

INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help clarify markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure complete continuity.
2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.
3. When a map, drawing or chart, etc., is part of the material being photographed, a definite method of "sectioning" the material has been followed. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.
4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.
5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.

**University
Microfilms
International**

300 N. Zeeb Road
Ann Arbor, MI 48106



Order Number 1334303

**Benefits of an adapted discipline based art education program
for behaviorally disordered public school students**

Lewis, Roberta Felman, M.A.

The University of Arizona, 1988

U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106



PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark .

1. Glossy photographs or pages _____
2. Colored illustrations, paper or print _____
3. Photographs with dark background _____
4. Illustrations are poor copy _____
5. Pages with black marks, not original copy _____
6. Print shows through as there is text on both sides of page _____
7. Indistinct, broken or small print on several pages _____
8. Print exceeds margin requirements _____
9. Tightly bound copy with print lost in spine _____
10. Computer printout pages with indistinct print _____
11. Page(s) _____ lacking when material received, and not available from school or author.
12. Page(s) _____ seem to be missing in numbering only as text follows.
13. Two pages numbered _____. Text follows.
14. Curling and wrinkled pages
15. Dissertation contains pages with print at a slant, filmed as received _____
16. Other _____

U·M·I



BENEFITS OF AN ADAPTED DISCIPLINE BASED ART
EDUCATION PROGRAM FOR BEHAVIORALLY DISORDERED
PUBLIC SCHOOL STUDENTS

by

Roberta Lewis

A Thesis Submitted to the Faculty of the
DEPARTMENT OF ART
In Partial Fulfillment of the Requirements
For the Degree of
MASTER OF ARTS
WITH A MAJOR IN ART EDUCATION
In the Graduate College
THE UNIVERSITY OF ARIZONA

1 9 8 8

STATEMENT BY AUTHOR

This thesis has been submitted in partial fulfillment of requirements for an advanced degree at The University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the head of the major department or the Dean of the Graduate College when in his or her judgment the proposed use of the material is in the interests of scholarship. In all other instances, however, permission must be obtained from the author.

SIGNED: _____

Handwritten signature of Donald F. Lewis in cursive script, written over a horizontal line.

APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:



DWAINE GREER
Associate Professor of
Art Education

Date

ACKNOWLEDGMENTS

I wish to thank all the members of my thesis committee for their support, guidance, and encouragement: Dr. W. Dwaine Greer, Department of Art (Chair); Dr. Aldine Von Isser, Department of Special Education; and Dr. Maurice Grossman, Department of Art.

I specifically want to acknowledge Dr. Greer and Dr. Von Isser for their unwaivering patience and optimism; and Dr. Grossman for his example of joyous teaching that rejuvenated my own desire to finish this project. I would also like to thank Dr. Jean C. Rush, Department of Art, for her uncanny ability to transcend my initial chaotic thoughts and give them form.

I want to thank Jordan and Sasha, my children, and Michael, my husband, for allowing me the physical and mental space to complete this journey.

TABLE OF CONTENTS

	Page
LIST OF TABLES.	4
ABSTRACT	7
CHAPTER	
1. INTRODUCTION.	8
Limitations	12
Terms	13
Public Law 94-142 (PL 94-142)	13
Behavior Disorder (BD).	13
Least Restrictive Environment	14
Individual Education Plan (IEP)	14
Mainstreaming	15
2. DEFINITION AND EDUCATIONAL CONSIDERATIONS OF BEHAVIORALLY DISORDERED STUDENTS	16
3. GENERAL BENEFITS OF ART FOR BD STUDENTS	22
Art and Its General Benefits to the Development of Tolerance.	23
Art and Its General Benefits to the Development of Self-Expression.	24
Art and Its General Benefits to the Development of Positive Self-Image.	26
Art and Its General Benefits to the Development of Visual Sensitivity	27
Art and Its General Benefits to the Development of Trust.	28
Art and Its General Benefits to the Development of General Socialization Skills.	29
Art and Its General Benefits to the Development of Academic Skills.	30
4. BENEFITS OF DISCIPLINE BASED ART EDUCATION PROGRAMS FOR BEHAVIORALLY DISORDERED STUDENTS.	31

TABLE OF CONTENTS--Continued

	Page
Definition of DBAE.	31
General Benefits of DBAE for BD Programs.	32
DBAE and Its Benefits of the Development of Tolerance.	36
DBAE and Its Benefits to the Development of Appropriate Self-Expression.	39
DBAE and Its Benefits to the Development of Positive Self-Image.	42
DBAE and Its Benefits to the Development of Visual Sensitivity	46
DBAE and Its Benefit to the Development of Trust.	48
DBAE and Its Benefits to the Development of Socialization Skills	49
DBAE and Its Benefits to the Development of Academic Skills.	50
5. IMPLEMENTING A DISCIPLINE-BASED PROGRAM FOR BD STUDENTS: A SAMPLE LESSON	57
Suggestions for Success	57
Sample Introductory Drawing Lesson.	58
REFERENCES.	67

LIST OF TABLES

Table		Page
2.1	Characteristics defining four behavioral dimensions.	17
4.1	Hubbard's matrix, first two columns	52

ABSTRACT

This thesis examines the significance of the study of art, specifically discipline-based art education, for behaviorally disordered public school students. A brief description of the distinctions between art education and art therapy is given and appropriate terms are defined. A discussion of the labels that constitute behavioral disorders and the general educational needs of that population is included. General benefits of art instruction for behaviorally disordered (BD) students are explored with the intention of demonstrating how a discipline-based art program can specifically enhance those benefits. A sample discipline-based drawing lesson adapted for behaviorally disordered students follows.

CHAPTER 1

INTRODUCTION

This study explores the needs of behaviorally disordered (BD) secondary school students and examines the benefits of an adapted discipline-based art program in their formal education planning. At the present time, art is usually not a priority requirement in behavior disordered (BD) curriculum. At an elementary level, art is generally regarded as an extra-curricular, free-time, reward or relaxation activity. At the secondary level, art instruction is, when offered, product-oriented. When required in an individual education plan (IEP) an art class often serves as a stepping stone into the mainstreaming process or is regarded as additional therapy for the student.

Historically, art for BD students has been associated with therapy. Education in the arts, if any, has been of secondary importance. Art has been used as a means for self-discovery or as a tension reliever. Due to its inherent therapeutic aspects, it is sometimes difficult to distinguish art education from art therapy. Though both these fields overlap, there are strong distinctions that should be clarified before the discussion of art education benefits begins. The differences lie mainly in the goals.

The art therapist's "central concern [is] to encourage the unconscious or deeper self to speak through a language of color, space and form" (Gonnick-Barris, 1978, p. 14). Gonnick-Barris also says that art products are seen, by the therapist as "keys to the many room occupied variously by the self" (p. 14).

Newcomer (1980) explains that art therapy "has its roots in psychoanalytic theory" (p. 393) and describes how after World War II, the characteristics of that therapy changed when art was initially used in hospitals with veterans. Art for handicapped individuals became associated with occupational or recreational therapy and on occasion was employed "to unlock the unconscious components of personality . . . [today] the Freudian concept of sublimation, the transformation of socially unacceptable impulses into socially acceptable artistic products, remains the key premise of art therapy" (p. 393). Newcomer says that the two principle functions of the art therapist are to accept totally any creative work that has been produced with sincerity and to be non-directive in approach. Structure is merely a technique to "stimulate participation" (p. 395).

In contrast, the art educator focuses traditionally on teaching students about concepts of color, design, composition, etc., as well as art history and appreciation. The therapeutic aspects of art are a secondary benefit.

Intentions are to teach something about art. Through experimentation with various techniques and manipulation of materials, special education students and non-handicapped students alike can experience a sense of release and relaxation, but this is not the goal. Packard (1976) says that

. . . in art education the major concern . . . centers on the making of art works. In the interest of achieving goals such as aesthetic awareness, visual literacy, and fostering talent . . . the teacher is seen as a facilitator and designer of the experience.
(p. 22)

Art education, however, has been lacking in most BD programs. St. John (1986) addresses the issue of mainstreaming for the regular art room teacher. Art classes have been treated as "dumping grounds for every sort of problem from emotional and neurological disorders to social maladjustment" (p. 14). Art has often been ignored as a serious subject of study; numbers of students have been mainstreamed into art classes because they have been unable to earn academic credit elsewhere. Because art has been viewed as an extracurricular or frivolous subject, it has also been used as a testing ground for students with various disorders to explore their potential to adapt to new situations before enrolling them in more serious subjects. Perhaps, also, because of the therapeutic nature of art, it has been suggested as a suitable subject for children with behavior disorders. In any case,

true education in the visual arts has not been a serious factor in determining placement of these students.

