teaching art to the handicapped and that special education teachers could not offer adequate art experiences. From activities observed it was confirmed that meaningful art programs for the handicapped were not adequately offered. Consequently the renovations proposed as a result of their investigations accentuated art projects that were based on three dimensional experiences including "sawing, carving, stitching, shaping or whatever was needed to create an art object".<sup>27</sup>

Belief in the creative potential did not seem to be firmly rooted or understood because "projects planned, by necessity, had to be kept simple. It was a thrill to watch the delight of these children when they blew paint through plastic straws and watched spider-webby designs creep across their paper". To give the program some continuation from elementary to secondary schooling it was pedagogically decided that the

<sup>26</sup>G. Horn, "Art and the Under-Achiever, A Study," Art Education, Vol. 17, No.5, May 1964, p.10.

<sup>27</sup>M.N. Steinhauser, "Art for the Mentally Retarded Child," School Arts, Vol.69, No.7, March 1970, p.30.

handicapped at the secondary level "will be concerned with more complicated craft projects, which necessitates the manipulation of more sophisticated tools and equipment."<sup>28</sup>

Again the same misconceptions about the inherent value of utilizing art, whether symbolically, metaphorically, artistically or that of a learning process, was construed around pre-vocational attempts instead of developing creative self-expression that encompasses human growth. Mainly due to limited research the popular myth that handicapped children are in need of excessively structured environments, since they were considered inept of directing their own activities and making independent art production, was thus perpetuated.

A somewhat more extreme view seems to have been held by Sisk who taught art to the intellectually handicapped by means of a "step-by-step" procedure. Sisk designed and taught highly structured activities based on sequential learning procedures that involved pre-planned art projects of which every phase was systematically explained. And although he admits that art educators may question such procedure he seemed to be convinced that art activities under the mentioned circumstances are most fitting, because "developmental processes of the slow learner and retarded child made such steps essential."<sup>29</sup> To fin-

<sup>28</sup> Steinhauser, "Art for Mentally Retarded", p. 31.

<sup>29</sup> P.A. Sisk, "A Sequential Program to Develop Textural Sensitivity", School Arts, Vol. 63, No.5, January 1964, p.26.

alize his entrenched ideology he makes a sweeping generalization applicable to all children and claims "that the step-by-step mastery of any technique or craft activity makes for creative growth in any child".<sup>30</sup>

There were art educators who thought it best to help the child realize his expressive ability by "keeping to rules" and were of the opinion that "no painting should be attempted without some preliminary drawing in chalk or charcoal". This educator acknowledges that "keeping to rules may at first appear to be the antithesis of freedom for self expression", but, she insists, such methods "enable many backward children to state clearly in paint what they would otherwise not do if left to their own resources."<sup>31</sup>

Schwartz who aligned himself with the "negativists" was another skeptic that doubted the utilization of art with the handicapped. His condescending remarks are based on pre-conceived notions. He admits never to have taught art for the handicapped but yet he stands by his cynical outlook, and believes that:

Even if the more freely expressive experiences provided for exceptional children, there is little evidence of any kind of growth. A characteristic of the work of these children is the unvarying repetition of the visual forms they are able to produce. Their products compare with developed art expressiveness approximately as their speech patterns compare with poetry or dramatic speech .... When well meaning teachers believe that the severely handicapped child is experiencing "art" they are misinformed, or are deluding themselves.<sup>32</sup>

<sup>30</sup>Sisk, "Sequential Program", p.26

<sup>31</sup>Z. Lindsay, Art for All: Arts and Crafts for Less Able Children, New York: Taplinger Publication Co., 1968, pp.22-23.

<sup>32</sup>F. Schwartz, Structure and Potential in Art Education, Waltham, Mass: Ginn-Blaisdell, 1970, p.40.

While Schwartz's remarks seem harsh, ignorant or simply opposed, something must have enlightened him in the meantime for his sensitive article in Art Education (1974) portrays a different, perhaps converted Schwartz in favor of art experience for the handicapped. "It is particularly in the realm of feeling, of affect, that art makes its contributions to the exceptional."<sup>33</sup> Furthermore he looks upon art, not as a "desultory experience", but a way to communicate an awareness of energy, emotions, thought and the catechetical into symbolic forms which become creatively expressed through personal feelings. He further notes that:

all human beings require a means of communicating. The need for communication increases under situations of impairment of the usual means of communicating. In the frustration of daily life, the aesthetic means of venting affectivity is a vital need. When we add to the measure of frustration the limitations impinging on the exceptional student, we realize how magnified and how poignant is the need to find some medium through which he can speak and be heard.<sup>34</sup>

In his concluding remarks Schwartz considers the value in art for the handicapped as a means of communication and integrative experience that allows the individual to go beyond the norm. "Art leads the exceptional into areas of non-schematic experience, which is to say that art does not merely open up the possibilities of competence and permit effectance, but art makes the individual into an artist".<sup>35</sup>

<sup>33</sup>F. Schwartz, "Art for the Exceptional", Art Education, Vol. 27, No. 7, Oct. 1974, p. 17.

<sup>34</sup>Ibid., p. 17.

<sup>35</sup>Ibid., p. 17.

That real progress in the 60's was disappointingly slow can be observed from one of the scarce research projects, sponsored by the U.S. office of Education which states:

In attacking the problems inherent in the development of an art program for intellectually handicapped children, it is important to know the extent to which it is possible to predict the suitability of various activities and teaching procedures. However, little is available in this field relative to student needs, interests, activities and resultant teaching procedures. The paucity of systematic study, in this area was revealed by the fact that in 1950, the Encyclopedia of Educational Research quoted only 81 studies in all phases of art education, and listed none in the area for the mentally retarded. In reviewing the literature, only one study was found which constituted a systematic attack on problems of developing and evaluating a series of art activities and teaching procedures for mentally retarded children<sup>36</sup>

This study by Mills was an attempt to find out whether mentally retarded children prefer specially designed activities over the traditional ones, and tests effects on motor skill, academic achievement, art and social behavior. Experimental and control groups were employed which comparison of analysis indicated that the experimental program to some extent is more effective in altering characteristics of behavior.

In retrospect it seems that few or no attempts were made during the 60's to scientifically inquire the effectiveness of didactic procedures, students' needs, or whether 3D work should take prominence over 2D art work. A small scale study, that involved 28 exceptional

<sup>36</sup> E. Mills, A Comparison of Especially Designed Art Activities with Traditional Art Activities as Used with Intellectually Handicapped Children and Youth, United States Office of Education, Department of Health, Education and Welfare, 1960-1961, p.6.

children seemed to indicate otherwise. This research project indicated that all of the children, except two, preferred to work in two dimensional work over three dimensional work which in part, suggests that exceptional children also can enjoy drawing and painting.<sup>37</sup>

## 2. Art Activities for Remedial Education

Recent legislative developments have placed the exceptional child in regular classes and consequently caused an acute awareness of the needs for didactic guidelines and qualitative programs for the exceptional child in relation to art. But universities offering courses or programs that deal with art for exceptional children in the educational system are very few. William Paterson College, Wayne, N.J. (1973) is the only college we have come across that added rehabilitation and special education to its art education program for teacher preparation. In addition to their regular art teaching program for public schools, they have added teaching approaches to prisoners and youthful offenders as well as teaching strategies for the mentally retarded.

Due to these developments exceptional children were encouraged to enter the mainstream of school life. All this endeavor only highlighted an awareness that the existing professional preparation falls short for the special education teacher and the art specialist since both are insufficiently trained to provide proper art experiences for exceptional children that are founded on sound practices that have been scientifically researched and proven to be effective.

<sup>37</sup> J.L. Carter, "The Educable Mentally Retarded Choose their Art Activities: Two Dimensional or Three Dimensional", Art Psychotherapy, Vol. 1, 1973.



Some attempts have been made to combine the two disciplines in order to obtain a quality art based program that would answer to the needs of those children. Ray<sup>38</sup> for example, designed a perceptual model of instruction for special education teachers which has its roots in aesthetic education. He proposed a variety of media and art forms that were used to help the child become more aware and realize the beauty of the environment. Through humanistic teaching it was hoped to reach the total child. This concept of educating the whole child in mind and body is not new for as early as 1957 Lowenfeld advocated this view. Again during the early 70's humanistic principles were reinstated by art education theorists such as Feldman<sup>39</sup> and Linderman<sup>40</sup> who stressed the importance of wholistic teaching in art education.

The opposite, to models, proposed by Ray and other humanistic advocates, were art activities for exceptional children based on behavioral categories as envisaged by the following writers. Lovano-Kerr and Savage<sup>41</sup> present an incremental art curriculum model, which was hoped to be the answer for learning deficits for exceptional children. This structured sequential and behaviorally based art program for educable retarded children proposes a method of assessing the individuals' in-

<sup>38</sup>H.W. Ray, "Media for the Exceptional Child," Focus on Exceptional Children, Vol 3, No.6, Nov. 1971.

<sup>39</sup>E.B. Feldman, Becoming Human Through Art, Englewood Cliffs: Prentice Hall, 1970.

<sup>40</sup>B. Linderman, Art in the Elementary School, Dubuque: Wm. C. Brown, Pub., 1974.

<sup>41</sup>J. Lovano-Kerr and S. Savage, "Incremental Art Curriculum Model for the Mentally Retarded," Exceptional Children, Vol. 39, No.3, Nov. 1973.

crement of learning in the following areas: a) visual analysis, b) perceptual discrimination, c) self-awareness, and d) self-concept. The utilization of incremental art responses based on behaviorally categories of difficulty was also explored by Rainey<sup>42</sup> who designed a teacher's manual to help plan art experiences for children with developmental problems. Each activity is outlined with a list of materials and procedures to follow. Educational objectives are suggested and the activities are arranged in a hierarchy of difficulty, thus making it possible for the teacher to plan from a task-analysis point of view.

A number of researchers have tried to use art activities for the purpose of remediation.<sup>43</sup> For instance, Gair developed a remedial art program called "receptive-expressive learning" through which problem learners were helped to build learning channels by means of visual expression and art tasks that were based on rudimentary "principles of artistic design in terms of psycholinguistic abilities" in the hope that children with special needs "could be helped to learn in ways that were not fully realized by non-art oriented programs".<sup>44</sup> Major objectives were structured around specific perceptual and cognitive processes. In part this is basically what Chapman<sup>45</sup> emphasizes,

<sup>42</sup>E.W. Rainey, Art for Young Children, Washington: Bureau of Education for the Handicapped, 1974.

<sup>43</sup>S.B. Gair, "An Art-Based Remediation Program for Children with Learning Disabilities," Studies in Art Education, Vol. 17, No.1, 1975.

<sup>44</sup>S.B. Gair, "Form and Function, Teaching Problem Learners through Art," Exceptional Children, Vol. 9, No.1, Winter 1977, p.30.

<sup>45</sup>G. Chapman, Learning in a Friendly Environment: Art as an Instructor, The Council for Exceptional Children, Atlant, Georgia, 1977.

for she too stresses the use of art for developing creative, perceptual skills, and cognitive skills in handicapped children and provides samples and suggestions for art projects. The difference with Chapman is that a lesser importance is described to linguistic ability.

Silver and Harrington<sup>46&47</sup> were also interested in developing cognitive skills through art for exceptional children and composed a model based on Piagetian teaching procedures. Others such as Gallagher<sup>48</sup> explored the relevance of art for stimulating creativeness based on Torrance's findings of creative thinking. The latter study provides statistical data that shows improvement of creative growth with the emotionally disturbed.

Findings of researchers, such as Guilford, Torrance, Brittain and McKinnon on creativity slowly found their way into the educational system where it was used as an assessment technique for identifying undeveloped talent in exceptional children. White et al. in the third of three reports explains how "creative-productive thinking processes" in the handicapped may be developed by designed activities. Detailed lesson plans were developed by artists and special education teachers. The aim of the lessons was to promote the following: a) self-awareness and sensory perception, b) self-expression and communication, c) originality and imagination in approaching problems and

<sup>46</sup>R.A. Silver and J.D. Harrington, A Study of Cognitive Skills Development Through Art Experience: An Educational Program for Language and Hearing Impaired and Aphasic Children, Board of Education, City of New York: State Urban Project, 1974.

<sup>47</sup>R.A. Silver, Using Art to Evaluate and Develop Cognitive Skills, Paper presented at the American Art Therapy Association, Kentucky: 1975.

<sup>48</sup>P.A. Gallagher, "Procedures for Developing Creativity in Emotionally Disturbed Children," Focus on Exceptional Children, Vol.4 No. 6, Nov. 1972.

d) skill development in art media.<sup>49</sup>

The lesson plans contain information on the purpose, its acquisition, the materials needed, the time required and how to present it to the class, but no additional information was reported on findings in their paper. As explained by White<sup>50</sup> the proposal was an outgrowth of an earlier project (1975-76) in which an adapted Torrance test, as well as the Assessment of Creative Potential in the Arts were employed to identify and evaluate undeveloped talent in low functioning children.

As creative expression, or the child as artist, had been shelved, teaching "art" became less threatening for those with limited knowledge of art in theory and practice. Art was now looked upon as a means to an end, a tool in the service of prescriptive teaching. Others were of the opinion that "art" ought to be the core of the curriculum and suggested to integrate art into every subject. Education is art and Read's popular slogan of "education through art" caught the imagination of educators who attempted to improve formal education by means of individualized instruction as opposed to group and rote learning. A number of special educators welcomed the extension of art as an opportunity to experiment and incorporated its principles by adapting them to the teaching of exceptional children. It was believed that directed art activities might help in the development of

<sup>49</sup> A. White et. al., Project SEARCH: Multi Arts Curriculum, Cooperative Educational Services, New Haven, Conn.: 1976.

<sup>50</sup> A. White et. al., Project SEARCH: Phase II Evaluation 1975-1976, Cooperative Educational Services, New Haven, Conn.: 1975.

motor skills based on Frostig's perceptual motor training.<sup>51</sup> Some were of the opinion that large art projects should be emphasized in which the value of art was one of developing gross motor skills and seeing primary colors being blend into various secondary colors.<sup>52</sup> While others such as Wirth<sup>53</sup> pointed out the necessity of experimentation in art for the handicapped with objects such as templates and nature materials. She suggests that such elements are beneficial for: a) self-expression, b) that it provides a feeling of accomplishment and c) that it helps the child to increase his verbal ability.

There were others that stressed appreciation of art and language development and incorporated the teachings of Montessori<sup>54</sup>, while research at Lesley College showed that art can, instead of developing educational or therapeutic models for those that have emotional, perceptual or organic difficulty, assist towards the improvements of their deficits. Visual principles related to the students' own work served as a starting point. By stimulating their discussion and posing questions about their art work the student's visual perception improved since they were engaged in relational concepts that nourished their intellectual and perceptual development.<sup>55</sup>

<sup>51</sup>N.E. Wood, "Directed Art, Visual Perception and Learning Disabilities," Academic Therapy, Vol. 12, No.4, Summer 1977.

<sup>52</sup>J.J. Bose, "An Art Teacher's Contribution to the LD Child," Academic Therapy, Vol.12, No.4, Summer 1977.

<sup>53</sup>R. Wirth, "Art for the Handicapped," Pointer Vol. 19, No.2, Winter 1974.

<sup>54</sup>L. Gitter, "How Art can Nourish Self-Concepts," Academic Therapy, Vol. 8, No.1, Fall 1972.

<sup>55</sup>S. McNiff, "Organizing Visual Perception Through Art," Academic Therapy, Vol.9, No.6, Summer 1974.

Another noted form of art that lends itself for developing perceptual concepts and expressing feelings and emotions, which otherwise might be blocked, is puppetry. A learning disabilities clinic established a puppetry workshop for children with a variety of emotional and learning problems. Constructive opportunities for making puppetry was used to help express their concern. Methods were instructed in the hope of providing the necessary boundaries and effecting a change in their behavior. By allowing them to vent their frustrations and facilitate creative opportunity, self-esteem improved as well as behavioral growth and academic learning.<sup>56</sup> The psychological values inherent in the making of puppets is in agreement with Sommers<sup>57</sup> who, over a period of two months, involved herself with fifty children having learning disabilities. She observed that the children were more able to express themselves and act out their feelings and emotions through the personalities of their puppets.

A special project for handicapped children that explored creative avenues in developing artistic learning and growth experiences was designed by the National Committee, Arts for the Handicapped. Their purpose was to demonstrate the importance of the arts, not only in terms of artistic responses, but rather that art can help the handicapped to increase learning achievement. Therefore the emphasis in art is on

<sup>56</sup> L. Pope et. al. "A Puppetry Workshop in a Learning Disabilities Clinic," Academic Therapy, Vol. 9, No.6, Summer 1974.

<sup>57</sup> S. Sommers, "Marionette Making and Self Awareness," American Journal of Art Therapy, Vol. 16, Jan. 1977.

learning, and as learning becomes successful the achievement becomes therapeutic and the process in turn will lend expression to accumulated knowledge.<sup>58</sup>

That the use of art concepts are considered pliable for bailing out other programs can be observed from a study in where a class of twenty-five youngsters at the Secondary level received daily art instruction to improve their reading skills which were at least two grades below level. Mention was made that teachers "never diluted the quality of art experiences" because the art activities "demand a sophisticated level of aesthetic and manipulative competence".<sup>59</sup>


Activities for helping to improve their reading skills which in part was done by keeping daily logs of their art work as to expand vocabulary and reading skills, consisted of "designing a border, cartooning, bookbinding, leathercraft, glasscraft, enamelcraft, designing a textile, painting and photography".<sup>60</sup>

While statistical significance was noted in the pre-test and post-test for reading skills the researchers expressed the concern of other educators who believed that art as an interdisciplinary with a second subject would diminish the aesthetic and creative impact. They strongly believe, however, since art may have similarities with linguistic modes of learning, that learning experiences of combined

<sup>58</sup>E.E. Maillard et. al., "Exceptional Children: A Very Special Arts Festival," Instructor, 86, 7, March 1977.

<sup>59</sup>S. Corwin, "Art as a Tool for Learning", School Arts, Vol. 77, No. 7, March 1978, pp 34-35.

<sup>60</sup>Ibid. p.34.



effort should not be postponed since the handicapped with visual and verbal illiteracy may benefit from valid methods as described above.

When art for the child is centered around structured learning and manual dexterity then the child is not helped to gain independence. Highly structured approaches diminish this purpose; therefore, guided activities that permit emotional and creative expression, set in a supportive environment, seem most appropriate for developing this growth.

Such view is confirmed by art programs like the ones at Oberlin College and the University of Wisconsin that were designed to improve aspirational levels of children from low socio-economic backgrounds. The aim of the program was to foster growth and a feeling of success by creating a relaxed and supportive learning environment, based on the phenomenological approach to psychology, which as a result would lead to a positive self-image for the child. Through interviews 77% of the student population expressed satisfaction and valued "the freedom to express oneself as one of the most valuable aspects of the program".<sup>61</sup>

A pilot study on art education for the culturally different by California State College revealed a moderate success in developing emotional growth by means of individualized instruction, guided to encourage independent and self-sufficient endeavor. Since art is often considered to be a personal experience the study interestingly notes that "group, rather than individual self confidence and personal ego

<sup>61</sup>J. and M. Antes, "Art Programs for Disadvantaged Youth," School Arts, Vol.7, No.7 March 1972, p. 22.



development seemed to generate a negative and competitive attitude in a group activity".<sup>62</sup>

The notion that children with special needs are not capable of anything creative or constructive has been proven wrong. The child with special needs has creative potentials like any other child, though his capacity or means of expressing and developing artistic talent might be limited. Regardless of such limitation, if the assumption that the true creative spirit is in the unconscious<sup>63</sup> and all human beings are endowed with the latter, then exceptional children too possess a creative spirit.

The slow learner is a developing human being and, as with the normal child, his source of inspiration is not reality, but dreams - limited dreams for the child, but dreams nevertheless. From these dreams comes the child's potential for artistic creation and through such creation some of the real benefits of art begin to emerge. Because of the unimportance of objectively realistic expression, the child chooses from his own ideas and past experiences. Imaginatively living and re-living these experiences help him to learn to meet and solve his problems and, most importantly, to begin to integrate himself and his environment.<sup>64</sup>

<sup>62</sup> D.L. Barclay, "Art Education for the Culturally Different," School Arts, Vol. 69, No.7, March 1970, p. 14.

<sup>63</sup> J. Jacobi, The Psychology of C.G. Jung, New Haven: York University Press, 1974.

