Slide 1. ”Art does not have to be visual”
- an interview study about motivation in art when the student has no vision

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Slide 2. Purpose, participants and method

* The purpose with the study was to find out what can give a student with visual impairment motivation in art studies.
* The participants of the study were four students in grades 7 to 9 and their art teachers.
* The method was a qualitative study based on semi-structured interviews.
* Focus was on the following: Students’ experiences and teachers’ ideas of lesson planning.

Slide 3. Students' memories of their own art studies

* Difficult to remember strictly visual information and information consisting only of verbal descriptions.
* Characteristics of tasks generating such memories were

"The tactile camera has not arrived yet."

"If I had it my way I would work with other elements than color."

"To paint perspective and tasks based on the visual sense is just disturbing."

Slide 4. Strong memories:

* + Multidisciplinary
	+ Dealing with difficult concepts
	+ Molding
	+ Possibility to make individual choices
	+ Feeling awkward when nothing was suitably adapted during art lessons

Slide 5. Some examples of students’ strong memories

* A multidisciplinary task in middle school and a task dealing with difficult concepts
* The very first experience of wikki stix during preschool, working with bridges in the community and with African masks
* Making a plaster cast of one´s own face, the first art task in high school
* Getting to design one´s own t-shirt
* Not feeling involved in art studies for years

Slide 6. Differential data

* A great interest in colours
* Ability to draw depictingly without ever having seen

Slide 7. Summary and previous research

* Gaining new knowledge

(Klingenberg, 2013; Eriksson, 1998)

* One´s own experiences with the whole body and multiple senses

(Eriksson, 1998; Tierney Kreuzer, 2007; Jansson 2009; Klingenberg, 2013)

* Creating in molding material (Eriksson, 1998)
* Creating together
* Perceiving the environment through art

Slide 8. Conclusions from the study – some implications for inclusive art education

* The school management need to understand the importance of all teachers getting further teacher training, and the consequences for the student if they do not get it
* The student needs to experience the sense of envolvement and of being treated as all the others
	+ The teacher needs to plan "open tasks" with different possible solutions. All students in the group should use tactile and three-dimensional elements in their creations.
	+ The value of teamwork without demands on vision
* The pedagogues must act as guides and co-creators of the student's inner images
* Focus needs to be more on other senses than vision
	+ theoretically
	+ practically
* The student needs to acquire new knowledge through creativity
	+ about concepts that are abstract without vision
	+ about the surroundings
	+ about general knowledge
* Teachers need to translate the syllabus

Slide 9. Future research

* How would sighted students experience tasks with more focus on other senses than vision?
* Further research, on students with visual impairment, about their experiences in art studies, is needed.

Slide 10. References

Eriksson, Y. (1998). *Tactile Pictures. Pictorial representations for the blind 1784 – 1940* (Doctoral thesis, Gothenburg Studies in Art and Architecture 4). Göteborg: Acta Universitatis Gothoburgensis. ISBN 91-7346329-9

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