The purpose of this paper is to demonstrate how BD students in self-contained or departmentalized special education class rooms on public school campuses can benefit educationally and emotionally from a discipline-based art education (DBAE) program that is adapted to suit their specific needs.

Currently, there is virtually no research on DBAE for BD students. I have attempted to advocate the advantages of offering discipline-based art instruction by discussing the traditional benefits of art education for this population and showing how they are enhanced by a DBAE program.

Educational goals for BD children differ from those of the regular students in that "social skills and affective experiences are as critical as academic competencies. How to manage one's own feelings and behavior and how to get along with other people are essential features of the curriculum for BD children" (Hallahan & Kauffman 1986, p. 177). This study examines ways in which a structured approach to art such as DBAE can substantially address both academic and behavioral needs of this population.

PL 94-142 states that in order to receive federal funds "every school system in the nation must make provision for a free, appropriate public education for every child

between the ages of 3 and 21." Section 504 of the Rehabilitation Act of 1973 protects handicapped students from discrimination:

No otherwise qualified handicapped individual . . . shall solely by reason of his/her handicap, be excluded from participation in, be denied benefits of, or be subject to discrimination under any program or activity receiving federal financial assistance. (Rehab. Act 1973, Sec. 504)

In other words, since normal children in the United States are guaranteed a free public education then handicapped students are entitled to equal service.

It follows that if the opportunity to enroll in a quality art class at a public school is available for credit to non-handicapped students then special education students, BD students in particular, are entitled to the same opportunity. Art education should be offered in separate class time apart from other subjects and should be treated with the same degree of respect and seriousness as any other discipline.

Limitations

This study will not address autistic, schizophrenic, or other profoundly disturbed or institutionalized children. It does not attempt to develop a specific curriculum but will suggest broad possibilities of instruction stemming from DBAE. It does not address mainstreamed art classes or

secondary disabilities that may be associated with the behaviorally disordered student.

Terms

Public Law 94-142 (PL 94-142)

This is the Education for All Handicapped Children Act of 1975. Its purpose is to provide a free appropriate public education to all handicapped children in the United States from age 3 to 21.

Behavior Disorder (BD)

This population of handicapped students was designated severely emotionally disturbed during the passage of PL 94-142. The terminology of the descriptive labels is a subject of controversy and varies from state to state. Specific characteristics of BD students will be more thoroughly examined in Chapter 2. The following definition comes from the guidelines found in PL 94-142, Section 121 A.5 of the rules and regulations.

1. The term means a condition exhibiting one or more of the following characteristics over a long period of time and to a marked extent which adversely affects educational performance.

- a. An inability to learn which cannot be explained by intellectual, sensory, or health factors;
- b. An inability to build or maintain satisfactory relationships with peers and teachers;
- c. Inappropriate types of behavior or feelings under normal circumstances; or

- d. A general pervasive mood of unhappiness or depression; or
- e. A tendency to develop physical symptoms or fears associated with personal or school problems (Federal Register, p. 42478). (In reference 42 (46), Tuesday, August 23, 1977).

Least Restrictive Environment

This concept is required by PL 94-142 and "means that handicapped children must not be separated from non-handicapped children any more than is necessary to fit instruction into their special needs" (Wehman McLaughlin 1981, p. 8).

According to PL 94-142, states must insure that:

1. To the maximum extent appropriate, handicapped children, including children in public or private institutions or other care facilities, are educated with children who are not handicapped; and
2. Special classes, separate schooling or other removal of handicapped children from the regular educational environment occurs only when the nature of severity of the handicap is such that education in regular classes with the use of supplementary aids and services cannot be achieved satisfactorily (Federal Register, 1977, 121.550).

Individual Education Plan (IEP)

This written plan is required by PL 94-142 and is maintained for each handicapped student who requires special education services. The IEP is reviewed and updated annually by a committee comprised of educational and support staff, parents, and when appropriate, the student. The IEP contains

long-term educational goals and short-term objectives for meeting the goals.

Mainstreaming

This practice . . . integrates special children into regular classrooms with their non-disabled peers. Their integration into public schools and regular classrooms can be thought of as one placement option in the continuum of services . . . offered to special education students. It also represents the creation of the least restrictive environment mandated in Public Law 99-1242 (Knoblock 1983, p. 247).

CHAPTER 2

DEFINITION AND EDUCATIONAL CONSIDERATIONS
OF BEHAVIORALLY DISORDERED STUDENTS

Behaviorally disordered is one of many terms used in special education programs to describe and place children who exhibit varying degrees of emotional disturbance. The term used to define these children at the time of the passage of PL 94-142 was "seriously emotionally disturbed." Presently, the federal government is studying the suitability of using "behaviorally disordered."

Because of the difficulty in defining a disturbed child and because of the susceptibility of this disorder to subjective diagnosis, there is a lack of consensus among professionals in designating a term that is universally acceptable. Hallahan and Kauffman (1986) cite the following factors that confront this problem:

1. Lack of an adequate definition of mental health and other normal behavior
2. Differences among conceptual models
3. Difficulties in measuring emotions and behavior
4. Relationships between ED/BD and other handicapping conditions

Table 2.1. Characteristics defining four behavioral dimensions.

Conduct Disorders	Anxiety-Withdrawal
Fighting, hitting, assaultive Temper tantrums Disobedient, defiant Destructiveness of own or other's property Impertinent, "smart," impudent Uncooperative, resistive, inconsiderate Disruptive, interrupts, disturbs Negative, refuses direction Restless Boisterous, noisy Irritability, "blows up" easily Attention-seeking, "show-off" Dominates others, bullies, threatens Hyperactivity Untrustworthy, dishonest, lies Profanity, abusive language Jealousy Quarrelsome, argues Irresponsible, undependable Inattentive Steals Distractibility Teases Denies mistakes, blames others Pouts and sulks Selfish	Anxious, fearful, tense Shy, timid, bashful Withdrawn, seclusive, friendless Depressed, sad, disturbed Hypersensitive Self-conscious, easily embarrassed Feels inferior, worthless Lacks self-confidence Easily flustered Aloof Cries frequently Reticent, secretive
Socialized Aggression	Immaturity
Has "bad companions" Steals in company with others Loyal to delinquent friends Belongs to a gang Stays out late at night Truant from school Truant from home	Short attention span, poor concentration Daydreaming Clumsy, poor coordination Preoccupied, stares into space, absent-minded Passive, lacks initiative, easily led

Table 2.1--Continued

Socialized Aggression

Immaturity

Sluggish
Inattentive
Drowsy
Lack of interest, bored
Lacks perseverance, fails
to finish things
Messy, sloppy

Source: Quay (1979), in Hallahan and Kauffman (1986, p. 154)

5. Differences in the functions of socializing agents who categorize and serve children (p. 149).

One current popular approach for categorizing BD children is a dimensional classification system (Quay 1975, in Hallahan and Kauffman, 1986; Quay, 1979). This method characterizes major types of behaviors that appear fairly consistently with certain sorts of disorders. Quay's system is an aid for diagnosis and placement. It is not a rigid table nor a basis for prescribing treatment. It is one of many systems used for classification.

To be labeled as behaviorally disordered in any of Quay's categories a child must demonstrate:

1. Behavior that goes to an extreme--behavior that is not just slightly different from the usual.
2. A problem that is chronic, one that does not quickly disappear.
3. Behavior that is unacceptable because of social or cultural expectations (Hallahan & Kauffman 1986, p. 149).

Children may exhibit these behaviors in varying degrees of severity. The majority of BD students in public school settings are categorized as mildly or moderately disturbed. Conduct disorders are "more characteristic of lower class than middle or upper-class children" (Graubard,

1969 in Hallahan and Kauffman, 1986, p. 155). "Boys are more often labeled disturbed than girls (Morse, Cutler, and Fink 1964)" (Hallahan & Kauffman 1986, p. 155). Children falling into the socialized aggression category are often members of sub-cultures associated with juvenile delinquency. Arrest rates increase beginning in junior high school. Males, for the most part, commit violent crimes though female participation is on the increase. Females are generally involved in sex related offenses (Hallahan & Kauffman 1986).

School experiences have been negative for most BD children. Failure in academic subjects and social relationships is typical of BD children in all categories. Most suffer from low self-esteem; therefore, their academic educational planning will usually require equal emphasis with affective goals.