<sup>64</sup> M.G. Emlen, "Art and the Slow Learner", School Arts, Vol.69, No.7, March 1970. pp. 11-12.

The various educational models proposed during the 70's were based on behavioral categories and sensory modalities with creative art expression being secondary, nevertheless, the importance of utilizing art experiences for educational and human development had become recognized.

Curriculum developers, school consultants, educators and administrators found themselves in agreement that the exceptional child, placed in special education classes, was as much in need of obtaining experiences through art as any other child. The purpose for providing these experiences differed from the "normal" or regular child. The value of art was to explore his environment through manipulating tools and materials, which was to provide the child with multi-sensory experiences, remedial purposes or to improve cognitive skills.

According to one member of The Association of Principals there has been an interest in incorporating the arts into the education of the intellectually handicapped child for reason that the application of art and its value as a teaching tool for the handicapped has been recognized as an alternative way for reaching those youngsters that were normally regarded as unteachable.<sup>65</sup>

### 3. Art activities for creative self-expression

The expressed interest in the creative process to examine its therapeutic value inherent in the art experience did not take place until about the second half of the twentieth century when

<sup>65</sup> J.W. Kukuk and J.A. Sjolund, "Arts for the Handicapped: A National Direction," The National Elementary Principle, Vol. 55 No. 3, Jan./Febr. 1976.

an increase of studies were on the upsurge to prove the therapeutic value in art. One of the early pioneers is Margaret Naumburg who in 1947 published Studies of the "Free Art Expression of Behavior Problem Children and Adolescents as a Means of Diagnoses and Therapy. She described how art,<sup>66</sup> when used intelligently, can make valuable contributions. Her application encourages the release of dreams, fantasies and emotional conflicts into graphic expression. This technique is rooted in the transference relationship as used in psychoanalysis, therefore "setting" art in an adjunctive role to psychoanalysis. The use of free expression through art has as its aim the release of unconscious association, and projected images are regarded as an imaginative or non-verbal process and is considered by Naumburg to be advantageous over symbolic speech.

In that same year a study of young children by Alschuler and Hattwick (1947) was published concerning the issue whether easel painting has therapeutic value for the child in terms of release and self-expression of repressed feelings. Their research indicated that:

It is when easel painting leads to genuine release that its therapeutic values may be very real. Easel painting also seems to have genuine release or therapeutic value for children who find in it a medium for symbolic expression and use it as a means for sublimating feelings and concern that are not permissible in more direct and overt form.<sup>67</sup>

<sup>66</sup> M. Naumburg, An Introduction to Art Therapy, New York: Columbia University Teachers College Press, 1973.

<sup>67</sup> R.H. Alschuler and L.B. Hattwick, Painting and Personality, A Study of Young Children, Vol. I, Chicago: The University of Chicago Press, 1947, p.159.

According to this same study it was revealed that helpful clues could be obtained possibly analyzed through longitudinal studies from which various observations and possible deviations could be detected in order to help the child realize his problems and find a possible remedy to his anxieties by means of self-expression. The researchers believe that:

progressive freer painting patterns, such as increased use of warm colors; wider use of space; less restricted lines and forms; evidence of increased freedom to dab and smear; to intermingle colors rather than to use them quite separately or to overly them --- all these changes in usage, especially when paralleled by freer verbalization and less restrained behavior while painting, suggest release value in the painting experience.<sup>68</sup>

In short their research findings suggest that the painting by itself cannot predict behavior but rather that the art work may supply additional information that could provide an increased understanding of the child's personality.

That differences of opinion existed even among those that placed art in the service of mental health can be observed by Edith Kramer's whose views seem somewhat different than those held, as for

<sup>68</sup> R.H. Alschuler and L.B. Hattwick, Painting & Personality, 1947, p.160.

example, by Naumburg.. Her concept of the therapeutic value in art is explained in her book Art as Therapy with Children.<sup>69</sup> As with Naumburg her approach is influenced by psychoanalysis, but unlike her Kramer is not concerned with uncovering unconscious material or diagnostic interpretation of the art product, rather she concerns herself with Freud's sublimation theory and the strengthening of ego development. The emphasis is on the act of creating visual images which in turn can have a healing effect. With this approach faith is in the process itself. The therapeutic value lies in symbolic expression, combined with encouragement for artistic development in a permissible sublimated way.

Naumburg's approach seems to be more precise in nature because it is firmly rooted in psychoanalytic theory. Kramer puts it more simpler when stating that art is good for you and values artistic insight over psychic insight. Both authors do agree however that a good background in psychology is necessary for practicing art as therapy.

The importance of depth psychology contributed much to the understanding and development of the creative process and accelerated the improvement of conceptual models for the teaching of art in and through education. The findings from scientific inquiries helped, no doubt, to formulate art concepts for the purpose of human growth, but

<sup>69</sup>E. Kramer, Art as Therapy with Children, New York: Schocken Books, 1974.

searching for new developments in art for exceptional children was not considered fashionable and only a handful publicized their inquiries about the handicapped who too are in need of artistic and creative expression as to become more fully integrated.

Where qualitative art programs for exceptional children, as initiated by the progressives, stagnated and eventually dispersed into interdisciplinary diversity, therapeutically oriented art approaches and techniques for classroom use seemed to gain in popularity, albeit limited in number.<sup>70,71,72</sup> The need for therapeutic art approaches seemed the result of: a) a demand for therapeutic use of art medium in the school curricula for special education as it serves human growth and b) a growing interest in art therapy as a profession.

According to Nickerson, art as a therapeutic medium in the classroom is important for it builds self confidence and promotes self-esteem if the child experiences himself through art. In addition "to the therapeutic employment of art activities in the classroom are: an opportunity for self-expression; a further opportunity to view one's own and others efforts, perceptually, motorically, and verbally; and to share experiences with others".<sup>73</sup>

<sup>70</sup>F.E. Anderson and L.S. Barnfield, "Art Especially for the Exceptional," Art Education, Vol.27, No.45, April/May, 1974.

<sup>71</sup>F.W. Cohen, "Introducing Art Therapy into a School System: Some Problems," Art Psychotherapy, Vol. 2, 1975.

<sup>72</sup>R. Wolf, "Art Psychotherapy with Acting Out Adolescents: an Innovative Approach for Special Education," Art Psychotherapy, Vol. 2, 1975.

<sup>73</sup>E.T. Nickerson, "The Use of Art as a Play Therapeutic Medium in the Classroom," Art Psychotherapy, Vol. 1, 1973, p.296.

A similar outlook seems to be held by Spero and Weiner who investigated whether the influence of a creative arts therapy program, would affect the behavior of children enrolled in special education. They found their approach to be an effective method in changing the behavior among the intellectually handicapped children.

The three classes that made up their study were divided into experimental group and the two remaining classes served as control groups while the latter ones were excluded from treatment. Results of the study showed behavioral changes in the experimental group, statistically significant. Also the author observed a "positive correlation between the children's heightened self-confidence and their expressive ability."<sup>74</sup>

In their writings Spero and Weiner stress the need for social development for handicapped children and point out the limited opportunity for socialization. They uphold that creative arts therapy in a classroom setting can provide such opportunity; and since the therapeutic use of "the arts not only permits spontaneity and freedom but also imposes order and structure, they help children with retardation feel more emotionally secure".<sup>75</sup>

There were few art educators besides the ones mentioned earlier (Schaeffer-Simmern, Gaitskell, de Francesco, Lowenfeld) who contributed new information in relation to art and the handicapped child,

<sup>74</sup>R. Spero and C. Weiner, "Creative Arts Therapy: Its Application in Spec. Ed. Programs," Children Today, 2-4 Jul-Aug. 1973, p.15.

<sup>75</sup>Ibid., p.12.

except for some that applied art as therapy. The few interested art educators that did engage themselves seem to have adopted hypothesis that were already formulated and rather applied existing concepts to practical situations when called for.

Munro, for instance, states that art has been widely used as "a corrective" for helping maladjusted children and believes that the therapeutic value in art is through the act of "bringing into play muscular, sensory, and other functions too little exercised in sedentary life".<sup>76</sup>

At times the role of teacher-therapist or "enlightened art teacher" leads to complicating circumstances, for the lack of appropriate educational guidance seemed to have resulted in misunderstandings such as diagnosing symptoms by misreading the art products of children. According to de Francesco this had "reached proportions of malpractice of psychology".<sup>77</sup> Lowenfeld too had warned to stay clear from psychoanalytic interpretation of symbolic content and emphasized to concentrate rather on using art for self-integration and the potential for creative expression.

It is neither the interpretation of symbols, nor a diagnosis reached by speculative inferences based on certain symbols, with which an art education method deals. Teachers are neither prepared for this type of diagnosis or therapy nor do they have the proper background for it. What they

<sup>76</sup> T. Munro, Art Education; Its Philosophy and Psychology, New York: The Bobbs Merrill Co., Inc. 1956, p.38.

<sup>77</sup> I. de Francesco, Art Education, Its Means and Ends, New York: Harper & Brothers, Publishers, 1958, p.293



should be prepared for is adequate motivations which free individuals from their restrictions in expressing themselves, and that include the body image.<sup>78</sup>

Despite the fact of being limited in number those concerned with art education for the handicapped seemed to write from observation and strong conviction of the "creative spirit" endowed in each of us. Conant and Randall<sup>79</sup> discuss the positive aspects for allowing problem children to participate in art activities in order to provide them with an emotional outlet. Their findings seem to complement previous views rather than oppose because similarities between the therapeutic model or art as therapy, and the creative art experience or artistic insight, seem to be in agreement that authentic art expression has therapeutic value and thus aids in the development of the person as a whole.

In addition to the possible improvement in the emotional and behavioral aspect, the form of socialization that takes place during art sessions builds for better channels of communication because "emotionally disturbed people tend to isolate themselves and live in a world of their own making. The arts can penetrate this isolation where words fail".<sup>80</sup>

<sup>78</sup>Lowenfeld, Creative and Mental Growth, 3rd ed., New York: The MacMillan Co., 1957, p.435.

<sup>79</sup>H. Conant and A. Randall, Art in Education, Peoria: Chas. A. Bennett, 1963.

<sup>80</sup>Ibid., 174.

The same authors suggest that art activities as a participation for the socially maladjusted can be simultaneously or as a separate entity soothing and relaxing. The important factor towards the development of emotional growth through creative art expression is that the problem child "can derive satisfaction from finger painting, pounding and squeezing clay, or by painting or drawing monsters to show what he thinks of the bullies in the world and release his frustrations".<sup>81</sup> Thus, through art the child expresses feelings and emotions while creating his own environment and acting out his frustrations in a socially accepted way that promotes the growth of the child and develops creative potential.

For some time now, the usefulness of creative exploration of art media and its application for the release of affective behavior has not only been recognized in the field of psychology, art education or art therapy but also has come to the attention of those in special education. However, the latter's understanding and function of creative art expression leaves something to be desired.

Understandably art for exceptional children was not only provided by art education specialists but was similarly employed by special educators who seemed more geared towards arts and crafts type of activities and overlooked the individual's need for creative expression, consequently missing out on fine opportunities to nourish self concepts and teach towards independence as opposed to dependence.

<sup>81</sup>H. Conant and A. Randall, Art in Education, p.179.

That the framework for understanding and presenting art to the handicapped differed from art education concepts can be observed by the writings of Cruickshank,<sup>82</sup> Taylor et. al.<sup>83</sup> who are respected members in the field of special education.

Taylor et al. (1970) in their book Creative Art Tasks for Children, Implications For Use With the Exceptional Child seem to have no faith in artistic expression or otherwise are perverting art concepts by misusing the scribble technique, which was employed by Cane and others for unfolding creative potential and flexibility as opposed to closed in rigidity.\* To note the difference between art educators and special education theorists on the function of art analyze the following statement by the latter who posit that the exceptional child, in a special education class, needs as much art experiences as the child enrolled in a regular class "although initially it may often be for different reasons. Just as a physician or therapist may encourage artistic expression with a given patient to help reduce tension or frustration, the special educator may use the physical materials

<sup>82</sup> M. Cruickshank, Education of Exceptional Children and Youth, New Jersey: Prentice Hall, Inc., 1967.

<sup>83</sup> Taylor et. al., Creative Art Tasks for Children, Implication for use with the Exceptional Child, Love Publishing Co., Denver, Colorado: 1970.

\*The scribble technique or procedure allows the individual to respond to one's own ambiguous statement of the originated scribble upon which projections of (unconscious) images may be drawn and brought to a development of artistic creation that reflects the person's inner psychological state. This technique has been investigated and utilized by a number of writers such as Cane (1957), Naumburg (1947, 1966), Elkisch (1948), Winnicot (1971) and Rubin (1973) to name a few.

of art to help children explore their environment".<sup>84</sup> These explorations take the form of multi-sensory experience that seem typically characteristic of art, according to Taylor et al. Differently stated, it is in the materials that the value of art is experienced.

To objectify creative art tasks they propose an educational model postulated on six levels of behavioral categories. The aim sought after is that the student adapts to routine by directed art activities such as the making of a scribble on a paper 9 x 12, example on how to proceed is specified for the child on an instruction card, to be read and followed step-by-step (no consideration, for example, is given to the fact that many exceptional children have reading problems) and finally are instructed to fill in each area of the scribble with a different colour. In order not to overburden the teacher with too much preparation they casually remark that instruction cards with creative art tasks are also available from the publisher.

In contrast to the above investigators Cruickshank pays more attention to the expressive qualities of exceptional children but nonetheless describes a secondary role to creative-expression and emphasizes play as an opportunity for growth. Furthermore arts and crafts are seen as an extension of play that blends into educational and learning prospectives. His opinion is that:

the objective is to help the child develop insight into his difficulty and assuage his guilt, and to provide hy-

gienic emotional patterns with which he can identify. From the teacher the child will need profound understanding, tolerance for neurotic symptoms, an opportunity for mildly cathartic and relaxing experiences, plus a selection of gratifying and possible tasks to do.<sup>85</sup>

The gratification in the task of doing seems to interest special educators more than the making of images and consequently subscribe a different function to the role of art. They suggest that certain play art activities reduces the anxiety within the child and at the same time reinforces the restructure of motor development and mental abilities. The type of release for feelings of hostility or aggression according to the same author could take place in the form of hammering, pounding, squeezing and manipulation of various arts and craft media. Consequently the nature of playful manipulation of the art activity:

is not intermittent freedom from the discipline of task, but a therapeutic and creative effort in itself. Play has powerful potentials. Through play the child experiments with self-control, with control of his environment, with fantasy, and with legitimate disregard of reality. Play therapy is based upon the reconstructive nature of play. The motor components are useful channels of tension release.<sup>86</sup>

<sup>85</sup> Cruickshank, Education of Exceptional Children, p.590.

<sup>86</sup> Ibid., p.607.

It is obvious that art activities were intended as creative efforts but with the overemphasis on motoric and manipulative aspects. Those efforts do not only lack creative, unique or actualizing qualities that touch the whole individual, but rather limit themselves to only one side of the many faceted possibilities that the art experience has to offer.

The ardentness displayed by some special education theorists in utilizing art activities pays minimal attention to creative self-expression and reduces its effort for self-actualization which seem distant to recommendations proposed by Axline<sup>87</sup>. She demonstrates how art and play are much closer linked to creative expression which, from this viewpoint, has as its aim to promote self-concept references and human dignity.

In her book Play Therapy she provides several suggestions how non-directive principles may be adopted in modified form to suit practical classroom application. She believes that free expression alone is not sufficient and recommends that educators apply the basic principles of non-directive therapy which is "the permissiveness to be themselves, the understanding, the acceptance, the recognition of feelings, the clarification of what they think and feel that helps children retain their self-respect; and the possibilities of growth and change are forthcoming as they all develop insight."<sup>88</sup>

<sup>87</sup>V. Axline, Play Therapy, New York: Ballantine Books, 1977.

<sup>88</sup>Ibid., p.140.

It is during events of play and creative expression that the teacher must provide a sense of security, understanding for unconventional behavior and acceptance of art production, so that the child can touch his most inner core and bring out his real self. For the self to be expressed in art, subjective qualities like feelings and emotions are of prime importance in addition to objective qualities such as thinking and perceiving. The subjective aspect is not only a source for energy but creativity as well.

Subjective qualities are also noticed in Susanne K. Langer's theory who too looks upon the function of art to objectify feelings through art in order to contemplate and understand them. Art she explains is not an intellectual pursuit but a necessity for intellectual life. "What art expresses is not actual feeling, but ideas of feeling; as language does not express actual things and events but ideas for them. Art is expressive through and through - every line, every sound, every gesture; and therefore it is a hundred percent symbolic."<sup>89</sup>

Through authentic art expression the child can symbolically act out accumulated feelings such as aggression, fear, frustration and insecurity, or happiness for that matter. During such event sensations may be explored and brought to the surface and into the open; they may be confronted, manipulated or simply rejected. As such the aim of art expression includes the child's achievement of emotional relaxation, self-confidence, individualization and psychological maturity. And not just focus on one single aspect of the total art experience such

<sup>89</sup> S.K. Langer, Feeling and Form, New York: Charles Scribner's Sons, 1953, p.59.

as manipulation for example, as some writers have us believe.

There were others that gave different names to concepts that seemed to have, if not distinctly identical, then certainly large commonalities for achieving self-actualization through creative art expression. For instance Kaelin's phenomenological subscriptions, based on Heidegger's Existentialia, are worthwhile implements for didactic purposes and to facilitate creative expression, which he called "aesthetic communication".<sup>90</sup>

The role that Kaelin subscribed to aesthetic educators is one of guidance in the art of making aesthetic judgement, eventually leading to intensified and satisfying experiences that are of social and human importance. His discursive argument is worthwhile contemplating. The obstacles he foresaw that would delay such implementation is the educational reliance upon statistical research with its preoccupation for nomothetic instead of idiographic concerns.

By far Kaelin was not alone in contemplating the application of existential ideas to art education because people like Madenfort,<sup>91</sup> Fallico,<sup>92</sup> have urged similar views.

Read, another exponent of the humanistic approach to education, seems to endorse "the aesthetic method of education", as observed from

<sup>90</sup> E.F. Kaelin, Aesthetics and Problems of Education, Smith R.ed., Chicago: University of Illinois Press, 1971.

<sup>91</sup> W.J. Madenfort, A Phenomenology of the Esthetic and Art Education, Dissertation 66 - 4829, Ann Arbor, Mich: University Microfilms, Inc., 1965.

<sup>92</sup> A.B. Fallico, Art and Existentialism, New Jersey: Prentice-Hall, Inc., 1961.



his writings, and in particular from his The Grass Roots of Art.<sup>93</sup>

But like the previous writer no "concrete" solutions are demonstrated as how to apply such ideas to teaching methodology. Read narrates how art teaching according to the aesthetic method should proceed and believes that:

The bad results are always produced by a method which is too conscious and deliberate, by a discipline which is imposed from without, which is the command of a drill sergeant. The good results are produced apparently by no method at all, or by a system of hints and suggestions, and the discipline which undoubtedly exists and must exist, arises out of the activity itself, is in fact a kind of concentration on tools and materials, and absorption in concrete things.<sup>94</sup>

Although Read does not directly address himself to art for the handicapped he is of the opinion that:

When the mental growth of the child has been impeded, and its psyche distorted, then there is much evidence which suggests that the practice of a creative art may have therapeutic effect, gradually leading the child back to a balanced psychological disposition.<sup>95</sup>

<sup>93</sup>H. Read, Readings in Art Education, Eisner and Ecker ed., Toronto: Xerox College Publishing, 1966.

<sup>94</sup>Ibid., p. 264.

<sup>95</sup>Ibid., p. 266

Furthermore Read notes that a good teacher is more conscious of the goals specified as well as being knowledgeable of appropriate means. The task of the educator is to instill self confidence. What prevents the child from being an artist is fear. Remove his fears and the potentials for emotional and intellectual growth will have been released. Upon such liberation unaffected education may begin to develop as art becomes an integral part of daily existence.

In conclusion art for exceptional children during the 60's and prior seemed largely to have centered on directed art activities and practical learning outcomes. And while the early 70's marked an era of exploratory search and innovative programs with a variety of different art approaches and aims little or no scientific inquiry was made to investigate non-directed approaches to art activities for the intellectually handicapped.

On the one hand art is utilized for therapeutic purposes with adherents of process oriented approaches, while on the other hand we find art is utilized for the productive of aesthetic and artistic outcome. These are the two views polarized to the extreme, with possibilities of combinations of either in between.