Brennan (1985) lists the advantages of a well planned curriculum for the behaviorally disordered student:

1. . . . assists the efficient integration of main and special curriculum. . . .
2. . . . fosters flexibility required to meet intrusions required by special needs. . . .
3. . . . allows modifications to offset absence caused by special needs. . . .
4. . . . facilitates observation and recording of pupil progress. . . .
5. . . . facilitates observation and recording of pupil progress. . . .

6. . . . is a basis for curriculum/teaching modifications to promote progress. . . .
7. . . . clarifies the concepts of teachers about the purpose of their teaching. . . .
8. . . . is a basis from which teachers can make full use of pupils' interests and motivation. . . .
9. . . . facilitates communication with parents. . . .
10. . . . assists in communicating school policy in the community. . . .
11. . . . provides a basis for continuity into further education. . . .

CHAPTER 3

GENERAL BENEFITS OF ART FOR BD STUDENTS

In order to examine the benefits of art for BD students it is helpful to explore some of the basic motives for making art that apply to the general population. McNiff (1977) interviewed one hundred adult artists and children and developed a list of benefits that are achieved by artistic expression. Many of these motivational factors relate to the concerns of BD students and educators.

The drive for competency and mastery (of the medium)
. . . the drive . . . to resolve uncertainty within
personal, social, and physical realms . . . to seek
out meaning in the world . . . the desire for
aesthetic pleasure . . . extending and sharpening
perceptual awareness . . . the need to communicate,
to share feelings and to interact with other people .
. . . the desire to use the arts as a vehicle to change
society and as a means of establishing ethical
standards . . . the need for social recognition
through artistic achievement . . . the desire to use
the arts to confront and deal with fear, pain, and
evil. (McNiff 1977, p. 127)

Art classes for BD children can provide opportunities for achieving many of the affective and academic goals that are prerequisites to the well-rounded, equal education that has been promised to them.

"An art teacher should be concerned with guiding the process of creativity in order to teach the whole person" (Scherer 1978, p. 29). Art, by its very nature, has the

potential to touch on a seemingly endless number of affective areas that are often listed as goals in I.E.P.'s for the BD population. Some goals may be more prevalent in one category of disorder than in others. Following is an examination of BD educational goals that might be attained through participation in an art class. Many of these goals overlap.

Art and Its General Benefits to
the Development of Tolerance

All students classified under Quay's (1979) (Hallahan and Kaufman, 1986) system exhibit to some degree, the need to develop a sense of tolerance. Tolerance can have several different connotations. In one sense it can mean an ability to see another point of view and accept it without losing one's own perspective or identity. It is often difficult for children with behavior disorders to step outside themselves or their world for any reason, let alone to try and put themselves in another person's shoes. Participation in an art class can be a vehicle for exposing students to numerous views of the same situation. A life drawing class, for example, allows several individuals to look at the same subject, use the same materials, sit in the same classroom, and still produce different interpretations. Depending on where one sits, the subject will have a new perspective. Depending on one's mood, the linear elements, shading or color choices may be different. These situations are

opportunities to broaden the student's awareness that there are many ways of seeing and doing.

The impact of different frames of reference upon the "same" phenomenon is well illustrated by the comments made by a minister, a real estate broker, and a cowboy, each of whom stood on a cliff overlooking the Grand Canyon. After several moments of gazing, the minister pondered "what a great gift of God!", the real estate broker mused, "what a fantastic place to build motels!", the cowboy exclaimed, "what a hell of a place to lose a cow!" . . . the aesthetic form of reference is one of the templates that people can learn to use when having commerce with the world. (Eisner 1972, p. 69)

In other words, art can be an effective vehicle for helping students learn to empathize with other human beings.

Many BD students have had limited experiences with or knowledge of other cultures, customs, or ways of doing things. Art education can provide new means to experience life through exposure to previously unfamiliar forms, motivations, subject matter, and their subjective interpretations. Ultimately, this can lead to cultivation of general abilities to accept and not continuously challenge, to question, but not ridicule the unconventional or different. This is important for the child who is insecure, angry, or threatened by his own or others' uniqueness.

Art and Its General Benefits to the Development of Self-Expression

Another common affective goal for the BD student is appropriate self-expression. Art education can provide unlimited creative means in which to express feelings or

opinions, negative as well as positive. McNiff (1977) refers to artist Paul Krull, who "described how beauty can embody the expression of painful experiences in a direct and honest way" (p. 129). Art has the potential to offer a means by which to share intimate feelings. The art room can provide opportunities not found in most other classroom settings because of their academic nature. "Socially maladjusted students will benefit greatly from opportunities to express those thoughts and feelings impinging on their growth through symbols they create themselves in art" (Chernin, p. 40). The angry , aggressive child has a forum in which to channel that anger. The art room may become a harbor where anger is accepted as legitimate emotion and can be guided by imagination into a positive creative expression.

. . . a process that Sigmund Freud called sublimation --the expression of conflicts and tensions in a socially productive way. The positive channeling of potentially negative energy provides an alternative to destructive and harmful action. Artists describe how they do, in fact sublimate their tensions throughout--sometimes consciously and at other times unconsciously. (McNiff 1977, p. 129)

The withdrawn child is encouraged to speak through visual images and is then validated for what he/she has to say, making it worthy of the risk. BD children can be trapped in a cycle of negative behaviors that isolate them from the mainstream. Art has the potential to open doors to new worlds for them. "The more self-expressing a person is, the less defensive and the more open he or she can become; from

this openness the freedom to change and grow can follow. These seem to be goals that are shared by art educators" (Gonnick-Barris 1978, p. 13).

Art and Its General Benefits to the
Development of Positive Self-Image

Positive self-image is a third important goal for the BD student. Purkey (1970) says: "the prevention of negative self concepts is a vital first step in teaching" (p. 43). Art, because of its experimental nature, can provide a road to improved self-concept. "The creative process depends very heavily on the ability to plan, to fantasize, to let loose . . . to allow the healthy child within to come out and fool around without fear of recrimination or disapproval" (Gonnick-Barris 1978, p. 14). Chernin (1981) addresses the relaxation element. She speaks of the art class as a "forum in which to master those [negative] emotions which impinge on . . . emotional development; i.e., by allowing for release of tension, anger, frustration in a project that reduces banging, pounding, scratching, scribbling or the like to achieve a successful end result" (Chernin 1981, p. 39). The fantasizing and playful aspects of art can help to motivate a previously unmotivated child by inducing excitement about the infinite possibilities of a project (McNiff 1977, p. 129).

"Perhaps the single most important step . . . is to provide an educational atmosphere of success" (Purkey 1970,

p. 55). "More recent studies seem to confirm the finding of earlier ones that underachievers generally see themselves as less adequate and less accepted by others" (Purkey, p. 21). "Many children give up early in school, feeling that with no attempt there can be little or no humiliation" (Purkey, p. 41). Enrollment in an art class offers the student many chances to succeed.

Art and Its General Benefits to the Development of Visual Sensitivity

Instilling visual sensitivity may be another goal for the BD student. Many students with emotional problems are so self-involved that they have had little experience or concern for social proprieties. They have never learned to see the world around them. Some students are unable to pick up on social cues from their peers or society at large. This puts them at a disadvantage when trying to function in the real world. Art can enhance their visual sensitivity. Chernin (1981) says:

It is imperative that special education and art teachers provide visual arts experiences that foster exploration of the child's life experiences. By coupling the positive aesthetic experiences with some negative life experiences, the socially maladjusted/e.d. child is helped and encouraged to become aware of pleasurable sensations that can be derived from the environment. This provides an opportunity to seek new solutions to problems which prevent adjustment. (p. 39)

Ultimately this could lead to concern for the community at large; an interest in participation.

Eisner (1972) refers to Arnheim, who says that "the needs to read the expressive character of objects is related to the organism's need to determine the expressive disposition of other organisms; that is, it is a skill necessary for survival" (p. 34). The BD child will benefit from learning to interpret non-verbal cues in facial expressions and body language. Art heightens sensitivity to physical aspects of other individuals as well as the general environment.

Art and Its General Benefits to the Development of Trust

Learning to trust is a goal that is closely related to developing a positive self-image. Art classes encourage students to take certain risks. "Artists are used to being at risk. Every time the artist uses a tool . . . he engages in hypothesis in action and enjoys the possibility of errors; and no one else can decide for him whether he was right or wrong" (James 1975, p. 12). For many BD students risk-taking has been a destructive experience evolving from their lack of self-respect. The generally informal attitudes of art classes and the chance for some socializing may allow students to relax enough to experiment with some rational, positive risk taking.