Conclusive answers from related literature that presented two views of art teaching, one stressing the outcome of creating visual images and the other the experience of creating visual images, can not be easily obtained. Yet suggested confirmation of the wholistic approach to art education leads us to believe that humanistic application for art and exceptional children presents a theoretically acceptable framework that would serve the individual needs of exceptional children.

If clarification of art goals and principles could be formulated within the framework of educational objectives then a quality art education program for exceptional children may be feasibly developed.

d) Re-Orientation of Pedagogy for Art and Exceptional Children.

.1. Humanistic Framework for Art Teaching Practices.

The achievement of establishing qualitative art programs, for the purpose of fostering growth and development, is largely dependent upon the effectiveness of instructional methods employed. One way of establishing effective quality art education methods is to identify its purpose and its theoretical base upon which it is founded.

Basically the orientation to a theoretical model for art teaching is two fold namely to present basic tenets and identify potential guiding principles for art teaching. Thus, the inquiry is aimed at establishing some kind of anchorage or assumptions that show promise in the materialization of art education methods, a suitable program and appropriate guidelines that could be put into print. With this in mind we attempted to deduce the necessary constructs for formulating a conceptual framework that would guide and provide art education for exceptional children with its own methodology.

The main authors that we rely on for understanding the humanistic viewpoint as a workable model or framework for presenting art education practices are those of Rogers', whose viewpoint of self-realization is regarded as a process of growth and development that strives for becoming independent as less emphasis on environmental forces are needed for control and the concepts of self-actualization as postulated by Maslow.

The methodological proposal in this paper is thus based, in principle, on humanistic theorists and developed from the theoretical background as presented by Maslow and his theory on self-actualization, and Rogers' application of the therapeutic principle to education in addition to art education theorists who advocate wholistic teaching.

According to Rogers,<sup>96</sup> educators can assist in the creative process by attempting to establish a climate that encourages creative expression. A climate described by Rogers as psychological freedom and safety. The psychological freedom he is talking about is founded on acceptance and freedom to be oneself. A supportive environment that is considered as psychologically safe is noted by empathy and total acceptance of unconditional worth of each individual. To be open to new experiences and the ability to tinker with new prospectives and ideas describe the main characteristics and inner abilities of the creative person.

In his book Client Centered Therapy Rogers lays down the hypothesis for learning through therapeutic principles, which he refers to as "student-centered teaching" and points out the benefits of such approach. Through the child's efforts of coming to accept his own work, he may develop tolerance for activities undertaken by others. And if the child becomes "open to experience" as Rogers suggests then creative art activities assist in developing the child's awareness through the senses that hear, touch, see and listen.

<sup>96</sup>C. Rogers, Client Centered Therapy, Boston: Houghton Mifflin Co., 1965.

The humanistic approach, modified for art education practices that applies the principle of non-directive therapy, that is, to facilitate a feeling of permissiveness that assists the individual to realize his potential of self-direction and growth, seems feasible as an alternative to directed and reductionistic approaches to art education methods.

If, for arguments' sake, we operate under the assumption that art education is broadly defined to be a learning process that entails mental and physical activities, thus involving the whole person aspect, then the humanistic viewpoint for developing human potentials in special children by means of creative expression, as one approach, may prove to be a worthwhile undertaking for nurturing self-actualization.

As expressed by McFee<sup>97</sup>, art may not be the only means towards a fuller existence, nevertheless it is a desirable activity for healthy living; because, to create and to communicate to others is a basic need. She believes that the creative drive is necessary for the development of the self and for becoming a fulfilled person. For if a person does not create he does not affirm himself.

In summary some recommendations for educational practices as mentioned by Rogers may include the following objectives:

- a) To promote growth .... opportunity that facilitates learning must be provided.
- b) For learning to be meaningful .... it must involve the structure of self; therefore external judgement must be subordinated to the enhancement of the self.

<sup>97</sup> J.K. McFee, Preparation for Art, San Francisco: Wadsworth Publishing Company, Second ed., 1970,

- c) To promote the learner's self-esteem .... education or learning experiences must be free from threat or reduced to a minimum.<sup>98</sup>

Apart from Rogers' recommendations for applying the therapeutic principle to education Maslow's theory for developing human potential through creative expression may provide art education practices with some additional understanding for presenting art experiences.

According to Maslow "the concept of creativeness and the concept of the healthy, self-actualizing, fully human person seem to be coming closer together, and may perhaps turn out to be the same thing".<sup>99</sup> In his opinion self-actualization and creativity seem to share qualities of abilities that unite the inner with the outer world.

Maslow recognizes the importance of creative art education, which he prefers to call "Education Through Art" and puts it high on his list of recommendations as noted from the following where he states that creative art education:

may be especially important not so much for turning out artists but as for turning out better people. If we have clearly in mind the educational goals for human beings, (and) if we hope for our children that they will become full human beings, and that they will move towards actualizing the potentialities that they have, then the only kind of education in existence today that has any faint inkling of such goal is art education.<sup>100</sup>

<sup>98</sup> C. Rogers, Client Centered Therapy, pp. 388-395.

<sup>99</sup> A. Maslow, Therapy and the Arts: Tools of Consciousness, Anderson, W. ed. New York: Harper and Row Publishers, Inc, 1977, pp. 11.

<sup>100</sup> Ibid., Therapy and the Arts, pp. 11-12.

As a final premonition Maslow prophetically states that "education through art may become the paradigm for all other education"<sup>101</sup> Pedagogically speaking Maslow believes that the institution of education can help all human beings respond to their aspirations of becoming. While he does mention that young children are not able yet to be self actualizers he nonetheless is convinced that a healthy start may assist them to proceed in that direction. Education, according to Maslow, shares an all important function in providing young people with experiences that develop their potential of being.

Maslow recommends several important aspects that nurture such growth of which some include the following concerns:

- We should teach people to be authentic; to be aware of their inner selves and to hear their inner-feeling voices.
- We should help children and youth discover their vocation in life, their fate or destiny.
- We must accept the child and help him or her to learn their inner nature.
- We must see that the child's basic needs are satisfied. That includes safety, belongingness, and esteem needs.
- We should teach our children and young people to transcend the trifling problems and grapple with the serious problems of injustice, pain, suffering and death.<sup>102</sup>

<sup>101</sup> A. Maslow, Therapy and the Arts, p. 12.

<sup>102</sup> A. Maslow, The Farther Reaches of Human Nature, New York: Viking, 1971, pp 180-195.

It is especially in the area of explorations of being and human problems of existence, its re-affirmation of life and individual freedom that humanistic theory provides art education with a potent framework for creative expression. From this point of view the humanistic approach to art education practices appear compatible within the educational framework and may lend support for developing teaching methodology for all children.

## 2. Humanistic approach for art teaching practices

Viewed by advocates of humanistic theory, education encourages the development of the individual in all his capacities and centres on developing the human potential. This includes sensory learning experiences, developing mental capacities, the improvement of self-image, sensitivity to others, the awareness of aesthetic perception and the encouragement of spontaneous art that reflects the uniqueness of the individual. To improve on these qualities many types of learning are needed. One type of learning that may touch the inner core of a person and provide opportunities for enhancing these qualities is through art.

Experimenting with art medium and making innocent images can be regarded as play and may assist the child to become a more spontaneous, creative and free individual. The importance of play lies in the fact that play is a natural medium of self-expression which in part is based on the theory of personality structure that believes in the inherent drive towards self-realization in any individual and the need to be himself. The use of play is non-directive and is based on the assumption that each individual has the ability to solve his own problems due to natural growth impulses.<sup>103</sup>

<sup>103</sup> C. Rogers, Client Therapy, 1965.



Evidence from humanistic theories, with Maslow and Rogers as spokesman, seems to indicate that creative self-expression is a potent force to enrich human growth and development as it changes disorder to order and builds meaning into existential living. The experience inherent in authentic art expression may develop awareness of the self.

Since "education through art" has become widely recognized as contributor to life skills, all human beings may profit from active exposure to creative art expression, no matter the intellectual or physical limitation of the individual's resources as it complements all other learning. This naturally includes the intellectually handicapped who too are entitled to quality art education.

Obstacles that prevent the fulfillment of such objective seems to rest upon its methodology for presenting the art experience. Therefore, since the alternative method to directed art activities, namely guiding and facilitating creative expression, has no standardized formulation of what should take place during each art session, as each activity and experience is unique and cannot be duplicated, the framework for instruction seems to rest upon: a) understanding human processes and b) tolerance for creative expression as explained by humanistic theory that recognizes both, objective as well as subjective experiences as valid perceptions for developing and actualizing the self.

The rationale for teaching guided art activities for exceptional children, pedagogically speaking, will therefore base its procedures on:

o The molar approach to instruction, which essentially teaches towards the potential of creative and expressive development. The choice of applying the molar approach to teaching is based on the assumption that creative self-expression assist towards developing and actualizing the self. The goal of education as in art education thus centers on artistic development.

In keeping with humanistic trends that facilitates artistic development and guide the molar approach of instruction, the basic principles of non-directive therapy would be taken in consideration and modified for art instruction and teaching towards artistic development which structure needs to incorporate permissiveness, acceptance of unconventional behavior and freedom of choice as the ingredients of growth experiences.

The concepts of humanistic theory applied in our experimental research project provide most of the basis for our thinking and model for art activities with exceptional children of which the focus mainly rests on the development of the individual in all his capacities. In short humanistic art educators believe:

o that creative self-expression allows for experimentation, investigation and exploration during playful events that as a whole assists the individual in gaining insight as opposed to directed art strategies that hampers growth towards self-actualization and development of human potential;

o that creative self-expression without knowingly being therapeutic, assists the individual to act out his difficulty through artistic expression, reduce frustration and apply this emotional energy, towards artistic development and human growth;

o that the experience of creating visual imagery is a learning process that engages all sensory modalities and increases cognitive value and assists the individual to develop his potentials;

o that a climate of acceptance and appropriate facilities for art and human interaction conduce and promote integration for social learning.

To adequately present quality art education that nurtures authentic expression in all children three core characteristics need to be considered when offering art production namely emotive, expressive and experience.

o Emotive

To some extent the impulse quality, the feeling aspect and behaviors that are identified under the caption of emotions are necessary ingredients for creative expressions and the process of artistic development.

Art creation, the making of visual images, without the inclusion of emotive tendencies could not be considered as art, at least not according to our definition of art ... since the non-presence of emotive quality lacks the truly human influence. The issue is not to weigh pro's and con's and expand upon the identity of feelings and the function in relation to art because this topic

is well represented by Langer's work mentioned earlier and others who have inquired, through philosophic discussion and elaboration, on emotions in aesthetic education.<sup>104</sup>

The point we are emphasizing is that if humanistic art education is to be "successful", in the sense that it enriches the experience of life, then it needs to take effectively into account and incorporate it into the art program so that students may express emotion and feelings in an acceptable manner as part of the artistic process.

What exactly ought to be tolerated as "acceptable" is difficult to answer since educational and social norms often dictate behavior from a cultural viewpoint. Hence for argument's sake we assume acceptability to be based on constructive and beneficial aspects for the individual that contributes towards the enhancement of life and therefore considered valuable.

Arnheim in What is Art for? articulates artistic validity and points out "valuable ethical and educational aspects of artistic activity."<sup>105</sup> which he believes is not sublimation in the sense that something repulsive or unacceptable is supplanted by socially acceptable expression, as through art expression, but that the inspiration of something deeply personal and private demands its own experience which may be viewed as a process of "automatic purification" to use Arnheim's metaphor.

<sup>104</sup> R.A. Smith, Aesthetics and Problems of Education, Chicago: University of Illinois Press, 1971.

<sup>105</sup> R. Arnheim, Aesthetics and Problems of Education, Smith R. ed., Chicago: University of Illinois Press, 1971, p.22.

The emotive and impulsive quality that initially gave rise to the art product is explained by Arnheim as "transformation of egocentric needs into requirements of a life situation - a transformation brought about by the demands of that life situation itself".<sup>106</sup> Consequently, artistic activity goes beyond the making of a final product for the experience brings us in contact and makes us realize the human dimension. To do so both, perception and intellect are required to make such objective worthwhile.

Visual thinking, artistic insight, psychic consciousness, self awareness or whatever the terminology for truthful existence can never be reached if the individual is not allowed to discover his own feelings and senses. Only when feelings are brought out into the open is the child in a position of making adjustments according to his understanding and needs. For this he needs support from an understanding teacher.

#### o Expressive

Free expression that has authentic meaning for the individual is essentially the release of thoughts and feelings that become graphically expressed without being neither cliché nor imitative. It requires the tapping of resources that combines perceptual reality with imagination.

Productive creations, the rightful combination of the imaginative kind coupled with perceptive input, are potent elements that complement the various mental and physical activities as it utilizes all of the senses. The educational system would perform

<sup>106</sup> Arnheim, Aesthetics, p. 238

a great service if students could be "instructed" towards their own uniqueness. What is so unique that needs to be expressed one may ask? The answer along humanistic lines is to be found in potentialities and the fusion of the ideal-self with the actual-self in order to achieve self-identity.

To work towards this self-identity the student needs to express himself to such an extent that insight may result from this activity which may not be derived at through studying art formally.

o Experience

There is no substitute for experience, the encounter, the active involvement of creative production. Rogers<sup>107</sup> describes experience as the "ultimate authority" for which there is no equal.

By means of physical and mental involvement the child experiences all his senses and develops his whole being. To experience his whole being in art the child needs to be given opportunity to be himself and allow his potential for creative expression to develop fully and freely.

As the child experiences growth from within and from without he will recognize the need to be himself as he develops further understanding.

<sup>107</sup>C. Rogers, Client Therapy, 1965.

Self actualization, or at least the beginning of the foundation for self-actualization, may occur when facilitative opportunities for growth are made available and where the teacher involves himself emphatically to support the student in finding a solution to his encountered experience which relates to the here-and-now.

Since each experience is a new experience that presents different problems, no predictions and pre-conceived ideas are possible for planning artistic outcome. When directions are specified it is not in the interest of developing growth. Only when the student is allowed the opportunity, as through his experience, is he able to make adjustments according to his acquired insight and apply this to regulate his own growth in the continuous process for self-knowledge.

### 3. Purpose of Study

Regular art programs are not universal and range widely in quality as well as quantity. If such is the case, and the diversity to art education approaches investigated in this research seem to confirm this, then art instruction in special education is even less available.<sup>108</sup> "If self-functioning and independent functioning are two goals of art for the handicapped, the structure within which this occurs is critical. In order to creatively actualize the self, every human being

<sup>108</sup> C.C. Allrutz, "A Rationale for Teacher Education, for Art Education: Special Education", Art Education, Vol. 27, No. 8, Nov. 1974.

must be allowed to develop freely in his or her own way"<sup>109</sup>

Moreover, it has been noticed that special education programs employ art for a variety of reasons but nothing much has anything in common or comes close to promoting creative art expression. In addition art or what passes for art is often taught by untrained personnel, according to the N.A.E.A. Conference. Art expression is not considered as the vehicle or central force that may promote growth and development in each individual but rather it is employed for other purposes such as, diagnosis, therapy, or evaluation of intellectual achievement.<sup>110</sup>

A renewed attempt of searching for qualitative and conceptual frame of reference for teaching exceptional children through art seems to stem from the fact that exceptional children were considered incapable of being creative. The present search for alternative ways for bringing art to exceptional children no doubt has been strongly influenced by the findings of depth psychology and the humanistic forces. Both theories have made considerable contribution for understanding the need to express or to be authentically creative in order to become fully integrated human beings.

Also the self aspect in personality theory has been of significance to art and education because its attention to the self has been closely linked with creative processes that may assist in the potential towards self-actualization.

<sup>109</sup> J.A. Rubin, "Art is for All Human Beings Especially the Handicapped," Art Education, Vol. 28, No. 8, Dec. 1975, p. 9.

<sup>110</sup> C.C. Allrutz, "A Rationale for All Teacher Education for Art Education: Special Education," Art Education, Vol. 27, No. 8, Nov. 1974.



This alternative, the wholistic approach, developing the fullest human potential, lead us to believe that such approach provides the proper framework for guided self-expression with children of special needs since it takes into account the whole person aspect, objective as well as subjective, and increases cognitive and creative abilities, for successful participation in social, educational and life skill activities.

The central purpose of this study is to investigate the following hypotheses:

- 1) to examine whether the effect of specially designed art strategies promote creative self-expression in intellectually handicapped children, and evaluate the outcome of artistic development for finding out whether such application has a positive effect on their behavior.

Since the educational mainspring cannot be neglected nor overlooked we have attempted to compromise and accomodated modifying aspects of art and education into a combination of non-structured and semi-structured art activities. Besides promoting open ended classroom practices an additional option that compares the relatively free-choice art productions to the somewhat more deliberate or guided art activities remains. With a healthy emphasis on the pedagogical quality of art, thus stressing and taking both art as well as education into its prospectus, we therefore hoped:

- ii) to solve the practical component of the learning process by means of presenting a series of art learning strategies that simultaneously guides the program's overall aim. Each sub-division of the art learning process consists of a pre-test and a post-test. The experimental art education program has been scheduled for the duration of ninety (90) art sessions.

For its theoretical base or conceptual framework we have relied on humanistic teaching practices and incorporated held suppositions to learning objectives in order to find out whether such experimental art education program is effective for growth and learning. Through gathered input some evaluative conclusions, germane to art for exceptional children, may thus become known. Therefore we hoped:

- iii) to solve the theoretical component by examining the hypothesis collecting the necessary data and present the result in a descriptive analysis. The visual presentation of art works or products will appear in the form of slides supplemented by anecdotal information.

Viewpoints that regard the individual as a unique person seem to be more in agreement to art concepts and its heritage with humanistic concerns as it is linked to problems of man's existence and the inherent freedom of will to direct one's own destiny as opposed to reductionistic viewpoints so widely exercised in formal education. The molar approach to teaching art for exceptional children is more appropriate than molecular leaning as creative self-expression through guided activities will enable intellectually handicapped children develop their

fullest human potential and come to enjoy the learning process through art as it develops artistic skills and compliments all other learning; both behavioral and developmental. The methodological assumption therefore is that:

- iv) wholistic teaching, by means of facilitating constructive stimuli, suitable materials, and appropriate facilities, art learning processes could be improved and as a result would bring about: artistic growth; positive self-concept references; and warmer colours, freely mixed, as less restricted or innocent images are produced as a result of less restrained behavior.

## II. PROCEDURE AND METHODOLOGY

### a) Definition of Terms

This paper has used terminology with the intent to maintain a certain level of interest. Synonymous terminology has been interchanged to prevent monotony of reading. The substitution and interchangeable terminology may perhaps lead to confusion instead of clarity.

Therefore the next demarcation is an attempted summary of key words that offer, in its limited way, the following interpretive glossology. This hopefully clarifies and strengthens our position.

Definition: Art is ..... skill and creative process.

Descriptive Explanation: The term art connotes a vague description of human skill and creative process. To some of us art is an activity that includes a wide extension of various physical but mostly mental activities. It may be viewed in terms of aesthetic perception for some and to others the activity as a process of growth may be considered as the important factor. Technical skills for creating visual imagery are learned through practical explorations and repeated till a certain level of proficiency has been acquired with the confidence to manipulate art materials to such an extent as to obtain the desired results. To a large extent, certainly where no professional preparation is involved, technical accomplishments are of minor concern to the educator. The additional ingredient to skill, namely the creative process, poses educational

implications and causes misunderstandings, because it can not be readily formulated or accurately observed.

The concept of art in this paper relates to the act or process of creating visual imagery that involves:

- a) human skills, and
- b) includes mental activities.

Art, according to the Oxford Dictionary, is a "human skill as opposed to nature" of which the foregoing is "applied to imitation and design, e.g. in painting of artistic design" that demands imagination of the mind.

The process of art enables the restoration and integration of conflicting elements into harmonized wholes.

The fact that art and discovery draw on unconscious sources indicates that one aspect of all creative activity is a regression to ontogenetically or phylogenetically earlier levels an escape from the restraints of the conscious mind, with the subsequent release of creative potentials - a process paralleled on lower levels by the liberation from restraint of genetic potentials or neutral equipotentiality in the regeneration of structures and functions.<sup>111</sup>

Definition: Creative Process ..... conscious and unconscious elements expressed.

<sup>111</sup> A. Koestler, Therapy and the Arts: Tools of Consciousness, Anderson, W. ed., New York: Harper and Row Publishers, Inc., 1977, p.6.

Descriptive Explanation: The creative process is composed of several elements. The most obvious being physically involved. Active participation requires a conscious effort which stems from mental activities. Researchers such as Guilford, Torrance, Barron, MacKinnon and others have extensively investigated whether creativity was linked to intelligence but were not able to arrive at conclusive data that creativity is the result of superior intelligence.

Brittain<sup>112</sup> in his An Experiment Toward Measuring Creativity identifies a number of clusters associated with creativity namely, fluency, flexibility, originality, sensitivity to problems and the capacity to organize.

The creative process may be regarded as an act of participation that is guided by conscious effort of imagination and sensorial experiences that form and make up new information in conjunction with past perceptual experiences from the unconscious.<sup>113</sup>

Its process might be thought of as a kaleidoscopic event in-where revived images are combined in a "present experience at the ideational level, which is not in its totality a reproduction of a past experience, but a new organization of material derived from past experience: such construction

<sup>112</sup>W. L. Brittain, "An Experiment Toward Measuring Creativity," Research in Art Education, 7th Yearbook National Art Education Association., 1956.

<sup>113</sup>J. Drever, A Dictionary of Psychology, Baltimore: Penguin Books, Inc., 1966.

is either creative or imitative, being creative when self-initiated and self-organized and imitative when following a construction initiated and organized by another"<sup>114</sup>

The creative process is still much of a mystery in the sense that we are unable to fully explain the ins and outs. But according to Maslow:

It is always described as a loss of self or of ego, or sometimes as a transcendence of self. There is a fusion with the reality being observed, a oneness where there was a twoness, an integration of some sort of the self with the non-self. There is universally reported a seeing of formerly hidden truth, a revelation in the strict sense, and finally, almost always, the whole experience is experienced as bliss, ecstasy, rapture, exaltation.<sup>115</sup>

Expanding on this, Rollo May<sup>116</sup> says that the encounter of creativity stresses the need bringing the "subjective pole" into contact with the "objective pole" in order to create and experience heightened consciousness or awareness.

<sup>114</sup> J. Drever, A Dictionary of Psychology, Baltimore: Penguin Books, Inc. 1966, p.130.

<sup>115</sup> A. Maslow, Therapy and the Arts, 1977, p.16.

<sup>116</sup> R. May, Therapy and the Arts: Tools of Consciousness, Anderson W., ed., New York: Harper and Row Publishers, Inc., 1977.

Definition: Creative Expression ..... self and expression.

Descriptive Explanation: In continuation of Drever's statement concerning creativity when self-initiated we accentuated the self-aspect as explained by humanistic psychologists and therefore employed the term creative self-expression.

In fact, we believed creative self-expression to be synonymous to the same concept of authentic expression, creative expression or spontaneous expression which terminology, as far as we understood, is interchangeable since the self is implied in such description as the potential source of creativity.

If such is the case then it may seem redundant to call it creative self-expression instead of creative expression.

Nonetheless, since no professional dictionary of terms exists to better guide us, and since we wished to emphasize the self, we frequently apply the term creative self-expression.

By creative self-expression is thus meant an expression of the self outwardly and where the creative act attempts at some form of authenticity, while employing objective and subjective levels of functioning. The potential that art has to offer depends on the individual's willingness to venture and find meaning useful for himself. Therefore the lesser the dependence on directed stimuli the higher the likeliness of being an expression of the self.



The true self comprises of inner aspects (unconscious) that are projected outwards, as well as outer aspects that are felt inwards.

Since the ultimate goal is to strive for independence, that assists the individual to develop his own unique identity (self-actualization), appropriate learning experiences ought to be provided. The antithesis would be when art activities become too directed and too concerned with technical accomplishments that not only results in stereotyped art making but hampers growth and development.

In exploring art creatively, problems are encountered and solved by means of physical and mental abilities, exercising thus all aspects of human capacity.

Definition: Guided self-expression ..... quality of stimuli and teacher as facilitator.

Descriptive Explanation: The emphasis in creative expression is on the self. Art activities for fostering growth and development are guided as opposed to being taught and suggestions are being made instead of instruction on how to proceed. Activities that are too directive become exercises that often lack ingenuity and something personal.

Guided self-expression can only take place under those conditions that are favorable in terms of encouragement and experimentation with media; in terms of creative imagination; in terms of expressing feelings and emotions in an acceptable manner.

As the teacher becomes a facilitator and gives personal attention to each individual with a minimum of interference in the creative process the child is encouraged to draw on his own mental and physical resources. Technical assistance is offered when the child may be at a loss; and art principles are introduced indirectly by means of making suggestions when discussing the art product with the child. These principles are only understood when they have meaning for the child and can be manipulated as it enhances the experience through art. The teacher's role then is to help the child develop his ability to express himself creatively and, for the purpose of this discussion, is regarded as a facilitator who gives personal attention to each unique person on an individual basis. Directions, given at the beginning of each art session, are kept open ended. Verbal instruction or cues serve rather as stimuli that encourages the creative process as opposed to rigid adherence of instructions that students are to follow blindly. The resulting product, in addition to interactive processes may give the teacher some indication of the child's weaknesses and strengths. In this way the professionally competent art teacher can be of better service to the child and provide him with information relevant to the needs of the child. Virginia Axline, an associate of Rogers, urges educators to provide "a feeling of permissiveness" during the activity so that the child is not stifled in expressing his feelings creatively. The basic therapeutic principle, modified for educa-

tional purposes, is to allow the child responsibility for making his own choice as often as the educational system allows for. Axline advocates that when a teacher applies the basic principle of non-directive therapy to a child's free-expression, then that teacher adds an important dimension towards the child's overall growth and development.

However, she believes misunderstandings of this principle have caused instances where teachers abandoned their principles and substituted them with the "do your own thing" kind or laissez-faire. This according to Axline is neither implied nor to take place for she continues "free expression is not enough in itself to bring about insight for the child. The therapist-teacher is alert to recognize the feelings the child is expressing and reflects those feelings back to the child in such a manner that the child gains insight into his behavior".<sup>117</sup>

Usually it is when the child is challenged by a qualitative input and stimulus from within that self-expression becomes a tool for developing inner needs and cognitive processes. In the process of creating visual images the child utilizes various mental abilities, develops sensory awareness and expresses emotional needs.

<sup>117</sup>V. Axline, Play Therapy, 1977, p.142.

Guided self-expression therefore seems more appropriate as directed activities would minimize those aspects. Especially when the outcome of art is greatly pre-determined by the expectations of the learning process, the school program or the teacher which as a result may drastically diminish the challenge to create new concepts. Besides emotional and behavioral improvements the forms of socializing that take place during constructive art activities build for better channels of communication and integrate all aspects of learning.

Definition: Special Education ..... quality of instruction and special learning facilities.

Descriptive Explanation: Since the educational needs of exceptional children are more complex and more demanding than "regular" children, provisions must be made to accommodate these needs. Appropriate conditions may alter their behavior when an accepting climate has been established in where the whole child has been considered, developmentally, cognitively and emotionally. These considerations will encourage the child to flourish. During activities where all aspects are integrated into educational opportunity can learning through art make valuable contributions to children with special needs that experience difficulty with the learning process.

The definition then of "special" as in special education broadly speaking is to be understood the provision of "special" learning opportunities for those not able to benefit

from normal methods of instruction. It usually involves the adaptation of methods and materials."<sup>118</sup>

Instructions for exceptional children, as offered by Quebec's school system, is regulated by the Ministry of Education and organized according to emotional or learning difficulties.

The Ministry of Education has adopted, for the purpose of providing special measures of teaching for Quebec's 72,000 handicapped of which 8,000 are in institutions<sup>119</sup> in the following categories:

- a) Child with learning or emotional problems.
- b) Mental deficiencies.
- c) Physical deficiencies.
- d) Auditory deficiencies.
- e) Visual deficiencies.
- f) Socio-emotional deficiencies.
- g) Learning disabilities.
- h) Being multiple handicapped.<sup>120</sup>
- i. Exceptional children are also called handicapped children with special needs whose intellectual impairment or physical disability such as deafness, visual impairment or emotional disturbance thus requires special measures of teaching methods -

<sup>118</sup> S. Rogow and C. David, "Special Education: Perspectives, Trends, and Issues," Phi Delta Kapan, Vol. LV, No.8, April 1974, p.514.

<sup>119</sup> J. Maskoulis, "Handicapped Kids Survive on Love," The Gazette, February 18, 1980, p.51.

<sup>120</sup> Entente, 1978-1980.

logy from which the child may benefit.

2. Intellectually handicapped children are those children identified under the heading of mental deficiencies (b) and are considered either to be educable mentally retarded or trainable mentally retarded.

This research project addresses itself only to the educable mentally retarded (EMR) who is believed to be a "child who, on a valid intelligence test, administered by a qualified person and according to the scientific procedures has an intelligence quotient which is between 55 and 75. A deviation of +5 or -5 is considered normal in the use of an intelligence quotient".<sup>121</sup>

- b) Pedagogical outline to guided art activities with exceptional children.

1. Extensive Educational Goals.

The experimental art education program is designed specifically to help exceptional children discover and enjoy their own creativity without the loss of support or fear of failure. Learning through art, by exploring inner and outer worlds, makes "teaching" methods in art redundant since the pupil establishes his own aspirations for learning and behaving under the guidance of an adult who facilitates this opportunity as much as the educational system allows for.

Art presented from this point of view has as its ultimate goal the following aim:

- o To develop the child's fullest potential as it relates

<sup>121</sup>Entente, 1978-1980, p.182.

to affective, cognitive and psychomotor behaviors;

- o To foster the child's creative abilities as it complements and reinforces all other learning and promotes growth in terms of self-realization.

Artistic learning procedures are utilized for developing personal growth, of which the art experience, the encounter between the pupil and his medium, guided by the teacher, thus becomes the vehicle for working towards such goal. The emphasis therefore, since each experience is unique, is to be directed towards, or dealt with on, an individual basis.

## 2. Formulation of Criteria

Due to the characteristics of creative expression and the difficulty to articulate this process verbally, it seems obvious that no single test for evaluating artistic responses can be formulated.

The difficulty to establish precise information in clarifying the methods of evaluating creative art experiences may stem in part from an intellectual desire or professional need to approach the creative process in scientific anticipation. Numerous studies have been conducted as to identify creative behavior which too often was formulated around intelligence. Those studies (Torrance, Brittain, Burkhardt and MacKinnon to identify a few) have pointed out that creativity has many versions which cannot be put into a single framework.

Generally, it is an acceptable phenomenon that creativity is developed by mental activities that structure new possibilities; upon closer examination this indicates that the learner employs a variety of abilities for solving the problem during the initial stage and vari-

fies his result with perceptive information that support his idea,<sup>122</sup>

The sole reason for touching upon the issue of creativity in relation to intellectual pursuit is to drive home the point that true creativity cannot be taught through intellect alone as some believed it to be. This factor must be borne in mind when artistic activities are planned. For, presenting appropriate educational opportunities does not mean establishing a criteria in where the student ascribes his creative expression, but rather to formulate those elements that can be promoted and understood for the purpose of facilitating quality art education that enhances the student's growth.

Those so called elements could be summarized by a further division of the overall objective into sub-categories of goals.

Having stated the overall objective of the experimental art program several sub-categories are to be considered as they identify and orient the teaching methods and art strategies. Our belief is based on concepts that are inherent in quality art education which attributes are claimed to be:

I. Expressive

- o as it develops communication and expression of ideas and feelings in graphic form.
- o as it develops imagination and problem solving aspects.

II. Developmental

- o as it provides art tasks that are gratifying mentally and motorically.
- o as it develops order, control and self-discipline.

<sup>122</sup> W. Brittain, "Measuring Creativity", 1956.



### III. Educative

- o as it promotes positive learning situations that allow for a sense of achievement.
- o as it provides opportunities for self improvement within a structured environment, (educational system).
- o as it provides opportunities for independent functioning.

### IV. Integrative

- o as it provides opportunities for the mind and body to unify and work together towards the harmonization of self-aspects.

### V. Therapeutic

- o as it provides socially acceptable opportunities that reduce or release tension and inner frustration.
- o as it promotes healthy interactions of group and social participation.
- o as it nourishes a healthy self-image and promotes awareness or psychic consciousness.

### c) Teaching Procedures Described

Methodology: The procedure for facilitating creative self-expression is divided into three areas: 1) teaching methods, 2) activities, and 3) materials. These three items, in part, are accomplished by developing units of descriptive information and instruction that specify the treatment, the art materials needed to do the job, the rationale or conceptual framework for developing behavior, the objectives or goals to be gained, the art task or theme and a general reference to the

structions with specified verbal cues to stimulate creative art expression and processes of emotional and mental growth for human development.

1. Process Component

The methodology as presented combines or attempts to integrate principles and ideas related to:

- o Education, that stresses developmental and cognitive processes.
- o Art, that stresses creative processes and perceptual awareness.
- o Psychology, that stresses (as related to our topic) integration of the inner self and therapeutic principles of psychotherapy.

The application of the creative process identifies pedagogical procedures which most effectively increases and fosters development of the fullest human potentials. Indicatively, the modus operandi for instruction is implied or indirect as opposed to direct instructions found in formal teaching.

The creative process is constructed upon three main concepts that direct the process namely authenticity, autonomy and symbolic communication. If these features are proper assumptions that affect the creative process, as alleged by humanistic exponents, then it seems reasonable to deduce that the act of creative involvement can not be formally taught by means of directed teaching procedures.

The educational role, as presented in this paper, amounts to one where teaching is performed by giving suggestions and hints that endows the student with ability to manipulate and explore those cues graphically while interpreting and giving expression to its meaning.

As there is no single correct approach or definite rule for developing its meaning the student is challenged to find a creative solution. To do so he needs to tap his own resources and touch his inner potentialities. In his willingness to venture into the unknown he opens himself to new experiences. Independent functioning is thus realized when the student takes initiative, is willing to work through and gives his fullest expression to the art task.

For that reason methods that divert from the creative process, or artistic model, could be turned, unknowingly, into practical exercises that have fallen prey to stipulation. The idea of drafting pedagogical outlines must not be regarded as final formulations that at all cost must be followed verbatim in pursuit of education.

Rather outlines are seen as working papers that serve as reminders for staying on course, to prevent pitfalls and undue sidetracking and to maintain as much as possible concepts that develop human growth.

The intention of specified verbal cues is to aid the teacher, when commencing art sessions, to evoke a responsive cord in the student as to spur on creative expression. The teacher needs to be aware that what is communicated at the beginning of each session may set the pace for expectation. If authenticity is to be supported and encouraged then verbal subtleties that suggest authority needs to be avoided.

In what direction creativity should unfold cannot be written objectively or verbally communicated since art and its encounter, although universal, cannot be fully explained nor formally taught.

An alternative to formal teaching takes place when individual instruction is emphasized. The relationship between teacher and individual becomes an important aspect and art teaching occurs when the teach-

er tries to understand the frame of mind the student is in and what it is that the student tries to develop. To assist the student in his aspirations the teacher communicates by means of suggestions and hints at a number of possibilities for developing the art product. The student may accept some of the suggestions or he may reject them but at no time is the student forced into a situation that he/she is not comfortable with.

In short the teaching procedures that seem to be most effective for developing human growth through art are those techniques that incorporate exploration, imagination, manipulation and suggestion.<sup>123</sup>

Art is a language of metaphor and presents the inner experience. Spontaneity and genuineness is what the teacher should emphasize when exploring or offering art activities which as a result of its orientation is conducted along non-directed processes in the sense that the teacher steps back after introducing the stimuli and only mediates when progress is impeded or upon request by the student.

Creative expression is heavily weighed towards the non-functional or symbolic identification which plays an important role in this process. The peculiar function of art is characterized by its ambiguity which makes it impossible to predict art responses and human behavior, with precision, in advance. Even if outcomes may not be clearly defined it is of the utmost importance that its methodology assures that the product be genuine, that the decision of developing art production rests largely with the student, and that feedback of its graphic expression is positively communicated.

<sup>123</sup> R.J. Hallman, Teaching: Vantage Points for Study, Hyman R. ed. New York: J.B. Lippincott Co., 1968.

## 2. Content Component

o Art Materials: On the subject of what kind of art materials should be introduced to the learner little information has come forth that would recommend the kind of materials for a certain type of art activity. Seemingly exploration of media has resulted, not towards the benefit of creative and spontaneous expression and potentialities of the individual, but rather towards the possibilities of typical exercises of which the "rorschach" like painting, as one example, have become the run of the mill.

No doubt certain materials impose technical competence that requires skillful manipulation and practical exercises for mastering its technique, at least basically, before the medium may be employed as a tool for creative expression. If these materials are not to become sources of irritation that increase frustration and hamper freedom of expression for exceptional children then a wise choice of materials has been made by the adult who provides opportunities for creative self-expression.

It follows that materials that need to be explained formally and practiced with before attempting art production are, momentarily, avoided. Since the aim of this project is centered upon investigating the development of creative self-expression as opposed to technical explorations, basic materials such as pastels, water color, poster-paint, tissue paper and clay to name a few were preferred as we believe them to be more suitable for exploring and developing artistic and human growth.

We realize the limitation of only offering, for instance, pastels, instead of allowing a fuller choice and range of art materials to choose from by the student. The reason however, for "restricting" art materials for the duration of each of the 15 art sessions is largely due to the research design under the obligation of consistency of variables, among which materials is one, for the purpose and benefit of research.

Nonetheless, on the choice of materials, we basically share Kramer's<sup>124</sup> opinion that students become impoverished by introducing too much variety and materials which only explores superficially and most probably contain little substance for developing artistic creation. The constant exchange of materials and expectancies associated usually leads to wanting more of the same since deep satisfaction, an experience that transcended significance, has not materialized.

Keeping in mind the ultimate goal we felt the responsibility for fostering creative potential is partially in the hands of the teacher who introduces the materials as tools for growth. By having offered the basic materials we believe to have served the physical need of the creative process which to our understanding seems most appropriate and suitable for developing this goal.

#### o Art Activities

As the educational component is part of the paradox within "art education" we could neither ignore nor neglect this factor even if we are not able to resolve its imposing conditions.

<sup>124</sup>E. Kramer, Art as Therapy, 1974.

Taking into account the methodology within the field of education we assent that concepts of humanistic theory would serve best to represent the educational goal and methods of instruction in education through art with exceptional children as set forth in this project. Consequently its importance on how art activities are announced needs to be construed.

First of all if non-directive principles are modified and incorporated in art procedures then verbal communication, that directs without being too direct, yet exhibits concern and understanding of individual needs and sentient art processes that for all intents and purposed is imbued with direction and order, becomes all important in the process of learning to become one-self.

Secondly, while we proselytize to viewpoints that true creative expression can not be injected by pre-determined didactic information, we are also of the opinion that there is a considerable need, pedagogically speaking, to put into print sensitive instruction, cues and clusters of subjective experiences that seem to nurture and effect the child's development.

If other disciplines in the teaching profession are capable of collating resources in print then should art educators be exempted from this task? How is the discipline of art education to improve its instruction if no comparisons of scientific significance can be made?

Certainly we do not profess to have a solution to problems that eminent art theorists long have struggled with. But on the

other hand, if art education for exceptional children is to make progress then it must address itself to field studies in order to find answers for improving its conditions, and not merely limit itself to intellectual debate or philosophic inquiry no matter how rigorous its discussion.

For action research to be minimally successful we are of the opinion that some format is necessary to guide its methodology. We have come to understand that certain key concepts are necessary for developing human growth through art as advocated and in accordance have attempted to build themes around these key concepts.

As the main purpose is centered upon investigating art activities with exceptional children we have somehow restricted accessibility to art materials, variety that is, but assume to have increased creative self-expression.

Not wanting to restrict the student in creative self-expression we attempted to avoid formal studies of art principles and introduced an art task, a theme capable of evoking imagination, feeling and expressing its salient personage.

The initial guiding of the art task or theme is accomplished by introducing evocatory statements that may take on either direction for developing the art product. Simultaneously it provides the student with a feeling of instruction and encourages the use of his own resources in the search for subject matter as well as to develop his images creatively.



Since its orientation is not therapy, there is no need to encourage unconscious projection for release. But neither are art activities to become overly stimulated or directed, as that too might reduce the effectiveness and probably hamper emotional growth and human development.

To maintain healthy balance and avoid activities that are either too directed or place too much emphasis on cathartic outcomes, carefully planned procedures have been designed to bring about humanistic concerns and present consistency in format, compatible within an educational framework that allows the student optimum choice and opportunity for development.