If children do not feel confident about themselves it is difficult for them to place confidence in others. BD students often have had little reason to trust adults or

anyone who represents authority. For many of these students school experiences have been consistently negative. The relaxed atmosphere in an art room allows students to be involved with the teacher in surroundings that encourage communication. It can become an opportunity for them to interact informally with a figure who is usually viewed as authoritarian and inflexible. Art classes allow the teacher to be seen in a new role; as a helper, an integral part of something stimulating. This can offer the BD students a chance to trust.

Art and Its General Benefits to the Development of Socialization Skills

Development of appropriate social skills is another common affective goal found in IEP's for BD children. Inadequate skill in responding to others is frequently a source of a child's tension. The problem is compounded as children grow older and face increasing peer pressure to conform. The pull toward negative behaviors can be great, especially in groups composed entirely of special children" (Knoblock 1983, p. 122). Children need to feel safe in order to interact. Art classes can provide an environment that is more conducive to informal social interaction with peers and teaching staff than most other classroom settings. Group projects, opportunities for sharing, distribution of materials, correct care for and use of tools and supplies, exchange of ideas

regarding projects, and clean up responsibilities are all opportunities for practicing socialization skills (Chernin 1981).

Art and Its General Benefits to the Development of Academic Skills

The academic or intellectual goals for BD students are the same as for their non-handicapped peers although BD students may be chronically behind in their development. Art programs can benefit students in academic areas as well as in affective ones.

Art can motivate cognitive development. Aach (1981) says:

Using art materials can be a stimulus for intellectual growth. Through the art process, the child learns to think, as well as discriminate. Specifically, according to Silger (1978), throughout art, children's abilities "to associate and represent concepts . . . in order to sequence, and conserve" and "to perceive and represent concepts of space" can be developed. (pp. 36-37)

Chernin (1981) says art provides "an inroad to learning. Many two and three dimensional tasks such as unit designs, collages, sculpture and weaving reinforce numerical, unit, sequence and sorting concepts necessary for learning" (p. 40).

Dalke (1984) says art can be used to stimulate curiosity, which is requisite to learning. "Using art to provide opportunities to think and problem-solve may very well carry over into other aspects of learning" (p. 7).

CHAPTER 4

BENEFITS OF DBAE PROGRAMS FOR BD STUDENTS

Definition of DBAE

Discipline-based art education

. . . presents a broad view of art and emphasizes art in the general education of all students from kindergarten through high school. This approach integrates content from four art disciplines, namely, aesthetics, art criticism, art history, and art production, through a focus on works of art. The term discipline in this context refers to fields of study that are marked by recognized communities of scholars or practitioners, established conceptual structures and accepted methods of inquiry. (Clark, Day, Greer 1987, p. 130-31).

Following is a summary of the expectations of DBAE programs:

Defining Characteristics of DBAE Program

A. Rationale

1. The goal of discipline-based art education is to develop students' abilities to understand and appreciate art. This involves a knowledge of the theories and contexts of art and abilities to respond to as well as to create art.
2. Art is taught as an essential component of general education and as a foundation for specialized art study.

B. Content

3. Content for instruction is derived primarily from the disciplines of aesthetics, art criticism, art history, and art production. These disciplines deal with (1) conceptions

of the nature of art, (2) bases for valuing and judging art, (3) contexts in which art has been created, and (4) processes and techniques for creating art.

4. Content for study is derived from a broad range of the visual arts, including folk, applied, and fine arts from Western and non-Western cultures and from ancient to contemporary times.

C. Curricula

5. Curricula are written with sequentially organized and articulated content at all grade levels.
6. Works of art are central to the organization of curricula and to integration of content from the disciplines.
7. Curricula are structured to reflect comparable concern and respect for each of the four art disciplines.
8. Curricula are organized to increase student learning and understanding. This involves a recognition of appropriate developmental levels.

D. Context

9. Full implementation is marked by systematic, regular art instruction on a district-wide basis, art education expertise, administrative support and adequate resources,
10. Student achievement and program effectiveness are confirmed by appropriate evaluation criteria and procedures.

(Clark, Day, Greer 1987, p. 135)

General Benefits of DBAE for BD Programs

DBAE offers strong advantages as an art program for students who are enrolled in behaviorally disordered public

school programs. It fits easily into the operation of special education systems that are guaranteed by PL 94-142 so that teachers can interweave affective, academic, and art goals.

Perhaps the most significant benefit of implementing a DBAE program into the educational planning of BD students is that the DBAE curriculum is structured. BD students demand strong organization for successful learning. "Research shows that a firmly structured and highly predictable environment is of greatest benefit to most disturbed children (Hallahan & Kauffman 1986, p. 145). Too much freedom requires too many decisions, a frustrating situation for the BD child (Krone, 1978). DBAE programs address Brennan's (1985) criteria for planning curricula for BD students previously discussed in Chapter 2.

1. DBAE, by the seriousness of its intent to treat art as any other subject of study, help teachers prepare students for the mainstream.
2. DBAE can be adapted by educational staff to meet individual circumstances.
3. DBAE is flexible. It can be modified or broken down into small increments of study so as to adapt to the frequent student absences that occur in BD programs.
4. DBAE is written and sequential, thus facilitating observation and recording of student progress.

5. DBAE is adaptable. Teachers can divide lessons into small objectives or expand them into broad concepts so that they can be adapted to the language of an IEP.
6. DBAE is written and sequential, permitting expectations to be clear so that students can understand the purpose of the lessons.
7. DBAE programs are written; therefore, teachers can refer to them easily in order to clarify concepts.
8. DBAE can be adapted to suit students' individual needs and learning styles in order to make "full use of interests and motivation" (Brennan, 1985, p.85).
9. DBAE is written and sequential. The plan can be seen from beginning to end, which "facilitates communication with parents" (Brennan, 1985, p. 85).
10. DBAE is based on a philosophy that is verbally incorporated into its program, therefore, permitting easy access for community understanding.
11. DBAE programs, by their very nature, demonstrate respect for the student's educational potential.
12. DBAE programs can easily be held accountable for evaluation because of their written, formal, and sequential formats.

The structured framework of a discipline-based program conforms to the routine of special educational systems,

including, the routines of classrooms for BD students. Written, sequential curricula facilitate the writing of IEP's. Art, usually a difficult subject to dissect into terms that are appropriate for an IEP, with a discipline-based approach, becomes a concrete subject with specific content that can be broken down into explicit goals and objectives. This provides the educational staff with clear direction as to the benefits for the BD student.

DBAE programs also permit a diverse staff to participate in the art program. If there is no art specialist on site or if the art specialist lacks a special education background, he or she can refer to clear written plans regarding concepts and assignments, including affective goals. The fear of inadequacy regarding art instruction for this population is reduced in both cases. Concrete goals and objectives also allow for the development of evaluation systems. Thus, DBAE programs and teachers can be held accountable for student progress.

Success in teaching BD students depends on the flexibility of instruction. Many students, depending on the nature or degree of their disorder, require individualized programs. DBAE is flexible enough to meet these needs.

DBAE and Its Benefits of the
Development of Tolerance

DBAE can help to develop the BD student's sense of tolerance. Tolerance, interpreted as an ability to see and accept different points of view, can be nurtured by the study of each of the four disciplines that composes a DBAE program.

Art history exposes students to cultures, other than their own via books, slides, prints and investigative assignments. This can open doors to new worlds for BD students. Examining different customs in a visual way allows students to explore unfamiliar fashions, iconography, architecture, ideals of beauty, and concepts of ugliness. Ultimately, instruction in art history can lead to some introspection concerning the students' own values. Much of the hostility encountered in interactions with BD children is the result of previous negative or limited contacts with new or different situations. Students can become scornful of or indifferent to the plights or concerns of people who are not like themselves. This is particularly true of adolescents. Art history is a vehicle that can offer a new perspective to these students regarding their peers, themselves, and society in general.

Role playing, for example, a specific artist or period in art history might give insight into how that particular artist saw the world. Students might consider how the artist was motivated and what impact that had on his or

her work. Using certain tools or equipment in the manner that other artists use them or in the way they were used during certain periods in history can also expand students' awareness. Szekely (1985) says:

When art is used to learn about art, the student can imitate, vary the medium, movement, scale, materials, or even the techniques used to produce the work, or simply examine the art through drawings or sculptures. Imitating the art--that is, restating it or copying it--helps the artist explore feelings and ideas that occurred at various stages of the work; the inspiration captured anew. Giving the work a new format provides an interesting perspective. (p. 40)

Ideally, the affective goal would be to build into BD students an ability to empathize.