The themes and open-ended sessions promote and reveal concepts for humanistic art education, worthwhile for advancing concepts of self-aspects, awareness or insight, imagination and feelings.

In contrast to some views we believe that suitable art strategies can be formulated not so much in observable outcomes of behavior but in identifying clusters of subjective and objective experiences that have a positive effect on the whole person and by facilitating those themes that promote these clusters. The need to write down strategic information is demanded professionally in more than one way. To ask for procedures, in theory and practice, seem reasonable demands for knowing how growth may effectively be encouraged through art.

In order to observe the aims of growth processes guidelines can assist the teacher to do a better job as part of the activity is pedagogically formulated and the completion of stimuli is left up to the student who adds and manipulates evoked images; according to his creative potential and need.

The didactic concern is to communicate emphatically that input or stimuli to which the student can respond creatively. Art sessions for exceptional children are designed to develop creative potentials with the intention to promote:

- o self awareness and sensory perception;
- o creative self-expression and communication;
- o / imagination in approaching and solving problems;
- o developing skills in art media.

d) Design and Procedures

1. Research Methodology

The research methodology selected, to investigate guided self-expression with children of special needs at the junior high school level, is in the form of action research, which, because of limitations seems the most workable approach. This approach allows the investigator to experiment with different art education approaches germane for obtaining knowledge that is applicable to the learning process as it may develop new skills or fresh approaches to guide art activities more effectively for exceptional children.

Action research because of its practical approach and relevant

cy to an actual classroom situation is chosen. As this kind of research is more accessible to the teacher-investigator. An orderly framework of wholistic teaching and guided art activities by means of specific art strategies, based on humanistic theory, may thus be applied, tested and examined by means of useful feedback. As this study involves and relies on actual observations, behavioral data and artistic products, some degree of empirical knowledge may be present.

## 2. Experimental Design:

In order to stay within the framework of educational structure the planning of art sessions necessitated imposed time limits, set by scheduling and the class environment in where the art activities were held. Due to unforeseen circumstances the class group had to move its quarters and located themselves in a regular classroom unsuited for art activities (no sink, no art tables, lack of art equipment and materials.

With these limitations in mind materials were introduced that would benefit the student's needs and adhere to restrictions of the physical environment; and provide, in addition, useful information relevant for experimenting with guided self-expression for the purpose of researching alternate art teaching procedures.

In the attempt to control the variable "materials" each student was given identical equipment, such as coloring pastels, paint, the same size paper for most sessions; but especially for pre and post test art activities, for which grey construction paper was used. This paper is more suitable because all colors show up and provide a good background.

Equally important to keeping materials constant is the adhering to sequence of directives as it provides an open ended structure.

Art strategies are spelled out in the teacher's guide to art activities as descriptions of art materials, and practical applications, are provided to guide its humanistic orientation.

To put the research hypothesis to test four activity components were selected namely drawing ( $D_1D_2$ ), painting ( $P_1P_2$ ), collage (C) and clay (Cl). Each activity component is presented according to the following plan.

Design - One Group Time Series

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
$T_1$	X	X	$St_1$	X	X	X	$St_2$	X	X	X	$St_3$	X	X	$T_2$

Legend:

- $T_1$  - Pre-test.
- $T_2$  - Post-test.
- St - Experimental Treatment
- X - Developing skills

At the beginning of each activity component a pre-test,  $T_1$  (art assignment) is given to the entire group. Following the pre-test, specified directions (semi-structured) and art strategies (stimuli) are introduced, X, for practising and developing creative art learning skill. Having had some opportunity for self-expression through guided directions experimental treatment is presented, St 1, 2, 3, by non-directed instructions (non-structured stimuli). The last two items, semi-directed (guided) and non-directed activities, recur according to

The duration of the study covers ninety art sessions, occurring on a daily basis with a time span of forty-five minutes per session. A breakdown of each process component is as follows:

PROCESS	DRAWING	PAINTING	COLLAGE	CLAY	DRAWING	PAINTING	TOTAL
SESSION	15	15	15	15	15	15	90

### 3. Sampling

The experimental group for this study originally existed of fifteen youngsters enrolled in grade seven. (Their first year of exposure to a comprehensive high school). Due to a variety of reasons only ten remained in the program. Their ethnic origin and cultural background varies, which for the majority is European. They share socio-economic similarities. At present the students are at least two years behind in their academic progress and are following a special education program although integration into regular classes is attempted as much as the circumstances allow for.

They have been identified as intellectually handicapped (EMR) students. Each individual presents different problems that interfere with the learning process. Due to sampling restrictions beyond our control the study for that reason consists only of one experimental group exposed to a specially designed methodology.

#### 4. Instrumentation

The measures for gathering relative information make up the following items:

- Test:
- Art assignment (pre-test and post-test).
  - Children's Personality Questionnaire (CPQ) (Guidance Counsellor).
  - Slosson Reading Test.
  - The Luscher Color Test.
- Scales:
- Art rating scale for color preference.
  - Art rating scale for expressive ability and art responses.
- Observations:
- Anecdotal records are kept in a daily log and art responses are made to describe or record work habits, behavioral and art responses.
- Measure:
- Daily records are being kept of student's responses to the art activity (positive or negative), his/her attendance, and behavior impression are recorded by an outside observer.

#### 5. Methodology

The classroom procedures for facilitating and testing creative self-expression through art is divided into three areas: 1) teaching methods, 2) activities and 3) materials. The three items, in part, are accomplished by units of instruction that specify the treatment, or con-

ceptual art theory, the objectives or goals to be gained, the art task or theme and a reference to instruction and specified verbal cues to stimulate creative art expression and processes of mental growth.

#### 6. Analysis of Data

The analysis of data should show changes in growth and development and answer: a) whether the effect of guided art activities fostered creative growth in art expression; b) whether art strategies and wholistic teaching contributed towards positive changes in attitude, self-references, and improved the learning process.

- o All children have been diagnosed previously and grade level and ability has been established.
- o Tests have been administered at the beginning of the program by the guidance counsellor and re-administered upon completion of the program.
- o The research study was started in November 1978 and ended in June, 1979. The teacher-investigator has been assisted by the Department Head of Special Education for recording observations and art responses. The program was offered 5 days per week, 1 period per day (45 minutes) at the same time slot.
- o All art products were collected by the teacher-investigator, numbered and recorded. The evaluation of the art products, pre-test and post-test, were presented to two groups of independent judges. One group consisting of experienced art educators while the other group consisted of inexperienced judges.

o Statistical analysis of pre-post test results are reported in Chapter of findings.

#### 7. Limitations

The limitations surrounding the study are of the following nature. The methodology employed in this study for statistical analysis is rather weak since there is only one experimental group and no control group for adequate comparison. Because of teacher participation a certain degree of bias is to be accounted for, thus the recording of pupil behavior and art quality is influenced by subjective opinion. However limited the concern for nomothetic aspects of statistical group averages may be, the idiographic concern for the unique individual has been maintained by recording descriptive data that seemed meaningful for the individual.

Other restrictions that limited the experimental study to action research, instead of a more rigorous method of investigation, involved factors such as: 1) the limitations of the teacher-investigator as a "professional" researcher and 2) limited "access" to special education students in our comprehensive high school which fluctuates around 4% of the total student population.

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### III. RESULTS OF THE EXPERIMENTAL ART EDUCATION APPROACH

#### a) Art Activities Component.

Media such as drawing, painting, collage, clay and again drawing and painting ( $D_1P_1C$   $C1$   $D_2P_2$ ) were presented respectively. Each component was planned for 15 periods and consisted of non-directed sessions and semi-directed or guided sessions with the overall emphasis placed on the development of spontaneous and creative self-expression in the service of human growth and development.

Especially in the early stages of the study the children were hesitant and unsure what to expect. But once they had started and were relieved to see that innocent images, scribbles, and playful events were required to record on paper their tenseness subsided. Doing what seemed contrary to producing a technical accomplishment was certainly an approach they were not accustomed to; and probably missed the specific art instructions they had barely become acquainted with during their short lived introduction to arts and crafts.

For a while the majority seemed apprehensive of not being able to deliver a good picture, the kind that would gain the teacher's approval and win the admiration of their peers! But as time went on with added assurance and as much support we could muster to create a relaxing atmosphere, their self-confidence built up, most students became less doubtful about their own ability to produce a picture. Even when their pictorial expressions did not turn out the way it was originally planned, they seemed to become somewhat more accepting of their temporary set back and learned to cope with life's frustrations.

Of course not every session turned out to be a winner. But slowly certain improvement could be observed as angry outbursts, frustrations, and excessive energy levels were constructively channelled into the enjoyment of doing something that provided success at their level while expressing through the medium their concerns and daily experiences by which they seemed pre-occupied.

Over a period of time their ability for self-expression improved as observed from the visual images produced. But more significant were the signs of developing insight and self-awareness, albeit small, as evidenced by their ability to handle form, shape, size and to become absorbed or concentrate, certainly longer than some were capable at the beginning and to draw and paint objects and scenery that had meaning to them. Often their subjects became conversation pieces and allowed the adult to enter the world of the child thus obtaining a glimpse of their hopes, desires, painful as well as joyous moments which ordinarily would have been difficult to share in a verbal manner.

Trying to understand the child's predicament and taking a genuine interest in whatever he/she offers, whether it be a need to verbalize or show their art work, were regarded as opportunities to strengthen the student-teacher relationship. The small class size and unique position of the art teacher allowed such interaction and consequently each individual received personal attention and care when required.

When the first series of drawing sessions came to an end it was noticed that some activities were less successful than others. The reason for it can only be guessed at. It may well be that either the art task was too demanding, did not stimulate enough enthusiasm to sustain a level of interest, or instructions were not clear or simple enough.

At any rate diversionary tactics were used for instead of it being a creative experience it turned into an acting out session for some. Possibly intense feelings were aroused by the activity and blocked their ability to respond creatively. A few sessions definitely turned out this way. In all, even those sessions were of some benefit as it promoted a personal release. As a result some changes were made in existing plans and activities that seemed to generate inappropriate behavior for a classroom situation were replaced.

The painting sessions were started with a pre-test that involved making different kinds of brushstroke marks followed by a free choice picture. Of greater interest is the second picture, for although the first one prepares the student to loosen up, the next one may provide the teacher with some important clues as to what he choose as subject and its treatment or rather preferred to continue the playful events as suggested in the making of different brushstrokes.

By now most students were painting in a style that reflected their shortcomings. Some had more difficulty than others painting a house, a boat, a car or landscape. Being sensitive towards their art work and giving hints and suggestions to choose from, mainly upon request or clarification, became an all important aspect for their growth as it uplifted their confidence for self-expression. Their art work, perhaps, had been ridiculed enough in the past. One puzzling factor remained as the subject matter of people conspicuously lacked their repertoire.

It was only during collage making that the real reason for

avoiding to draw and paint people came to light. In this medium their subjects consisted very much of people, magazine cut-outs, who represented a certain image such as fame, beauty, motherhood, love, marriage with which the girls identified themselves while the boys were more interested in masculine subject matter, cars, motorcycles, bad guys and movie stars. With collage materials, it was remarked, it is not so difficult to paint people. Seemingly they felt less confronted by their inadequacy to portray people than in drawing or painting.

Making collages took on a different direction than was originally foreseen. Although the art works were less creatively put together, because a lot of magazine pictures were employed to cover up their paper, more information about the students' dreams, hopes and frustrations became known. Also the way in which art materials and kind were introduced may have doused the interest of the group as they seemed reluctant to put in greater personal effort.

Working with modelling clay was welcomed, especially by the boys but less enthusiastically received by the girls who were reluctant to touch and handle the clay at first but adjusted themselves in due course. This medium was occasionally used for release as some boys obtained satisfaction in its pounding capacity, a need to flatten and squeeze its mushy substance till literally covered, or explore propelling effects at the expense of others. After clay modelling, drawing and painting activities were repeated in order to assess whether

creative self-expression and growth of self-awareness had progressed.

Since we were simultaneously interested in the students' preference of medium and gauge the quality of facilitating, students were asked, at every session, to state whether they liked or disliked today's activity. From the responses gathered this group indicated a higher preference for clay (93%) followed by Collage and Drawing (92%) with painting last (90%).

TABLE I  
ACTIVITY PREFERENCE SCALE

$D_1$	$P_1$	C	Cl	$D_2$	$P_2$	Component
118	125	121	115	134	85	+Responses
34	14	11	9	12	18	-Responses
78	90	92	93	92	83	+% Responses
22	10	8	7	8	17	-% Responses

These tabulations are not offered as statistical evidence but rather serve as indications from which a number of evaluative references may be drawn.

It is interesting to note that the four components  $D_1 P_1 C Cl$  show an incremental gain (upwards) that possibly came about as a combined result of:

- a) more children started to enjoy artistic expression that enriched the learning process, and/or,
- b) the program as a whole reduced the number and intensity of behavior problems and enhanced the students' self-image and/or,
- c) as the students uncovered capabilities, unknown to them and experienced positive references, i.e. some form of success, their level of motivation to obtain more of the same increased.

While the percentage is minimal a decrease of one percent (1%) in  $D_2$  did occur, followed by a more drastic drop in  $P_2$ . This may have accounted for the fact, by the students' own admission, that they had done drawing previously in the program and rather preferred a different activity. Unable to fulfill their wishes because of design the students, reluctant at first, accepted a repeat of drawing activities.

In this second time around a number of positive changes were observed during these activities and, with the exception of two, (one remaining within his previous proximity of artistic performance while the other regressed) the remainder of the group increased their own level of performance. Examples of behavior and expressive changes were recorded from a number of sessions which were devoted to developing spontaneity, feeling aspects as expressed through and in their work, which seemingly also started to develop in significance. Some were seen happily whistling and humming along with the music, brought in as a stimuli while others became more experimental with colors and shapes.

At times when explaining the free choice activities students frequently budded in and practically recited the instructions prepared for the activities. Having used a standard set of phrases over and over again the students by now knew exactly what the teacher was going to say. Being precise in what the task entailed reduced insecurity of not knowing how to proceed. This uncertainty was noticed especially in the beginning of the program when several students privately asked for re-explanation. Keeping to the same format at the beginning of each session the consistency with which it was presented seemed to have paid off.

In explanation to the last series of painting sessions( $P_2$ ) which in response to likes and dislikes decreased, several factors may have influenced this drop and does not per se indicate increased rejection. First of all art sessions were liked or disliked for different reasons. Answers, by the students, as speculated, may have been influenced by peer responses and their displayed moods or behaviors. Also it must be mentioned that due to a number of interruptions time was running short to cover the intended length of the program and consequently a number of activities had to be doubled up. Besides, it is our experience, that towards the end of a school year motivation and performance slackens as evidenced by attendance.

b) Behavior Changes

The following information (Table II) is presented as an indication of changes in attitude and behavior as noted by an observer.

While previous material was offered to gauge the acceptance of guided art activities with specially designed strategies to promote self-expression, the recording of behavior, it was hoped, would furnish additional information of behavior as effected by the program.

While no particular or official scale was used, behavior was simply recorded as an overall impression during the student's daily art task and rated according to a five point system. What to one teacher might be considered as inappropriate behavior, to another it may not, depending on tolerance and understanding of growth processes related to particular age groups and deficits. But even though some bias, combined with difficulty to "measure", may be accounted for, some degree of consistency was maintained since all recording was done by an outside observer.

The scale then used in this study consisted of the five following entries that read as follows:

Scale for Overall Behavior Impressions

1. Inappropriate (overly excitable).
2. Less Inappropriate (Less excitable tending towards average).
3. Average (Behavior usually displayed).
4. Less Inappropriate (Less quiet or withdrawn).
5. Inappropriate (extremely quiet or withdrawn).

The numerical values 1-5 were assigned as to be understood as presenting impressions as: 1 - overly excitable; 2 - less excitable and tending more towards average; 3- average or that kind of behavior the student usually displays; 4 - less quiet or withdrawn and tending more



towards average; 5 - extremely quiet or withdrawn.

TABLE II

	1	2	3	4	5	
	I....	I....	I....	I....	I	MEAN SCORE
D <sub>1</sub>			.			2.92
P <sub>1</sub>			.			2.92
C			.			2.86
Cl			.			2.76
D <sub>2</sub>			.			2.89
P <sub>2</sub>			.			2.87

From daily recordings a class average or mean score was calculated representing each of the six activity components. As noted the groups' averages fall numerically between 3.00 and 2.00 (average to less inappropriate), possibly indicating a level of energy that we assume to mean "active activity" as opposed to "passive activity".

As no real comparison to a set of criteria is possible the clay component (2.76), showing the furthest from the average, may be explained, in that working with clay draws out more of a behavior reaction for most, an emotional response to which students are compelled to act. A preference and need for working with clay may perhaps signal a level of development that is in need of sensorial expression as drawing - painting deals more with abstract and conceptual references. This

however is more of an afterthought as we were not able to observe such assumption with greater precision.

Regardless, it is interesting when the observed behavior rating scale is placed in comparison to the students' choice of activity. Their preferential order against the mean behavior, with the exception of painting (2.87) poses the question whether an inverse relationship between the two is possible?

	<u>Preference</u>	<u>Activity</u>	<u>Mean Behavior</u>
1.	93%	Clay	2.76
2.	92%	Collage	2.86
3.	92%	Drawing	2.89
4.	90%	Painting	2.87

Furthermore, when comparing the early series with the last ones we also notice a numerical difference, but unfortunately are not able to say with exactness which figures would present a more acceptable norm of class behavior for making visual imagery. We suggest the last series  $D_2P_2$  come closer to represent their true average behavior since the early ones  $D_1P_1$  could be regarded as acquainting sessions for students to teacher, and for students to art activities.

	<u>Pre-test</u>	<u>Post-test</u>	<u>Mean Difference</u>
$D_1$	2.92	$D_2$ 2.89	- .03
$P_1$	2.92	$P_2$ 2.87	- .05

c) Attendance

Reporting on the number of absences is as valid for indicating changes in behavior as being present. Both effect the learning process and creative experience, the difference between the two is one of growth.

As we had no control over the absence of students some difficulty was experienced to maintain regular attendance. Due to various reasons that ranged from family matters to school problems the program was somewhat uneven in the sense that collected materials and presented tabulations do not always account for the total class size. This fact must be borne in mind, since it may have some bearing on the information presented.

TABLE III  
ATTENDANCE CHART

$D_1$	$P_1$	C	$C_1$	$D_2$	$P_2$	Component
20	16	16	15	17	12	Total # Art Sessions
50	21	28	25	24	17	Total # Absent

d) Color Components

Research findings have suggested that the use of colors, as in painting for example, cannot predict behavior. But rather that the use of freely mixed and warmer colors in conjunction to painting less restricted or innocent images are produced as a result of less restrained

behavior. While understanding the use of color should never become diverted from the artistic and physical setting in which it was produced, the additional color information made available through art may turn out to be a welcome addition in the attempt to obtain an increased understanding of the child's personality development.

The pedagogical emphasis was far removed from the step by step approach or other learning by imitation. Also serious or monotonous exercises that involved the making of coloring wheels or other studious attempts that seemed in conflict with the creative potential were avoided. Rather by means of hints, suggestions, discussion, posing open-ended questions, by drawing them out and to have them re-examine and comment on their own art work were they encouraged to find their own solutions as much as their creative potential allowed for.

Developing creative art skills and to apply them economically as well as artistically did certainly not occur overnight. Progress was slow but developments that did take place were initiated by the students who successively acquired some insight into the creative process. From the first series of drawing and painting it was observed that little mixing of colors by pastels or paint, with fingers or other implements took place. Their first color explorations very much involved the use of nearly all primary colors. These colors were used to accentuate the appropriate subject matter such as blue for sky, yellow for sun, blue-green for water, red for bricks and so forth.

In due course, especially after the first drawing and painting sessions were over progress seemed to accelerate somewhat. The

odd student was seen, with some flare of assurance, to dabble and spread paint with an implement other than a brush. Some seem to take delight in mixing the most beautiful colors on their palette but were hesitant to apply same to paper. While others remarked out loud, and in surprise, that yellow, as an example, mixed with red turned into orange. Peer teaching too or sharing the newly discovered color combination took place as well, as the ones less capable asked around how to obtain certain color combinations.

The vast majority of students seemed to respond more and more to the quality inherent in art. And although the activity is organized along educational directives the application of color may bring to light sensitive information that discreetly may be passed on to those professionals whose task consists of looking after problems that require special and individual attention. The reason for touching upon this matter is best explained by the following illustration.