Art criticism can serve as a vehicle for enhancing tolerance by providing experiences that involve students in active listening, questioning, supporting, and challenging other points of view. Through their own work, they, too, can be challenged. Krone (1978) says teachers should "stress the fact that there can be several solutions to a problem" (p. 35). James (1975) says that the study of art teaches individuals "to be aware all the same that one's perceptions are properly and inevitably personal, and to allow for the fact and for the relativity of others' perceptions also" (p. 11).

Exploration in the field of visual aesthetics can encourage BD children to respond to the world outside themselves, to see themselves as part of the whole. Aesthetic investigations can broaden their views by refining them.

The ambiguity of art lies not only in the fact that it draws on configurations that are non-linear, in that its order permits analogy, pun, and coincidence, all of which have no place in the overt order of rational discourse, where the particular is merely an instance of a general rule; it lies also in the greater potential of the particular. The significance of the general statement is by intention limited; science, where it is best displayed, is deliberately concerned with prediction concerning classes of objects in controlled situations. But the significance of the particular is inexhaustible, and, therefore, mercifully private, while being deeply evocative for those that have eyes to see or ears to hear. (James 1975, p. 12)

Because "works of art can be seen both literally and metaphorically" (Clark, Day, Greer 1987, p. 142), they can be subtle instructors in cultivating a consciousness of the relativity of things. Referring to Ben Shahn's "Still Music" (Clark, Day, and Greer (1987) speak of the "sophisticated relationships of line, shape, color, and texture [that] might first appear to be a random grouping of chairs and music stands . . . [but] takes on the character of flowing music" (p. 142). Aesthetic awareness, a component of a discipline-based art program, directs the students' to see beyond the surface.

Art production can elicit development of empathy. Clark, Day, and Greer (1987) refer to Spratt, who said that:

. . . one benefit of such (production) experience is the development of empathy--a capacity that greatly enhances one's response. It can heighten appreciation of the efforts and accomplishments of others and is crucial to appreciating the communion between individuals and things that is embodied in some of humankind's most profound work! (p. 157)

This certainly meets the needs of the BD student.

DBAE and Its Benefits to the Development
of Appropriate Self-Expression

Because DBAE ". . . focuses on integrated understanding of aesthetics, art criticism, art history, and art production. . ." (Clark, Day, Greer, 1986, p. 131), the art teacher can avoid superficial pre-packaged art kits. The integration of the disciplines fosters communication in a way that most of the programmed kits cannot. BD students, who often have difficulty expressing themselves appropriately or at all, are offered no opportunity for growth by using formulated, sanitized activities. Roehner (1981) says:

. . . the creative teacher discounts stereotypes and pushes away boundaries that have been formed by them. . . people who work with handicapped students [should] exercise their imaginations and interpretive abilities--to see a caution sign when a gimmick ridden publication of activities are of questionable significance in the handicapped student's total learning experience because they are highly stereotyped and highly directed. (p. 8)

Within a discipline-based program, BD students can learn to view the art experience as more than just copying, tracing, or imitating for the sole purpose of producing a pretty picture. This enables students to expand their horizons by

requiring them to invest something of themselves into the experience. The interaction of the four disciplines brings about opportunities for acceptable self-expression.

Many BD students have never experienced a non-threatening structured forum in which to express themselves, let alone one in which they might receive validation. Art criticism in the form of scheduled critiques with firm, concrete behavioral guidelines and art objectives offers an arena that can benefit in the development of appropriate self-expression skills. BD students, lacking confidence, may be hesitant to speak or so negatively aggressive that they intimidate others and prevent them from expressing themselves. The immature children may be so inappropriate in their comments that they interrupt any chance for serious discussion. The inclusion of art criticism in the curricula assures that all of these students, regardless of their specific disorder, will receive exposure to and training in situations where they will be required to express an opinion and support it. A critique, adapted to fit the needs of the individuals in the class, either as a one-to-one conference or as a group experience, allows students to express themselves securely while learning about art at the same time. Students participating in some form of art criticism experience

. . . are perceiving and storing whatever sensory information they can garner. They are forming perceptions about their world by noting their own responses to what they perceive. They are recalling, ordering and giving new meanings to their perceptions through creative expression. They are learning to control their actions, their materials, their thoughts and feelings about themselves and their relationships to a world of people, things, and societal pressures. The process is continuous, consistent and satisfying to both students and teachers. (Roehner 1981, p. 9)

A major expectation of art criticism in a DBAE program is that students are active participants. Szekely (1985) says: "A teacher simply telling a student what he or she likes or dislikes about a work does not allow the student to develop self-confidence and understanding" (p. 39). Fluency in art criticism is gained by the study of aesthetics which in turn empowers the students with a language in which to express themselves. Many BD students lack experience in abstract thinking. They act or react impulsively or not at all. Learning the language of aesthetics can help them to clarify their feelings, aiding in self-control by reducing frustration about expressing things that are intangible. Elements of design, color, and composition can become stepping stones to a more satisfying ability to communicate.

DBAE is flexible enough to permit varied arrangements in the teaching of the four disciplines. This can also benefit BD students in that attention spans are often limited and pressing personal problems can distract pupils from full class participation. For instance, time spent in non-

participation might be constructed as space for frustrated students to individually contemplate their work--a silent way of organizing their thoughts. Szekely (1985) says "Changes are often made in a work without touching it . . . an artwork is made by thinking about it as much as by active physical working. . . Unfortunately, creative contemplation is seldom encouraged or tolerated in schools. A pause implies being stuck" (p. 39). DBAE encourages reflection. Periodic evaluation of artwork allows students who are tangled in a web of emotions a chance to unravel and to hopefully emerge with a clearer grasp of how to say acceptably what it is they want to say.

Art production experiences which include the interactive exposure to aesthetics and art criticism become a visual vehicle for self-expression. As students gain understanding of what they are trying to say (through art criticism) and how they might be able to say it (through the study of the aesthetic variables) they have great freedom in stamping their own unique resolution on a visual form. For BD students this can be a creative and positive way to confront the world.

DBAE and Its Benefits to the Development of Positive Self-Image

DBAE, because of its structured format, offers important advantages in the development of positive self-

esteem. Students know what is expected of them. The structure itself acts as a motivating force in the area of production. "Merely providing materials and letting students do anything will not contribute to fostering emotional readiness necessary to function in an art class as a full member" (St. John, 1986, p. 16). Blank paper with instructions for students to do whatever they want does a disservice to the BD pupil. Krone (1978) says:

The child either has no idea what to draw or has so many that he is overwhelmed by the choices. Often, this results in children who won't participate at all or those who draw the same thing repeatedly because it's safe. . . . The latter is especially true of the handicapped child. Because of a lack of confidence and because such a child often has limited experiences, he or she runs out of topics. (p. 29)

Art production in a DBAE program is only one of four elements that compose art instruction. For the BD student this has an advantage in that the physical product, while important, is not necessarily the ultimate goal. One does not have to demonstrate artistic ability to be able to succeed in a DBAE program, yet the artistically gifted BD child still has the opportunity to flourish. In art rooms where a shining, finished product is the major or only objective of art instruction, many students who are not talented may begin to turn off to art. "Most people describe how they stopped making art because they were told they had little ability. It would seem that the teacher . . . can play an important role in validating and supporting the

artistic expression of others" (McNiff, 1977, p. 127). Under the guidelines of a DBAE program, a teacher is steered away from making value judgments about a child's ability as an artist. For BD students who suffer from low self-image, the threat of exposing themselves on paper to their peers can be frightening. Add to that the fact that they feel they have inadequate skills to produce anything of value in an art class, and art, as a subject of study, becomes intimidating. DBAE resolves this dilemma because the process involved in art production is emphasized equally with skill development and the disciplines of art history, criticism, and aesthetics. Gonnick-Barris (1978) says:

What is demanded of the art teacher is that she/he understands that the possibility for integration as human beings depends on PROCESS and this process is always ongoing and never "finished." Working with media assists in the release of emotions so that new energy becomes available for living. (p. 14)

Art production in a DBAE program allows for experimentation and open-endedness. The student is set up to succeed because mistakes are seen as part of the learning process, accidents may be turned into successes, exploration is encouraged and appreciated.

Instruction in art criticism, another component of DBAE, can also benefit BD students in the evolution of positive self-image. Students with low self-esteem and resulting behavioral problems frequently know when they are being conned. They often expect it as a result of their own

negative social interactions and experiences. It is common for these students to test relationships and systems of authority. Discipline-based classes treat art seriously and not as a time-filler or busywork. The test for the genuineness of this approach may be seen by the inclusion of art criticism in the curriculum. Regularly scheduled critiques confront the problem of unearned approval. "Nothing good can come from an adult's dutiful effort to lavish extravagant praise on some childish effort" (Kramer, 1980, p. 17). The process of critiquing forces the child to back up opinions of and efforts in production with concepts they are learning. Krone (1978) says: "Indiscriminate praise is confusing to a child re: his/her ability to succeed-encourage students to check their own validity and to respect their own and others opinions because they are based on probing" (p. 30). The intent of discipline-based art instruction is to do this. The emotional benefit to BD students is that they can deservedly feel good about their efforts.

The study of art history exposes BD students to previously unfamiliar worlds and concepts of art. Awareness of the transitory nature of fashion and fads, the relativity of what is considered right or wrong, and the subjectivity of such value judgments as beautiful, ugly, good, and bad in the scope of history might enable students to become more accepting of themselves and appreciative of their own uniqueness.

By exposing students to various styles and art concepts, students may also come to realizations about why certain value judgments seem universal and why others are transitory. This can help BD pupils to organize their thoughts about themselves, their prejudices, their potentials, and their own sense of values.

DBAE and Its Benefits to the
Development of Visual Sensitivity

Evolution of visual sensitivity is a goal for BD students that DBAE can help to achieve. In a discipline-based program simple creation of the product itself is not the learning goal in art production. Roehner (1981) says "To emphasize the collage as the objective of the experience is placing too narrow or traditional a definition on the arts" (p. 9). She feels that an effective art lesson is one "that is designed to allow students to feel many different textures and to learn that each texture may elicit a different emotional response. It may lead eventually to a collage" (p. 9). Students are then able to perceive "the differences in textures and to realize their inherent capabilities to engender feelings" (p. 9). This, Roehner says, is the "more important objective" (p. 9) for the development of artistic and visual awareness. Students who are behaviorally disordered sometimes need to stop and take stock of the parts that make up the whole and vice versa. "Aesthetic reflection as

part of the task of creating an art project "makes us aware of every component of our life experience" (McNiff, 1977, p. 127).

James (1975) says that children

. . . learn all the time to communicate through verbal and mathematical symbols, but they are deprived of the iconic, and equally of the inactive modes of representation. The graphics element in many classrooms is limited to sketches of objects. . . This is not enough. Few children learn to use the sketch or three-dimensional model as an aid to clarifying their ideas, seeing relationships between data, and predicting the way in which a study may develop by visualizing its implications. (p. 11)

Creative investigations into art history and production as a regular part of the art program aid students in the development of visualization skills and visual sensitivity. Chernin (1981) says this aspect of art instruction can benefit BD students in particular by helping them to assimilate into the community. Art provides an "opportunity to seek new solutions to problems which prevent adjustment. Creating a group sculpture for the local part would prompt these children to feel a sense of pride in a community they previously thought to be assaultive and threatening" (p. 39). It is beneficial, as has been stated earlier in this study, for maladjusted students to become more visually aware of their surroundings--to be able to read faces, body language, and to become conscious of the impact of the physical environment on behaviors, emotions, and attitudes and vice versa.

DBAE and Its Benefits to
the Development of Trust

The development of a sense of trust can be enhanced through participation in a DBAE program. Trust in oneself is a prerequisite for trust in others.

Self-trust can be fostered in art production. Risk-taking--daring to put something down on paper--is safe because the open-ended aspect of production is emphasized. It is worth the effort for a BD student to take a chance since right and wrong are not relevant. There is great potential for success. Mistakes are considered to be a part of the learning process in making art. Accidents can spark the imagination. With increased knowledge--gained through the study of aesthetics and art criticism--mistakes can be recognized as successes. Success itself is subjective. Fears regarding the production of art can be turned into eagerly anticipated adventures.

Trust in oneself and others can be nurtured through art criticism and critiques. If rules are clearly set before the first critiquing experience and if students are encouraged to participate in the development of those rules--particularly concerning confidentiality, behavior expectations, and consequences--then BD students can safely test themselves and others. Students can begin to trust each other because they must support their comments with rational

information. Destructive or negative comments are not part of the game-plan.

Roussos (1983) lists some principles for developing trust in BD students. Among them are: "consistency of management; clearly defined expectations and limits; say what you mean and mean what you say; be prepared academically" (p. 46). DBAE, because it is a written, sequential program that can be held accountable, easily coexists with these principles, helping to create a secure environment where BD students can begin to feel the benefits of trust.

DBAE and Its Benefits to the Development of Socialization Skills

Social skills may be enhanced by a DBAE program.

The special education teacher or art teacher must constantly tune in on the shift to help the child in social development. Even though the art experience may be more casual and tolerant, socially appropriate behaviors should be reinforced while inappropriate behaviors are defused and substituted. Age-appropriate behaviors, including communicating, sharing, taking turns, cleaning up, working independently, and eye contact should be fostered at all times. (Chernin, 1981, p. 39)

DBAE programs provide ample occasions for students to exercise their skills in the above behaviors.

Art production involves the usual art class routines of distribution of materials, appropriate use of tools and clean up. Students are learning to cooperate.

The teaching of aesthetics gives students a new, more sophisticated language in which to express abstract ideas.

This can open doors into worlds of other art forms as well as into a more philosophical approach to thinking, allowing the students' sense of confidence in expanded social situations.

Art criticism affords students a chance to model positive means by which to state opinions and acceptable ways in which to reject them. BD students are exposed to appropriate ways to pass judgment without turning discussions into personal attacks. Students who participate in routine critiques can begin to modify their expectations of social situations which were previously uncomfortable.

DBAE and Its Benefits to the Development of Academic Skills

Hubbard (1967) says

The acts of learning and remembering are operations through which the student goes as he uses certain kinds of information, or content, in the direction of reaching some result, or product. Art teachers tend to devote special attention to divergent operations, but often they do not give equal emphasis to other kinds of intellectual operations that also apply to art instruction. . . . Ideally, all teachers should employ all of these operations within the limits imposed by the kind of content that characterizes their field of teaching. (p. 40)

Hubbard has developed a matrix that explores the manner in which art can comprehensively contribute to intellectual development.

DBAE, by including and equally emphasizing art history, aesthetics, art production, and criticism can meet all of the art learning requirements listed by Hubbard.

Because a discipline-based program is formal, written, and sequential, the accomplishments regarding academic goal achievement can be measured and evaluated so that art programs can be held accountable for progress in general intellectual areas as well as in affective and subject areas.

Table 4.1. Hubbard's matrix, first two columns (Hubbard, 1967, p. 42).

Operations Level-- Functioning	Art Learning	How DBAE Applies Through its Four Components
1. Cognition Perceiving and understanding information	Understanding the terminology of art Becoming familiar with the objects of the history of art Learning the theories underlying contemporary art Acquiring artistic skills	Art history is one of the components of a DBAE program--adapted to meet individual abilities of BD students Production, a component of DBAE programs
2. Memory Retaining what is learned	Drawing objects from memory Remembering how to use tools and materials Recognizing pictures after a lapse of time	Production Production Art history, aesthetics, and criticism, as components of DBAE, act, expose to and reinforce recognition

Table 4.1--Continued

Operations Level-- Functioning	Art Learning	How DBAE Applies Through its Four Components
3. Divergent thinking Searching for new answers	Inventing solutions to new art problems Reorganizing known visual information into new designs Decorating existing pictures and designs	Aesthetics, production, criticism, art history interact to reinforce art learning in these areas
4. Convergent thinking Searching for the right answer	Discovering more precise methods of using tools Refining an ability to explain art to other people Producing art work relative to some established standards	Production Criticism (critiques), aesthetics (scanning). Aesthetics provides the language for criticism Aesthetics, art history, production, criticism
5. Evaluation Making decisions on goodness or correct- ness	Making fine visual discriminations Employing knowledge and logical arguments to appraise art work Making aesthetic judgments	Aesthetics, criticism, art produc- tion Aesthetics, criticism Aesthetics