After having made adequate progress, equal to his peers, and displayed promising potential and capability over the first four art activity components, a decline in creative endeavor and output became increasingly noticeable in one student. Frequently he started to complain about headaches, showed signs of irritability, got into fights and argumentive debates.

His usual jovial and happy nature became less observable, as moodiness seemed to accentuate his activity. A change in behavior had become more pronounced after hospitalization which kept him away from school and his peers. Although before, his subject matter entailed ghosts, funerals, bad-guys and scary monsters, he now more frequently seemed to be bothered by the topic of death and one day

asked if all people turn to ashes when they die? Coincidentally or not his art work very often started to lack in colors, in comparison to others in his group, as he preferred ballpoint and the color black over other colors.

While the foregoing is a summation of observations, which in part may explain the intricacies of an individual, anecdotes as such could be of additional help to other professionals in the school system. And in the long run the benefit would go where it belongs, namely the student.

The usefulness of color as an indication for development, viewed within the educational-artistic process, may possibly provide clues beneficial to the learning process. Therefore, we assumed that an increase of (warm) colors, the mixing of colors and freer application would result as effected by pedagogical strategies and motivational factors inherent in the student's natural growth processes.

To find indicators from which comparisons could be drawn we set out to records all colors used in each picture during each art session. Example: if the color yellow had been applied, regardless of its quantity, in picture 1 on a certain day then one recording was entered. If the color yellow was used in a second picture during the same session then two recordings were entered. In this way we were able to arrive at a quantitative comparison between  $D_1P_1$  and  $D_2P_2$ .

The results of tabulations are noted in Table IV.

+ = Increase of colours  
 - = Decrease of colours  
 . = Colors of the Lüscher  
 Test.

TABLE IV

#	COLORS	D <sub>1</sub> P <sub>1</sub>	D <sub>2</sub> P <sub>2</sub>	RANK ORDER	D <sub>1</sub> P <sub>1</sub>	RANK ORDER	D <sub>2</sub> P <sub>2</sub>	RANK ORDER	D <sub>1</sub> P <sub>1</sub>	D <sub>2</sub> P <sub>2</sub>
1	Yellow	170	177+	1 Blue	264	1 Blue	251	1 Blue	515	515
2	Yell.Orange	69	60-	2 Red	244	2 Red	239	2 Red	483	483
3	Orange	73	68-	3 Brown	231	3 Black	210	3 Brown	438	438
4	Red	244	239-	4 Black	172	4 Brown	207	4 Black	387	387
5	Brown	231	207-	5 Yellow	170	5 Purple	186	5 Yellow	347	347
6	Purple	100	186+	6 Green	170	6 Yellow	177	6 Green	330	330
7	Violet	55	53-	7 Light Gr.	132	7 Green	160	7 Purple	286	286
8	Blue	264	251-	8 Purple	100	8 Light Gr.	117	8 Light Gr.	249	249
9	Blue-Gr.	51	40-	9 Orange	73	9 Orange	68	9 Orange	141	141
10	Green	170	160-	10 Yell.Orange	69	10 Yell.Orange	60	10 Yell. Orange	129	129
11	Light Gr.	132	117-	11 Violet	55	11 Violet	53	11 Violet	108	108
12	Black	172	210+	12 Blue-Gr.	51	12 Blue-Gr.	40	12 Blue-Gr.	91	91

D<sub>1</sub> = 899    D<sub>2</sub> = 955  
 P<sub>1</sub> = 882    P<sub>2</sub> = 773  
 Total : 1781    1728

D<sub>1</sub>P<sub>1</sub>D<sub>2</sub>P<sub>2</sub> = 3509

The way it stands we have to reject the assumption that an increase of colors (warm) would be effected by the program if we take the figures of Table IV in consideration. The only increase in color between  $D_1P_1$  and  $D_2P_2$  is noted in yellow (170-177), purple (100-186) and black (172-210) with purple being the only one with a substantive increase. It is further noted that the decrease in the latter activities  $D_2P_2$  is only slight. But it is a decrease nonetheless.

When comparing  $D_1$  to  $D_2$  however we notice that there is an overall difference with the second one ( $D_2$ ) having gained in number. The loss seems to have occurred in the painting activities where the total number of colors in  $P_1$  (882) dropped as seen in  $P_2$  (773).

As this study is considered action research and thus less rigorously defined, we would like to speculate and identify areas that have resulted in a numerical decrease. It has been reported that the program was uneven for reasons explained. This unevenness (having to double up activities and other discrepancies) partially accounts for a decline in ( $P_2$ ). Also it must be reported that color descriptors were collated by the writer and possibly some biased information may have crept in.

Glancing at each individual case, data not included, where steep drops and gains are noted, appears to have resulted for different and personal reasons. If attendance and unevenness in the program could have been prevented then perhaps a more truthful picture could have been presented. And although we did not put the total of art pro-



ductions, estimated at 900, into separate categories as divided by  $D_1P_1$  and  $D_2P_2$  we guess the productive output to be higher in  $D_1P_1$ , which possibly may tip the numerical scales.

It has been suggested that warm colours would indicate positive change. But in this context since most colors between  $D_1P_1$  and  $D_2P_2$  are reportedly close in number it may be worthwhile to remark that the students displayed a level of awareness from which they seldom diverted. For example certain subject matter was repeatedly drawn or painted in colors that resemble life situations, green for grass, blue for sky, and consequently may not drastically have altered their palettes since there was no need to elaborate with other colors. We hastily add that such partial explanation, numerically stated, only describes content and does not take into account the process of creating visual imagery. This may be borne in mind when viewing this study concerning art and exceptional children.

Interesting though it may be we decided, at the last moment, after all data was collected not to include individual test results of the Luscher color test since it does not add nor lend itself to a descriptive summary. Besides, to report all findings we now feel would be beyond this topic of educational intent. However to get a feel of what we attempted in this experiment we do include an altered descriptive application of the Luscher color test with interpretive material as compared to group findings of colors used.

Notice is to be served, for the use of this test, which is

described as a psychological test "involved with conscious and unconscious characteristics revealed through color"<sup>125</sup> is not applicable to group averages but to individuals alone. But, to compare class observation with Luscher's analysis we attempted to explore that direction. For this we took all color tabulations ( $D_1 P_1 D_2 P_2$ ) in order of rank and applied Luscher's descriptive analysis to rank order of color as reported in Table IV.

The only color which is missing from our presentation and is used in the abbreviated Luscher color test is grey. All other colors besides grey like, 1 blue; 2 red; 3 brown; 4 black; 5 yellow; 6 green; and 7 purple (referred to as violet in the test) are noted in this test and the same colors are to be found in the collection of art materials.

According to the Luscher color test there are five attitudes (functions) of interpretation but since one color is missing from our repertoire we will only report on the first three. In short, the first one which involves our blue-red combination, mention is made that:

When blue is chosen in first position, there is a need either for emotional tranquility, peace, harmony and contentment or there is a physiological need for rest, relaxation and opportunity to recuperate. (Also there is a need for) calm and orderly environment, free from upsets and disturbances, in which events move and develop smoothly; an environment in which relationships with others are placid and free from contention.<sup>126</sup>

<sup>125</sup> I. Scott, ed. The Luscher Color Test, New York: Pocket Books, 1971, n.p.

<sup>126</sup> Ibid., p. 56.

This is only a partial explanation of the Luscher color Test on the topic of blue when in first position and for reasons of economy we will have to resort to abbreviated descriptions of color functions:

1 Blue - 2 Red

which combination in first and second position is described as seeking an affectionate, satisfying and harmonious relationship (p.92).

3 Brown - 4 Black

which combination placed in third and fourth position is described as having a need for peaceful conditions and is an attempt to compensate for conflicts, tension and reduced self-esteem (p.113).

5 Yellow - 6 Green

which combination in fifth and sixth position is described as trying to overcome difficulties and feelings of burden (p.121).

7 Purple

which in seven out of eight positions is described as avoidance and suppressed sensitivity (p.145).

Valid information that provides an increased understanding of the child's personality development and facilitates the learning process is certainly welcome to supplement pedagogical strategies. And, certainly the Luscher color test may assist in this task if applied in

a more controlled setting than our study indicated. The Luscher color test offers samples of statistical information on its validity but we have made no attempt to review Buros or other research data to obtain facts of reliability.

For this reason and having applied group averages, as opposed to individual color preferences we proceed the discussion as a hypothetical situation and offer the writing as exploratory information, keeping open the possibility of adaptation to educational procedures for art and exceptional children.

With the inclination to agree on some of the descriptive references from the Luscher color test we will next compare our observation with the verbal content of functions (1-2); (3-4); (5-6); (7-):

- i) Wanting an harmonius and affectionate relationship seems a basic need, if not for all then certainly for most human beings. Admittedly, based on class observation, we would agree that this group too would long for such normal human interaction. The difference perhaps according to this test implies that this seeking is more of an unconscious need than one of choice. In relation to the foregoing, pictorial expression especially in the beginning lacked signs of harmonius, human and affectionate relationship as most of their creative expressions evolved around depicting objects rather than people.

Fear, for whatever reason, had stopped them from even attempting to portray human experiences as they felt unsure and incapable of recording such experiences through art. The humanistic approach, we would like to believe, may have contributed to undo the shackles that prevented or interrupted artistic growth and human development as the frequency of human themes, over a period of time, seem to emerge. Expressing the self, narrated through art, increased and enriched the experience of life as personal experiences and/or fantasies were depicted without feelings of inadequacy.

- ii) Wanting a peaceful existence seemingly overlaps with the previous information, but when tension is involved then certainly there is conflict. According to interpretation, a function or attitude of this kind represents the situation a person (group for our discussion) feels himself to be in at the moment, which in this case is one of tension and lowered self-esteem.\* It is true that this group of children can

**\*NOTE:** To raise the level of self-esteem is an aim in all education, including this experimental study. Putting focus on professional jargon like self-esteem would complicate the art program which is educationally oriented and not psychologically in the sense that factors such as psychological safety, personality development and self esteem are implied to be present as they have been incorporated in the learning process. The humanistic cause, educating the whole child, takes this into account as it attempts to provide objective as well as subjective growth experiences.

behave in a manner that is usually not found in a regular class. And when tension surfaces it is not at all directed against a fellow classmate or the teacher, because the source of tension is usually found elsewhere. Tension, a buildup of mental and physical energy with no outlet to go, dissipates at inappropriate moments, possibly during class time, due to a lack of coping skills. Art, therefore, is an ideal medium for release and the building of positive and creative channels that help students learn how to cope by means of progressive success. When success is thwarted repeatedly, coupled with insensitive and cruel remarks from the population at large then self-esteem will be shattered. Possibly our observations and suggestive references from the Lüscher color test may share certain commonalities.

- iii) The Lüscher color test makes reference to indifference for the functional position of yellow-green and explains it as an attempt to undo feelings of burden. The only reference to this that comes to mind is the persistence, almost fanatical participation, sometimes bordering on creative-destruction, that some occasionally displayed. Little creative outbursts so to speak, being totally absorbed in their work, as having lost the world (class) around them, fleetingly perhaps, but those were the impressions from

several somewhat aggressive or overly active students. Perhaps they looked more aggressive than they really were and simply stood out for the mere fact that several others were overly meek, thus the extreme opposite.

Having noticed these two extreme behaviors an attempt was made to encourage verbal conversation, the more the better, through art discussion for this part of the group. While the other group was encouraged to dissolve their excessive energy by becoming more creatively mobile through art expression.

Depending upon the intensity of burdened feelings art may assist in the release of such feelings and satisfy not only growth processes, self-esteem, but simultaneously may turn the making of visual imagery into creative and artistic endeavor that is appreciated and enjoyed for its aesthetic inquiry or spellbound magic to hold audiences in suspense.

To understand how creative art processes can influence the reduction of over-active behavior and lower feelings of burden to a more comfortable and coping manner we offer the following illustration. The material presented concerns a student whose early

characteristics and developments may be summed up as restless, somewhat disruptive, a need for approval, feelings of inadequacy over his art ability as noted by his frequency of asking (in the early stages) if his picture was good, unsure about the suggested art task as he asked privately for directions, immobilized or afraid to explore the unknown as he needed to hold on to existing (art) models which he copied mechanically, using his coloring box as a straight edge. Wooden attempts were soon abandoned as his eagerness for artistic expression inspired alternate procedures.

Although his early attempts were haltering he became one of the few whose art work flourished, creatively and productively. His work in terms of speed and output exceeded the majority. Art became an ally in his rebellion against authority and helped him to express his angers, fantasies and wishes. But most of all he struggled to undo his disruptive behavior that spoiled and blocked entry into creative enterprise.

Noticeably, his impulsive reactions were temporarily suspended during moments of intense concentration since all creative energies were required and channelled in the making of landscapes, that brought back memories



of his birthplace Portugal, animals like the powerful "Toro" and people the ones he admired and despised, bad guys, good guys, and heroes with each their own peculiar characteristics.

These pictorial representations gave meaning to his special needs (wanting to be tough, as to shield his inner sensitivity). Releasing his angers or emotions through art medium tells of misguided or not properly understood circumstances that might have had a scary impact on the child as noticed during a painting session where he whacked his brush on a political figure he had portrayed. Unloading the red paint on to his paper, he triumphantly remarked "this is blood" and added the letters "DIE". The reason for his scorn was based on his belief that this political leader "wants" to send his family back to Portugal.

His awareness as others see him occasionally is expressed in the picture of a green monster, partly in adaptation and influence from a T.V. series called "The Incredible Hulk". Of the picture he explains "I am the monster in the family" and a moment later added "in school too". He cherishes the thought of this role for a special reason as he claims that a monster has power! The enjoyment and possibilities of and through the medium must have impressed him for he borrowed paint and other art materials to continue at home.

The pictures he produced matured quite well and displayed some understanding of perspective as he commented that birds become smaller when they are further away. This he showed in his paintings. Depicting birds was one of his favorite topics, that is birds high in the sky enjoying their freedom of movement. He would like to be a bird "because they could fly". And if he had wings he would leave school and fly out in the country. In one of his pictures numerous birds are seen high in the sky enjoying their freedom and activity while the landscape below is depicted as desolate as the only tree in the picture leaves a lonely impression. His moods and temper were not always even and though he seemingly wanted to control his impulsiveness, the slightest provocation aroused his antagonizing behavior. As driven by unknown forces his compelling nature catapulted him into action in response to environmental intimidation. These flare-ups not only disrupted the creative process or upset him but left him incapacitated as he found himself unable to reconcentrate. Whether in protest or despair we will never know, but during a session that involved expressing something related to the topic of happiness he expressed

the opposite, in silence, on the back of his paper where he printed "help" in black letters.

All in all having observed some stormy expressions his creative undertaking took most definitely the upper hand as he handsomely progressed in terms of growth and pictorial expression that provided him not only with an outlet for reducing and channeling his impulsiveness but genuinely helped him to develop his creative potential.

Rather unfortunate for his development is the fact that for the following year no art activities were implemented as academic and vocational directions deemed more important in the preparation for industrial usefulness.

- iv) The Luscher color test makes reference to avoiding and suppressing sensitivity for the fourth attitude or choice of color preference. Since our information is incomplete (as the Luscher color test includes the color grey) we cannot elaborate on this and the next function. Having possibly covered the topic of avoidance to show sensitivity, which we understand is a normal progression in the development of teenagers, we will next proceed to the explanation of keeping a daily log.

e) Daily Log

The reasons for letting a daily log come into existence were

manifold. First of all rigorous research in art and creative expression according to eminent art theorists who emphasize the humanistic approach is not feasible. Naturally, to establish equilibrium of forum, this is contradicted by their opponents who claim there is a need for art research based on objective data.

Second, our investigation into suitable art tests, offered by the Institute of Psychological Research, Inc. turned fruitless as available art tests (Knauber Art Test; Graves Design Judgement Test; Creativity Attitude Survey; Goodenough-Harris Drawing Test; House-Tree-Person; Meier Art Judgement Test; Rutgers Drawing Test; Torrance Test of Creative Thinking; and others) measure personality, aptitude, mental ability and objective art measure for vocational guidance, thus rendering them impotent since they only measure a speck of the vast contingencies that make up creative potentiality.

Third, since standardized art criteria is difficult to obtain for collecting reliable and quantifiable information for an art program in value building that accentuates artistic learning for promoting growth and self-actualization as opposed to dictated approaches by pre-determined learning outcomes, a more reliable method needed to preserve valuable bits of information. Film and taped recordings were beyond our means and therefore settled for second best, a daily log to reflect the experimental study as it happened.

Therefore, the recorded observations, the accompanying anecdotes and quotations describe the invisible, intangible element which reflects the process and the theoretical bases on which the experimental art program has been founded. While the pictorial, visual or

created images make up the labouring aspect or end product and go on record as examples of creative growth and human development.

This we strongly believe makes up the essential core of our presentation, the final art products and writings that describe each individual picture produced and the person who created it.

Perhaps some limitations may have to be overlooked as the reporting and recording of students was a onesided affair, for a few entries, with noted exceptions, were made that described the teacher's involvement or his professional behavior and attitude during class-time. This, the daily log leaves out and quietly has to be assumed. Of course this was part of the design as art activities for exceptional students was the choice of our investigation.

The result though of quality art education is tantamount to the sum of art experiences and visual images produced as it reflects the efforts put into the program. What transpired in the classroom, the interactions between students and teacher, may be inferred from the readings as presented in the daily log. And to obtain a more intimate understanding of the verbal presentation at the beginning of each class we refer the reader to the art activities outline where we attempted to follow the verbal content of suggested art task. This procedure we religiously attempted to follow in order to maintain an even pattern of presentation.

And while self-reporting often falls in under or over statements we believe that teaching methods as attempted in this program combined with creative self-expression is very much a worthwhile undertaking for helping exceptional children to learn and actualize the self.

By this we do not imply that every session turned out as a successful and joyous experience for teacher or student. Such lopsided ideology would not be congruent to the human experience which includes negative as well as positive moments. What we briefly attempt to summarize is that, while differences may have existed, mutual acceptance, based on genuine human interaction, was possible as deep sincerity to be of assistance with the limited knowledge and educational tools a teacher has at his disposal was expressed through commitment.

As the teacher's role has been discussed in the previous chapters, combined with this short exposé we feel there is little need to expand this topic and reiterate that the daily log and visual presentation comprise the most important documents of this experimental study. That decision however will be left to the reader who may draw his own conclusions.

#### f) Statistical Assessment

Previously we expressed the basic difficulty of employing existing art tests that would measure artistic growth and human development. Art tests with relevance to intellectually handicapped children in particular are as far as we could gather nonexistent. This posed a serious dilemma and consequently attempted to develop a rating scale that would effort to obtain objective or statistical assessment of clusters we believed to have direct bearing on artistic development and human growth. For guidance in design we relied on Osgood's semantic differential as explained in

Handbook in Research on Evaluation<sup>127</sup> and a variety of readings whose sources have become blend.

In the belief to fulfill the minimal educational (empirical) requirement we resorted to quantitative measure to explore statistical alternatives to argue the humanistic approach to art for exceptional children.

Therefore to test the assumption of artistic learning in the service of growth twenty judges were invited to rate pre and post art products from  $D_1P_1$  and  $D_2P_2$ . A breakdown of the judges is offered in Table V. The evaluators consisted of ten (10) inexperienced art judges with no knowledge or background in art. The other group consisted of art judges with an extensive background and professional preparation in art education but not in relation to exceptional children.

TABLE V

#	Art Judges	Occupational Type	M	F	Experience	Mean Experience
10	Inexperienced	Educators	7	3	7 - 18 yrs.	10.3
10	Experienced	Art Specialists	4	6	3 - 15 yrs.	9.7

<sup>127</sup> S. Isaac and W. Michael, Handbook in Research and Evaluation, San Diego: Knapp Publisher, 1974:

Actual art works were presented to the judges for personal evaluation on a rating scale. Except for stating that the art products were made by exceptional children between the ages of 13-14 years of age no opinion or advice was offered. All judges were asked to indicate with a checkmark their own preference for each product on a scale of one to seven, from high to low on the following topic clusters: I color; II creativity; III composition; IV affectivity; and V performance. To reduce confusion on the topic of creativity for example, descriptive properties making up the polar adjectives were identified under the compound cluster of creativity (see example).

## II. Compound Cluster: Creativity

### Descriptive Properties.

a. Spontaneous		Deliberate
b. Authentic	} ---:---:---:---:---:---:---:---:---:---{	Dull
c. Sensitive		Unfeeling
d. Artistic		Decorative
e. Bold		Simplistic

Next all scores were collected and tabulated for losses or gains. The outcome of findings is presented in Table VI.