Table 4.1--Continued

Contents Level--Kinds of Information	Art Learning	How DBAE Applies Through its Four Components
1. Figural Information that represents nothing but itself	Line, color, texture, and space as entities or as items which together compose real objects	Art history, aesthetics, production, criticism
Operations Level--Functioning	Art Learning	How DBAE Applies Through its Four Components
2. Symbolic Coded material	Motifs such as crosses and arrows Color conventions that suggest danger and death Letter shapes	Art history and production
3. Semantic Meanings attached to things	Verbal explanations of art as in history and theory Visual organization of figural and symbolic content which evoke complex feelings in viewers	Art history Aesthetics

Table 4.1--Continued

Products Level--Outcomes of Thinking	Art Learning	How DBAE Applies Through its Four Components
1. Units Single items of thought	Being able to remember a Madonna by Duccio	Art history
	Understanding the concept of artistic form	Aesthetics
	Discovering how to make a new texture with pen and ink	Production
2. Classes Series of units	Knowing all the woodcarvings created by Ernst Barlach	Art history
	Being able to mix paint to make a wide range of any one hue	Production
3. Relations Relationships between units	Being able to draw comparisons between early and late works by Mondrian	Art history and production
	Being able to discriminate fine differences in color samples	Aesthetics

Table 4.1--Continued

Operations Level-- Functioning	Art Learning	How DBAE Applies Through its Four Components
4. Systems Patterns composed of units	Understanding geometric perspective	Art history, aesthetics
	Using an individual style to explore artistic expressions	Art history, aesthetics
5. Transformations Modifications of known arrangements	Reorganizing shapes to make a new design	Aesthetics, production
	Describing the similarities that prevail in Romantic art through- out history	Art history
	Learning to see familiar things in an unusual way	Art history, aesthetics, produc- tion, criticism
6. Implications Predictions based on available information	Anticipating what the final mood will be in a drawing or painting	Aesthetics, production, criticism
	Foreseeing trends in contemporary architecture	Art history, aesthetics, criticism
	(An implication for the teacher would be the planning of art curriculum for a known group of high school students)	

CHAPTER 5

IMPLEMENTING A DISCIPLINE-BASED PROGRAM
FOR BD STUDENTS: A SAMPLE LESSON

This chapter explores one possible lesson plan that might be part of a discipline-based drawing unit for BD secondary school students. Considerations for implementing a BD art program of any kind and suggestions for developing positive interaction with students are also discussed.

Suggestions for Success

- A. Try to be positive. Phrase your sentences to focus on what the child should be doing as opposed to what he/she shouldn't be doing. Try to ignore negatives and praise positives.
- B. Individually adapt lessons when necessary. You are setting up situations for success while learning. Pace instruction accordingly.
- C. Avoid win/lose confrontations. If necessary, during a power struggle, give students two choices that are both acceptable to you.
- D. Contract, if necessary, with individuals.
- E. Be consistent with rules and in general with routine. If you are going to alter the routine, say so, and tell why.

- F. Give students some responsibilities in the classroom and some room for decision making.
- G. Set rules for music in classroom and hold to them firmly.
- H. Display art work only with student permission.
- I. Expose students to as much material as possible for each lesson (books, reproductions, posters, etc.) for reference.
- J. Be flexible. Be able to read the mood of the class.
- K. Have a sense of humor. Be able to say "I don't know."
- L. Be honest--art is not fascinating for everyone. Accept that. Let students know you understand but that part of growing up is learning to make it through unbearable situations!

Sample Introductory Drawing Lesson

Title: An Icebreaker--Melting Drawing Fears

Length: 2 55-minute class periods.

- I. Intention
 - A. To validate individual style within predetermined guidelines.
 - B. To show how drawing can include structured elements and still retain unique interpretations.
 - C. To introduce aesthetic scanning (if previously unknown).
 - D. To establish procedures for the unit.
 - E. To relax students who are intimidated by drawing.

II. Skill Goals

(Behavioral)

- A. Following directions.
- B. Developing tolerance for different points of view.
- C. Developing appropriate communication skills.
- D. Developing trust re: new situations
- E. Relaxation.
- F. Cooperation (clean up procedures).

(Artistic)

- A. Functions of drawing--past and present (history)
- B. Relaxation, loosening up (production).
- C. Introduction to scanning and art criticism (aesthetics, criticism).
- D. Awareness of visual forms (aesthetics).

III. Orientation

(Day 1)

- A. Discuss expectations for successful completion of unit, providing checklist of student's own responsibility (10 min).
 - Date and sign each production requirement and place in folder.
 - Be responsible for making arrangements to complete unfinished assignments.
 - Follow directions for each activity.
 - Demonstrate appropriate use of materials.

- Show quality in craftsmanship.
 - Demonstrate thoughtful planning and design (show sincere effort).
 - Demonstrate originality in artwork.
- B. Discuss expectations for daily routine (10 min) (i.e., classroom rules, deadlines, distribution of materials, etc.; guidelines are found in Unit Introduction).
- C. Discuss any anticipated problems re: viewing the human nude (3 min).
- D. Production activity 1 (20 min).
- E. Discuss what is fearful and fun about drawing (10 min). (Suggested considerations: How do you feel about drawing? What makes it relaxing? . . . boring? Why do you think people draw today? Why might they have drawn in the past? Can you learn anything from a drawing? What kinds of things do you most enjoy drawing? Do you think men and women draw differently?)
- F. Clean up (2 min).
- (Day 2)
- A. Slide presentation (25 min).
- B. Production activity 2(25 min).
- C. Critique (individually, as students work).

IV. Preparation and Materials

(Vocabulary)

Altamira	critique
cave drawings	Lascaux
primitive	Pablo Picasso

(Folders)

For each student.

(Slides)

Lesson 1

(Activity 1)

Description of creature for each student

Fine-line felt tip pens for each student

8-1/2" x 11" drawing paper

(Activity 2)

Copy of Picasso's Igor Stravinsky drawing for each student

Drawing paper

#2 pencils and erasers/rulers

(Setting)

Classroom

V. Slide Presentation

(1) Musk Ox from Right Hand Gallery at Altamira, Spain

(c. 30,000 B.C.)

This is an example of prehistoric "hunter art."

"Primitive" cultures during historic times were

actually quite dynamic. Though they might not have had technological sophistication, they were, from an historical perspective, in a state of change and growth. The hunter felt at one with nature. His vision of the world was both spiritual and material. The drawings were dominated by animals who were regarded as equal or superior to man. This particular drawing shows the results of man's earliest drawing tools, his fingers.

(2) Lascaux Cave Drawings

These drawings are in caves in Lascaux, France. They, too, are hunters' drawings. Pre-historic people felt that the souls of the animals could be caught and killed in their drawings. It followed that the animals themselves could be captured through the drawing. Many of the cave drawings describe the journey of a priest-doctor-magician called a shaman. He would go into a trance, and it was believed he would send his soul into another world to negotiate for or hunt the animal spirits.

(3) Guernica, Pablo Picasso (1937)

This is a modern painting by Pablo Picasso. Do you think it has any relationship to the previous slides? (Intention: to get students to become aware that drawing reflects something about the

culture--it has a purpose. Also may mention the abstract or primitive quality.) What are some of the other reasons people draw? (Examples: self-expression, communication, inspiration.) Picasso is making a statement in this drawing. What do you think it might be? Why? (Discuss scanning here-- and briefly scan this slide with students.) Afterwards tell students that the drawing will be discussed in a later lesson on "abstraction."

VI. Production Activities

- (1) The Creature Drawing (Students may make as many drawings as they like, but only one needs to go into their folder.)

Listen while I read the description of the creature you are about to draw: It is a huge, slick, and bumpy beast with horns, whiskers, and a tail. The body has a circular pattern. The legs are long and skinny, with claws. It has wings and great teeth. The facial expression is powerful but compassionate. The ears are hairy and the eyes show great emotion. This is a wildly colorful and stylish beast! Now, think of how you would like to interpret this creature, making it uniquely your own creation but still attending to every detail mentioned in the description. Consider the words that are left out, too.

For instance, does the description say how many ears? What does "powerful" look like to you? . . . colorful? . . . What is a "beast?"

(2) Portrait of Igor Stravinsky, Pablo Picasso (1920)

This was drawn by the same artist who painted Guernica, Pablo Picasso. You are going to copy this drawing by turning it upside down and approaching it as if it were a road map. Try to forget that it is a human form. Think of it as a series of lines. Take your time. Erase if necessary. This is just an exercise! Think of it as a game. Begin by making a border within which you will work. This will help you get your bearings. (Demonstrate if necessary.) Pay attention to the relationship of the lines to each other. Don't skip around the page. Start in one area and connect the lines. Believe it or not, it will be more confusing to turn the picture right side up (Edwards, 1979).