TABLE VI

Inexperienced JudgesActivity:  $D_1D_2$ 

	7	6	5	4	3	2	1	0	$\bar{X}$ $D_1$	$\bar{X}$ $D_2$	$\bar{X}$ Gain	Score
<u>Compound Cluster</u>	1	...	1	...	1	...	1	...	1			
I. Color									3.34	4.66	1.32	
II. Creativity									3.17	4.62	1.45	
III. Composition									3.48	4.52	1.04	
IV. Affectivity									3.12	4.28	1.16	

Activity:  $P_1P_2$ 

	7	6	5	4	3	2	1	0	$\bar{X}$ $P_1$	$\bar{X}$ $P_2$	$\bar{X}$ Gain	Score
<u>Compound Cluster</u>	1	...	1	...	1	...	1	...	1			
I. Color									3.33	4.79	1.46	
II. Creativity									3.05	4.40	1.35	
III. Composition									2.77	3.79	1.20	
IV. Affectivity									2.90	3.98	1.08	

## V. Performance: Quantitative Achievement

Student:	$D_1$	$D_2$		$P_1$	$P_2$		Total Gains $D_1P_1 - D_2P_2$
A	49	54	+5	47	48	+1	+6
B	57	68	+11	30	66	+36	+47
C	41	63	+22	40	55	+15	+37
D	52	62	+10	37	54	+17	+27
E	39	53	+14	44	55	+11	+25
F	55	71	+16	45	63	+18	+34
G	50	65	+15	46	68	+22	+37
H	38	53	+15	48	58	+10	+25
I	54	59	+5	40	55	+15	+20
J	33	43	+10	36	48	+12	+22
			123			157	
Mean Class Gain:			12.3			15.7	

----- Post Test  
 \_\_\_\_\_ Pre-Test

TABLE VI (cont'd.)

Experienced JudgesActivity:  $D_1D_2$ 

	7	6	5	4	3	2	1	0	$\bar{X}$	$\bar{X}$	$\bar{X}$
Compound Cluster	I...I...I...I...I...I...I...I								$D_1$	$D_2$	Gain Score
I. Color									2.82	4.10	1.28
II. Creativity									3.31	4.04	.73
III. Composition									3.03	3.97	.94
IV. Affectivity									3.12	4.13	1.01

Activity:  $P_1P_2$ 

	7	6	5	4	3	2	1	0	$\bar{X}$	$\bar{X}$	$\bar{X}$
Compound Cluster	I...I...I...I...I...I...I...I								$P_1$	$P_2$	Gain Score
I. Color									3.12	4.26	1.14
II. Creativity									3.28	4.17	.89
III. Composition									2.82	3.80	.98
IV. Affectivity									2.95	3.95	1.00

## V. Performance: Quantitative Achievement

Student:	$D_1$	$D_2$		$P_1$	$P_2$		Total Gains $D_1P_1 - D_2P_2$
A	42	43	+ 1	47	53	+ 6	+ 7
B	55	55	+ 0	42	50	+ 8	+ 8
C	51	65	+ 14	47	58	+ 11	+ 25
D	49	65	+ 16	31	53	+ 22	+ 38
E	34	55	+ 21	39	57	+ 18	+ 39
F	44	54	+ 10	33	44	+ 11	+ 21
G	41	58	+ 17	43	64	+ 21	+ 38
H	38	51	+ 13	46	62	+ 16	+ 29
I	44	60	+ 16	42	51	+ 9	+ 25
J	42	43	+ 1	41	61	+ 20	+ 21
			109			142	

Mean Class Gain:

10.9

14.2

----- Post Test

----- Pre-Test

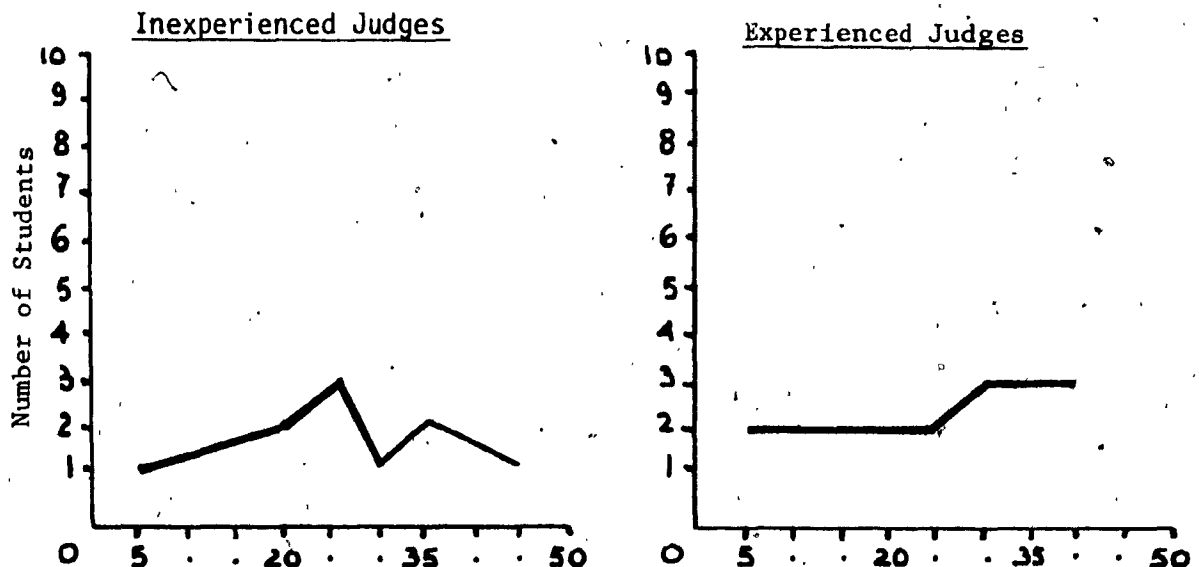
As noted the two groups of judges, art specialists and inexperienced judges, recorded both marked increases in their scores of pre-test and post-test art products or  $D_1P_1-D_2P_2$  that resulted in quantitative gains in all compound clusters from I - V. The inexperienced art judges in comparison to the specialists were slightly more generous in their markings as a group and may have been influenced by their educational preparation on which they may have relied for judgement. While the experts may have reacted more to the aesthetic presentation of the product. Regardless of the fact how they found their attitude preferences neither group observed an equivalence nor a regression between the pre-test and post-test as read in the profile comparison of Mean responses. In fact, both groups, by indicating similar views of mean responses suggest that some form of art learning may have taken place.

While the mean responses of compound clusters I - V suggest an increase of artistic learning it falls short of explaining statistically how significant the quantitative increases are and whether they represent a gain that would be regarded as educationally worthwhile. Possibly this could be answered by employing a t-test. However, having not included any provisions in our design we did not consider it appropriate to validate pre-post test scores ex post facto for it would not increase the validity of research findings because: a) we have no way of knowing how expertise the art specialists are and, b) whether the second group, consisting of educators represent a suitable population for inexperienced art judges.

In the attempt to describe with more numerical exactness the gains or losses by students all judges rated the compound cluster performance (V) and thus assigned a quantitative value to their performance. This, the judges did on the same rating scale that included compound clusters I - V. This performance rating scale asked the judges how they, on a scale of one (1) to ten (10), rated each picture.

The results from inexperienced art judges indicate a mean gain of 12.3% for  $D_1D_2$  and 15.7% for  $P_1P_2$ . The art specialists reported a mean gain of 10.9% and 14.2% successively for activities  $D_1D_2$  and  $P_1P_2$ . To allow for a quick comparison between groups we offer the following frequency polygon which gain scores include  $D_1P_1D_2P_2^*$ .

#### FREQUENCY POLYGON



\*Note: It may be interesting to note that the same student (this is the only discrepancy of opinion between judges) received top gain score by inexperienced judges and the lowest gain score by the experienced judges. This is due to the fact that the art specialists assigned the same scores to pre and post art product which numbers in comparison to other students was more than adequate; but possessing the same value cancelled the possible gain.

Although no regression is reported the significance of educational value along statistical lines would have to be applied for further examination. Again the hypothesis of the experimental study only set out to indicate creative development as it complements learning which for this study excludes the application of extensive analysis by quantity. Even though statistical presentations would perhaps be of use it does not present a complete description since it does not take into account the subjective and human quality so important in the creative process.

Furthermore a true picture by means of presenting pre and post test comparisons, even if favorable, lack a great deal of information. It has been our experience that students do not necessarily produce the or their best picture during pre or post test. This could lead to distortions especially when the post-test would be extremely negative. Students whose thoughts and feelings are locked inside them, progress at a rather slow rate and representational "averages" are no real indicators as "averages" since each student presents a learning deficit that may differ from others, even in the same classroom. Therefore it is of the utmost importance that each child is studied as an individual and on its own merit.

To illustrate the foregoing, let us examine the progress of one student (A) who gained 25 and 29 points respectively according to the results of judges. The same judges allotted another student (H) 6 and 7 points in gain scores for drawing and painting. Not disputing the facts, for basically we are in agreement with the proportions that the judges indicated for both art performances, we mere-

elaborate the statistics when we attempt to describe the inside account and the process that resulted in the product. This the figures do not provide and may mislead when other data is excluded to arrive at an overall picture of the students' gain.

The case in point is the illustration of the two mentioned students A and H who obtained I.Q.'s of 75 and 61. Yet the student receiving the lowest I.Q. gained statistically the most points in art. Also the reading level of A showed a minimal gain of .2 (2 months) from pre-post test (1.0 - 1.2) with a time lapse of eight months in between. While student H gained .5 in her reading level from 2.7 to 3.2. An increase of more than 100% in comparison to student A!! The point we are trying to make is that although quantitative measure may be of assistance to plot numerical progress reports it does not make mention of the quality of human progress as it only focuses on quantity.

The question on how statistical facts and figures alone describe the learning process cannot be satisfactorily answered as it does not give a full account of the intangible, the process, the other necessary half of artistic and human development which is omitted by empirical investigations. To underline the importance of both, objective as well as subjective learning experiences for developing human growth, we illustrate the two cases of students mentioned above.

Student A, it was observed occasionally displayed a somewhat childish behavior when compared to others in his group. But in general displayed his good nature and seemed largely content with the

way in which life unfolded. Even when reciting moments of bliss, such as the occasion when his father gave him a new bicycle, he seemed able to re-capture feelings of happiness. However, translating his ideas in pictorial form did not come easy as he encountered difficulty to bring shape and form together into a harmonized whole. While lacking in manipulatory skills his healthy desire to partake in the art activities prevented frustrations to escalate.

Especially in the early part of the sessions he repeatedly spilled and became covered by his art materials as he paid little attention to item around him. Till one day when he protested to use the pastels and emphasized the fact that his mother will be mad. To compensate for future messy operations he now had brought in his own coloring pencils! The problem was solved when the teacher brought in an apron; he compromised and agreed to use the pastels again.

His subject matter covered many areas but his favorite centered on depicting cars, trucks and fast racing cars. When painting a cadillac he expressed a wish of having one and drive it. But he realized he is too young to drive a car and also knows that a cadillac costs \$10,000. Unfortunately he only possesses \$200, so he is going to work in a factory sewing pants to make money. His interest in speedy colorful cars was pursued numerous times but unfortunately not always free from frustrations which resulted from his ability to manipulate materials and draw cars comparable to those of his peers.

Naturally some sessions were more successful than others but

when artistic results were failing he started to distract others. It was noticed especially during the clay activities that his ability to create objects improved a great deal. For the next drawing and painting series his progress continued, paralleled by a sense of accomplishment that boosted his self-confidence. It was also noted that he acted less childish as reported before. Being aware of his own progress he confided one day that he is coming back forever to this school. While at another session he exclaimed "look, sir, it is coming out".

At one time he gets into a shouting match with one of the girls in class and very abrasive language is exchanged with his mother unpleasantly referred to. This he cannot swallow and readies himself for the attack.... The conflict or difficulty to handle boys-girls interactions is symbolically expressed through several of his art works. In depicting a park scenery he tells about a dog that belongs to a boy and a cat that belongs to a girl. The dog and the cat in the picture fight and he does not like that one bit. The topic reappears again and expresses a likeness for dogs and a dislike for cats.

In one of his last pictures he tells of "a boy going to the mountains by car". Noticeably this picture includes background information which he did not incorporate in his earlier pictures. His colors though are still primary or at a non-mixing stage for representing reality of objects and images. The figures of persons and automobiles are still elementary and compare to his early development.



His vividness of story telling however through self-expression with art materials has become more involved. Upsetting references too have become inconsequential as shown by his improved self-control when impulsiveness of peer cruelty insensitively remark "faggot" and other reproductive nomenclature.

The opposite could be said of student H who was extremely shy and usually whispered when responding to leading questions. Besides the bare essential of language use she subserviently clung to the other two girls in class and practically verbatim followed their steps. Seemingly her method of learning evolved from examples provided by the other two. Lacking temporary imagination for subject matter she too drew a house, butterfly or flowers when one of the others did.

Certainly at the beginning of the program her ability to produce original work greatly lacked. But by supporting her art work and encouraging her to talk about her pictures she slowly started to develop ideas and potential that reflected her every day experiences and eventually found ways and means to express herself through art.

As time progressed definite improvements were noticed not only in her art work but more so in human growth. Her dependence upon others subsided as she broke away from her subgroup when creative expression required her to concentrate. Gradually ideas emerged, her ideas, as thought and skill united feelings and form into an expression of her own experiences. Whereas previously she had copied her friends' work, produced clay work that was linear relief-

like, in her two dimensional stick figure, she now became more assertive and portrayed events like the celebration of her birthday, the people on the beach, a windmill, her favorite animal a cat and a self portrait surrounded by cupido hearts.

This was in great contrast to other work that spoke of big black scary birds flying over a boat. The boat on which she and her family are the passengers and remarked it will never come home again as it will stay over there (Portugal), where she had wanted to stay because all her relatives are there. The subject matter of the boat and other scary pictures became less and less. Seemingly she had made a symbolic transition through art as sad pictures were replaced by ones that reflected her adjustment and created visual images which now speak of happy and joyful experiences of a child her age.

These two brief summations indicate how artistic expression was used by each individual to work through certain difficulties that immobilized creative expression. Each student encountered problems and handled them to the best of their ability. Creating images in the best way they know how shows that exceptional children are capable of creative art experiences that match and challenge their level of thinking and motor skills.

In order to provide the reader with a somewhat more complete view of the educational progress and personal development of students presented in this study we present Table VII that includes an additional learning subject.

(See Table VII on next page).

TABLE VII

Student	C.A in Months	Slosson Oral Reading Test		I.Q.	D <sub>1</sub> P <sub>1</sub> - D <sub>2</sub> P <sub>2</sub> Gains	
		Pre-test	Post-Test		Experienced Judges	Inexperienced Judges
A	13.2	1.0	1.2	75	+ 6	+ 7
B	13.9	5.8	6.9	70	+47	+ 8
C	14.0	4.6	5.7	81	+37	+25
D	13.1	2.5	3.7	73	+27	+38
E	13.3	4.1	4.7	68	+25	+39
F	13.3	6.9	8.0	72	+34	+21
G	14.0	3.3	4.2	80	+37	+38
H	13.5	2.7	3.2	61	+25	+29
I	13.5	3.1	4.0	62	+20	+25
J	<u>13.4</u>	<u>0.4</u>	<u>0.6</u>	<u>65</u>	<u>+22</u>	<u>+21</u>
Mean age	13.5	Mean 3.4	Mean 4.2	70.7	Mean 14.0	Mean 12.6

As noted before, reading gains were minimal but neither were the art gain scores large as reported previously. This may suggest a normal degree of development in artistic expression for EMP's as extreme gain scores of high enumeration would be unrealistic as an expected outcome of the study. One item of importance remains to be discussed, a measure of self-concept, which we present in our next topic of discussion.

g) Self-Concept References

The children's personality questionnaire (CPQ) in our experimental study has a proven record for its reliability and consistency to measure personality clusters used to predict, within reasonable accuracy, future achievements. The CPQ:

includes all of the more adequately research-demonstrated dimensions of personality from the general personality sphere (Cattell, 1957c). They are, ~~thus~~, the objectively determined source traits that are of potential importance in clinical, educational and counseling practice. The test results give the teacher a psychologically insightful understanding, as well as a precise, quantitative evaluation of those aspects of a particular pupil's personality contributing to or detracting from, his performance in school and his social adjustment inside and outside the classroom.<sup>128</sup>

Besides the primary source traits the CPQ also permits "secondary order factors" to be measured such as extra-version, anxiety, tough poise and independence. While more closely related to our topic of educational psychology the CPQ lists research studies involved with predicting creativity, but more important a sample profile of mentally retarded children and underachievers. The CPQ lists four studies with one by,

Porter, Collins and McIver (1965) (who conducted an investigation into the personality attributes of educable mentally retarded (EMR) children. A total of 329 EMR's were involved in this study (mean age 12 years, mean I.Q. approximately 65, I.Q. range 50-80). The male EMR's differed from a normal male profile insofar as they were more reserved (A-), less intelligent (B-), less emotionally stable (C-), less happy-go-lucky (F-), less conscientious (G-), more venturesome than shy (H+), internally restrained (J+), more shrewd (N+), worrying (O+), and lacking in self control (Q3-).<sup>129</sup>

<sup>128</sup> I.P.A., Manual CPQ, Champaign, Illinois, U.S.A., 1963, p.8.

<sup>129</sup> Ibid., Manual CPQ, p.8.

In regards to a more recent study (1972, reported in CPA) a further breakdown is given for EMR girls who "were found to be B-, D+, H+, O+, and Q3-". Those results of personality profiles of mentally retarded children are found in Table VIII where we used the EMR profile as a criterion for comparing the results as found in our experimental study. Also for references to personality traits in the regular population of 10-13 year olds we included a second profile.

As indicated by the data of pre-post test a difference of positive gains in most of the sten scores has resulted from a time exposure, possibly effected by the art experimental program, if not much then perhaps in part. A difference in responses by the students suggests that growth, insightfulness and learning has taken place. Before continuing our deductions we serve notice that a slight distortion is present in our sten score data since we omitted a breakdown of the group into boys and girls as reported by the criterion profile. Negligence we assume is not of extreme importance for the ratio of 7:3 is proportionally small.

Naturally the art experience may not have been the sole contributor to these changes in attitude and growth patterns because, as reading scores for one indicated, other subject areas too were improved albeit different in proportion and intent. Also as the profile of EMR's indicate, the one to which our profile is to be compared to, a great deal of similarities exist between this standard criterion and findings from our experimental study. Confirming thus traits that

TABLE VIII

Personality Factors: A	B	C	D	E	F	G	H	I	J	N	O	Q <sub>3</sub>	Q <sub>4</sub>	
Boys+ Girls (N=10)	5.0	3.3	5.6	5.4	3.8	4.1	5.4	4.9	6.6	7.3	5.7	5.5	5.4	5.0* T <sub>1</sub>
Boys+ Girls (N=10)	4.7	2.4	6.3	5.9	4.6	4.4	3.9	5.5	6.2	5.6	4.9	6.3	6.2	4.8 T <sub>2</sub>
Boys (N=64)	4.0	2.1	4.5	6.3	5.7	4.5	3.8	5.4	8.1	8.5	7.6	7.1	4.6	6.3**
Girls (N=37)	3.3	0.8	4.8	7.7	8.0	7.4	2.2	4.4	5.0	8.8	9.2	7.2	4.2	7.0
Boys	6.4	7.4	6.0	4.8	5.9	6.0	6.8	5.6	3.1	3.7	3.9	4.2	5.7	4.5***
Girls	7.0	7.7	6.0	4.3	4.1	3.6	7.7	5.5	6.1	3.8	2.6	4.4	6.9	4.3

Legend:

\*Personality Profile - Experimental Art Education Group.

\*\*Personality Profiles of mentally retarded children (Criterion Group).

\*\*\*Personality Profile of regular population.

Note: Numbers expressed are in sten scores.T<sub>1</sub> - Pre-Test.T<sub>2</sub> - Post-Test.

are compatible and in keeping with research findings of the EMR population. Except for a few p factors (C, N, Q<sub>3</sub>, Q<sub>4</sub>), that compare to and seem closer to source traits associated with a regular population, most factors attributed to children in our study thus hold up and compare to researched data as reported in the CPQ.

Although statistically growth and human development have changed for the better it still leaves us in suspense whether creative self-expression through guided art activities was, in part at least, responsible in effecting changes in their psychological and personal development. For this we will have to examine individual p factors and attempt an explanation how creative expression in the service of self-actualization may have fostered such development.

As this study is mainly concerned with developing insightfulness into the learning process of exceptional children, with the aim to improve existing pedagogical methodologies, it is largely redundant and beyond the scope of this study to report school achievement, primary thought processes, creativity, secondary source traits or analyze each and all of the fourteen p factors for reasons that this experimental study set out to investigate specifically human potential germane to:

- a) Self concept references.
- b) The effect of art strategies and art concepts on their behavior, and
- c) Developing creative and artistic skills as it complements all other learning; both behavioral and developmental.

The latter two b and c, we believe, have been sufficiently reported, thus remaining an explanation of findings on self-image.

The main p factor that statistically and objectively reports self-concept references is  $Q_3$ . Comparing the pre-post tests a sten score of 5.4 and 6.2 respectively is noticed; or an increase of .8. When comparing the post-test (6.2) to the EMR criterion for boys (4.6) or against the regular population of boys (5.7) and girls (6.9) then a gain of .8 becomes more apparent as a change in "attitude towards the self-concept" which according to the CPQ "is largely internalized".

In further explanation of  $Q_3$  it:

expresses the degree to which the individual has adopted and invested his interest in an ideal self-regarding sentiment. That is to say, it represents the degree to which he directs his behavior by reference to the concept of himself which he wants others to have of him and which he believes represents his real potential.<sup>130</sup>

The low self-image that may be assigned to EMR's may not apply to this group in time as responses from the questionnaire have us believe. The reasons we assume, are connected to their own abilities to externalize processes of mind and soul into creative expressions as facilitated by psychological safety in the environment, encouragement of artistic learning and more important to communicate aspects of self worth. These concepts may not be as unrealistic as they sound for "there is every indication that the self-concept and

<sup>130</sup> I.P.A., Manual CPQ, p. 34.



the associated self-sentiment dynamic investment can be stimulated by direct, constructive education in socio-moral values and by encouragement in self-respect".<sup>131</sup>

P factor  $Q_3$  is the most important factor that describes self-concept references. But others too strongly suggest some maturation of growth patterns. Because of extensive explanation on low and high score descriptors we will summarize some factors germane to this study and hope its brevity does not mislead or cause injustice in reporting qualitative values in such limited treatment when its reality is infinite and complex.

In alphabetical order then a moderate statistical increase in factor C indicates that our group enlarged its "capacity for frustration tolerance" as noticed by their attempt to integrate and stabilize dynamic processes. As where in factor E and increase from 3.8 to 4.6 established gains leading to "independence and creativity of mind". Even though high scores are considered inappropriate, not the case here, expressions "in sublimated form" are not always inadvisable when, for example, "creativity in arts" and "independence" are involved.

A high score tendency in factor II makes reference to "emotional and artistic interest" and 5.5 seemingly is more average when compared to EMR criterion of 5.4 and to the regular population of 5.6. A very important factor in identifying artistic response is

<sup>131</sup>I.P.A., Manual C.P.Q., p. 34.

I; while factor J pointed at increased activity of social interaction, N indicating an increase towards spontaneous and natural development and last,  $Q_4$  which compares closer to normal patterns instead of EMR criterion. Our data of  $Q_4$  suggests, a lessening of frustrations has taken place as opposed to "excitement and tension (which) reflects the level of undischarged drive, not frustration only of sexual libido as in the Freudian account of anxiety, but the general level of frustration of all ergs." <sup>132</sup>

With this we have exhausted our educational input, reported all findings of our experimental study as observed, recorded, described and presented.

<sup>132</sup> I.P.A., Manual CPQ, pp. 24-35.

#### IV. Summary, Conclusions, Recommendations

##### a) Summary

From an educational viewpoint the 50's marked the beginning of providing art experiences for handicapped children in the school system. At times these children were believed to be dull and uncreative and were given unchallenging art tasks. While admittedly some headway in art programs of the 60's were made, by the influence of progressive educators who stressed creative activity and psychological growth for all children, the best of intentions resulted in art activities that reflected, not the promotion of creative expression nor human growth or cultural development, but occupational aspects and the fabrication of instant art that was dogmatically and vocationally structured.

The lack of trained personnel and sound theoretical framework forced the adaptation of stereotyped art activities, copying and busy work in the belief to have obliged to educative services. Emotional development, individual needs, social integration or truly educational processes were thus severely neglected. The idea that the handicapped had to be taught differently was based on pre-conceived notions that impeded innovations. Discussions in professional journals seem to suggest that, in part, the reason for continuing the practice of structured exploration was due to a generally accepted notion that the handicapped were not capable of anything creative and instant art could provide them with some success where they themselves have failed.

From collected observations, as reported by the N.A.E.A.\* there seems to be a dire need for national directions on art education for the handicapped. Pressing needs for establishing didactic guidelines might be viewed as a result of art curriculum changes during the 60's which shifted its emphasis from creativity to exploration and later in the 70's to individualized instruction.

As for Lowenfeld's theory (educating the whole child) his concepts were not necessarily abandoned but rather have become integrated with the daily task of art teaching. Unfortunately as a result, the main objective had lost its potency due to the vagueness surrounded by the search for novelty. And the prime goal of fostering growth and development through creative self-expression which places the artistic experience central to such goal had thus been neglected.

Shifting trends over the last couple of decades resulted in a conscientious effort to provide qualitative art experiences for the exceptional child to some degree as questions were raised whether the effectiveness of an art based program was capable of describing the needs of each individual. As a consequence the veil that surrounded the vagueness as how to proceed and bring qualitative art activities to exceptional children have become partially demystified. For it is clear that the role of art could make valuable contributions towards the overall development of the child, the exceptional child inclusive, if facilitative opportunities are made available.

\*For more information see: Allritz and others who contributed to the conference on Art Education and Special Education in; Art Education, Journal of the National Art Education Association, Vol. 28, No.8, December 1975.

More recently, pressure from human rights groups brought about changes in the education act. The right to receive educational instruction no longer excluded handicapped children. As a consequence attempts were made to develop programs that would answer to the needs of exceptional children.

Since these changes are of recent date inadequate attention and preparation has gone into long range forecasting. The innovations that followed the scarcity of research were mainly characterized by diversity that mostly ignored, intentionally or not, creative self-expression, as the emphasis on creating innocent images was of secondary importance. The noted exception to this were adherents who placed artistic expression central in the process of human development.

A number of art educators and art therapists, facilitating art experiences in special education settings, based their practices on concepts as developed by Lowenfeld and others. In addition, psychological theory on personality development, as presented by humanistic theorists, were instrumental in leading the way for developing alternative teaching methods for classroom use.

Historically, art education is well represented in terms of literature since the time of Smith (1871). Also art education addresses itself to the education of exceptional children as eminent art theorists, noted in the review of literature, have made significant contributions to the topic of art and exceptional children. Yet the pedagogical development and the background from which one may proceed, i.e. to present art for the exceptional child, with the artistic ex-

perience central for developing human potential, is not very comprehensive nor clearly defined in terms of terminology, models and programs.

Naturally there are a number of reasons for these shortcomings. The most pressing of all is the need to carry out extensive research and to establish a theoretical framework that is based on empirical investigation instead of popular or social opinion.

Unfortunately, the issue may not be considered much of a priority as educational development for exceptional children is marked by financial constraints. Despite the lack of funds the encouraging outlook from literature available have us believe that there is a suggested confirmation, that creative self-expression through art contributes in the growth and development of all individuals, including the exceptional child, by facilitating a sense of direction that strengthens ego development, self-worth and brings closer the real self.

Therefore, in the hope to make a small educational contribution we attempted an experimental art education approach with children of special needs in order to study changes in attitude and development of self-expression through guided art activities. The rationale for investigating this subject matter, much overlooked by researchers, sprung from a heuristic need to gain insight into art processes for developing human potential, in addition to a much more pressing need, i.e. to search for suitable art learning experiences for intellectually handicapped children. This objective may have been partially fulfilled through syntheses of the three following areas:

1. Problem: The question or difficulty propounded in need of a constructive solution has been identified as: the lack of quality art education programs that incorporate the needs of intellectually handicapped children as well as a lack of pedagogical procedures describing suitable experiences.
  
2. Methodology: By designing appropriate art strategies, learning experiences, and adopting humanistic concepts the didactic procedures gained in significance as an existing theory of self-actualization directed its methodology. This methodology and guiding principle describes: a molar approach to instruction and teaches towards the potential of creative and expressive development. Furthermore this approach assumes that authentic or creative self-expression assists towards developing and actualizing the self which needs to incorporate permissiveness, acceptance of unconventional behavior, and freedom of choice as the ingredients of growth experiences. As such the pedagogical role is performed by giving suggestions and hints that endows the student with the opportunity to manipulate and explore those cues graphically while interpreting and expressing meaning.

3. Findings: As a result of the humanistic approach to art education for exceptional children a number of findings were noted and reported: that positive behavior changes have taken place as noted by statistical data that was based on actual observation. The preference for a certain medium or art activity is not conclusive since numerical distinctions are too close for indicating that 3 dimensional activities are favored over 2 dimensional ones.

The color component scale for distribution (see Table IV) while interesting and useful as indicator for development and the learning process, did not satisfy in full the assumption originally postulated. That is, an increase of warm colors, freely mixed and applied innocently would coincide with positive changes of behavior as effected by pedagogical art strategies and creative self-expression.

However, while our hypothesis does not hold up according to design, which originally employed a color component scale for recording all information, an interesting result occurred when pretest posttest  $D_1P_2 - D_1P_2$  from experienced and inexperienced judges were analyzed (see Table VI). When taking the results of both groups of judges into consideration we notice an outcome in the cluster (warm) color that indicates gain scores of 1.32; 1.46 and 1.28; 1.14 respectively for inexperienced judges. Furthermore, both groups of judges not only reported statistical gain scores in the cluster color but creativity, composition, affectivity and quantitative performance



as well. As only the cluster color needs to be examined we refrain from discussing the other clusters.

Previously we reiterated that positive behavior changes have taken place and, according to data of judges an increase of (warm) colors was noted as well. Does this suggest then after all that the results of judges have some bearing on the hypotheses? While unable to answer the entire implication we offer a partial explanation of the foregoing, based on personal observation and involvement.

First of all we like to mention that we consider it difficult to place a quantitative value on artistic growth and creative development even if the findings coincide with our acknowledgement from actual observation. For how shall we interpret the gain scores of pretest-posttest results beyond its numerical value? Besides it must be borne in mind that visual images presented to both groups of judges only represent the first and last art products as no measure was attempted to evaluate, independently, the "progress" of work created between pretest and posttest. Of course this was part of the design. Yet we do believe that additional insight into the process of human development may be overlooked when the total program in value building and exposure to artistic experiences are not taken into account. This we feel is a problem that surrounds the study of artistic experiences from a quantitative point of view.

Furthermore content material from the total experience, separately investigated and analyzed, produces inadequate information as more questions than answers seem to come forth on the topic of quantitative color. Our tabulation of colors does not confirm pretest

and posttest results of both groups of judges. Although, we hasten to add, the difference between gains (+) or losses (-) in Table IV seem rather close, with the exception of purple that increased from 100 to 186.

Could it be that the children became somewhat more selective in their choices of colors or was it due to the unevenness of the program. We suggest that both factors were involved as  $D_1 - D_2$  indicate an increase of color output (899-955) while  $P_1 - P_2$  shows a decrease of color output (882-773).

Likely, more than one interpretation seems open as both attempts to measure an increase of (warm) colors may indicate some validity for understanding human processes through art. Possibly the opinion of both groups of judges may represent a numerical or statistical assessment of (warm) color increases while the scale for color distribution may reflect more the process of human development.

On the topic of self-concept references, traits comparable to research findings of the EMR population as reported by the CPQ were confirmed as our group\*, in comparison to the criterion group of EMR's\*\*, scored close to expected norms of the p factors, with the exception of C, N,  $Q_3$  and  $Q_4$  which according to our findings seem closer to source traits with a regular population\*\*\* as reported in Table VIII.

\* Experimental Art Education Group of ten EMR children.

\*\* Criterion group EMR from CPQ Boys (N=64); Girls (N= 37).

\*\*\* Regular population from CPQ.

Again pretest-posttest results demonstrated quantitative growth in human development and suggestive references in the CPQ indicated that creative self-expression through guided art activities may have been, in part, responsible for effecting changes in their psychological and personal development. Their ability to express themselves creatively, facilitated through psychological safety in the environment, increased aspects of self-worth, independence, social-interaction, spontaneity, and a lessening of frustration as an attempt to self-actualization, integrated, with moderate success, polar experiences.

While references from the Luscher color test may be suggestive and difficult to confirm, in part, we do believe that outcomes of the (incomplete) Luscher color test suggests similarities to our own observations as described in our daily log. This record, together with the actual art products, we consider to make up the core of this experimental study as relevant information, quotations, anecdotes, descriptions of art products reflect and come close to describing the actual, observable, part of the activity and hints at the process which together make up the art experience in the service of mental growth and human development.

#### b) Conclusions

It has been an accepted fact that the process of creating art possesses qualities that are difficult to describe, in terms of behavioral and educational terminology, because inner expressions through art are experienced differently by each individual. Essentially the creative process is an individual experience and can not

be "taught" by means of formal education. Rather it is to be realized through the potential inherent in art and a sympathetic environment.

In order to rate the success level during the process it is imperative to view the sum total of the art experience which may take into account the following factors: 1) the quality of art stimuli, 2) educational methodology, 3) the environment or setting, and 4) the level of tolerance and accepted behavior for allowing the student to be himself and mature accordingly. Any single factor operating in dominance will strike a discord and reduces chances for harmonious unison.

Having attempted to facilitate the foregoing we now put the question forward whether art experiences along humanistic principles have made a difference in the development of intellectually handicapped children? While the difference may or may not have a lasting effect, since many environmental, social cultural and economic circumstances shape and influence its development, we believe that pedagogical procedures that incorporate humanistic theory, modified for art education, are appropriate "learning tools" in assisting others to grow.

This view seems to be shared by the few investigators who have noted positive correlations between creative self-expression and increased self-concept references. Present knowledge however of art and the exceptional child is thinly spread and makes it difficult to present its case along well developed lines.

Some progress was made as the growing interest for art and exceptional children indicate. Contemporary opinion now holds that exceptional children are capable of creative self-expression, equated with their own level of development. This is in sharp contrast to the myth that intellectually handicapped children can not experience nor express themselves creatively.

This defunct belief was abandoned as exploratory art programs, often in combination with a second subject, established the value and benefit to be gained from engaging in artistic expression. It was found that learning achievement could be increased by artistic response. The application of art and its value for learning with the intellectually handicapped became thus recognized by educators, consultants and administrators as an alternative for reaching the unteachable.

While it is generally accepted that art can provide new modalities for learning, as research indicated, the latter view does not ascribe to artistic development in the service of self-actualization as we attempted to present in our experimental study. For our framework we adopted humanistic principles instead of educational goals in the traditional sense. And emphasis was placed on growth and development as the learning process, as opposed to formal learning that effects human growth.

To call attention again to the question, whether wholistic teaching; that values choice and freedom within educational boundaries, the molar approach of bringing subjective and objective experiences together, has remunerative qualities for answering the needs

of exceptional children, then the answer is affirmative as truly creative expression and development of the self is intended.

How "successful" this experimental study was in approximating such intention is difficult to analyze through the discursive language of art that speaks to us in metaphors and symbolic images. How do we communicate the real value inherent in artistic expression? The only alternative it seems, to communicate such concern, is by incorporating appropriate scientific feedback in order to establish growth and development as affected by creative self-expression and guided art activities.

With this concern in mind we included some quantifiable data that would possibly indicate growth or performance in terms of numerical exactness. And even though findings indicate some moderate success we believe it is premature to make conclusive statements as no single test or art work truly represents the complexities of an individual.

The art works presented in this study merely represent stages of development and records of mental reflections that came into existence by combining thought and skill. As such the pictures represent bits and pieces of information about their personality spread out on paper. Since the need to express oneself is a natural development in every child the significance of facilitating opportunity for self-expression becomes an all important aspect for fostering human growth.

At the beginning of the study a number of children were not able yet to develop their skill for controlling and manipulating their medium and consequently difficulty to hide intellectual, emotional

or social adjustments became exposed in and during their art work. Slowly positive gains became more frequent as they developed skills in expressing themselves more freely. Students who initially had shown a need for excessive structure were able to express themselves spontaneously towards the end as they relied less upon the teacher for solving their problems as self initiated or peer participation often lead to acceptable solutions.

Comments such as "It's coming out, sir"; "this is like a free activity"; "look I made brown" or simply humming along with the music, or a smile that needed no explanation are just some of the references that emphasized a relationship that was built on mutual growth and development.

To meet the children's needs authentic and creative art experiences to share feelings and ideas were facilitated within educational boundaries. From actual observation we observed a gradual increase of active involvement and self-concept references as they created, invented, manipulated, explored, improved and developed innocent images that reflected human experiences from past and present perceptions. Through the creative process they shared and expressed their problems, fears, dreams, but most important their hopes for future events. Problems and reminders of "academic failure" were less frequent in art as self-expression through the art medium built up their strengths, successes, and accomplishments.

This approach, no doubt gave the children the courage to be themselves and venture into unknown areas that needed to be investigated and expressed in a meaningful and creative manner. The educational benefits of creative self-expression were recognized by two

groups of art judges. And if both groups are representative of experienced and inexperienced judges then their reported observations may verify that self-expression contributes to growth and development.

If the pretest-posttest results of the art products reflect that some form of learning has taken place then indicators for assessing the process aspect may have provided additional information. We have reason to believe that the art product may have satisfied the aesthetic impulse of the child as the opportunity for creative self-expression stimulated growth and provided an outlet of expression that was socially acceptable.

Therefore if the CPQ is a reliable source to measure certain personality factors related to independence, emotional stability, a sublimation through artistic endeavor, then we have reason to believe that the experimental conditions, in part, may have affected changes that led to the improvement in human development.

Final conclusions may not be reached because of the unevenness in the program, and, also, the question remains how reliable our sources for measuring artistic development and human growth were. When these two aspects are resolved a more precise statement may be possible. Despite these obstacles, a suggestive reference to artistic growth and human development seems to run throughout the experimental study of changes in attitude and development of self-expression through guided art activities.

#### c) Recommendations

Seemingly the scope and purpose of art is slowly shifting its emphasis where it concerns the handicapped child. The recognition that art can provide new modalities for learning and thus



can make important contributions towards the education of the handicapped has elevated art to an acceptable form of learning. Predicting what the future holds in store for art and the exceptional child is not only hazardous but highly unscientific. Yet, speculation of current events have us believe that there is a demand and need for developing qualitative art education experiences for children with special needs.

Through the experimental art education study we have become more aware of the various problems when attempting to facilitate quality art education for exceptional children. Therefore from having gained some educational insight to the art experience with intellectually handicapped children we would like to make the following recommendations:

- o That institutions of higher learning involve themselves with professional preparation in art education that addresses itself to an interdisciplinary approach to art for exceptional children.

Pedagogues could be assisted in becoming more knowledgeable and competent with creative art processes for exceptional children if a collective study in this area could be undertaken. A demand for interdisciplinary studies seems warranted as limited opportunity for studying creative growth processes in relation to exceptional children is practically non-existent throughout Canada. The only exception is the University of Victoria that offers graduate studies in educational counseling

with specialization in art therapy and the Toronto Art Therapy Institute that offers a clinical training program, leading to a certificate.

o That an attempt is made to provide a glossology of terms and concepts used, like in a dictionary of psychology.

Art educators do not share the same belief or opinion as the nomenclature in the profession is injected with little nuances that changes its meaning, e.g. art in education; art as education; art through education; each signifying educational positions that influence the presentation and purpose of the art experience.

o That research projects be attempted by combining professional input from art teachers, researchers, consultants, psychologists, educational experts in art and child development, who would further investigate the topic of art and exceptional children in order to arrive at an appropriate educational model for growth and development through creative self-expression.

At present the Montreal Catholic School Commission has made available thousands of dollars and encouraged research projects initiated by teachers. However, to make such undertaking worthwhile professional input from an institute of higher learning, combined with pedagogical knowledge to apply quality art education for exceptional children, would have a greater educational impact and turn a research project into a truly professional undertaking.

To do so however, it would be imperative for educators to recognize the importance of creative modes of expressing the inner self and practice its dicta so that they are truly educators in the most humanistic sense.

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