VII. Critique Suggestions

Informal comments on students' work:

- A. Art as self-expression--is it original--does it follow the description, too?
- B. Did you find yourself paying lots of attention to detail? Did you begin to relax or stop worrying

about the end result once you started concentrating on the lines?

VIII. Specific Suggestions for Success: Lesson 1

- A. Distribution of Materials--it might be necessary to number materials or use sign-out procedures--use your judgment.
- B. Display of work--only with student permission.
- C. Critique--Be sensitive to students' mood. Perhaps it's not a good time to discuss their work or to try to elicit a response.
- D. Praise efforts as much as possible. Be tactfully honest.
- E. Work along with students whenever possible.

IX. Evaluation: It is suggested that the student's evaluation take into consideration the IEP as well as the teacher's art room expectations.

- A. A suggested guideline for production activities:
 - 1. Design: Does the project look as if some thought went into it? Does it look "cared about"?
 - 2. Craftsmanship: Does it look neat? Is it presented well?
 - 3. Following Directions: Does it meet the requirements of the activity?

4. Use of Tools or Media: Did the student use them appropriately?
5. Originality: (consider whether or not the comparison is to the group or only to the individual student's own work) Is it a copy? Is it unique? Has the student stretched demonstrated growth or restated the problem?

Again, it is important to remember that expectations will vary for different students. They are not equal in the sense of strict requirements. An artistically gifted child may work for hours on the same project and still not have made the progress of a student working for 15 minutes who previously could not work for 5.

- B. Suggested guideline for evaluating aesthetic, criticism, and art history components.
 1. Pre and post tests regarding students' knowledge in a specific content area.
 2. Cooperation and participation in critiques.
 3. Art history biographies or reports.

REFERENCES

- Aach, S. (1981). Art and the IEP. In Lola H. Kearns et al. (Eds.), Readings: Developing Arts Programs for Handicapped Students. Pennsylvania State Department of Education, Harrisburg. Bureau of Special and Compensatory Education and Bureau of Planning and Evaluation, Lancaster, Pennsylvania.
- Anderson, F. E. (1978). Art for all the children. Springfield, IL: Charles C. Thomas.
- Arnheim, R. (1965). Art and visual perception: A psychology of the creative eye. Berkeley, CA: University of California Press.
- Brennan, W. K. (1985). Curriculum for special needs. Philadelphia: Open University Press.
- Chernin, B. (1981). Visual Arts Experiences for Socially Maladjusted/Emotionally Disturbed Children. In Lola H. Kearns et al. (Eds.), Readings: Developing Arts Programs for Handicapped Students. Pennsylvania State Department of Education, Harrisburg. Bureau of Special and Compensatory Education and Bureau of Planning and Evaluation, Lancaster, Pennsylvania.
- Clark, G. A., Day, M. D., and Greer, W. D. (1987). Discipline-based art education: Becoming students of art. Journal of Aesthetic Education, 21 (2), 130-193.
- Dalke, C. (1984). There are no cows here: Art and special education together at last. Art Education, 37 (6), 6-9.
- Dean, W. (1983). Incredible spreadable magic drawing book. San Diego, CA: San Diego County Department of Education.
- Drachnik, C. (1978). Art therapy: Its relationship to art education. The NYSATA Bulletin, 28 (3), 32-33.
- Edwards, B. (1979). Drawing on the right side of the brain. NY: J. P. Tarcher (distributed by St. Martin's Press).

- Eisner, E. (1972). Educating artistic vision. NY: MacMillan, Inc.
- Eisner, E. (1980). The arts as a way of knowing. Principal, September 11-14.
- Elsen, A. E. (1962). Purposes of art. NY: Holt, Rinehart & Winston.
- Federal Register, Tuesday, August 23, 1977, 42 (36) 42478.
- Feldman, E. B. (1979). Becoming human through art. NJ: Prentice-Hall.
- Free, K. and Stern, L. S. (1982). Conditions for creativity. The Arts in Psychotherapy, 9 (2), 113-119.
- Goldstein, N. (1984). The art of responsive drawing. NJ: Prentice-Hall.
- Gonnick-Barris, S. (1978). Art education and art therapy: Partners in the classroom. The NYSATA Bulletin 28 (3) 13.
- Greer, W. D. (1984). Discipline-based art education: Approaching art as a subject of study. Studies in Art Education, 25 (4), 212-218.
- Hallahan, D. P. and Kauffman, J. P. (1986). Exceptional children: An introduction to special education, (3rd ed.). NJ: Prentice-Hall.
- Hays, R. E. (1981). Art and Group Dynamics in the Classroom. In Lola H. Kearns et al. (Eds.), Readings: Developing Arts Programs for Handicapped Students. Pennsylvania State Department of Education, Harrisburg. Bureau of Special and Compensatory Education and Bureau of Planning and Evaluation, Lancaster, Pennsylvania.
- Heinisch, B. S. & Gerber, B. L. (1988). Questions art teachers ask about mainstreaming special education students. Arts and Activities, January 1988, 49-59.
- Heward, W. L. and Orlansky, M. D. (1984). Exceptional Children (2nd ed.) Columbus OH: Charles E. Merrill.
- Hubbard, G. (1967). Art in the high school. Belmont, CA: Wadsworth Publishing Co.

- James, C. (1975). The child's growth through art. American Journal of Art Therapy, 15 (1), 9-12.
- Knoblock, P. (1983). Teaching emotionally disturbed children. Boston: Houghton-Mifflin.
- Kramer, E. (1971). Art as therapy with children. NY: Schoken Books.
- Kramer, E. (1980). Art therapy and art education: Overlapping functions. Art Education, 33 (4), 16-18.
- Krone, A. (1978). Art instruction for handicapped children. Denver: Love Publishing Co.
- Lowenfeld, V. (1964). Creative and mental growth (4th ed.), NY: MacMillan Co.
- Lowenfeld, V. (1987). Therapeutic aspects of art education. American Journal of Art-Therapy, 25 (3), 111-146.
- Lyons, S. (1981). Art in Special Education. In Lola H. Kearns et al. (Eds.), Readings: Developing Arts Programs for Handicapped Students. Pennsylvania State Department of Education, Harrisburg. Bureau of Special and Compensatory Education and Bureau of Planning and Evaluation, Lancaster, Pennsylvania.
- May, D. C. (1976). Integration of art education into special education programs. Art Education, 29 (3), 16-20.
- McNiff, S. A. (1977). Motivation in art. Art Psychotherapy, 4 (3/4), 125-136.
- Meyen, E. L. (1978). Exceptional children and youth: An introduction. Denver: Love Publishing.
- Miller, M. G. (1986). Art, a creative teaching tool. Academic Therapy, 22 (1) 53-56.
- Newcomer, P. L. (1980). Understanding and teaching emotionally disordered children. Boston: Allyn and Bacon.
- Packard, S. P. and Anderson, F. E. (1976). A shared identity crisis: Art education and art therapy. American Journal of Art Therapy, 16 (1) 21-29.
- Purkey, W. W. (1970). Self concept and school achievement. NJ: Prentice-Hall.

- Roehner, B. G. (1981). What is an Arts Program. In Lola H. Kearns et al. (Eds.), Readings: Developing Arts Programs for Handicapped Students. Pennsylvania State Department of Education, Harrisburg. Bureau of Special and Compensatory Education and Bureau of Planning and Evaluation, Lancaster, Pennsylvania.
- Roussos, E. (1983). The therapeutic use of art to increase trust in troubled youth. Pointer, 27 (3), 46-47.
- Scherer, E. E. (1978). The integration of art therapy with art education. The NYSATA Bulletin, 28 (3), 23.
- St. John, P. A. (1986). Art education, therapeutic art, and art therapy: Some relationships. Art Education, 39 (1), 14-16.
- Szekely, G. (1985). Teaching students to understand their artworks. Art Education, 38 (5), 39-43.
- Uhlin, D. M. (1972). Art for exceptional children. Dubuque, IA: William C. Brown.
- Ulman, E. (1977). Art education for the emotionally disturbed. American Journal of Art Therapy, 17 (1), 53-56.
- Wehman, P. and McLaughlin, P. J. (1981). Program development in special education. NY: McGraw Hill.
- Wenner, G. C. (1976). Interdisciplinary approaches to teaching and learning: Where do the arts fit? Art Education, 29 (7), 4-8.